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Piano Course: Grade 7, Exercises

Sherwood Music School

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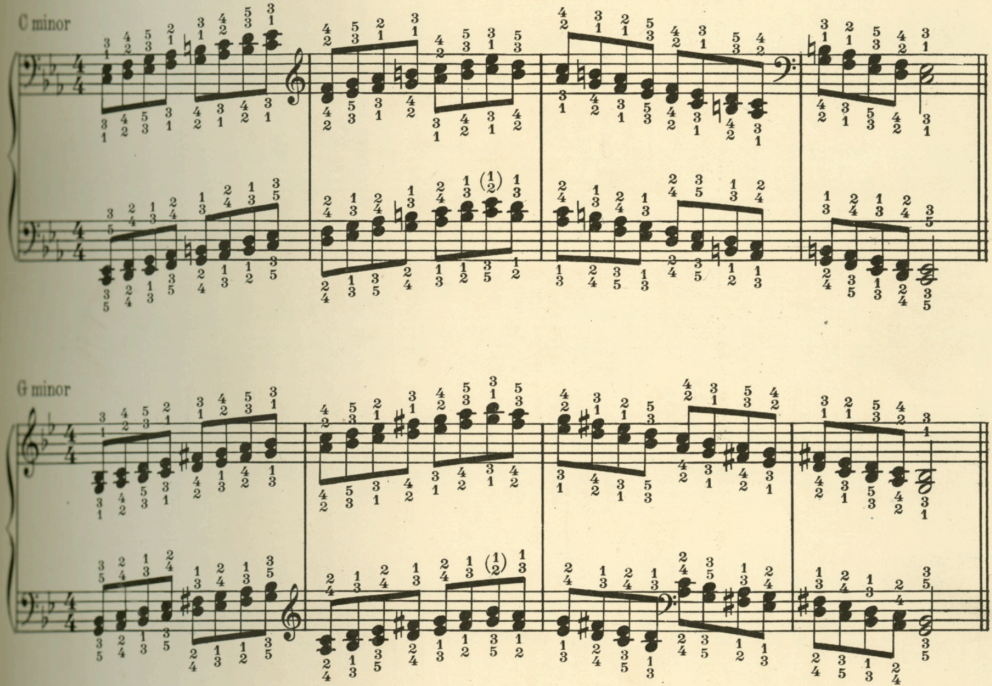
PIANO Exercise **701**

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 $\frac{3}{1}$, $\frac{4}{2}$ and $\frac{5}{3}$, 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.



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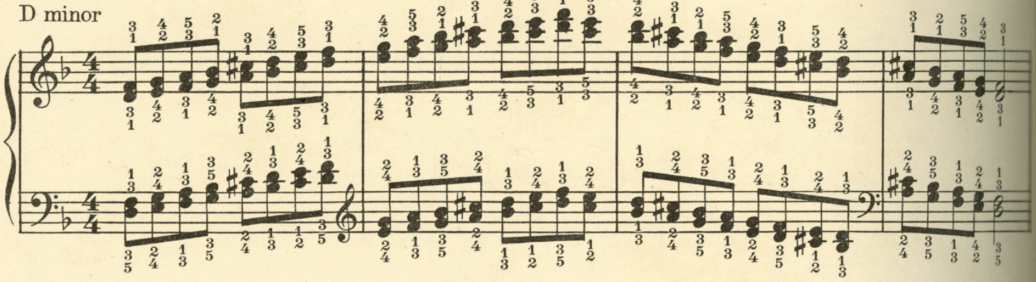
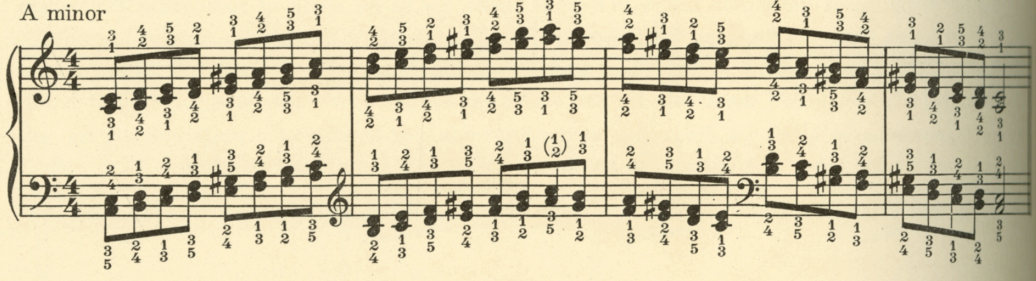
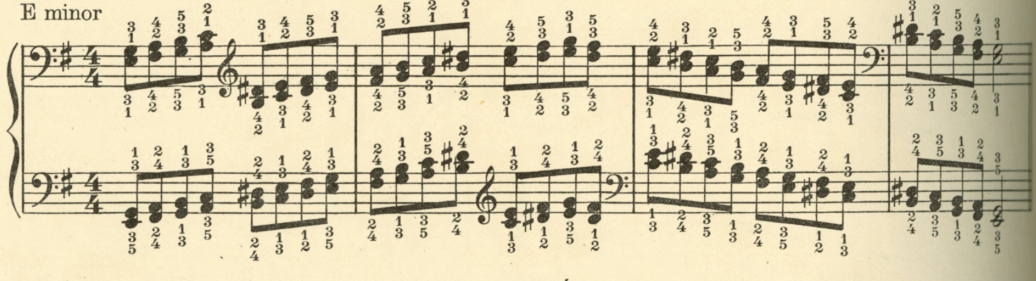
D minor



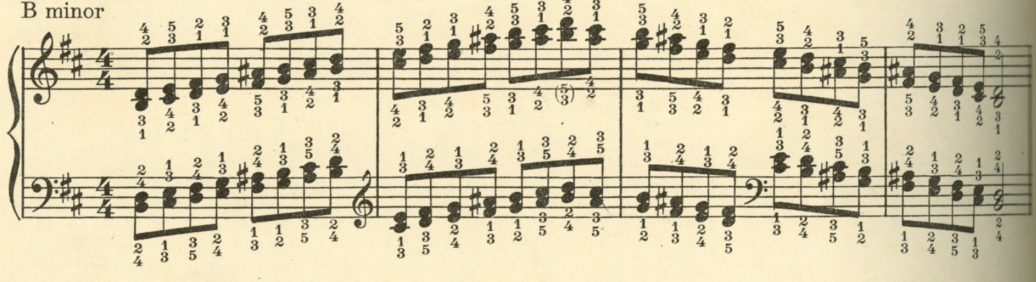
A minor



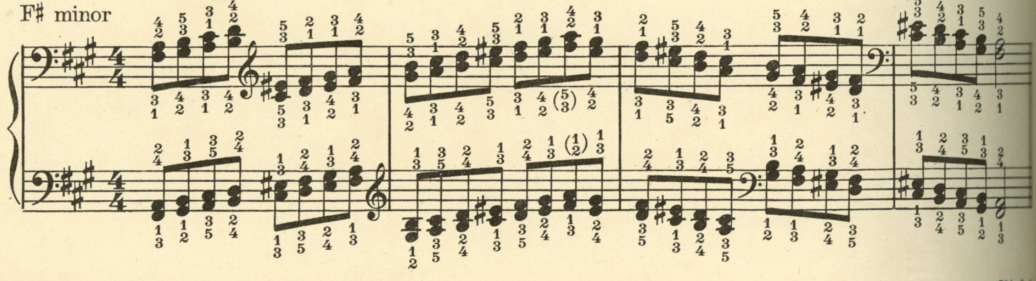
E minor



B minor



F♯ minor



C♯ minor

G♯ minor

E♭ minor

B♭ minor

F minor

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PIANO

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 abilty (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.

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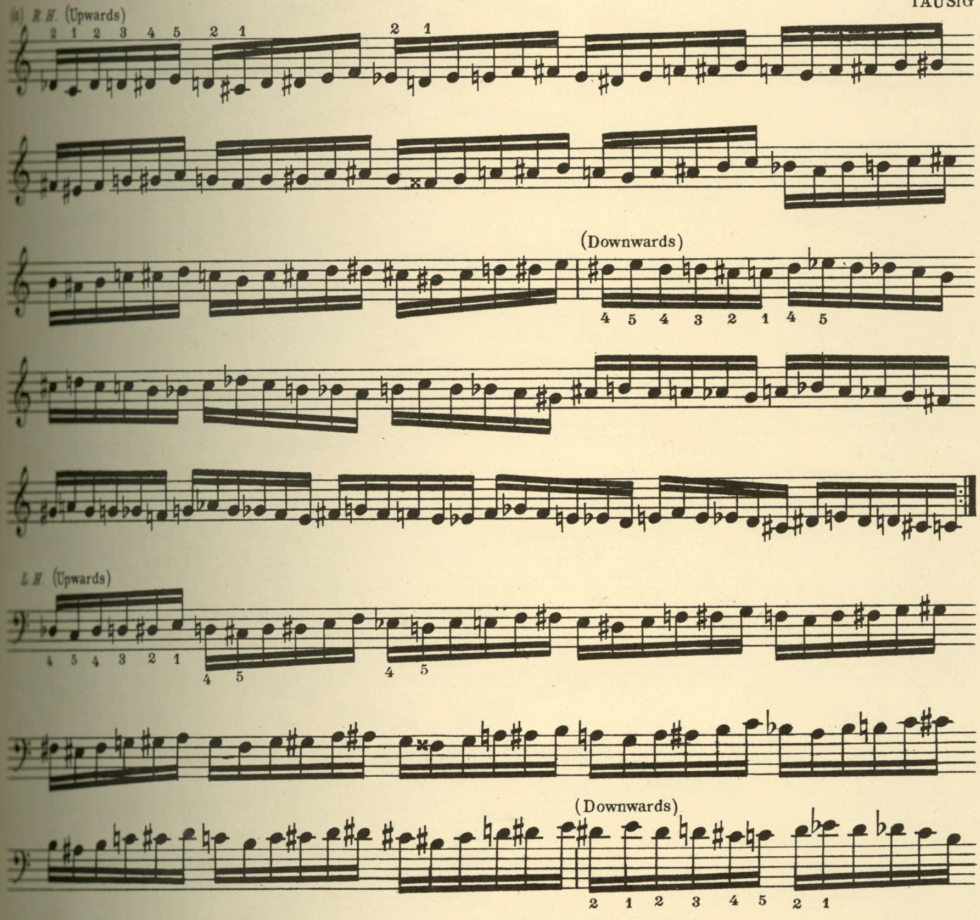

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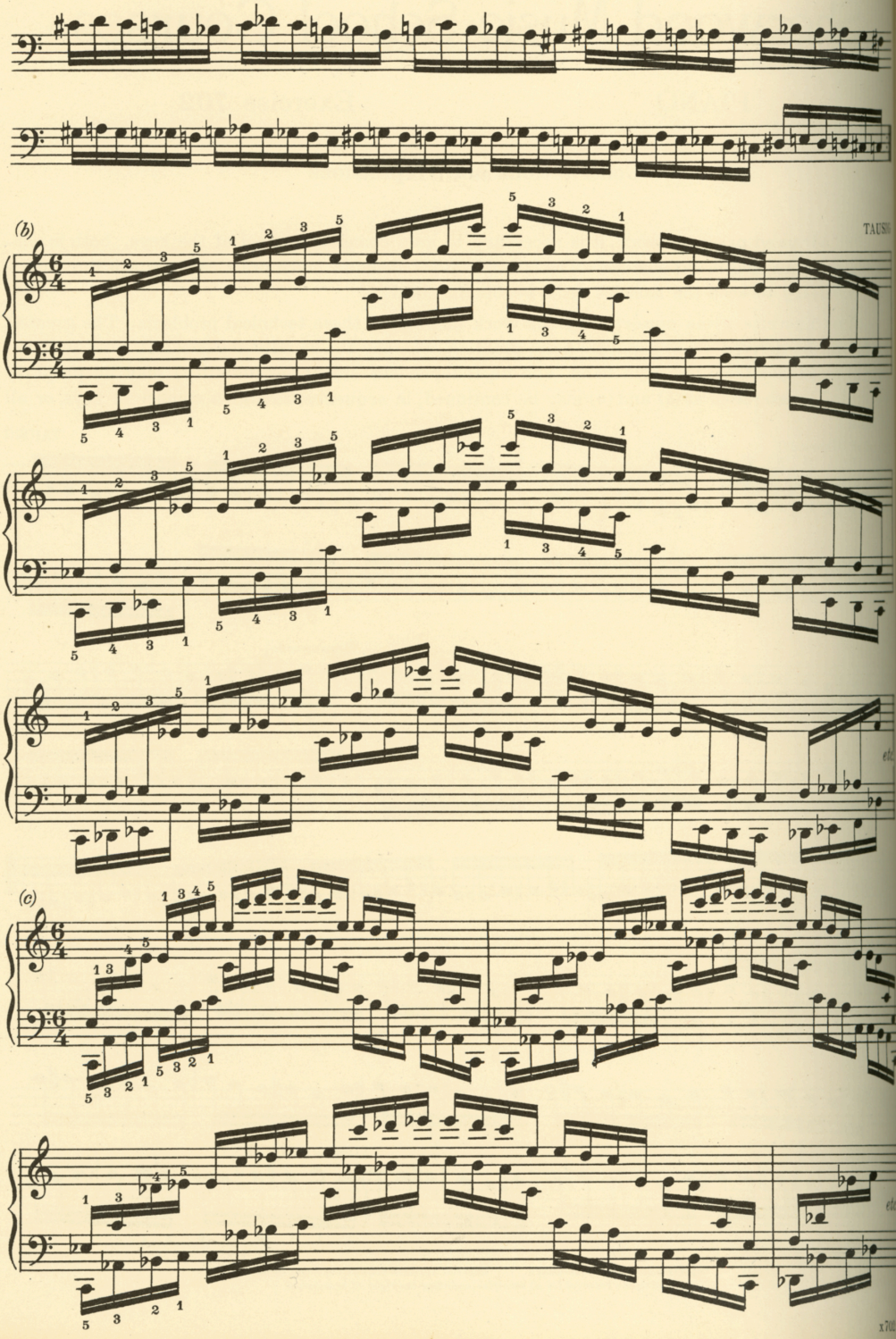
(b)
(c)

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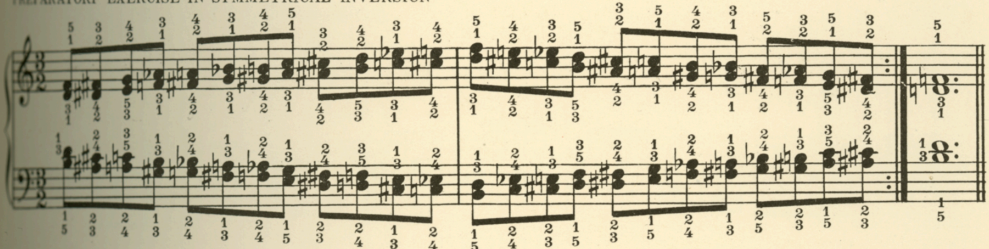
PIANO Exercise 703

Chromatic Scales in Double Thirds

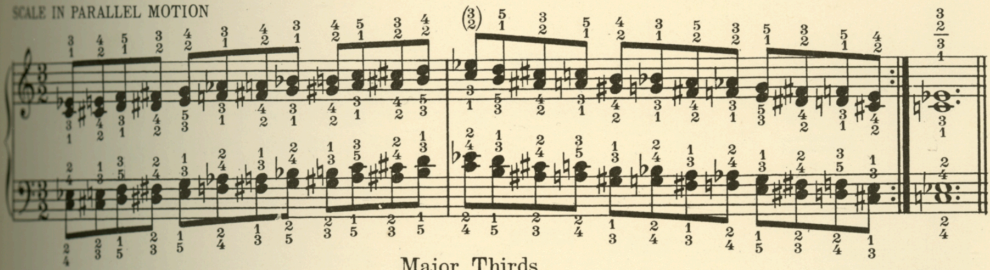
The scales in double thirds are concluded with the chromatic forms. The first fingerings of the scales in both minor and major thirds, in which $\frac{3}{1}$ and $\frac{4}{2}$ alternate, $\frac{5}{3}$ occurring only twice in each octave, are given between the staves. The second fingerings utilize other 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

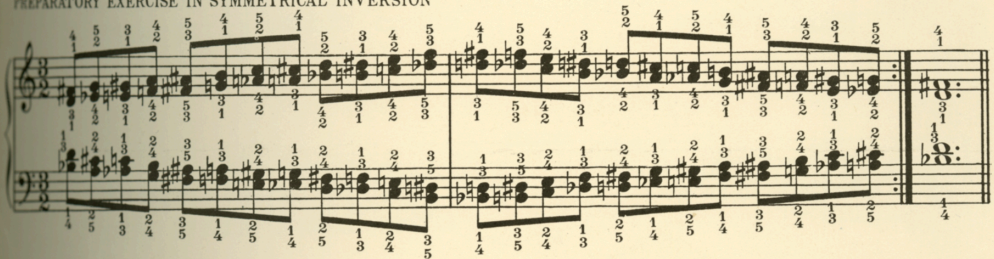


SCALE IN PARALLEL MOTION

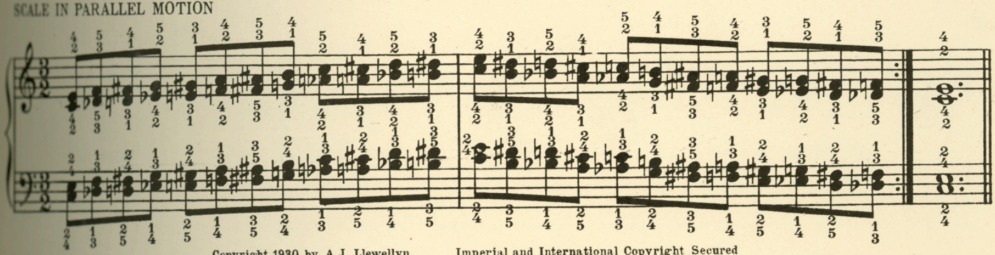


Major Thirds

PREPARATORY EXERCISE IN SYMMETRICAL INVERSION



SCALE IN PARALLEL MOTION



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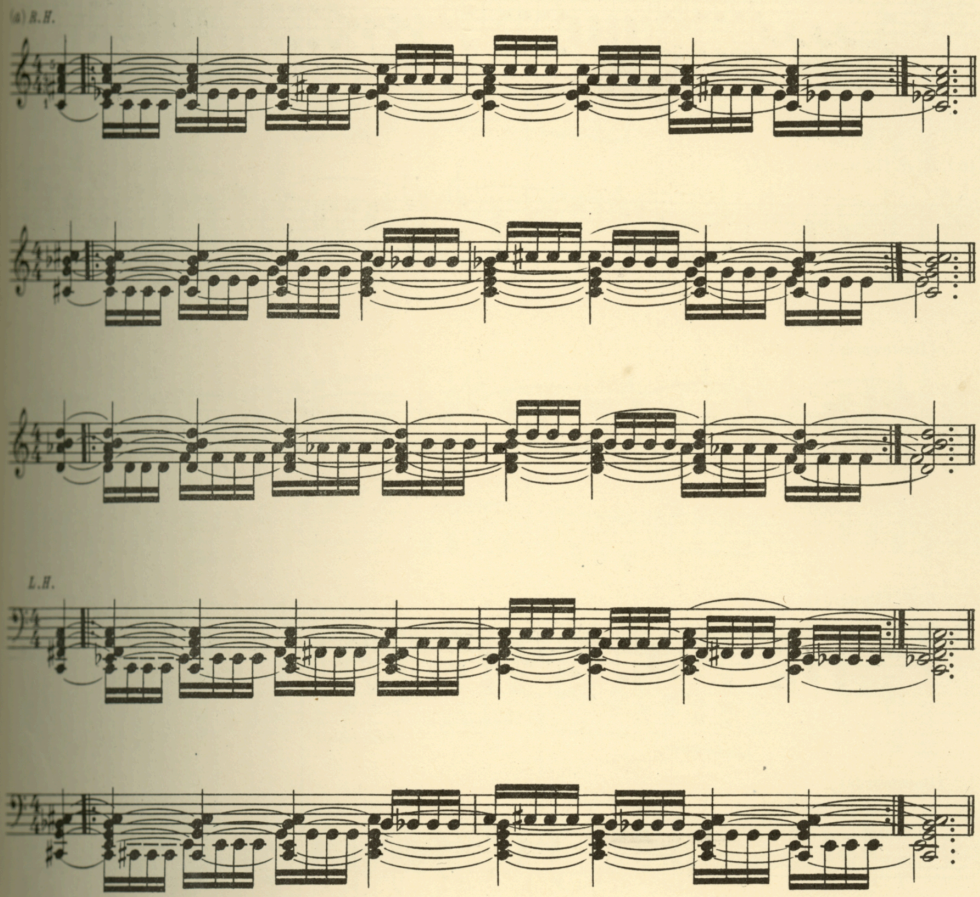
PIANO

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.



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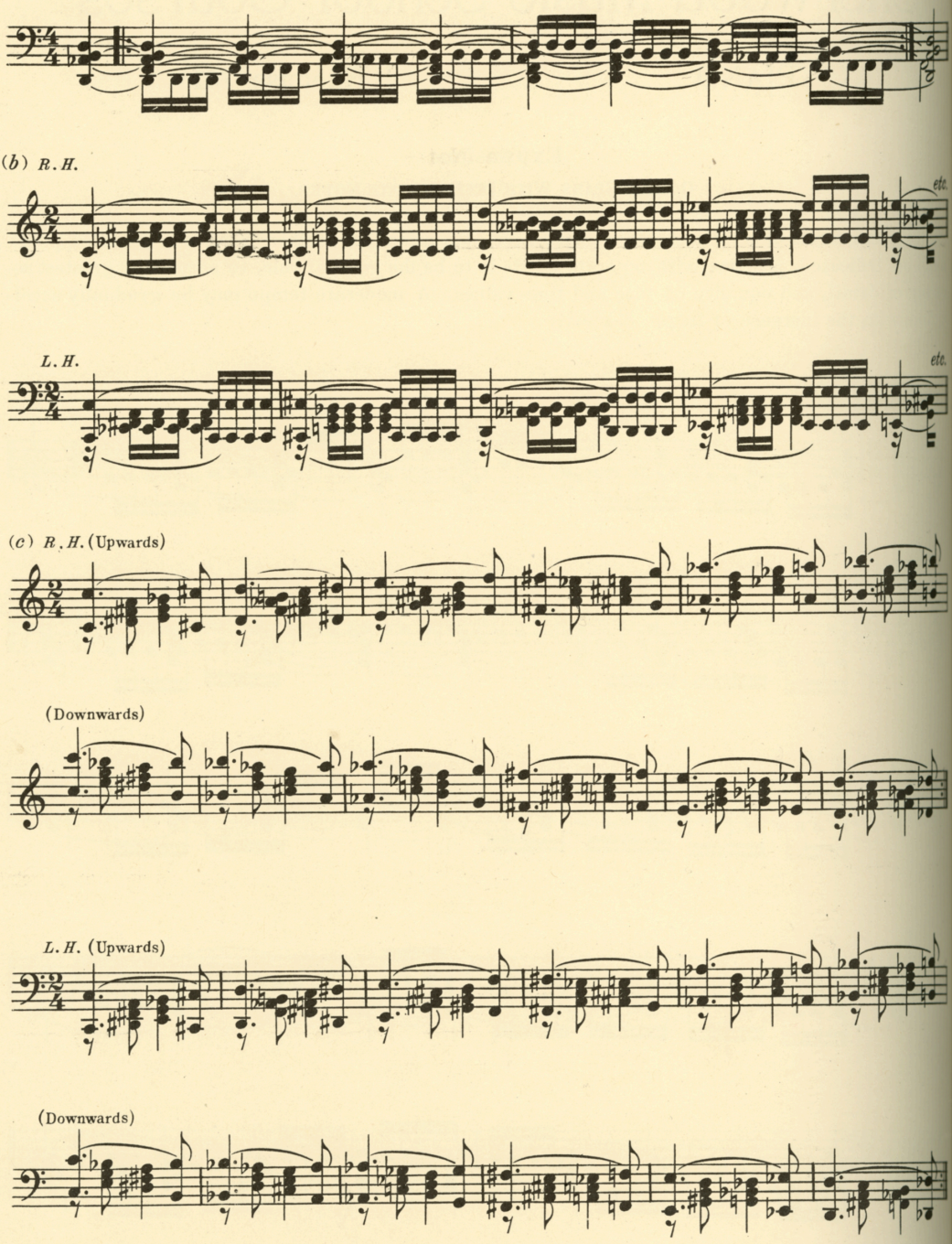
(b) R.H.
etc.
L.H.
etc.
(c) R.H. (Upwards)
(Downwards)
L.H. (Upwards)
(Downwards)

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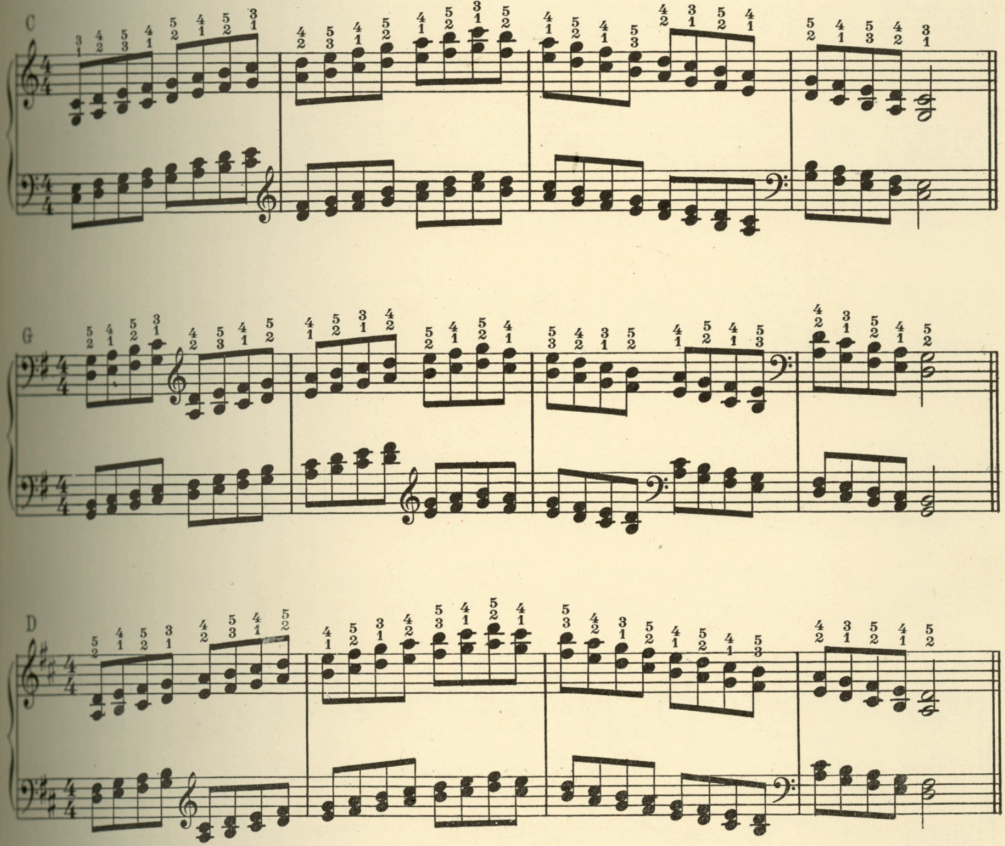
PIANO Exercise 752

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.



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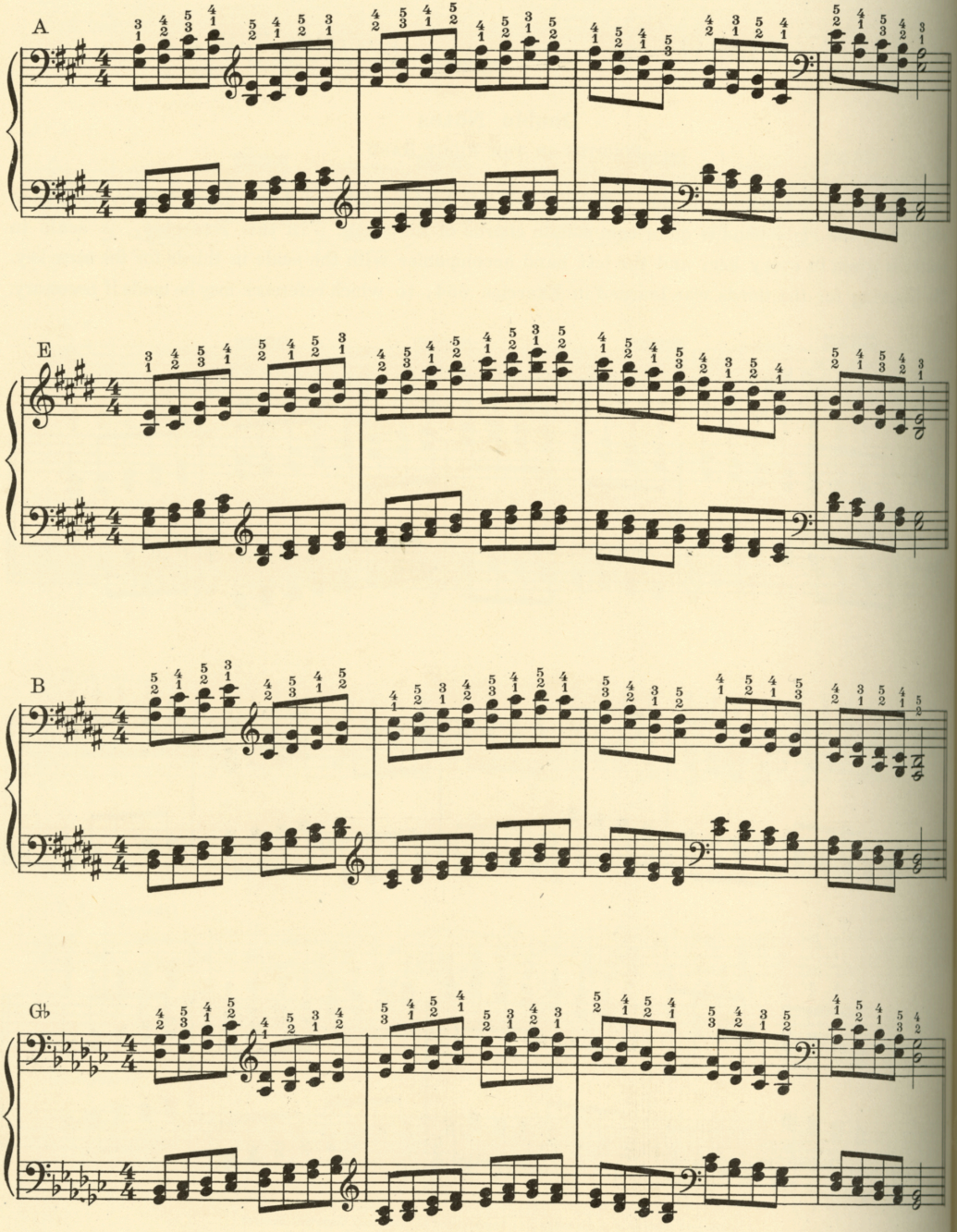
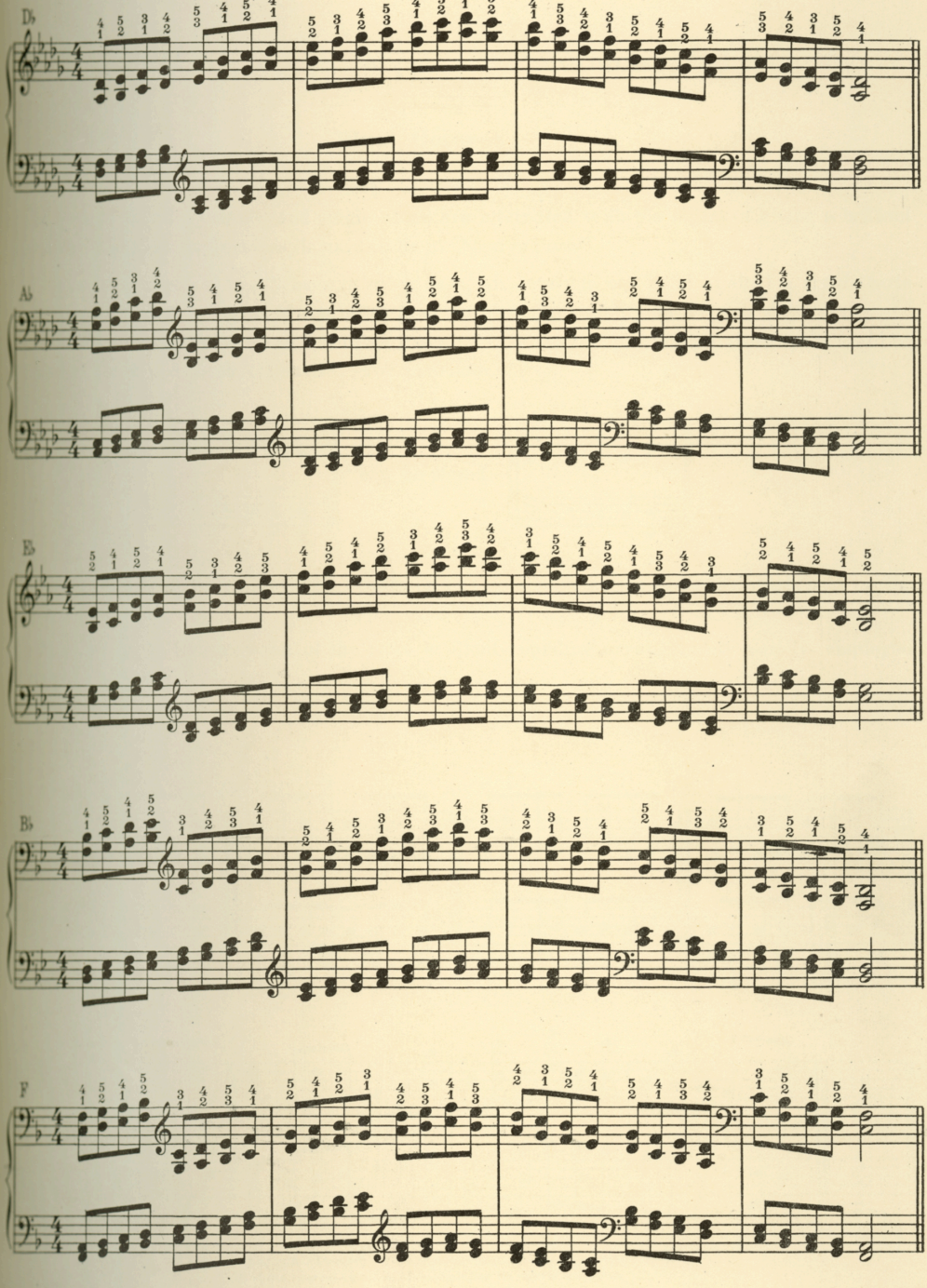

A
E
B
G♭


D♭
A♭
E♭
B♭
F

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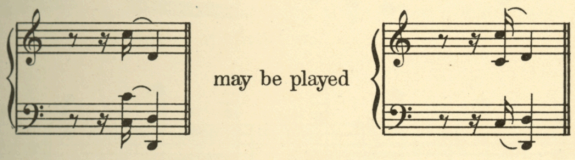
PIANO — Exercise 753

Blind Octaves

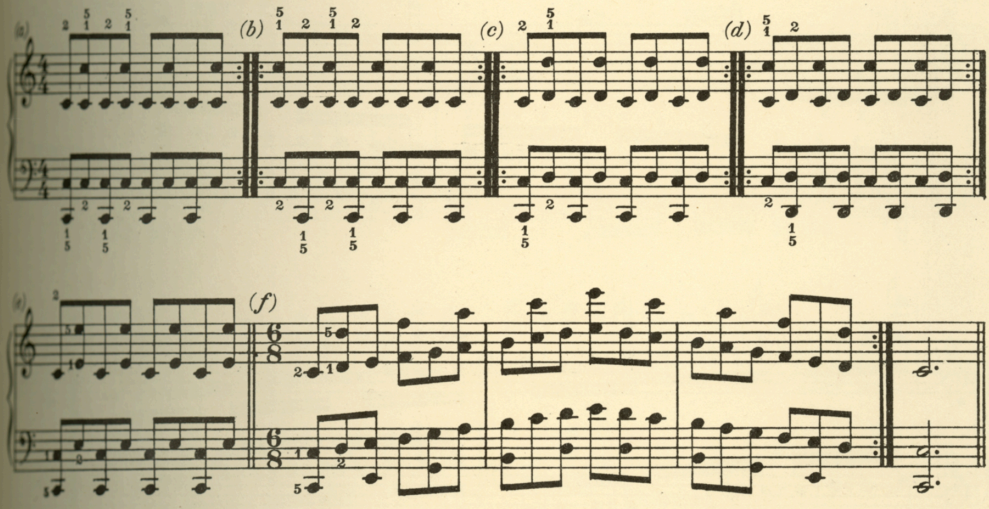
A passage in which octaves and single notes are alternated with the object of giving a brilliant effect, resembling continuous octaves, is said to be in "blind octaves".

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.



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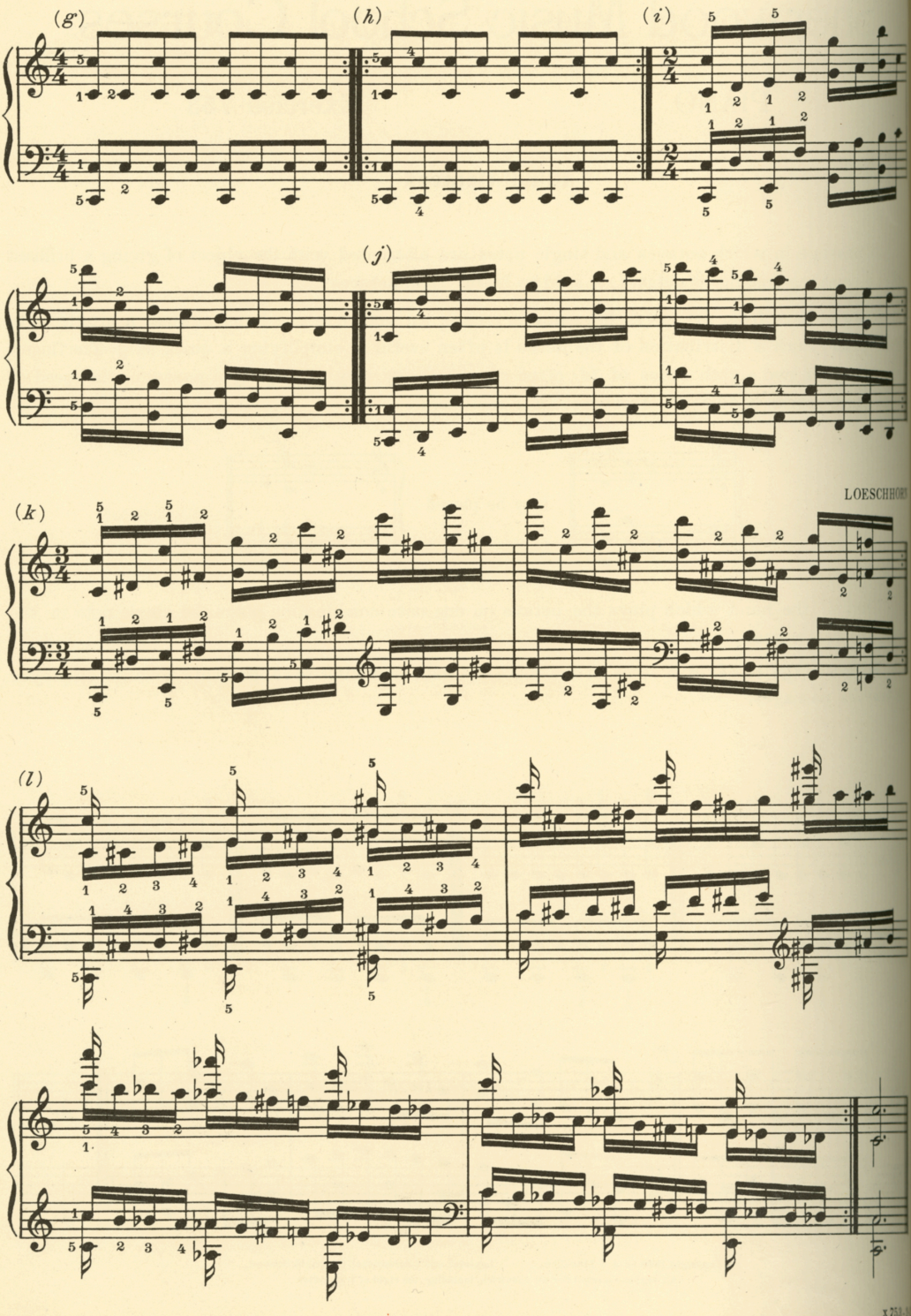
(g)
(h)
(i)
(j)
(k)
(l)