

FUNDAMENTAL SKILLS

Part One Scales

Preparation

- 1** Passing the Thumb Under,
from Schmitt, *Preparatory Exercises*, Op. 16. 5
- 2** Passing the Thumb Under,
from Liszt, *Technical Exercises for the Piano*, Bk. II. 5

Major and Harmonic Minor Scale Fingerings

- 3** Group I Keys: C, G, D, A, E Major and Minor 6
- 4** Group II Keys: B, F#, C# Major and Minor 6
- 5** Group III Keys: Ab Major & G# Minor;
Eb, Bb and F Major and Minor 7

Lateral Shifts

- 6** Blocking Groups of Twos and Threes 7
- 7** With the Thumb 8

Accelerating Scales

- 8** Quarters, Eighths, Triplets and Sixteenths 8
- 9** Using “Add-On” Technique. 9
- 10** Using “Add-On” Technique. 9
- 11** Five-Note Groupings in Four Octaves 10
- 12** Nine-Note Groupings in Four Octaves 10

Rhythmic Variants—Contrasting Note Values Between the Hands

- 13** Four against Two 10
- 14** Three against Two 10
- 15** Two against Three 10
- 16** Four against Three 10
- 17** Three against Four 10

The Grand Scale Form

- 18** The Grand Scale Form 11

Major and Harmonic Minor in Thirds, Sixths and Tenths

- 19** Major Scale in Thirds 12
- 20** Harmonic Minor Scale in Thirds 12
- 21** Major Scale in Sixths. 12
- 22** Harmonic Minor Scale in Sixths. 13
- 23** Major Scale in Tenths 13
- 24** Harmonic Minor Scale in Tenths 13

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from Schmitt, *Preparatory Exercises*, Op. 16. 14

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Seventh Chords

- 7** Five Types of Blocked Seventh Chords
in Root Position 20
- 8** Inversions (Broken and Blocked). 21

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- 3** Group II Keys: D, A, E, B, F#/Gb Major 22
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Dominant Seventh Chords (Fingering Patterns)

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- 14** Grand Style. 27

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from Wieck, *Pianoforte Studies* 96
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Part Five *Even Tone Between the Hands*

1 Scale Passages Shared by Both Hands

LH = stems down, RH = stems up

Musical score for exercise 1, featuring scale passages for both hands. The score is in 2/4 time and includes fingerings, accents, and a *simile* instruction. The right hand (RH) has stems up, and the left hand (LH) has stems down. The piece consists of four systems of music. The first system includes fingerings 2 3, 2, 3 2, and 2 3. The second system includes fingerings 1 2 3, 3, 3, 3, 3 2 1, and 1 2 3. The third system includes fingerings 3, 3, 1 2 3 4, and 4 3 2 1. The fourth system includes fingerings 4 3 2 1, 1 2 3 4, and 1 2 3 4.

Transpose to all keys.

2 Broken Chords

Friedrich Wieck (1785–1873)
from *Pianoforte Studies*, Section I, No. 20

Musical score for exercise 2, featuring broken chords. The score is in 2/4 time and includes dynamics like *p*, *leggiero*, *with pedal*, and *dim.*. The piece consists of three systems of music. The first system includes fingerings 2 4, 2, 4, and 5. The second system includes fingerings 4, 5, 2, 2, 2, 2, 2, and 2. The third system includes fingerings 1 2, 1 2, and 2. The piece ends with a *p* dynamic and a fermata.

Part Six Double Notes

Double Thirds

Practice Suggestion

▲ Practice all double-note exercises and etudes with firm fingers and a supple wrist.

1 Thirds Parallel Motion

Continue upward by half steps through one octave.

2 Thirds Contrary Motion

Emphasis on outer hand

Continue upward by half steps through one octave.

3 Thirds Ascending and Descending

Play the two notes of each third exactly together and connect each group.

Friedrich Wieck (1785–1873)
from *Pianoforte Studies*, Section I, No. 20

Continue upward on white keys.