

PART III.

Double Notes.

SCALES IN DOUBLE THIRDS.

The general principle of grouping (and fingering) these scales is that the complete set of five fingers is to be used **once** in each octave and (when played in contrary movement) the fingers of one hand fall throughout on the same colour keys as the same fingers of the other.

Ex:

The example shows a scale in double thirds, ascending and descending, in the key of D major (two sharps). The right hand starts on D4 and the left hand on D3. Fingerings are indicated above and below the notes. The scale is played in contrary motion.

It will be best to practise one octave of each scale in **contrary** movement, in like manner to the foregoing example, until the grouping of notes and fingers has become thoroughly allied.

When playing these scales (R.H. descending and L.H. ascending) the hand and forearm will be held as for single-note scales. In the contrary direction however it will be necessary to aid the difficulty of passing the middle (3rd) over the ring (4th) or little finger (5th) by turning the hand (i.e. pointing the fingers) away from the centre of the Keyboard.

ANOTHER METHOD OF FINGERING.

Use two groups in each octave thus:-

R.H.	$\begin{bmatrix} 3 & 4 & 5 \\ 1 & 2 & 3 \end{bmatrix}$	$\begin{bmatrix} 2 & 3 & 4 & 5 \\ 1 & 1 & 2 & 3 \end{bmatrix}$
L.H.	$\begin{bmatrix} 3 & 2 & 1 \\ 5 & 4 & 3 \end{bmatrix}$	$\begin{bmatrix} 3 & 2 & 1 & 1 \\ 5 & 4 & 3 & 2 \end{bmatrix}$

In all scales, major and minor, as far as E use the group of three followed by the group of four, the others begin with the group of four and follow with the group of three.

Commence the practice of double thirds in the following manner in order to acquire freedom and equality in passing the fingers over each other:-

The exercises show double thirds in the key of D major. The first exercise is for the Right Hand (R.H.) and Left Hand (L.H.). The second exercise is for the Right Hand (R.H.) and Left Hand (L.H.). Fingerings are indicated above and below the notes.

NOTE FOR MEMORIZING.

All major scales have their group of five fingers founded R.H. (a) in sharp scales as far as B on the tonic triad (b) in flat scales on the triad $\begin{Bmatrix} G \\ E \\ C \end{Bmatrix}$. L.H. (a) in sharp scales as far as C sharp on the triad $\begin{Bmatrix} E \\ C \\ A \end{Bmatrix}$ (b) in flat scales on the Submediant triad. With one or two exceptions the minor scales are grouped like either their Tonic or Relative majors respectively.

If comparison be made with the systematic fingering of scales in single notes it will be found that in place of the grouping 1 2 3, 1 2 3 4 the lower notes of the Right Hand (Upper in Left Hand) will now be 1 2 3, 1 2 1 2; the original 1 2 3 will always coincide (L.H. of C major and E flat minor; R.H. of C minor B minor and A minor both hands excepted.) with its original position in the scale.

Ex:

The example shows a scale in double thirds, ascending and descending, in the key of D major. The right hand starts on D4 and the left hand on D3. Fingerings are indicated above and below the notes. The scale is played in contrary motion.

111886

Examples in all Keys arranged for co-ordinate fingering.

C Major.

C Minor.

Handwritten musical notation for C Major and C Minor scales. The C Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The C Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

G Major.

G Minor.

Handwritten musical notation for G Major and G Minor scales. The G Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The G Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

D Major.

D Minor.

Handwritten musical notation for D Major and D Minor scales. The D Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The D Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

A Major.

A Minor.

Handwritten musical notation for A Major and A Minor scales. The A Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The A Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

E Major.

E Minor. (grouped like its Tonic Major.)

Handwritten musical notation for E Major and E Minor scales. The E Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The E Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

B Major.

B Minor. (grouped like its Relative Major.)

Handwritten musical notation for B Major and B Minor scales. The B Major scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand). The B Minor scale is shown in treble and bass clefs with fingering: 1-2-3-4-5-4-3-2-1 (right hand), 5-4-3-2-1-2-3-4-5 (left hand).

F sharp Major. (Enharmonic G flat.)

F sharp Minor (grouped like its Relative Major)

Handwritten musical notation for the F sharp Major and F sharp Minor scales. The F sharp Major scale is written in treble and bass staves with a key signature of three sharps (F#, C#, G#). The F sharp Minor scale is written in treble and bass staves with a key signature of three sharps. Both scales are accompanied by fingering numbers (1-5) and breath marks (vertical lines with dots) above the notes.

C sharp Major. (Enharmonic D flat.)

C sharp Minor (grouped like its Relative Major)

Handwritten musical notation for the C sharp Major and C sharp Minor scales. The C sharp Major scale is written in treble and bass staves with a key signature of four sharps (F#, C#, G#, D#). The C sharp Minor scale is written in treble and bass staves with a key signature of four sharps. Both scales are accompanied by fingering numbers and breath marks.

A flat Major. (Enharmonic G sharp.)

A flat Minor (grouped like its Tonic Major)

Handwritten musical notation for the A flat Major and A flat Minor scales. The A flat Major scale is written in treble and bass staves with a key signature of three flats (Bb, Eb, Ab). The A flat Minor scale is written in treble and bass staves with a key signature of three flats. Both scales are accompanied by fingering numbers and breath marks.

E flat Major.

E flat Minor (grouped like its Tonic Major)

(In this scale the similarity of colour of Keys is not possible.)

Handwritten musical notation for the E flat Major and E flat Minor scales. The E flat Major scale is written in treble and bass staves with a key signature of three flats (Bb, Eb, Ab). The E flat Minor scale is written in treble and bass staves with a key signature of three flats. Both scales are accompanied by fingering numbers and breath marks.

B flat Major.

B flat Minor (grouped like its Relative Major)

Handwritten musical notation for the B flat Major and B flat Minor scales. The B flat Major scale is written in treble and bass staves with a key signature of two flats (Bb, Eb). The B flat Minor scale is written in treble and bass staves with a key signature of two flats. Both scales are accompanied by fingering numbers and breath marks.

F Major.

F Minor (grouped like its Relative Major)

(In this scale the similarity of colour of Keys is not possible.)

Handwritten musical notation for the F Major and F Minor scales. The F Major scale is written in treble and bass staves with a key signature of one flat (Bb). The F Minor scale is written in treble and bass staves with a key signature of one flat. Both scales are accompanied by fingering numbers and breath marks.

SCALES IN DOUBLE THIRDS.

C Major and Minor.

G Major and Minor.

D Major and Minor.

A Major and Minor.

E Major and Minor.

B Major and Minor.

C# Major and Minor. (Enharmonic Db.)

Ab Major and Minor. (Enharmonic G#.)

E♭ Major and Minor.

B♭ Major and Minor.

F Major and Minor.

111886

CHROMATIC SCALES IN DOUBLE MINOR THIRDS.

In this form of scale the group of five fingers occur **twice** in each octave.

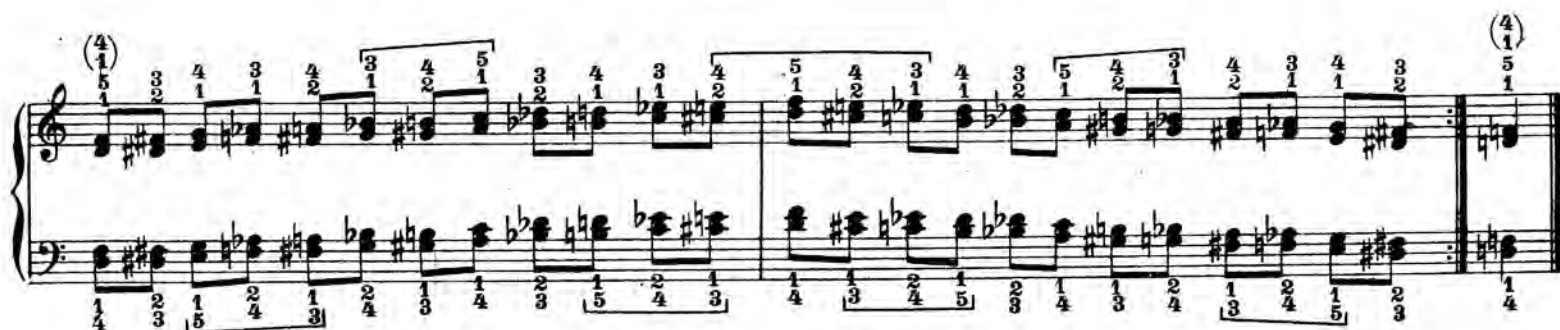


When practising this fingering keep the hand pointing away from the centre of the keyboard both ascending and descending.

It will be best to practise each part singly thus:-



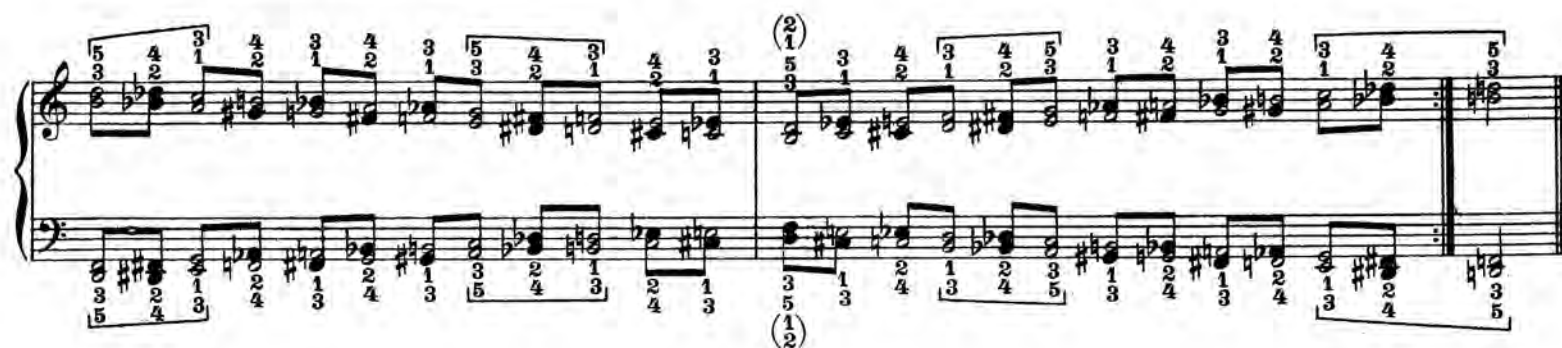
IN SIMILAR MOTION.



NOTE FOR MEMORIZING. Many students may find it more helpful to note that the pair of fingers $\left\{ \begin{smallmatrix} \text{R.H. } 8 \\ \text{L.H. } 8 \end{smallmatrix} \right\}$ fall together on the only pairs of keys which are both black viz: $\left\{ \begin{smallmatrix} \text{F sharp} \\ \text{D sharp} \end{smallmatrix} \right\}$ and $\left\{ \begin{smallmatrix} \text{D flat} \\ \text{B flat} \end{smallmatrix} \right\}$

ANOTHER METHOD.

Easier to acquire but giving far less dexterity.



IN SIMILAR MOTION.

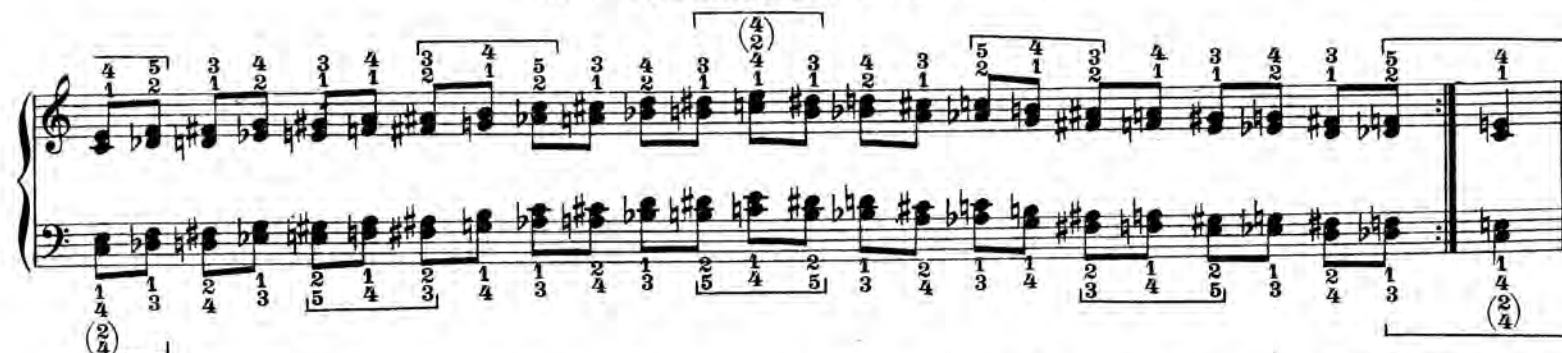


CHROMATIC SCALES IN DOUBLE MAJOR THIRDS.

The methods and rules of practice given for the first fingering of scales in chromatic double minor thirds apply entirely to these.



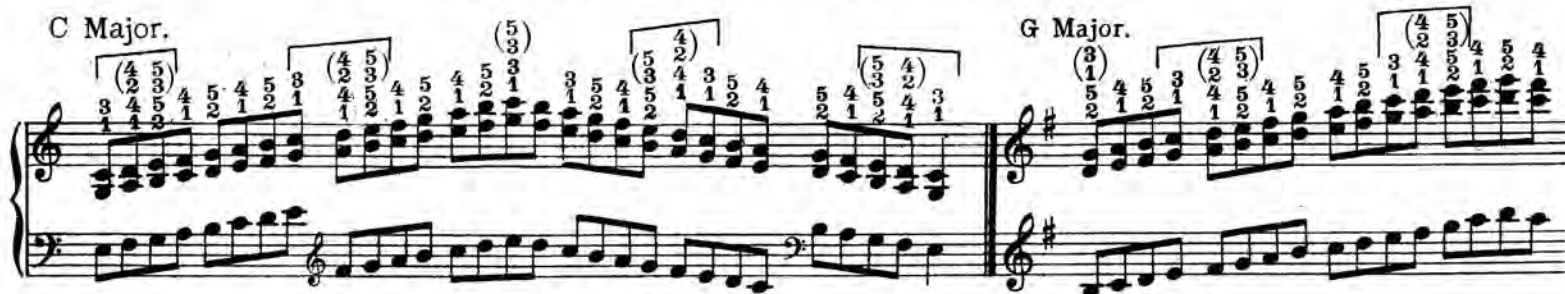
IN SIMILAR MOTION.



NOTE FOR MEMORIZING. Many students may find it more helpful to note that the pair of fingers $\left\{ \begin{smallmatrix} \text{R. H. } \frac{3}{2} \\ \text{L. H. } \frac{2}{3} \end{smallmatrix} \right\}$ fall together on the only pair of keys which are both black viz: $\left\{ \begin{smallmatrix} \text{A sharp} \\ \text{F sharp} \end{smallmatrix} \right\}$

MAJOR SCALES IN FOURTHS.

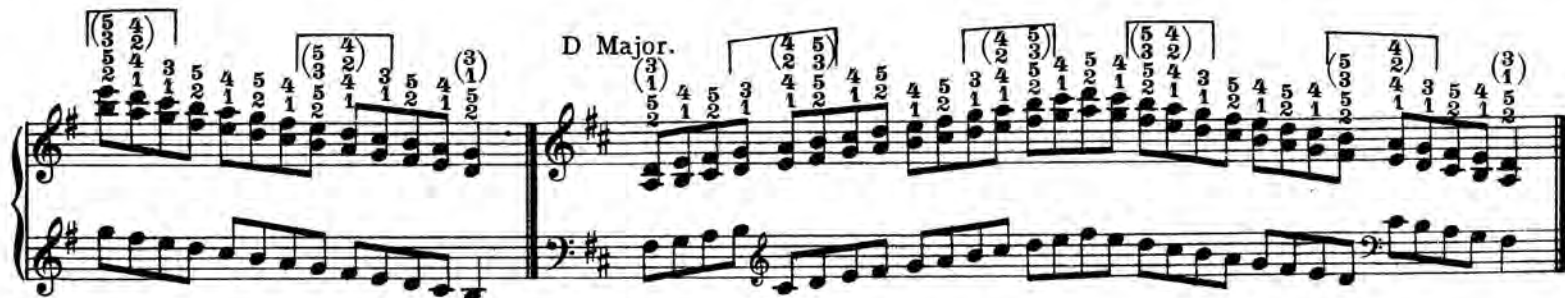
C Major.



G Major.



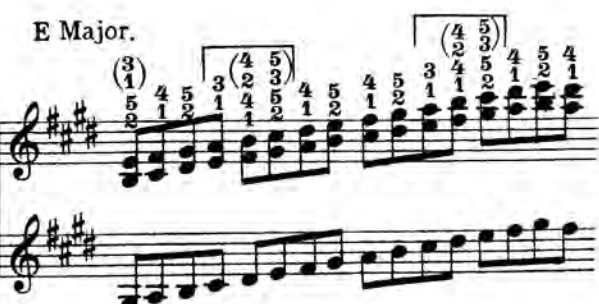
D Major.



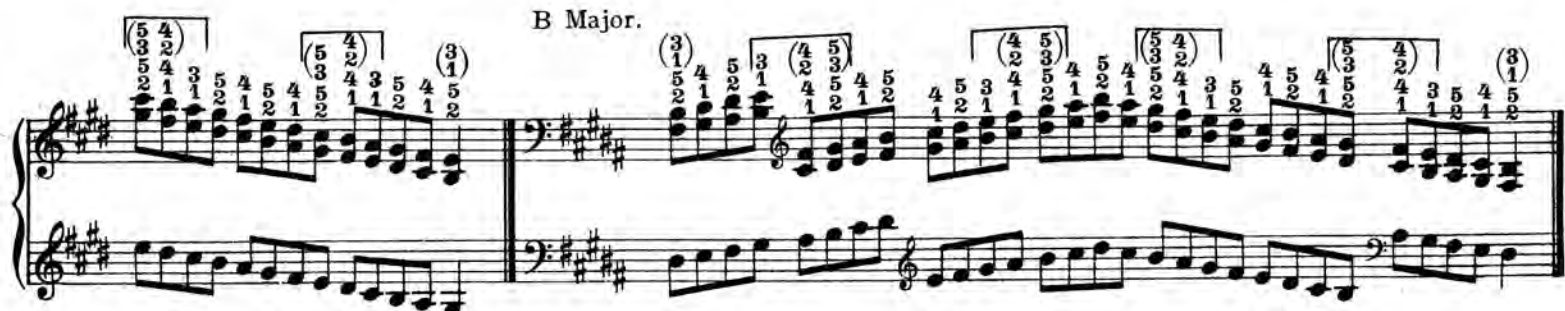
A Major.



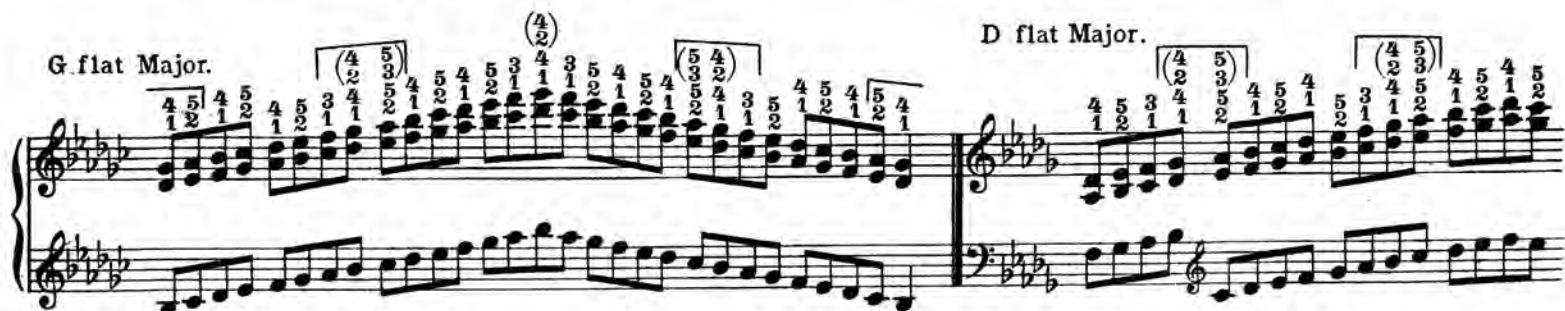
E Major.



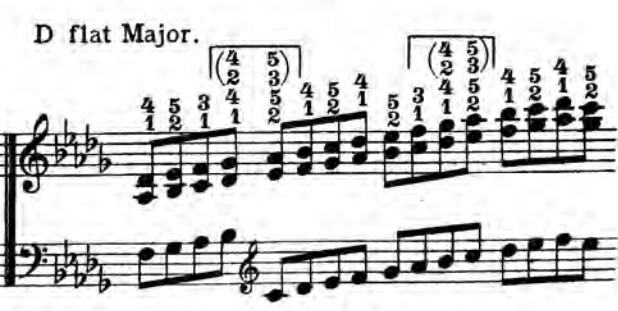
B Major.



G flat Major.



D flat Major.



A flat Major.

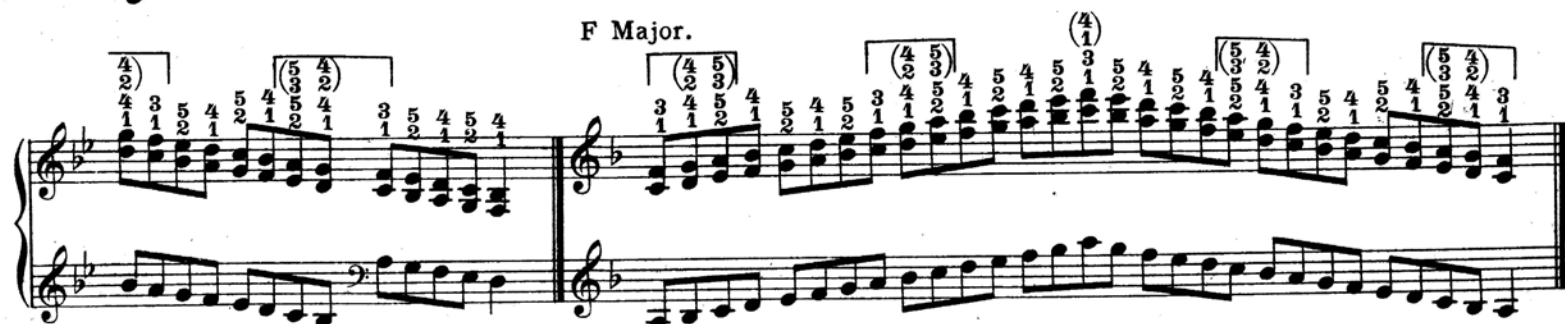


E flat Major.

B flat Major.



F Major.



CHROMATIC SCALE IN COMPLETE CHORDS OF THE SIXTH.



CHROMATIC SCALE IN COMPLETE CHORDS OF DIMINISHED SEVENTHS.



SCALES IN DOUBLE SIXTHS.

The principle of fingering Double Sixths is similar to that for Double Thirds. The complete group of five fingers is used once in each octave and the arrangement as to the colour of the Keys will also be the same.

If comparison be made with the systematic fingering of scales in single notes it will be found that the 4th finger of the group $\begin{smallmatrix} 5 & 4 & 3 \\ 2 & 1 & 1 \end{smallmatrix}$ always coincides (L.H. of C major, C minor, A minor and E flat minor and R. H. of

B minor excepted) with its original position in the scale.

Ex:

The methods and rules for practising double thirds must be applied to double sixths. It will be best to commence the practice of these in broken sixths, thus:-

Examples in all Keys arranged for co-ordinate fingering.

C Major.

C Minor.

G Major.

G Minor.

D Major.

D Minor.

A Major.

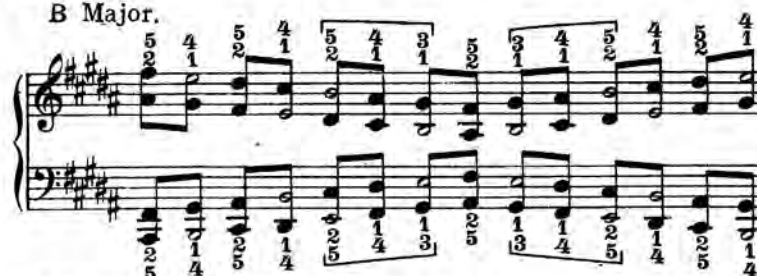
A Minor.

E Major.

E Minor. (grouped like it's Tonic Major.)

NOTE FOR MEMORIZING. All major scales have their group of five fingers founded:-
Right Hand (a) in the scales C to B on the three sixths bounded by the Tonic and (b) in all the others between the octave C to C.
Left Hand (a) in the scales C to C sharp between the octave E to E and (b) in all the others between the mediant and its octave.
F sharp or G flat is fingered, R.H. according to the rule for flats; L.H. according to the rule for sharps.

B Major.



B Minor (grouped like its Relative Major).



F sharp Major. (Enharmonic G flat.)



F sharp Minor. (grouped like its Relative Major).



C sharp Major. (Enharmonic D flat.)



C sharp Minor (grouped like its Relative Major).



A flat Major.



A flat Minor (grouped like its Tonic Minor).



E flat Major.



E flat Minor (grouped like its Tonic Minor).

(In this scale the similarity of colour of Keys is not possible.)



B flat Major.



B flat Minor (grouped like its Relative Major).



F Major.



F Minor (grouped like its Relative Major).

(In this scale the similarity of colour of Keys is not possible.)



SCALES IN DOUBLE SIXTHS.

C Major and Minor.

Handwritten musical notation for C Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The C Major scale is in the key of C, and the C Minor scale is in the key of C minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

G Major and Minor.

Handwritten musical notation for G Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The G Major scale is in the key of G, and the G Minor scale is in the key of G minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

D Major and Minor.

Handwritten musical notation for D Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The D Major scale is in the key of D, and the D Minor scale is in the key of D minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

A Major and Minor.

Handwritten musical notation for A Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The A Major scale is in the key of A, and the A Minor scale is in the key of A minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

E Major and Minor.

Handwritten musical notation for E Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The E Major scale is in the key of E, and the E Minor scale is in the key of E minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

B Major and Minor.

Handwritten musical notation for B Major and Minor scales in double sixths. The notation is written on two staves (treble and bass clef) for each scale. The B Major scale is in the key of B, and the B Minor scale is in the key of B minor. The notation includes fingerings (1-5) and articulation marks (accents) for each note.

F# Major and Minor. (Enharmonic Gb.)

Handwritten musical score for F# Major and Minor (Enharmonic Gb.). The score is written for piano on a grand staff (treble and bass clefs). It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has two sharps (F# and C#). The piece is divided into two measures by a double bar line.

C# Major and Minor. (Enharmonic Db.)

Handwritten musical score for C# Major and Minor (Enharmonic Db.). The score is written for piano on a grand staff. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has three sharps (F#, C#, and G#). The piece is divided into two measures by a double bar line.

Ab Major and Minor.

Handwritten musical score for Ab Major and Minor. The score is written for piano on a grand staff. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has four flats (F, C, G, and D). The piece is divided into two measures by a double bar line.

Eb Major and Minor.

Handwritten musical score for Eb Major and Minor. The score is written for piano on a grand staff. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has three flats (F, C, and G). The piece is divided into two measures by a double bar line.

Bb Major and Minor.

Handwritten musical score for Bb Major and Minor. The score is written for piano on a grand staff. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has two flats (F and C). The piece is divided into two measures by a double bar line.

F Major and Minor.

Handwritten musical score for F Major and Minor. The score is written for piano on a grand staff. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The key signature has one flat (F). The piece is divided into two measures by a double bar line.

CHROMATIC SCALE IN DOUBLE MINOR SIXTHS.

(The fingering given above the notes is suitable for those with large hands; that below the notes for those with less capacity for extension.)

CHROMATIC SCALE IN DOUBLE MAJOR SIXTHS.

Scales in Double Octaves.

STACCATO.

These should be practised in the following manner:- Rest the hand lightly upon the surface of the required note, then let it drop sharply from the wrist-joint and rebound obliquely towards the next note upon the surface of which it must rest again. Those students whose hands are large enough should keep the three unused fingers in gentle contact—others, the index and middle fingers (2nd and 3rd continental fingering).

PRELIMINARY EXERCISES.

(The notes printed as minims are not to be sounded, but rested upon).

Scales in Double Octaves.

LEGATO.

In these scales the thumb and little finger (1st and 5th) are to be used on all white note 8^{ves}. Black note 8^{ves} will be played with the thumb and ring finger (1st and 4th) except for those students who have

hands large enough, when two successive **Black note** δ ves may be played $\left\{ \begin{array}{l} \text{R.H. } 34 \\ \text{L.H. } 11 \end{array} \right.$.



All scales, major and minor, should be practised in like manner to the foregoing.

SPECIAL NOTE FOR ADVANCED STUDENTS.

All scales and arpeggios should now be practised with the physical grouping given for C major.

The following scales are frequently met with in modern works.

SLAVONIC SCALES.

R.H.
L.H.

The image displays a page of musical notation for guitar, organized into six systems. Each system consists of a Right Hand (R.H.) staff and a Left Hand (L.H.) staff. The notation includes various chords, scales, and fingerings, with some measures marked with (5) or (4) indicating specific techniques or positions. The key signature changes across the systems: the first system is in C major, the second in D major, the third in E major, the fourth in F major, the fifth in G major, and the sixth in A major. The notation is written in a standard musical notation style, with treble and bass clefs, and includes various musical symbols such as notes, rests, and bar lines.

ANOTHER MODE OF THE SAME.

R.H.



TONAL SCALES.



The groupings given above apply to all scales irrespective of what Key the scale may begin upon.