


1929

Piano Course: Grade 5, Exercises

Sherwood Music School

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Sherwood Music School Courses

PIANO

Exercise 501

The Chromatic Scale

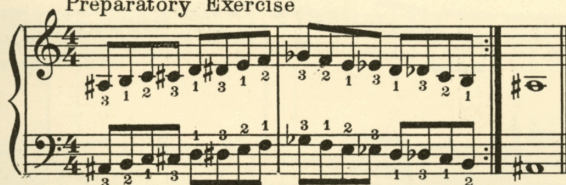
In playing the Chromatic Scale, various fingerings may be used. (See Lesson 73, *TECHNIC.*) The first fingering, in which the third finger falls on every black key, is perhaps the best known, but not always the best to use. Where speed is required, the second or third fingering is recommended.

The second fingering employs the fourth finger once in each octave. In the right hand the fourth finger comes always, and only, on B \flat , (or A \sharp), and in the left hand on F \sharp (or G \flat).

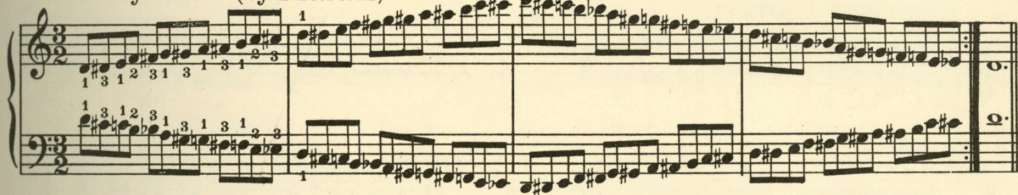
In the third fingering, the thumb falls on alternate white keys, and this causes the scheme of fingering to cover two octaves, the second of which is fingered differently from the first.

FIRST FINGERING

Preparatory Exercise



Contrary Motion (Symmetrical)



Parallel Motion, Beginning on Octave



Contrary Motion, Beginning on Unison

Parallel Motion, Beginning on Minor Third

Parallel Motion, Beginning on Major Sixth

SECOND FINGERING

Preparatory Exercises

R.H.

L.H.

R.H.

L.H.

Contrary Motion (Symmetrical)

Parallel Motion, Beginning on Octave

Contrary Motion, Beginning on Unison

Parallel Motion, Beginning on Minor Third

Parallel Motion, Beginning on Major Sixth

THIRD FINGERING

Preparatory Exercises

R. H.

R. H.

L. H.

L. H.

R. H.

L. H.

R. H.

L. H.

Contrary Motion (Symmetrical)

Parallel Motion, Beginning on Octave

Parallel Motion, Beginning on Minor Third

Parallel Motion, Beginning on Major Sixth

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PIANO

Exercise 502

Staccato Octaves

SKIPS

As octave playing becomes more advanced, both in the extent of the passages and in the speed and endurance required, it is more and more essential to use the right action of the playing apparatus. Avoid all stiffness, whether of wrist or arm.

In the following octaves, use the thumb and fifth finger, and play staccato. While keeping the octave gauge of the fingers fixed, throw the hand freely on the keys, allowing the arm to partake of the movement. (See Lesson 113, *TECHNIC*.)

Count slowly in the measures containing only quarter notes, so that the same rate of counting can be maintained where there are eighth notes.

The exercises at (a), (b) and (c) contain small skips; that at (d) gives the development into rather more extended melodic figures; (e) is a transposition of (d), one half-step lower, and transpositions are recommended for all such exercises. Finally, (f) consists of chromatic passages in small skips.

(a)

(b)

First system of music for section (b). It consists of a grand staff with a treble and bass clef. The time signature is 4/4. The melody in the treble clef features a sequence of eighth notes: C4, Bb3, A3, G3, F3, E3, D3, C3. This sequence is repeated four times, separated by double bar lines with repeat dots. The bass clef accompaniment consists of a steady eighth-note pattern: C3, Bb2, A2, G2, F2, E2, D2, C2.

Second system of music for section (b). The treble clef continues the melody with eighth notes: C3, Bb2, A2, G2, F2, E2, D2, C2. This is followed by a half note G2, then a half note F2, and finally a whole note E2. The bass clef continues the eighth-note accompaniment pattern: C2, Bb1, A1, G1, F1, E1, D1, C1.

(c)

First system of music for section (c). The grand staff (treble and bass clef) in 4/4 time shows a melody in the treble clef: C4, Bb3, A3, G3, F3, E3, D3, C3. This is repeated four times with double bar lines and repeat dots. The bass clef accompaniment consists of eighth notes: C3, Bb2, A2, G2, F2, E2, D2, C2.

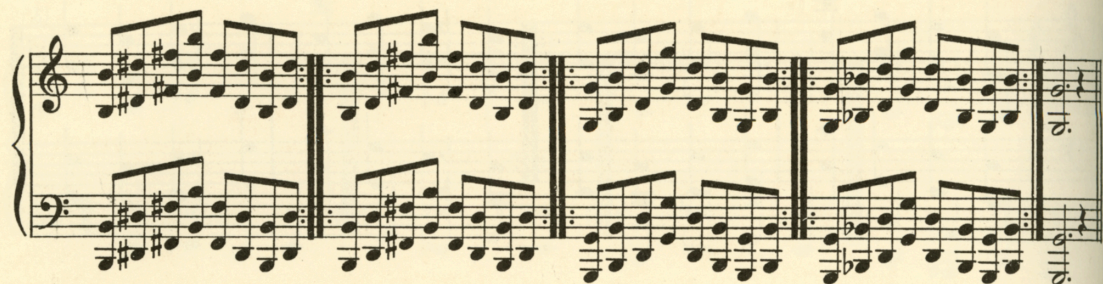
Second system of music for section (c). The treble clef continues the melody with eighth notes: C3, Bb2, A2, G2, F2, E2, D2, C2. This is followed by a half note G2, then a half note F2, and finally a whole note E2. The bass clef continues the eighth-note accompaniment pattern: C2, Bb1, A1, G1, F1, E1, D1, C1.

(d)



(e)





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Exercise 503

Arpeggios DOMINANT SEVENTH CHORDS

Each of the remaining (nine) dominant seventh chords has two or more white keys. There are six different forms, marked (a) to (f).

(a)

No other chord has this form.

(b)

No other chord has this form.

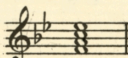
(c)

No other chord has this form.

(d)

Two other chords have this form, namely,

(e)

One other chord has this form, namely, 

(f)

No other chord has this form.

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PIANO

Exercise 504

Scales With the Hands at Two Different Speeds

The practice of scales with the hands playing notes of different time-values, simultaneously, is good for independence and rhythmical control. One hand may play two, three or four notes, etc., to the other hand's single note, and, consequently must play two, three or four times as fast. These three rhythms are given in the present Exercise, as well as one in which two notes in one hand are played against three in the other. This is a rather more difficult combination, and is explained in Lesson 41, *TECHNIC*, and worked out, rhythmically, in Exercise 357.

The hands alternate in playing the faster notes, and the exercises are given in both contrary and parallel motion. In dissimilar note values, contrary motion is easier than parallel motion, and is placed first.

Scales in other keys, major and minor, should be practiced in similar combinations.

TWO NOTES TO ONE

Contrary Motion

First system (ascending):
Measure 1: RH C4-D4-E4-F4, LH C3-D3-E3-F3
Measure 2: RH G4-A4-B4-C5, LH G3-A3-B3-C4
Measure 3: RH F4-E4-D4-C4, LH F3-E3-D3-C3
Measure 4: RH B3-A3-G3, LH B2-A2-G2
Second system (descending):
Measure 1: RH C5-B4-A4-G4, LH C4-B3-A3-G3
Measure 2: RH F4-E4-D4-C4, LH F3-E3-D3-C3
Measure 3: RH B3-A3-G3, LH B2-A2-G2
Measure 4: RH C4-B3-A3-G3, LH C3-B2-A2-G2

Parallel Motion

First system (ascending):
Measure 1: RH C4-D4-E4-F4, LH C3-D3-E3-F3
Measure 2: RH G4-A4-B4-C5, LH G3-A3-B3-C4
Measure 3: RH F4-E4-D4-C4, LH F3-E3-D3-C3
Measure 4: RH B3-A3-G3, LH B2-A2-G2
Second system (descending):
Measure 1: RH C5-B4-A4-G4, LH C4-B3-A3-G3
Measure 2: RH F4-E4-D4-C4, LH F3-E3-D3-C3
Measure 3: RH B3-A3-G3, LH B2-A2-G2
Measure 4: RH C4-B3-A3-G3, LH C3-B2-A2-G2

THREE NOTES TO ONE

Contrary Motion

Contrary Motion

4/4

3 3

3 3

Parallel Motion

Parallel Motion

4/4

3 3

3 3

8

FOUR NOTES TO ONE

Contrary Motion

This section contains three systems of musical notation for a 'Contrary Motion' exercise. Each system consists of a grand staff (treble and bass clefs) in 4/4 time. The first system shows the right hand playing a descending eighth-note scale and the left hand playing a descending quarter-note scale. The second system continues this pattern with more complex rhythmic figures. The third system shows the right hand playing a descending quarter-note scale and the left hand playing a descending eighth-note scale. Each system is marked with an '8' and a dashed line, indicating an eighth-note exercise.

Parallel Motion

This section contains three systems of musical notation for a 'Parallel Motion' exercise. Each system consists of a grand staff (treble and bass clefs) in 4/4 time. The first system shows the right hand playing a descending eighth-note scale and the left hand playing a descending quarter-note scale. The second system continues this pattern with more complex rhythmic figures. The third system shows the right hand playing a descending quarter-note scale and the left hand playing a descending eighth-note scale. Each system is marked with an '8' and a dashed line, indicating an eighth-note exercise.

TWO NOTES TO THREE

As directed under Polyrythm, Lesson 41, **TECHNIC**, count to the "three" groups; that is, count six to the measure, and play the second of each "two" group as indicated by the dotted line in measure 1. Later, count only two to the measure.

Contrary Motion

Measures 1-5. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 1 indicates the second note of a two-note group.

Measures 6-10. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 6 indicates the second note of a two-note group.

8va

Measures 11-15. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 11 indicates the second note of a two-note group.

Parallel Motion

Measures 1-5. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 1 indicates the second note of a two-note group.

Measures 6-10. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 6 indicates the second note of a two-note group.

Measures 11-15. Treble staff: eighth notes. Bass staff: quarter notes. A dotted line in measure 11 indicates the second note of a two-note group.

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PIANO

Exercise 505

Legato Octaves (PREPARATORY)

In playing octaves legato, the fourth finger must be used in alternation with the fifth. The third finger, also, may be used if the hand is large enough to make the octave span in this way.

Another important feature in legato octave playing is the gliding of the thumb from one key to another, to make as near an approach to perfect legato as possible. (See Exercise 553.)

The alternation of the fourth and fifth fingers, in playing octaves, involves changes in wrist elevation. It is important that the wrist be relaxed and ready for such changes. At (a) the up and down wrist action is shown by "U" and "D" respectively. The wrist rises when the change is made to the fourth finger.

The exercises give practice in changing from the fifth to the fourth finger, first on the same white key and from a white to a black key (a); then to adjacent white keys (b).

Exercises (c), (d) and (e) consist of "blind octaves". That is, the octaves are only occasional, on the thumb side, although the fourth and fifth fingers are used as if they were continuous.

In all of these exercises the greatest possible legato of consecutive tones is the object.

(a) *R. H.*

(b) *R.H.*

L.H.

(c) *R.H.*

L.H.

(d) *R.H.*

L.H.

(e) *R.H.*

L.H.

(f) *R.H.*

L.H.

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PIANO

Exercise 506

Chords

DOMINANT SEVENTH CHORDS WITH OCTAVE SPAN

The dominant seventh chord, with one degree doubled, to make an octave span, has five tones, and consequently requires all five fingers in any position. Small hands may not be able to play it in all positions, but practice will make easy some of the stretches that seem difficult at first.

Throughout (a), the chords are broken into parts, which are played separately. In the (b) division, each chord is struck complete, after a preparatory measure.

All of the exercises given here are for the right or the left hand alone.

(a) R.H.

L.H.



The foregoing exercises may be applied to the other eleven dominant seventh chords, and at (c), below, the first right hand chord of each is given. As explained in Lesson 69, **TECHNIC**, dominant seventh chords are in eight different forms as regards arrangement of black and white keys. The exercises should be practiced in all of the different forms, four of these having only one chord to each, two having two chords each, and one having three chords.



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PIANO

Exercise 551

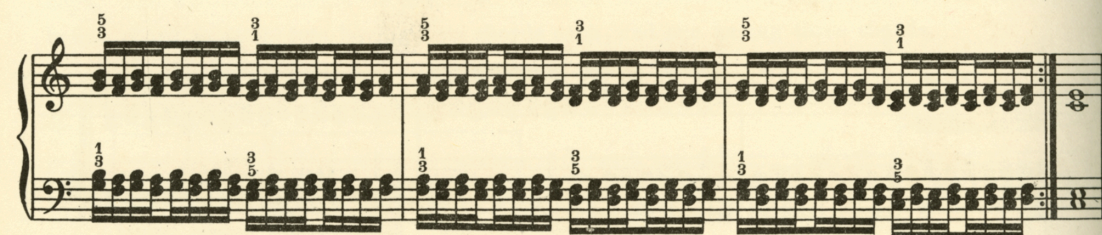
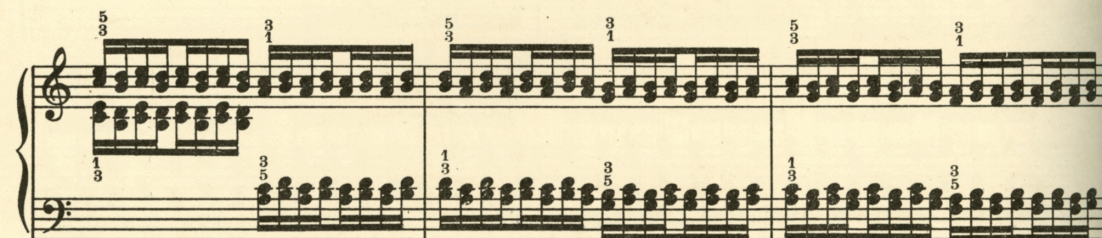
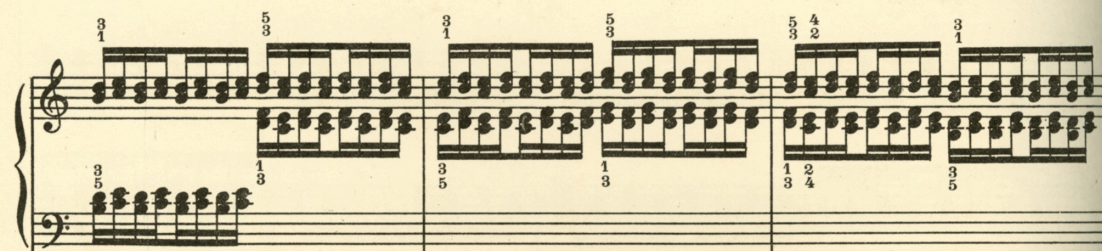
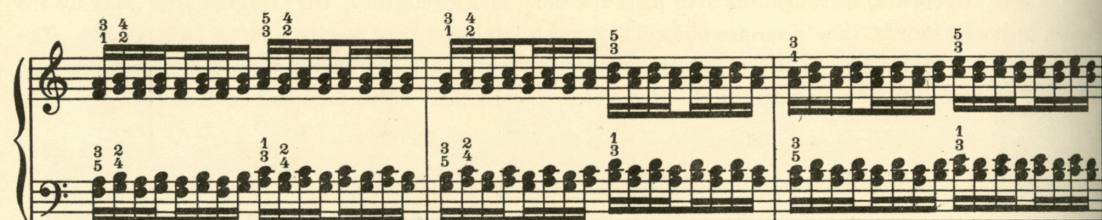
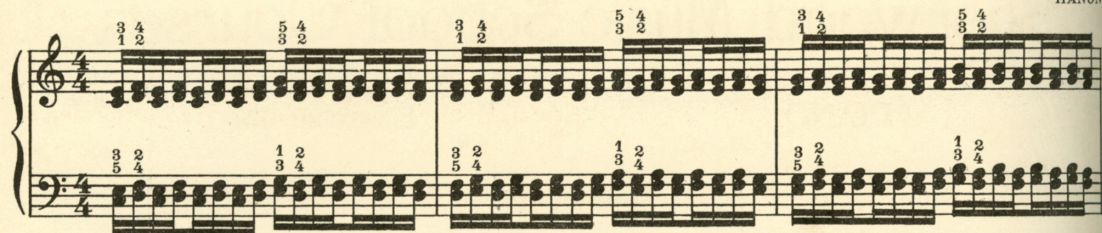
Double Notes THIRDS

These exercises in double thirds will form the hand and strengthen the fingers for playing the scales in double thirds. (See Exercise 654.) They must be played very evenly and, at first, slowly. The tempo should only be accelerated when this can be done without sacrificing clearness of attack and equality of tone. Keep in mind that the two notes of each third must be equal in loudness.

Practice staccato as well as legato, using the same fingering.

HANON

The musical score for Exercise 551, titled "Double Notes THIRDS" by Hanon, is presented in four systems. Each system consists of a treble and bass staff joined by a brace. The music is written in 4/4 time with a key signature of one sharp (F#). The first system contains four measures of eighth-note pairs in both hands, with fingerings 3-1-2 and 2-4-3 indicated. The second system also has four measures with similar fingering. The third system has four measures, introducing a 5-3 fingering in the second measure. The fourth system has five measures, continuing the patterns with various fingerings including 5-3, 2-5, and 2-4-3. The piece concludes with a double bar line and repeat dots in the final measure.



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PIANO

Exercise 552

Chords

DIMINISHED SEVENTHS WITH OCTAVE SPAN (Preparatory)

The diminished seventh chord with octave span offers less difficulty to the hand of moderate size than does the dominant seventh chord.

As there are only three of these chords (on the keyboard), the exercises upon all are given in full, under letters (a), (b) and (c); although, as already stated in the annotation to Exercise 407, two of the three—those under (a) and (c)—have the same keyboard form. For instance, compare the eighth-note group in the fourth measure of (a) with that of the first measure of (c).

These preparatory exercises are all for separate hands.

(a)

R.H. 1 2 3 4 5

L.H. 1 2 3 4 5

R.H.

L.H.

(b) *R.H.*

L.H.

(c) *R.H.*

L.H.

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PIANO

Exercise 553

Legato Octaves

After thorough study and practice of Exercise 505, you will be prepared for this Exercise, continuing the subject of legato octaves. The divisions (a) and (b) give training to the fifth, fourth and third fingers, while the thumb remains stationary on its key. The utmost legato possible to the thumb is the object of the exercises at (c), with the fifth finger stationary; and at (d) the actual octave progressions are to be played legato.

Where the same finger is used on consecutive keys, the hand is kept low and the finger glides quickly from one key to the next. This is the case with all the thumb exercises at (c). At (a) and (b) optional fingerings are given for repeated use of other fingers on consecutive keys. With these fingerings, also, you should attempt to produce a legato effect. The finger moves from one key to the next at the very last moment, and as quickly as possible. There should be no waste motion and no jerkiness.

(a)

R.H.

L.H.

(b)

R.H.

L.H.

(c)

R. H. 5

1

L. H. 1

5

(d)

R. H. 5 4 5 4

1

5 3 4 3 4 3 5 4

1

5 3 4 3 5 4

1

1

L. H. 1

5 4 5 4

1

5 4 5 4

5 3 4 3 4 3 5 4

5 4 5 4

5 3 4 3 5 4

5 4 5 4

5 3 4 3 5 4

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PIANO

Exercise 554

Velocity Scales

Starting with a one-octave scale on the second count of the measure, one note is added on the second count in each succeeding measure, until two whole octaves are played. The velocity thus gradually increases until it is doubled, on the scale passage.

Count, not too fast, but steadily. The metronome will be of service here. Drop the hand on the first note; immediately upon counting "two" play the scale rapidly with an upward (or downward, as the case may be) sweep of the arm; when the last note is reached, the finger should deliver a stroke to the key that will send the arm upward, making the note staccato. The arm then swings back to the first note of the next measure.

The exercises may be used in other keys, after their plan has become familiar in the key of C, as given. The regular fingering of the scale in use is to be applied at all times.

R.H.

Count 1 2 3

7 8 9 10 11 12 13 14

L.H.

7 8 9 10 11 12 13 14

This is similar to the exercise on the first page, but the ascending and descending forms have been combined, giving a continuous passage; and a start is made with only three notes up and down. There is no staccato, the fingers being kept in contact with the keys throughout. After working the exercise out with each hand alone, it may be played with both hands, first in contrary motion, (the fingering the same for both hands), and then in parallel motion. Although written out only in the key of C, it will be found beneficial to practice these exercises in other keys, if only those that have the normal, or C scale, fingering.

R.H.

Count 1 2 3 (1) 5 7 9 11 13 14 12 10 8 6 4

L.H.

2 3 1 3 2 1 2 1 3 5 3 1 3 4 1 2 1 4 9 7 5 (1) 9 10 11 12 13 13 14 14 12 10 8 6 4

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Exercise 555

Advancing Hand

The object of this exercise is particularly the attainment of velocity in passage playing. Begin the practice at a moderate tempo with the metronome at, say, ♩ = 60, and keep the playing at this rate for several days. Then increase the rate to "66" or "72", and practice at this speed for the next few days. By gradually increasing the tempo in this way, velocity may be attained without difficulty, and without sacrificing evenness or clearness.

(a)

(b)

(c)

(d)

Arr. from HANON

(e)

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

(f)

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

(g)

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

(h)

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

(i)

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

(j)

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

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PIANO

Exercise 556

Suite of Triad Arpeggios, in Chromatic Sequence

The extended arpeggios in this Exercise begin with the major and minor triads, and, up to this point, duplicate Exercise 458. In the present series, however, the four-octave arpeggio is continued with four other chords for each starting note, thus giving familiarity with, and practice in, a variety of chord forms, the fingerings of which have already been learned. (See Exercises 252, 303, 307 and 352.)

One arpeggio (C major) is given in full. The beginnings, only, of the rest of the others having C as the starting note are given for both hands. The beginnings of all other chords, on the remaining eleven starting notes, are given for the right hand only. The left hand is to play an octave lower. With one starting note to a line, this arrangement presents the formula in very concise form.

On C

Continue, without pause, over the same four octaves, with arpeggios of the following five chords. Then pause, before proceeding to another keynote.

Practice similarly the chords on all the other eleven starting notes, in chromatic order, with pauses on final notes only. The beginnings for the right hand are given.

On Db (C#)

On Eb



On E



On F



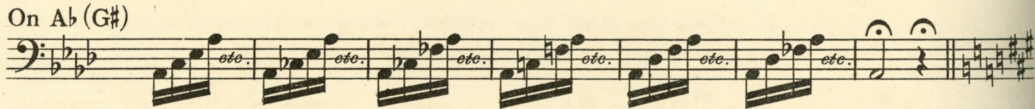
On F#



On G



On Ab (G#)



On A



On Bb



On B

