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1929

Piano Course: Grade 6, Exercises

Sherwood Music School

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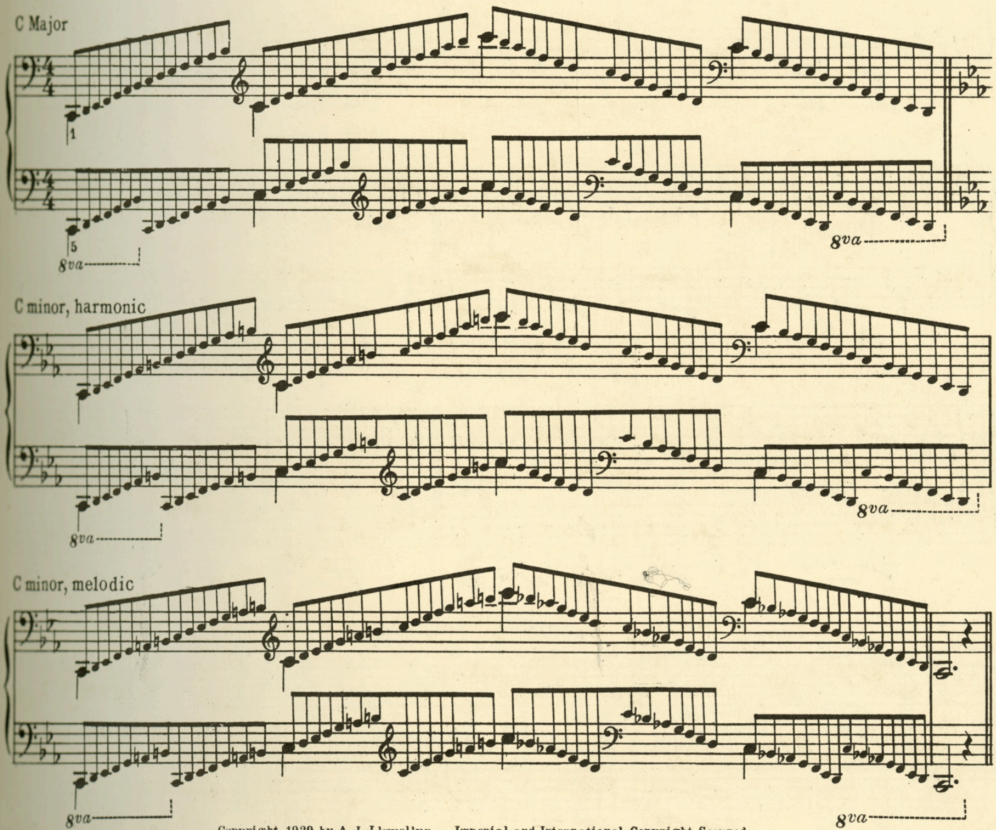
PIANO — Exercise 601

Summary of all Major and Minor Scales, in Chromatic Sequence

The arrangement of scales here given is particularly for practice at high speed. The scales are in chromatic sequence with regard to the keynotes. The grouping according to related fingerings is now unnecessary, as the student should be familiar with the fingerings, as well as the notes, of all of the thirty-six scales.

There are just three scales to each of the twelve keynotes. If the student practices scales on four keynotes (twelve scales) at one practice period, the entire series will be covered in three periods; if six keynotes are included, two periods will cover the entire series. Smaller divisions of the series can also be made if the practice period is limited, such as one - sixth (two keynotes) or one quarter (three keynotes) at a period.



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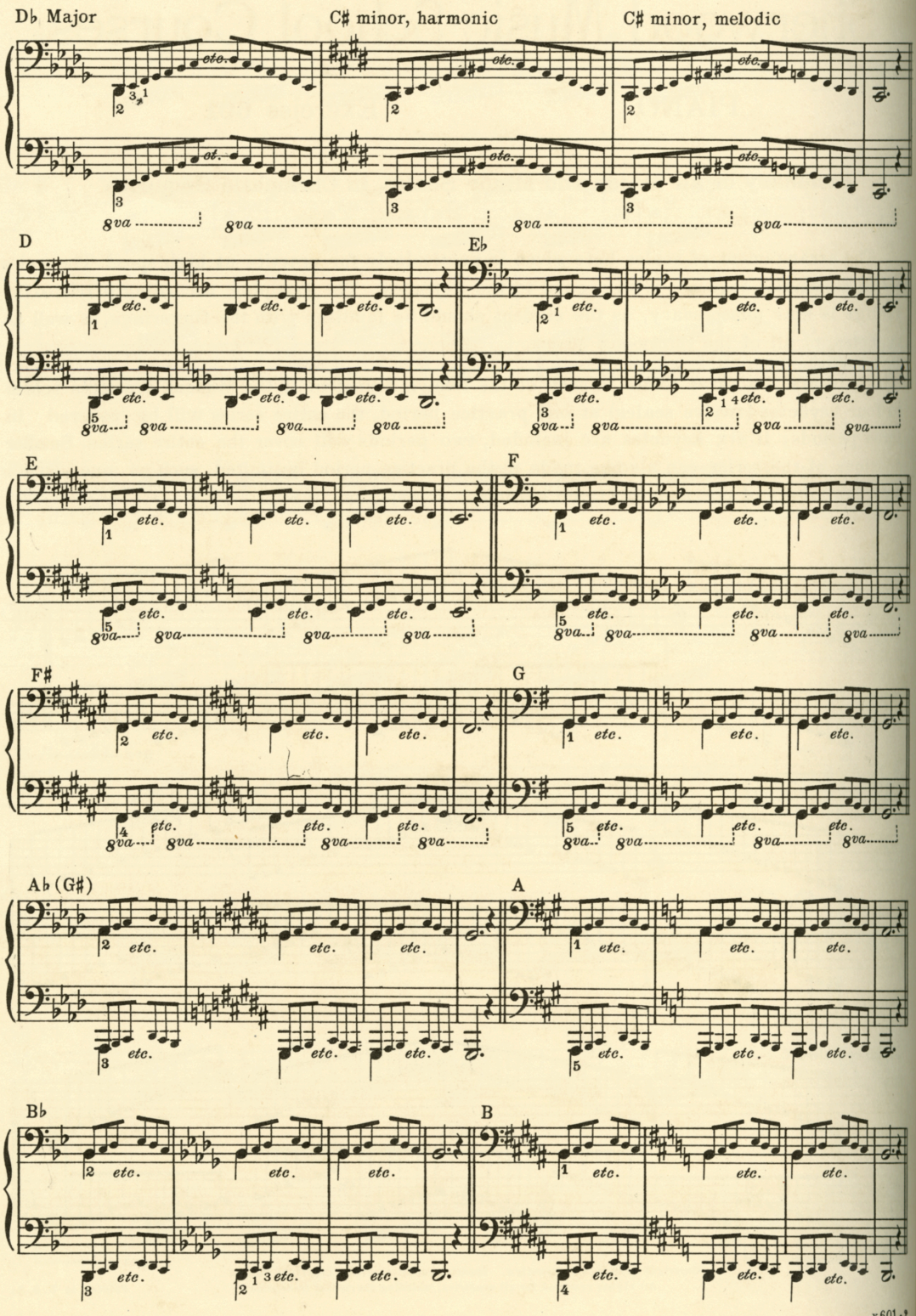
D♭ Major
C♯ minor, harmonic
C♯ minor, melodic
D
E♭
E
F
F♯
G
A♭ (G♯)
A
B♭
B
8va
etc.

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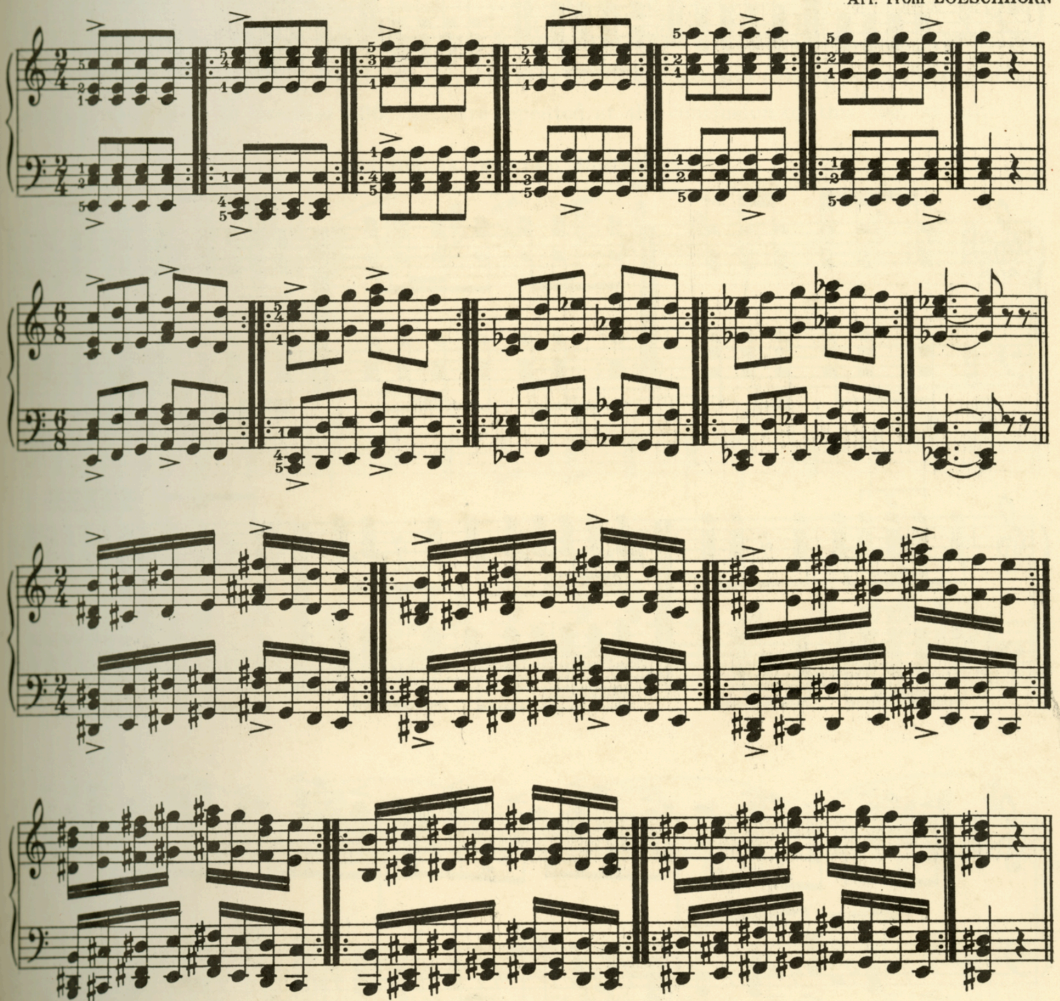
PIANO — Exercise 602

Staccato Octaves in Full Chords

Octaves with inner notes, forming chords, are of frequent occurence. A third from the thumb is, of course, played by the second finger; and a third from the fifth finger usually with the fourth finger. Other chord formations may require the use of the third finger, the second and third fingers, the second and fourth fingers, or all three fingers — second, third and fourth — as in seventh chords.

REPETITIONS AND SCALE PASSAGES

Arr. from LOESCHHORN



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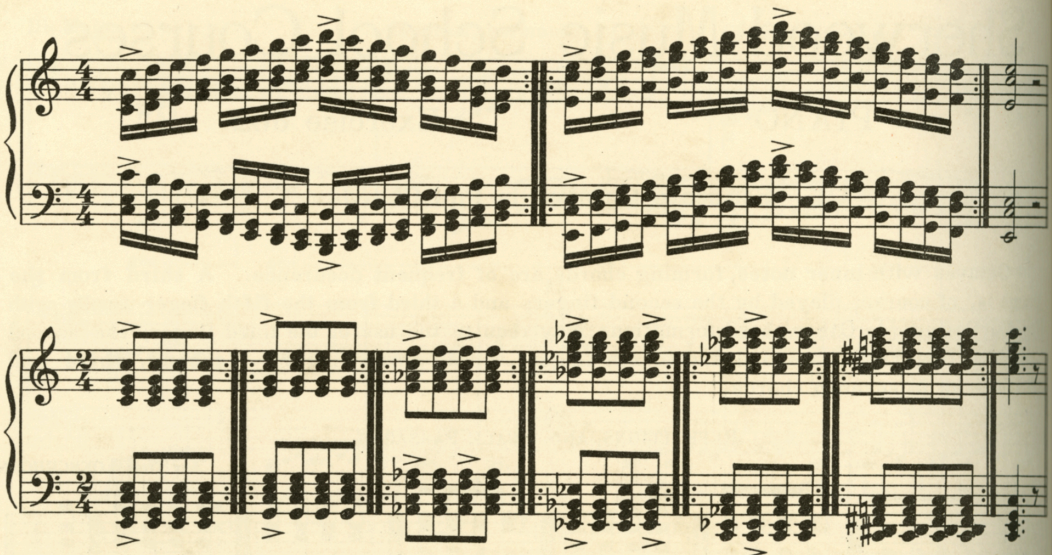
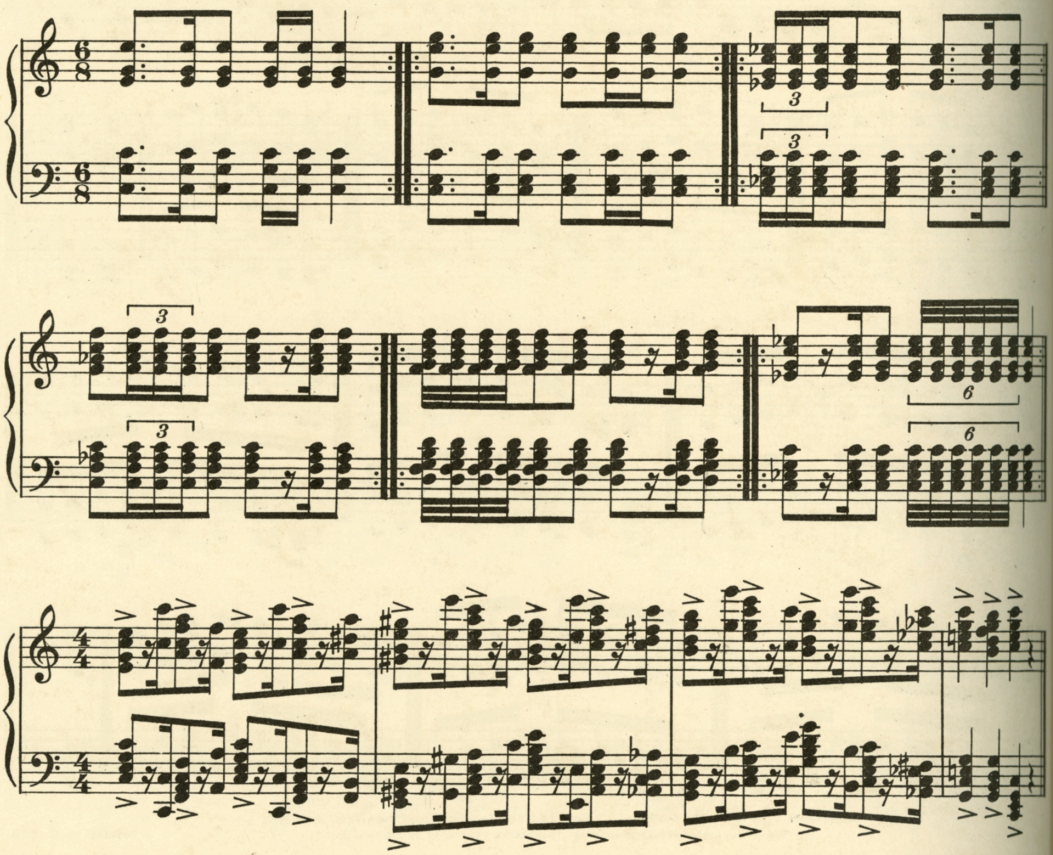


VARIOUS RHYTHMICAL FIGURES



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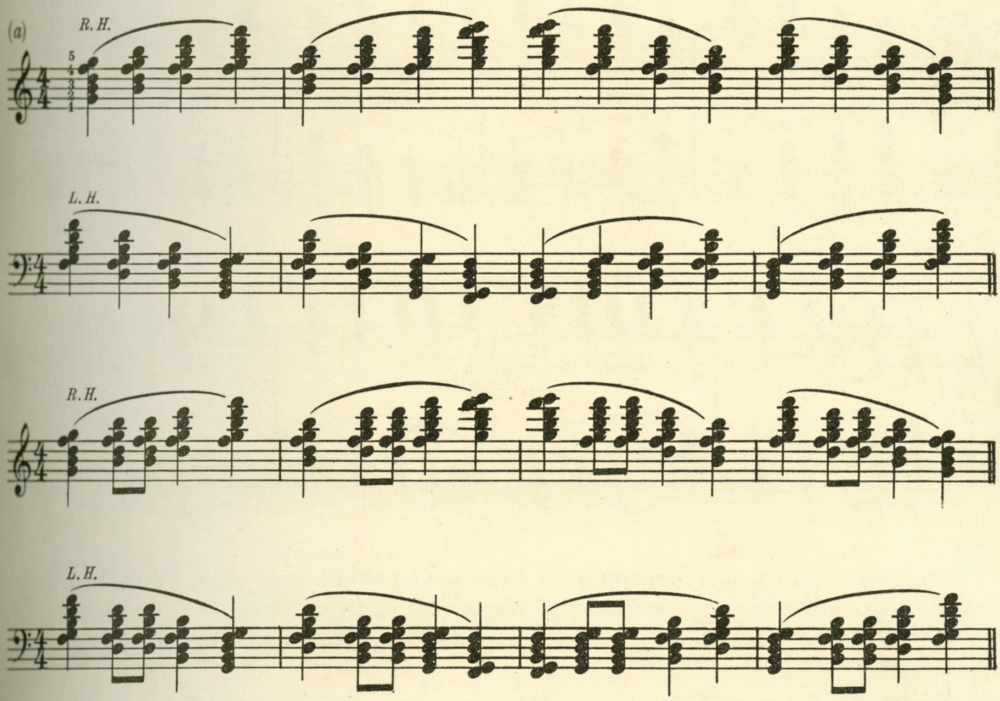
PIANO — Exercise 603

Chords

DOMINANT SEVENTH CHORDS WITH OCTAVE SPAN AND SHIFTING POSITIONS.

The playing of the full dominant seventh chord in shifting positions requires a quick adjustment of the fingers on the inner keys, the two adjacent keys changing, with each shift, to a different pair of fingers. After a few single-handed preparatory exercises at (*a*), the two hands play together, in parallel motion at (*b*), and in contrary motion at (*c*).

Great sureness of chord location must be acquired, as, with five notes in the chord, very exact adjustment of the hands to the right keys is necessary. Each chord tone must be clearly heard. The same exercises should be practiced with the other dominant seventh chords, whose seven different forms were given in Exercise **506**, and are repeated at the conclusion of this one, at (*d*).



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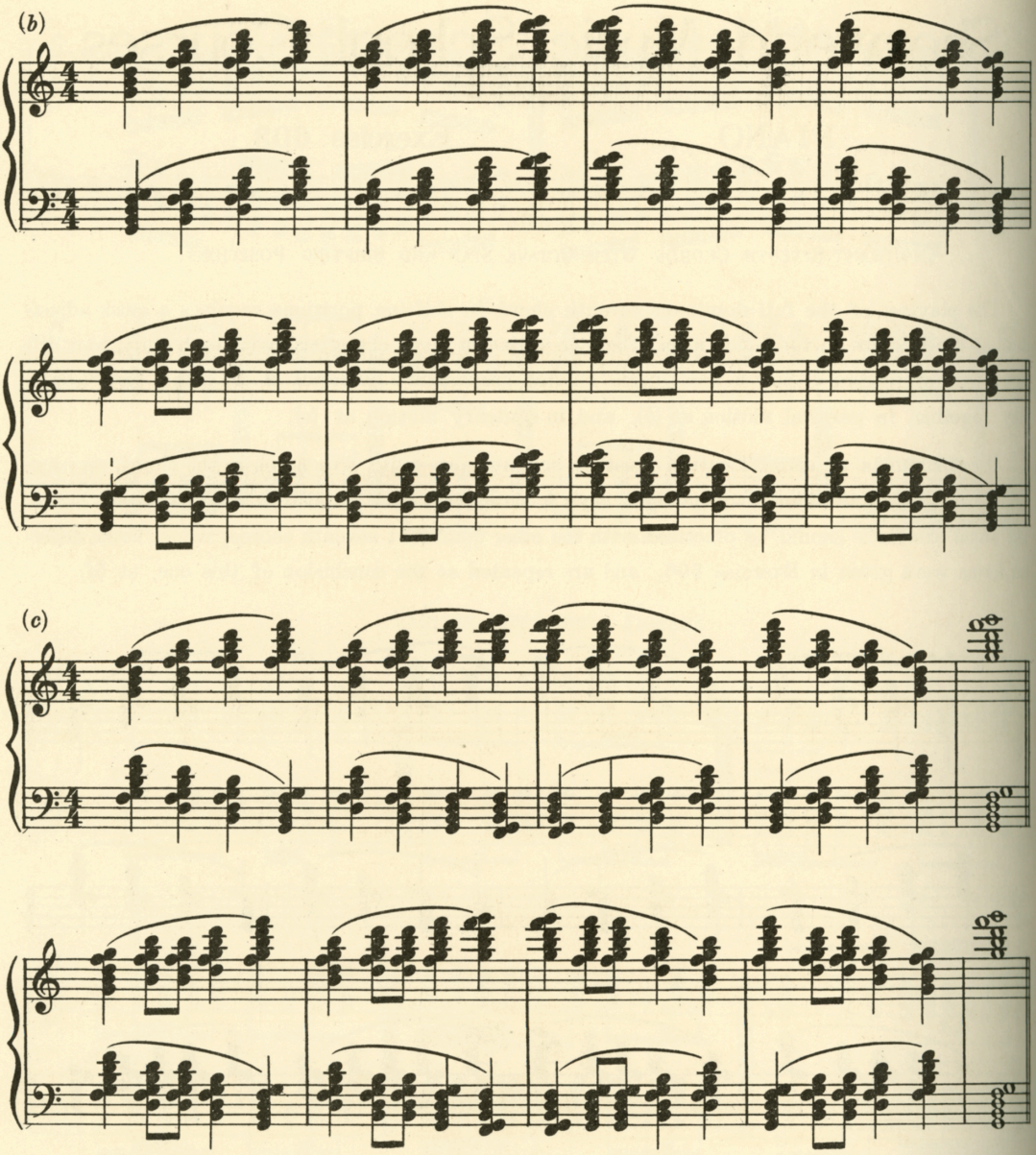
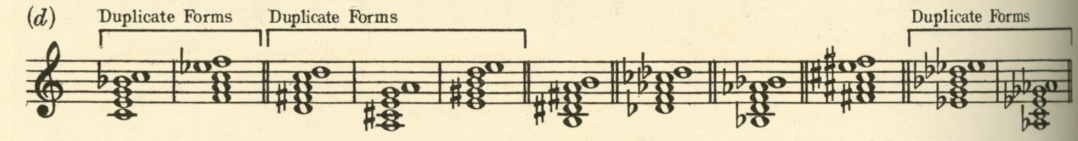


The other seven dominant seventh chord forms are repeated below, at (*d*). Each chord may be taken as the first of the right hand part of the (*a*), (*b*) or (*c*) divisions.



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PIANO — Exercise 604

Advancing Hand

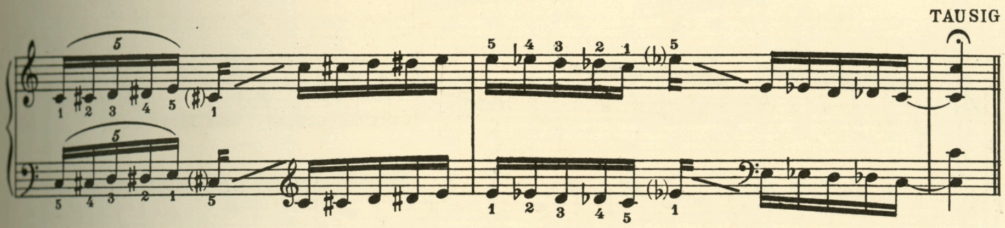
CONTRACTIONS AND EXPANSIONS

These exercises are for practice in using the fingers accurately in contracted positions of the hand (Contractions), in moderately extended positions (Expansions), and, also, in unusually extended and stretched-out positions (Wide Extensions). In this third division, the aim is also to stretch the hand itself, so that it may be trained to cover wide spans with ease.

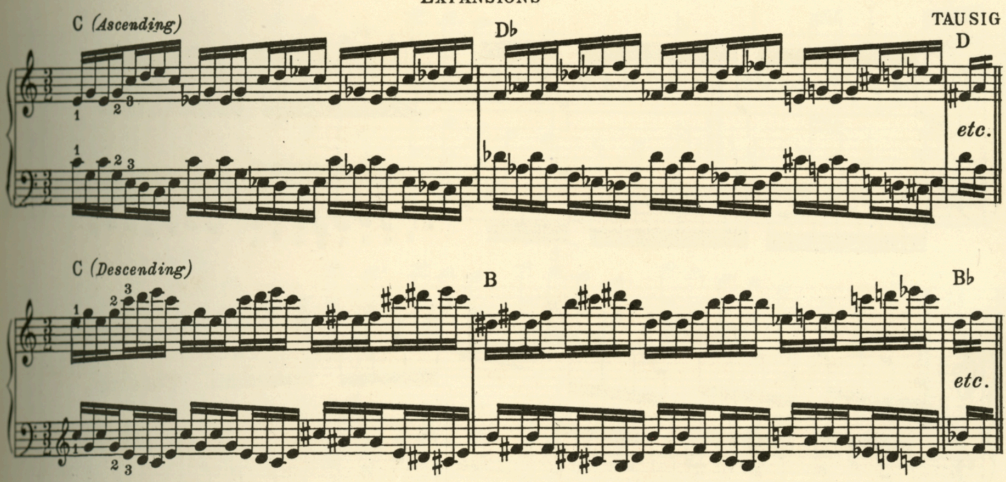
The student must be reminded that exercises of this nature are to be played with the utmost legato. Even on the greatest stretches, the aim should be to hold one key down until the moment of striking the next one.

Each exercise should be practiced with separate hands, first. In the third section (Wide Extensions), several exercises are given for the separate hands only.

CONTRACTIONS



EXPANSIONS



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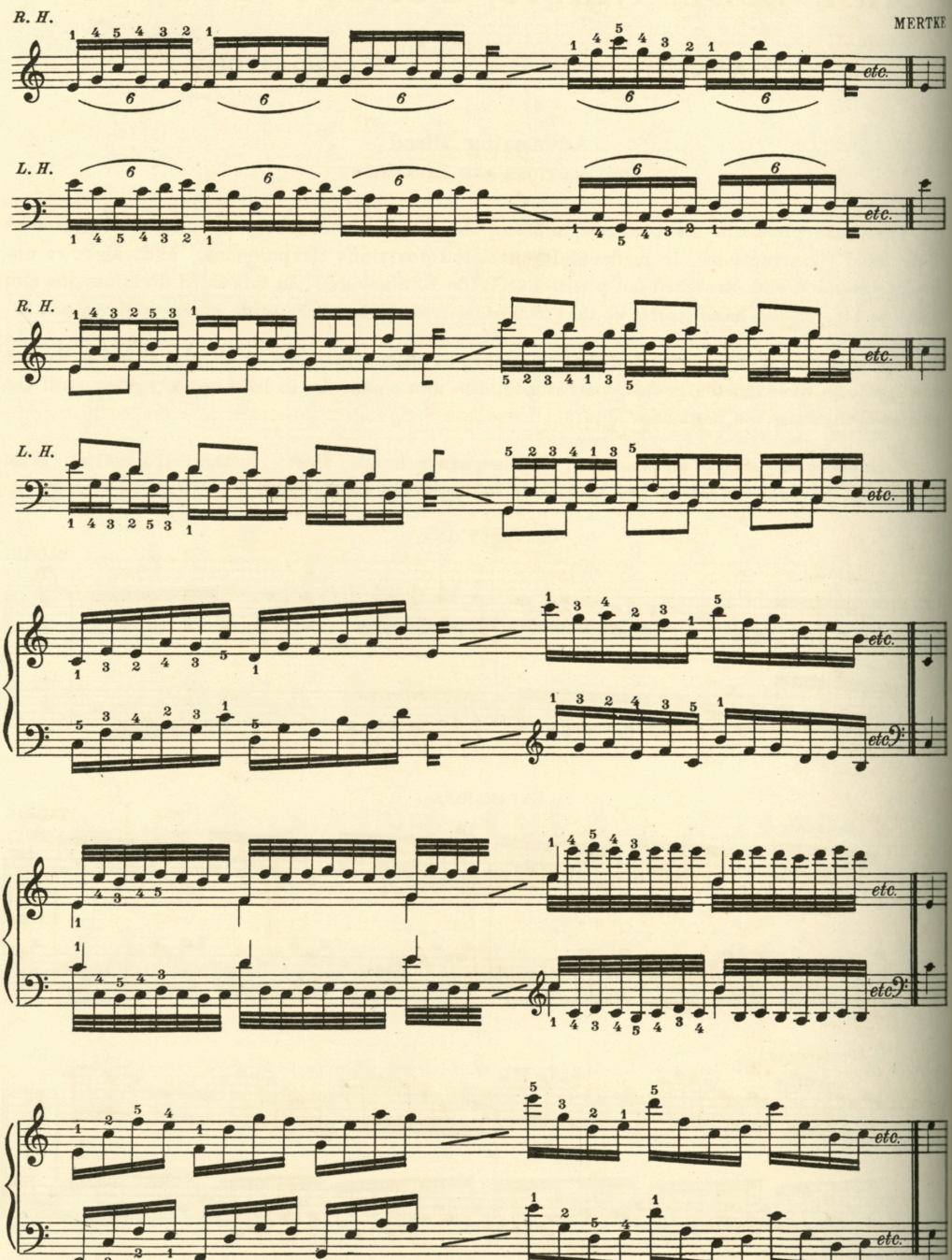
WIDE EXTENSIONS



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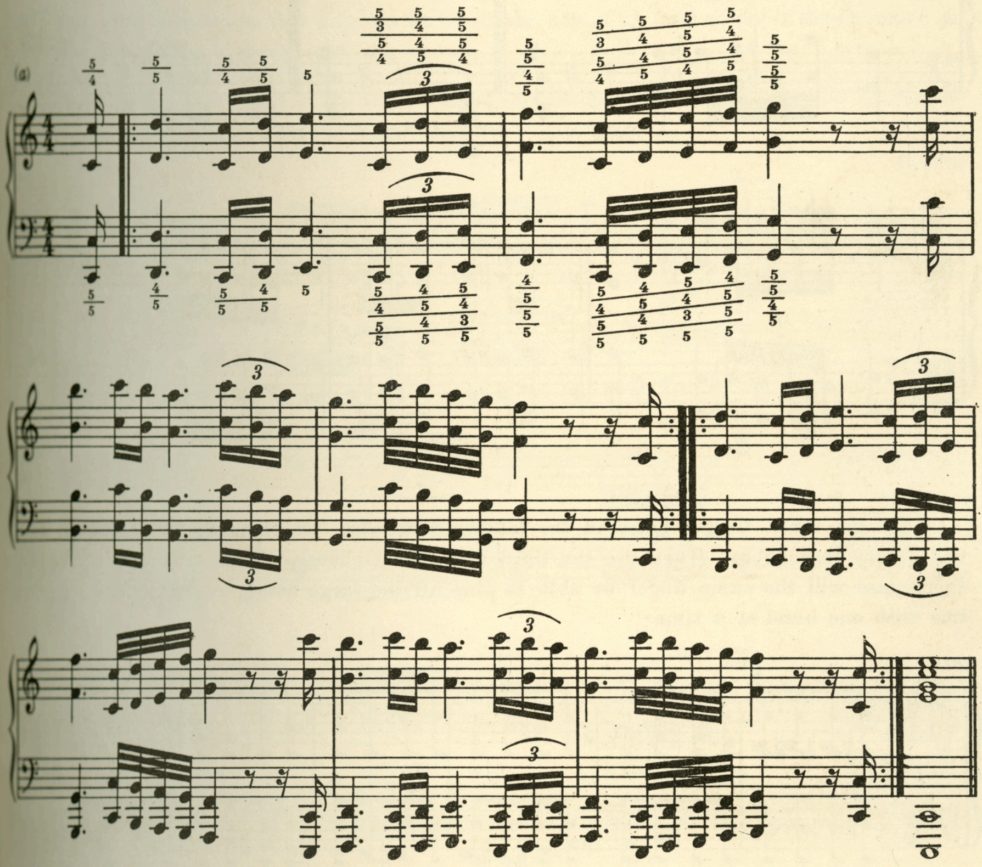
PIANO

Exercise 605

Octaves
(MISCELLANEOUS)

Divisions (*a*) and (*b*) of this Exercise will prepare you to play rapid octave groups leading by diatonic and chromatic degrees, respectively, into an accented and sustained octave or chord. Practice very slowly at first. Guard against waste motion. Play the octave groups exactly within the time allotted to them. In rapid tempo, they will produce the effect of grace notes. Use the various sets of fingering.

Division (*c*) is intented to develop the ability of the second, third and fourth fingers for independent action (particularly for reaching sidewise) in playing melodic notes, while the thumb and little finger are striking or holding the octave. Sound the inner note more loudly than the octave.



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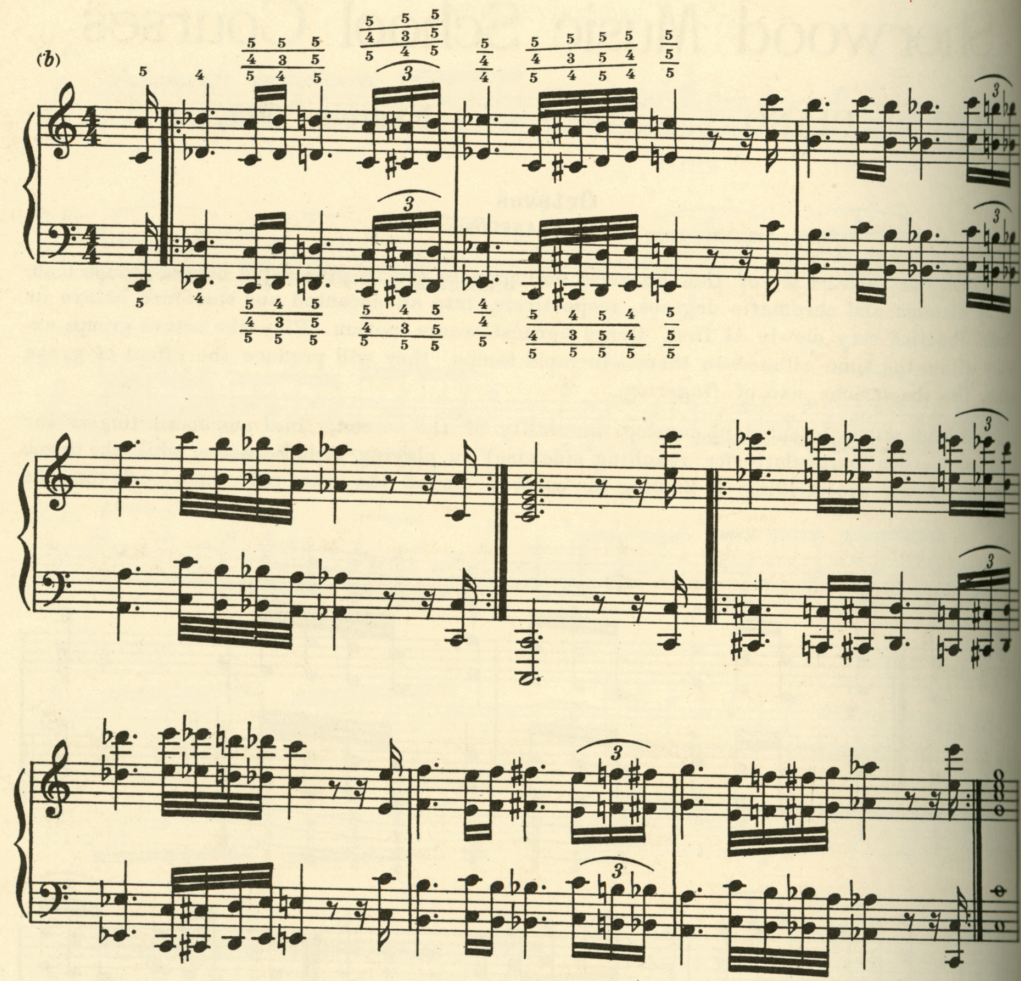
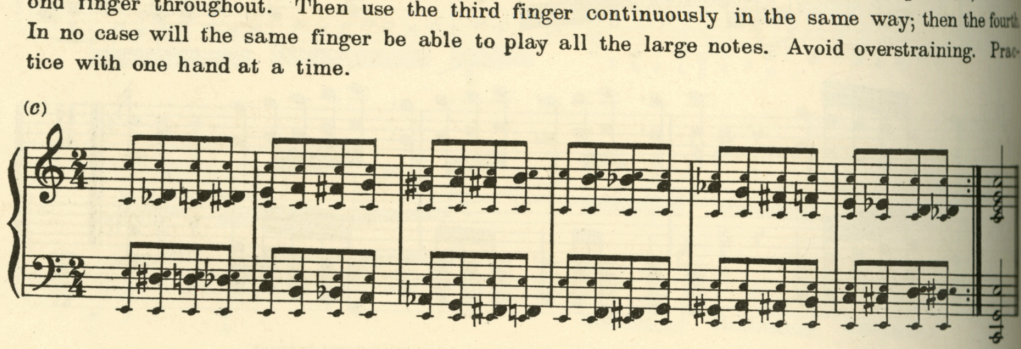
(b)



For the inner (large) notes in the following exercise, use first, as far as possible, the second finger throughout. Then use the third finger continuously in the same way; then the fourth. In no case will the same finger be able to play all the large notes. Avoid overstraining. Practice with one hand at a time.

(c)



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PIANO — Exercise 606

Chords

TURNS AND SMALL CHORDS, MAKING OCTAVE SPAN.

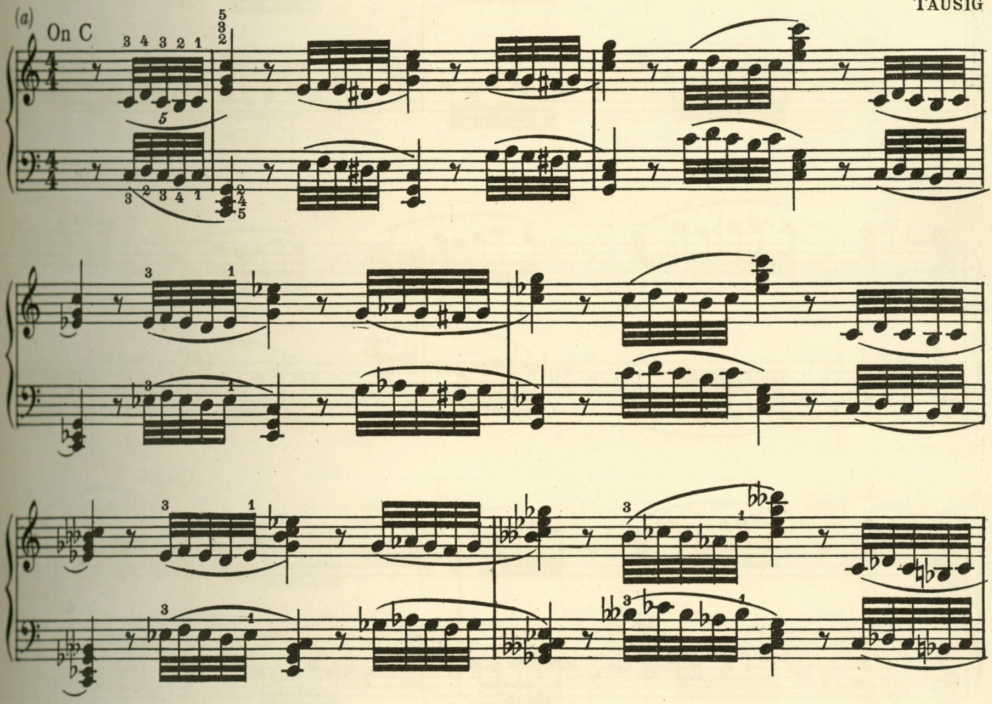
This Exercise gives practice in the quick and sure striking of small chords, completing an octave span with a preceding note. Exercise 506, at (*b*), has a similar problem for separate hands; but in the present case, the trills cause the hands to be in contracted positions until the instant of striking the chord; besides which, the work is entirely two-handed.

The first part, (*a*), requires the reach to be from the thumb side to the fifth finger side of the hand. In the second part, (*b*), we reach out for the chord on the thumb side.

The chords are so devised that, beginning in the key of C, they modulate to D♭; and, the entire passage being repeated in that key, we arrive at the key of D; and so on, in the chromatic sequence followed in Exercises 408, 458, etc.

Play *forte*, with every note of the turns distinct, and keep strict time. Count half beats, observing that the turns come upon the "ands" after "two" and "four."

TAUSIG



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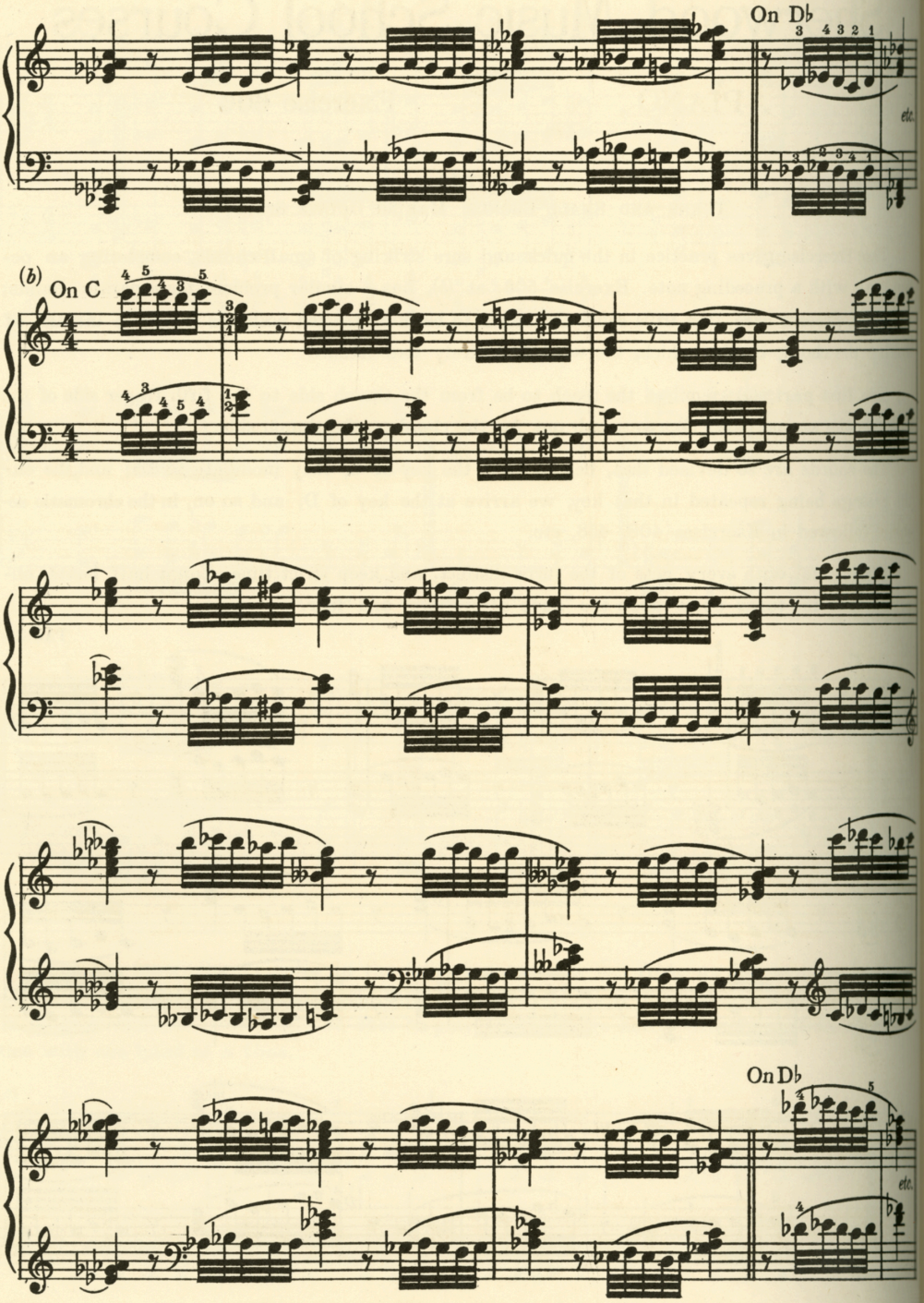
On D♭
etc.
(b)
On C
On D♭
etc.

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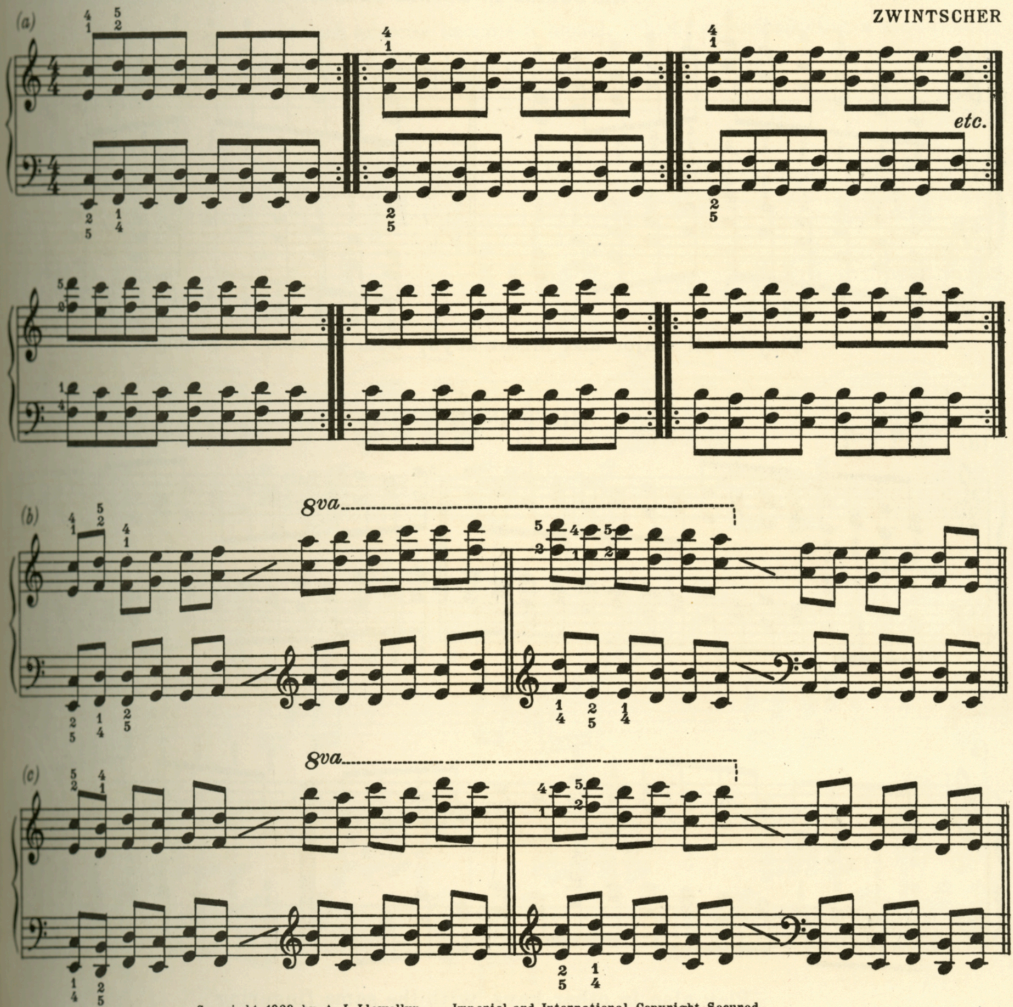
PIANO — Exercise 651

Double Notes
SIXTHS

These exercises in sixths, and in mixed double notes including thirds, fourths, fifths and sixths, will assist in forming the hand, and stretching it for playing in extended positions. The double note arpeggios will be found especially useful in this respect.

Each exercise should, at first, be practiced with separate hands.

ZWINTSCHER



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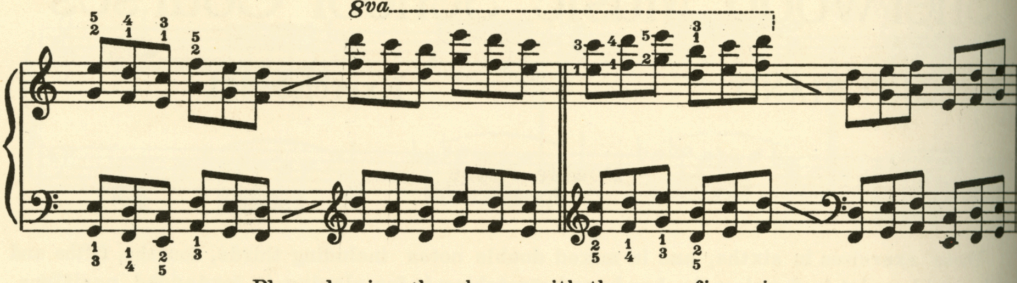
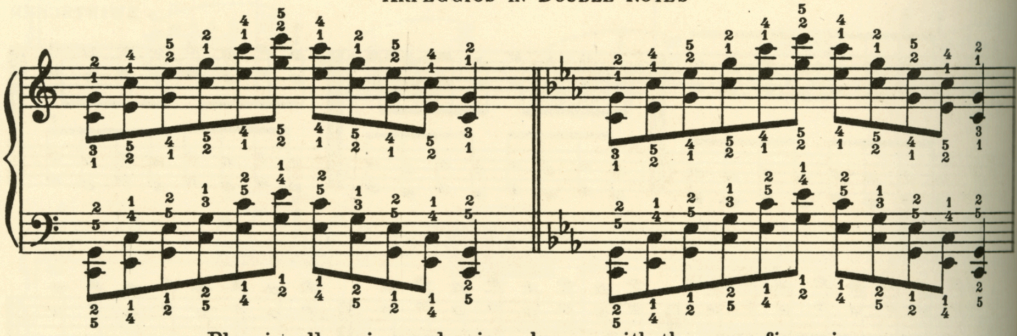


Play also in other keys with the same fingering

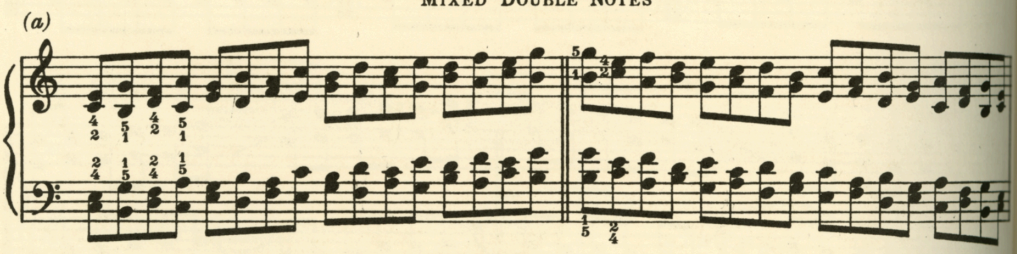
ARPEGGIOS IN DOUBLE NOTES



Play in all major and minor keys, with the same fingering

MIXED DOUBLE NOTES

(a)



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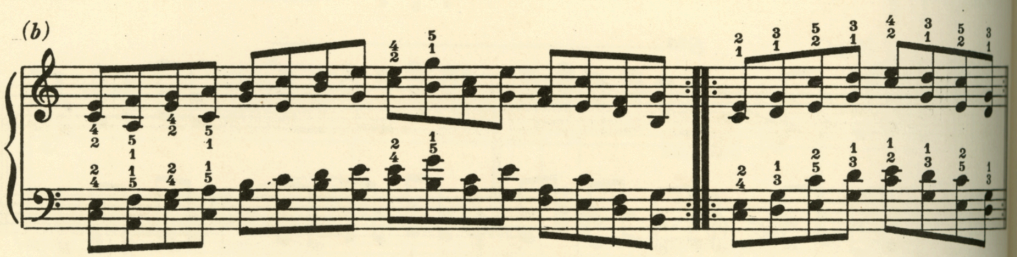

Play also in other keys with the same fingering

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PIANO — Exercise 652

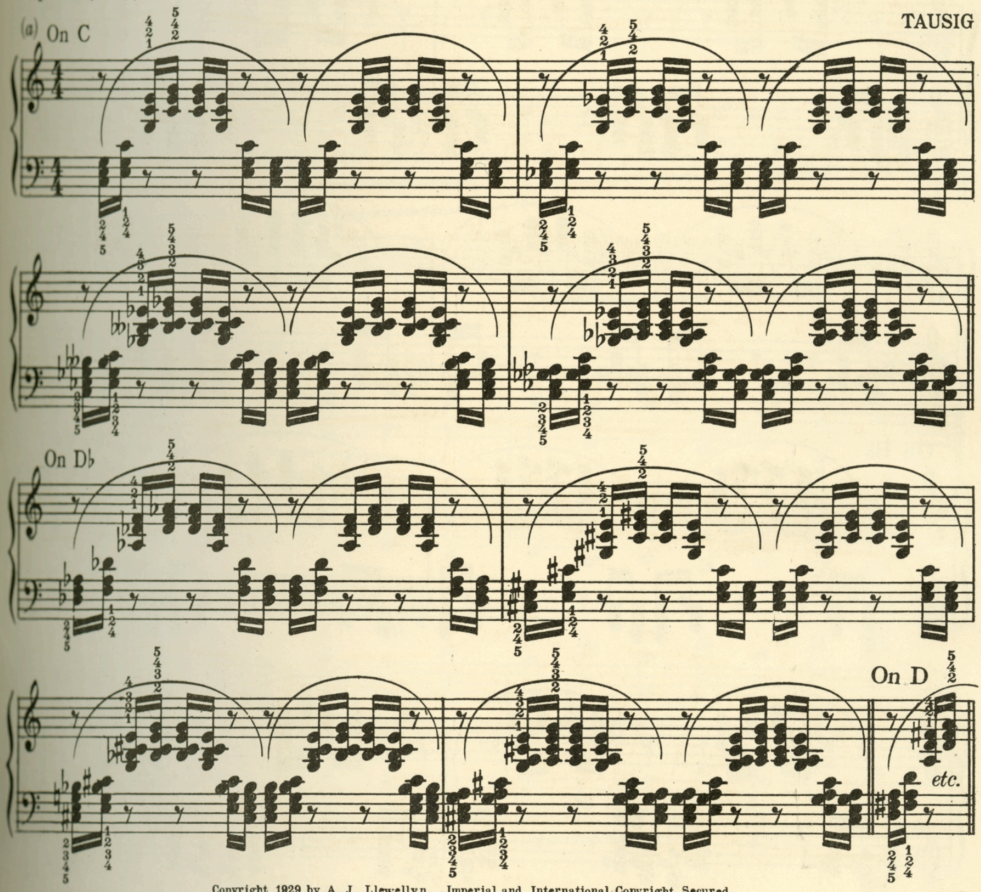
Chords

SMALL CHORDS IN ARPEGGIO PROGRESSION (Interlocking)

It is often neccessary to play, with one hand-position, two small chords which together would form one chord with octave span. The following exercises consist of such small chords in shifting positions, or arpeggio progressions, two chords being covered in each hand-position. The hands co-ordinate and play as a single unit.

In the exercise at (*a*) the hands are interlocking, or have the thumbs crossed. In that at (*b*) they meet on the same key, but do not cross.

The first four measures of each exercise become a model, which, by introducing a modulation, are repeated constantly in chromatic sequence, one half step higher in the case of (*a*), and one half step lower, in (*b*).



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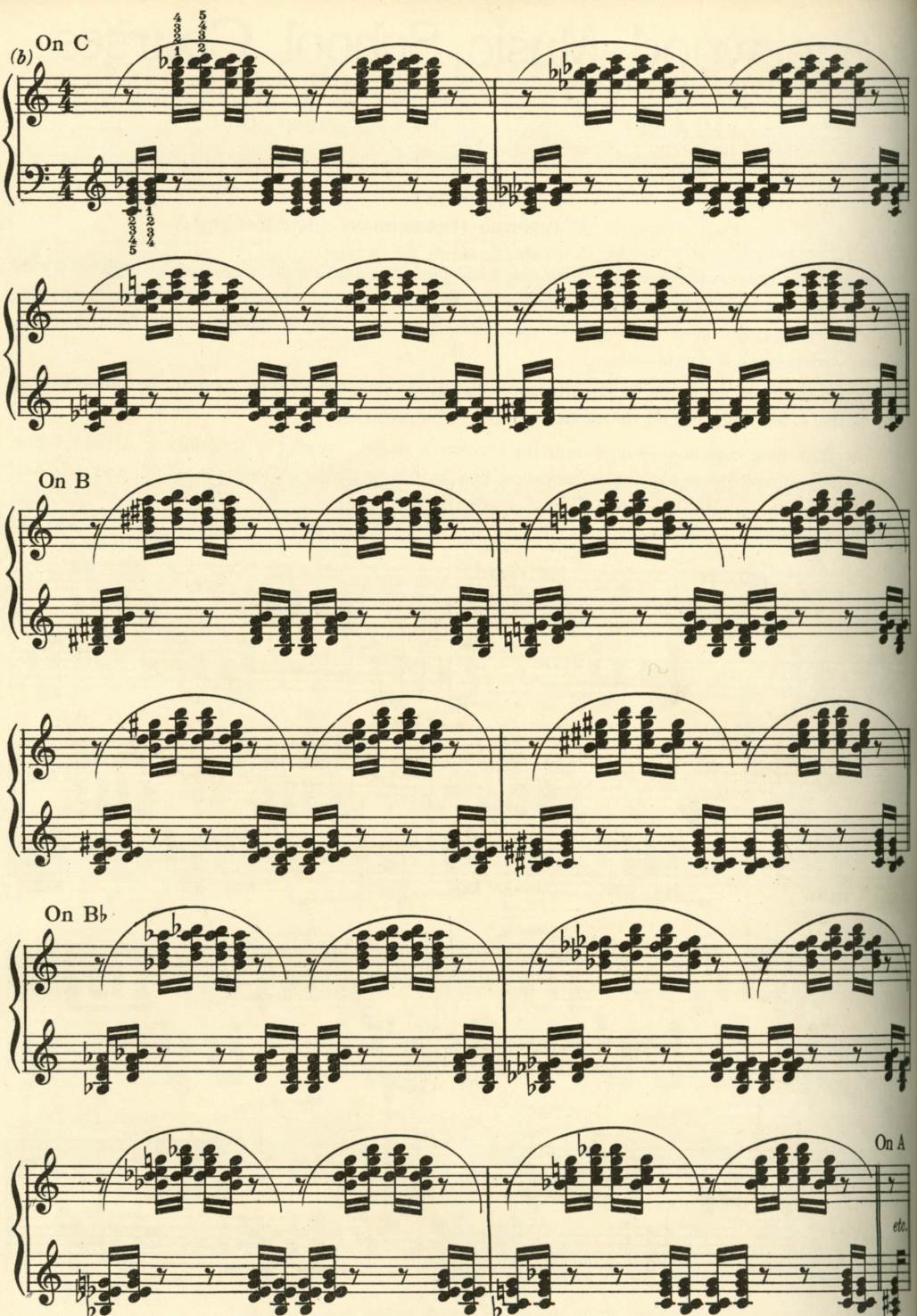
(b)
On C
On B
On B♭
On A
etc.

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PIANO Exercise 653

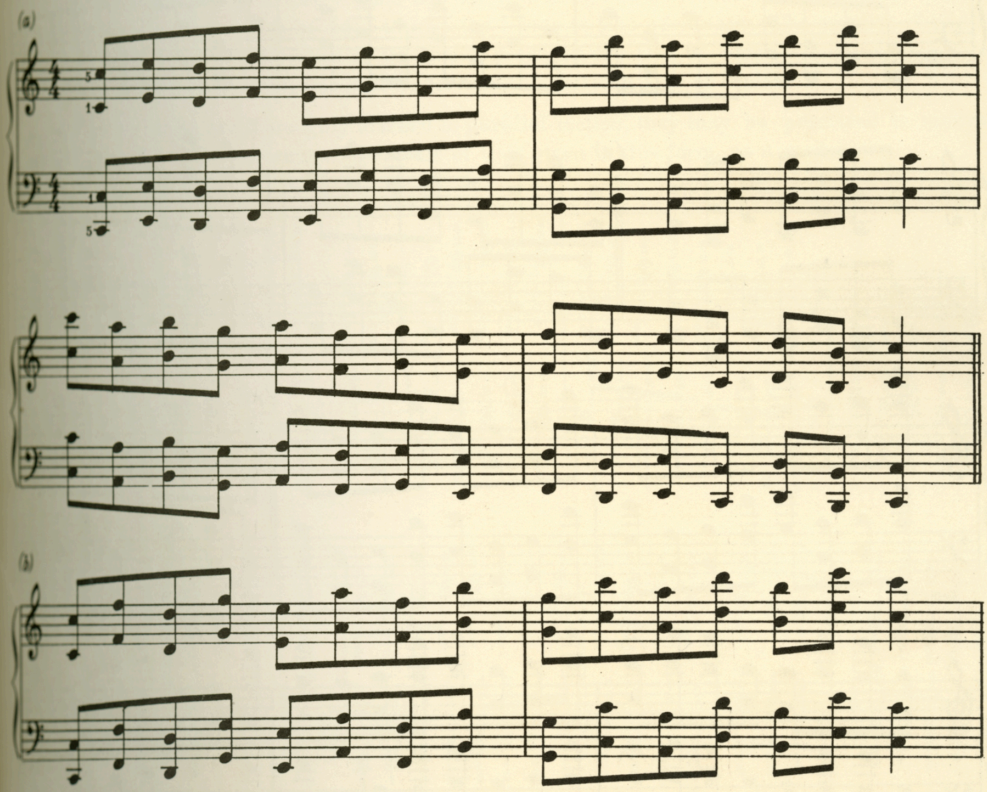
Staccato Octaves

SKIPS OF INCREASING INTERVALS

Skips of gradually increasing size, from thirds to octaves, are now to be played. Staccato fingering ($\frac{1}{5}$ and $\frac{5}{1}$) is used continuously, with a free, full-arm action.

This Exercise is excellent preparation for the *bravura* passages found in much of the piano music of advanced grade. It will be advisable to do some single-hand practice of each section, before using both hands together.

Transpose all passages to other keys.



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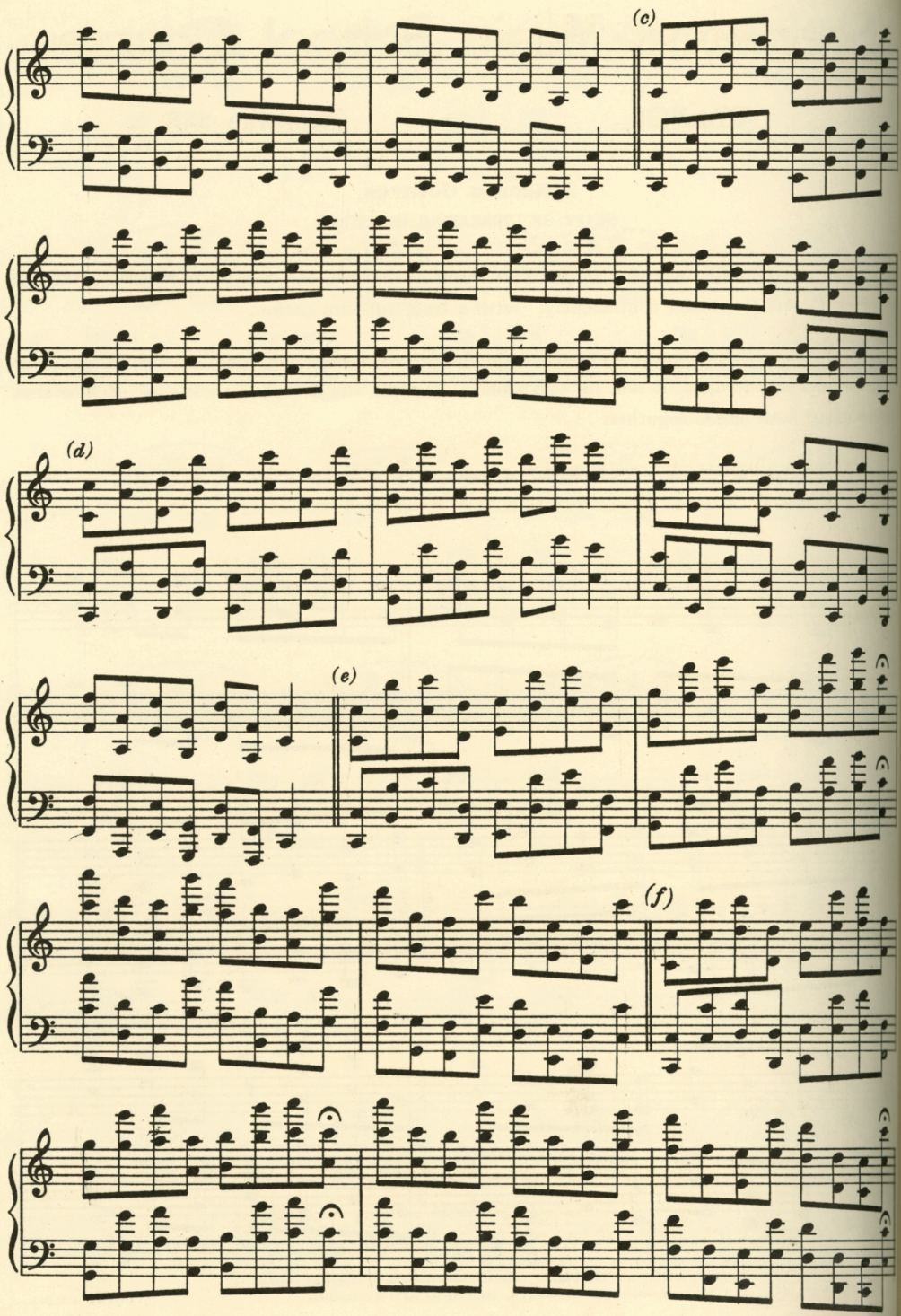
(c)
(d)
(e)
(f)

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PIANO — Exercise 654

Major Scales in Double Thirds

The playing of double notes in Exercise 451, and in preceding Exercises, will have been an excellent preparation for the complete scales in double thirds. All the major scales are given in the present Exercise.

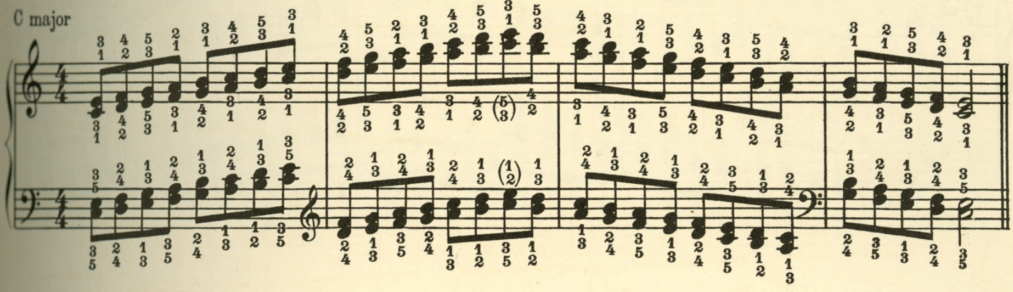
The standard fingerings for scales in double thirds are based upon the use of fingers $\frac{4}{2}$ and $\frac{3}{1}$ alternately, with the addition of $\frac{5}{3}$ once in each octave. These are given between the staves of each scale. The fingerings on ending or beginning notes which are not according to the regular fingering for a continuous scale, are shown by parentheses, as $(\frac{2}{1})$, $(\frac{5}{3})$, etc.

Another fingering is given, above the treble and below the bass, which is of great practical value, as it reduces the number of crossing movements in each octave.

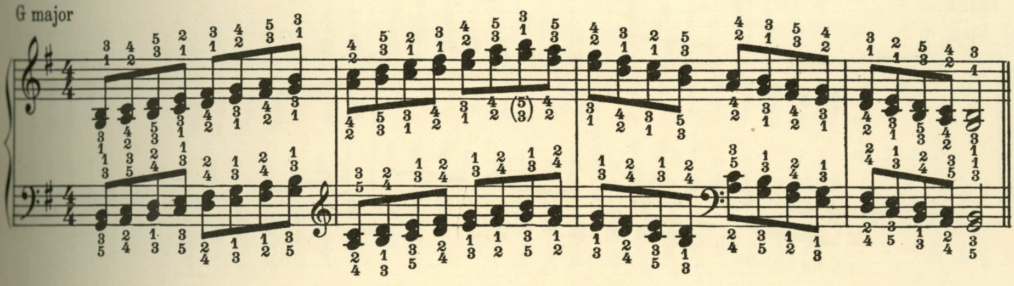
Legato and equality of tone volume are the two things to be listened for in playing scales in double notes. The fingering is intended to give the legato to best advantage. The equality of all tones is only obtained by careful attention to the sounds produced, provided, of course, that the fingers are sufficiently prepared and strengthened to undertake this difficult kind of scales.

After the scales are thoroughly learned in parallel motion, they may be practiced in contrary motion, using the same fingerings. The scale of C is given in this form, as a model.

C major



G major



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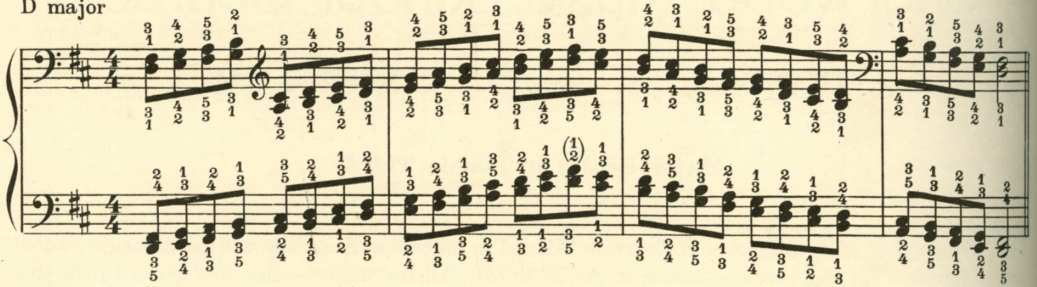
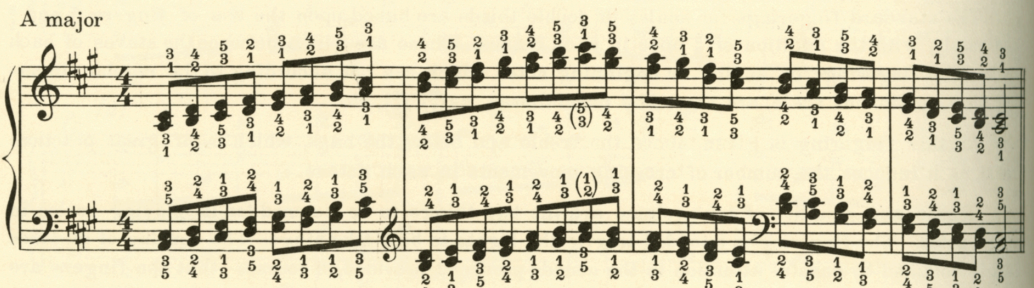
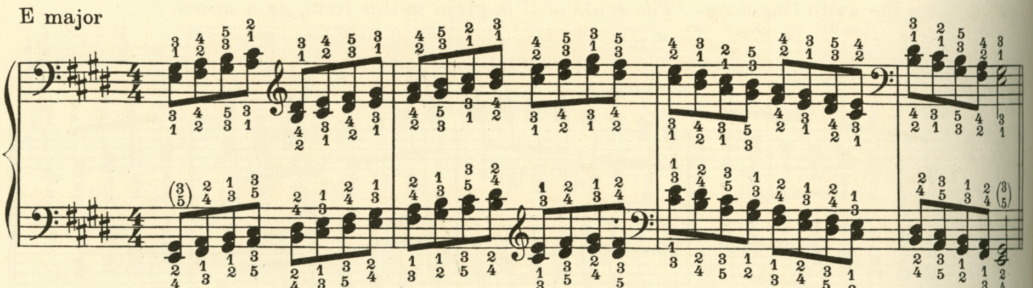
D major



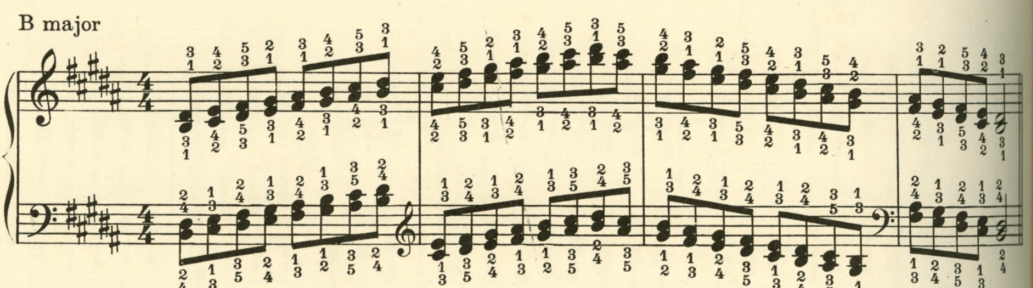
A major

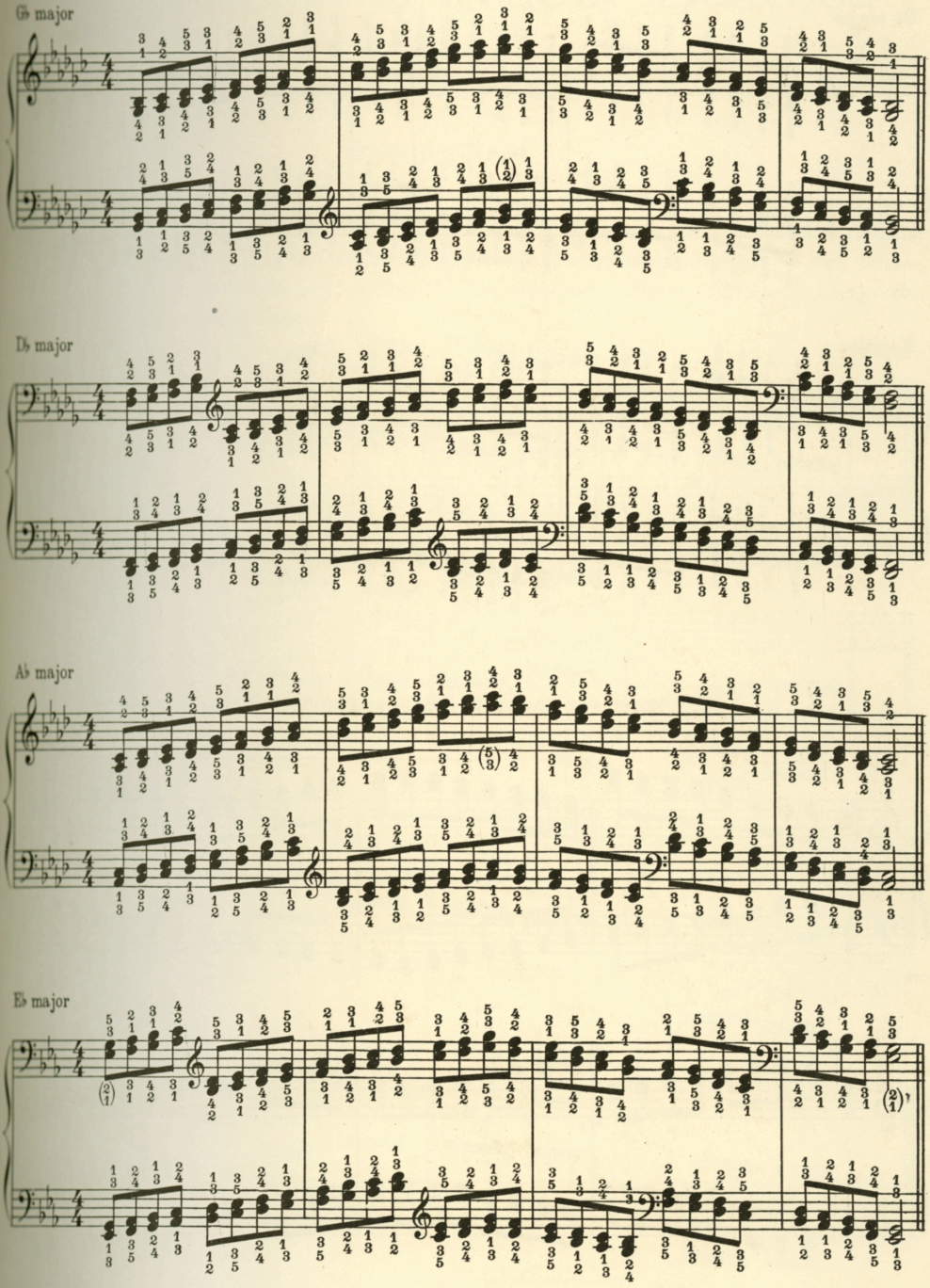


E major

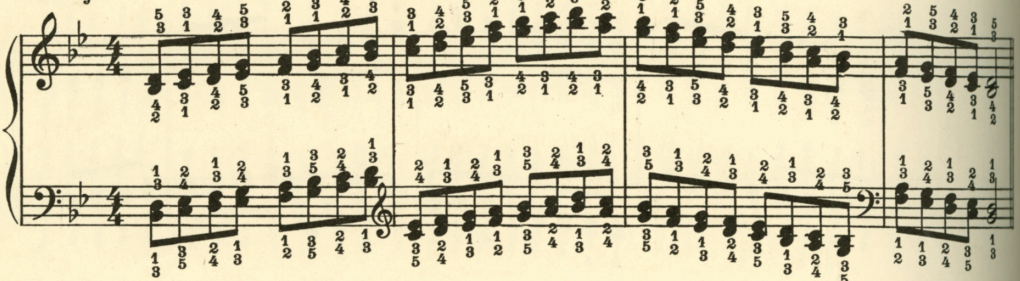


B major

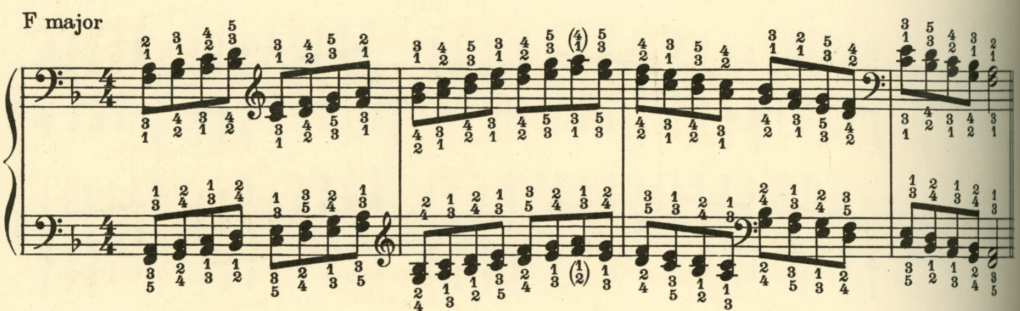



G♭ major
D♭ major
A♭ major
E♭ major

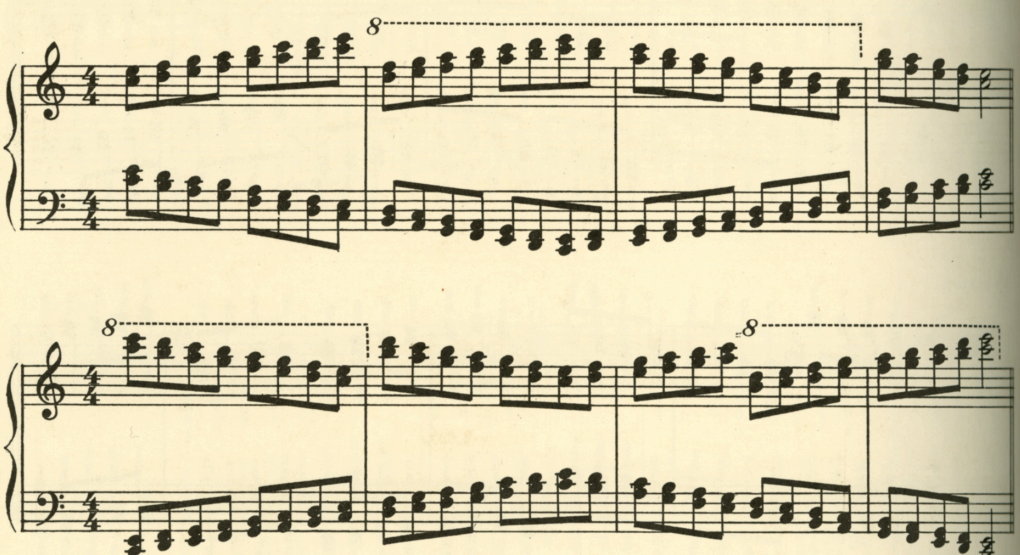
B♭ major



F major



MODEL FOR SCALES IN CONTRARY MOTION (C Major)



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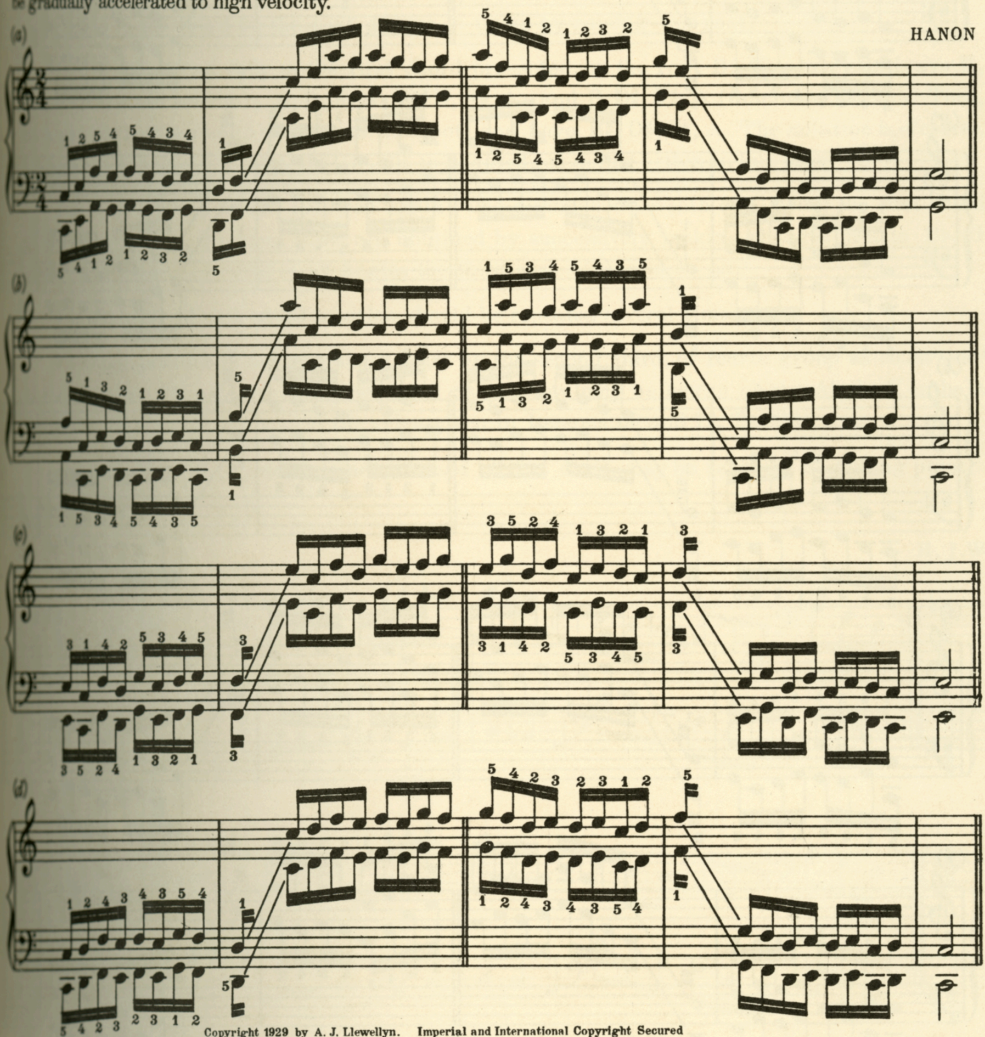
PIANO

Exercise 655

Advancing Hand

The sequential Advancing Hand Exercises are continued from Exercise 555. Considerable freedom and strength of finger action should be developed by this time, and a moderately rapid tempo may be adopted at once. Using the metronome, and following the plan suggested in Exercise 555, this tempo may then be gradually accelerated to high velocity.



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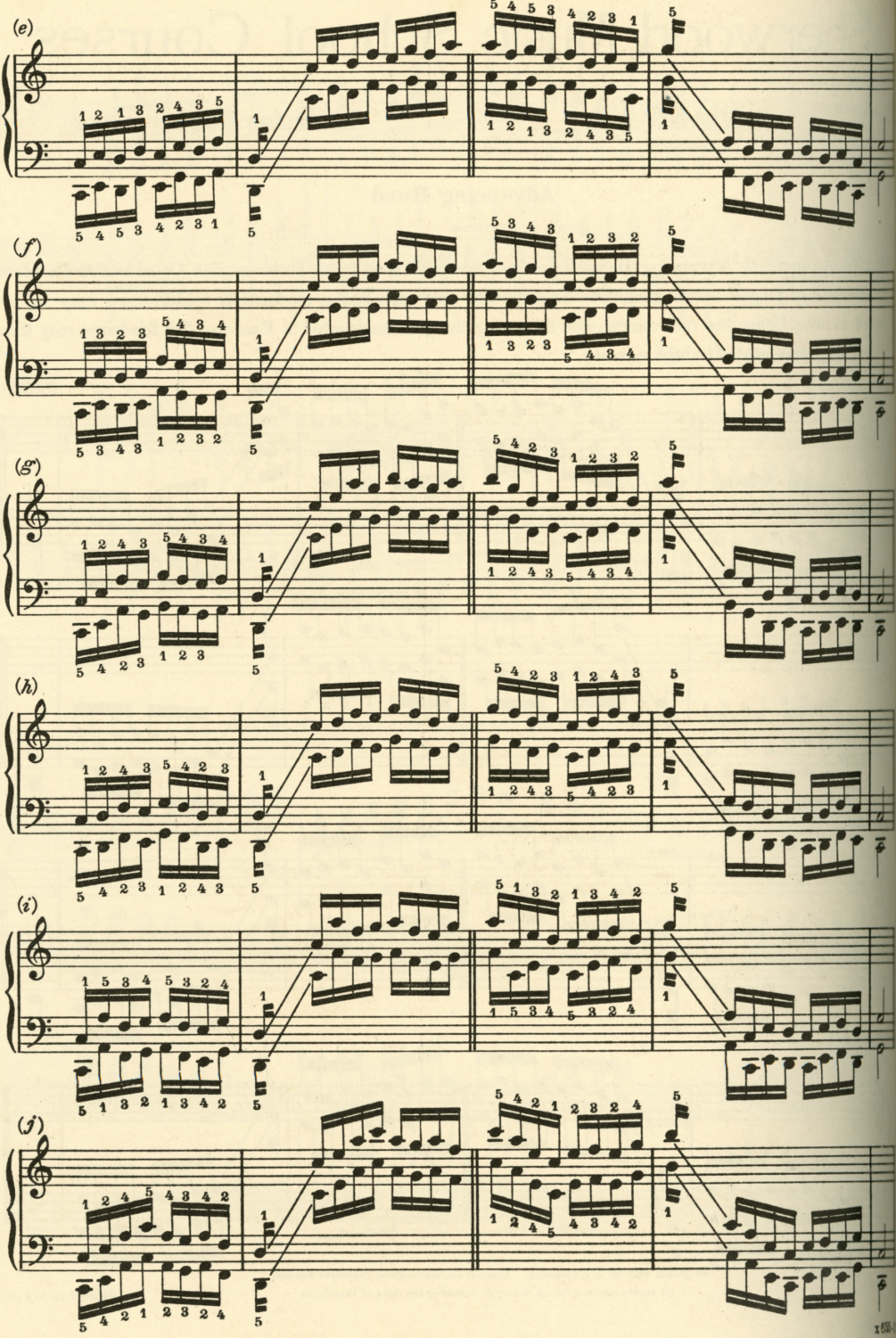

(e)
(f)
(g)
(h)
(i)
(j)

Sherwood Music School Courses

PIANO Exercise 656

Suite of Seventh Chord Arpeggios, Chromatic Sequence

This suite of arpeggios includes four of the most usual seventh chords on every possible root. On each of the twelve degrees the diminished seventh is taken first, and from it three other chords are obtained by raising, successively, the seventh, the fifth, and the third. Then the progression to the chord on the next degree is made by raising the root.

This is exemplified fully in the first chord presented, on the root B. The four chords are B, D, F, A♭ (diminished seventh); B, D, F, A; B, D, F♯, A; and B, D♯, F♯, A (dominant seventh). Then, to begin the next series, (*b*), we raise the root, and have B♯, D♯, F♯, A. The notation is, of course, immaterial; and the notation C, E♭, G♭, B♭♭ is adopted, as being better, in this case.

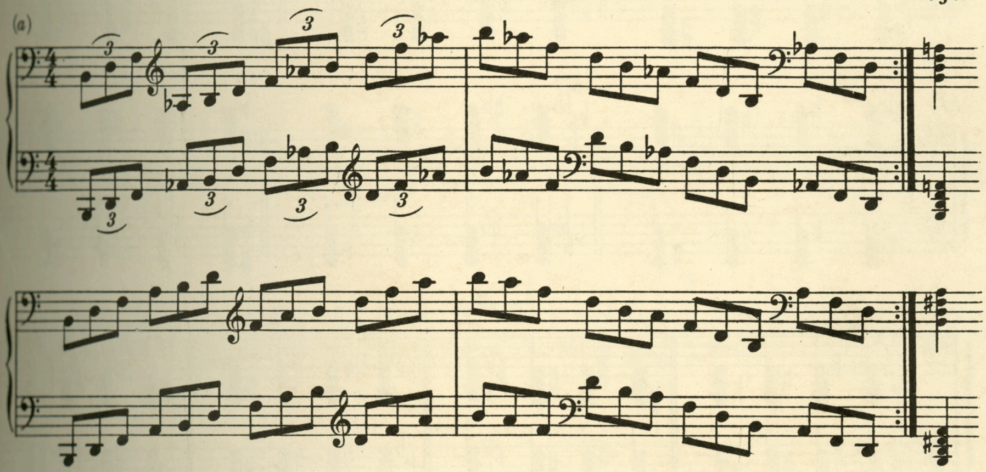
The same process is now followed again. The diminished seventh on C being the first chord of the second series, the other three are obtained by successively making changes in it to B♭, G and E. The raising of the C to C♯ begins the third series, (*c*); and so on.

The arpeggio of each chord position should be repeated several times.

To obtain practice in the inversions, start on the second, third, or fourth group as count "one" of the measure. For example, the first chord given below may be begun on the A♭, the F, or the D. Adapt the fingering according to the rules given in Lessons 69 and 71, TECHNIC.

Any other diminished seventh chord, instead of that on B, may be taken as a starting point.

H. J. W.



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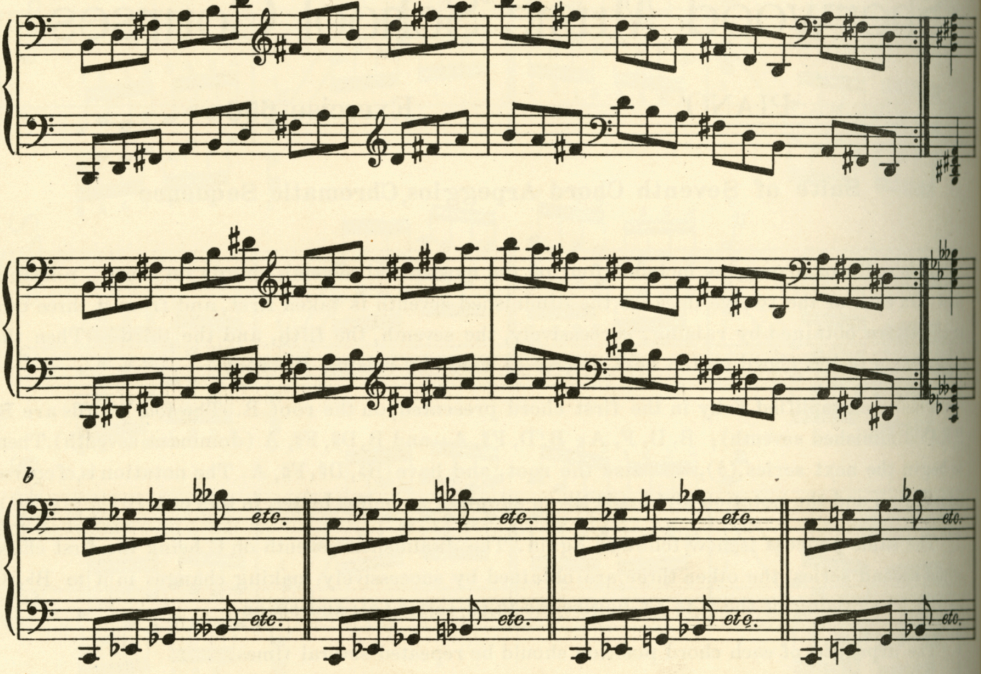
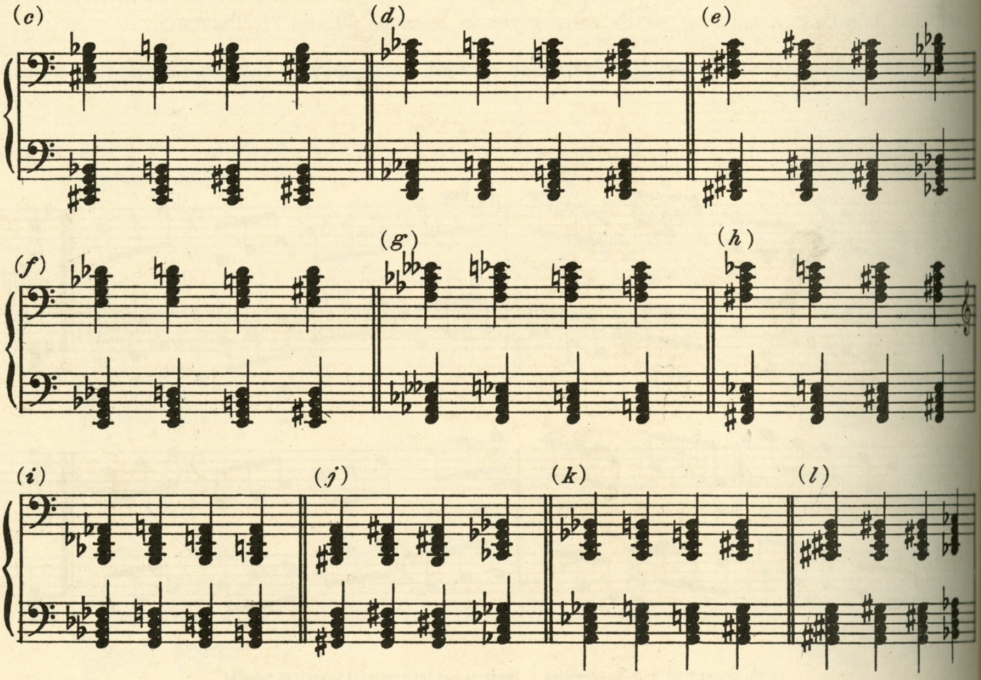
For the remaining ten root tones, the chords are given solid, four each, as explained.