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Piano Course: Grade 8, Exercises

Sherwood Music School

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PIANO

Exercise 801

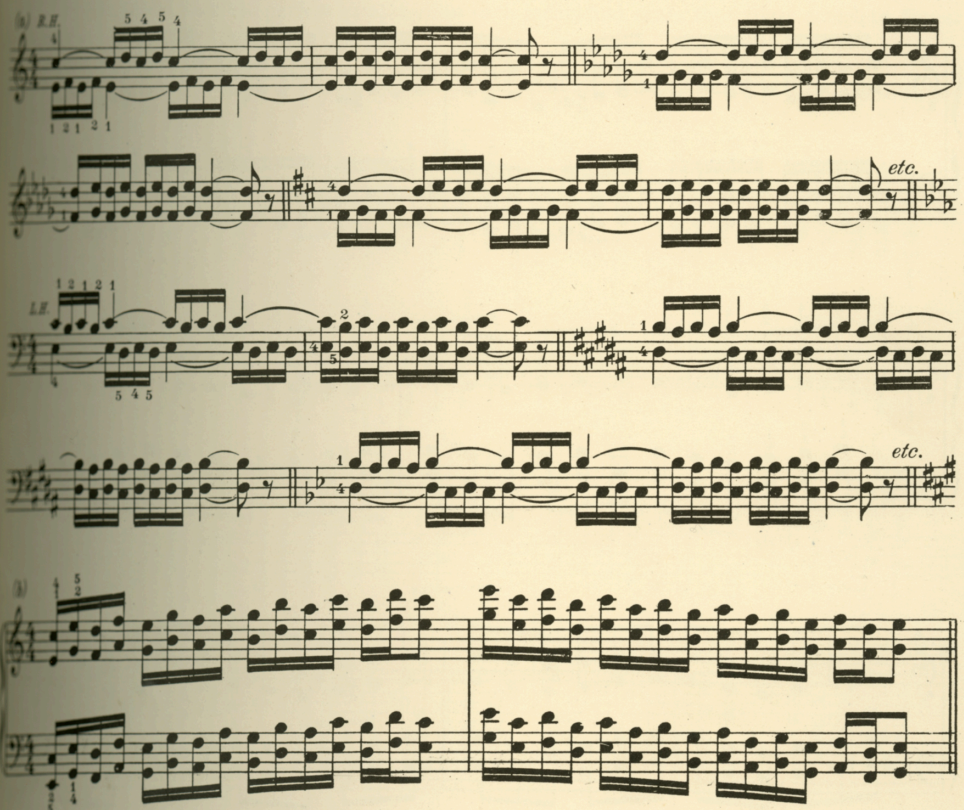
Double Notes

PREPARATORY EXERCISES FOR SCALES IN DOUBLE SIXTHS

Scale passages in double sixths keep the hand in a continuously extended position, and a strict legato is less practicable than with scales in double thirds. The pairs of fingers used are usually $\frac{5}{2}$ and $\frac{4}{1}$ in alternation, with the occasional assistance of $\frac{3}{1}$.

The Preparatory Exercises at *(a)* stretch the hand, and strengthen the fingers most used in sixths. The rest form a continuation of the work given in Exercise 651. They will further strengthen the fingers and hands, and will give the opportunity for cultivating the utmost possible legato, and a simultaneous attack of the double notes.

Practice with separate hands, only combining them when considerable ease has been attained in both the action and the correct finger application.



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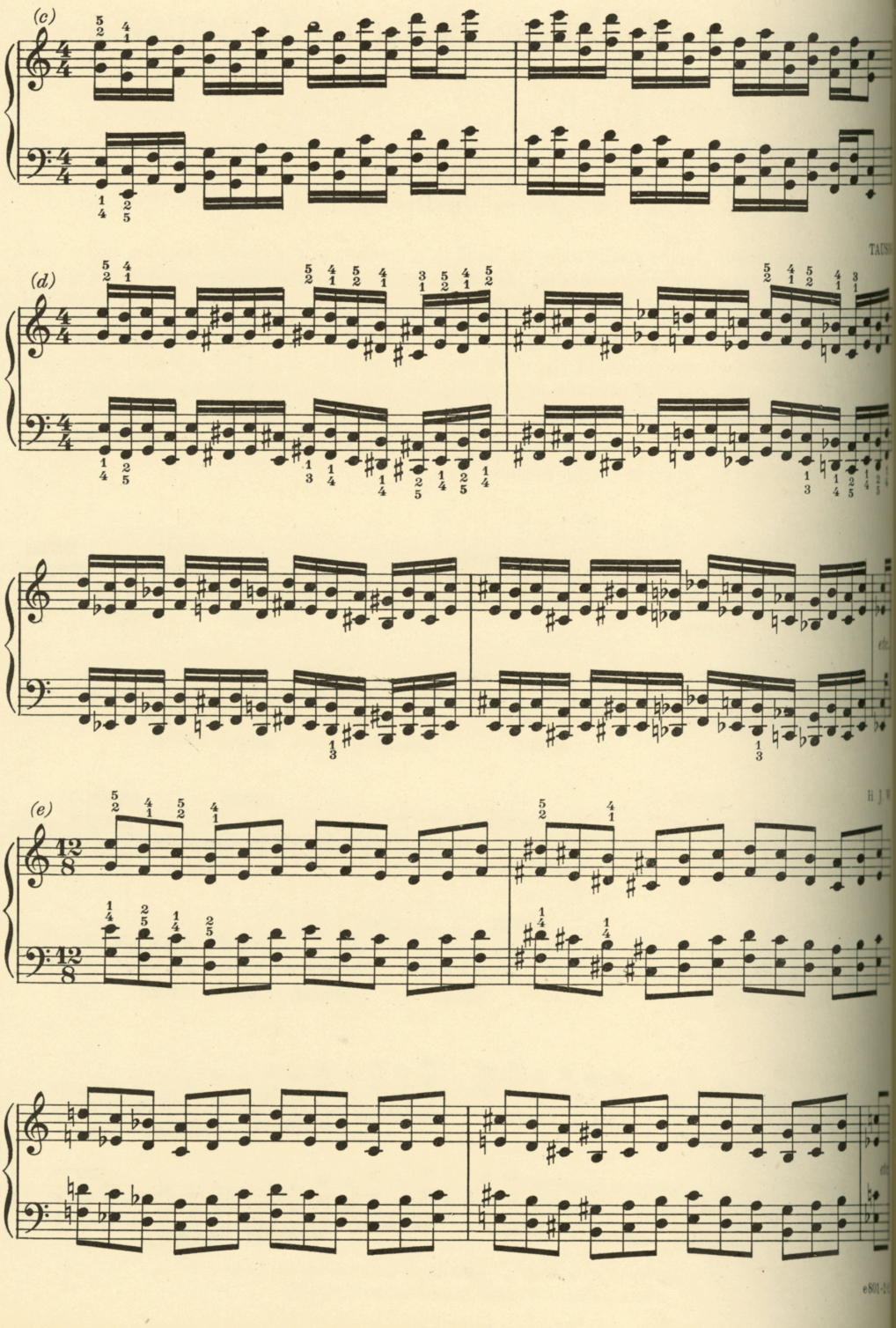
(c)
(d)
(e)

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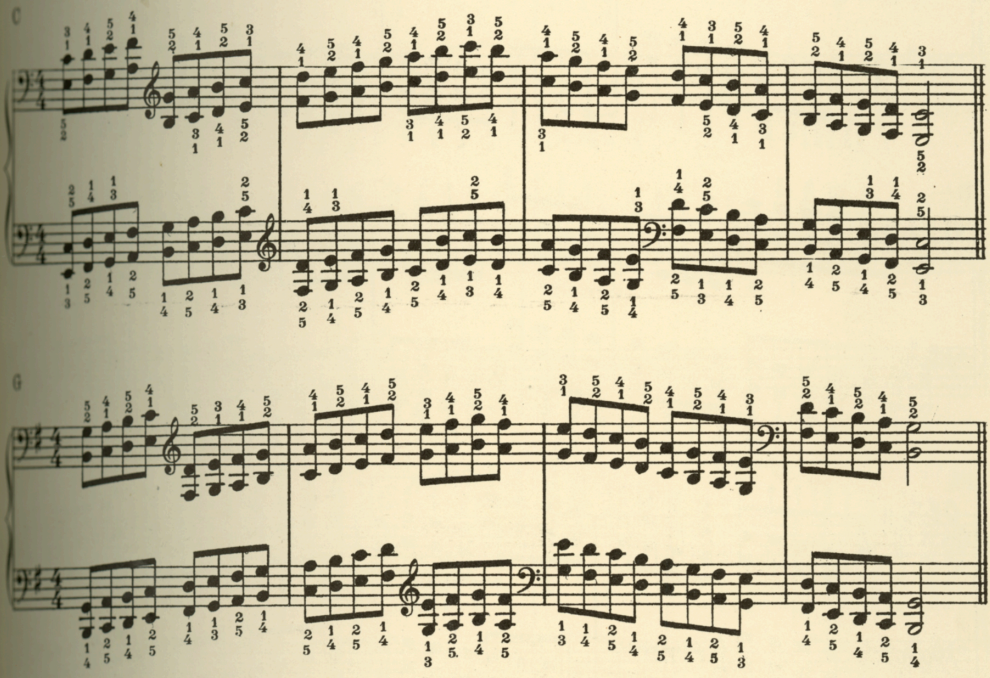
PIANO Exercise 802

Major Scales in Double Sixths

Scales in double sixths are played by alternate use of fingers $\frac{4}{1}$ and $\frac{5}{2}$, with $\frac{3}{1}$ assisting once in each octave. The position of the third finger, therefore, fixes the entire fingering of a scale in double sixths.

These scales can not have an entirely different system of fingering, like those in double thirds (see Exercises 654 and 701), but different placings of the third finger are suggested in a few cases. These will be found indicated in the scales of C, E♭ and F.

Lesson 139, TECHNIC, gives two sets of optional fingerings for scales in double sixths. The obvious advantage in the adoption of one of these fingerings is that there is only a single one to be learned. But while they agree with the complete fingerings given in this Exercise in a few places, they must, in general, lack the perfect adaptation to each individual scale that these complete fingerings possess.



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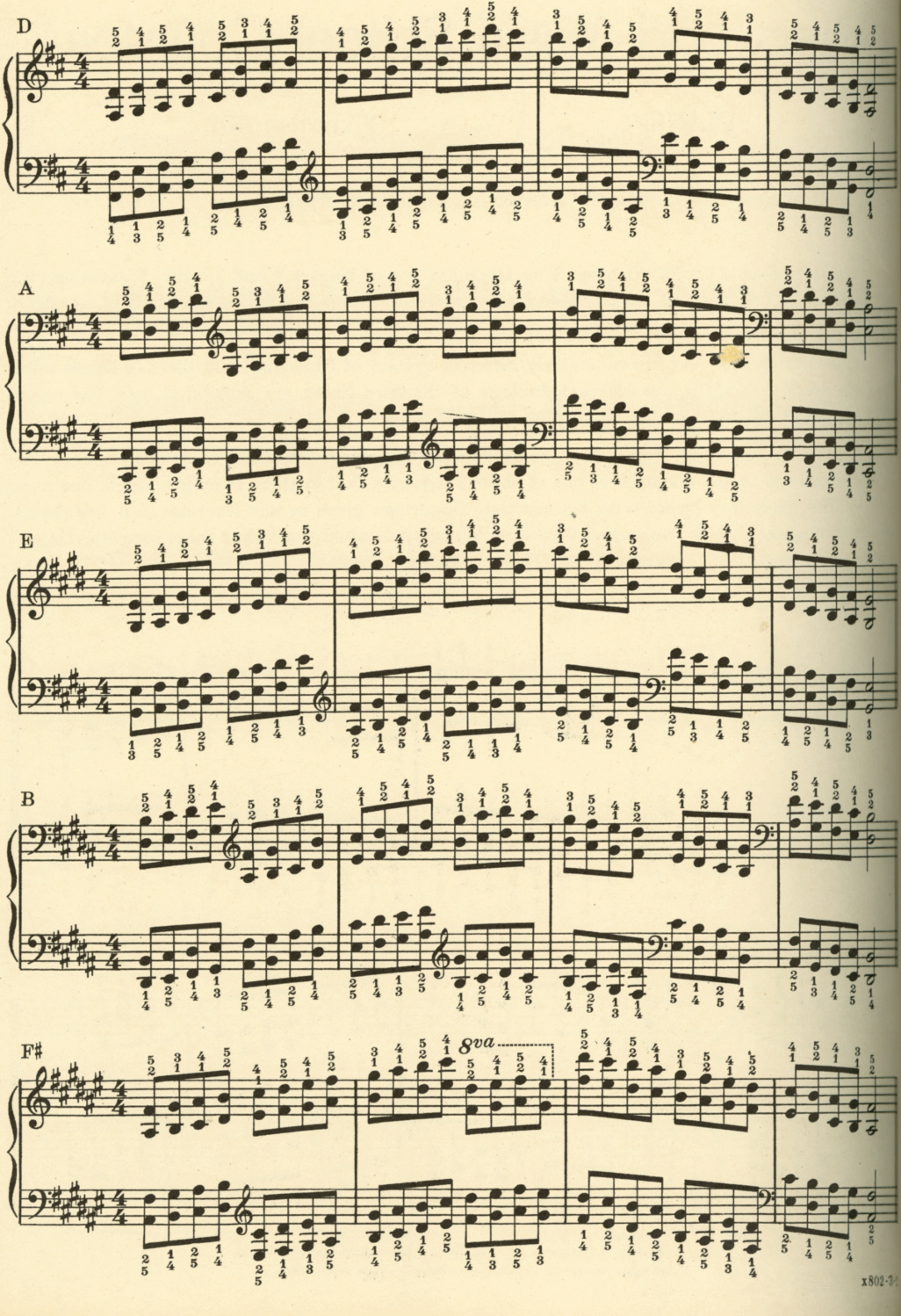
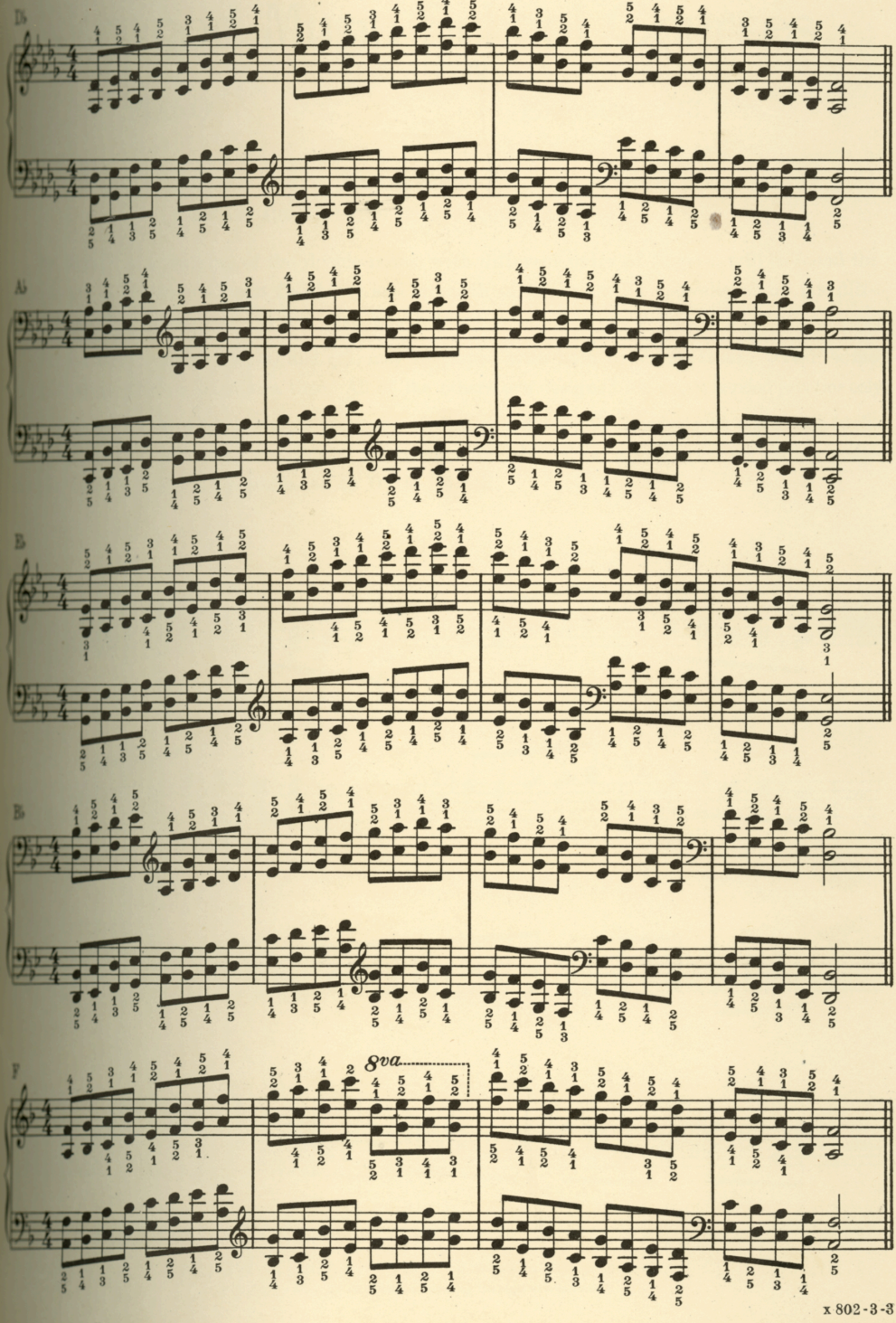

D
A
E
B
F♯
8va


D♭
A♭
E
B
F
8va

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PIANO — Exercise 803

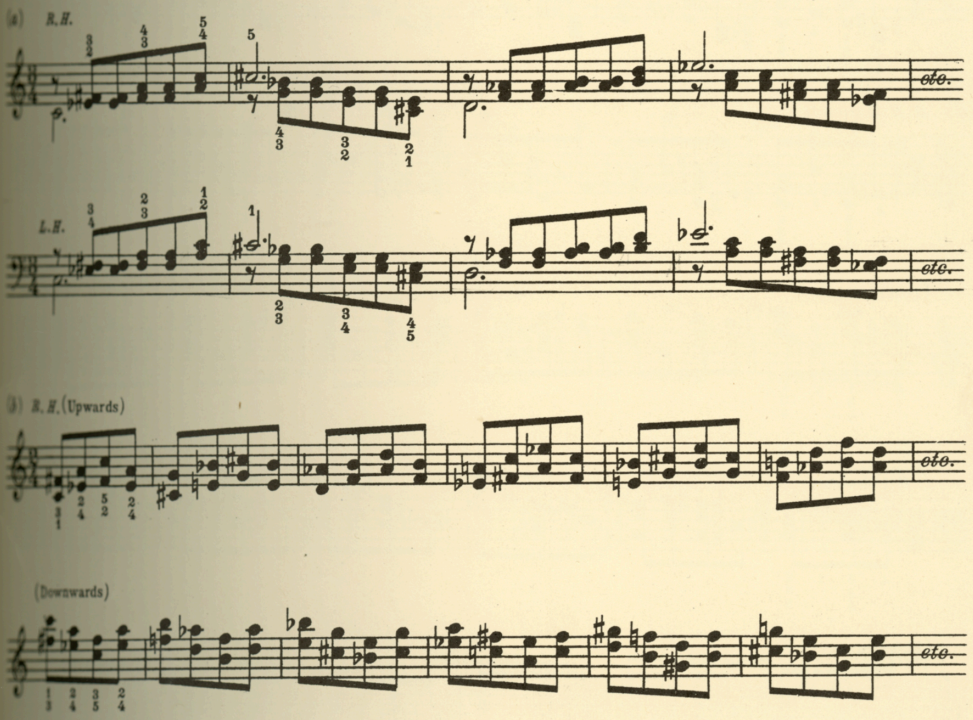
Expansions

BROKEN AND REPEATED CHORDS (DOUBLE NOTES)

The simultaneous striking of the double notes, with different pairs of fingers, will be found the problem in this Exercise, and great flexibility and strength of fingers will be developed by its diligent practice. The exercise at *(a)* has also one holding note.

The last three exercises *(d)*, *(e)* and *(f)*, may be played with both hands together, after some preliminary study with one hand at a time. All of the others are designed for single handed practice only.

With the exception of *(e)*, a simple sequence of diminished seventh chords, each a half step higher (or lower) than the preceding one, forms the harmonic basis. At *(e)* a four measure phrase modulates from C to D♭, and is to be continued to D, E♭, E, etc.



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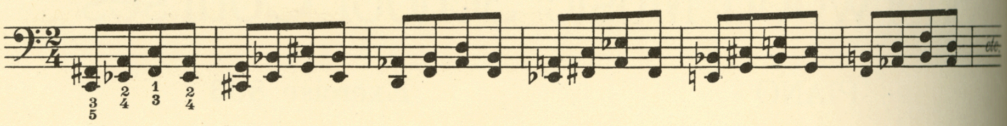
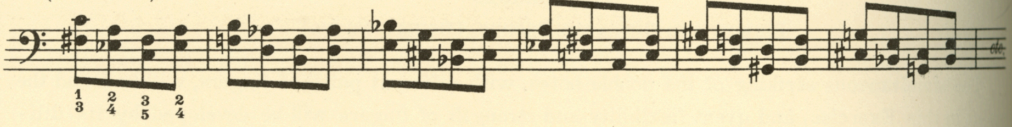
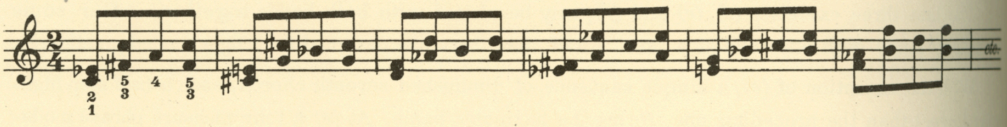
L.H. (Upwards)



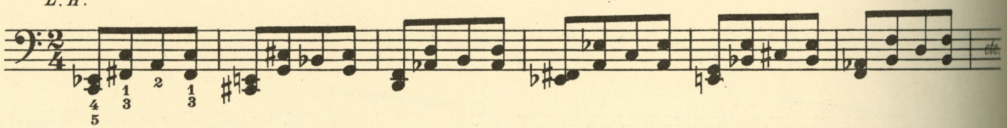
(Downwards)



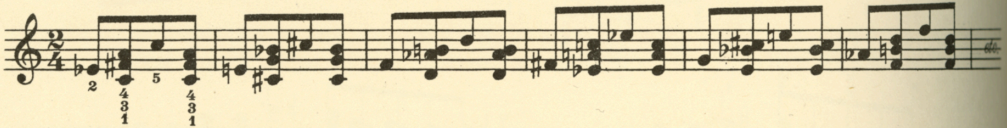
(*c*) *R.H.*



L.H.



(*d*) *R.H.* (Upwards)



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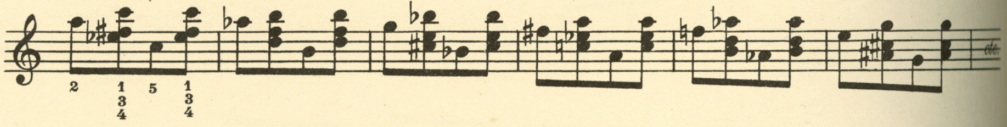
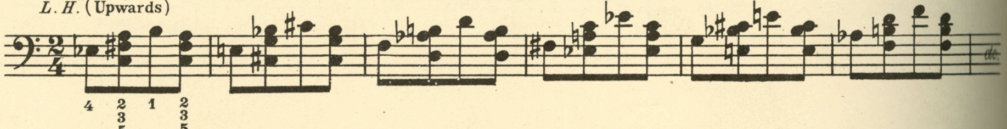


L.H. (Upwards)



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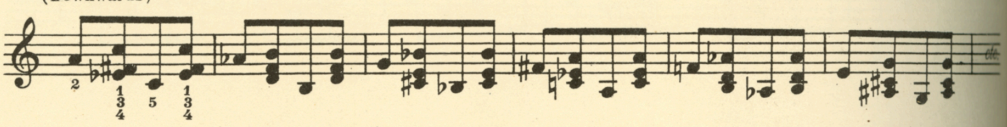

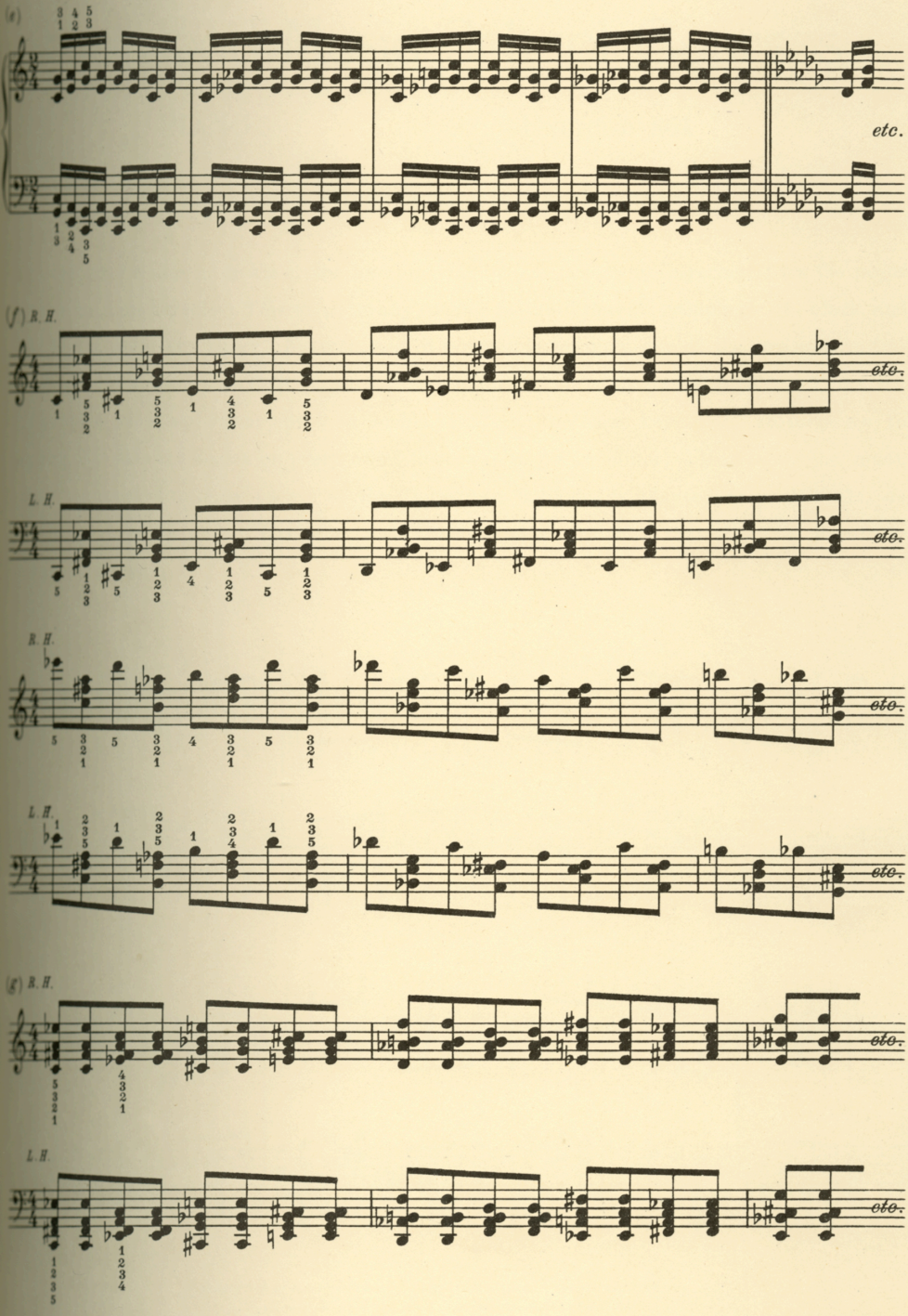
(e)
etc.
(f) R. H.
L. H.
R. H.
L. H.
(g) R. H.
L. H.

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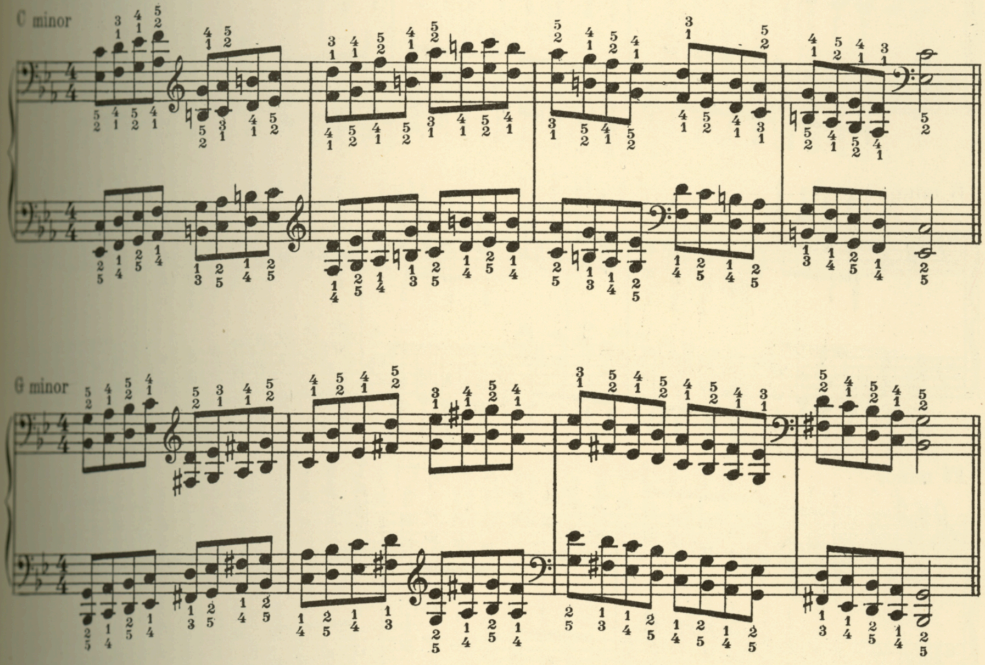
PIANO Exercise 851

Harmonic Minor Scales in Double Sixths

The minor scales in double sixths have, in many cases, different fingerings from the major scales on the same keynotes. This is, naturally, owing to the different groupings of black and white keys in major and minor. Nevertheless, it is possible to apply one of the two uniform fingerings given in Lesson 139, TECHNIC, as optional, and referred to in Exercise 802. These not only make the major and minor scales in double sixths on the same keynote, uniform as to fingering, but also the scales on every other keynote, major or minor. However, the much greater convenience, in many cases, of the fingerings individually adapted to each scale, as given in this Exercise and in Exercise 802, makes it most desirable that they be carefully studied and learned.



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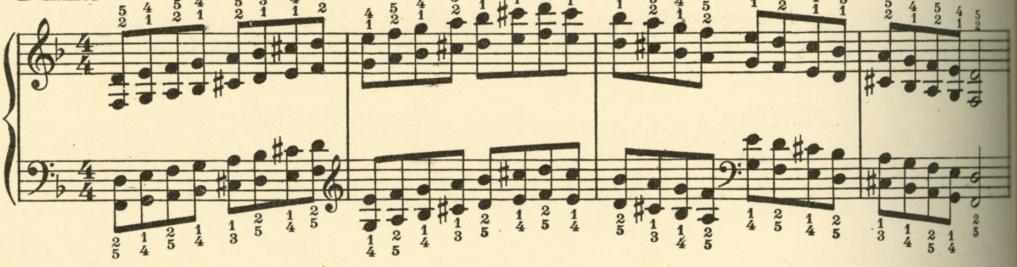
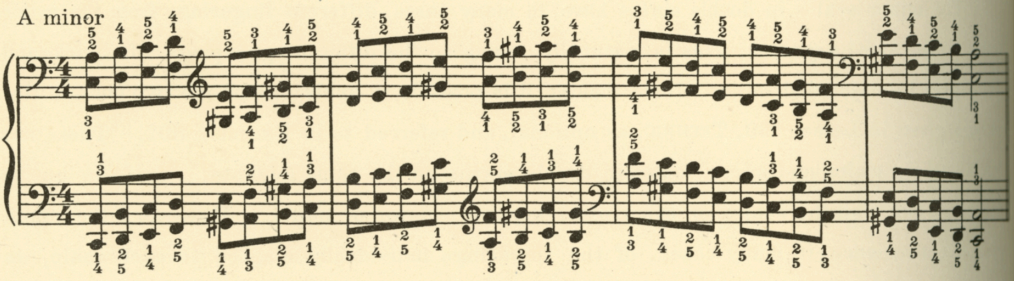
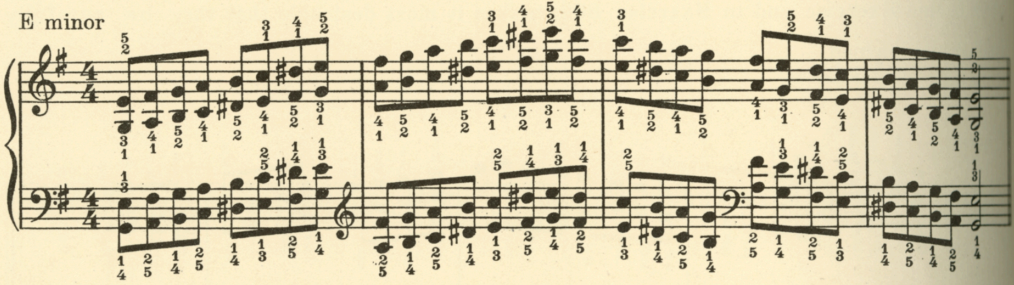
D minor



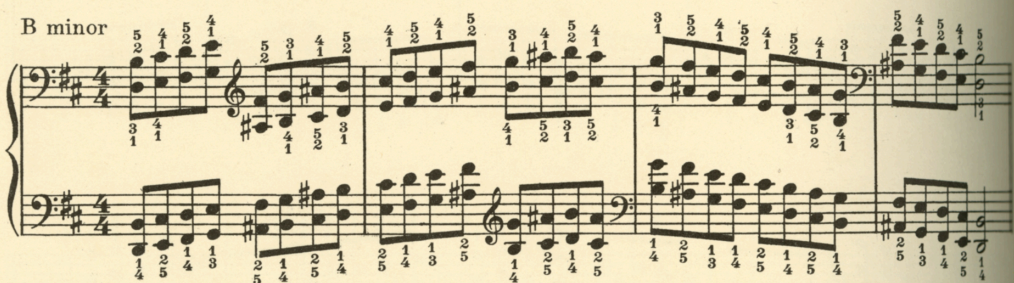
A minor



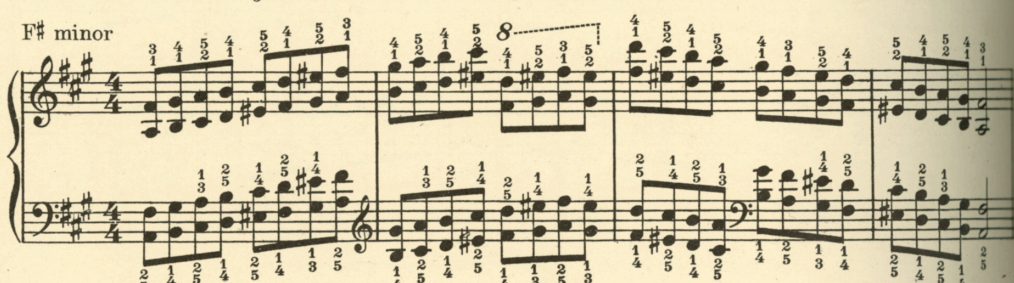
E minor

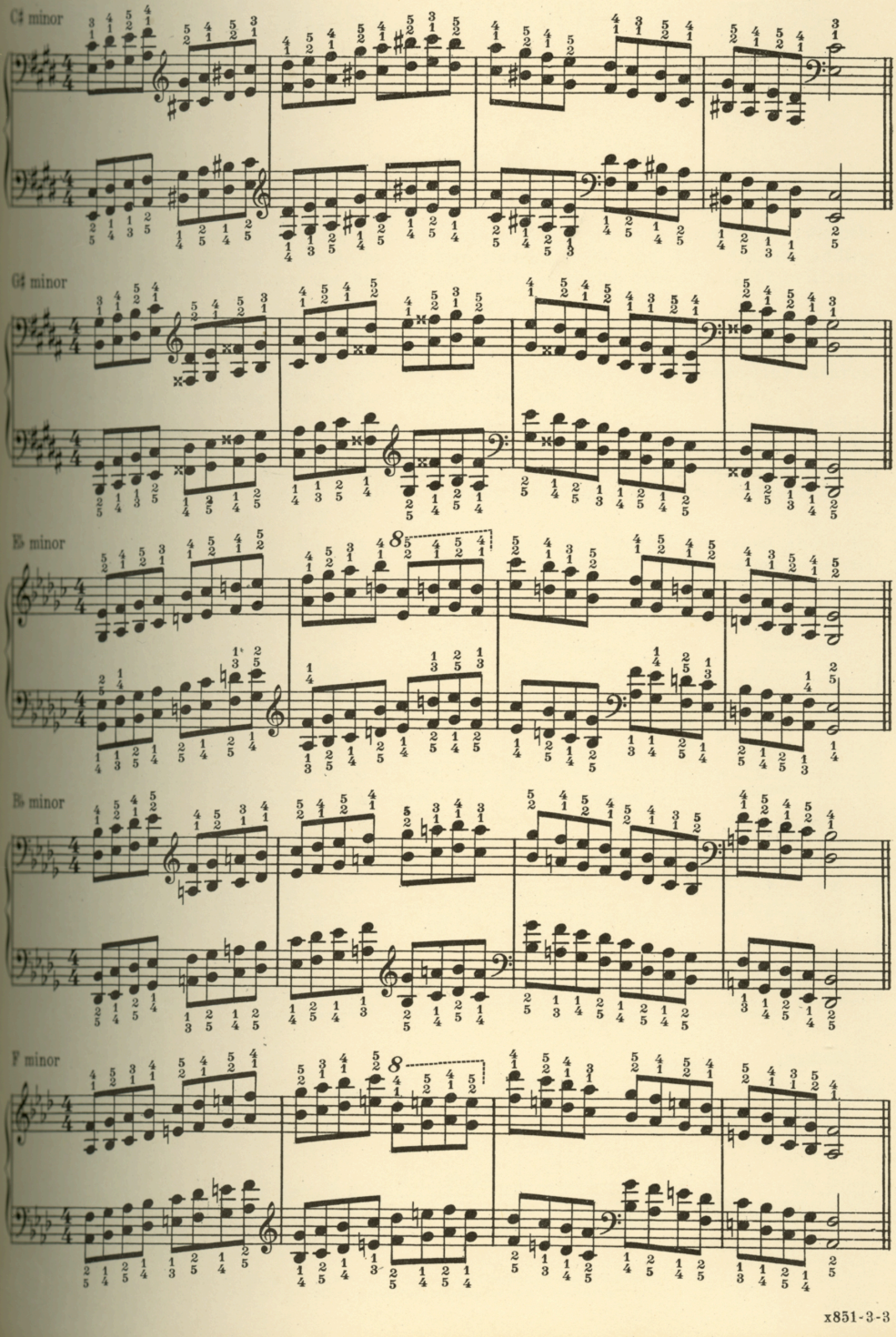


B minor



F♯ minor




C♯ minor
G♯ minor
E♭ minor
B♭ minor
F minor

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PIANO Exercise 852

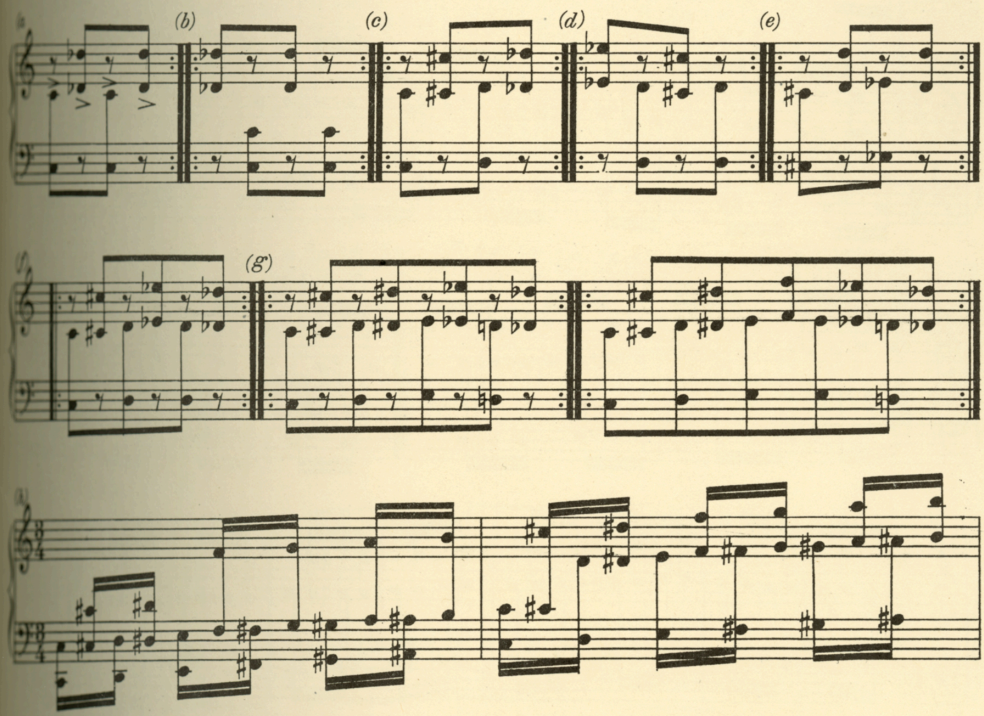
Interlocking Octaves

A style of octave passage frequently found in virtuoso piano music is that called interlocking octaves. The melodic line is produced by the two thumbs, with the fifth fingers adding octaves – obviously above and below the melody, alternately — which give a peculiar brilliance to the whole passage.

Several typical devices are here presented, beginning with the simplest repetitions, and gradually increasing in range until a chromatic scale *(h)*, and a diatonic scale *(l)*, each covering two octaves, are produced. At *(m)* and *(n)*, a chromatic scale is given in a form resembling interlocking octaves, but making a repetition of each note. The left hand begins in *(m)*, and the right hand in *(n)*.

Interlocking octaves are easiest and most natural in short alternations of black and white keys, as in the exercises *(a)* to *(g)*. In a continuous chromatic scale, if the right hand plays the two-black key group, as at the opening of *(h)*, it must be drawn back, and the left hand moved forward a little on the keys, in order to play the next black-key group. These changes of position take place at the white keys, E—F and B—C.

In successions of white keys, the left hand plays nearer the black keys when above the center of the keyboard; the right hand nearer the black keys when below the center — ascending or descending.



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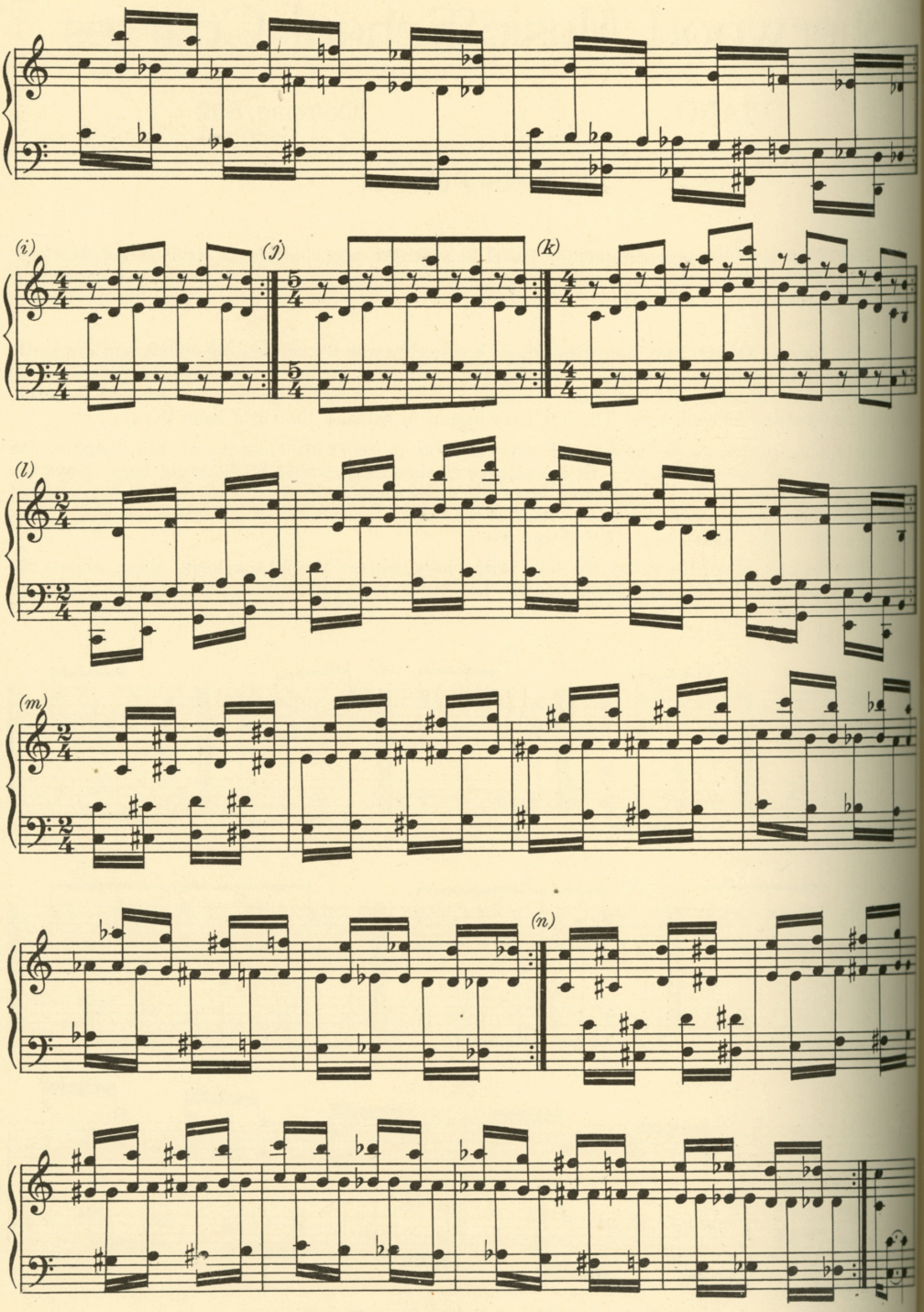
(i)
(j)
(k)
(l)
(m)
(n)

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PIANO

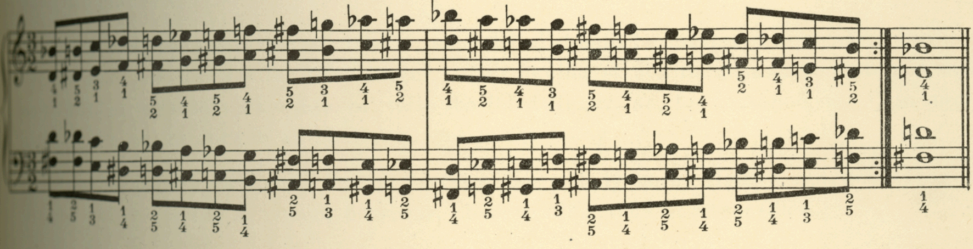
Exercise 853

Chromatic Scales in Double Sixths

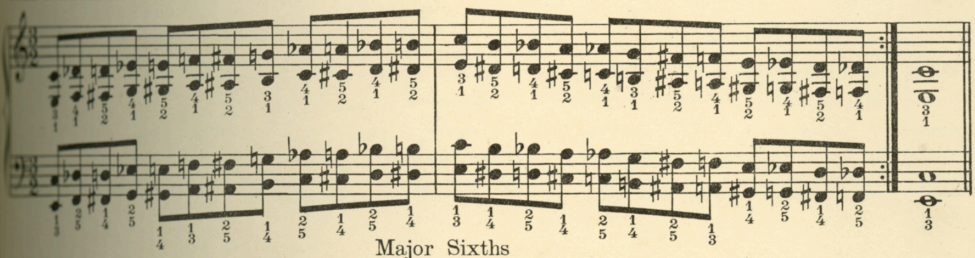
The fingering of chromatic scales in double sixths is based upon the use of the third finger twice in each octave. Study of the Preparatory Exercises will reveal the systematic plan underlying each of the two fingerings.

Minor Sixths

PREPARATORY EXERCISE IN SYMMETRICAL INVERSION

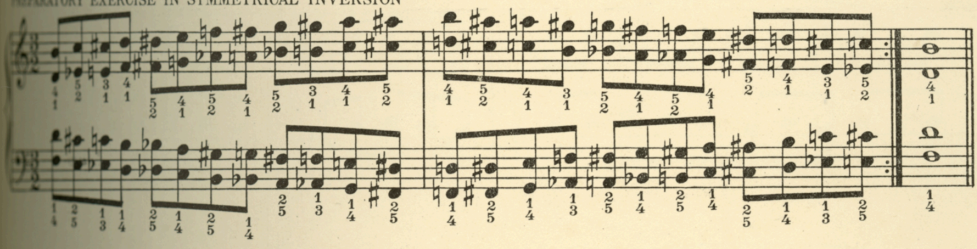


SCALE IN PARALLEL MOTION

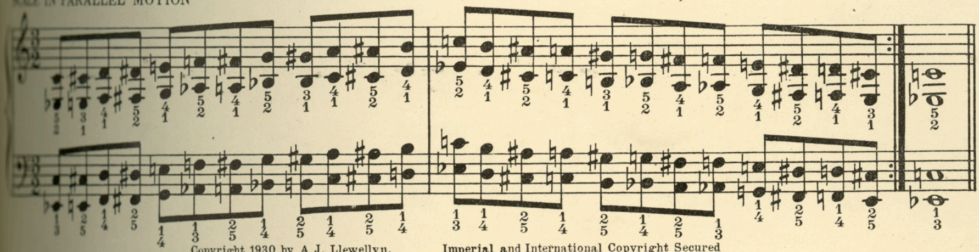


Major Sixths

PREPARATORY EXERCISE IN SYMMETRICAL INVERSION



SCALE IN PARALLEL MOTION



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