


1929

Piano Course: Grade 7, Exercises

Sherwood Music School

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Sherwood Music School Courses

PIANO

Exercise 701

Harmonic Minor Scales in Double Thirds

In this collection of the minor scales in double thirds, the same mode of indicating fingerings is followed as in Exercise 654, for the major scales. The standard fingerings, employing only $\frac{2}{1}$, $\frac{4}{3}$ and $\frac{5}{4}$, are given between the staves. The alternative fingering, using $\frac{2}{1}$ and reducing the number of crossings, is given above the treble for the right hand, and below the bass for the left hand. As before, parentheses around a fingering at the beginning or ending of a scale indicate its exceptional use on the notes in question, on account of their initial or final position.

All of the scales may be played in contrary motion, when thoroughly learned in parallel motion.

The image displays two pages of musical notation for a piece in G minor, 4/4 time. The notation is presented in two systems, each with a treble and bass staff. The first system is labeled 'G minor' and the second system is also labeled 'G minor'. The notation includes chords and fingerings, with some notes marked with (1) and (2) indicating first and second endings. The first system is labeled 'G minor' and the second system is also labeled 'G minor'.

D minor

Two systems of piano accompaniment for D minor in 4/4 time. Each system consists of a treble and bass staff. The first system shows a descending scale in the treble and an ascending scale in the bass, with various fingerings indicated by numbers 1-5. The second system continues the scale patterns with more complex fingerings and some accidentals (sharps and naturals).

A minor

Two systems of piano accompaniment for A minor in 4/4 time. The notation follows a similar pattern to the D minor section, with descending and ascending scale runs in both staves, accompanied by detailed fingering instructions.

E minor

Two systems of piano accompaniment for E minor in 4/4 time. The score continues with scale exercises, maintaining the same structural approach of two systems per key signature.

B minor

Two systems of piano accompaniment for B minor in 4/4 time. The notation includes scale patterns with specific fingering and some chromatic alterations.

F# minor

Two systems of piano accompaniment for F# minor in 4/4 time. The final section of the page, showing scale exercises with fingerings and accidentals.

G minor

G minor

B minor

B minor

F minor

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Exercise 702

Contractions and Expansions

For advanced passage-work, it is necessary to gain complete control of the keys, both in contracted positions and in expansions. The latter, besides, demand much practice to attain the flexibility necessary to keep the muscles from becoming tired.

This Exercise gives opportunity for work on both of these technical problems. The greatest benefit will be derived from separate hand practice, whereby the usually weaker left hand will receive no assistance from the right hand, and its independent ability (or inability) may be properly observed. The exercises at (b) and (c) may be continued, in sequence, through a number of keys, or all of them.

(a) R.H. (Upwards)

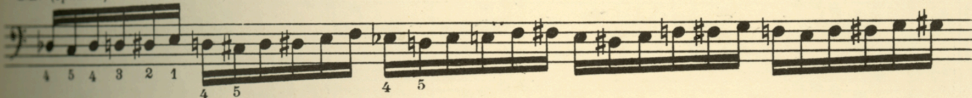
TAUSIG



(Downwards)



L.H. (Upwards)



(Downwards)





(b)

TAUS

(c)

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Exercise 703

Chromatic Scales in Double Thirds

The scales in double thirds are concluded with the chromatic forms. The first fingerings of the scales in both minor and major thirds, in which $\frac{3}{1}$ and $\frac{4}{2}$ alternate, $\frac{5}{3}$ occurring only twice in each octave, are given between the staves. The second fingerings utilize other pairs of fingers, with the special object of improved legato. These are given above the treble and below the bass.

Minor Thirds

PREPARATORY EXERCISE IN SYMMETRICAL INVERSION

SCALE IN PARALLEL MOTION

Major Thirds

PREPARATORY EXERCISE IN SYMMETRICAL INVERSION

SCALE IN PARALLEL MOTION

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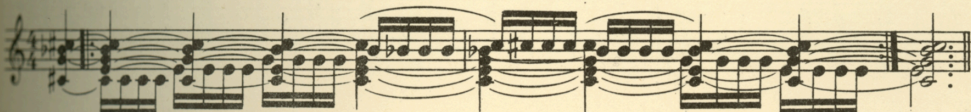
Exercise 751

Expansions

OCTAVE SPANS WITH INTERMEDIATE NOTES

Various forms of seventh chords are used here as a means for further exercise in extended positions. As indicated, practice with separate hands is to be the general rule, to secure the greatest accuracy of detail, and equality of tone and time values. A moderate tempo may be gradually accelerated, with the increase of finger dexterity.

(a) R.H.



L.H.





(b) R. H.



L. H.



(c) R. H. (Upwards)



(Downwards)



L. H. (Upwards)



(Downwards)



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Exercise 752

Double Notes

FOURTHS IN THE RIGHT HAND

Other progressions in double notes are possible besides those in thirds and sixths. A succession of fourths in the right hand is quite common, in chords of the sixth. In this Exercise, a scale in fourths is given in every key, and the left hand accompanies with the scale in thirds for the same key. The fingering for the thirds was learned in Exercise 654, to which reference may be made if necessary.

The image displays a page of musical notation for guitar, organized into three systems, each corresponding to a different key signature: C major, G major, and D major. Each system is composed of a treble staff and a bass staff, with fingerings indicated by numbers 1 through 5 above the notes.

- C Major System:** The first system is in C major (one sharp, F#). It features a treble staff with a key signature of one sharp and a bass staff with a key signature of one sharp. The notation includes various chord voicings and melodic lines with fingerings.
- G Major System:** The second system is in G major (two sharps, F# and C#). It features a treble staff with a key signature of two sharps and a bass staff with a key signature of two sharps. The notation includes various chord voicings and melodic lines with fingerings.
- D Major System:** The third system is in D major (two sharps, F# and C#). It features a treble staff with a key signature of two sharps and a bass staff with a key signature of two sharps. The notation includes various chord voicings and melodic lines with fingerings.

The notation is presented in a clear, legible format, with fingerings clearly marked above the notes. The page is a single sheet of music, likely a page from a larger collection or a standalone piece.

A

Measures 1-4 of section A. Treble and bass staves in 4/4 time with key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-5 above notes.

E

Measures 1-4 of section E. Treble and bass staves in 4/4 time with key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-5 above notes.

B

Measures 1-4 of section B. Treble and bass staves in 4/4 time with key signature of two sharps (F# and C#). Fingerings are indicated by numbers 1-5 above notes.

Gb

Measures 1-4 of section Gb. Treble and bass staves in 4/4 time with key signature of three flats (Bb, Eb, and Ab). Fingerings are indicated by numbers 1-5 above notes.

A musical score for the song "The Rose Tree". The score is written for two staves, Treble and Bass, in 4/4 time. The key signature is one flat (B-flat). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes. The Bass staff provides a harmonic accompaniment with chords and single notes. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The lyrics "The Rose Tree" are written below the Treble staff.

[illegible][illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in 4/4 time. The key signature is B-flat major (two flats). The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes. The score is divided into measures by vertical bar lines. The first measure of the melody is marked with a 'B' and a flat. The score is written in ink on aged paper.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in 4/4 time. The key signature is one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The melody features a series of eighth and sixteenth notes, often beamed together, with some notes marked with fingerings (e.g., 1, 2, 3, 4, 5). The accompaniment consists of chords and single notes, also with fingerings. The piece concludes with a final chord in the upper staff.

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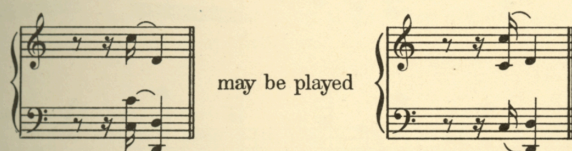
PIANO

Exercise 753

Blind Octaves

A passage in which octaves and single notes are alternated with the object of giving a brilliant effect, resembling continuous octaves, is said to be in "blind octaves".

The exercises from (a) to (f) have, in every case, an octave in one hand against a single note in the other. Such a distribution of the notes is often useful in simplifying a quick skip. The fingering of the first two eighth notes of (d) often gives an easy way of playing a passage, the speed of which might render it difficult, otherwise. For instance:



That is, the hand which plays the octave on one note combination plays the single note in the next, and vice versa.

Exercises (g) to (l) give some of the more brilliant-sounding arrangements usually employed in bravura passages.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is divided into three measures, each with a key signature change indicated by a sharp sign: (g), (h), and (i). The first measure (g) is in 4/4 time, the second (h) is in 4/4 time, and the third (i) is in 2/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, and the bass line consists of quarter and eighth notes. The score is written on a single system with a grand staff.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system has three measures, and the second system has three measures. The piano part features a prominent bass line with many triplets and sixteenth notes. The voice part has a melody with many triplets and sixteenth notes. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melody with various intervals and a piano accompaniment with chords and moving lines. The score includes a first ending marked "1." and a repeat sign. The lyrics "The Rose Tree" are written below the piano part.