

PRIMA VISTA

MELODILESING



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TMA Music 7

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FORORD

Denne boken er pensum i faget tverrfaglig gitar. Målgruppen er konservatoriestudenter med hovedinstrument gitar (rytmisk/klassisk).

Temaet for boken er elementær melodilesing og er den første i en serie med bøker som omhandler temaet prima vista. Boken er videre delt inn i tre hovedkapitler:

- 1. Enstemt lesing**
- 2. Tostemt lesing**
- 3. Flerstemt lesing**

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DEL 1 – ENSTEMTE LESE/SPILLE ØVELSER

LESEMETODIKK

- 1) Ikke spill, se over notene. Se etter det du ikke kan!**
- 2) Les høyt tonenavn**
- 3) Les høyt båndnavnene du tenker å trykke ned**
- 4) Les høyt strengenavnene du tenker spille**
- 5) Spill så melodien kombinert med punkt 2, 3 eller 4**
- 6) Les tonenavn først, spill så melodien på neste pulsslag osv...**
- 7) Les båndnavn først, spill så melodien på neste pulsslag**
- 8) Les strengenavn først, spill så melodien på neste pulsslag**
- 9) Gjør punkt 6-8 i motsatt rekkefølge, spill melodi først, så f.eks les tonenavn.**
- 10) Bruk metronom**

Dette er et forslag til fast innstuderingsmetodikk. Venn deg til å bruke metronom. Start sakte, øk gradvis tempoet. Det viktigste er å få flyt i lesingen så ikke tenk på å repetere evt. feilspilling, prøv heller å komme i mål. Det styrker selvtilliten før neste leseoppgave.

4.



5.



6.



7.



8.



9.



10.

Exercise 10 consists of two staves of music in C major, 4/4 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

11.

Exercise 11 consists of two staves of music in C major, 4/4 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

12.

Exercise 12 consists of two staves of music in C major, 4/4 time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

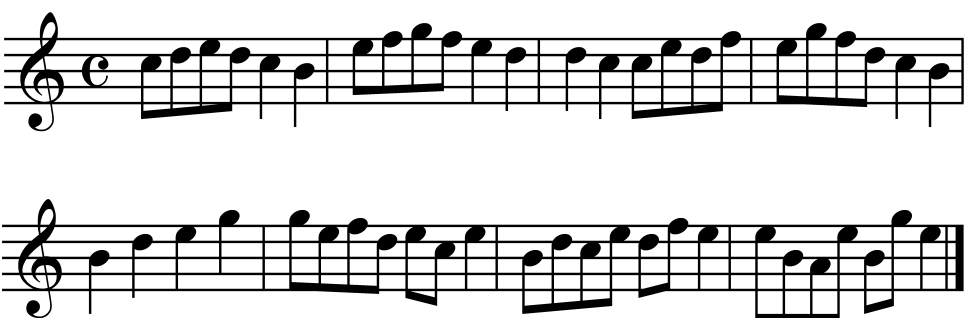
13.



14.



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19.

Exercise 19 consists of three staves of music in C major, 4/4 time. The first two staves feature eighth-note patterns: the first staff has a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) followed by eighth-note pairs (G4, A4), (B4, C5), (B4, A4), (G4, F4), and the second staff continues with eighth-note pairs (G4, A4), (B4, C5), (B4, A4), (G4, F4), and eighth-note triplets (G4, A4, B4), (C5, B4, A4), (G4, F4, E4). The third staff begins with a quarter note G4, followed by eighth-note pairs (A4, B4), (C5, B4), (A4, G4), and eighth-note triplets (G4, F4, E4), ending with a quarter note D4.

20.

Exercise 20 consists of three staves of music in C major, 4/4 time. The first staff features eighth-note pairs (G4, A4), (B4, C5), (B4, A4), (G4, F4), eighth-note triplets (G4, A4, B4), (C5, B4, A4), and eighth-note pairs (G4, F4), ending with a quarter note D4. The second staff features eighth-note triplets (G4, A4, B4), (C5, B4, A4), eighth-note pairs (G4, F4), (E4, D4), eighth-note pairs (C5, B4), (A4, G4), eighth-note triplets (G4, F4, E4), and eighth-note pairs (D4, C4). The third staff features eighth-note pairs (G4, A4), (B4, C5), (B4, A4), (G4, F4), eighth-note pairs (E4, D4), eighth-note pairs (C5, B4), (A4, G4), eighth-note triplets (G4, F4, E4), and eighth-note pairs (D4, C4).

21.

Musical notation for exercise 21, consisting of three staves in treble clef with a common time signature. The first staff contains a sequence of eighth and quarter notes, ending with a triplet of eighth notes. The second staff continues with eighth and quarter notes, also ending with a triplet of eighth notes. The third staff concludes the exercise with eighth and quarter notes, ending with a triplet of eighth notes and a double bar line.

22.

Musical notation for exercise 22, consisting of three staves in treble clef with a common time signature. The first staff features a complex rhythmic pattern of eighth and sixteenth notes. The second staff continues with a similar complex pattern. The third staff concludes the exercise with eighth and quarter notes, ending with a double bar line.

23.

Exercise 23 consists of three staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The second staff continues with eighth notes B4, A4, G4, and F4, followed by quarter notes E4, D4, and C4. The third staff concludes with quarter notes B3, A3, and G3, ending with a double bar line.

24.

Exercise 24 consists of five staves of music in D major, 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, and G4. The second staff continues with eighth notes G4, A4, B4, and C5, followed by quarter notes B4, A4, and G4. The third staff continues with quarter notes F#4, E4, and D4, followed by eighth notes C5, B4, and A4. The fourth staff continues with eighth notes G4, F#4, and E4, followed by quarter notes D4, C4, and B3. The fifth staff concludes with quarter notes A3, G3, and F#3, ending with a double bar line.

25.

The image displays a musical score for exercise 25, consisting of five staves of music. The music is written in G major (one flat) and 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and quarter notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a more active eighth-note pattern. The fourth staff shows a mix of quarter and eighth notes. The fifth staff concludes the exercise with a final quarter note and a double bar line.

26.



27.

The musical score for exercise 27 consists of five staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature (C), which changes to 2/4. It features a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The second staff continues this pattern. The third staff shows a change in rhythm, with quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The fourth staff returns to the eighth-note pattern. The fifth staff concludes with a quarter-note sequence: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, followed by a double bar line.

28.



29.

Musical score for exercise 29, consisting of four staves of music in treble clef with a common time signature. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff features a triplet of eighth notes, indicated by a bracket and the number '3'. The fourth staff concludes the exercise with a double bar line.

30.

Musical score for exercise 30, consisting of three staves of music in treble clef with a 3/4 time signature. The first staff begins with a treble clef and a 3/4 time signature. The second and third staves continue the melody, with the third staff ending with a double bar line.

31.

Musical score for exercise 31, consisting of four staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff features a triplet of eighth notes, indicated by a bracket and the number '3' below it. The fourth staff concludes the exercise with a double bar line.

32.

Musical score for exercise 32, consisting of three staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

33.

Musical notation for exercise 33, consisting of four staves of music in C major, 4/4 time. The first staff contains a continuous eighth-note pattern. The second staff continues the pattern with some slurs. The third staff features a triplet of eighth notes marked with a '3' and a slur. The fourth staff concludes the exercise with a final cadence.

34.

Musical notation for exercise 34, consisting of three staves of music in C major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature, followed by a series of eighth and sixteenth notes. The second and third staves continue the rhythmic and melodic patterns, ending with a final cadence.

35.

Exercise 35 consists of three staves of music in 3/4 time. The first staff begins with a quarter note G4, followed by a quarter rest, then eighth notes A4 and B4, and a quarter note C5. The second staff starts with a quarter rest, followed by eighth notes B4 and A4, then quarter notes G4 and F4. The third staff begins with a quarter note E4, followed by a quarter note D4, then eighth notes C4 and B3, and ends with a quarter note A3. The piece concludes with a double bar line.

36.

Exercise 36 consists of three staves of music in 3/4 time. The first staff starts with a quarter note G4, followed by a quarter rest, then eighth notes A4 and B4, and a quarter note C5. The second staff begins with eighth notes B4 and A4, followed by quarter notes G4 and F4. The third staff starts with a quarter note E4, followed by a quarter note D4, then eighth notes C4 and B3, and ends with a quarter note A3. The piece concludes with a double bar line.

ANDRE TONEARTER

1.



2.



3.



7.



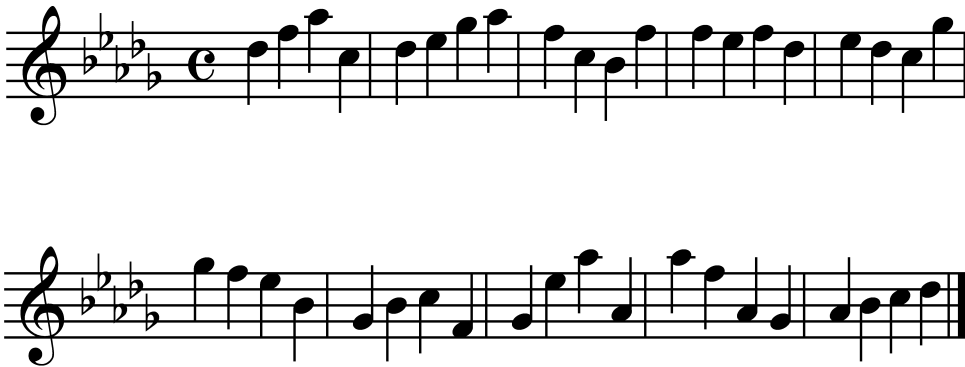
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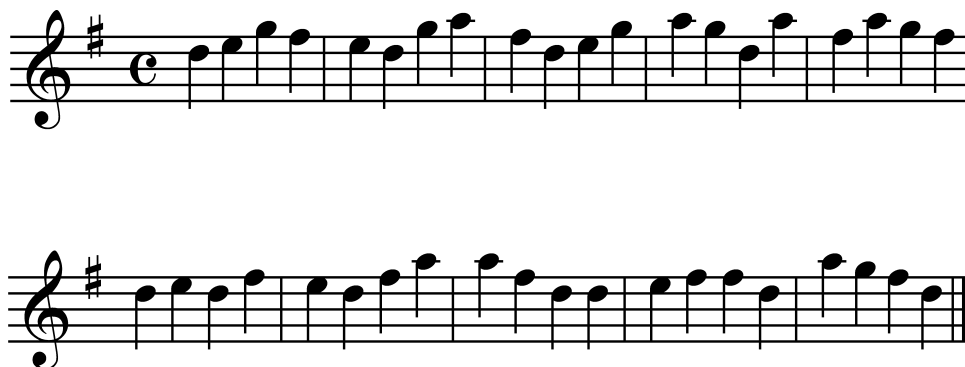
9.



10.



11.



12.



16.



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18.



19.

Exercise 19 consists of two staves of music in C major, common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the sequence: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, ending with a double bar line.

20.

Exercise 20 consists of two staves of music in C major, common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the sequence: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, ending with a double bar line.

21.

Exercise 21 consists of three staves of music in D major, common time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. The second staff continues the sequence: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. The third staff continues the sequence: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4, ending with a double bar line.

22.

Musical notation for exercise 22, consisting of three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8.

23.

Musical notation for exercise 23, consisting of three staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

24.

Musical notation for exercise 24, consisting of three staves in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8.

25.

Exercise 25 consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody is written in eighth notes, starting on D4 and moving in a stepwise fashion across the staff. The second staff continues the melody, and the third staff concludes the exercise with a double bar line.

26.

Exercise 26 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The melody is written in eighth notes, starting on B-flat4 and moving in a stepwise fashion across the staff. The second staff continues the melody, and the third staff concludes the exercise with a double bar line.

27.

Exercise 27 consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The melody is written in eighth notes, starting on B-flat4 and moving in a stepwise fashion across the staff. The second staff continues the melody, and the third staff concludes the exercise with a double bar line.

28.

Exercise 28 consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The melody is composed of eighth and quarter notes, featuring a sequence of eighth-note runs. The second staff continues this pattern with similar rhythmic and melodic motifs. The third staff concludes the exercise with a final cadence, marked by a double bar line.

29.

Exercise 29 consists of three staves of music. The first staff begins with a treble clef, a key signature of four flats (B-flat, E-flat, A-flat, D-flat), and a common time signature (C). The melody is composed of eighth and quarter notes, featuring a sequence of eighth-note runs. The second staff continues this pattern with similar rhythmic and melodic motifs. The third staff concludes the exercise with a final cadence, marked by a double bar line.

30.

Exercise 30 consists of three staves of music. The first staff begins with a treble clef, a key signature of four flats (B-flat, E-flat, A-flat, D-flat), and a common time signature (C). The melody is composed of eighth and quarter notes, featuring a sequence of eighth-note runs. The second staff continues this pattern with similar rhythmic and melodic motifs. The third staff concludes the exercise with a final cadence, marked by a double bar line.

31.

Exercise 31 consists of three staves of music in treble clef, one sharp (F#), and common time (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5.

32.

Exercise 32 consists of three staves of music in treble clef, two sharps (F#, C#), and common time (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The third staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5.

33.

Exercise 33 consists of two staves of music in treble clef, three sharps (F#, C#, G#), and common time (C). The first staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5.

34.



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37.



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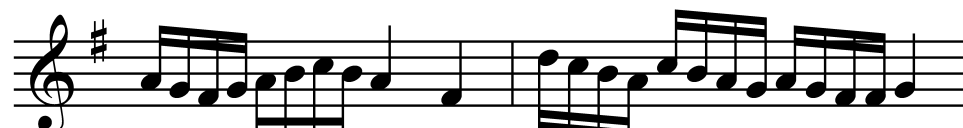
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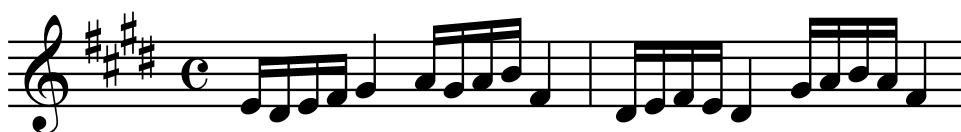
43.



44.

The image displays a musical exercise consisting of five staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is written in a single melodic line. The first staff starts with a common time signature and contains four measures. The second staff contains four measures. The third staff contains four measures. The fourth staff contains four measures. The fifth staff contains four measures and ends with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

45.



46.



47.



48.



49.

The musical score for exercise 49 consists of five staves of music, all written in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The first staff begins with a common time signature. The music is characterized by a steady eighth-note rhythm, often with beamed eighth notes. The first two staves feature a melodic line with some rests, while the third and fourth staves show a more continuous eighth-note pattern. The fifth staff concludes the exercise with a final cadence.

50.



51.

The musical score for exercise 51 consists of five staves of music, all in G minor (one flat) and 2/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a series of ascending and descending runs. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a more complex rhythmic structure with sixteenth-note runs. The fourth and fifth staves further develop the piece with intricate sixteenth-note passages, culminating in a final cadence on the fifth staff.

52.



53.



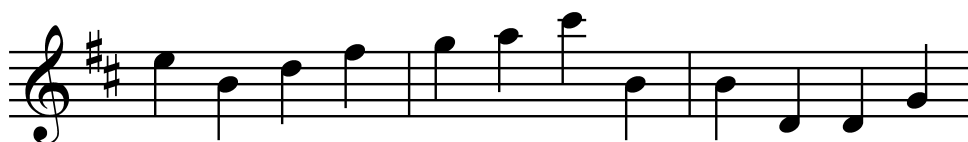
54.



55.



56.



57.



58.



59.



60.



61.



62.



63.



64.



65.



66.



67.



68.



69.

Exercise 69 consists of three staves of music in treble clef, one sharp (F#), and common time (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

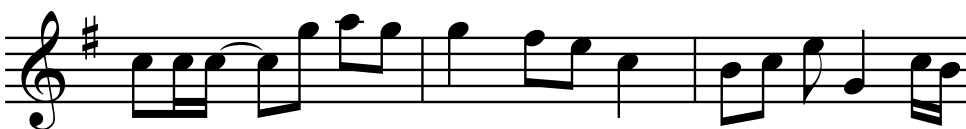
70.

Exercise 70 consists of three staves of music in treble clef, one flat (Bb), and common time (C). The first staff begins with a treble clef, a flat sign, and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

71.



72.



73.

Exercise 73 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, F#5, and G5. The third staff concludes the exercise with a series of eighth notes: G5, F#5, E5, D5, C5, B4, A4, and G4, ending with a double bar line.

74.

Exercise 74 consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5. The third staff continues with quarter notes A5, Bb5, C6, and D6. The fourth staff continues with quarter notes E6, F6, G6, and A6. The fifth staff concludes the exercise with a series of eighth notes: G6, F6, E6, D6, C6, Bb5, A5, and G5, ending with a double bar line.

75.



76.



3.

Exercise 3 consists of three staves of music in treble clef, common time, and a key signature of one sharp (F#). The first staff contains 12 measures: measures 1-2 (F#4, G4, A4), 3-4 (B4, C5), 5-6 (D5, E5), 7-8 (F#5, G5), 9-10 (A5, B5), 11-12 (C6, B5, A5, G5, F#5, E5). The second staff contains 12 measures: measures 1-2 (F#4, G4, A4), 3-4 (B4, C5), 5-6 (D5, E5), 7-8 (F#5, G5), 9-10 (A5, B5), 11-12 (C6, B5, A5, G5, F#5, E5). The third staff contains 12 measures: measures 1-2 (F#4, G4, A4), 3-4 (B4, C5), 5-6 (D5, E5), 7-8 (F#5, G5), 9-10 (A5, B5), 11-12 (C6, B5, A5, G5, F#5, E5).

4.

Exercise 4 consists of three staves of music in treble clef, common time, and a key signature of two flats (Bb, Eb). The first staff contains 12 measures: measures 1-2 (Bb4, Ab4, Gb4), 3-4 (Fb4, Eb4), 5-6 (D4, C4), 7-8 (Bb4, Ab4), 9-10 (G4, F4), 11-12 (Eb4, D4, C4, Bb4, Ab4, Gb4). The second staff contains 12 measures: measures 1-2 (Bb4, Ab4, Gb4), 3-4 (Fb4, Eb4), 5-6 (D4, C4), 7-8 (Bb4, Ab4), 9-10 (G4, F4), 11-12 (Eb4, D4, C4, Bb4, Ab4, Gb4). The third staff contains 12 measures: measures 1-2 (Bb4, Ab4, Gb4), 3-4 (Fb4, Eb4), 5-6 (D4, C4), 7-8 (Bb4, Ab4), 9-10 (G4, F4), 11-12 (Eb4, D4, C4, Bb4, Ab4, Gb4).

5.

Musical notation for exercise 5, consisting of three staves of music in treble clef with a common time signature. The first staff contains 8 notes: Bb, Bb, Bb, Bb, B, B, Bb, B. The second staff contains 8 notes: B, B, Bb, Bb, B, Bb, Bb, B. The third staff contains 8 notes: B, Bb, Bb, Bb, B, B, Bb, B. The piece ends with a double bar line.

6.

Musical notation for exercise 6, consisting of three staves of music in treble clef with a common time signature. The first staff contains 8 notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The second staff contains 8 notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The third staff contains 8 notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb, Bb. The piece ends with a double bar line.

7.

Exercise 7 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a key signature of one sharp (F#) and contains a sequence of eighth and quarter notes. The second staff continues the sequence, showing a change in the key signature to one sharp and one flat (F# and Cb). The third staff concludes the exercise with a double bar line.

8.

Exercise 8 consists of three staves of music in treble clef with a common time signature (C). The first staff begins with a key signature of one sharp (F#) and contains a sequence of eighth and quarter notes. The second staff continues the sequence, showing a change in the key signature to one sharp and one flat (F# and Cb). The third staff concludes the exercise with a double bar line.

9.



10.



11.

Musical score for exercise 11, consisting of four staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody with similar rhythmic patterns. The third staff features a triplet of eighth notes marked with a '3' and a bracket. The fourth staff concludes the exercise with a double bar line.

12.

Musical score for exercise 12, consisting of four staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody with similar rhythmic patterns. The third staff features a triplet of eighth notes marked with a '3' and a bracket. The fourth staff concludes the exercise with a double bar line.

13.

Musical score for exercise 13, consisting of five staves of music in treble clef with a common time signature. The first staff begins with a key signature of one sharp (F#) and contains a sequence of eighth and sixteenth notes. The second staff continues with a key signature change to one flat (Bb) and features more complex rhythmic patterns. The third staff returns to the one sharp key signature. The fourth staff shows a key signature change to one flat. The fifth staff concludes the exercise with a final cadence.

14.

Musical score for exercise 14, consisting of three staves of music in treble clef with a common time signature. The first staff starts with a key signature of one sharp and contains a series of eighth and sixteenth notes. The second staff continues with a key signature change to one flat and features more complex rhythmic patterns. The third staff concludes the exercise with a final cadence.

15.

Musical notation for exercise 15, consisting of two staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff contains a melody of eighth and quarter notes. The second staff contains a bass line of eighth and quarter notes.

16.

Musical notation for exercise 16, consisting of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains a melody with some chromaticism. The second staff contains a bass line with some chromaticism.

17.

Musical notation for exercise 17, consisting of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff contains a melody of eighth and quarter notes. The second staff contains a bass line of eighth and quarter notes.

18.

Exercise 18 consists of two staves of music in G minor (one flat) and 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on G4 and moves stepwise up to D5, then descends to G4. The second staff continues the melody, ending with a double bar line.

19.

Exercise 19 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on D4 and moves stepwise up to A4, then descends to D4. The second staff continues the melody, ending with a double bar line.

20.

Exercise 20 consists of two staves of music in D major (two sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on D4 and moves stepwise up to A4, then descends to D4. The second staff continues the melody, ending with a double bar line.

I - II POSISJON, TREKLINGER:

1.

The first system of exercise 1 consists of two staves. The top staff is in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, starting on G4 and moving through various intervals. The bottom staff is in bass clef and contains a sequence of eighth and sixteenth notes, starting on G3 and moving through various intervals. The exercise concludes with a double bar line.

2.

The first system of exercise 2 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes, starting on G4 and moving through various intervals. The bottom staff is in bass clef and contains a sequence of eighth and sixteenth notes, starting on G3 and moving through various intervals. The exercise concludes with a double bar line.

3.

The first system of exercise 3 consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes, starting on G4 and moving through various intervals. The bottom staff is in bass clef and contains a sequence of eighth and sixteenth notes, starting on G3 and moving through various intervals. The exercise concludes with a double bar line.

4.



5.



6.



7.

Exercise 7 consists of two staves of music in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The first staff contains a melodic line starting on G4, moving through A4, B4, C5, D5, E5, F#5, G#5, and A5, with various rhythmic patterns including eighth and sixteenth notes. The second staff contains a bass line with eighth notes, including a double bass line (two notes on the same staff) and rests.

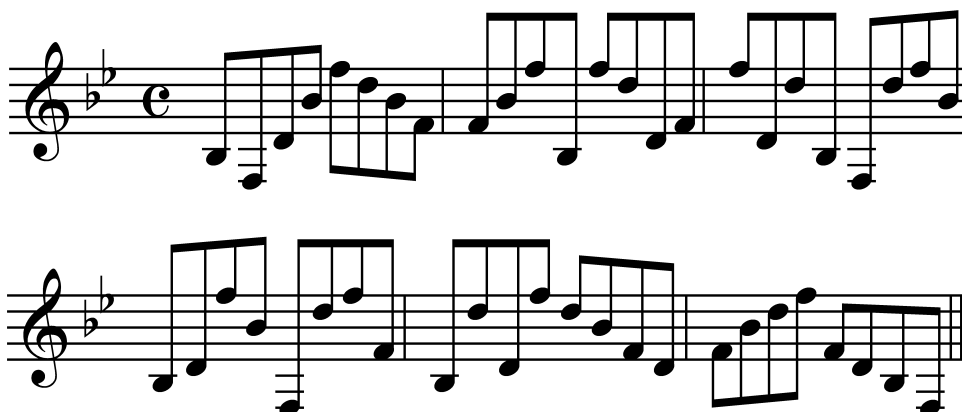
8.

Exercise 8 consists of two staves of music in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes, starting on G4 and moving through A4, B4, C5, D5, E5, F#5, G#5, and A5. The second staff contains a bass line with eighth notes, including a double bass line and rests.

9.

Exercise 9 consists of two staves of music in treble clef. The key signature has one flat (Bb) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes, starting on G4 and moving through A4, Bb4, C5, D5, E5, F5, G5, and A5. The second staff contains a bass line with eighth notes, including a double bass line and rests.

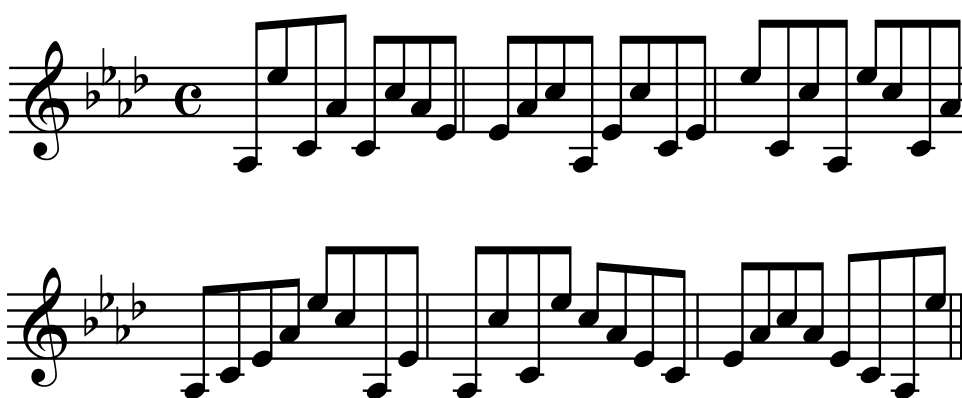
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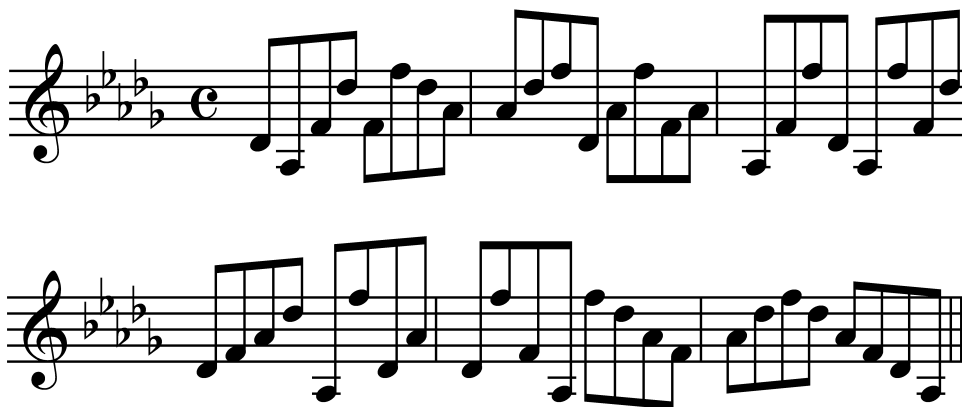
11.



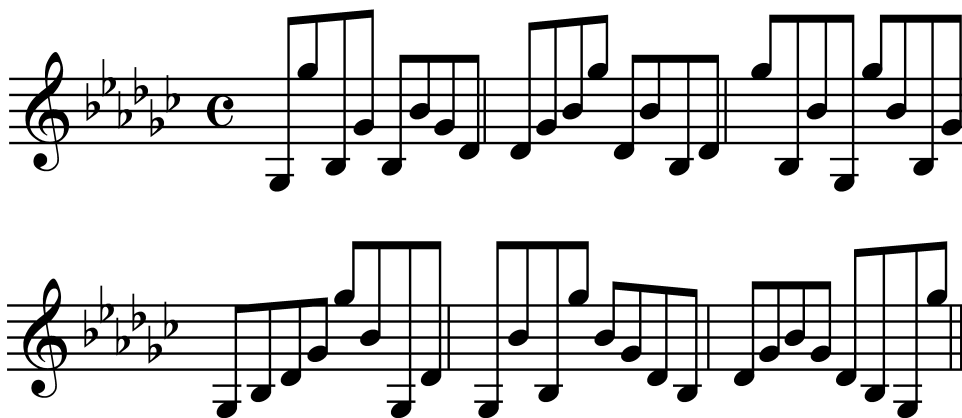
12.



13.



14.



15.



16.

Exercise 16 consists of two staves of music in C major, 4/4 time. The first staff begins with a treble clef, a common time signature, and a C-clef. The melody is composed of eighth-note patterns, with some notes beamed together in groups of four. The bass line consists of quarter notes. The second staff continues the melody and bass line, ending with a double bar line.

17.

Exercise 17 consists of two staves of music in D major, 4/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody is composed of eighth-note patterns, with some notes beamed together in groups of four. The bass line consists of quarter notes. The second staff continues the melody and bass line, ending with a double bar line.

18.

Exercise 18 consists of two staves of music in D major, 4/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of two sharps (F# and C#). The melody is composed of eighth-note patterns, with some notes beamed together in groups of four. The bass line consists of quarter notes. The second staff continues the melody and bass line, ending with a double bar line.

19.

Exercise 19 consists of two staves of music in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a C-clef and contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note pairs. The second staff continues the melodic line, ending with a double bar line.

20.

Exercise 20 consists of two staves of music in treble clef. The key signature is four sharps (F#, C#, G#, D#) and the time signature is common time (C). The first staff begins with a C-clef and contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note pairs. The second staff continues the melodic line, ending with a double bar line.

21.

Exercise 21 consists of two staves of music in treble clef. The key signature is five sharps (F#, C#, G#, D#, A#) and the time signature is common time (C). The first staff begins with a C-clef and contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note pairs. The second staff continues the melodic line, ending with a double bar line.

22.

Musical notation for exercise 22, consisting of two staves in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The first staff begins with a C-clef and contains a melodic line with eighth-note patterns. The second staff contains a bass line with eighth-note patterns, mirroring the rhythm of the first staff.

23.

Musical notation for exercise 23, consisting of two staves in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a common time signature (C). The first staff begins with a C-clef and contains a melodic line with eighth-note patterns. The second staff contains a bass line with eighth-note patterns, mirroring the rhythm of the first staff.

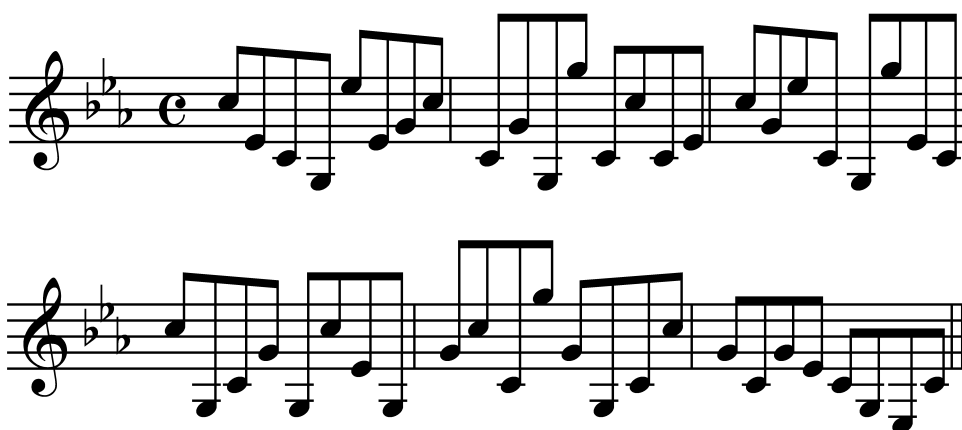
24.

Musical notation for exercise 24, consisting of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff begins with a C-clef and contains a melodic line with eighth-note patterns. The second staff contains a bass line with eighth-note patterns, mirroring the rhythm of the first staff.

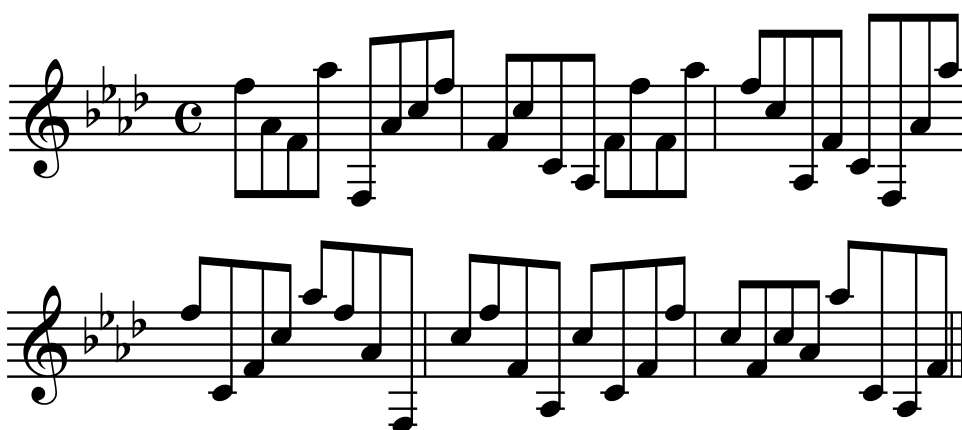
25.



26.



27.



28.

Exercise 28 consists of two staves of music in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth notes, with a consistent interval of a major second between adjacent notes. The second staff continues the melody, ending with a double bar line.

29.

Exercise 29 consists of two staves of music in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth notes, with a consistent interval of a major second between adjacent notes. The second staff continues the melody, ending with a double bar line.

30.

Exercise 30 consists of two staves of music in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth notes, with a consistent interval of a major second between adjacent notes. The second staff continues the melody, ending with a double bar line.

III POSISJON (Ingen toner spilles lavere enn III posisjon)

1.



2.



3.



4.



5.



6.



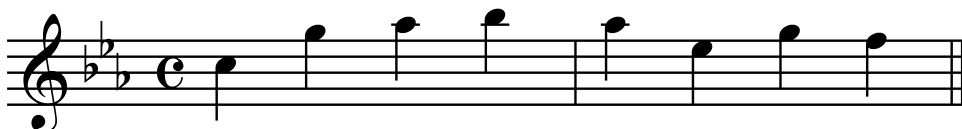
7.



8.



9.



10.



11.



12.



13.



14.



15.



16.



17.



18.



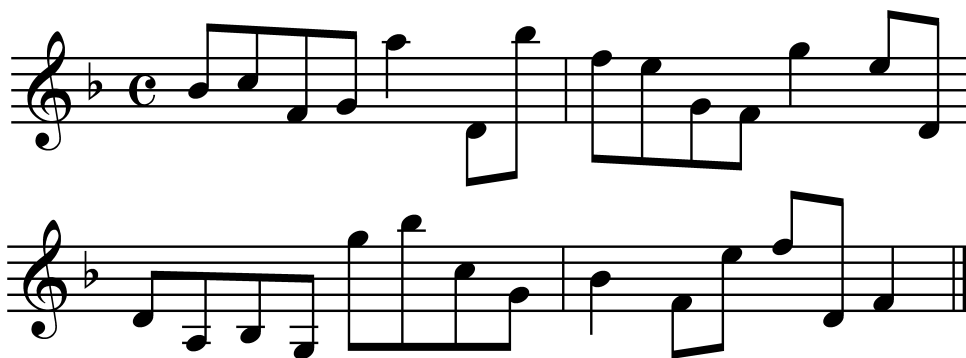
19.



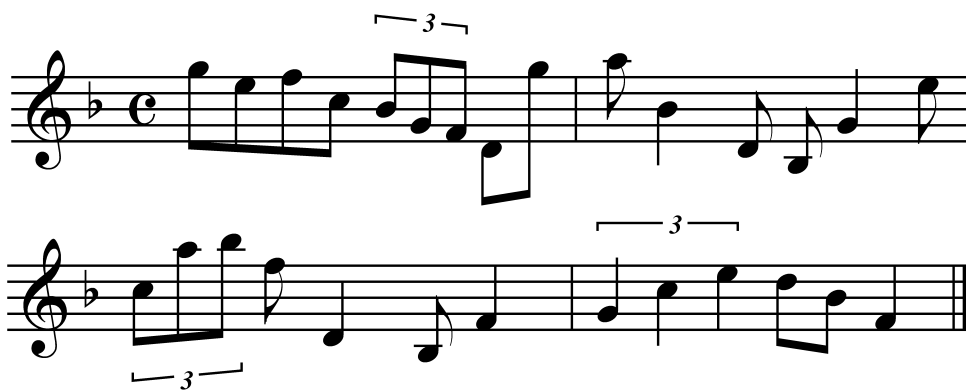
20.



21.



22.



KROMATISKE ØVELSER III POSISJON

1.

Musical notation for exercise 1, consisting of three staves of music in treble clef with a common time signature. The first staff contains 8 measures, the second 8 measures, and the third 4 measures.

2.

Musical notation for exercise 2, consisting of three staves of music in treble clef with a common time signature. The first staff contains 8 measures, the second 8 measures, and the third 4 measures.

3.

Musical notation for exercise 3, consisting of three staves of music in treble clef with a common time signature. The first staff contains 8 measures, the second 8 measures, and the third 4 measures.

4.

Exercise 4 consists of three staves of music in treble clef with a common time signature. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns. The third staff contains one measure of eighth-note patterns ending with a double bar line.

5.

Exercise 5 consists of three staves of music in treble clef with a common time signature. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns. The third staff contains one measure of eighth-note patterns ending with a double bar line.

6.

Exercise 6 consists of three staves of music in treble clef with a common time signature. The first staff contains two measures of eighth-note patterns. The second staff contains two measures of eighth-note patterns. The third staff contains one measure of eighth-note patterns ending with a double bar line.

7.

Exercise 7 consists of three staves of music in C major, common time. The first staff contains 12 measures of music, starting with a treble clef and a common time signature. The second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests.

8.

Exercise 8 consists of three staves of music in C major, common time. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests.

9.

Exercise 9 consists of three staves of music in C major, common time. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests.

10.

Musical notation for exercise 10, consisting of three staves in treble clef with a common time signature. The first staff starts with a treble clef and a common time signature. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

11.

Musical notation for exercise 11, consisting of three staves in treble clef with a common time signature. The first staff starts with a treble clef and a common time signature. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

12.

Musical notation for exercise 12, consisting of three staves in treble clef with a common time signature. The first staff starts with a treble clef and a common time signature. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

13.

Exercise 13 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures of music, the second staff contains 12 measures, and the third staff contains 6 measures. The melody is composed of eighth and sixteenth notes with various accidentals (sharps and naturals).

14.

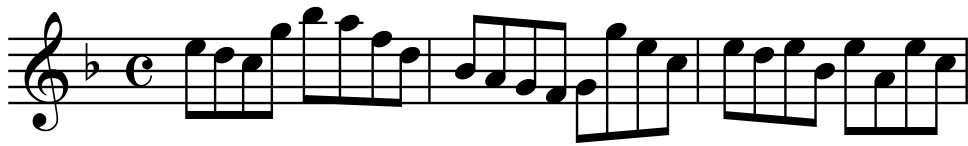
Exercise 14 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures. The melody features a mix of eighth and sixteenth notes with various accidentals, including sharps, naturals, and flats.

15.

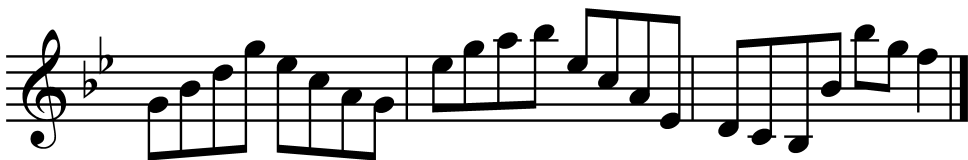
Exercise 15 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures. The melody is primarily composed of eighth and sixteenth notes with various accidentals.

III - IV POSISJON

1.



2.



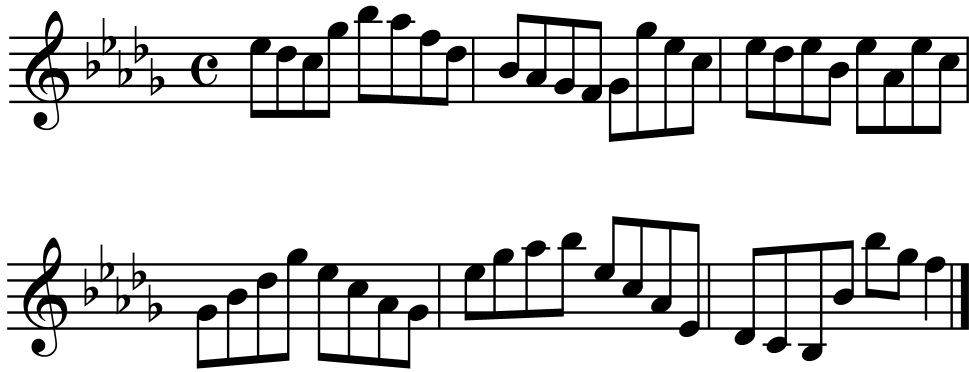
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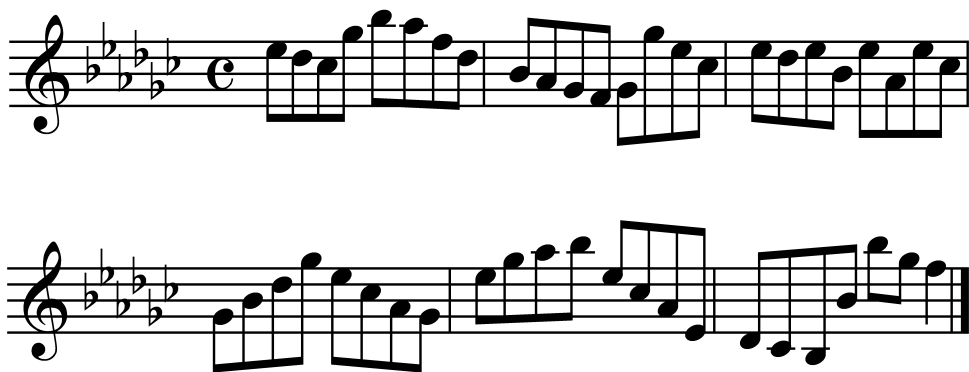
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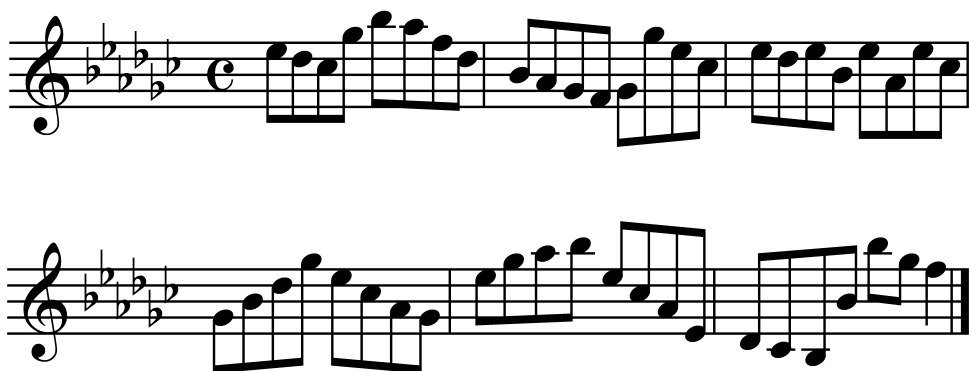
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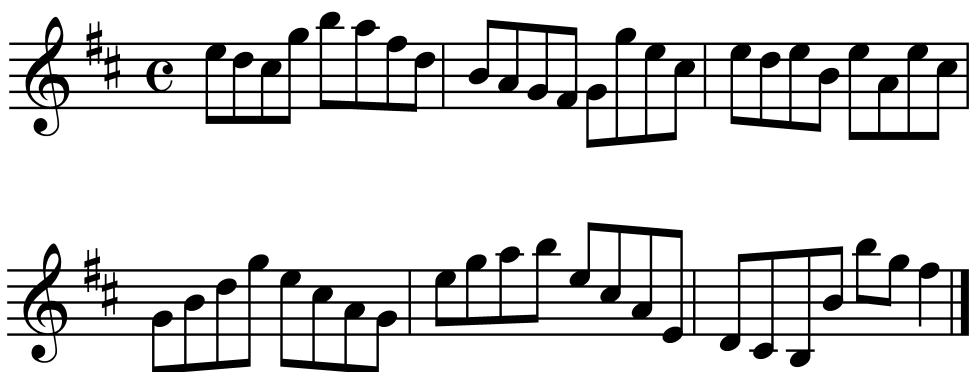
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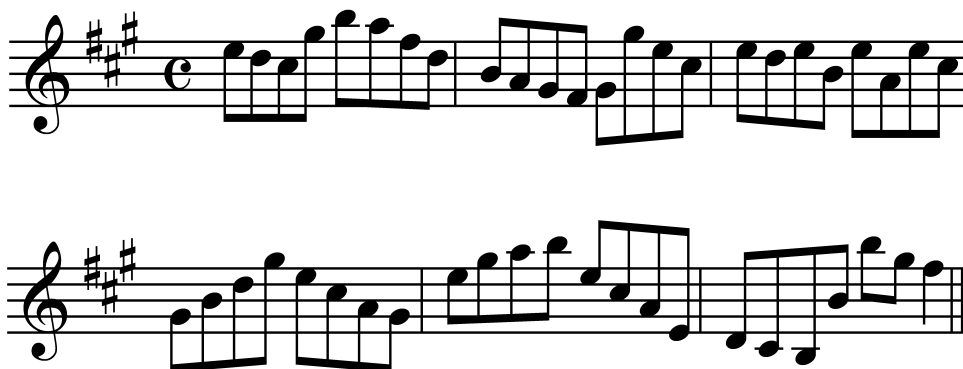
7.



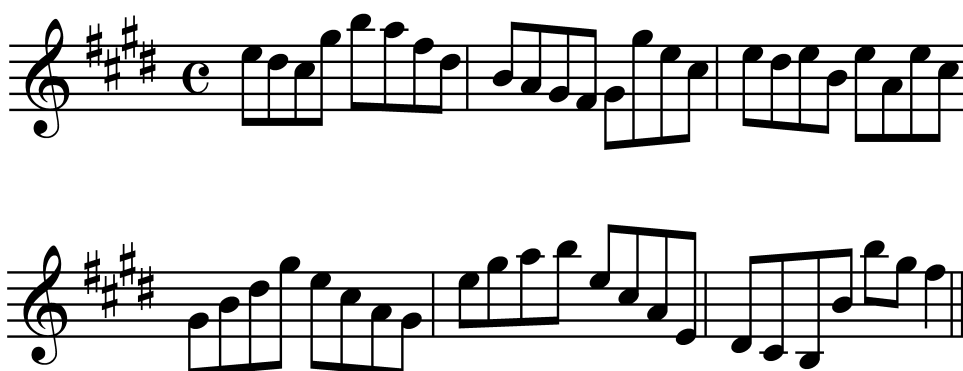
8.



9.



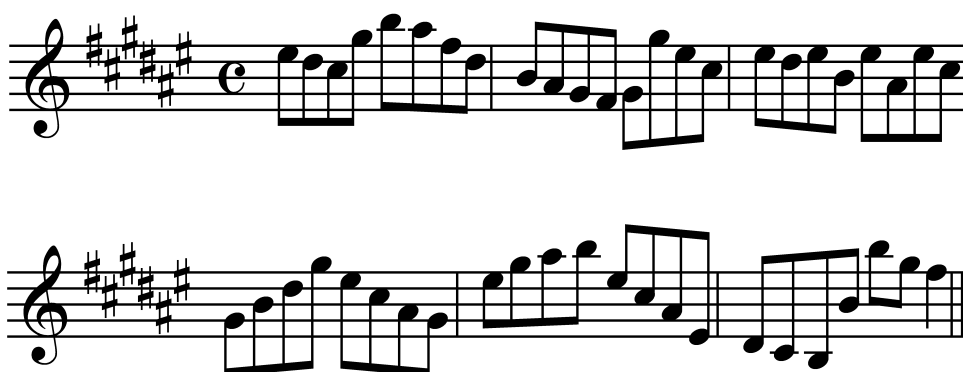
10.



11.



12.



13.

Exercise 13 consists of three staves of music in C major and common time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending eighth-note pairs. The second staff continues this pattern with similar rhythmic structures. The third staff concludes the exercise with a final cadence, marked by a double bar line.

14.

Exercise 14 consists of three staves of music in C major and common time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending eighth-note pairs. The second staff continues this pattern with similar rhythmic structures. The third staff concludes the exercise with a final cadence, marked by a double bar line.

15.

Exercise 15 consists of three staves of music in B-flat major and common time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending eighth-note pairs. The second staff continues this pattern with similar rhythmic structures. The third staff concludes the exercise with a final cadence, marked by a double bar line.

16.

Exercise 16 consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a descending eighth-note pattern in the first measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

17.

Exercise 17 consists of three staves of music in D major (two sharps) and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a descending eighth-note pattern in the first measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

18.

Exercise 18 consists of three staves of music in D major (two sharps) and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a descending eighth-note pattern in the first measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

19.

Exercise 19 consists of three staves of music in G minor (one flat) and 3/4 time. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

20.

Exercise 20 consists of three staves of music in D major (two sharps) and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

21.

Exercise 21 consists of three staves of music in E-flat major (three flats) and 3/4 time. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

22.

Exercise 22 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a mix of ascending and descending lines. The second and third staves continue the piece, with the third staff ending in a double bar line.

23

Exercise 23 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a mix of ascending and descending lines. The second and third staves continue the piece, with the third staff ending in a double bar line.

24.

Exercise 24 consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (Bb, Eb, Ab), and a common time signature. The melody is composed of eighth and sixteenth notes, featuring a mix of ascending and descending lines. The second and third staves continue the piece, with the third staff ending in a double bar line.

25.

Exercise 25 consists of three staves of music in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

26.

Exercise 26 consists of three staves of music in treble clef. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

27.

Exercise 27 consists of three staves of music in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

28.

Exercise 28 is a musical piece consisting of three staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melodic line, and the third staff concludes the piece with a double bar line.

29.

Exercise 29 is a musical piece consisting of three staves of music. The key signature is two sharps (D major or F# minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line, featuring a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melodic line, and the third staff concludes the piece with a double bar line.

KROMATISKE ØVELSER V POSISJON

1.

Exercise 1 consists of three staves of music in C major, 4/4 time. The first staff contains 8 measures of eighth-note patterns: G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4. The second staff contains 8 measures: B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4. The third staff contains 4 measures: G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5.

2.

Exercise 2 consists of three staves of music in C major, 4/4 time. The first staff contains 8 measures of eighth-note patterns: G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4. The second staff contains 8 measures: B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4. The third staff contains 4 measures: G4-A4-B4-C5, B4-A4-G4, F4-G4-A4-B4, G4-A4-B4-C5.

3.



4.



5.



6.

Exercise 6 consists of three staves of music in C major, 4/4 time. The first staff contains 12 measures of music, primarily using quarter and eighth notes. The second staff contains 12 measures, including some beamed eighth notes and quarter notes. The third staff contains 6 measures, ending with a double bar line.

7.

Exercise 7 consists of three staves of music in C major, 4/4 time. The first staff contains 12 measures, featuring a mix of quarter, eighth, and sixteenth notes with various accidentals. The second staff contains 12 measures, continuing the melodic and rhythmic patterns. The third staff contains 6 measures, concluding the exercise with a double bar line.

8.

Exercise 8 consists of three staves of music in C major, 4/4 time. The first staff contains 12 measures, featuring a mix of quarter, eighth, and sixteenth notes with various accidentals. The second staff contains 12 measures, continuing the melodic and rhythmic patterns. The third staff contains 6 measures, concluding the exercise with a double bar line.

9.

Exercise 9 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures of music, primarily using quarter and eighth notes with various accidentals. The second staff continues the sequence with similar rhythmic patterns and accidentals. The third staff concludes the exercise with a double bar line.

10.

Exercise 10 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures of music, featuring a mix of quarter, eighth, and sixteenth notes with accidentals. The second staff continues the sequence with similar rhythmic patterns and accidentals. The third staff concludes the exercise with a double bar line.

11.

Exercise 11 consists of three staves of music in treble clef with a common time signature. The first staff contains 12 measures of music, featuring a mix of quarter, eighth, and sixteenth notes with accidentals. The second staff continues the sequence with similar rhythmic patterns and accidentals. The third staff concludes the exercise with a double bar line.

12.

Exercise 12 consists of three staves of music in C major, 4/4 time. The first staff contains 12 measures of music, primarily using quarter and eighth notes with various accidentals. The second staff continues with 12 measures, featuring a mix of quarter, eighth, and sixteenth notes. The third staff concludes the exercise with 6 measures, ending with a double bar line.

V POSISJON

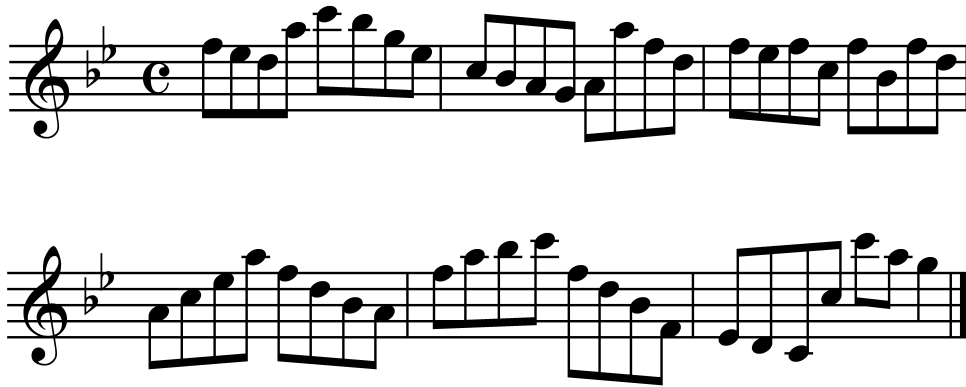
1.

Exercise 1, first part, consists of two staves of music in B-flat major, 4/4 time. The first staff contains 12 measures of music, primarily using quarter and eighth notes with various accidentals. The second staff continues with 12 measures, featuring a mix of quarter, eighth, and sixteenth notes.

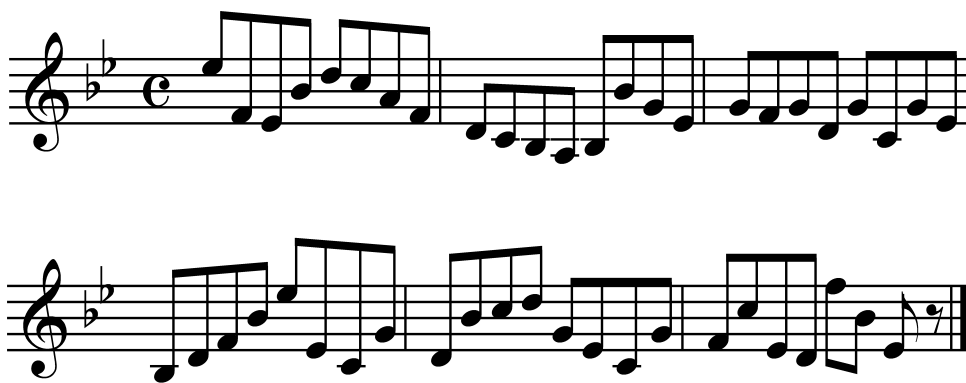
2.

Exercise 1, second part, consists of two staves of music in B-flat major, 4/4 time. The first staff contains 12 measures of music, primarily using quarter and eighth notes with various accidentals. The second staff continues with 12 measures, featuring a mix of quarter, eighth, and sixteenth notes.

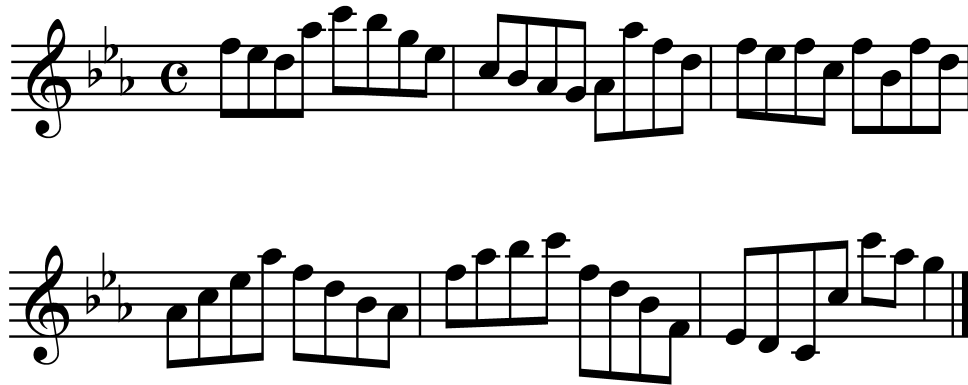
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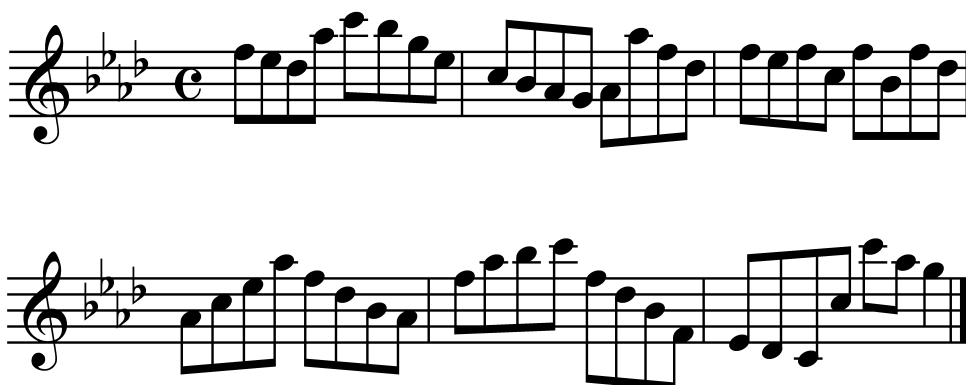
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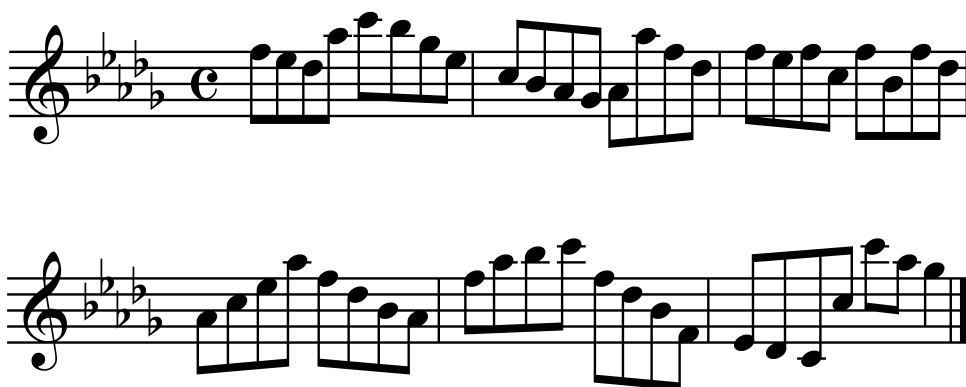
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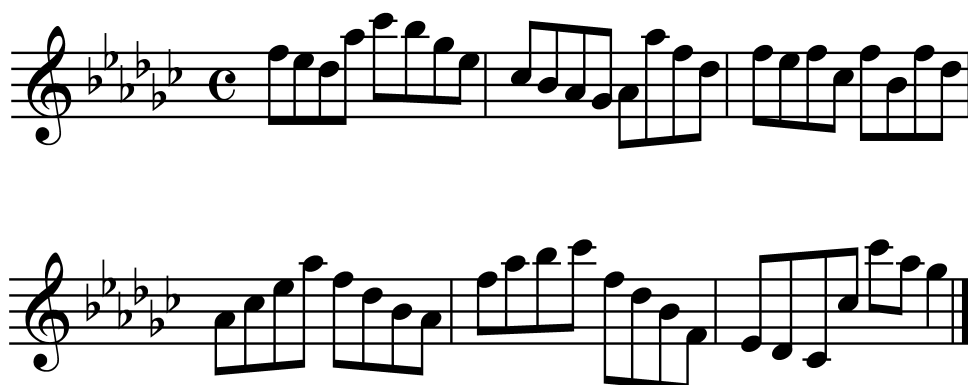
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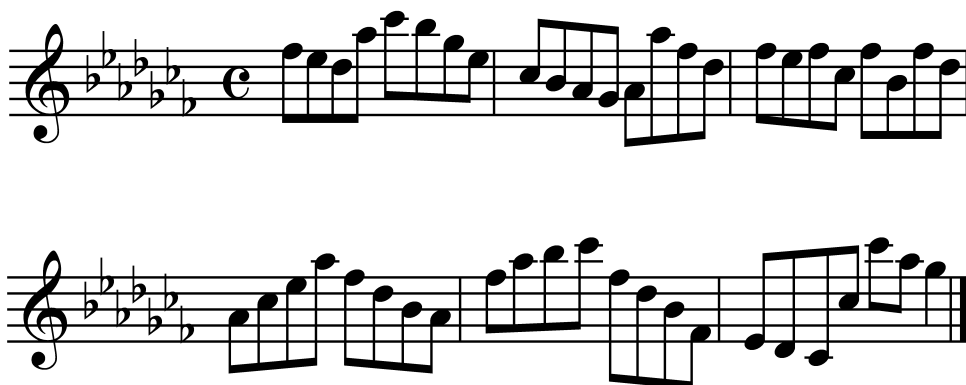
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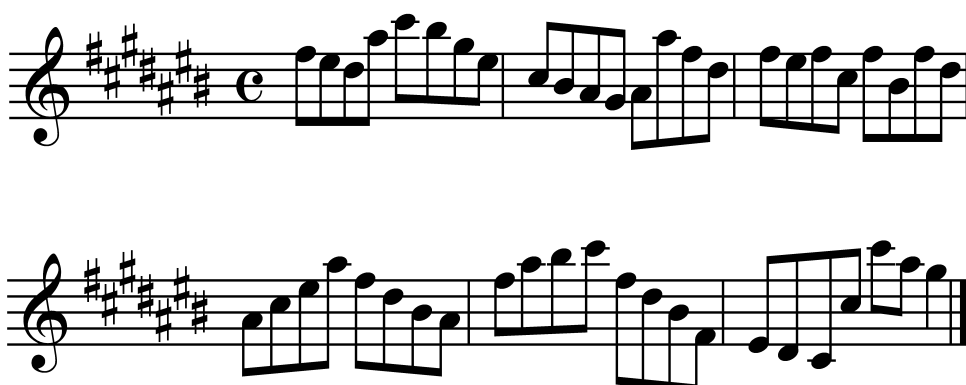
8.



9.



10.



11.



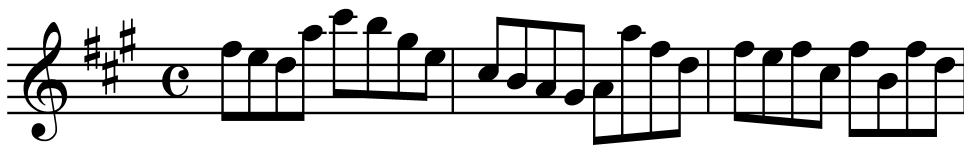
12.



13.



14.



15.

Exercise 15 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending runs. The second staff continues the melody, ending with a double bar line.

14.

Exercise 14 consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending runs. The second staff continues the melody, ending with a double bar line.

15.

Exercise 15 consists of two staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending runs. The second staff continues the melody, ending with a double bar line.

VII - X POSISJON

1.

Exercise 1 consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The melody is composed of eighth and sixteenth notes, starting on G4 and moving through various intervals. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

2.

Exercise 2 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). A circled number '2' is placed above the first measure. The melody features eighth and sixteenth notes. The second staff continues the exercise, ending with a double bar line.

3.

Exercise 3 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). A circled number '2' is placed above the first measure. The melody is composed of eighth and sixteenth notes. The second staff continues the exercise, ending with a double bar line.

4.

Exercise 4 consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves through various intervals, including eighth and sixteenth notes, with some triplets. The second and third staves continue the melodic line, featuring similar rhythmic patterns and intervallic relationships, ending with a double bar line.

5.

Exercise 5 consists of three staves of music in G major (one sharp) and 4/4 time. The notation is identical to exercise 4, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some triplet figures, and concludes with a double bar line.

6.

Exercise 6 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A circled number '2' is placed above the first measure. The melody is primarily composed of eighth and sixteenth notes. The second staff continues the melodic line, ending with a double bar line.

7.

②

8.

9.

10.

②

11.

②

12.

②

13.

Exercise 13 consists of three staves of music in G minor (three flats) and 3/4 time. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody is written in eighth notes, starting on G4 and moving through various intervals, including a descending scale-like pattern. The second and third staves continue the melodic line, with the third staff ending with a double bar line.

14.

Exercise 14 consists of two staves of music in G minor (three flats) and 3/4 time. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. A circled number '2' is placed above the first measure. The melody is written in eighth notes, featuring a mix of ascending and descending patterns. The second staff continues the melodic line, ending with a double bar line.

15.

Exercise 15 consists of two staves of music in D major (two sharps) and 3/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. A circled number '2' is placed above the first measure. The melody is written in eighth notes, featuring a mix of ascending and descending patterns. The second staff continues the melodic line, ending with a double bar line.

16.

Exercise 16 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line.

17.

Exercise 17 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody, with the third staff ending with a double bar line.

18.

Exercise 18 consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). A circled number '2' is placed above the first measure. The melody is written in a single line. The second staff continues the melody, ending with a double bar line.

19.

②

20.

21.

22.

②

Musical notation for exercise 22, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff begins with a circled '2' above the first measure. The music consists of eighth and sixteenth notes, ending with a double bar line.

23.

②

Musical notation for exercise 23, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff begins with a circled '2' above the first measure. The music consists of eighth and sixteenth notes, ending with a double bar line.

24.

Musical notation for exercise 24, consisting of three staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of eighth and sixteenth notes, ending with a double bar line.

25.

Musical score for exercise 25, consisting of three staves of music in treble clef, key of D major, and common time. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures, ending with a double bar line.

26.

Musical score for exercise 26, consisting of two staves of music in treble clef, key of D major, and common time. A circled '2' is above the first measure of the first staff. The first staff contains two measures. The second staff contains two measures, ending with a double bar line.

27.

Musical score for exercise 27, consisting of two staves of music in treble clef, key of D major, and common time. A circled '2' is above the first measure of the first staff. The first staff contains two measures. The second staff contains two measures, ending with a double bar line.

28.

Musical notation for exercise 28, consisting of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

29.

Musical notation for exercise 29, consisting of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

30.

Musical notation for exercise 30, consisting of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. A circled '2' is placed above the first measure. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns, ending with a double bar line.

DEL 2 -TOSTEMTE LESE/SPILLE ØVELSER

LESEMETODIKK

- 1) Si høyt tonenavn
- 2) Prøv å se etter visuelle mønstre på strengene
- 3) Spill toppnote, si tone navn på nederste note
- 4) Spill bunnnote, si tonenavn på høyeste note
- 5) Gjør det samme med båndnavn
- 6) Gjør det samme med strenge

FØRSTE POSISJON

1.



2.



3.



4.



5.



6.

Musical notation for exercise 6, consisting of two staves. The top staff is a treble clef with a common time signature (C). The bottom staff shows chords. The melody consists of quarter notes with stems pointing up, and the chords are mostly dyads of quarter notes.

7.

Musical notation for exercise 7, consisting of two staves. The top staff is a treble clef with a common time signature (C). The bottom staff shows chords. The melody consists of quarter notes with stems pointing up, and the chords are mostly dyads of quarter notes.

8.

Musical notation for exercise 8, consisting of two staves. The top staff is a treble clef with a common time signature (C). The bottom staff shows chords. The melody consists of eighth notes with stems pointing up, and the chords are mostly dyads of quarter notes.

9.

Exercise 9 consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

10.

Exercise 10 consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

11.

Exercise 11 consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, ending with a double bar line.

12.

Musical notation for exercise 12, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth notes with stems pointing up, grouped in pairs. The bottom staff is in bass clef and contains a sequence of half notes, also grouped in pairs, corresponding to the eighth notes above. The exercise concludes with a double bar line.

13.

Musical notation for exercise 13, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a common time signature (C). It contains a sequence of eighth notes with stems pointing up, grouped in pairs. The bottom staff is in bass clef and contains a sequence of half notes, also grouped in pairs, corresponding to the eighth notes above. The exercise concludes with a double bar line.

14.

Musical notation for exercise 14, consisting of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a sequence of eighth notes with stems pointing up, grouped in pairs. The bottom staff is in bass clef and contains a sequence of half notes, also grouped in pairs, corresponding to the eighth notes above. The exercise concludes with a double bar line.

15.

Musical notation for exercise 15, consisting of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains a melody of eighth notes with stems up and down, and a bass line of quarter notes. The second staff continues the melody and bass line, ending with a double bar line.

16.

Musical notation for exercise 16, consisting of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff contains a melody of eighth notes with stems up and down, and a bass line of quarter notes. The second staff continues the melody and bass line, ending with a double bar line.

17.

Musical notation for exercise 17, consisting of two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff contains a melody of eighth notes with stems up and down, and a bass line of quarter notes with some notes marked with a bar over them. The second staff continues the melody and bass line, ending with a double bar line.

18.

Exercise 18: Two staves of music. The top staff is a treble clef with a common time signature and a key signature of two flats. The bottom staff shows the bass line with whole notes. The melody consists of eighth notes with stems pointing up, and the bass line consists of whole notes.

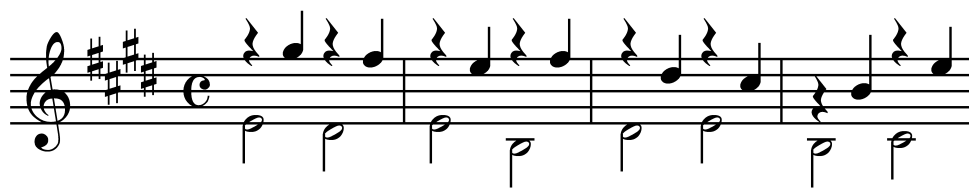
19.

Exercise 19: Two staves of music. The top staff is a treble clef with a common time signature and a key signature of two sharps. The bottom staff shows the bass line with whole notes. The melody consists of eighth notes with stems pointing up, and the bass line consists of whole notes.

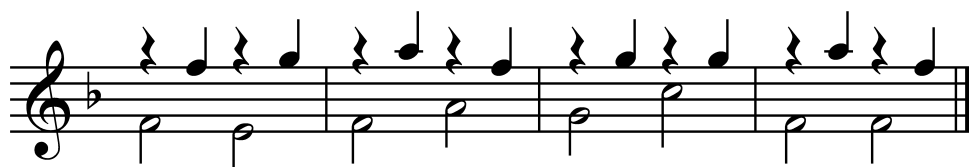
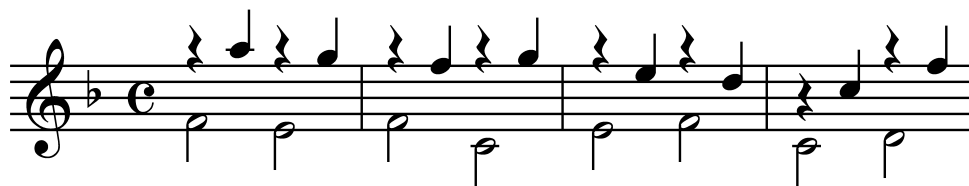
20.

Exercise 20: Two staves of music. The top staff is a treble clef with a common time signature and a key signature of three sharps. The bottom staff shows the bass line with whole notes. The melody consists of eighth notes with stems pointing up, and the bass line consists of whole notes.

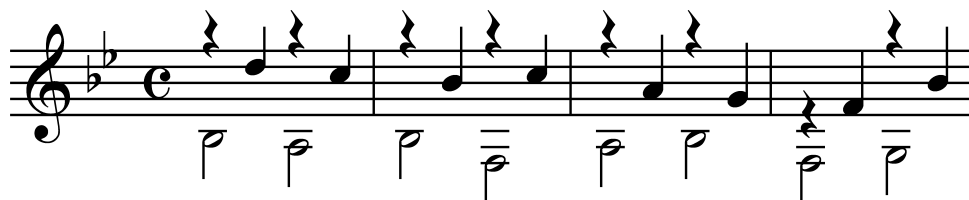
21.



22.



23.



24.

Exercise 24 consists of two staves of music in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains four measures of music. The melody in the upper voice is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line consists of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. The second staff contains four measures of music. The melody in the upper voice is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter). The bass line consists of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2.

25.

Exercise 25 consists of two staves of music in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains four measures of music. The melody in the upper voice is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line consists of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. The second staff contains four measures of music. The melody in the upper voice is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter). The bass line consists of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2.

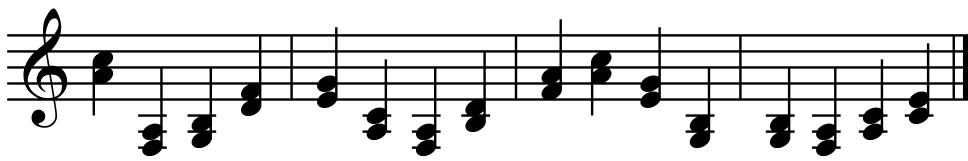
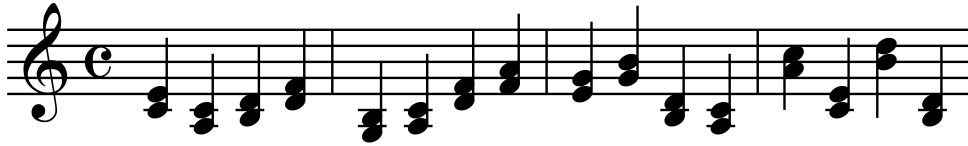
26.

Exercise 26 consists of two staves of music in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains four measures of music. The melody in the upper voice is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line consists of quarter notes: B3, A3, G3, F3, E3, D3, C3, B2. The second staff contains four measures of music. The melody in the upper voice is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter). The bass line consists of quarter notes: A3, G3, F3, E3, D3, C3, B2, A2.

INTERVALLER:

TERSER

1.



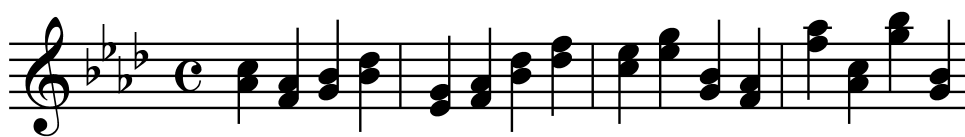
2.



3.



10.




11.



SEKSTER

1.



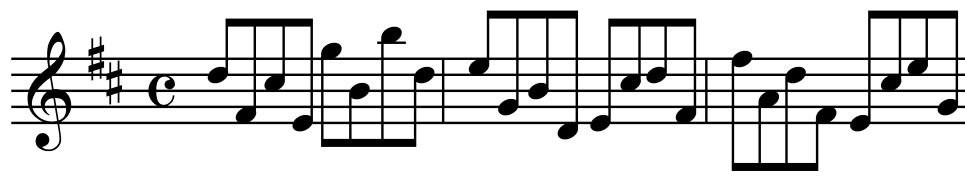
The first system of exercise 1 consists of two staves of music. The top staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

2.



The first system of exercise 2 consists of two staves of music. The top staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

3.



The first system of exercise 3 consists of two staves of music. The top staff is in treble clef with a common time signature (C) and a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bottom staff continues the melody with similar rhythmic patterns, ending with a double bar line.

4.



5.



6.



7.

Exercise 7 consists of two staves of music in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second staff continues the sequence and ends with a double bar line.

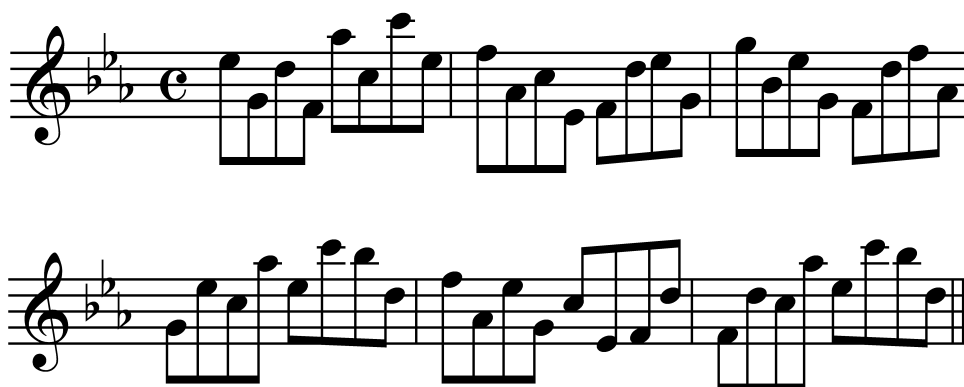
8.

Exercise 8 consists of two staves of music in treble clef. The key signature is one flat (Bb) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second staff continues the sequence and ends with a double bar line.

9.

Exercise 9 consists of two staves of music in treble clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The first staff begins with a common time signature and contains a sequence of eighth and sixteenth notes. The second staff continues the sequence and ends with a double bar line.

10.



11.



12.



13.



14.



OKTAVER

1.

Exercise 1 consists of three staves of music in C major, C-clef, and common time signature. The first staff contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, F4-A4-C5, and G4-B4-D5. The second staff contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, F4-A4-C5, and G4-B4-D5. The third staff contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, F4-A4-C5, and G4-B4-D5.

2.

Exercise 2 consists of three staves of music in D major, C-clef, and common time signature. The first staff contains a sequence of eighth-note chords: D4-F#4-A4, E4-G4-B4, F#4-A4-C5, G4-B4-D5, E4-G4-B4, F#4-A4-C5, D4-F#4-A4, and E4-G4-B4. The second staff contains a sequence of eighth-note chords: D4-F#4-A4, E4-G4-B4, F#4-A4-C5, G4-B4-D5, E4-G4-B4, F#4-A4-C5, D4-F#4-A4, and E4-G4-B4. The third staff contains a sequence of eighth-note chords: D4-F#4-A4, E4-G4-B4, F#4-A4-C5, G4-B4-D5, E4-G4-B4, F#4-A4-C5, D4-F#4-A4, and E4-G4-B4.

3.

Musical score for exercise 3, consisting of three staves of music. The key signature is two sharps (F# and C#) and the time signature is common time (C). The music is written in treble clef. The first staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

4.

Musical score for exercise 4, consisting of three staves of music. The key signature is three sharps (F#, C#, and G#) and the time signature is common time (C). The music is written in treble clef. The first staff features a more complex melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

5.

Musical score for exercise 5, consisting of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in treble clef. The first staff contains 12 measures of music, primarily consisting of eighth and sixteenth notes. The second staff contains 12 measures of music, continuing the melodic and rhythmic patterns. The third staff contains 12 measures of music, concluding with a double bar line.

6.

Musical score for exercise 6, consisting of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in treble clef. The first staff contains 12 measures of music, featuring more complex rhythmic patterns including eighth and sixteenth notes with beams. The second staff contains 12 measures of music, continuing the melodic and rhythmic patterns. The third staff contains 12 measures of music, concluding with a double bar line.

7.

Musical score for exercise 7, consisting of three staves in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes. The third staff contains a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

8.

Musical score for exercise 8, consisting of three staves in treble clef. The key signature is one flat (Bb) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes. The third staff contains a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

9.

Musical score for exercise 9, consisting of three staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a treble clef and a common time signature (C), which changes to 3/4. The melody is primarily eighth-note based, with some sixteenth-note runs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

10.

Musical score for exercise 10, consisting of three staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a treble clef and a common time signature (C), which changes to 3/4. The melody is primarily eighth-note based, with some sixteenth-note runs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final cadence.

11.

Musical score for exercise 11, consisting of three staves of music in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on G4 and moves through various intervals, including a descending eighth-note scale. The second and third staves continue the piece with similar rhythmic patterns and melodic lines, ending with a double bar line.

12.

Musical score for exercise 12, consisting of three staves of music in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on G4 and features a prominent descending eighth-note scale. The second and third staves continue the piece with similar rhythmic patterns and melodic lines, ending with a double bar line.

13.

Exercise 13 is a three-staff musical piece in a minor key (three flats) and common time. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence.

14.

Exercise 14 is a three-staff musical piece in a minor key (three flats) and common time. The first staff begins with a treble clef and a common time signature. The melody is characterized by a steady eighth-note rhythm. The second staff continues this rhythmic pattern. The third staff concludes the piece with a final cadence.

DESIMER

1.

The first system of music for exercise 1 consists of three staves. The top staff is in treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom two staves are in bass clef and provide a harmonic accompaniment with chords and moving lines, primarily using eighth and sixteenth notes.

2.

The second system of music for exercise 2 also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melodic line is more active, featuring many beamed sixteenth notes. The bottom two staves are in bass clef and provide a harmonic accompaniment with chords and moving lines, primarily using eighth and sixteenth notes.

3.

Exercise 3 consists of three staves of music. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is written in a rhythmic pattern of eighth and sixteenth notes, often grouped in beams. The first two staves are 8 measures long, and the third staff is 4 measures long, ending with a double bar line.

4.

Exercise 4 consists of three staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, and G#), and a common time signature (C). The music is written in a rhythmic pattern of eighth and sixteenth notes, often grouped in beams. The first two staves are 8 measures long, and the third staff is 4 measures long, ending with a double bar line.

5.

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written in eighth notes, starting on G4 and moving through various intervals. The second and third staves continue the melody, with the third staff ending with a double bar line.

6.

Exercise 6 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written in eighth notes, starting on G4 and moving through various intervals. The second and third staves continue the melody, with the third staff ending with a double bar line.

7.

Musical score for exercise 7, consisting of three staves of music. The key signature is G minor (one flat) and the time signature is 3/4. The music is written in treble clef. The first staff begins with a C-clef and a common time signature. The melody is primarily eighth-note based, with some sixteenth-note runs. The accompaniment consists of chords and eighth-note patterns. The piece concludes with a double bar line.

8.

Musical score for exercise 8, consisting of three staves of music. The key signature is G minor (one flat) and the time signature is 3/4. The music is written in treble clef. The first staff begins with a C-clef and a common time signature. The melody features a mix of eighth and sixteenth notes, with some triplet-like patterns. The accompaniment includes chords and eighth-note patterns. The piece concludes with a double bar line.

9.

Exercise 9 is a three-staff musical piece in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a treble clef and a common time signature. The melody consists of eighth and sixteenth notes, often beamed in pairs. The second and third staves continue the piece, with the third staff ending with a double bar line.

10.

Exercise 10 is a three-staff musical piece in 3/4 time with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The first staff begins with a treble clef and a common time signature. The melody features a mix of eighth and sixteenth notes, with some notes beamed together. The second and third staves continue the piece, with the third staff ending with a double bar line.

11.

Musical score for exercise 11, consisting of three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

12.

Musical score for exercise 12, consisting of three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

SEPTIM

1.

Musical notation for exercise 1, consisting of three staves in C major and common time. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

2.

Musical notation for exercise 2, consisting of three staves in G major and common time. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G4. The second staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G4. The third staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G4.

3.

Exercise 3 consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a mix of eighth and sixteenth notes. The third staff concludes the exercise with a final cadence, marked by a double bar line.

4.

Exercise 4 consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a mix of eighth and sixteenth notes. The third staff concludes the exercise with a final cadence, marked by a double bar line.

5.

Exercise 5 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

6.

Exercise 6 consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

7.

Musical score for exercise 7, consisting of three staves of music. The key signature is one flat (F major or D minor), and the time signature is common time (C). The music is written in treble clef. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

8.

Musical score for exercise 8, consisting of three staves of music. The key signature is one flat (F major or D minor), and the time signature is common time (C). The music is written in treble clef. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a double bar line.

9.

Musical score for exercise 9, consisting of three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is written in treble clef and features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line.

10.

Musical score for exercise 10, consisting of three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is written in treble clef and features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line.

11.

Exercise 11 is a three-staff musical piece in a minor key (three flats) and common time. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a double bar line and a repeat sign. The third staff concludes the piece with a double bar line and repeat sign.

12.

Exercise 12 is a three-staff musical piece in a minor key (three flats) and common time. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a double bar line and a repeat sign. The third staff concludes the piece with a double bar line and repeat sign.

SEKUND

1.

Exercise 1 consists of three staves of music in C major, C major, and C major. The first staff is in C major (one sharp, F#) and contains 12 measures of eighth-note pairs. The second staff is in C major (no sharps or flats) and contains 12 measures of eighth-note pairs. The third staff is in C major (no sharps or flats) and contains 6 measures of eighth-note pairs, ending with a double bar line.

2.

Exercise 2 consists of three staves of music in D major (two sharps, F# and C#), D major (two sharps, F# and C#), and D major (two sharps, F# and C#). The first staff is in D major and contains 12 measures of eighth-note pairs. The second staff is in D major and contains 12 measures of eighth-note pairs. The third staff is in D major and contains 6 measures of eighth-note pairs, ending with a double bar line.

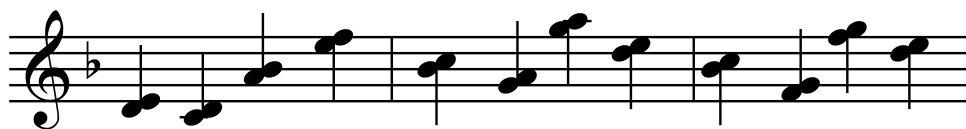
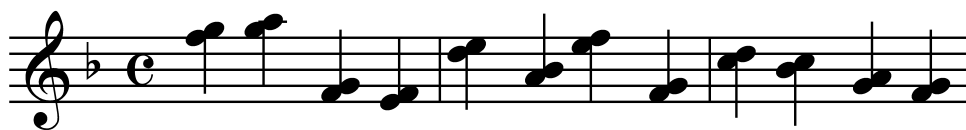
3.

Exercise 3 consists of three staves of music in treble clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first staff contains 12 measures of music, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line.

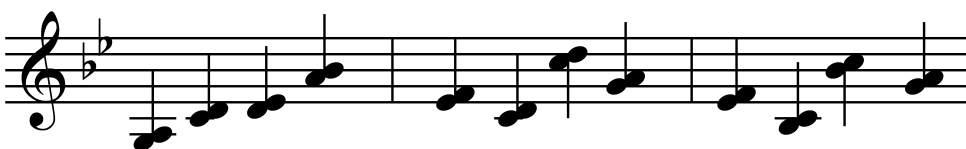
4.

Exercise 4 consists of three staves of music in treble clef. The key signature has three sharps (F#, C#, and G#), and the time signature is common time (C). The first staff contains 12 measures of music, the second staff contains 12 measures, and the third staff contains 6 measures, ending with a double bar line.

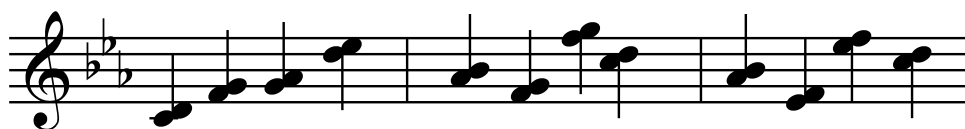
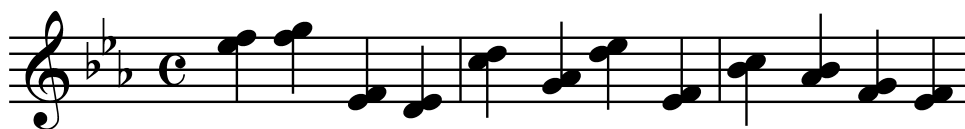
7.



8.



9.



10.



11.

Exercise 11 consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending pairs of notes. The second staff continues this pattern, and the third staff concludes the exercise with a double bar line.

12.

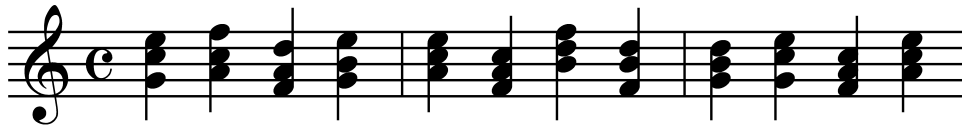
Exercise 12 consists of three staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of ascending and descending pairs of notes. The second staff continues this pattern, and the third staff concludes the exercise with a double bar line.

DEL 3 – TRESTEMTE LESE/SPILLEØVELSER (AKKORDER)

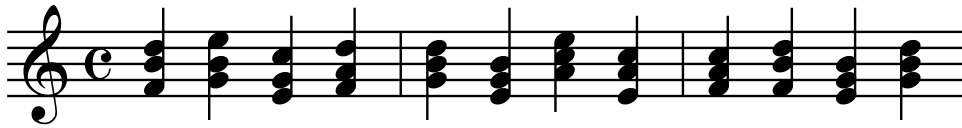
LESEMETODIKK

- 1) Ikke spill, se over akkordene**
- 2) Les høyt akkordnavn**
- 3) Les høyt funksjonene til akkordene(Tonika-dominant/ I –V)**
- 4) Spill akkordene kombinert med punkt 2 eller 3**
- 5) Les akkordnavn, spill så akkordene på neste pulsslag**
- 6) Les funksjonene til akkordene, spill så akkordene på neste pulsslag**
- 7) Gjør punkt 5 og 6 i motsatt rekkefølge**

1.



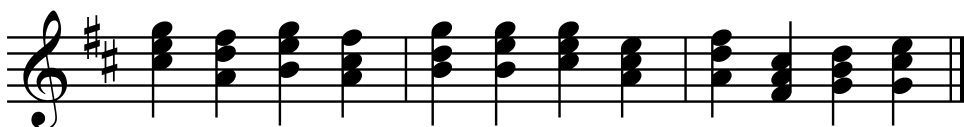
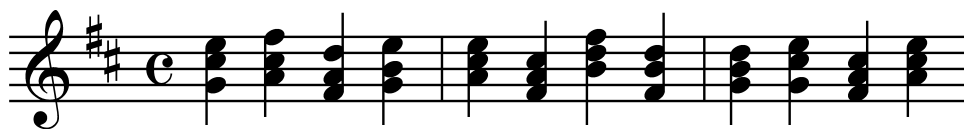
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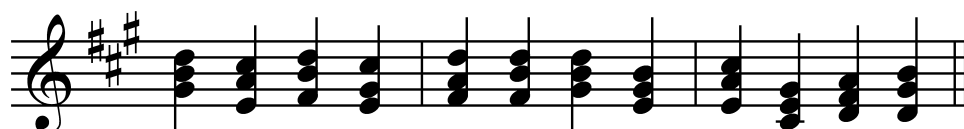
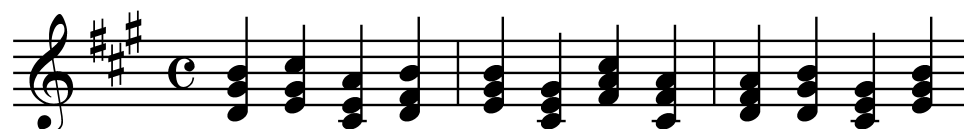
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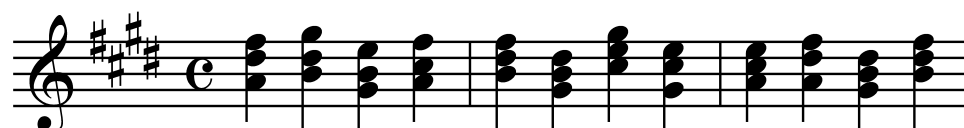
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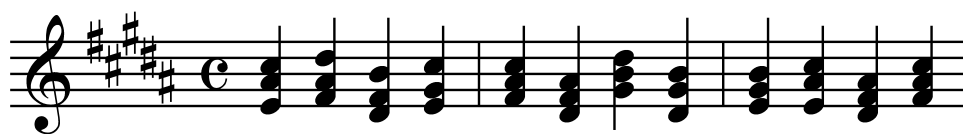
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6.



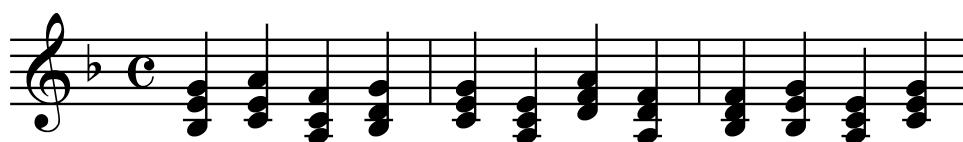
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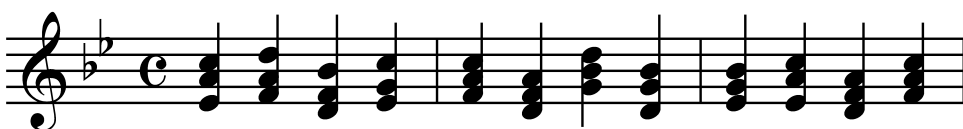
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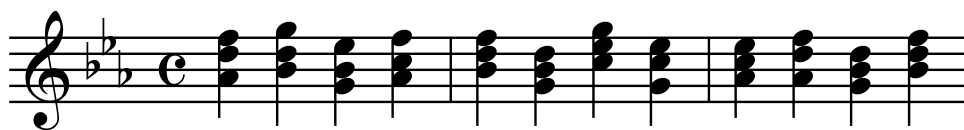
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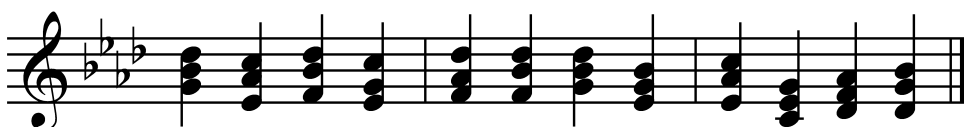
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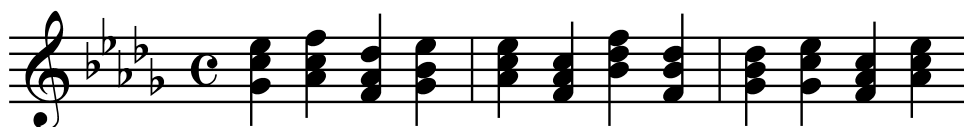
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12.



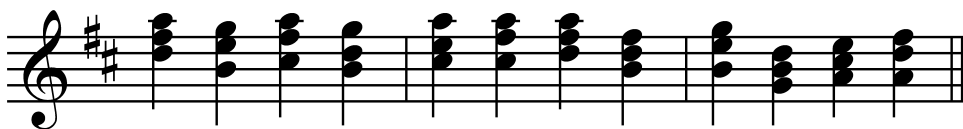
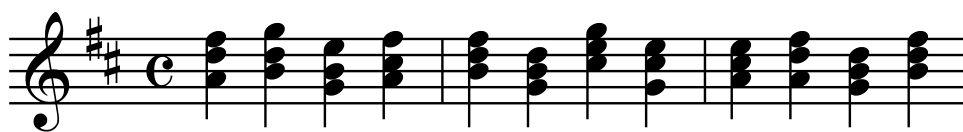
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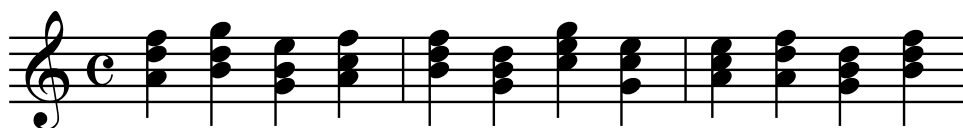
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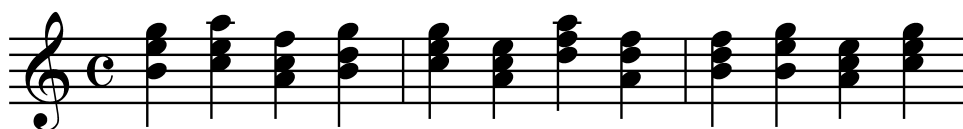
15.



16.



17.



18.

Exercise 18 consists of two staves of music in C major, common time. The first staff contains 12 chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The second staff contains 12 chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4.

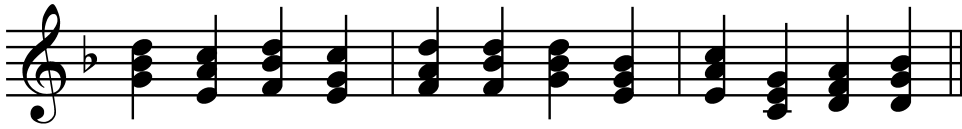
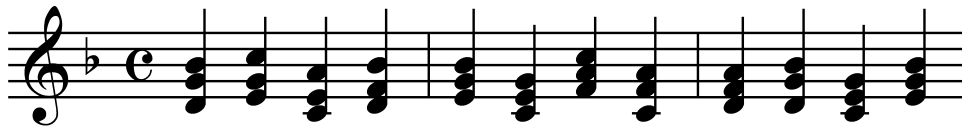
19.

Exercise 19 consists of two staves of music in C# major, common time. The first staff contains 12 chords: C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, and C#4-E#4-G#4. The second staff contains 12 chords: C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, C#4-E#4-G#4, and C#4-E#4-G#4.

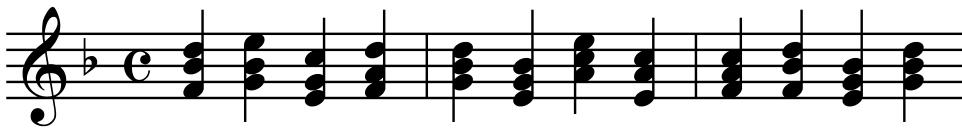
20.

Exercise 20 consists of two staves of music in C minor, common time. The first staff contains 12 chords: C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, and C4-Eb4-Gb4. The second staff contains 12 chords: C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, C4-Eb4-Gb4, and C4-Eb4-Gb4.

21.



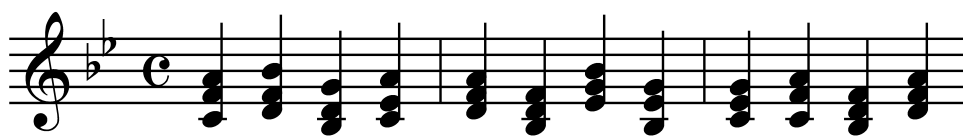
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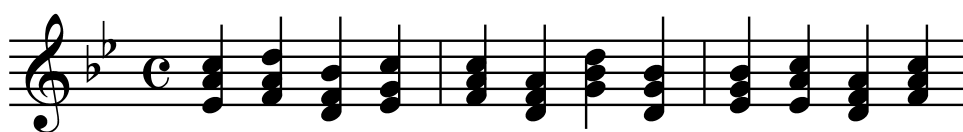
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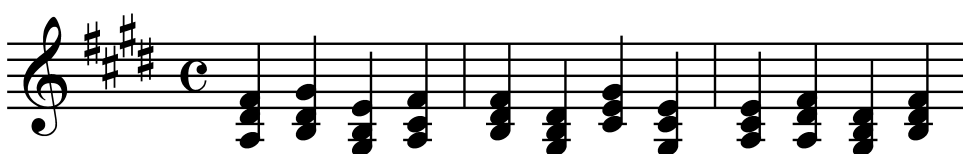
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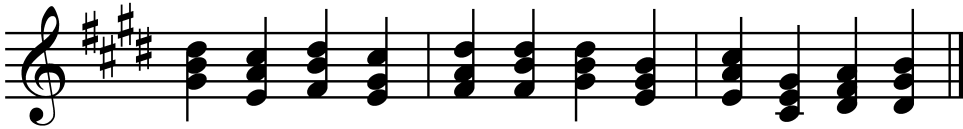
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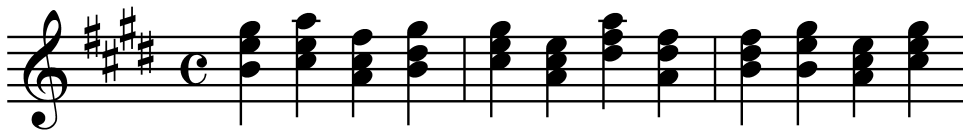
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27.



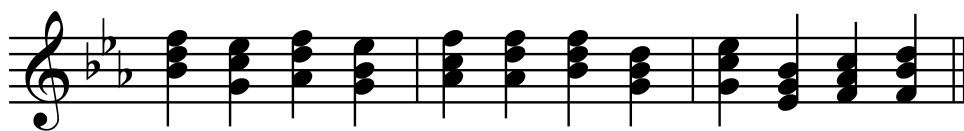
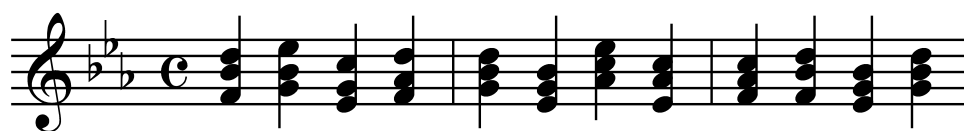
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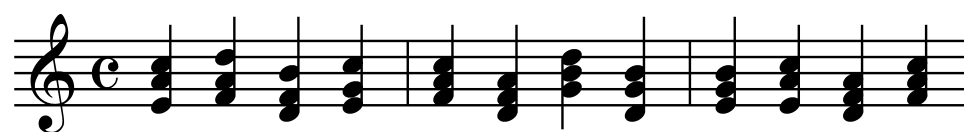
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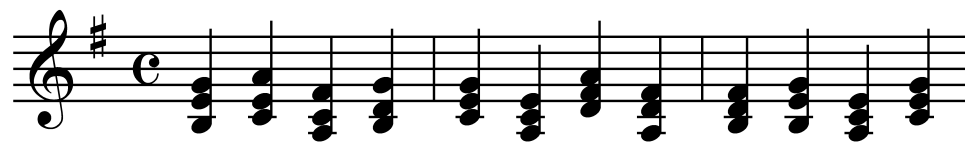
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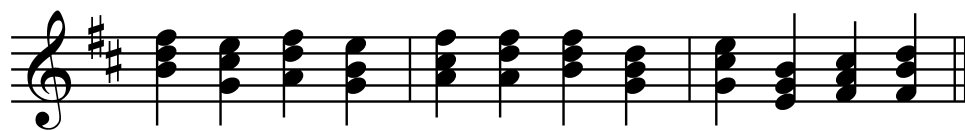
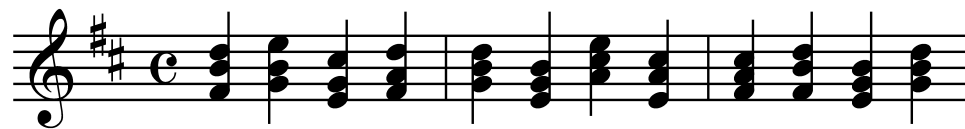
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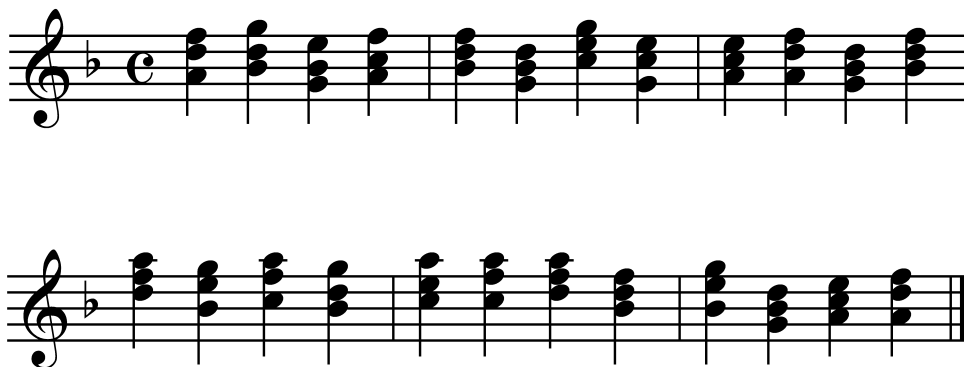
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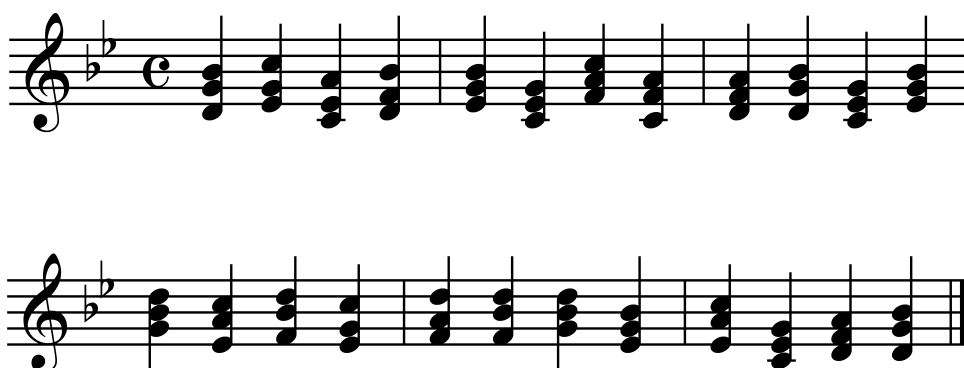
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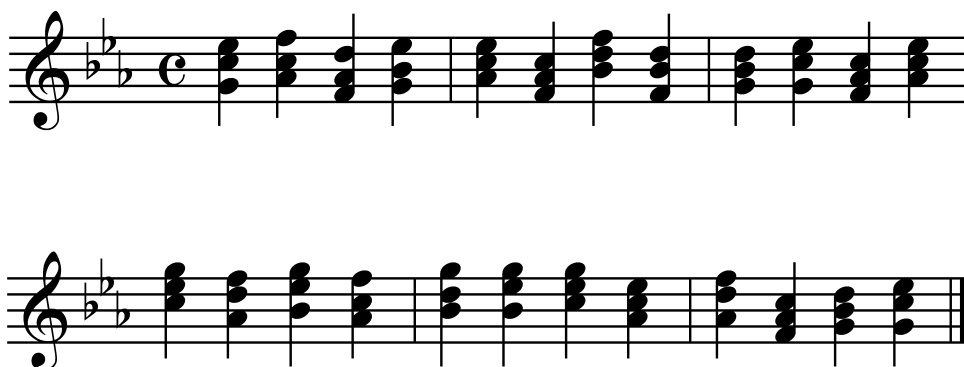
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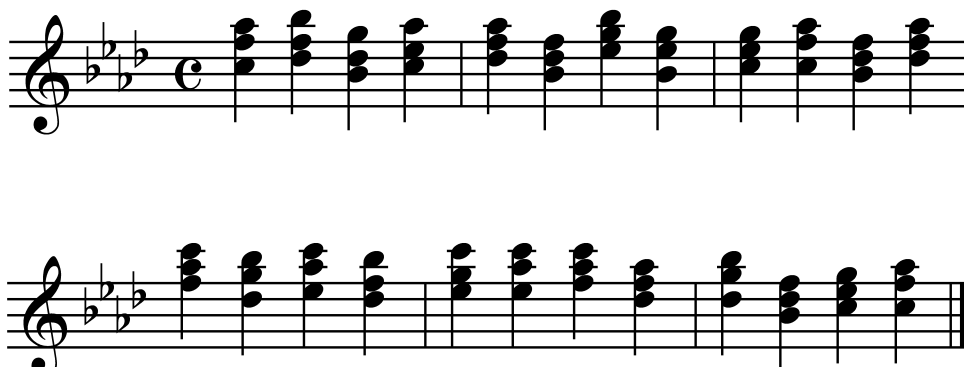
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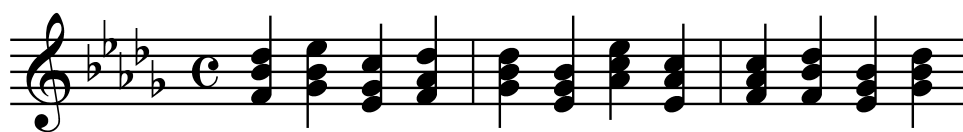
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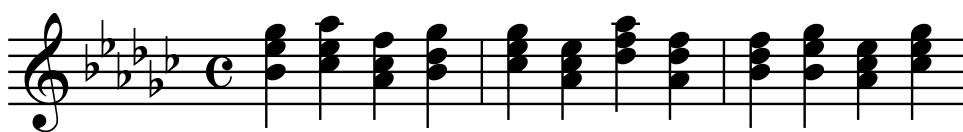
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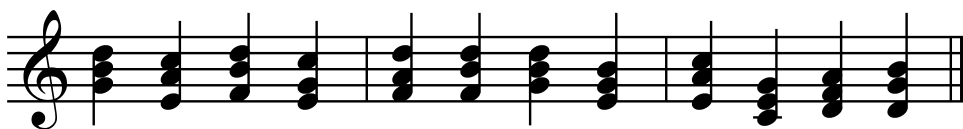
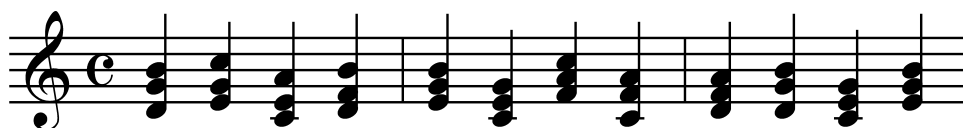
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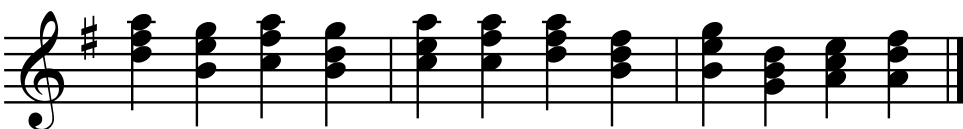
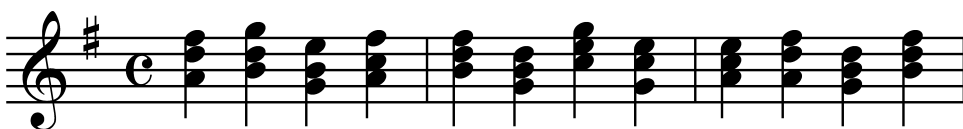
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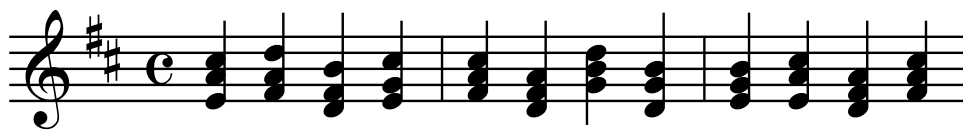
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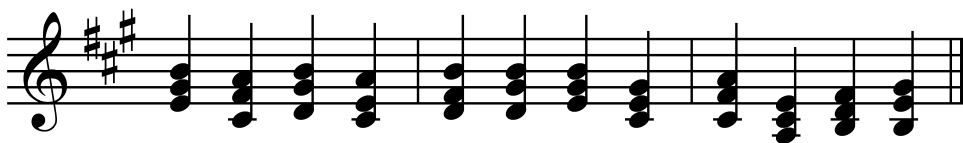
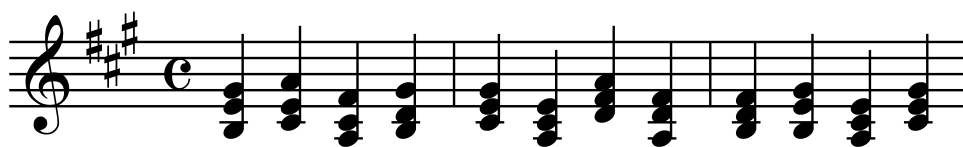
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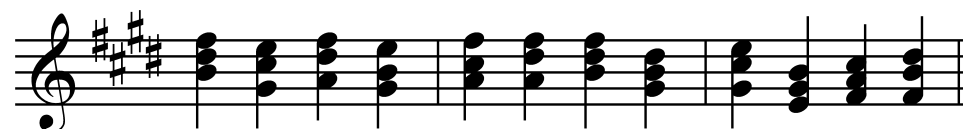
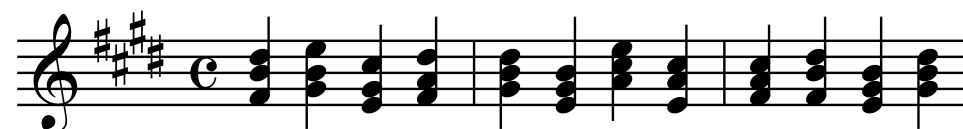
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47.



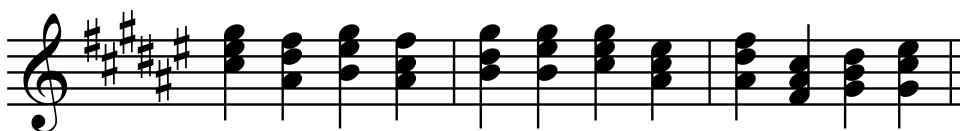
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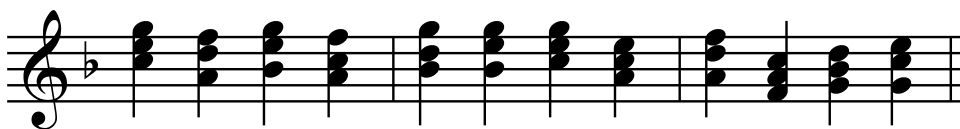
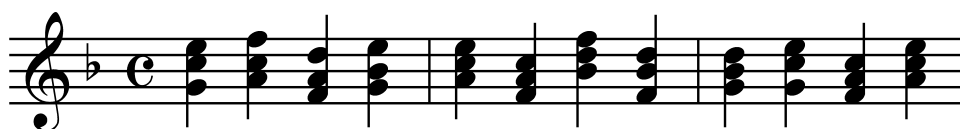
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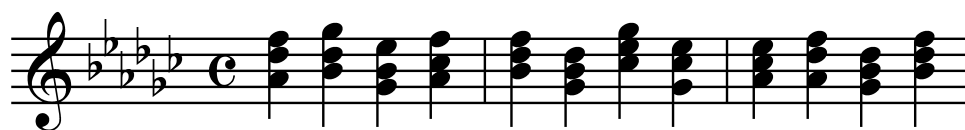
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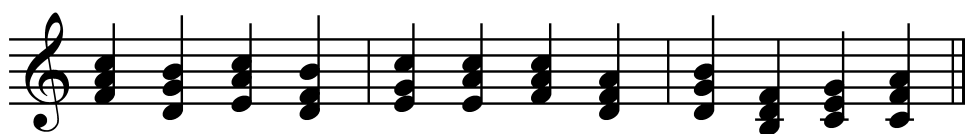
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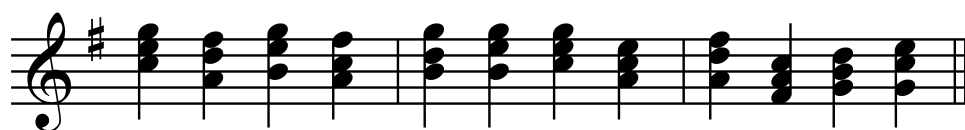
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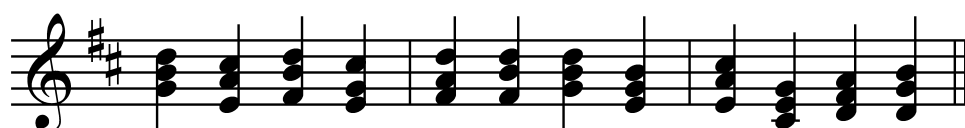
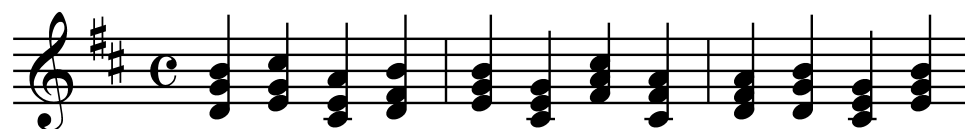
57.



58.



59.



60.

Musical notation for exercise 60, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains 12 measures of music, and the second staff contains 12 measures, ending with a double bar line.

61.

Musical notation for exercise 61, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains 12 measures of music, and the second staff contains 12 measures, ending with a double bar line.

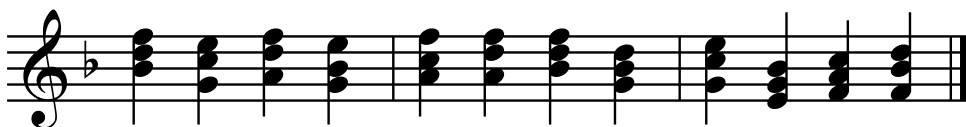
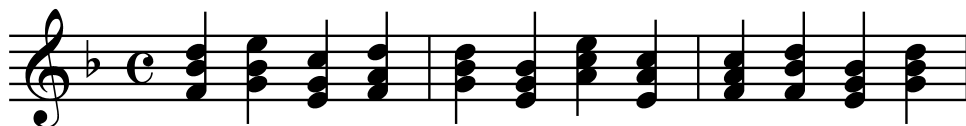
62.

Musical notation for exercise 62, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains 12 measures of music, and the second staff contains 12 measures, ending with a double bar line.

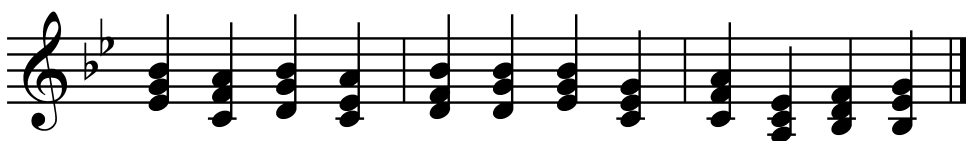
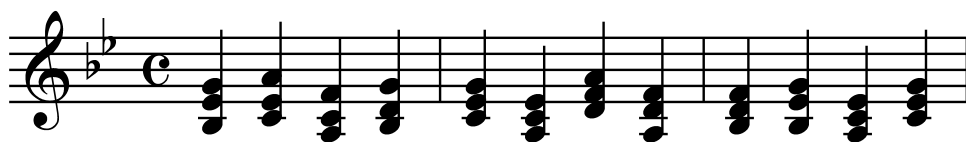
63.

Musical notation for exercise 63, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains 12 measures of music, and the second staff contains 12 measures, ending with a double bar line.

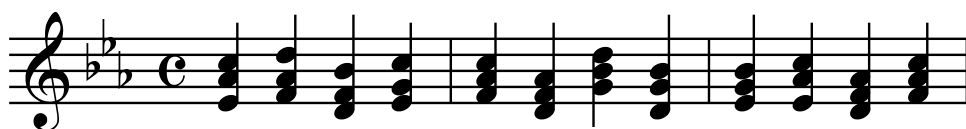
64.



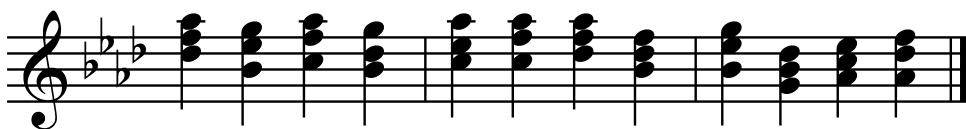
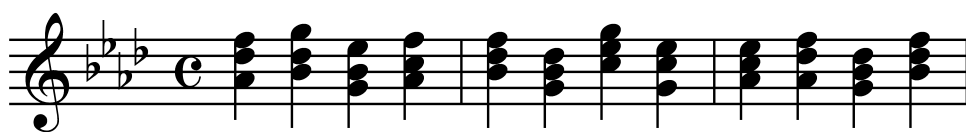
65.



66.



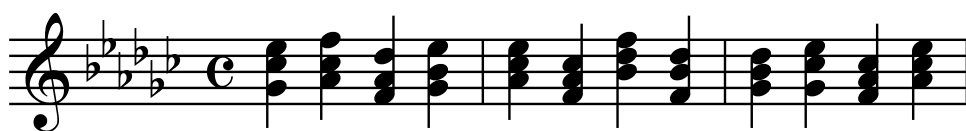
67.



68.



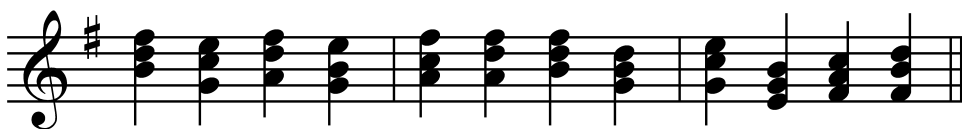
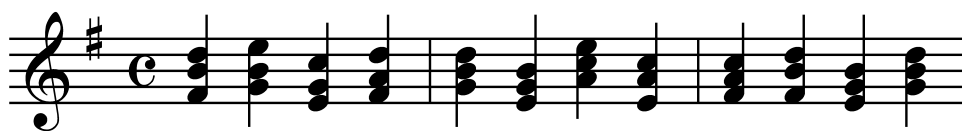
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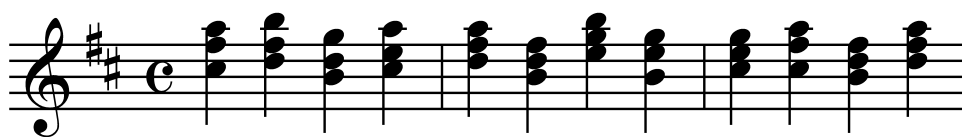
70.



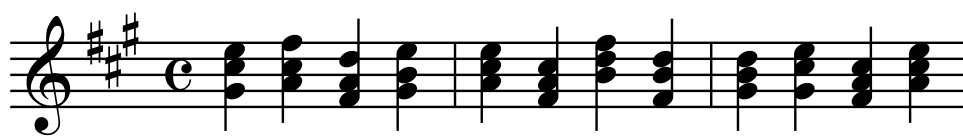
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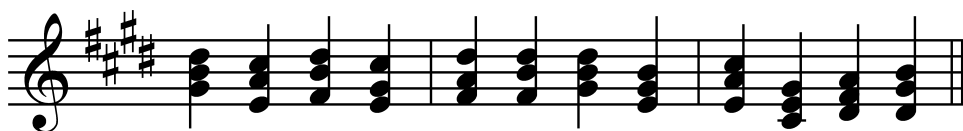
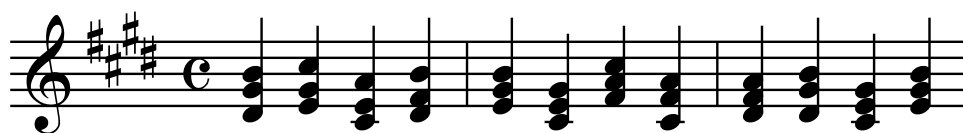
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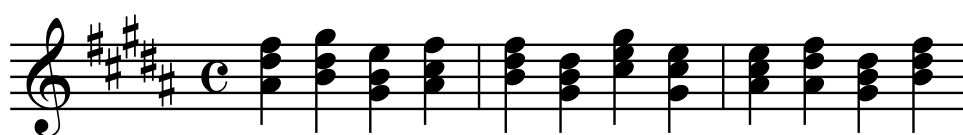
73.



74.



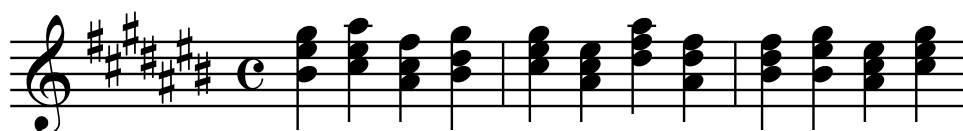
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76.



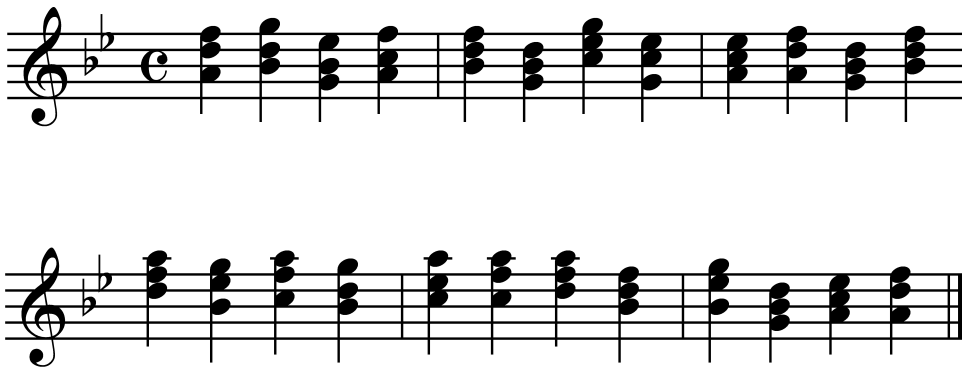
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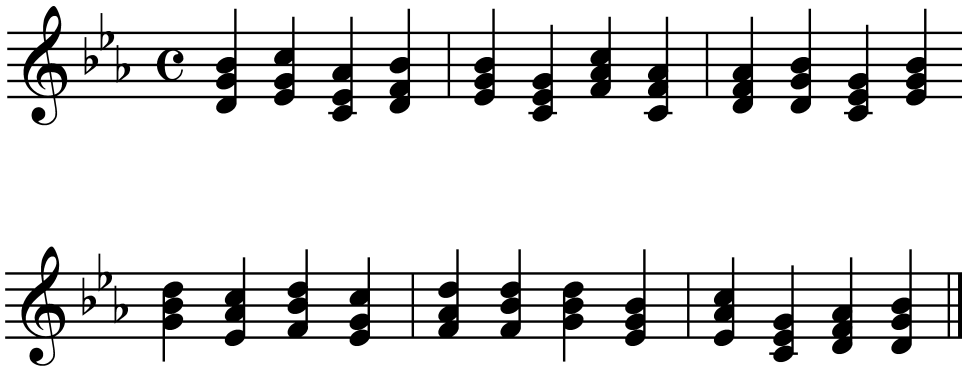
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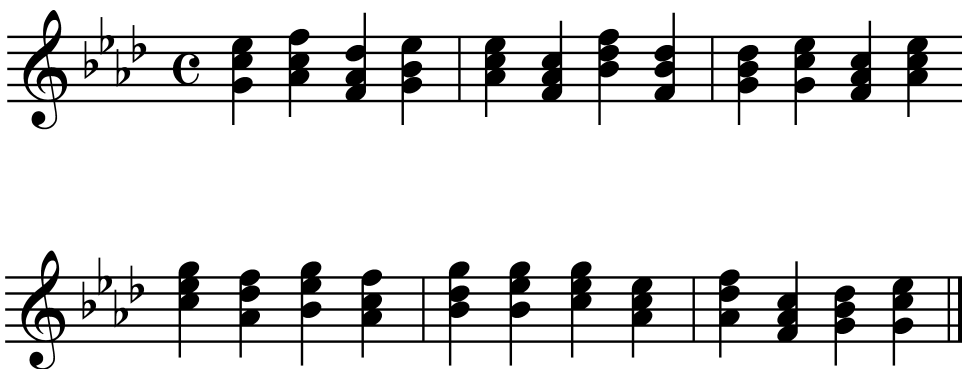
79.



80.



81.



82.

Exercise 82 consists of two staves of music in C major, 4/4 time. The first staff contains 12 chords: C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4. The second staff contains 12 chords: G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4, F4. The chords are written as block chords with stems pointing downwards.

83.

Exercise 83 consists of two staves of music in C major, 4/4 time. The first staff contains 12 chords: C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4. The second staff contains 12 chords: G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4, F4. The chords are written as block chords with stems pointing downwards.

84.

Exercise 84 consists of two staves of music in C major, 4/4 time. The first staff contains 12 chords: C4, G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4. The second staff contains 12 chords: G4, F4, E4, D4, C4, G4, F4, E4, D4, C4, G4, F4. The chords are written as block chords with stems pointing downwards.

TILFELDIGE FORTEGN

1.



2.



3.



4.



5.



6.



