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Schmitt. Op. 16.

PREPARATORY EXERCISES

Piano

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Vol. 434

SCHMITT

Op. 16

Preparatory Exercises  
For the Piano

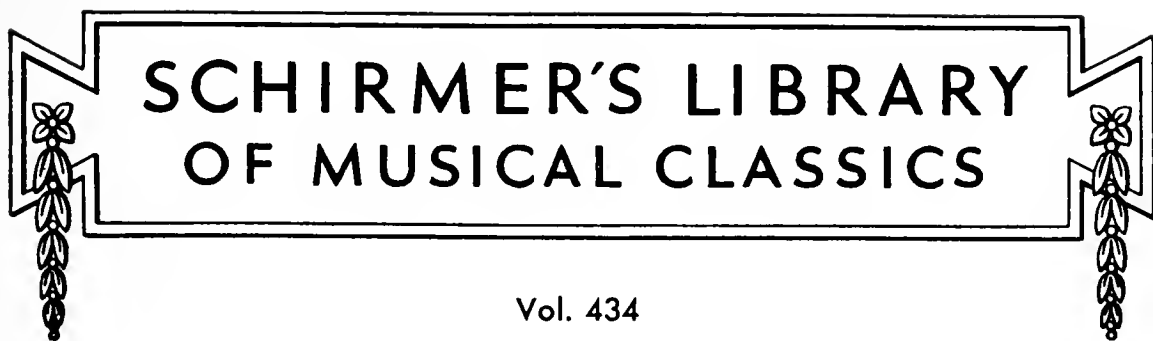
With Appendix by  
A. KNECHT

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Mus. 117



Vol. 434

A L O Y S S C H M I T T

Op. 16

# Preparatory Exercises

(Five-Finger Exercises)

For the Piano

NEW AND AUGMENTED EDITION

With Appendix by  
A. KNECHT

G. SCHIRMER *New York/London*

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Printed in the U. S. A.





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# Preparatory Exercises 05776 6517 <sup>3</sup>

for acquiring  
the greatest possible independence and  
evenness of the fingers

ALOYS SCHMITT. Op. 16

Repeat each Exercise at least ten or twenty times, but omit the closing note until the final repetition. At first, practise each hand separately, then both together, always keeping the hands steady and quiet. Practise each Exercise slowly at first; increase the tempo gradually as the fingers acquire the necessary strength and flexibility. It is advisable to practise these Exercises in the keys and without changing the fingering.

1.

2.

3.

4.

5.

6.

11. 12.

13. 14.

15. 16.

17.

18.

19.

20. 21.

22. 23.

24.

25.

26.

27. 28.

29. 30.

31. 32.

33. 34. 35.

Three measures of piano music, numbered 33, 34, and 35. Each measure contains a treble and bass staff with eighth-note patterns.

36. 37. 38.

Three measures of piano music, numbered 36, 37, and 38. Each measure contains a treble and bass staff with eighth-note patterns.

39. 40. 41.

Three measures of piano music, numbered 39, 40, and 41. Each measure contains a treble and bass staff with eighth-note patterns.

42. 43. 44.

Three measures of piano music, numbered 42, 43, and 44. Each measure contains a treble and bass staff with eighth-note patterns.

45. 46. 47.

Three measures of piano music, numbered 45, 46, and 47. Each measure contains a treble and bass staff with eighth-note patterns.

48. 49. 50.

Three measures of piano music, numbered 48, 49, and 50. Each measure contains a treble and bass staff with eighth-note patterns.

51. 52. 53.

Measures 51-53: The first system contains three measures. Each measure features a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. Measure 51 shows a steady eighth-note pattern in both hands. Measure 52 continues this pattern with a slight melodic shift in the treble. Measure 53 concludes the system with a final note in each hand.

54. 55. 56.

Measures 54-56: The second system contains three measures. Measure 54 has a treble staff with eighth-note runs and a bass staff with a similar eighth-note pattern. Measure 55 shows a continuation of the eighth-note texture. Measure 56 features a more complex treble staff with some sixteenth-note figures and a bass staff with eighth notes.

57. 58. 59.

Measures 57-59: The third system contains three measures. Measure 57 has a treble staff with eighth-note runs and a bass staff with eighth notes. Measure 58 continues the eighth-note texture. Measure 59 features a treble staff with eighth-note runs and a bass staff with eighth notes.

60. 61. 62.

Measures 60-62: The fourth system contains three measures. Measure 60 has a treble staff with eighth-note runs and a bass staff with eighth notes. Measure 61 continues the eighth-note texture. Measure 62 features a treble staff with eighth-note runs and a bass staff with eighth notes.

63. 64. 65.

Measures 63-65: The fifth system contains three measures. Measure 63 has a treble staff with eighth-note runs and a bass staff with eighth notes. Measure 64 continues the eighth-note texture. Measure 65 features a treble staff with eighth-note runs and a bass staff with eighth notes.

66. 67. 68.

Measures 66-68: The sixth system contains three measures. Measure 66 has a treble staff with eighth-note runs and a bass staff with eighth notes. Measure 67 continues the eighth-note texture. Measure 68 features a treble staff with eighth-note runs and a bass staff with eighth notes.

69. 70. 71.

Measures 69, 70, and 71. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

72. 73. 74.

Measures 72, 73, and 74. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

75. 76. 77.

Measures 75, 76, and 77. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

78. 79. 80.

Measures 78, 79, and 80. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

81. 82. 83.

Measures 81, 82, and 83. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

84. 85. 86.

Measures 84, 85, and 86. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

87. 88. 89.

Measures 87, 88, and 89. Each measure consists of a treble and bass staff. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

90. 91. 92.

Measures 90, 91, and 92. The musical structure continues with eighth-note accompaniment and melody.

93. 94. 95.

Measures 93, 94, and 95. The notation includes a treble and bass staff with eighth-note accompaniment.

96. 97. 98.

Measures 96, 97, and 98. The music continues with eighth-note accompaniment and melody.

99. 100. 101.

Measures 99, 100, and 101. The notation shows a treble and bass staff with eighth-note accompaniment.

102. 103. 104.

Measures 102, 103, and 104. The music concludes with eighth-note accompaniment and melody.

105. 106. 107.

108. 109. 110.

111.\* 112. 113. 114.

115. 116. 117. 118.

119.\*\* 120. 121.

122. 123. 124.

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\* Nos. 111 to 118 should also be practised thus:

\*\* Also practise Nos. 119 to 127 *staccato*.

etc.



125. 126. 127.

Three measures of piano accompaniment. Measure 125 features a dense texture of chords in both hands. Measure 126 continues with similar chordal patterns. Measure 127 shows a slight change in the bass line's rhythmic pattern.

128. 129. 130.

Three measures of piano accompaniment. Measure 128 has a consistent chordal accompaniment. Measure 129 shows a more active bass line. Measure 130 features a more melodic bass line with eighth notes.

131. 132. 133.

Three measures of piano accompaniment. Measure 131 has a steady chordal accompaniment. Measure 132 shows a more active bass line. Measure 133 features a more melodic bass line with eighth notes.

134. 135. 136.

Three measures of piano accompaniment. Measure 134 has a steady chordal accompaniment. Measure 135 shows a more active bass line. Measure 136 features a more melodic bass line with eighth notes.

137. 138. 139.

Three measures of piano accompaniment. Measure 137 has a steady chordal accompaniment. Measure 138 shows a more active bass line. Measure 139 features a more melodic bass line with eighth notes.

140. 141. 142.

Three measures of piano accompaniment. Measure 140 has a steady chordal accompaniment. Measure 141 shows a more active bass line. Measure 142 features a more melodic bass line with eighth notes.

143. 144. 145.

146. 147. 148.

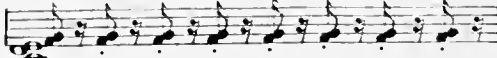
149. 150. 151.

152. 153. 154.

155. 156. 157.

158. 159. 160.\*

13330

\* Nos. 160 to 169 should be played thus:  etc.

161. 162. 163.

Exercise 161: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 162: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 163: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

164. 165. 166.

Exercise 164: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 165: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 166: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

167. 168. 169.

Exercise 167: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 168: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 169: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

These Exercises must be played, ascending and descending, the whole extent of the keyboard.

170.

Exercise 170: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (1, 2, 3, 4, 5, 4, 3, 2), Bass (4, 3, 2, 1, 2, 3, 4).

171.

Exercise 171: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (5, 4, 3, 2, 1, 2, 3, 4), Bass (1, 2, 3, 4, 5, 4, 3, 2).

Exercise 172: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

172. 173. 174.

Exercise 172: Treble clef (1 2 3 4 5 4 3 2), Bass clef (5 4 3 2 1 2 3 4).  
Exercise 173: Treble clef (5 4 3 2 1 2 3 4), Bass clef (1 2 3 4 5 4 3 2).  
Exercise 174: Treble clef (1 2 3 4 5 4 3 2), Bass clef (5 4 3 2 1 2 3 4).

175. 176. 177.

Exercise 175: Treble clef (5 4 3 2 1), Bass clef (1 2 3 4 5).  
Exercise 176: Treble clef (1 4 5), Bass clef (5 2 1).  
Exercise 177: Treble clef (5 4 3 2 1 2 3 4), Bass clef (1 2 3 4 5 4 3 2).

178. 179. 180.

Exercise 178: Treble clef (1 2 4 3 5 4 2 3), Bass clef (5 4 2 3 1 2 4 3).  
Exercise 179: Treble clef (5 4 2 3 1 2 4 3), Bass clef (1 2 3 5 4 2 3).  
Exercise 180: Treble clef (5 4 2 3 1 2 4 3), Bass clef (1 2 3 5 4 2 3).

181. 182. 183.

Exercise 181: Treble clef (1 2 4 3 5 4 2 3), Bass clef (5 4 2 3 1 2 4 3).  
Exercise 182: Treble clef (1 3 2 4 3 5 4 2), Bass clef (5 3 4 2 3 1 2 4).  
Exercise 183: Treble clef (5 3 4 2 3 1 2 4), Bass clef (1 3 2 4 3 5 4 2).

184. 185. 186.

Exercise 184: Treble clef (5 3 4 2 3 1 2 4), Bass clef (1 3 2 4 3 4 2).  
Exercise 185: Treble clef (3 5 2 4 3 5 4 2), Bass clef (3 1 4 2 3 2 4).  
Exercise 186: Treble clef (1 4 2 5 3 2 4 3), Bass clef (5 2 4 1 3 4 2 3).

187. 188. 189.

Exercise 187: Treble clef (5 2 4 3 2 4 3), Bass clef (1 4 2 5 3 4 2 3).  
Exercise 188: Treble clef (1 5 4 5 3 4 2 3), Bass clef (5 1 2 1 3 2 4 3).  
Exercise 189: Treble clef (5 1 2 1 3 2 4 3), Bass clef (5 4 5 3 4 2 3).

190. 191. 192.

Exercise 190: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 191: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 192: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

193. 194. 195.

Exercise 193: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 194: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 195: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

196. 197. 198.

Exercise 196: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (3-2-1). Exercise 197: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (3-2-1). Exercise 198: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (3-2-1).

199. 200. 201.

Exercise 199: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 200: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 201: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

202. 203. 204.

Exercise 202: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 203: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 204: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

205.

Exercise 205: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

206.

Musical score for exercise 206, measures 1-4. Treble clef has notes with fingerings 1, 2, 1, 2. Bass clef has notes with fingerings 5, 4, 5, 4.

208.

Musical score for exercise 208, measures 1-4. Treble clef has notes with fingerings 2, 1, 3, 2. Bass clef has notes with fingerings 3, 4, 4, 5.

209.

Musical score for exercise 209, measures 1-2. Treble clef has notes with fingerings 4, 5, 3, 4. Bass clef has notes with fingerings 2, 1, 3, 2.

210.

Musical score for exercise 210, measures 1-2. Treble clef has notes with fingerings 1, 1, 2. Bass clef has notes with fingerings 5, 5, 4.

211.

Musical score for exercise 211, measures 1-4. Treble clef has notes with fingerings 5, 5, 4, 3, 2. Bass clef has notes with fingerings 1, 1, 2, 3, 4.

212.

Musical score for exercise 212, measures 1-4. Treble clef has notes with fingerings 2, 3, 1, 3, 2, 3, 4, 2, 4. Bass clef has notes with fingerings 4, 4, 3, 3.

213.

Musical score for exercise 213, measures 1-4. Treble clef has notes with fingerings 4, 3, 5, 3, 4, 3, 5, 4, 3, 2, 4, 2. Bass clef has notes with fingerings 2, 3, 1, 3, 2, 3, 1, 2, 3, 4, 2, 4.

# Exercises

For passing the thumb under the fingers, preparatory to the practice of the Scales and Arpeggios.

At first, each hand separately.

First system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Second system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Third system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Fourth system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Fifth system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a sequence of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Each hand alone.  
Right Hand.

Musical notation for the first system, Right Hand part. It consists of a single staff with a treble clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

Left Hand.

Musical notation for the first system, Left Hand part. It consists of a single staff with a bass clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

R. H.

Musical notation for the second system, Right Hand part. It consists of a single staff with a treble clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

L. H.

Musical notation for the second system, Left Hand part. It consists of a single staff with a bass clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

R. H.

Musical notation for the third system, Right Hand part. It consists of a single staff with a treble clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

L. H.

Musical notation for the third system, Left Hand part. It consists of a single staff with a bass clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

R. H.

Musical notation for the fourth system, Right Hand part. It consists of a single staff with a treble clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

L. H.

Musical notation for the fourth system, Left Hand part. It consists of a single staff with a bass clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

R. H.

Musical notation for the fifth system, Right Hand part. It consists of a single staff with a treble clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.

L. H.

Musical notation for the fifth system, Left Hand part. It consists of a single staff with a bass clef. The music features a sequence of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. The piece is divided into four measures, each ending with a repeat sign.





# Appendix

## Major Scales

A. Knecht

r.h. 4 on *b*  
l.h. 4 on *d*

**C major**

r.h. 4 on *f*<sup>♯</sup>  
l.h. 4 on *a*

**G major**

r.h. 4 on *e*<sup>♯</sup>  
l.h. 4 on *e*

**D major**

r.h. 4 on *g*<sup>♯</sup>  
l.h. 4 on *b*

**A major**

r.h. 4 on *d*<sup>♯</sup>  
l.h. 4 on *f*<sup>♯</sup>

**E major**

r.h. 4 on *a*<sup>♯</sup>  
l.h. 4 on *f*<sup>♯</sup>

**B major**

r.h. 4 on *a*<sup>♯</sup>  
l.h. 4 on *f*<sup>♯</sup>

**F<sup>♯</sup> major (same as G<sup>♭</sup> major)**

r.h. 4 on *b*<sup>♭</sup>  
l.h. 4 on *g*<sup>♭</sup>

**D<sup>♭</sup> major**

r.h. 4 on *b*<sup>♭</sup>  
l.h. 4 on *d*<sup>♭</sup>

**A<sup>♭</sup> major**

r.h. 4 on *b*<sup>♭</sup>  
l.h. 4 on *a*<sup>♭</sup>

**E<sup>♭</sup> major**

**N.B.** In the scales of *B*, *F*<sup>♯</sup>, *D*<sup>♭</sup>, *F* major and *B*, *E*<sup>♭</sup>, *B*<sup>♭</sup>, *F* minor, the thumbs of both hands fall on the same keys.

**B $\flat$  major**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $e\flat$

**F major**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g$

### Harmonic Minor Scales

**A minor**  
 r.h. 4 on  $g\sharp$   
 l.h. 4 on  $b$

**E minor**  
 r.h. 4 on  $d\sharp$   
 l.h. 4 on  $f\sharp$

**B minor**  
 r.h. 4 on  $a\sharp$   
 l.h. 4 on  $f\sharp$

**F $\sharp$  minor**  
 r.h. 4 on  $g\sharp$   
 l.h. 4 on  $f\sharp$

**C $\sharp$  minor**  
 r.h. 4 on  $d\sharp$   
 l.h. 4 on  $f\sharp$

**G $\sharp$  minor**  
 r.h. 4 on  $a\sharp$   
 l.h. 4 on  $c\sharp$

**E $\flat$  minor (same as D $\sharp$  minor)**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g\flat$

**B $\flat$  minor**  
 r.h. 4 on  $b\flat$   
 l.h. 4 on  $g\flat$

For scales in thirds and in sixths the fingering given above is followed in all keys:

**F minor**  
 r.h. 4 on *b*  
 l.h. 4 on *g*

**C minor**  
 r.h. 4 on *b*  
 l.h. 4 on *d*

**G minor**  
 r.h. 4 on *f#*  
 l.h. 4 on *a*

**D minor**  
 r.h. 4 on *c#*  
 l.h. 4 on *e*

### Melodic Minor Scales

**A minor**  
 r.h. 4 on *g#*  
 (g)  
 l.h. 4 on *b*

**E minor**  
 r.h. 4 on *d#*  
 (d)  
 l.h. 4 on *f#*

**B minor**  
 r.h. 4 on *a#*  
 (a)  
 l.h. 4 on *f#*

**F# minor**  
 r.h. 4 on *d#*  
 (g#)  
 l.h. 4 on *f#*

**C# minor**  
 r.h. 4 on *a#*  
 (d#)  
 l.h. 4 on *f#*

**G# minor**  
 r.h. 4 on *a#*  
 l.h. 4 on *c#*  
 (f#)

**Eb minor**  
 r.h. 4 on *b*  
 l.h. 4 on *g*

**B<sup>b</sup> minor**  
 r.h. 4 on *b<sup>b</sup>*  
 l.h. 4 on *g<sup>b</sup>* (*g<sup>b</sup>*)

**F minor**  
 r.h. 4 on *b<sup>b</sup>*  
 l.h. 4 on *g<sup>b</sup>*

**C minor**  
 r.h. 4 on *b* (*b<sup>b</sup>*)  
 l.h. 4 on *d*

**G minor**  
 r.h. 4 on *f<sup>#</sup>* (*f*)  
 l.h. 4 on *a*

**D minor**  
 r.h. 4 on *c<sup>#</sup>* (*c*)  
 l.h. 4 on *e*

### Major Triads

r.h. 1 2 3 5 | 1 2 4 5 | 1 2 4 5  
 l.h. 5 4 2 1 | 5 4 2 1 | 5 3 2 1

**C major**

**G major**

**D major**

**A major**

**E major**

**B major**

\*) Where no fingering is given, follow *C major* as a model.  
 N.B. The arpeggios are to be practiced also in all keys with the *C major* fingering.  
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F# major

D<sup>b</sup> major

A<sup>b</sup> major

E<sup>b</sup> major

B<sup>b</sup> major

F major

Minor Triads

r. h. 1 2 3 5 | 1 2 4 5 | 1 2 4 5

l. h. 5 4 2 1 | 5 4 2 1 | 5 3 2 1

A minor

E minor

B minor

F# minor

C# minor

G# minor

\*) Where no fingering is given, follow *A minor* as a model.

**D# minor**  
**Bb minor**  
**F minor**  
**C minor**  
**G minor**  
**D minor**

### Dominant Seventh-Chords

1. To be played up and down through 3 octaves:

**C major**  
**G major**  
**D major**   **A major**   **E major**   **B major**   **F# major**  
**Db major**   **Ab major**   **Eb major**   **Bb major**   **F major**

2. To be played as broken chords, like C and G major, with the same fingering in all chords:

**C major (Triad)**   **G major**

D major      A major      E major      B major      F# major

D<sup>b</sup> major      A<sup>b</sup> major      E<sup>b</sup> major      B<sup>b</sup> major      F major

3. (Chord of the Seventh)

C major      G major

etc. Nos. 2 and 3 in all keys with the same fingering.

4.

5.

6.

Chromatic Scale

a.

b.

c.\*

\* Fingering *c* is not repeated until the third octave. The fingerings *a* and *b* are the same in every octave.



# Chord Passages

## Major Triad

Ascending: C4-D4-E4, C5-D5-E5, C6-D6-E6, C7-D7-E7, C8-D8-E8  
 Descending: E8-D8-C8, E7-D7-C7, E6-D6-C6, E5-D5-C5, E4-D4-C4

## C minor Triad

Ascending: C4-Bb4-Ab4, C5-Bb5-Ab5, C6-Bb6-Ab6, C7-Bb7-Ab7, C8-Bb8-Ab8  
 Descending: Ab8-Bb8-C8, Ab7-Bb7-C7, Ab6-Bb6-C6, Ab5-Bb5-C5, Ab4-Bb4-C4

## Chord of the Diminished Seventh

Ascending: C4-Bb4-Ab4-Gb4, C5-Bb5-Ab5-Gb5, C6-Bb6-Ab6-Gb6, C7-Bb7-Ab7-Gb7, C8-Bb8-Ab8-Gb8  
 Descending: Gb8-Ab8-Bb8-C8, Gb7-Ab7-Bb7-C7, Gb6-Ab6-Bb6-C6, Gb5-Ab5-Bb5-C5, Gb4-Ab4-Bb4-C4

## Chord of the Dominant Seventh, D<sup>b</sup> major

Ascending: D4-E4-F#4-G4, D5-E5-F#5-G5, D6-E6-F#6-G6, D7-E7-F#7-G7, D8-E8-F#8-G8  
 Descending: G8-F#8-E8-D8, G7-F#7-E7-D7, G6-F#6-E6-D6, G5-F#5-E5-D5, G4-F#4-E4-D4

## Chord of the Dominant Seventh, C major

Ascending: C4-D4-E4-F4, C5-D5-E5-F5, C6-D6-E6-F6, C7-D7-E7-F7, C8-D8-E8-F8  
 Descending: F8-E8-D8-C8, F7-E7-D7-C7, F6-E6-D6-C6, F5-E5-D5-C5, F4-E4-D4-C4

These Chord Passages have the same fingering in all keys.

# Scales in Double Thirds

N.B. The same fingering is repeated through each additional octave.

## C major

r.h. 5 on g  
l.h. 4 on c

## A minor

r.h. 5 on b  
l.h. 5 on e

## G major

r.h. 5 on d  
l.h. 5 on d

## E minor

r.h. 5 on b  
l.h. 5 on a

## D major

r.h. 5 on a  
l.h. 5 on a

## B minor

r.h. 5 on a#  
l.h. 5 on a#

<p><b>A major</b> r.h. 5 on e l.h. 5 on a</p>	<p><b>F# minor</b> r.h. 5 on e# l.h. 5 on a</p>
<p><b>E major</b> r.h. 5 on b l.h. 5 on a</p>	<p><b>C# minor</b> r.h. 5 on b# l.h. 5 on a</p>
<p><b>B major</b> r.h. 5 on f# l.h. 5 on a#</p>	<p><b>G# minor</b> r.h. 5 on f# l.h. 5 on e</p>
<p><b>F# major</b> r.h. 5 on f# l.h. 5 on a#</p>	<p><b>Eb minor</b> r.h. 5 on g# l.h. 5 on c#</p>
<p><b>Db major</b> r.h. 5 on g# l.h. 5 on bb</p>	<p><b>Bb minor</b> r.h. 5 on g# l.h. 5 on db</p>
<p><b>Ab major</b> r.h. 5 on g l.h. 5 on f</p>	<p><b>F minor</b> r.h. 5 on g l.h. 5 on f</p>
<p><b>Eb major</b> r.h. 5 on g l.h. 5 on c</p>	<p><b>C minor</b> r.h. 5 on e l.h. 5 on c</p>
<p><b>Bb major</b> r.h. 5 on g l.h. 5 on g</p>	<p><b>G minor</b> r.h. 5 on d l.h. 5 on g</p>
<p><b>F major</b> r.h. 5 on g l.h. 5 on f</p>	<p><b>D minor</b> r.h. 5 on e l.h. 5 on g</p>

### Chromatic Scale in Double Minor Thirds

N.B. The same fingering is repeated through each additional octave.

r.h. 5 on *e* & *a*  
l.h. 5 on *c* & *g*

### Chromatic Scale in Double Major Thirds

r.h. 5 on *f* & *a#*  
l.h. 5 on *b* & *f#*

### Chromatic Scale in Double Minor Sixths

r.h. 3 on *e* & *g*  
l.h. 3 on *e* & *a*

### Chromatic Scale in Double Major Sixths

r.h. 3 on *c#* & *g#*  
l.h. 3 on *eb* & *ab*

### Chromatic Scale in Chords of the Sixth

r.h. 3 on *f* & *bb*

### Scale in Double Sixths

All major and minor keys with the same fingering

or the following fingering:

r.h. 3 on:	<i>e</i>	<i>e</i>	<i>b</i>	<i>f#</i>	<i>c#</i>	<i>g#</i>	<i>g#</i>	<i>ab</i>	<i>ab</i>	<i>ab</i>	<i>a</i>	<i>e</i>	r.h. 3 on:	<i>f</i>	<i>e</i>	<i>b</i>	<i>f#</i>	<i>c#</i>	<i>g#</i>	<i>eb</i>	<i>db</i>	<i>db</i>	<i>ab</i>	<i>eb</i>	<i>bb</i>
Major:	<b>C</b>	<b>G</b>	<b>D</b>	<b>A</b>	<b>E</b>	<b>B</b>	<b>F#</b>	<b>Db</b>	<b>Ab</b>	<b>Eb</b>	<b>Bb</b>	<b>F</b>	Minor:	<b>A</b>	<b>E</b>	<b>B</b>	<b>F#</b>	<b>C#</b>	<b>G#</b>	<b>Eb</b>	<b>Bb</b>	<b>F</b>	<b>C</b>	<b>G</b>	<b>D</b>
l.h. 3 on:	<i>g</i>	<i>g</i>	<i>g</i>	<i>g#</i>	<i>g#</i>	<i>g#</i>	<i>g#</i>	<i>ab</i>	<i>eb</i>	<i>bb</i>	<i>f</i>	<i>c</i>	l.h. 3 on:	<i>a</i>	<i>e</i>	<i>g</i>	<i>g#</i>	<i>g#</i>	<i>d#</i>	<i>bb</i>	<i>db</i>	<i>ab</i>	<i>b</i>	<i>f#</i>	<i>c#</i>



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