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Piano Course: Grade 3, Exercises

Sherwood Music School

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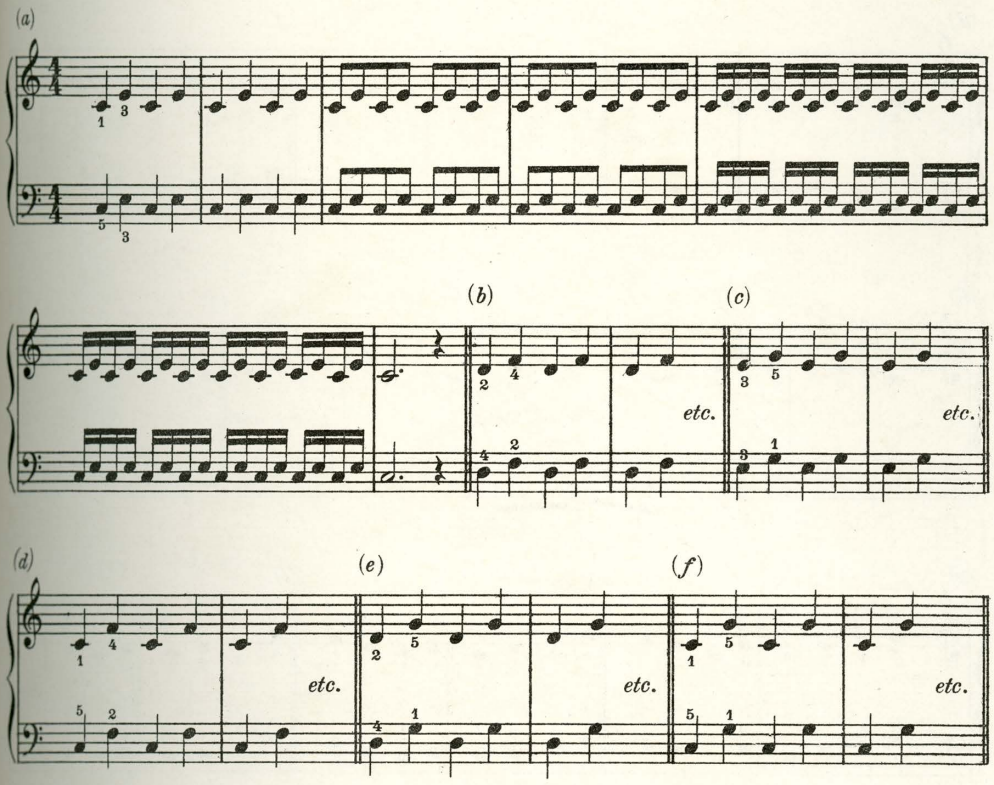
PIANO — Exercise 301

Five-Finger Position (Velocity)

This Exercise employs two, three and four fingers, always with one finger skipped, and duplicates Exercises 153, 155, and 157, as to notes. The purpose here, however, as in Exercise 201 with adjacent fingers, is to gain increased speed without sacrificing clearness, evenness, legato and a relaxed condition of hands and arms.

The first exercise of each division is printed in full; in the others the beginning, only, is a sufficient guide. Use the metronome. Practice, also, one half step higher.

TWO FINGERS (With Skips.)



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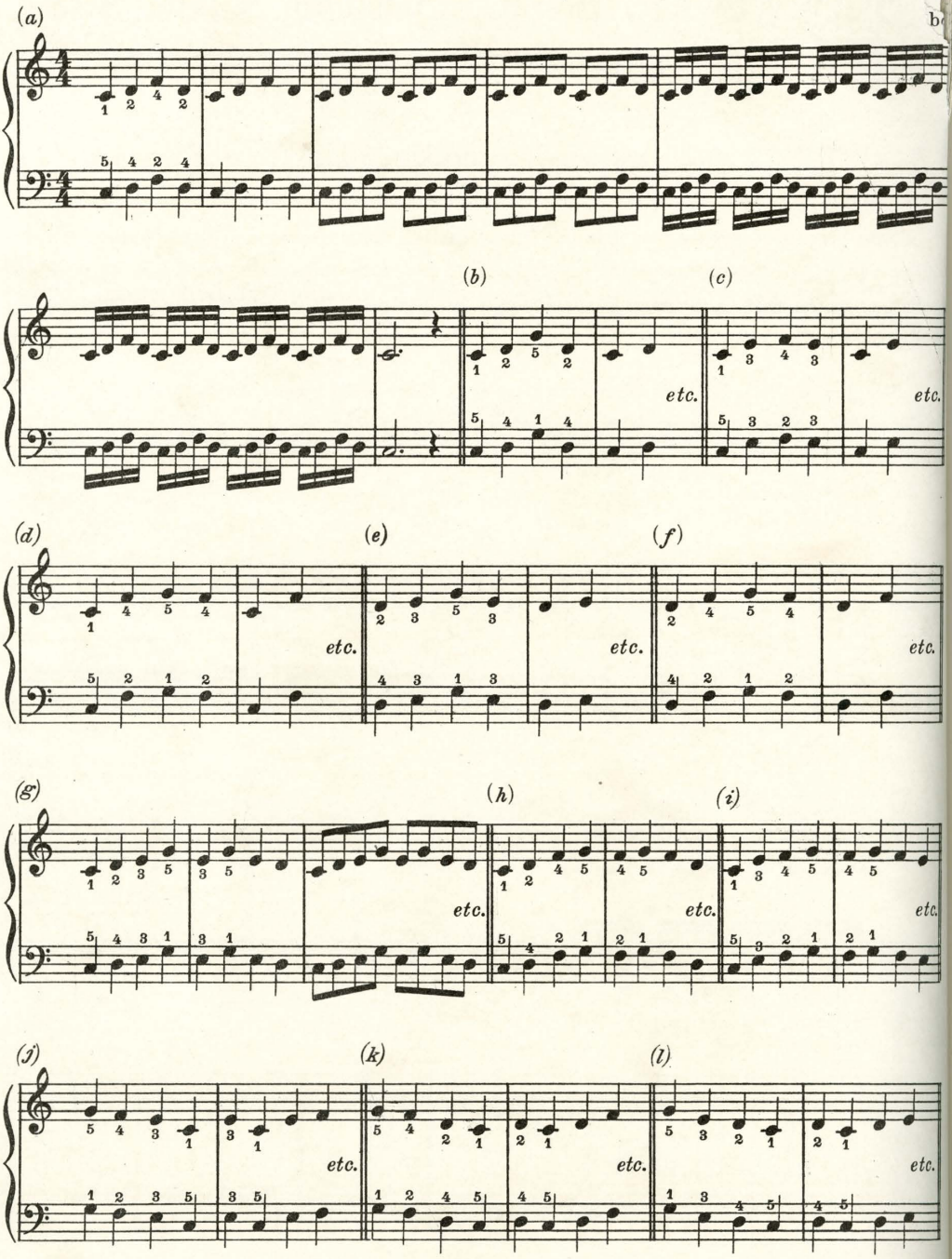
(a)
(b)
(c)
(d)
(e)
(f)
(g)
(h)
(i)
(j)
(k)
(l)
etc.

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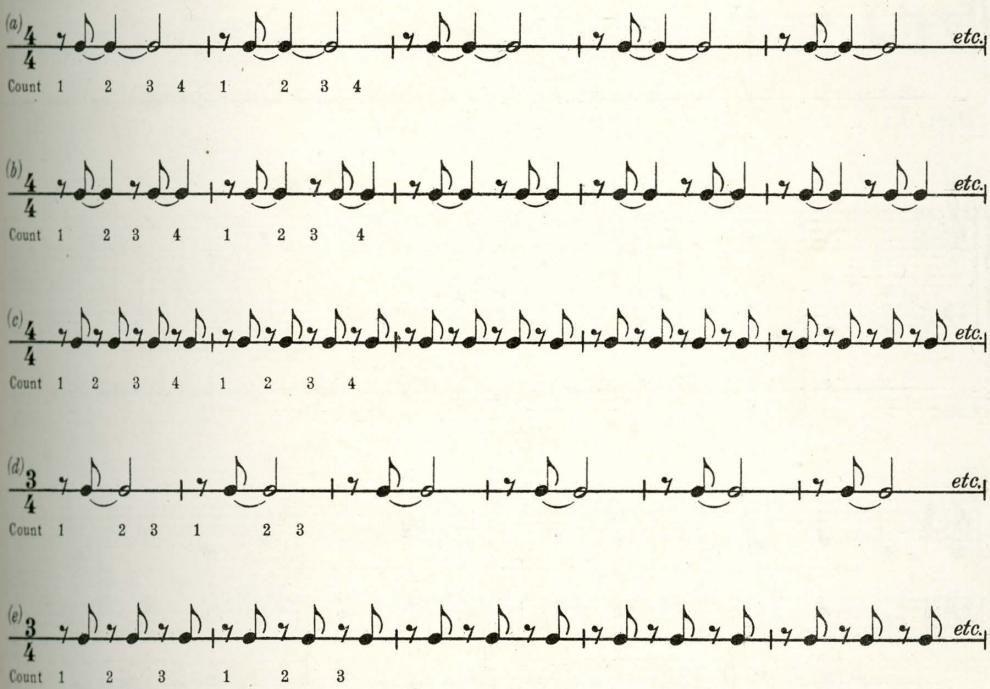
PIANO Exercise 302

Damper Pedal

The exercises for pedal alone, *(a), (b)* and *(c),* are followed by exercises lettered *(aa), (bb),* and *(cc),* combining the same with keyboard passages. The pedal in this Exercise is always depressed at the half beat, after having been raised at the beginning of the beat. This will need quicker action than the work in Exercise 255, and careful attention must be given to the counting.

The pedal in *(aa), (bb)* and *(dd),* will be found to contradict the notation, continuing the sound where there is a rest. In compositions, where continued sound is desired there would usually be no rest. Its use here is intentional, to illustrate more clearly the sustaining power of the pedal.



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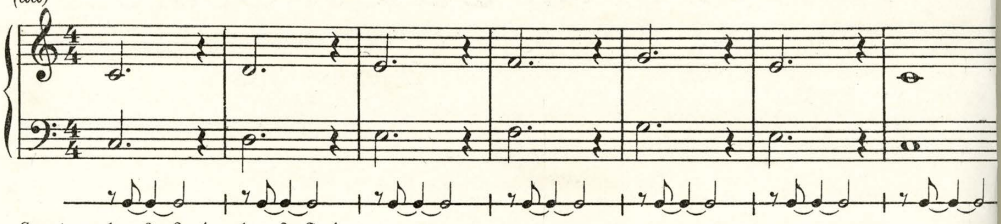
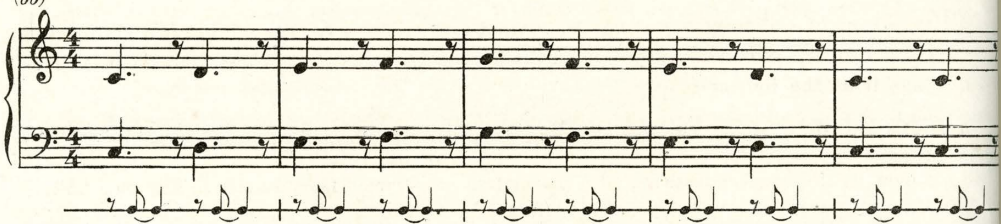
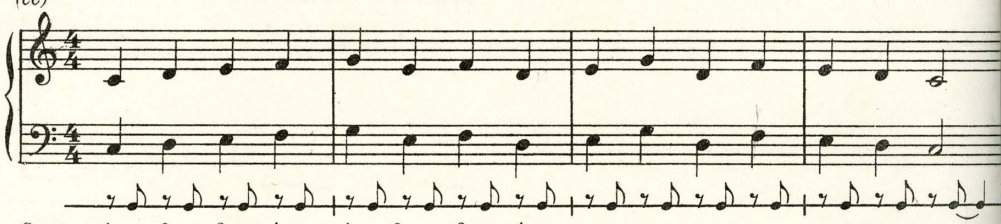
(aa)


Count 1 2 3 4 1 2 3 4

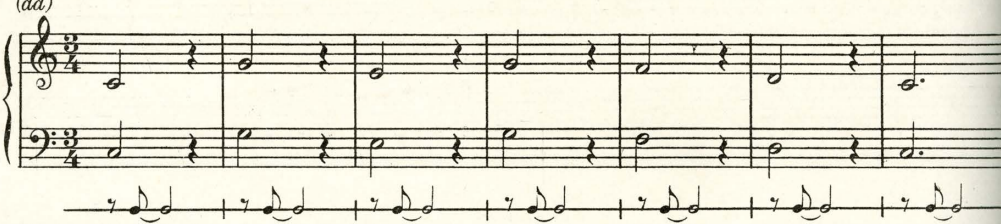
(bb)


Count 1 2 3 4 1 2 3 4

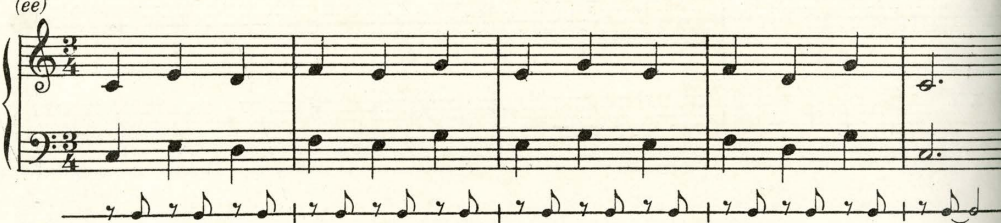
(cc)


Count 1 2 3 4 1 2 3 4

(dd)


Count 1 2 3 1 2 3

(ee)


Count 1 2 3 1 2 3

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PIANO Exercise 303

Arpeggios

TRIADS WITH ONE BLACK KEY

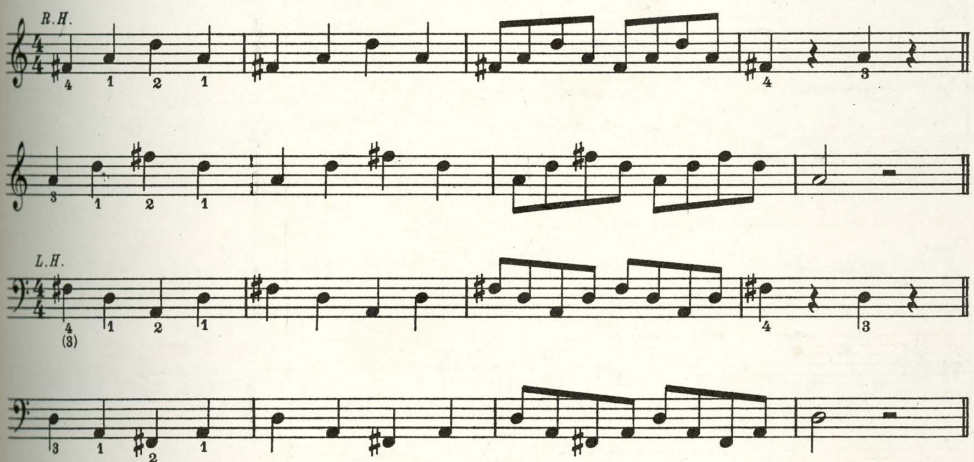
This exercise continues the arpeggio work begun in Exercise 252, but here we are concerned with triads containing one black key.

There are eight triads with one black key and two white keys. Six of these triads have the black key between the two white keys, one has the black key as the highest note of the triad, and one has it as the lowest note.

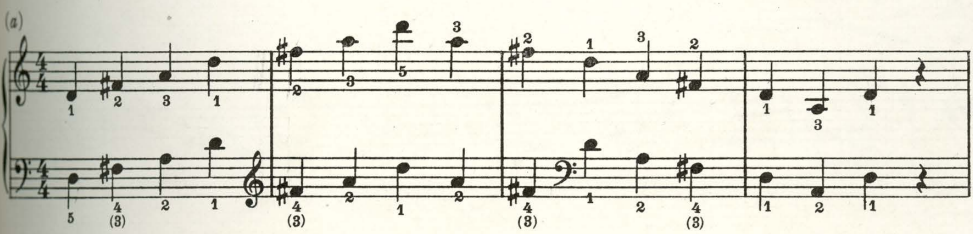
A model, in full, is given below for each of these forms of triads.

Read over again, and follow carefully, the instructions given for practice in Exercise 252.

PREPARATORY EXERCISES FOR THE CHORD-FORM •White key ○Black key •White key



ARPEGGIOS



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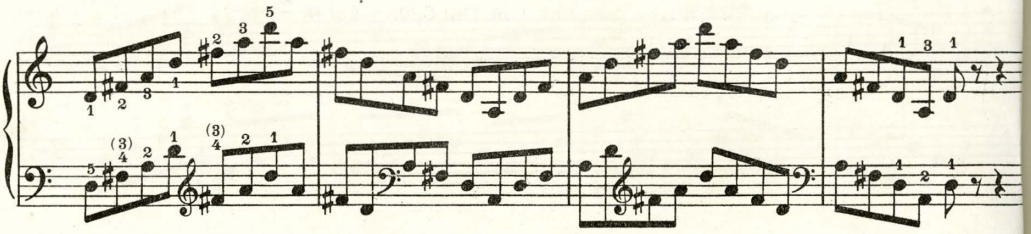
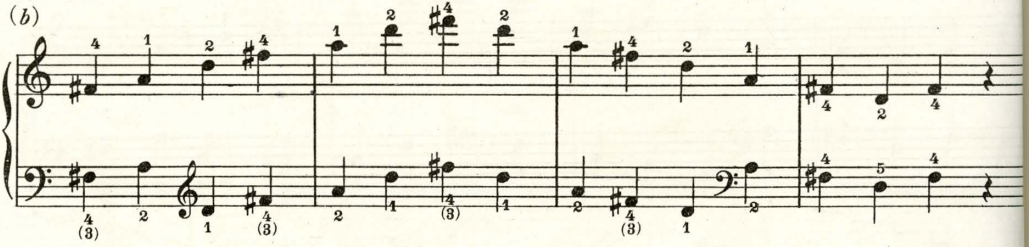
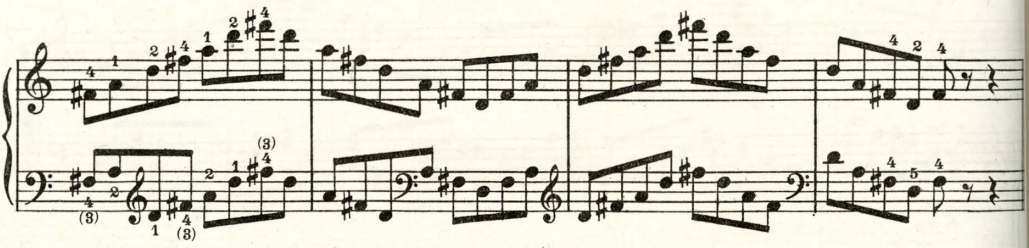
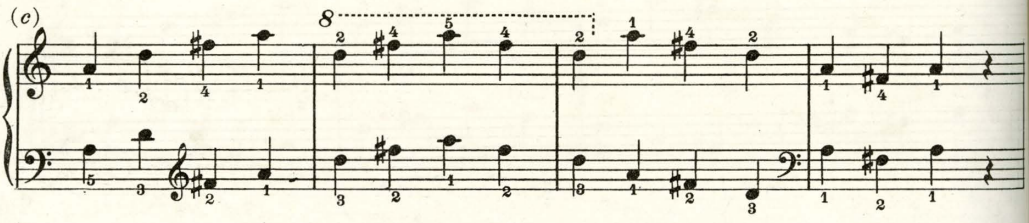


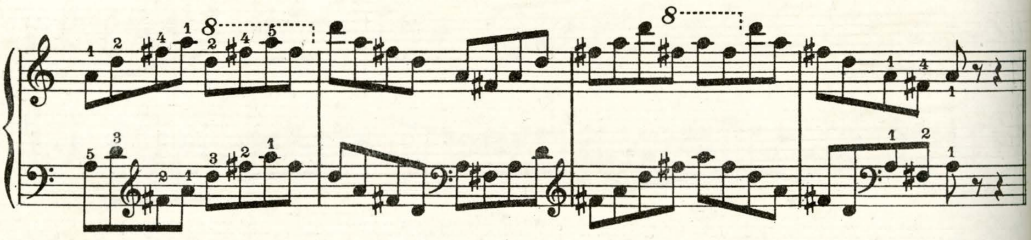
(b)



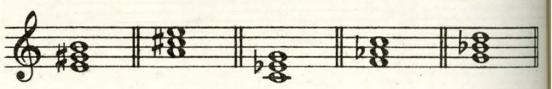


(c)



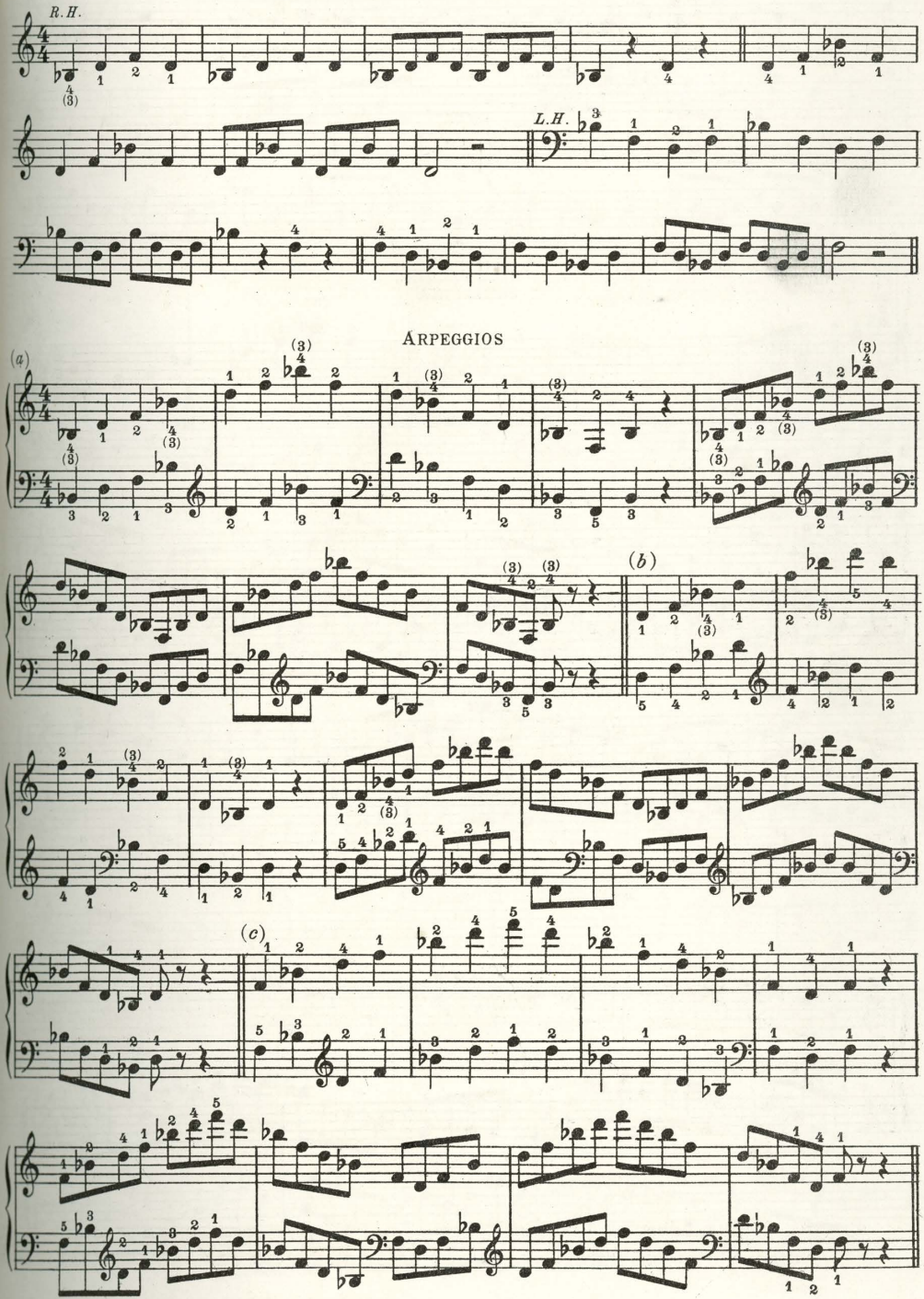


Practice also the following five chords according to the foregoing model.



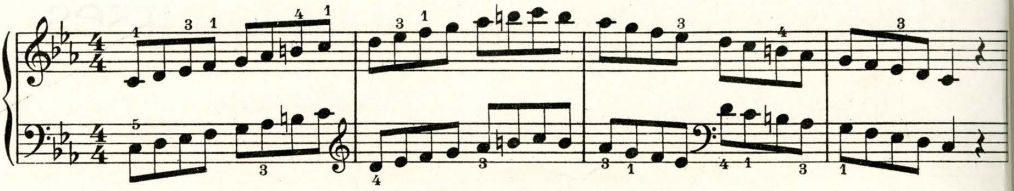
PREPARATORY EXERCISES FOR THE CHORD-FORM

○ White key
○ White key
● Black key

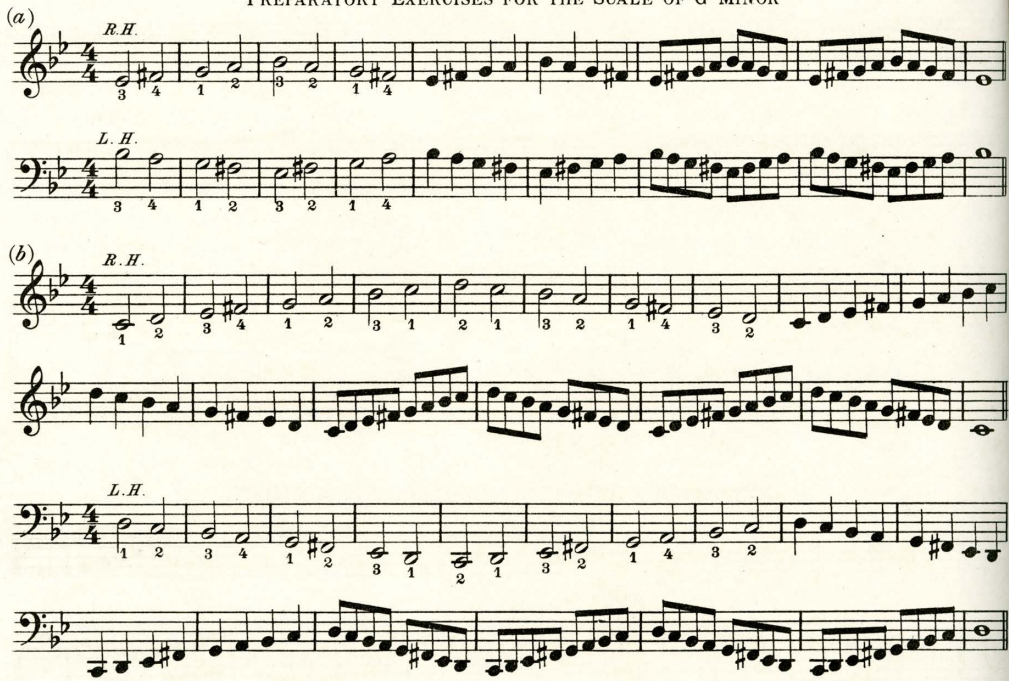


No other major or minor triad has this form

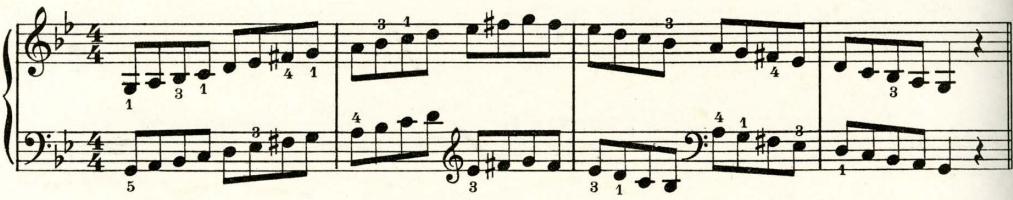
C Minor Scale



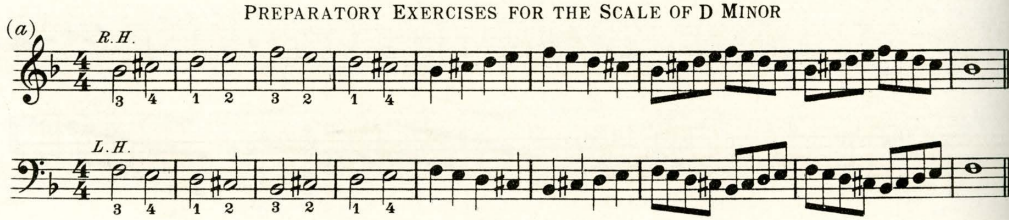
Preparatory Exercises for the Scale of G Minor



G Minor Scale



Preparatory Exercises for the Scale of D Minor

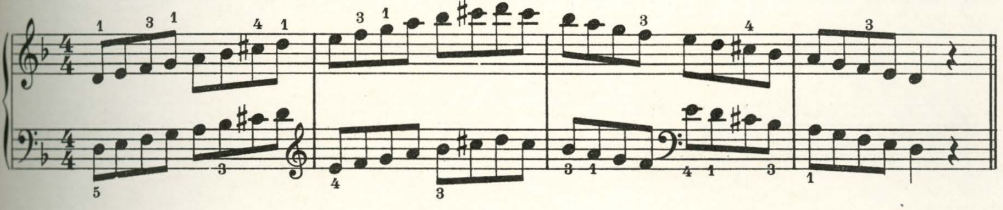


(b)

R.H.

L.H.

D Minor Scale



Preparatory Exercises for the Scale of A Minor

(a)

R.H.

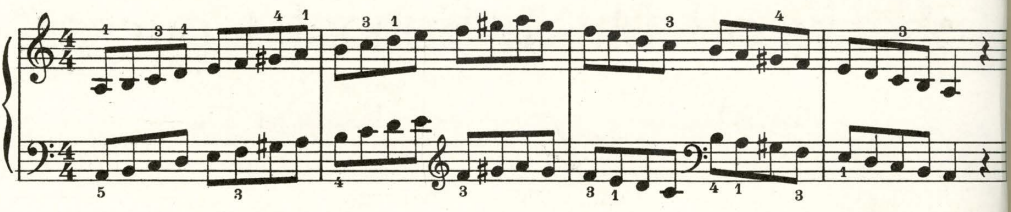
L.H.

(b)

R.H.

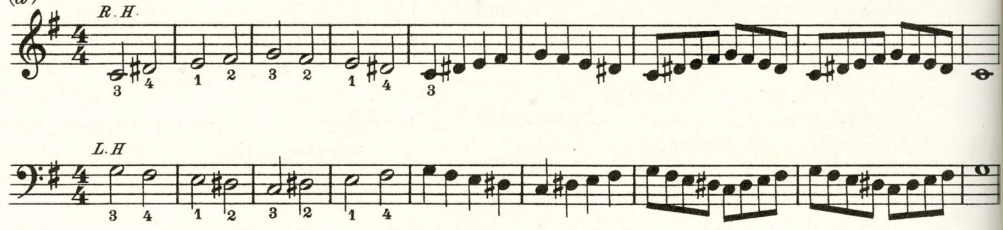
L.H.

A Minor Scale

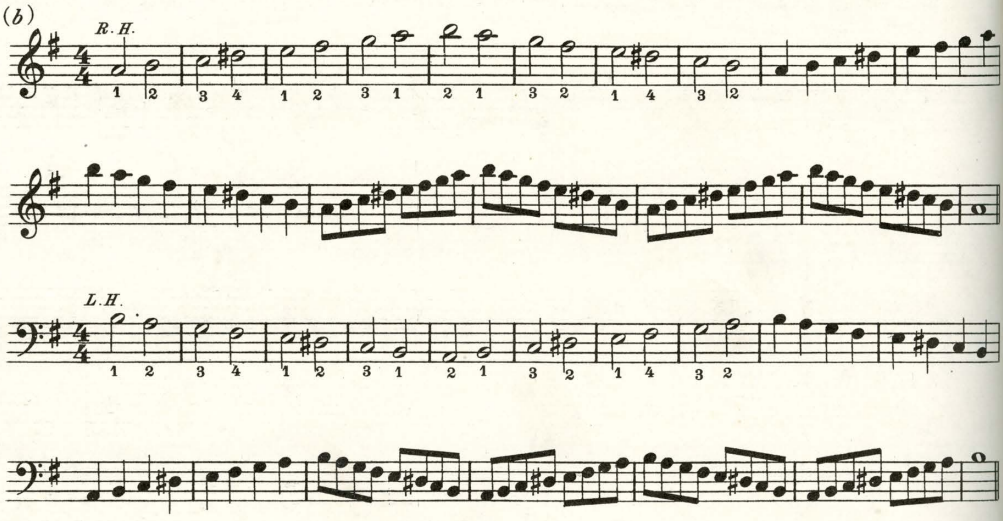


Preparatory Exercises for the Scale of E Minor

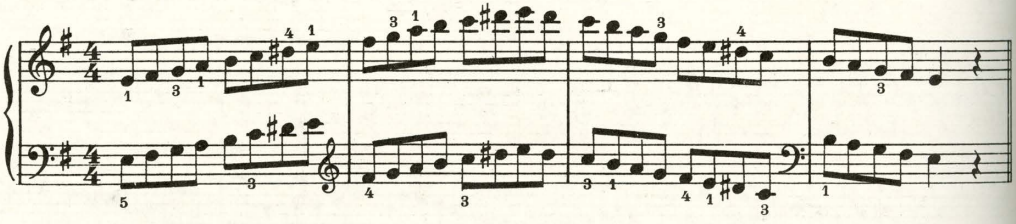
(a)



(b)



E Minor Scale



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PIANO Exercise 305

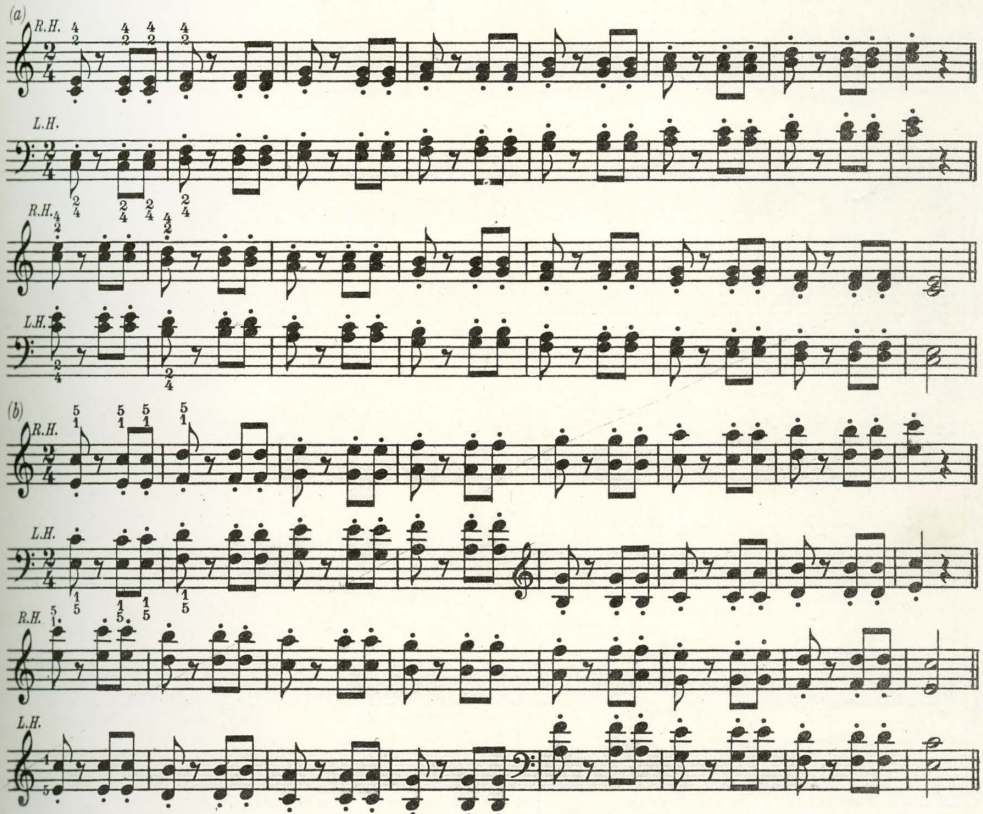
Double Notes, Staccato

ADVANCING ARM

This Exercise for hand staccato employs double notes, both thirds and sixths (see Lesson 18, TECHNIC), and an advancing arm (see Lesson 11, TECHNIC). Try to get a free swing of the hand from the wrist. The action is similar to that used when knocking on a door with the knuckles, except, of course, that the fingers must be in playing position, and not curled under the hand.

At *(a)* and *(b)* each interval is struck three times before going on to the next degree of the scale. These are to be practiced with each hand separately. Observe the rhythm carefully, not overlooking the rests. Exercises *(c)* and *(d)* are also to be practiced with each hand alone.

Exercises *(e)* to *(h)* are for both hands together. At *(e)* and *(f)* there are groups of four ascending and descending intervals, played without pause. At *(g)* and *(h)* there are complete one-octave scales.



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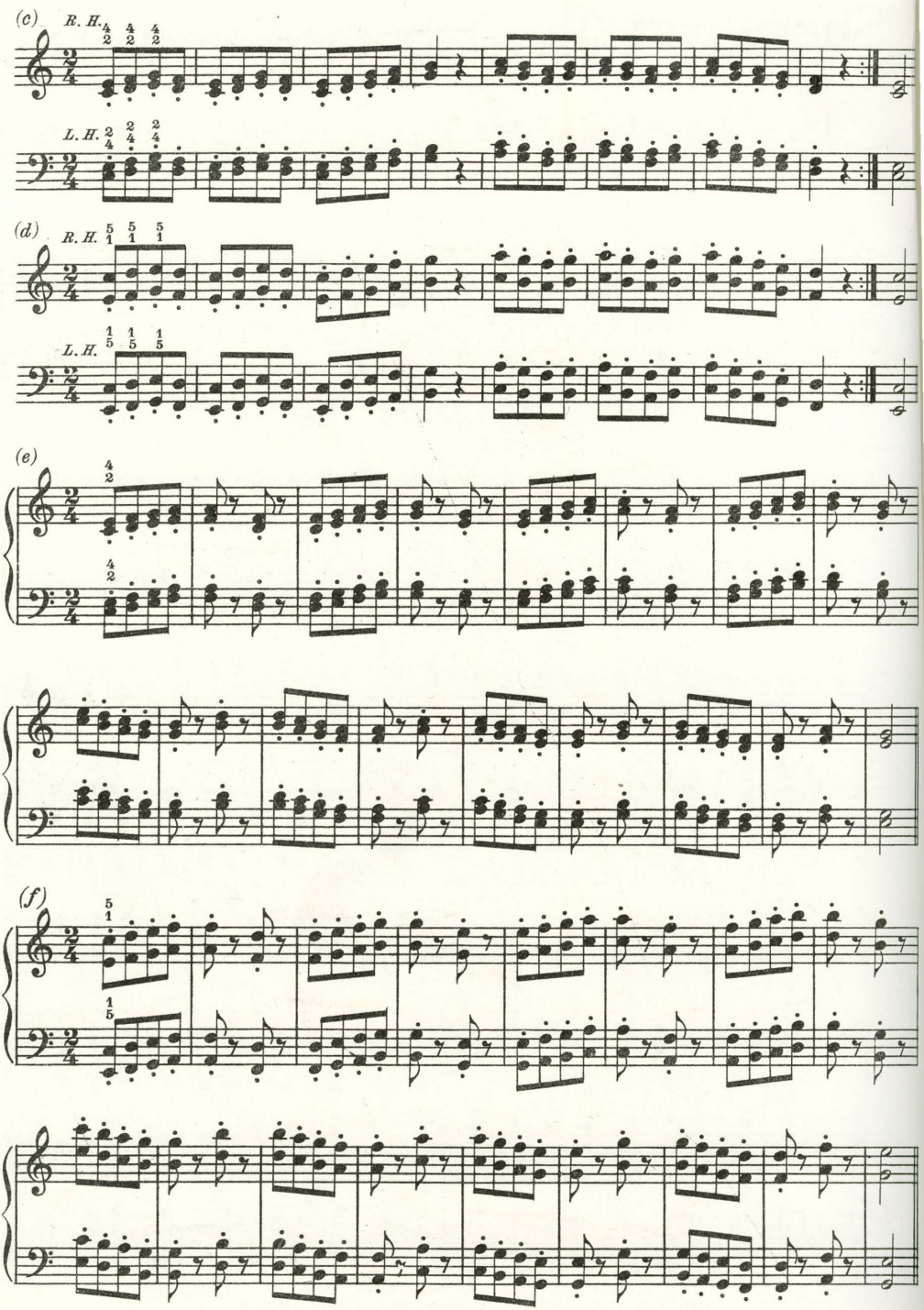
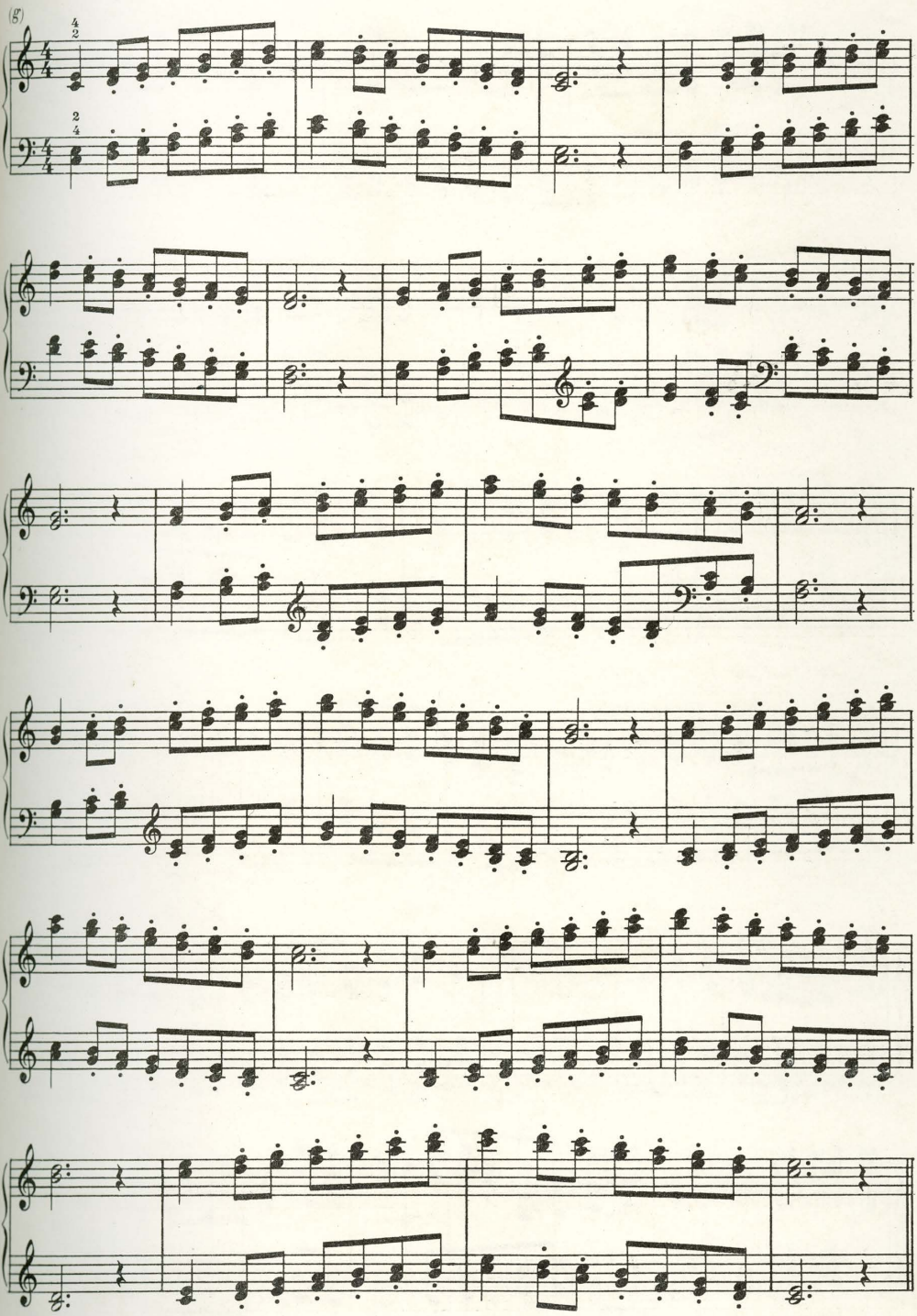
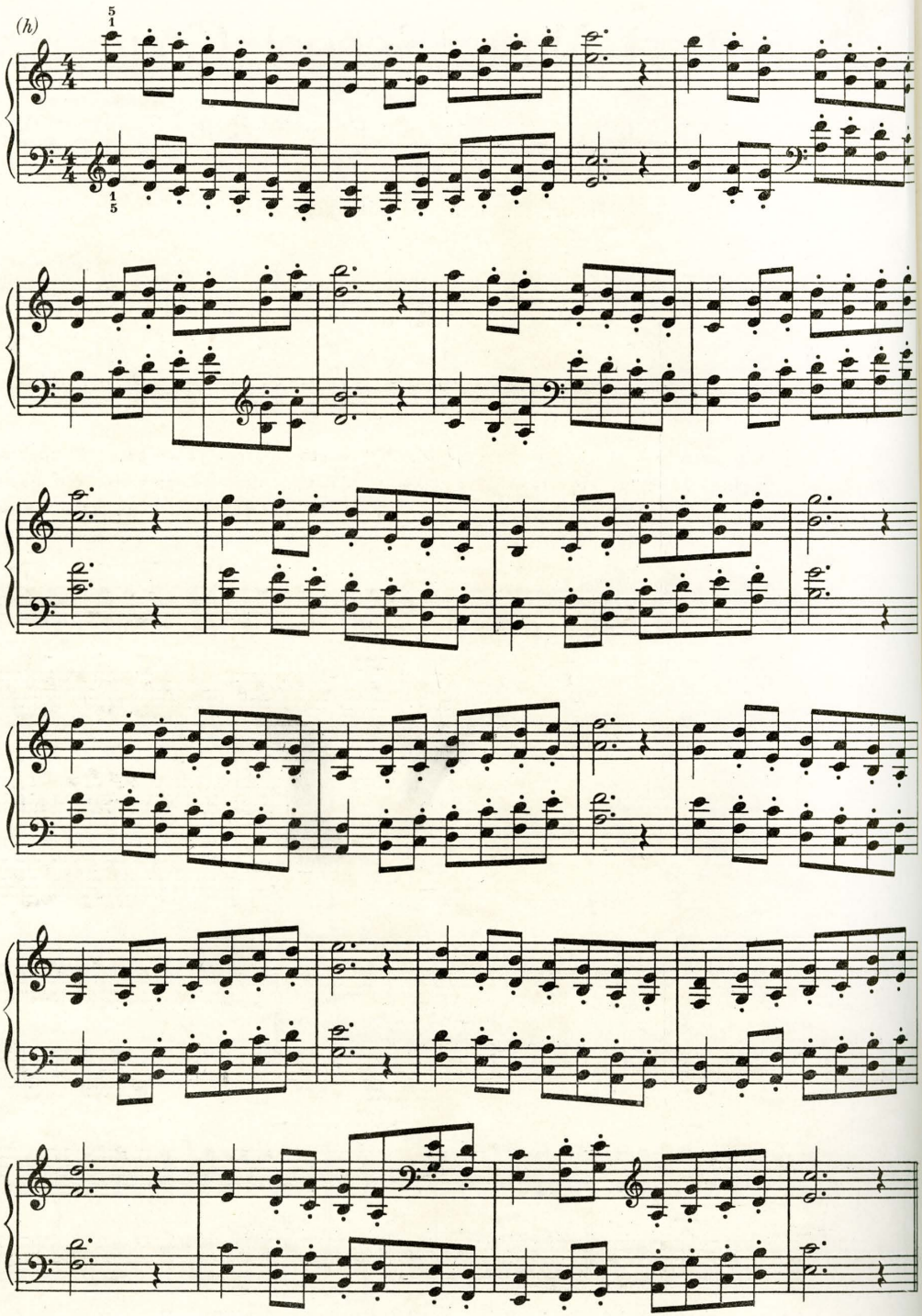

(c)
R. H.
L. H.
(d)
R. H.
L. H.
(e)
(f)




(h)

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PIANO — Exercise 305

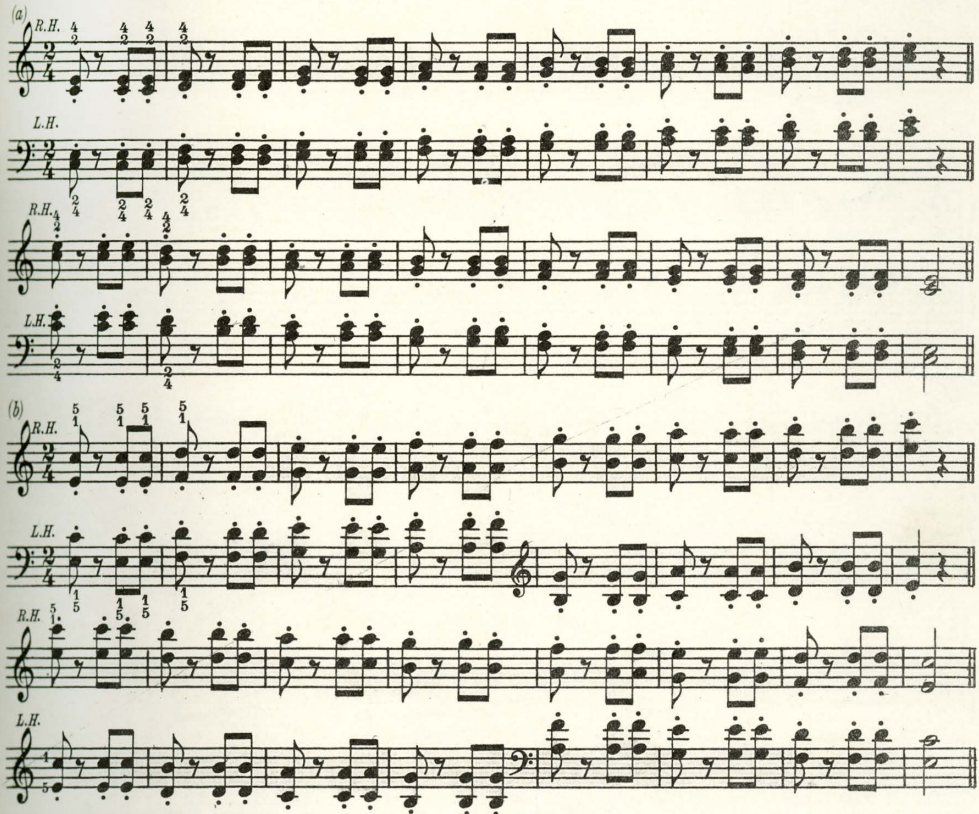
Double Notes, Staccato

ADVANCING ARM

This Exercise for hand staccato employs double notes, both thirds and sixths (see Lesson 18, TECHNIC), and an advancing arm (see Lesson 11, TECHNIC). Try to get a free swing of the hand from the wrist. The action is similar to that used when knocking on a door with the knuckles, except, of course, that the fingers must be in playing position, and not curled under the hand.

At *(a)* and *(b)* each interval is struck three times before going on to the next degree of the scale. These are to be practiced with each hand separately. Observe the rhythm carefully, not overlooking the rests. Exercises *(c)* and *(d)* are also to be practiced with each hand alone.

Exercises *(e)* to *(h)* are for both hands together. At *(e)* and *(f)* there are groups of four ascending and descending intervals, played without pause. At *(g)* and *(h)* there are complete one-octave scales.



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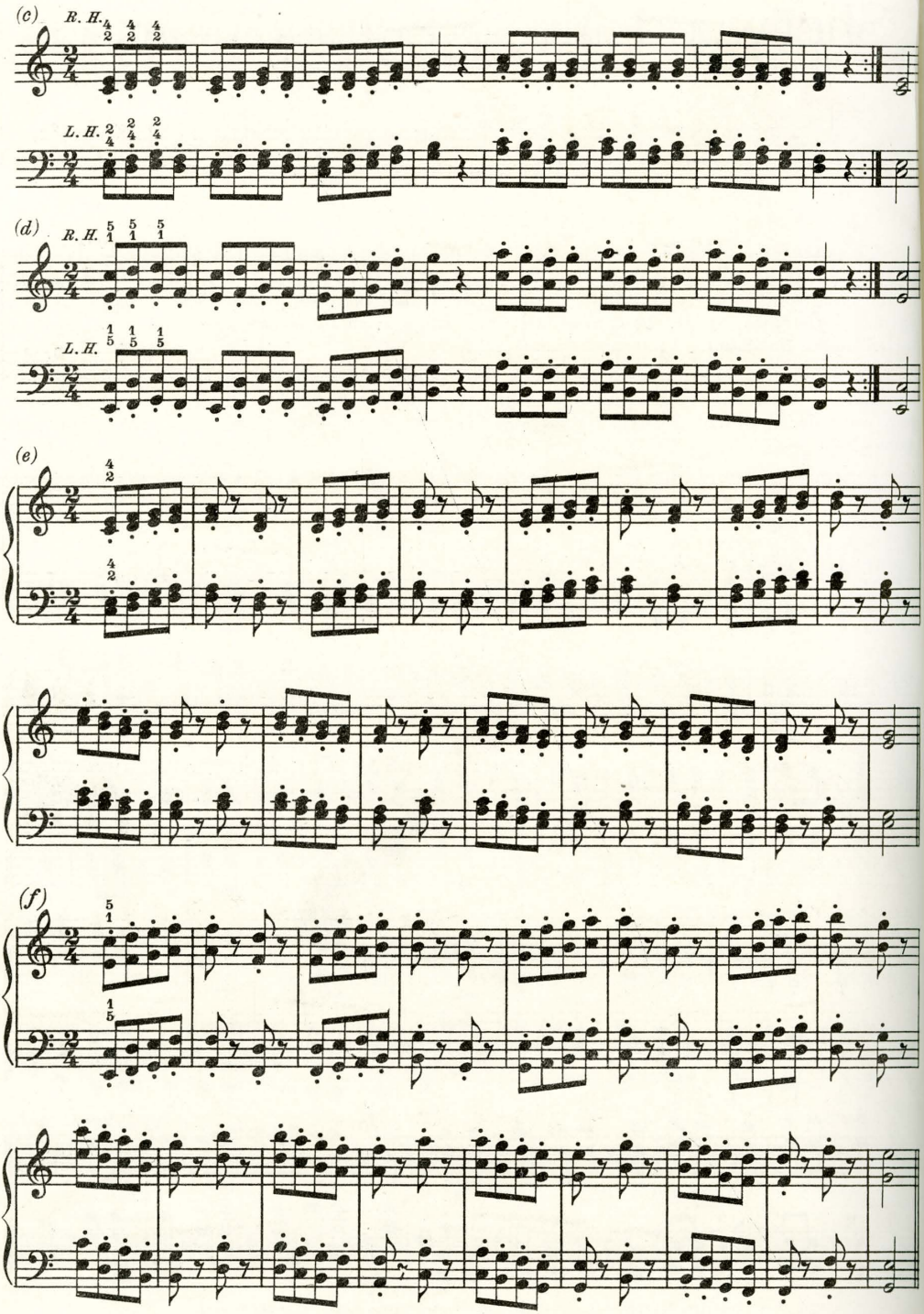
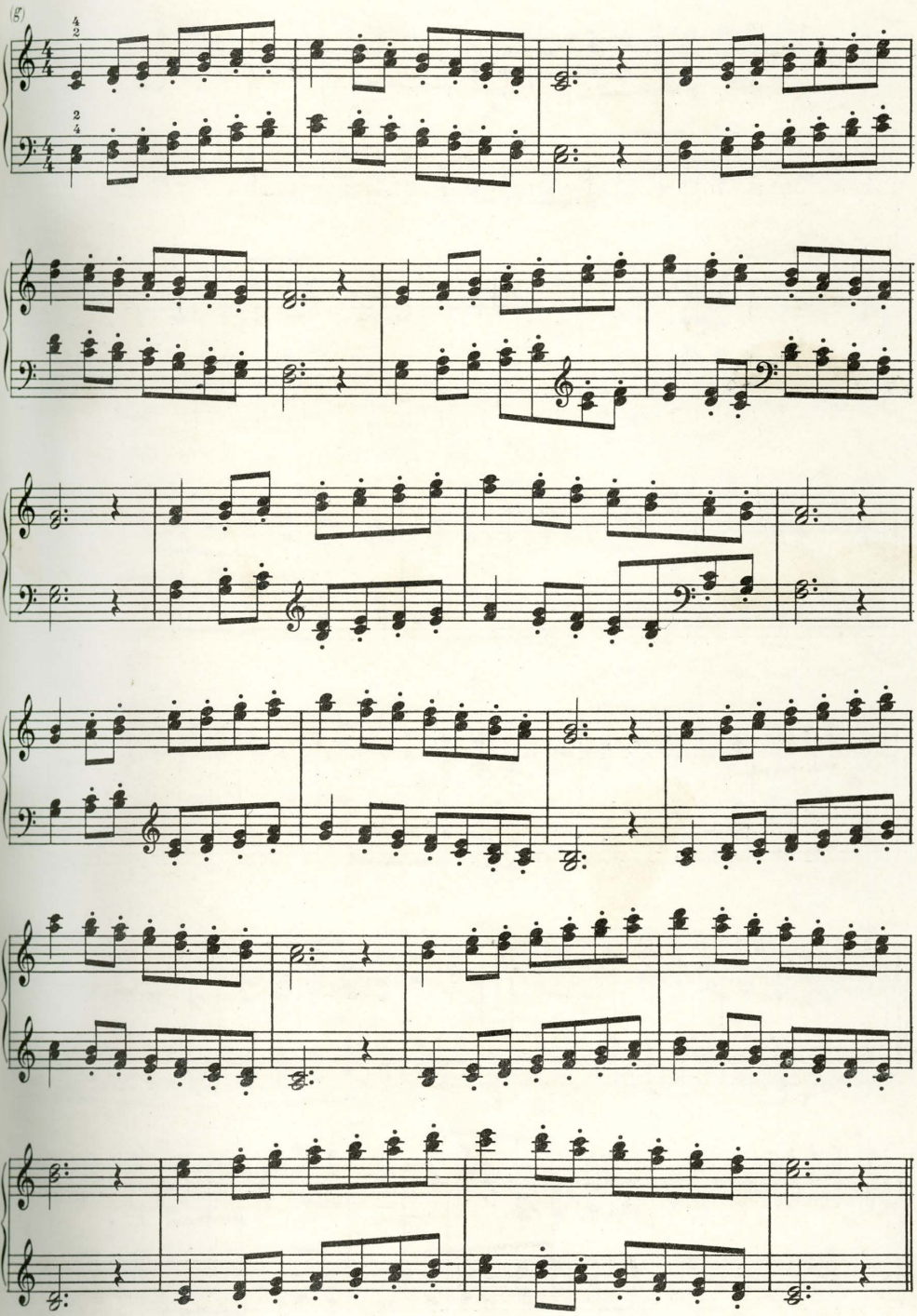
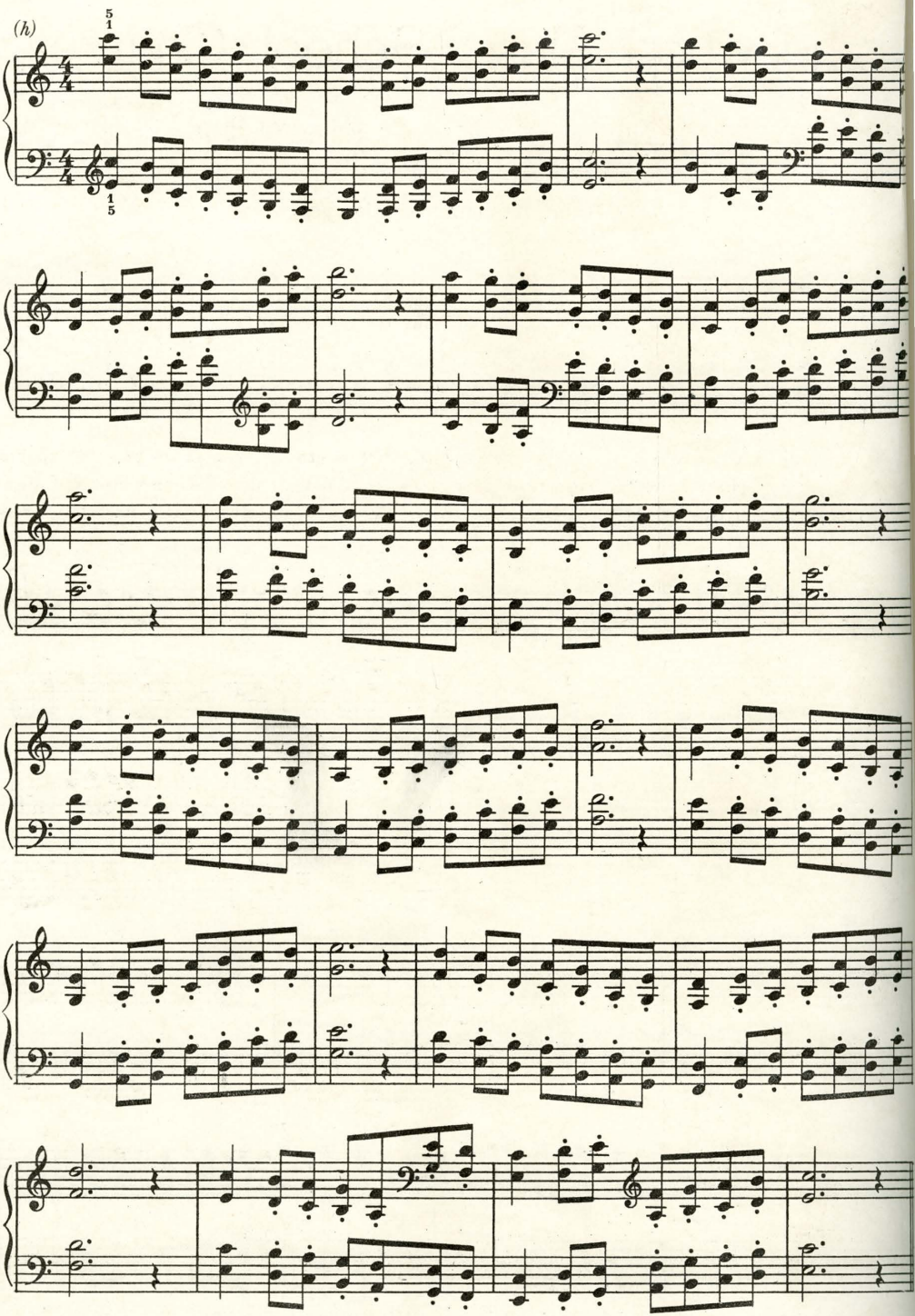

(c)
R. H.
L. H.
(d)
R. H.
L. H.
(e)
(f)




(h)

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PIANO Exercise 306

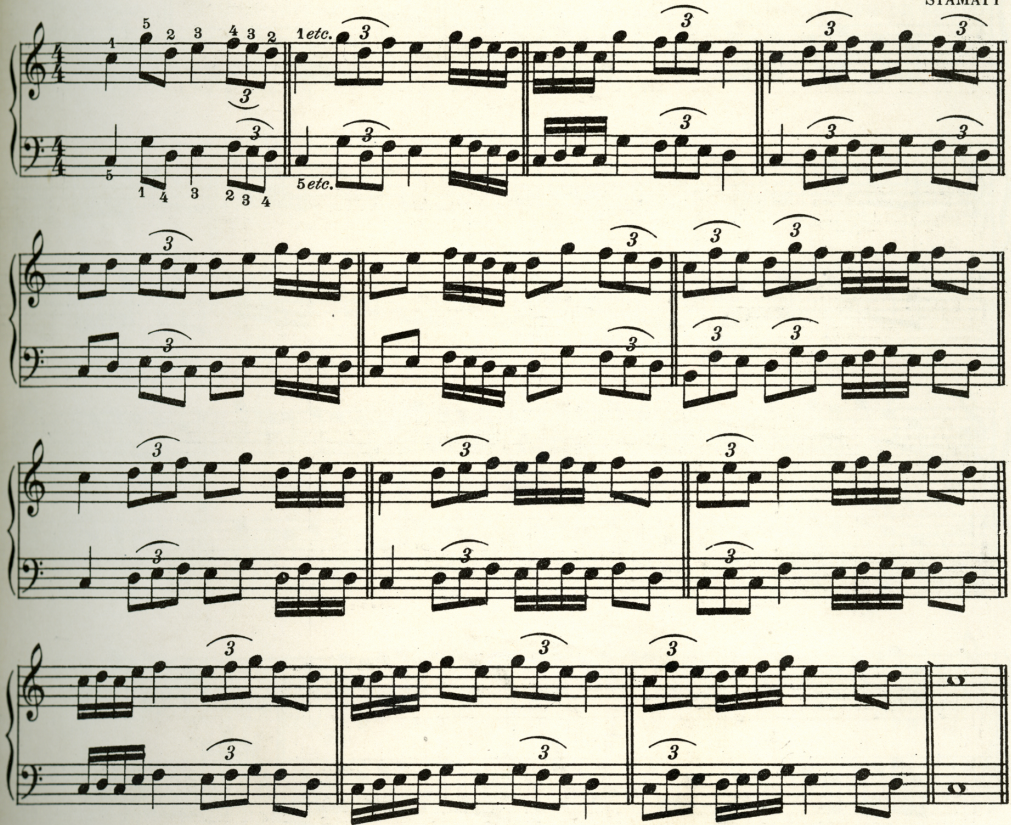
Mixed Rhythmical Figures.

The object of this Exercise is to give an immediate sense of the subdivision of the single beat into two, three, or four equal parts. There must be no change in the time-proportion of that beat to the whole measure.

The sense of such measure relations is a necessity in all music performance, and their immediate perception is essential to sight-reading. (See Lessons **25** and **65**, TECHNIC.)

The individual exercises are not to be repeated or "practiced," except in case of special difficulty in grasping the right proportions of a passage. All that have the same measure signature should be played without stop. Count, or, better still, use the metronome at a moderate speed.

STAMATY



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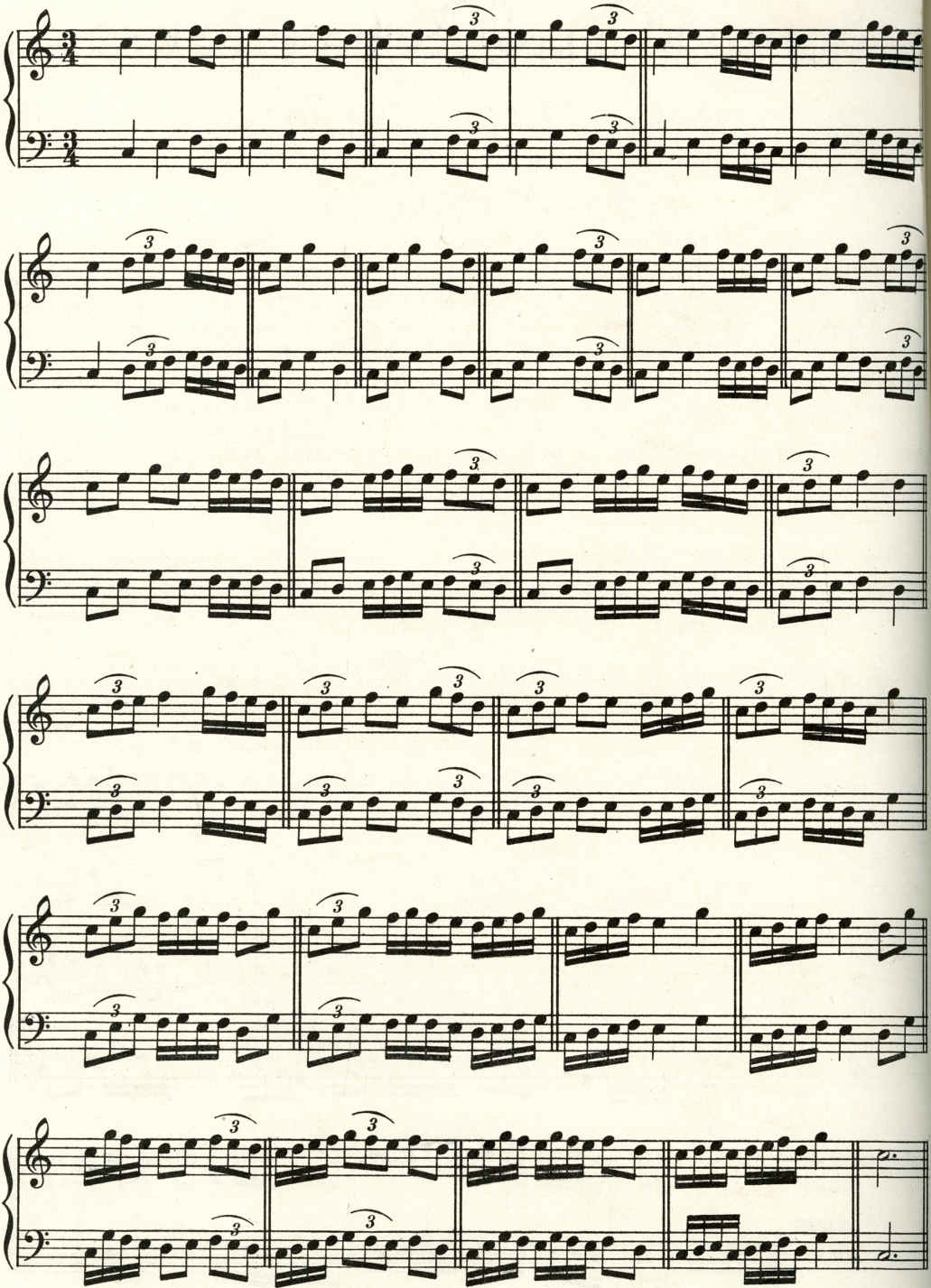

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PIANO Exercise 307

Arpeggios

TRIADS WITH TWO BLACK KEYS

In order to insure absolute legato between all the notes of an arpeggio, as well as evenness of tone, arpeggio exercises should be practiced with transfer of weight. The principles involved are outlined in Exercise 103. These principles apply with equal force to all exercises based on arpeggio or scale work, or, in fact, to legato passage playing of any description; and at least a portion of the practice time should be devoted to their mastery.

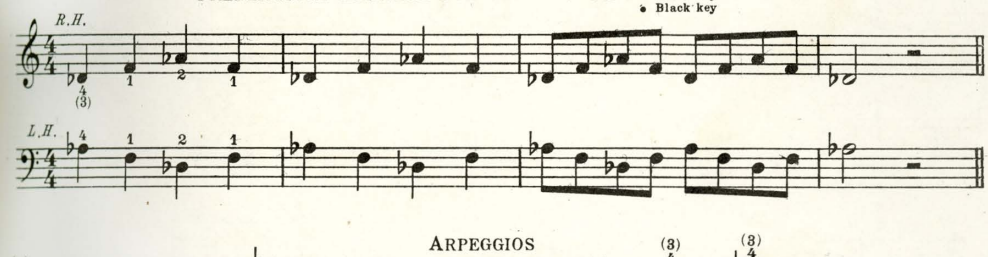
The arpeggios in this exercise are composed of two black keys and one white key, in the three possible arrangements. In the first form, including six chords, the white key comes between the two black keys; in the second, it comes below the two black keys; and in the third form it comes above the two black keys.

The fingering of these arpeggios is very simple, as the thumb will always come on the one white key in each octave.

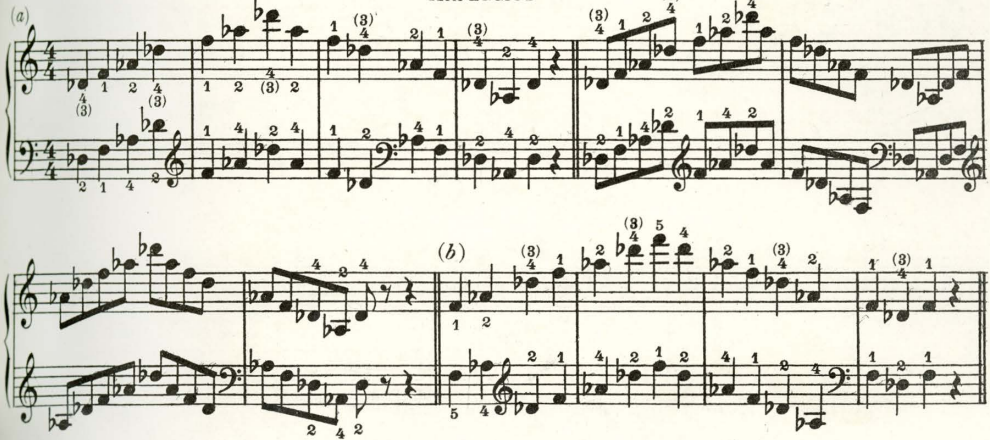
A model, in full, is given for each of the three types of chord.

PREPARATORY EXERCISE FOR CHORD-FORM

• Black key
○ White key
• Black key



ARPEGGIOS



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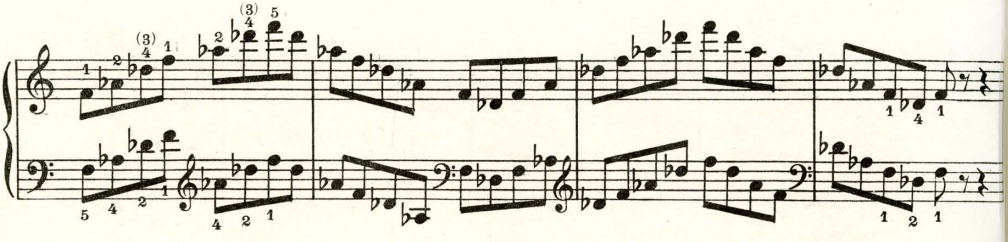
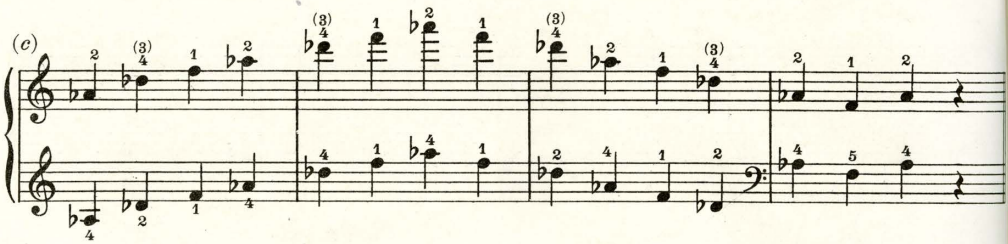
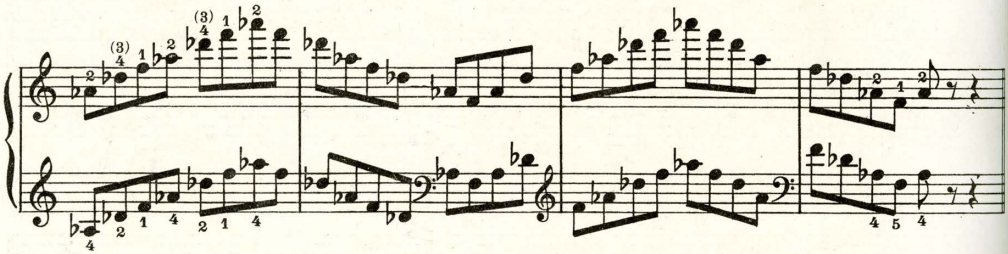
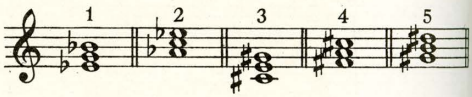




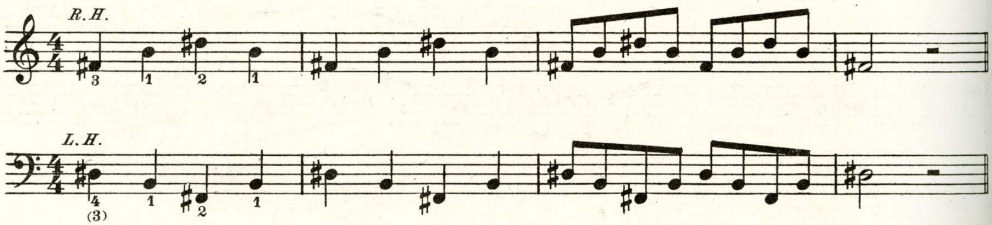


Practice, also, the following chords according to the foregoing model:

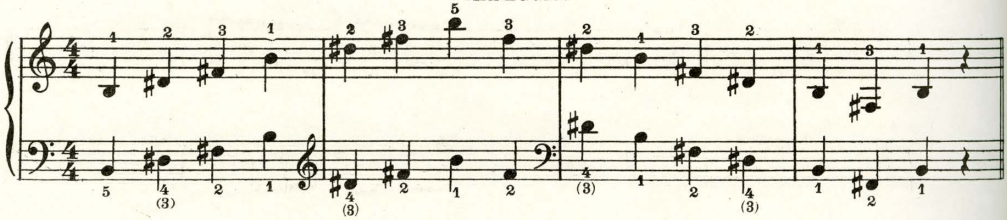


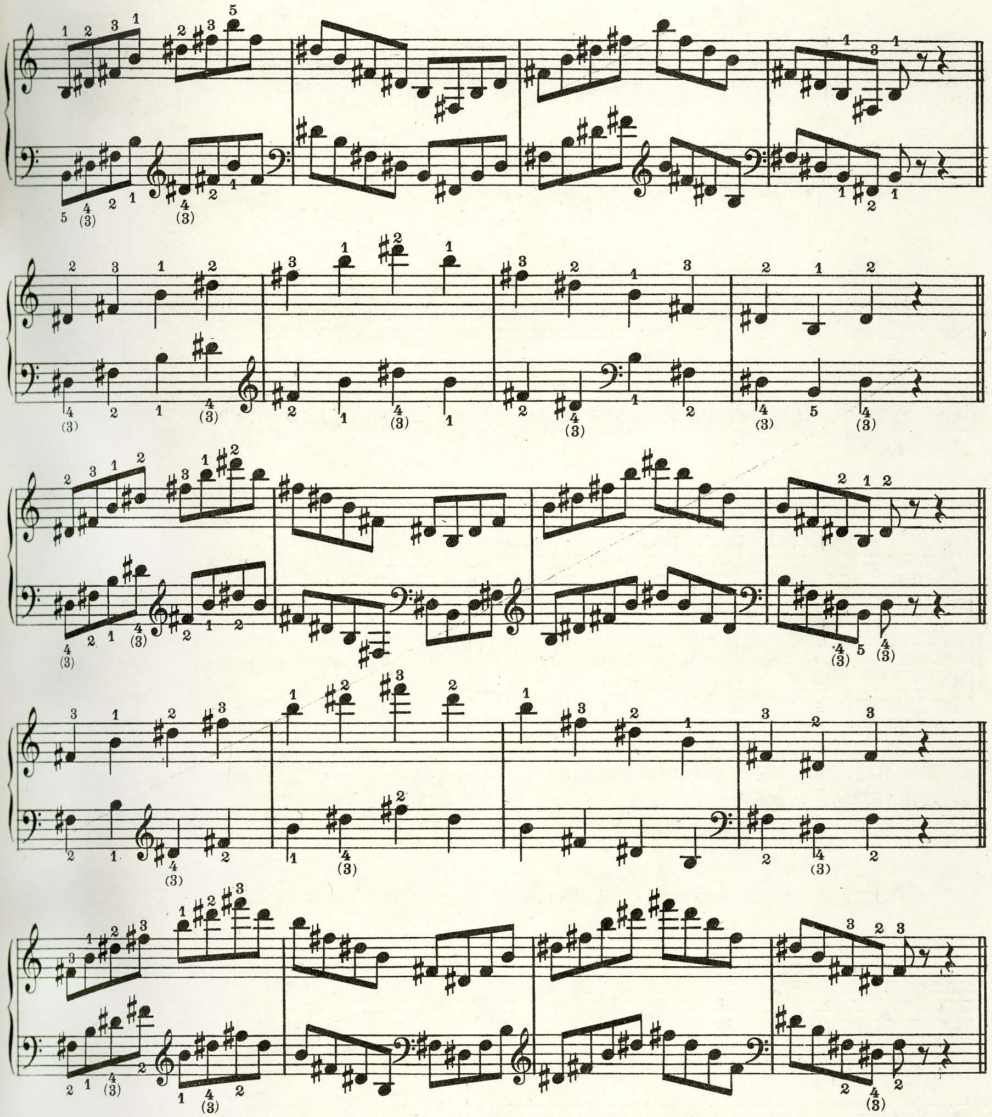
PREPARATORY EXERCISE FOR CHORD-FORM

• Black key
• Black key
○ White key



ARPEGGIOS

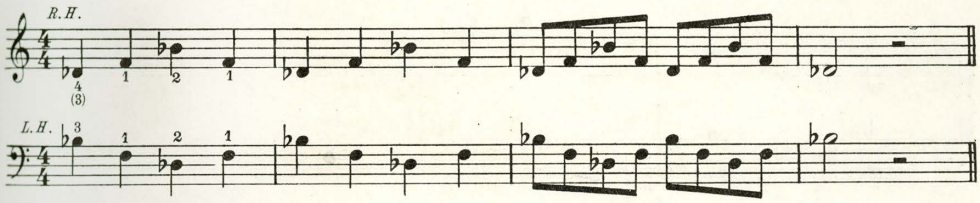


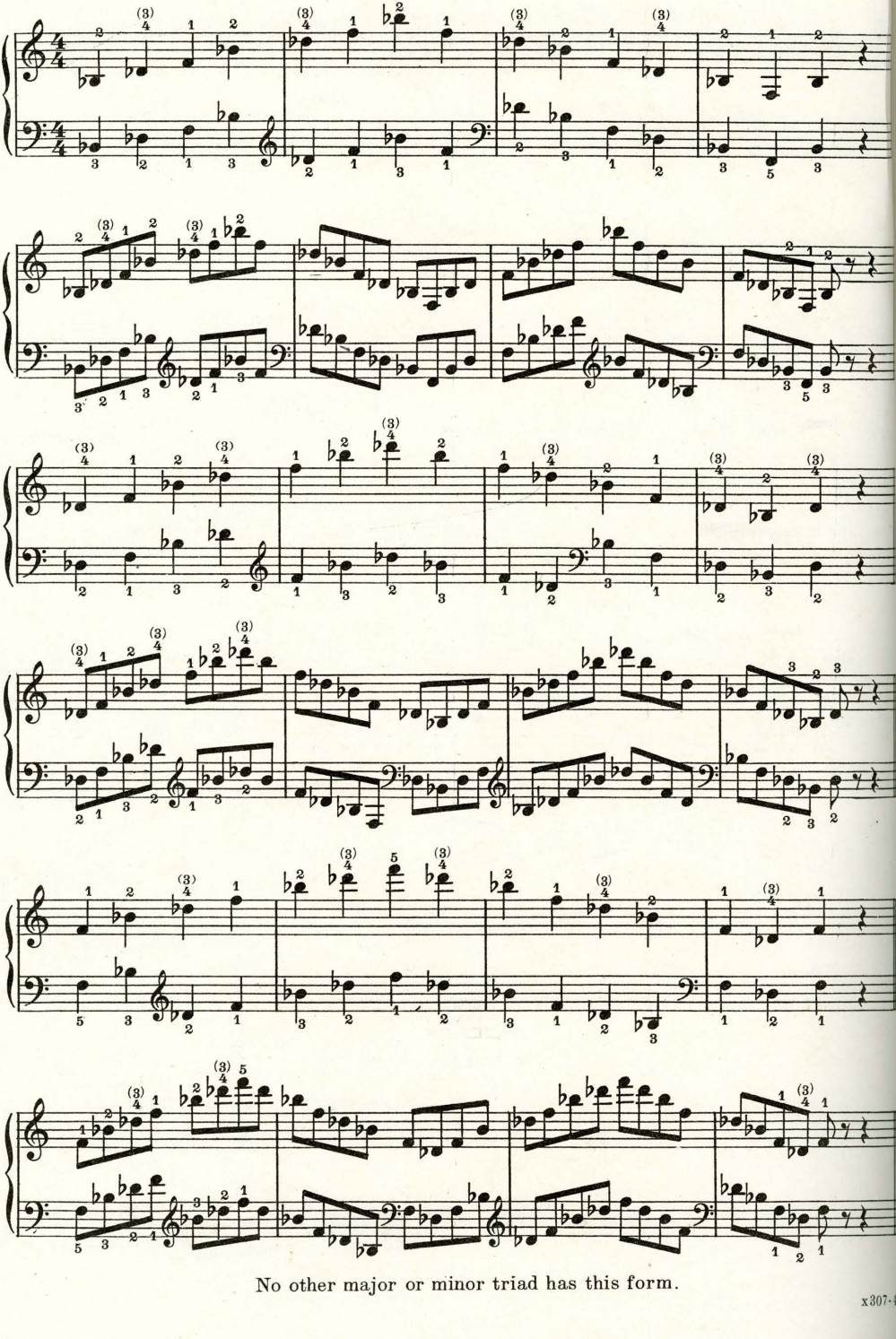


No other major or minor triad has this form.

PREPARATORY EXERCISE FOR CHORD-FORM

○ White key
• Black key
• Black key





No other major or minor triad has this form.

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PIANO Exercise 308

Harmonic Minor Scales

B, F, B♭, E♭, F♯, C♯ AND G♯

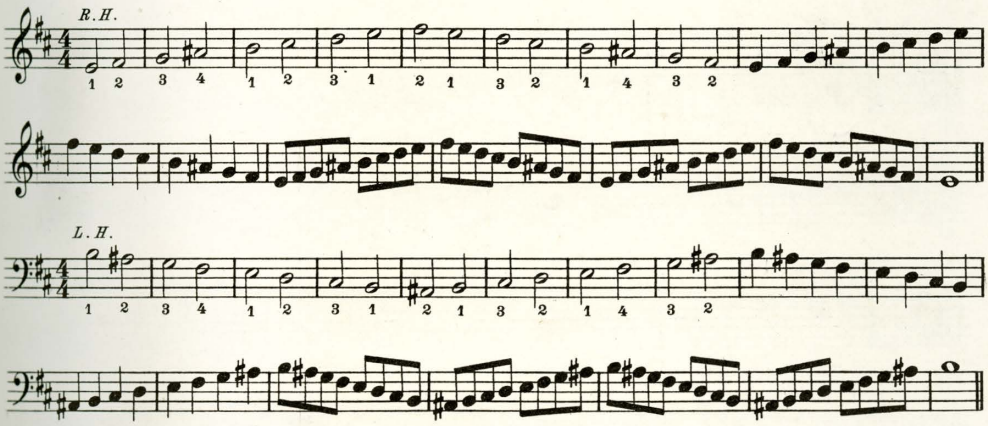
Continuing the practice of the Harmonic Minor Scales, we have here the remaining seven, which divide naturally into three groups, according to fingerings. (See Lessons 41 and 45, TECHNIC.)

The usual Preparatory Exercises are given for each of the seven scales. The augmented second skip comes between various pairs of fingers, in the different scales. The only certain guide to the fingering of a scale, major or minor, is the position of the fourth finger. This is always well impressed on the mind by the Preparatory Exercises.

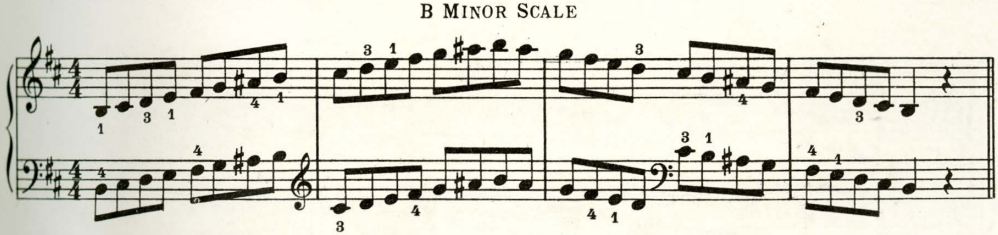
After learning each scale, practice it in the rhythmic patterns given in Exercise 304.

Finally, practice in the four-octave form, playing each scale twice in succession. The aim in this practice should be perfect smoothness without accents.

PREPARATORY EXERCISES FOR THE SCALE OF B MINOR



B MINOR SCALE



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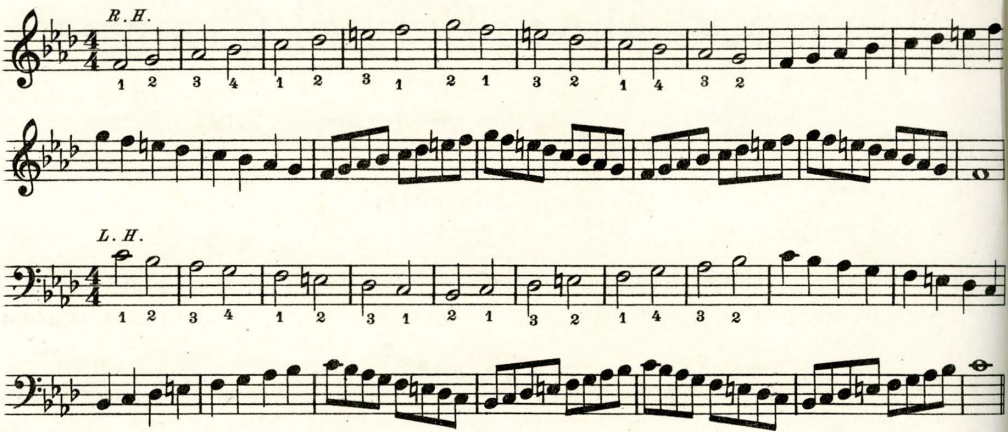
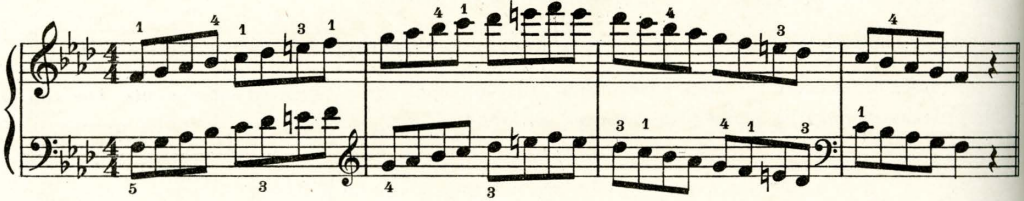
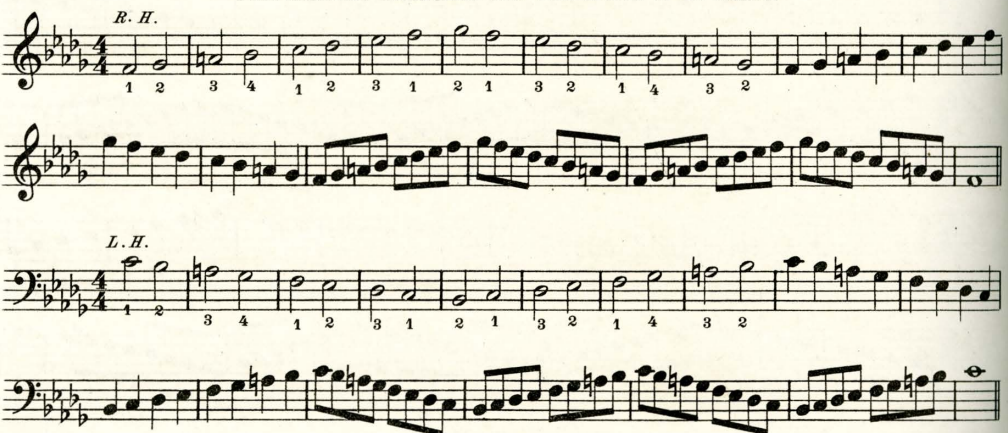
Preparatory Exercises for the Scale of F Minor



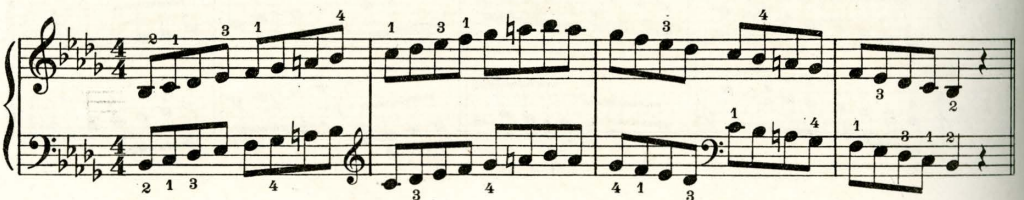
F Minor Scale



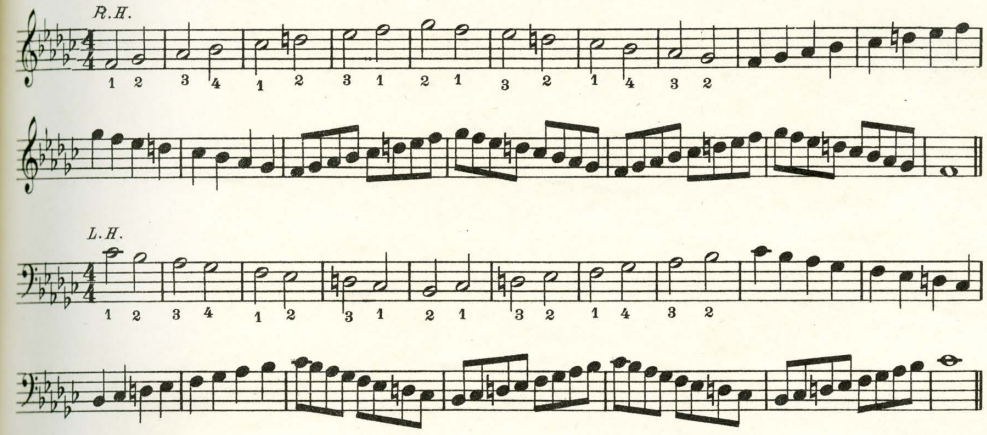
Preparatory Exercises for the Scale of B♭ Minor



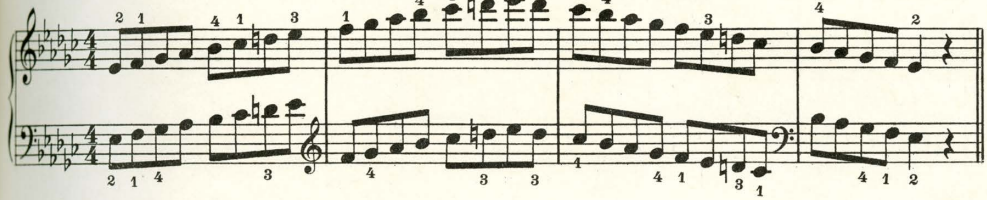
B♭ Minor Scale



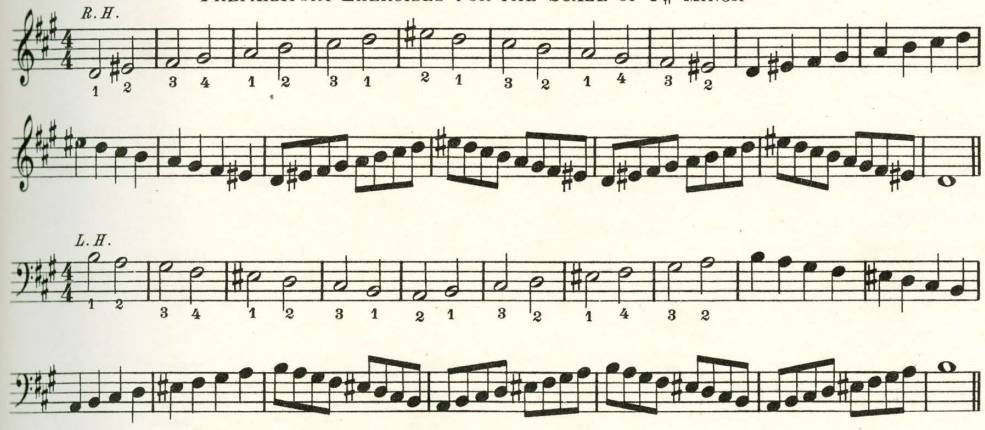
Preparatory Exercises for the Scale of E♭ Minor



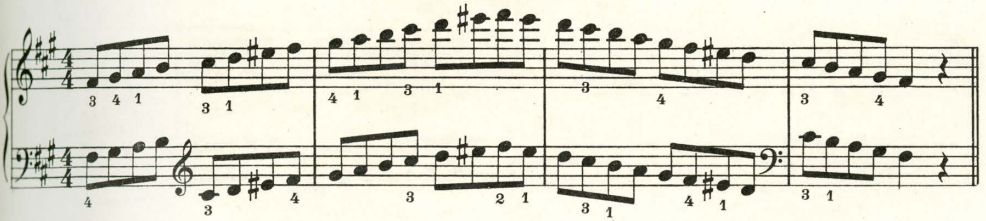
E♭ Minor Scale



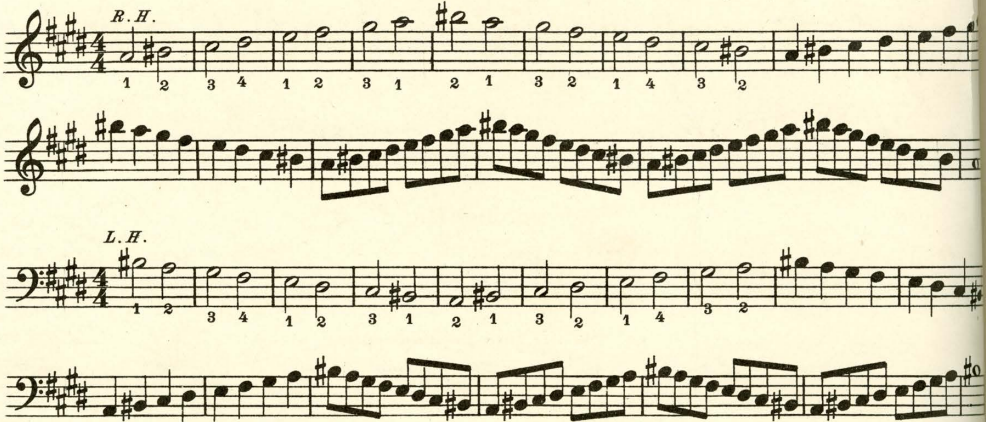
Preparatory Exercises for the Scale of F♯ Minor



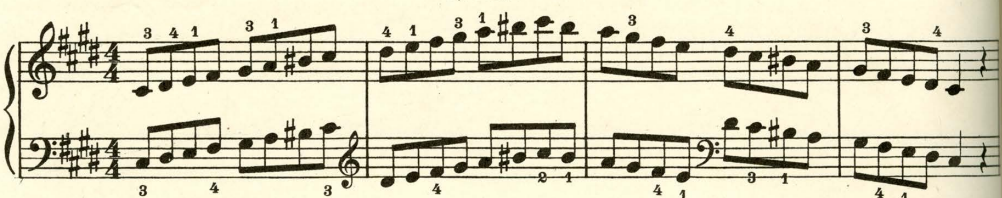
F♯ Minor Scale



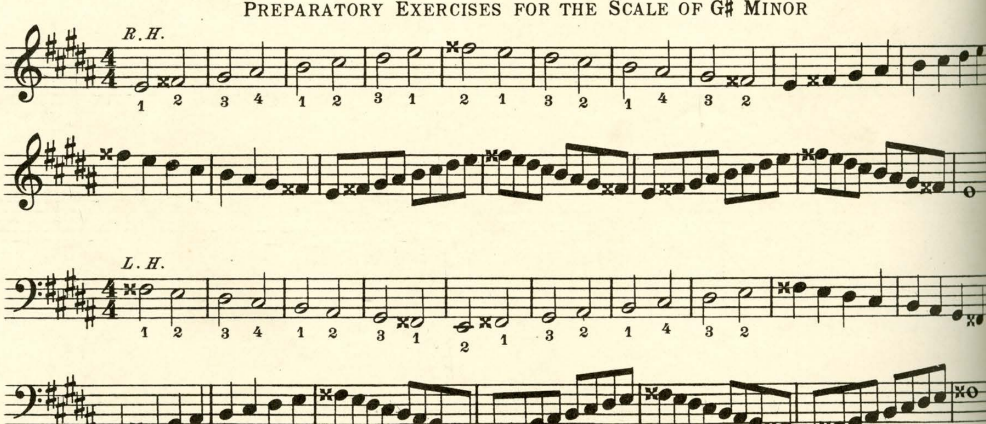
Preparatory Exercises for the Scale of C♯ Minor



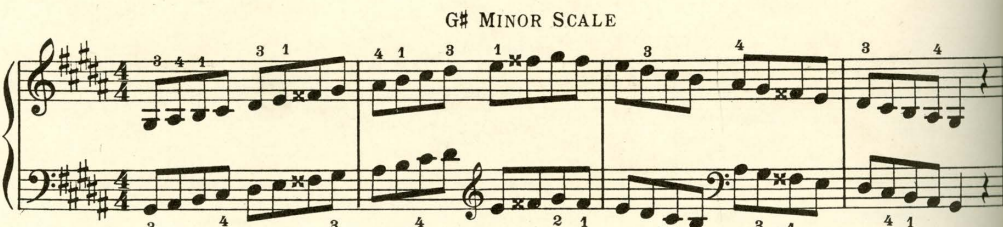
C♯ Minor Scale



Preparatory Exercises for the Scale of G♯ Minor



G♯ Minor Scale



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PIANO Exercise 351

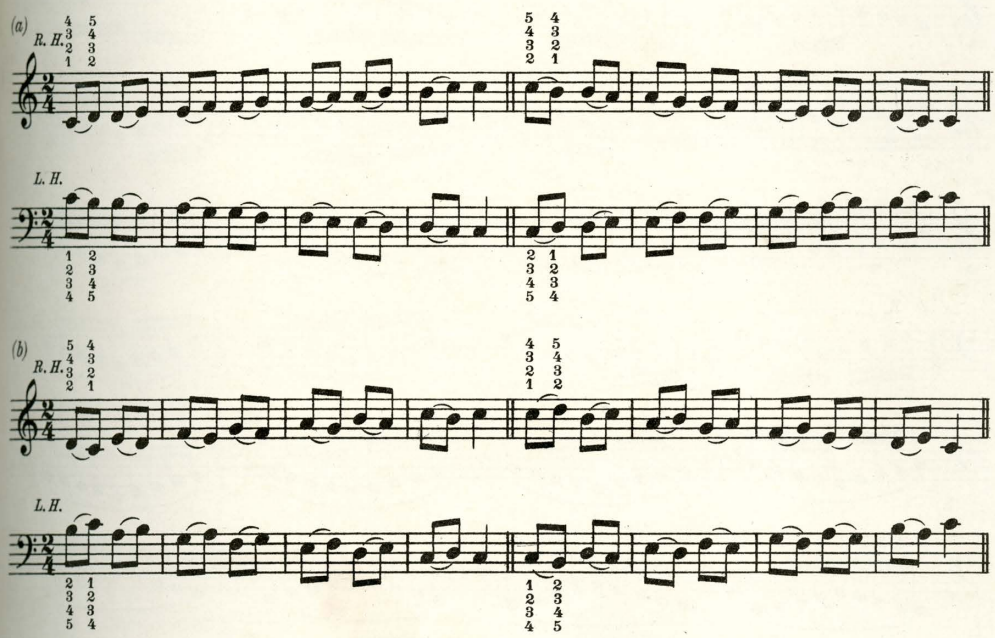
Advancing Hand

PHRASING

These advancing hand exercises introduce some simple phrasing. Each group is legato, and detached from the next. In *(c)* and *(d)* this is made plain by rests, but in *(a)* and *(b)* there is to be a lift of the hand from the last note of each group, before the next is played. This is accomplished by a slight upward motion of the wrist.

The time required for raising the hand must be taken from the value of the last note of the group, so that there will be a very slight break between the groups. The effect can be illustrated thus: . This slight separation of groups is an essential feature of phrasing.

All exercises are for separate hands only. In *(a)* and *(b)* the exercises are to be practiced with four pairs of fingers.



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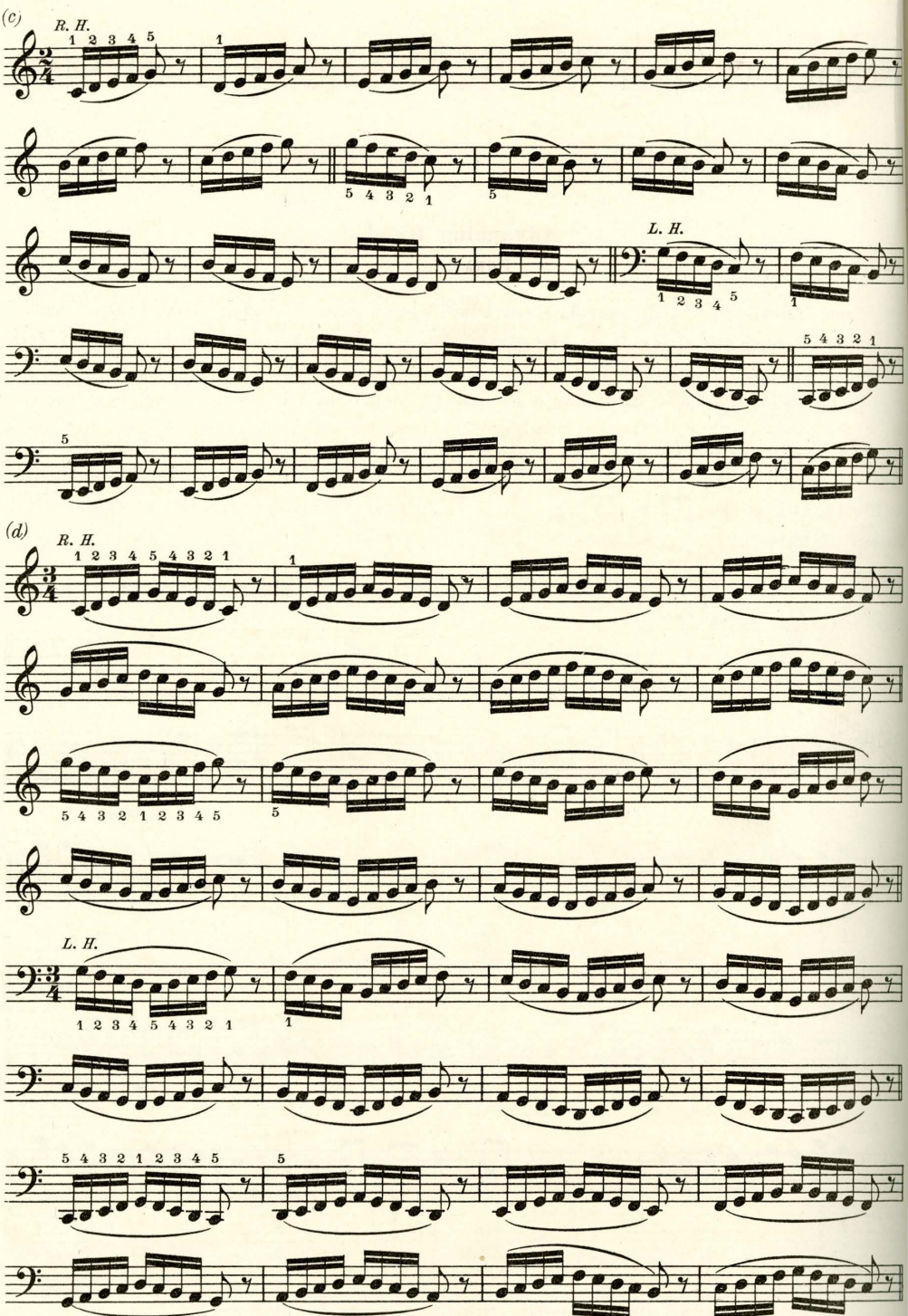
(c)
R. H.
1 2 3 4 5
1
5 4 3 2 1
5
L. H.
1 2 3 4 5
1
5 4 3 2 1
5
(d)
R. H.
1 2 3 4 5 4 3 2 1
1
5 4 3 2 1 2 3 4 5
5
L. H.
1 2 3 4 5 4 3 2 1
1
5 4 3 2 1 2 3 4 5
5

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PIANO Exercise 352

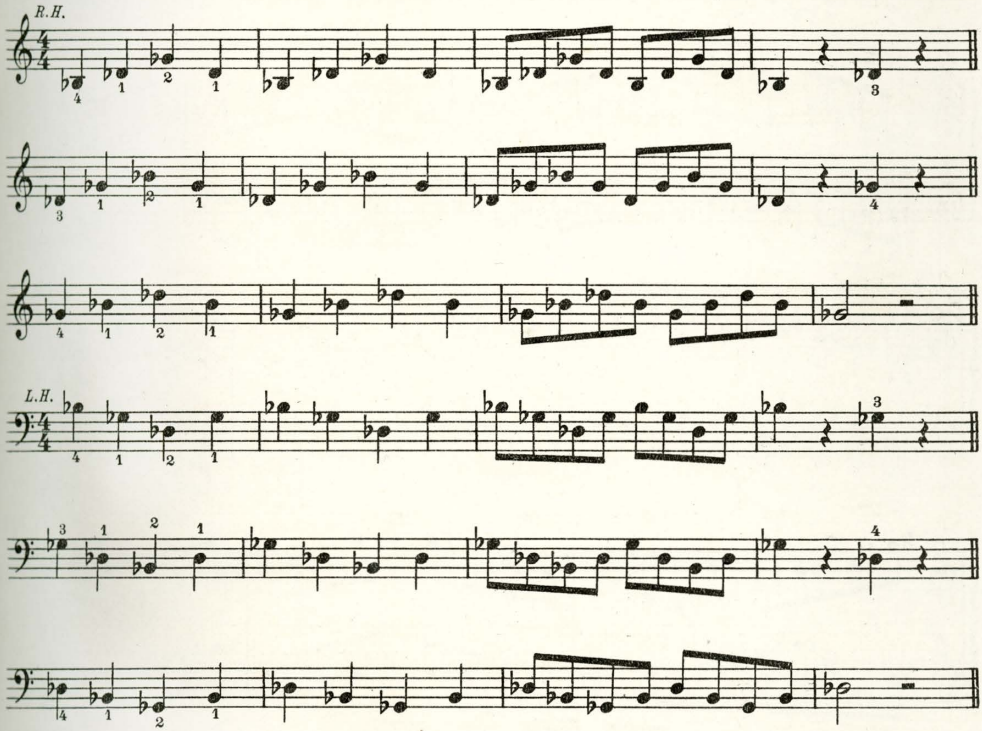
Arpeggios

TRIADS WITH THREE BLACK KEYS

There are two arpeggios of triads built entirely on black keys. These are the G♭ (or F♯) major and the E♭ (or D♯) minor triads. The fingering is the same as if all were white keys; and you are already familiar with that fingering.

In making the crossing from one black key to another, do not let the thumb curl inwards at the first joint, but rather let it curve a little outwards, so that it will lie diagonally across the black key. In this way, it will be less likely to slip off its key. Bending the wrist outwards will help materially in making a smooth crossing. Remember that the angle of the hand position must be kept the same throughout the entire arpeggio.

PREPARATORY EXERCISES FOR THE CHORD FORM ⁝ Three Black Keys



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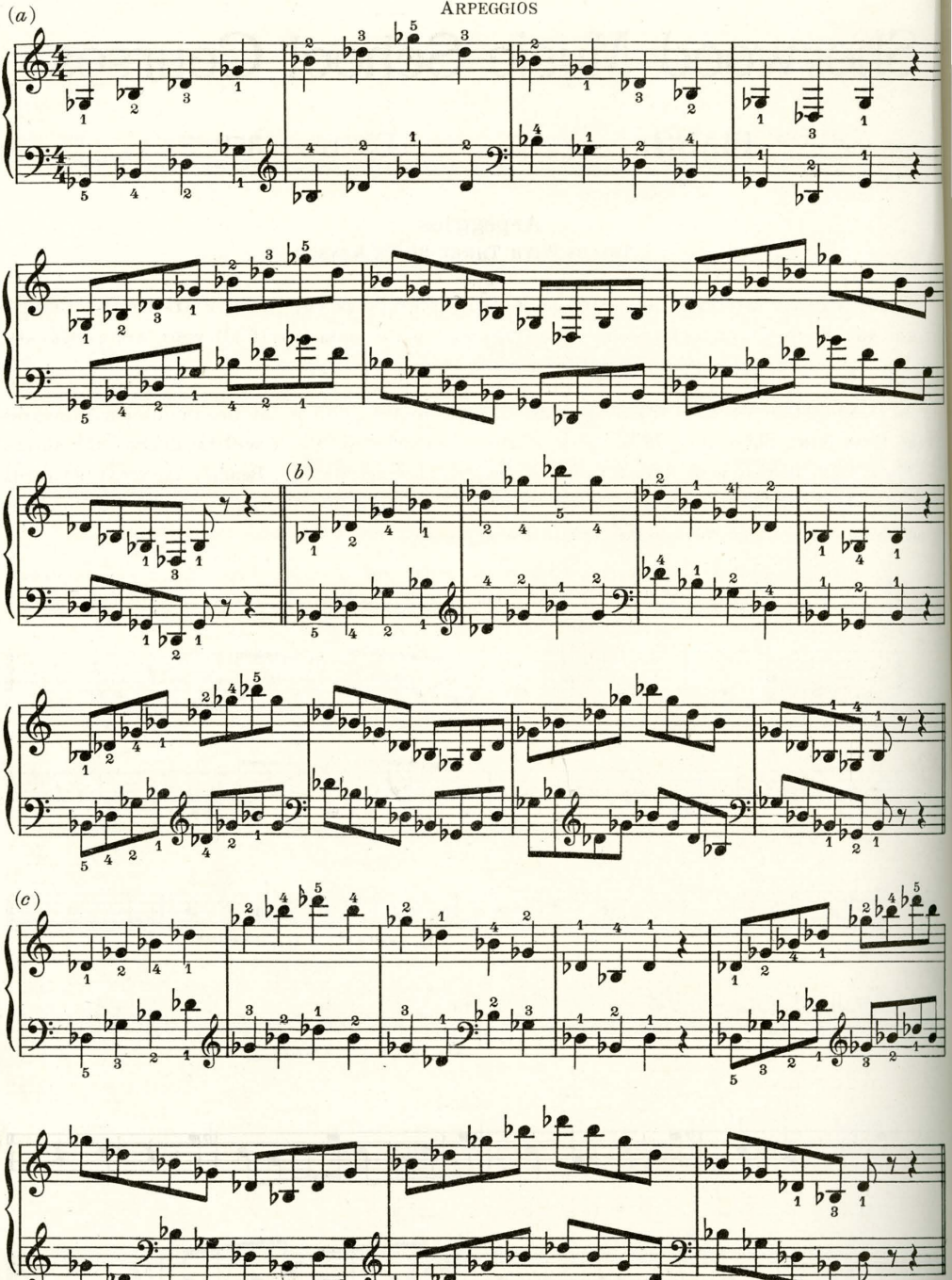
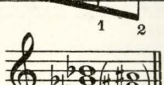


Practice also the following chord according to the foregoing model:



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PIANO Exercise 353

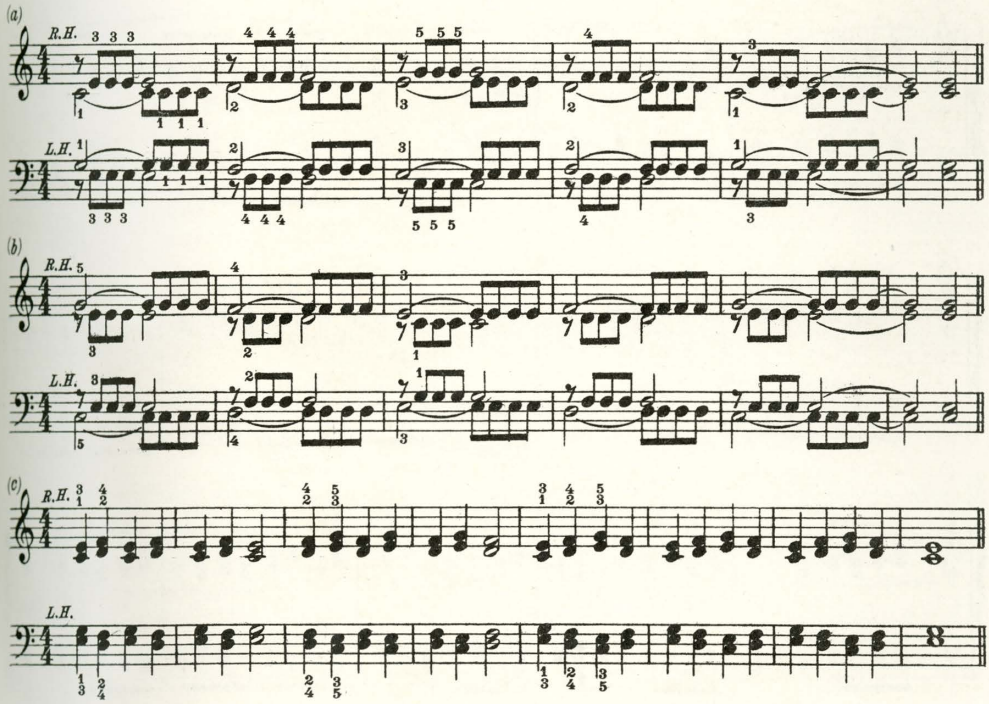
Double Notes, Legato

In playing double notes, the chief thing to bear in mind is that both keys must go down at the same instant. (See Lesson 18, TECHNIC.)

Attention must be given to both the upward and downward action of the fingers. Lift the fingers high and make the attack definite and precise. The tones must connect, and yet not overlap, or blur. It is helpful to practice with the fingers touching the keys, letting weight be the main factor in the downward action. In order to successfully transfer the weight from one pair of fingers to the next, the wrist must rise and fall, alternately.

Exercises *(a)*, *(b)* and *(c)* are for each hand alone. Practice them slowly, with firm touch.

In exercises *(d)* and *(e)* there is a change of fingers after each group. The groups are played on each successive degree of the scale, down and up. The ascending passages are not completed, but should continue until the starting point is again reached.



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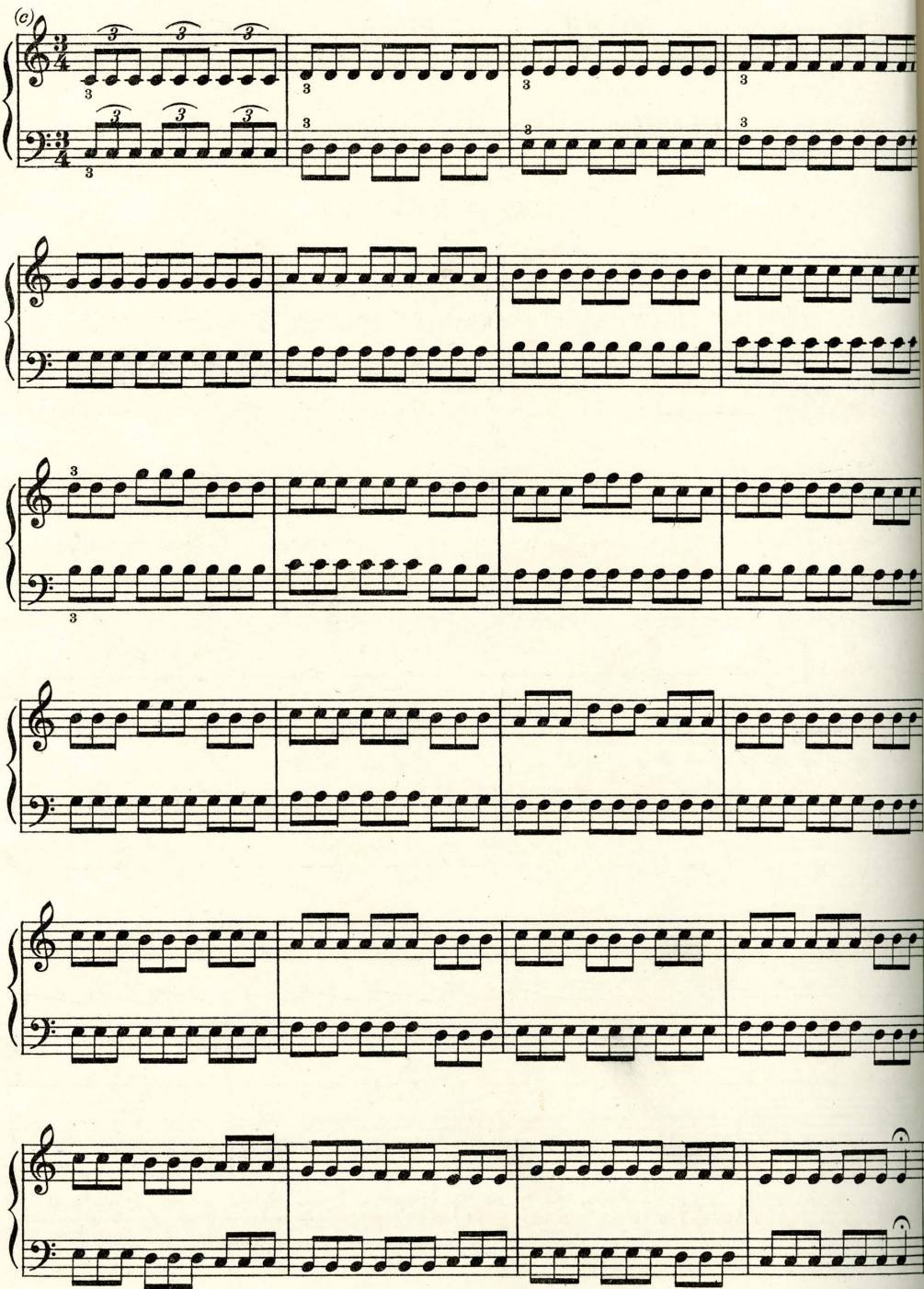
(c)

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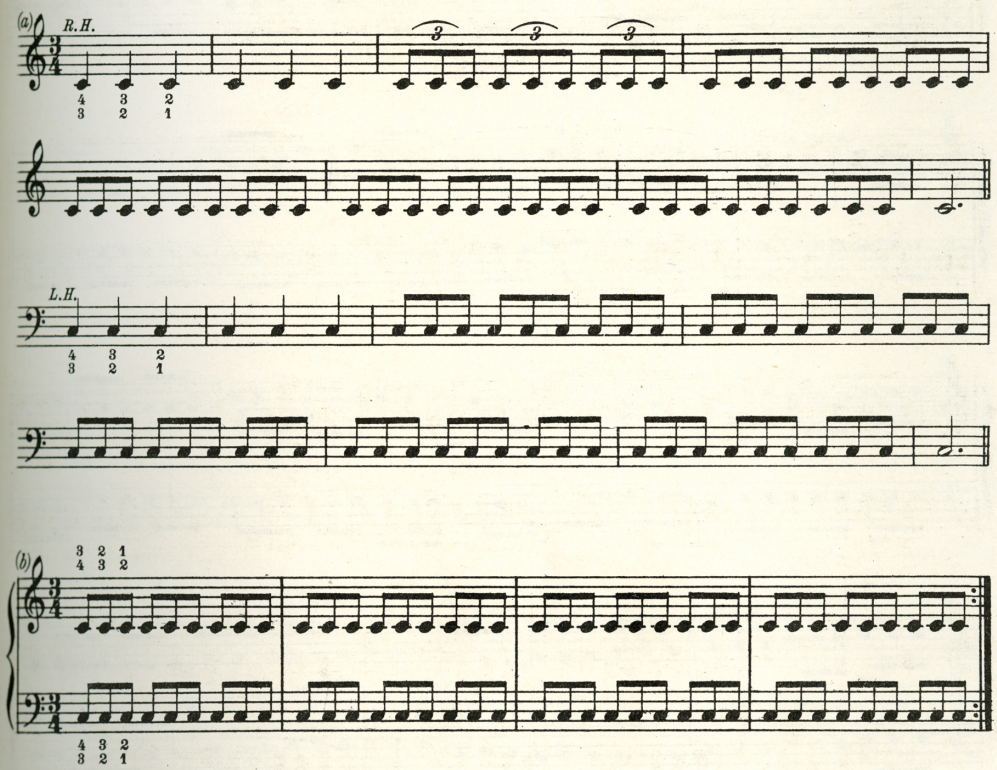
PIANO Exercise 354

Single Note Repetitions

In repeating a single note, especially with any rapidity, change of finger on the key is necessary to make the repetitions sure and distinct. These finger changes can be made in different ways. One is to employ a group of fingers corresponding in number to the notes in a single group, the notes falling usually into twos or threes. The fingers follow each other most naturally from the fifth finger side of the hand to the thumb side, as 3 2 1 or 4 3 2.

In this Exercise the repetition is in groups of threes.



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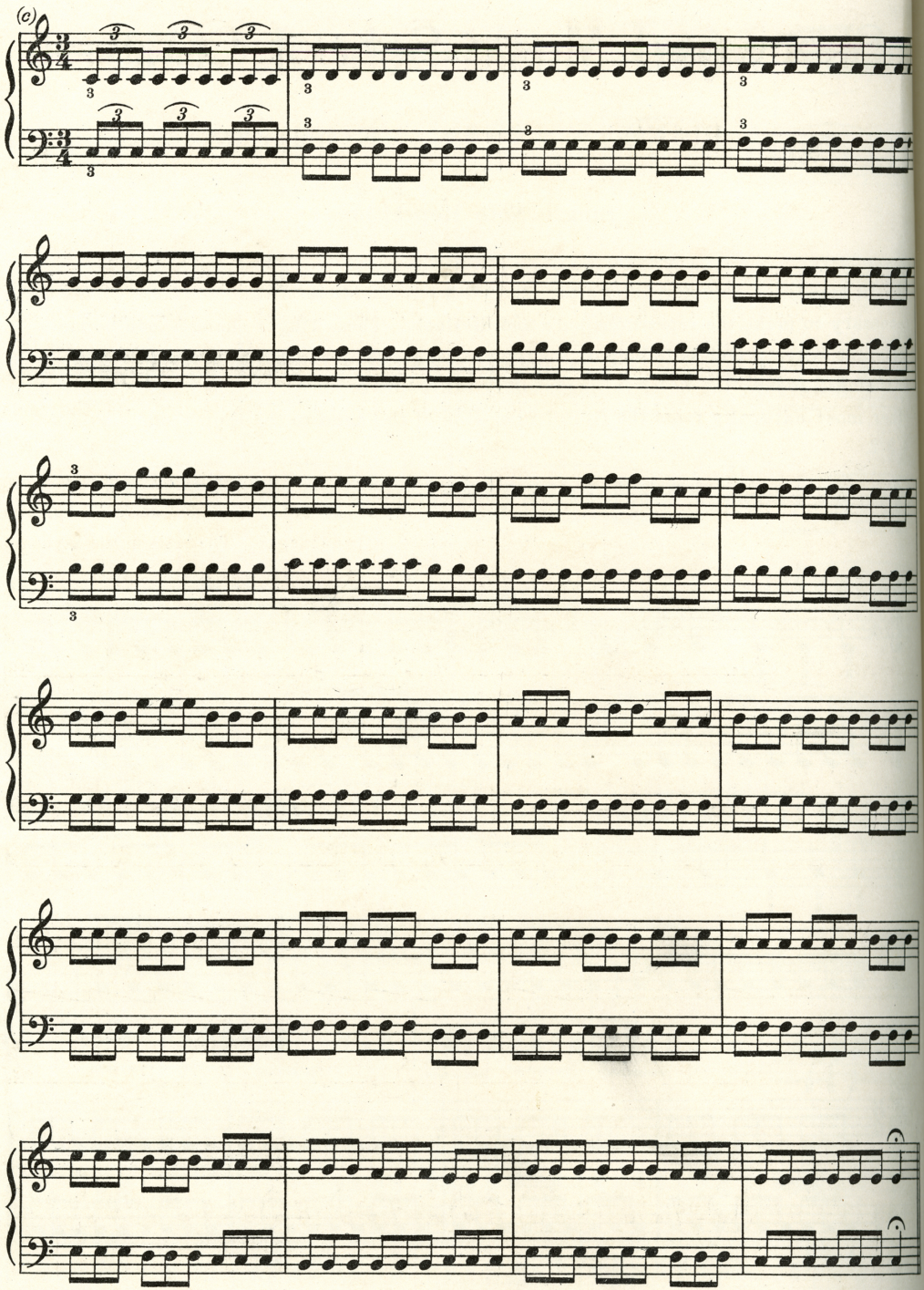
(c)

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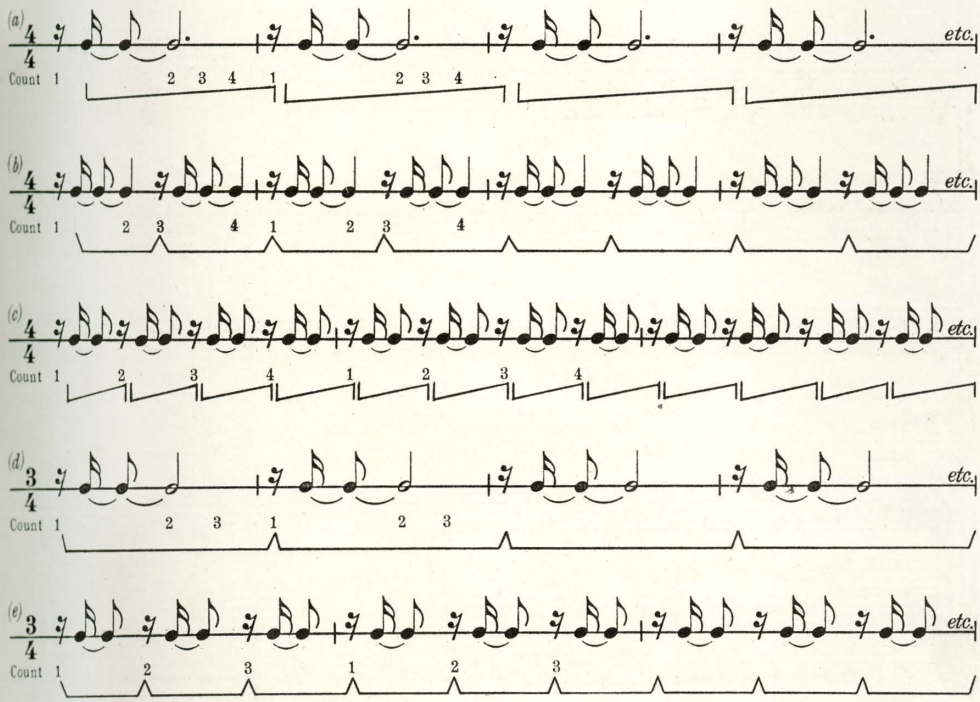
PIANO Exercise 355

Damper Pedal

Depressing the pedal after only a sixteenth rest is the requirement of the following exercises. The pedal is practically in continuous use, and the sixteenth rests are merely for sufficient pedal releases to cut off previous tone before sustaining a new one. In such cases, the advantage of the horizontal line pedal notation is evident, and we begin its use in the two forms and by showing how they compare with notes to indicate the same pedaling.

The corresponding exercises with keyboard work are then given, with only the line notation for the pedal, after the first measure of each. The simple keyboard exercises may be played with one finger of each hand, in order to demonstrate a pedal legato. The rests in the keyboard part, as in Exercise **302**, do not indicate silence, but only finger raising.



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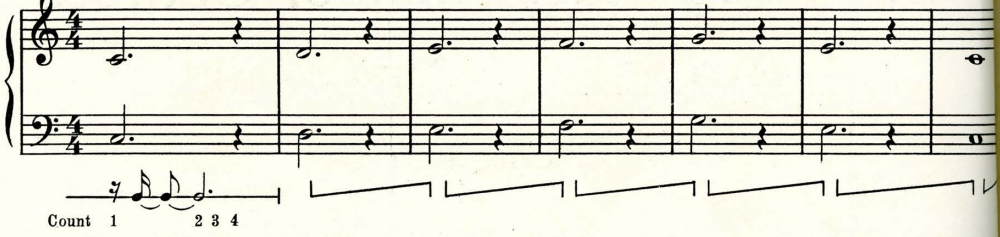
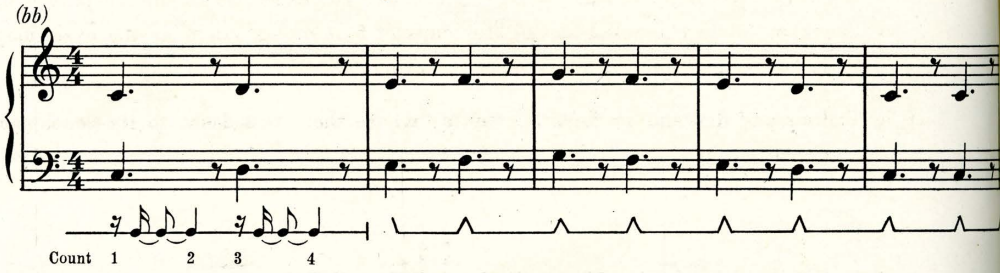
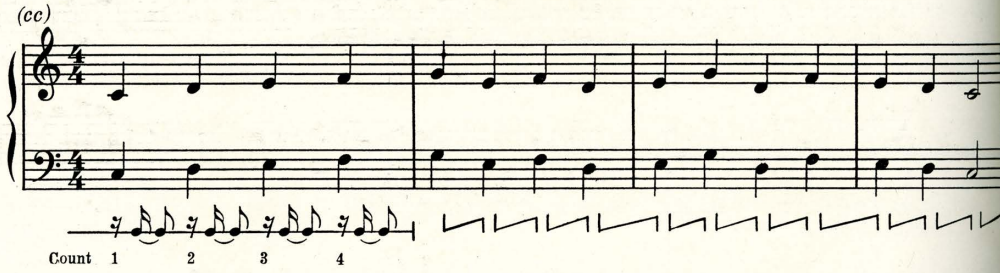
(aa)



(bb)



(cc)



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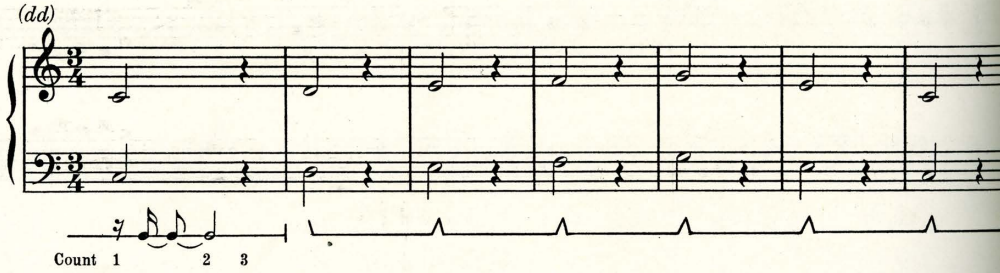
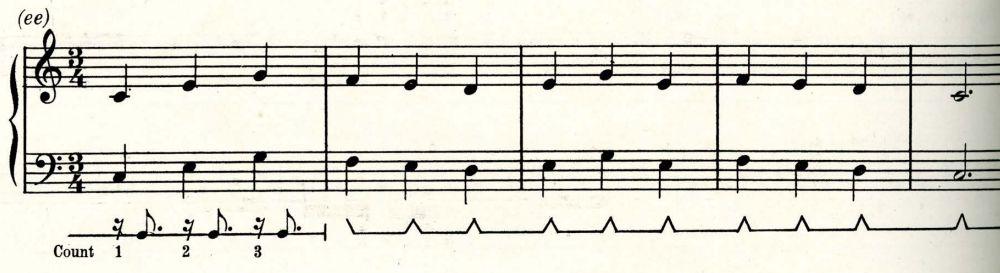


(ee)



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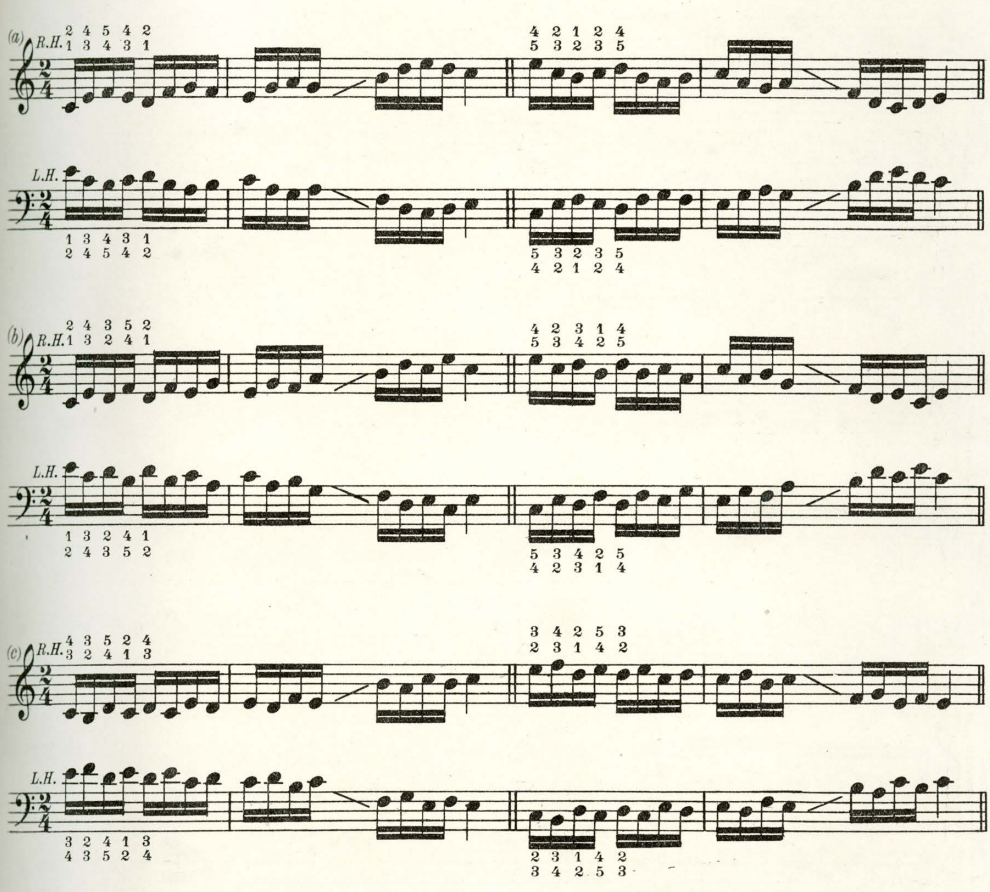
PIANO Exercise 356

Advancing Hand

Where there are two fingerings given, practice both. The exercises should be played at first legato throughout; then phrased in single groups of four or six notes, as the case may be. The fingerings given cause a number of contractions.

Each ascending and descending form continues, where there is a dash, to its conclusion with the next printed group.



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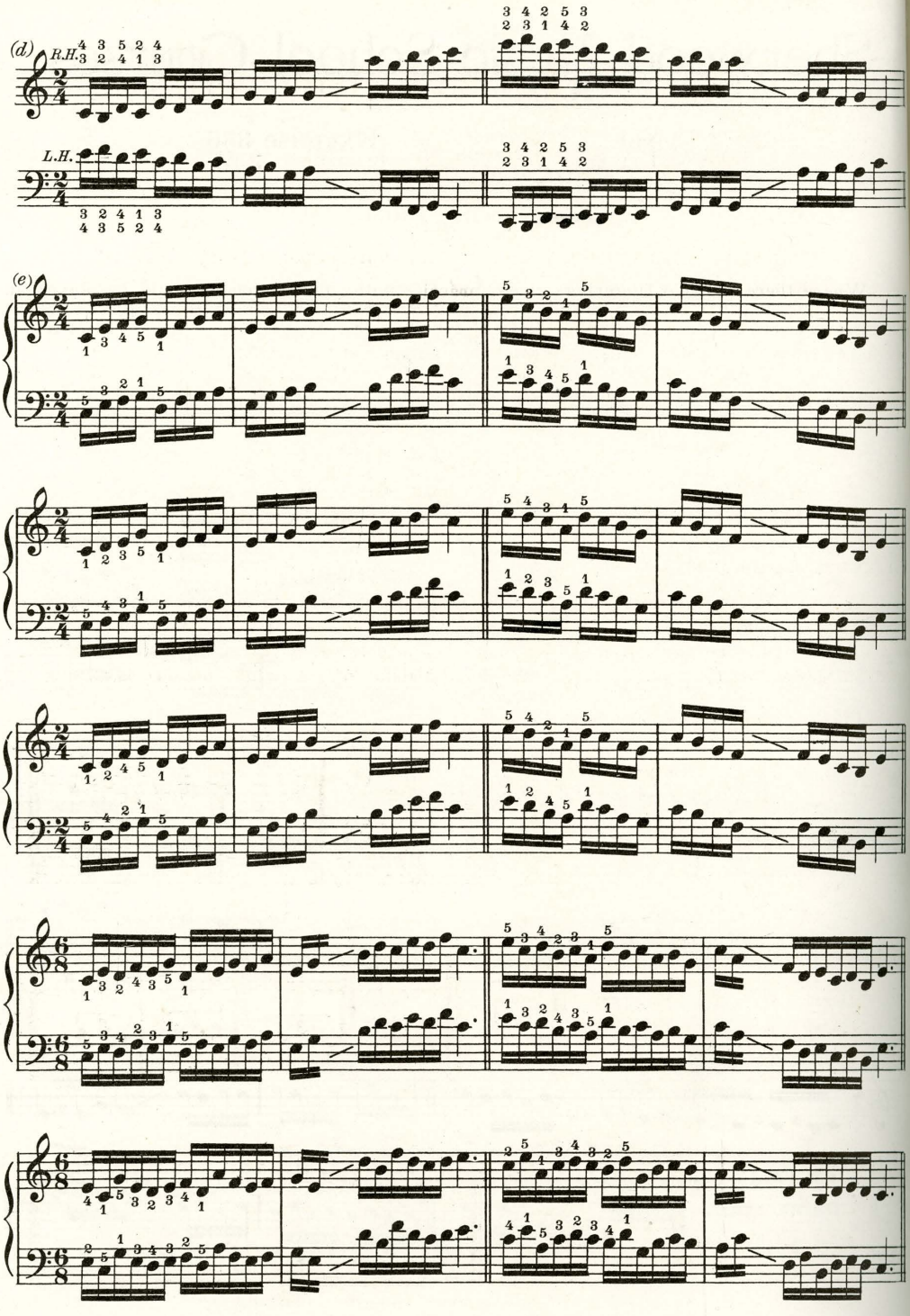
(d)
R.H.
L.H.
(e)

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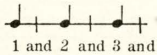
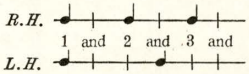
PIANO Exercise **357**

Polyrhythm

TWO NOTES AGAINST THREE AND THREE NOTES AGAINST TWO

The problem of playing two notes against three is taken up in Lesson 41, TECHNIC. This should be read, and carefully studied, before commencing work on the present Exercise. It will be helpful to tap the rhythms with a pencil before playing at the keyboard.

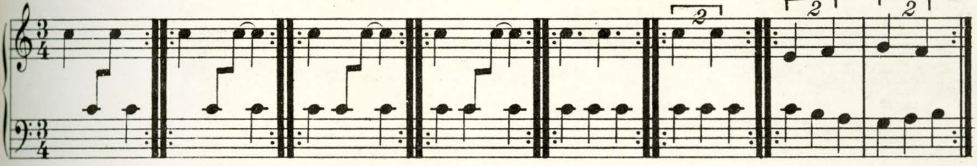
First tap and count thus: 

with one hand at a time. Then tap and count with both hands together, as follows: 

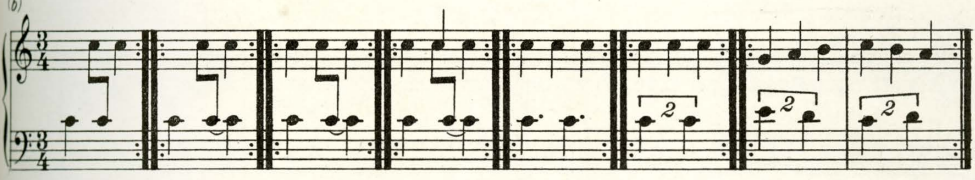
The rhythm of the two parts together is in this way obtained, and the following exercises embody this rhythm combination. They are so arranged that the two notes alternate in the right and left hand, against the three notes in the other.

Three notes against two, as fully explained in Lesson 62, TECHNIC, occur when the two notes represent the established rhythm. The three-note rhythm, therefore, is made an artificial division of two beats in the same time. This is more of a problem than playing two notes against three, but may be accomplished by taking the duple division of a six-eight measure as a basis.

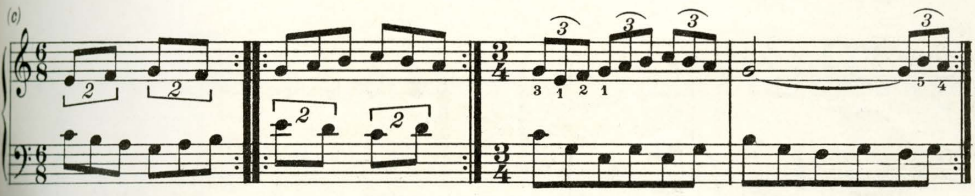
(a)



(b)



(c)



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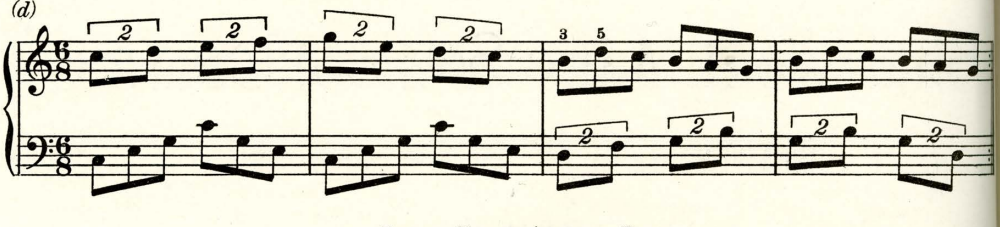
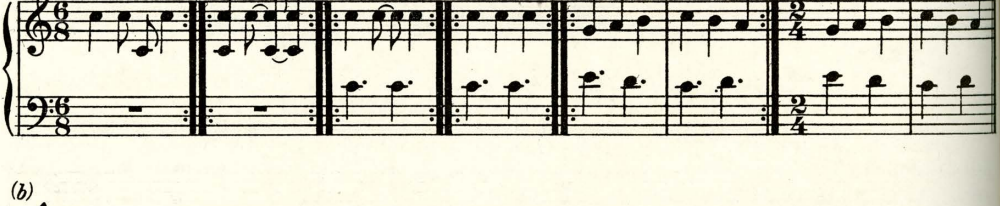
(d)



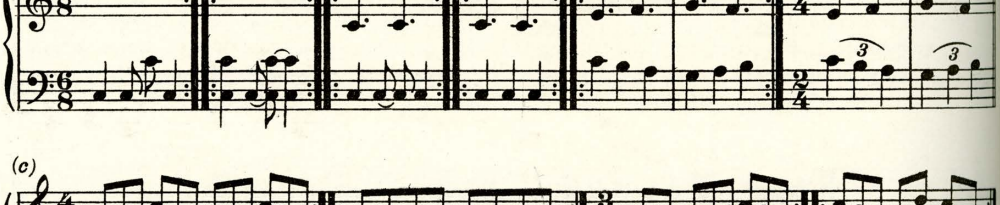
Three Notes Against Two

In exercises (*a*) and (*b*) below, in six-eight measure, count two to the measure. In (*c*), (*d*) and (*e*) which are in two-four measure, count "one-and-two-and," etc., thus dividing into two equal parts the time duration (one beat) which has also to be artificially divided into three.

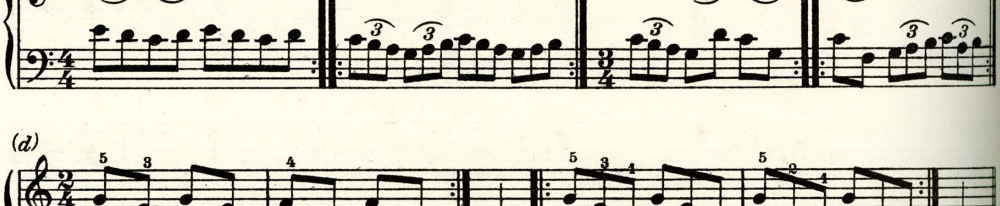
(*a*)



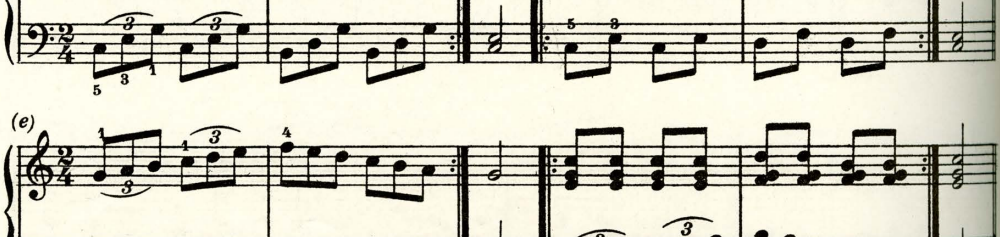
(*b*)



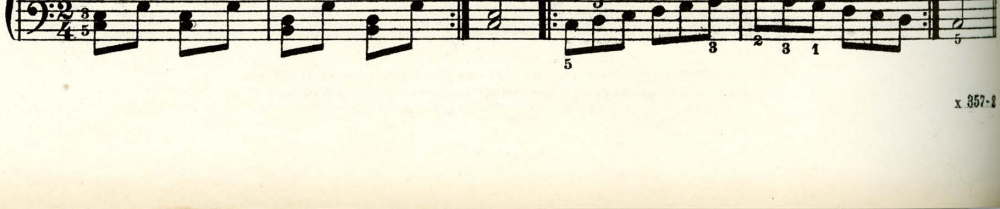
(*c*)



(*d*)



(*e*)



Sherwood Music School Courses

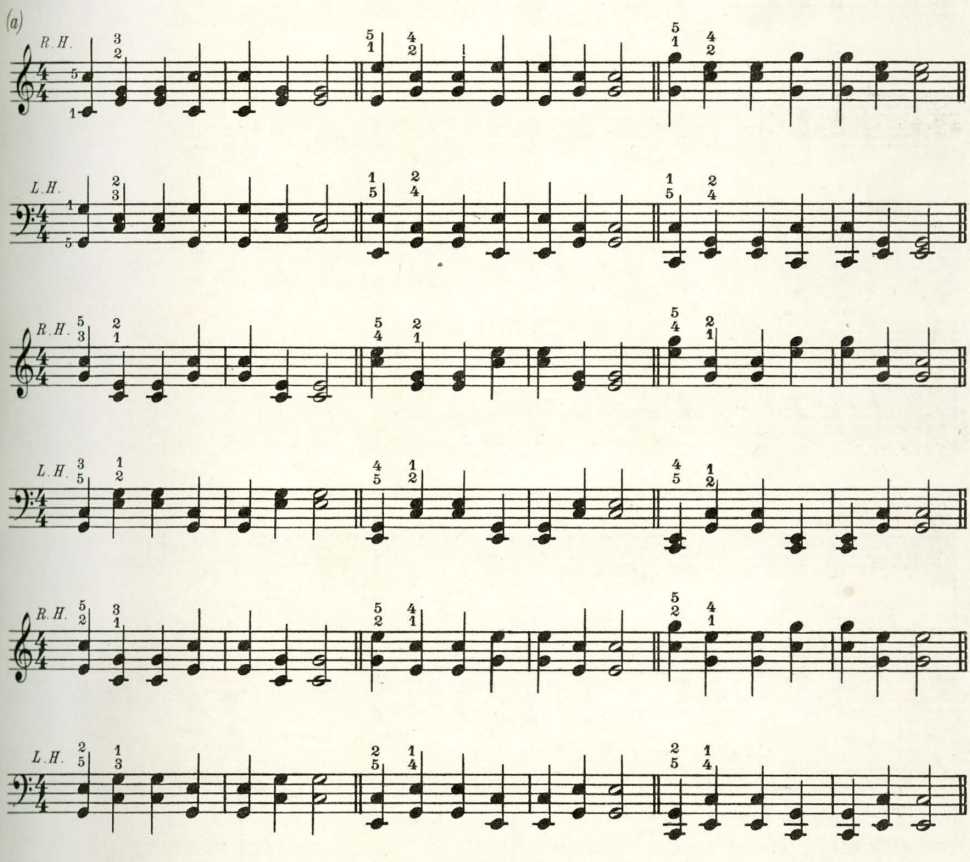
PIANO Exercise 358

Chords

TRIADS WITH OCTAVE SPAN

In these exercises on chord playing, one note of the triad is doubled, making each chord cover a full octave. At (*a*), below, the notes are paired in three different ways, and with the chord in its three different positions for right and left hands alternately. Observe carefully in which of the chord positions the third finger is used, and in which the fourth is used. These two fingers are not interchangeable in any one position, but each has its proper use.

The exercises are for one hand at a time, only.



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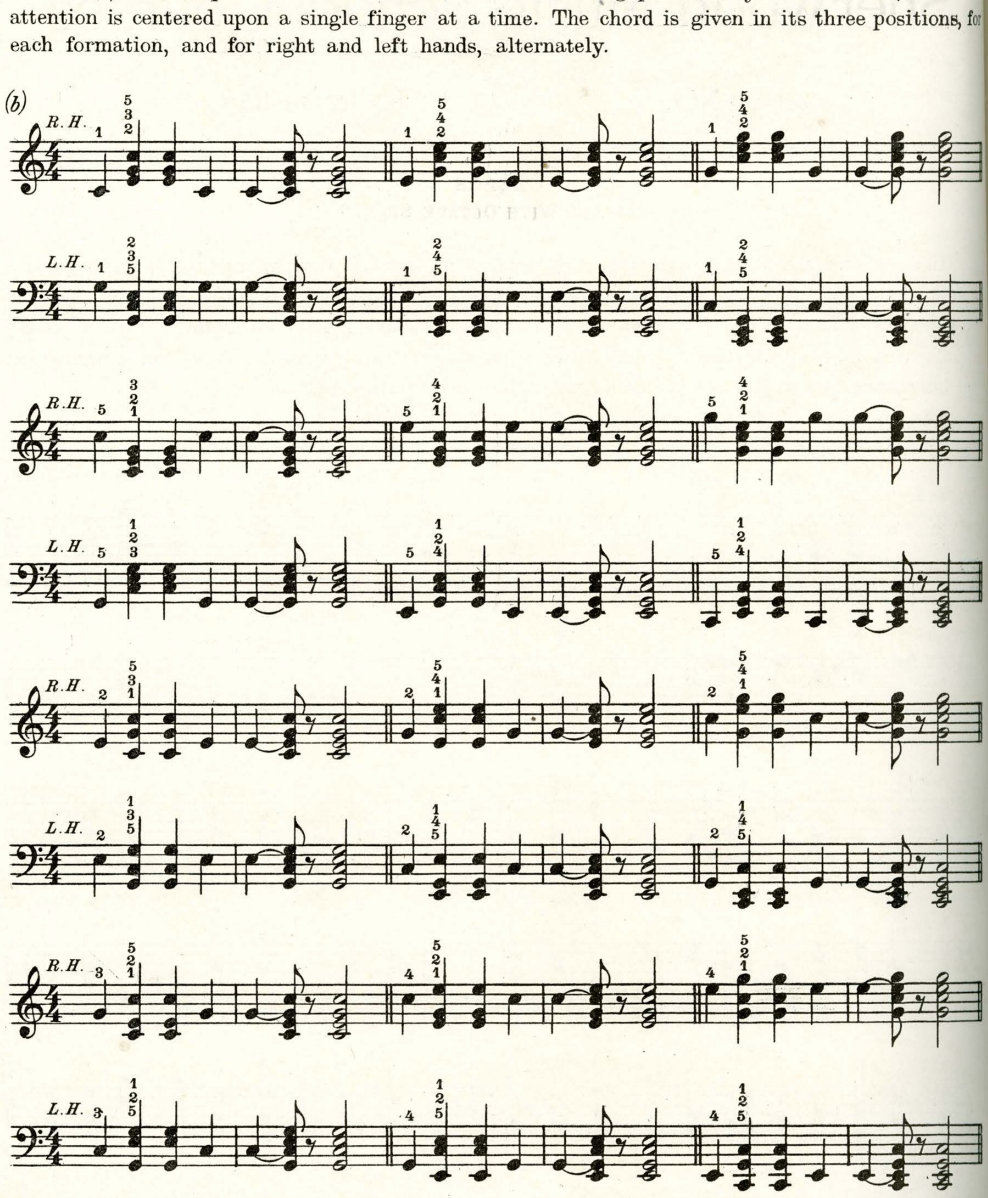
At (*b*) the complete chords are struck, each chord being preceded by a broken form, in which attention is centered upon a single finger at a time. The chord is given in its three positions, for each formation, and for right and left hands, alternately.



These exercises may be applied to all other triads, major and minor, using the same fingering. (There are a few cases, in chords containing black keys, where small hands may use the third finger in place of the fourth. These are illustrated in Lesson 106, TECHNIC.)