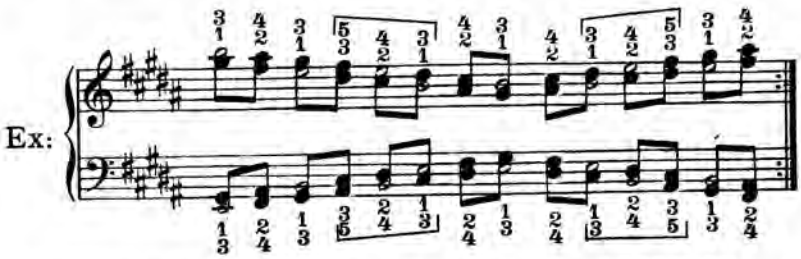
PART III.

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.



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

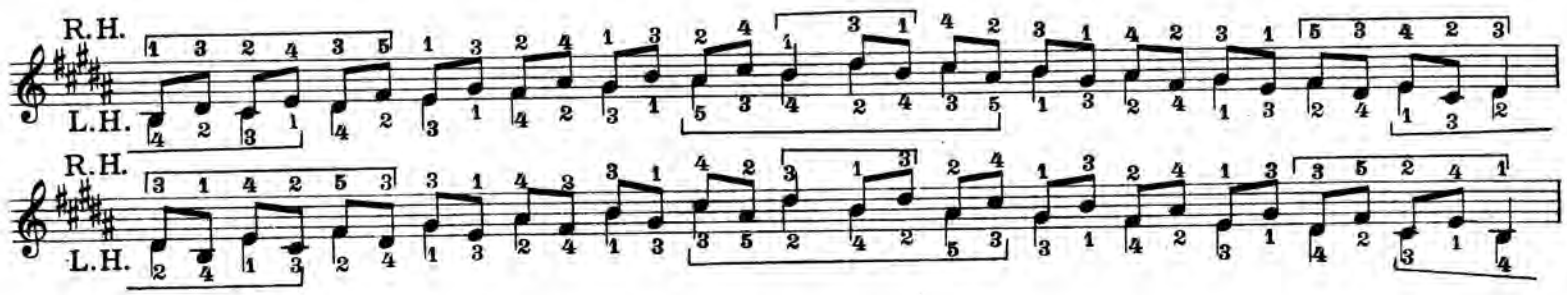
When playing these scales (R.H. descending and L.H. ascending) the hand and forearm will be held as for single-note scales. In the contrary direction however it will be necessary to aid the difficulty of passing the middle (3rd) over the ring (4th) or little finger (5th) by turning the hand (i.e. pointing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

ANOTHER METHOD OF FINGERING.

Use two groups in each octave thus:- R.H. 3 4 5 | 2 3 4 5 ; L.H. 3 2 1 | 3 2 1 1 ; 5 4 3 | 5 4 3 2

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:-

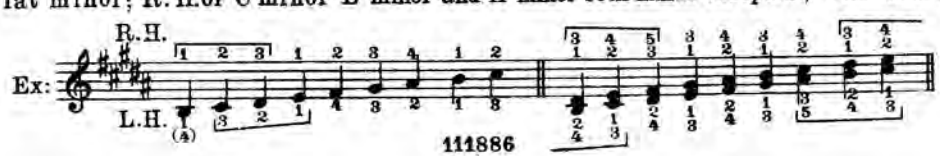


NOTE FOR MEMORIZING.

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 {G, E, C}. L.H. (a) in sharp scales as far as C sharp on the triad {E, C, A} (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.

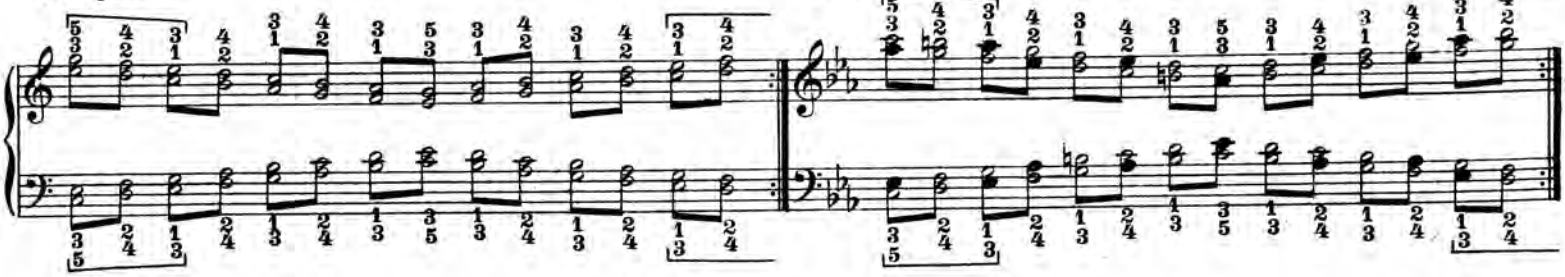
If comparison be made with the systematic fingering of scales in single notes it will be found that in place of the grouping **1 2 3**, **1 2 3 4** the lower notes of the Right Hand (Upper in Left Hand) will now be **1 2 3**, **1 2 1 2**; the original **1 2 3** will always coincide (L.H. of C major and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



Examples in all Keys arranged for co-ordinate fingering.

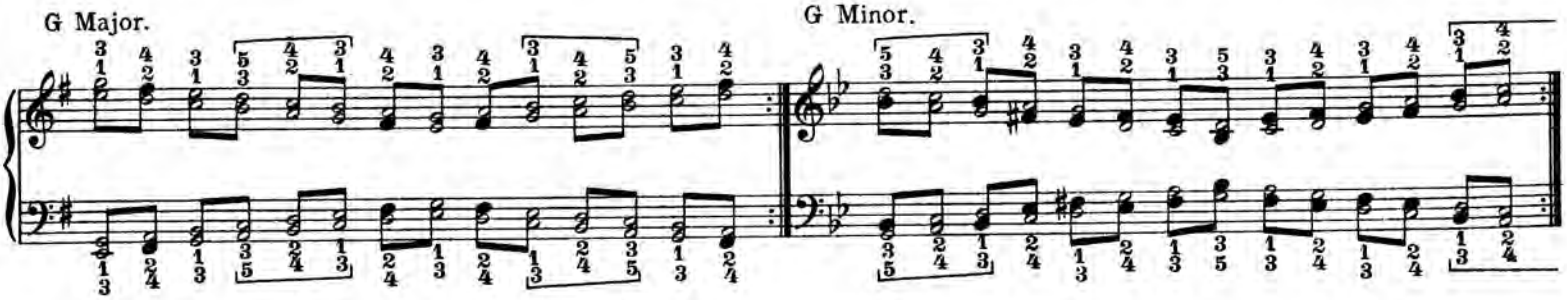
C Major.

C Minor.



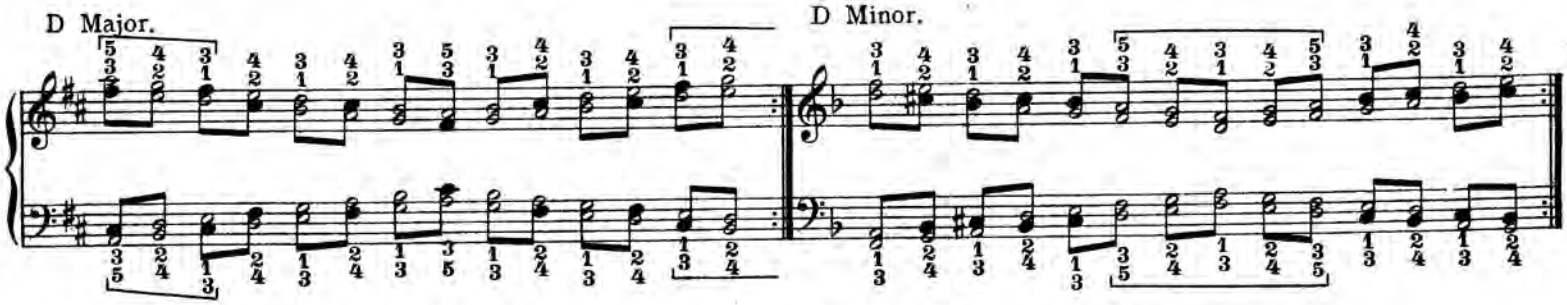
G Major.

G Minor.



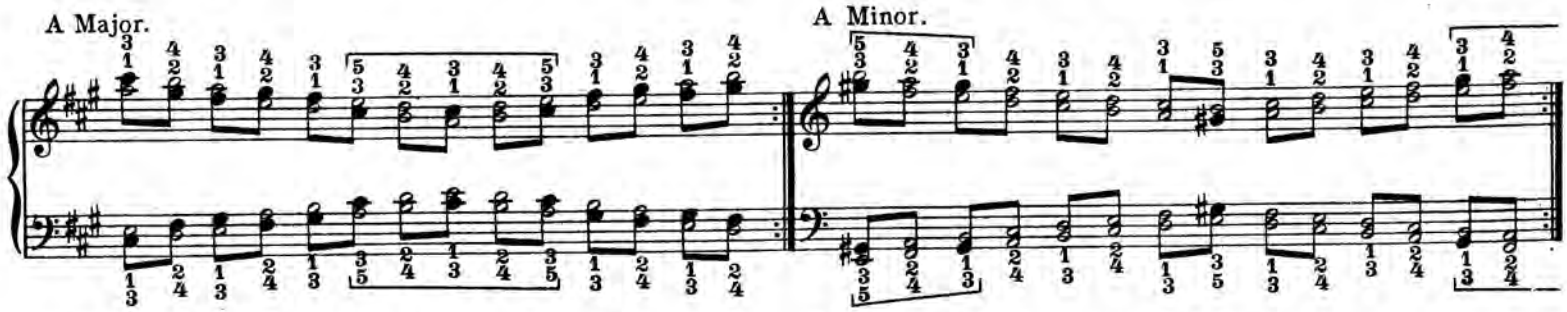
D Major.

D Minor.



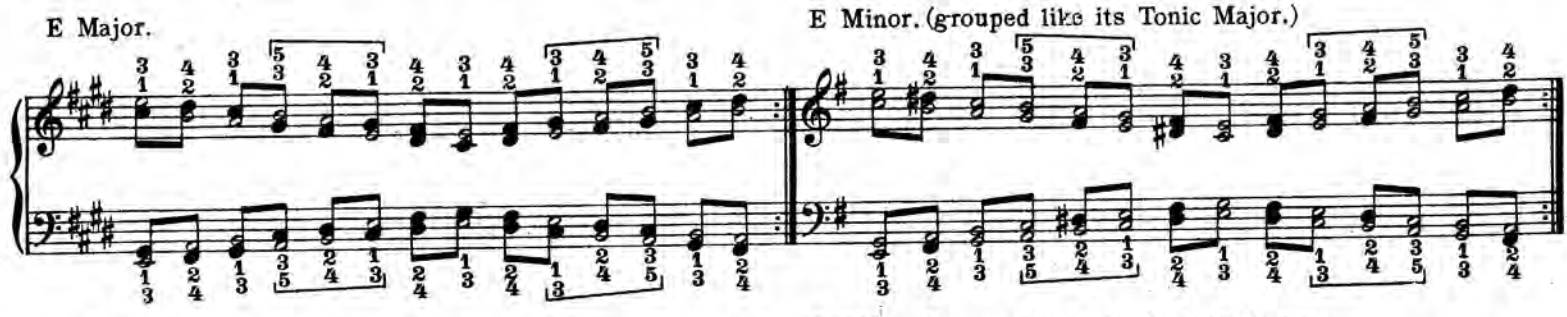
A Major.

A Minor.



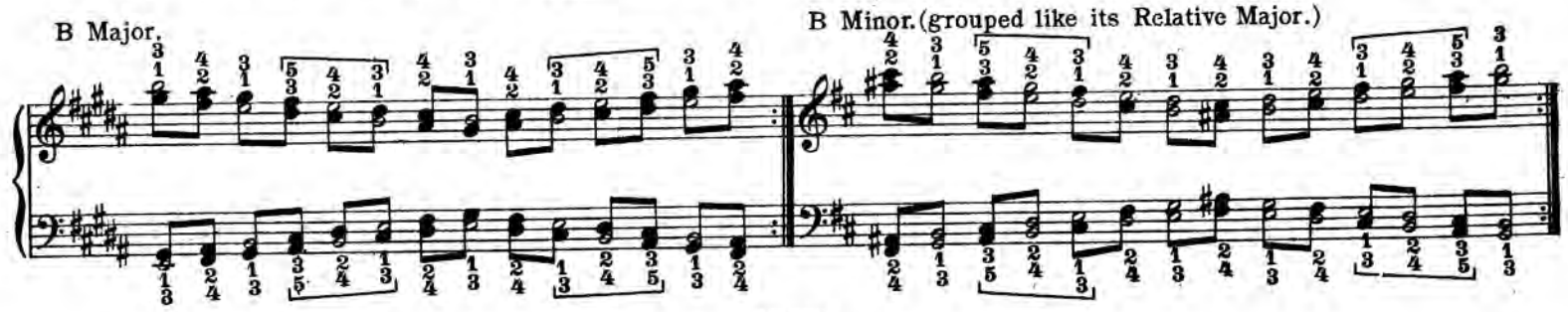
E Major.

E Minor. (grouped like its Tonic Major.)

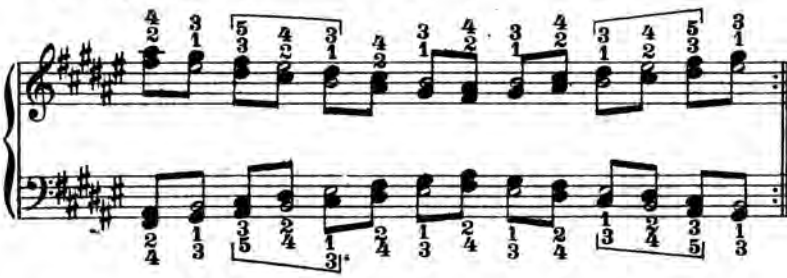


B Major.

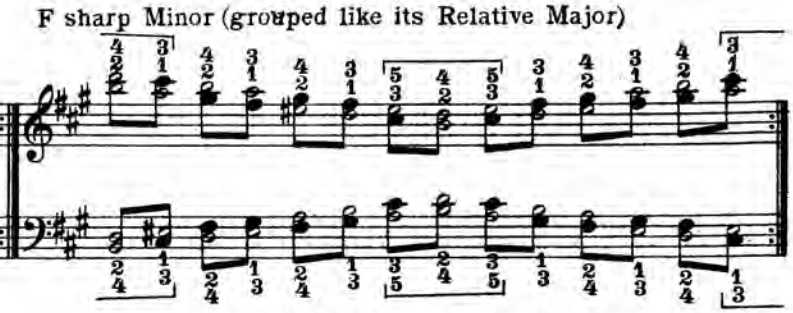
B Minor. (grouped like its Relative Major.)



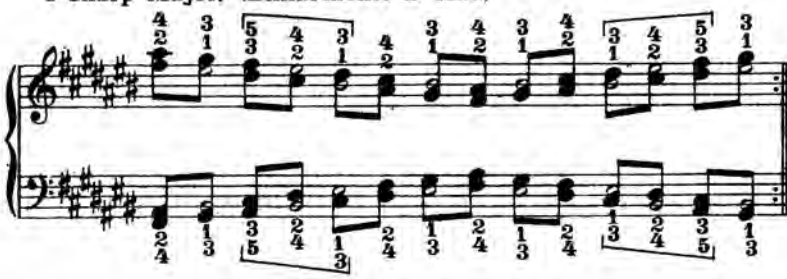
F sharp Major. (Enharmonic G flat.)



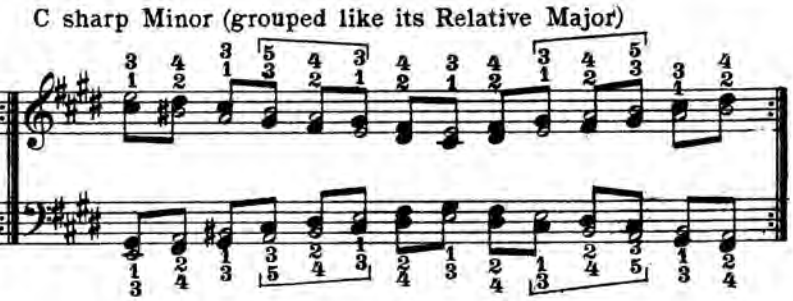
F sharp Minor (grouped like its Relative Major)



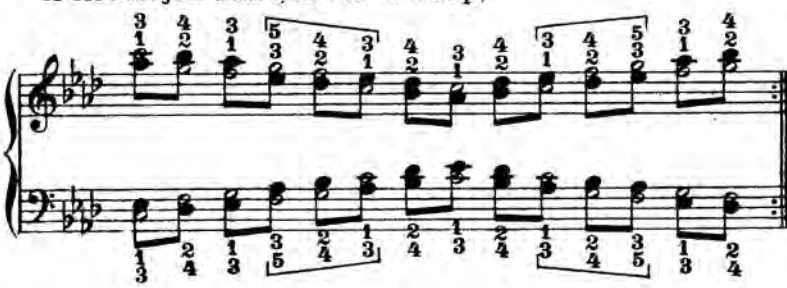
C sharp Major. (Enharmonic D flat.)



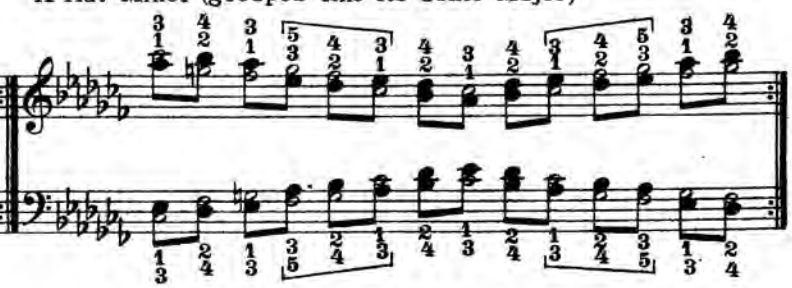
C sharp Minor (grouped like its Relative Major)



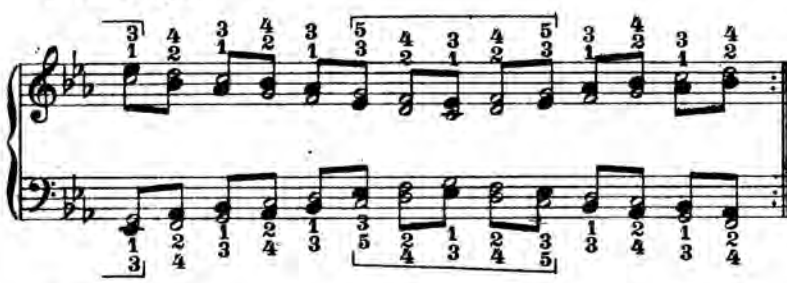
A flat Major. (Enharmonic G sharp.)



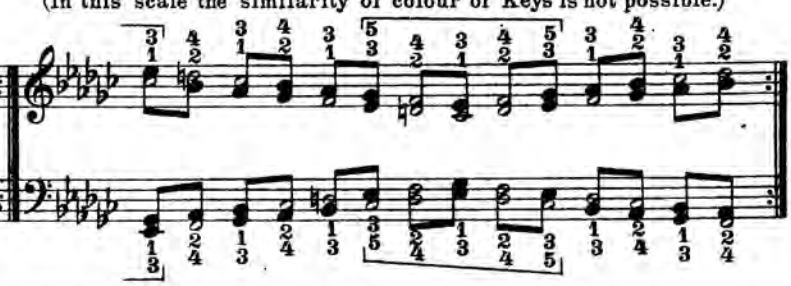
A flat Minor (grouped like its Tonic Major)



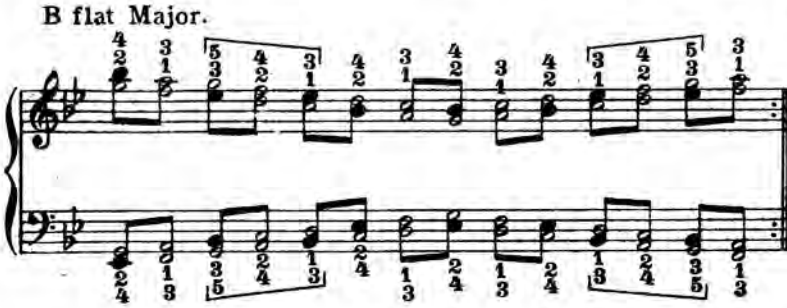
E flat Major.



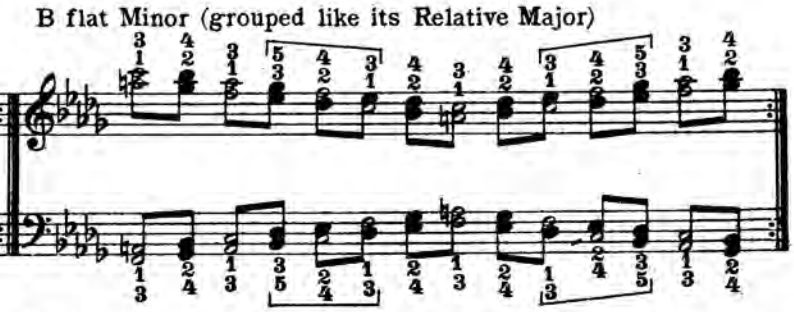
E flat Minor (grouped like its Tonic Major)
(In this scale the similarity of colour of Keys is not possible.)



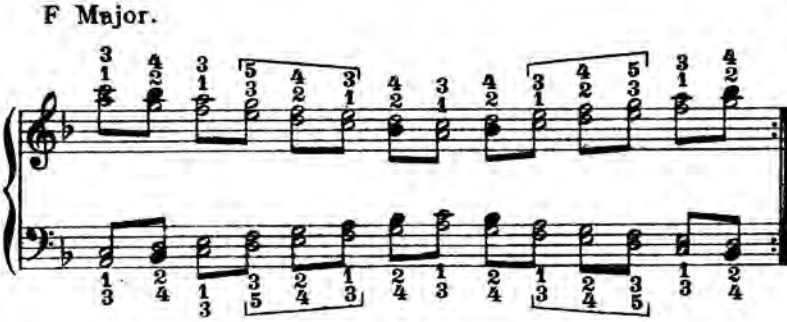
B flat Major.



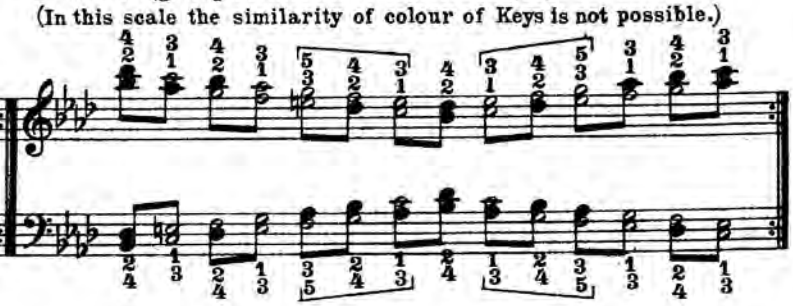
B flat Minor (grouped like its Relative Major)



F Major.

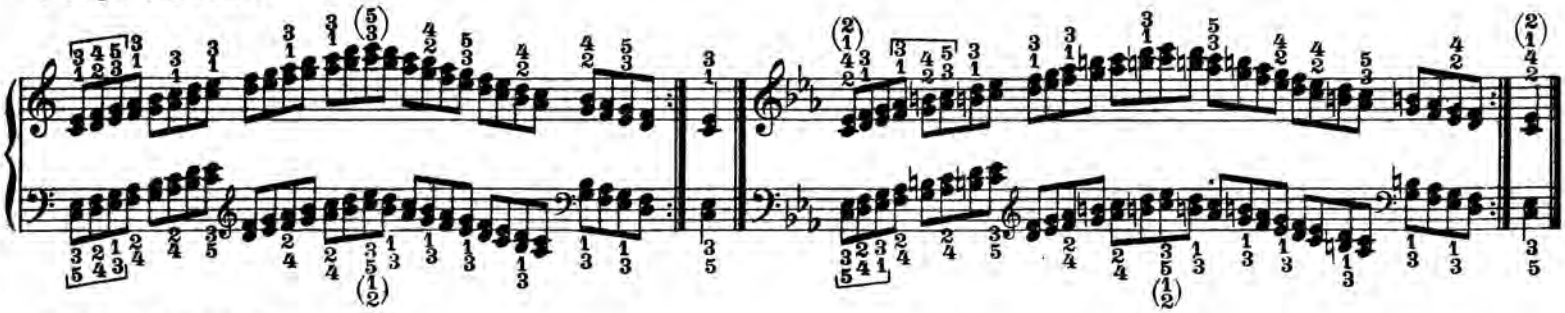


F Minor (grouped like its Relative Major)
(In this scale the similarity of colour of Keys is not possible.)

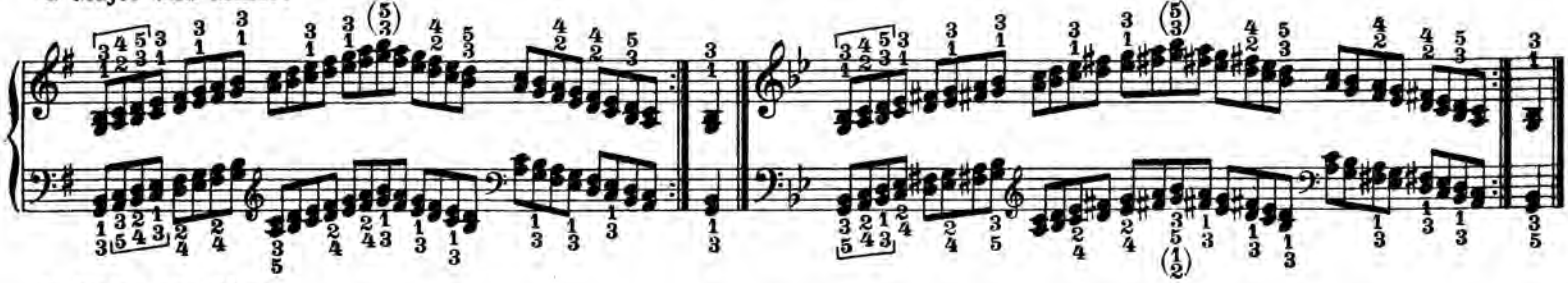


SCALES IN DOUBLE THIRDS.

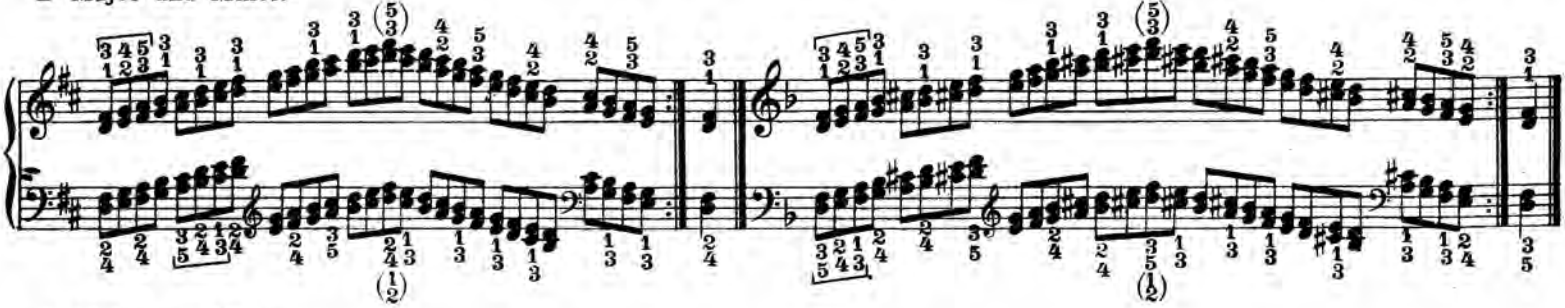
C Major and Minor.



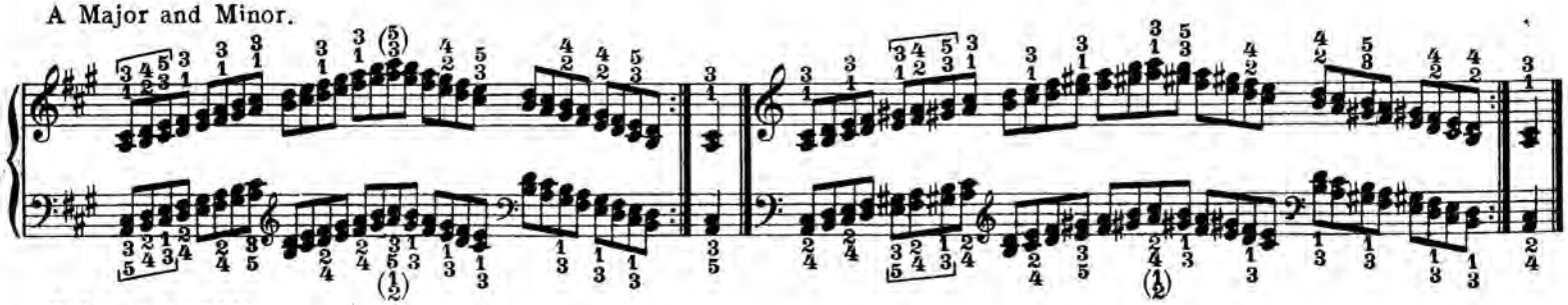
G Major and Minor.



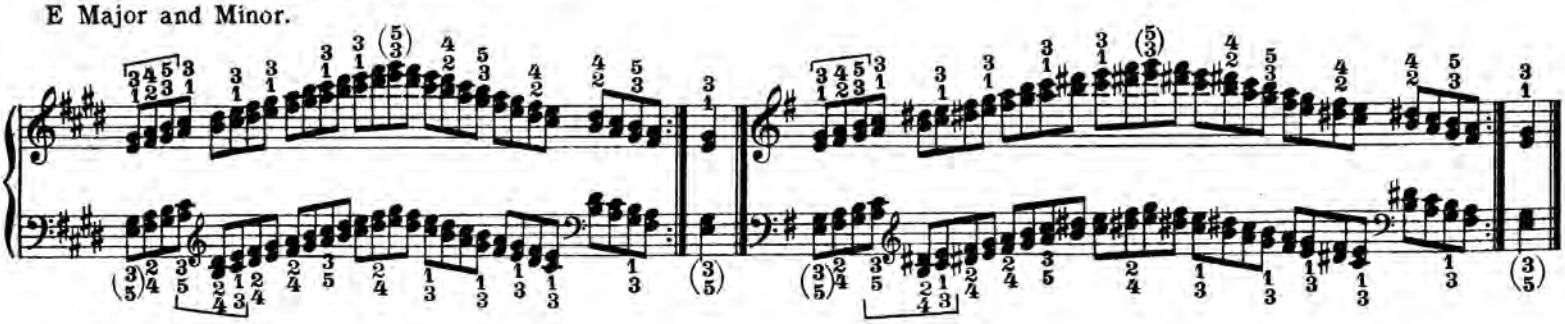
D Major and Minor.



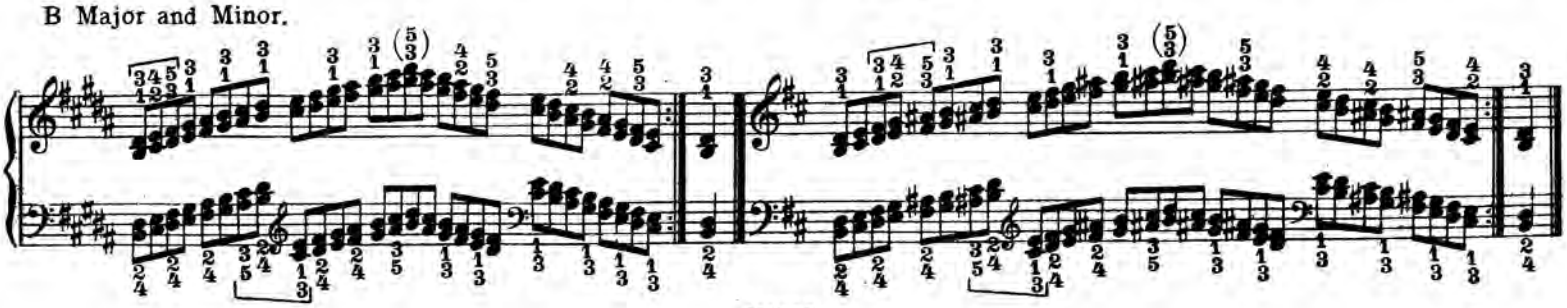
A Major and Minor.



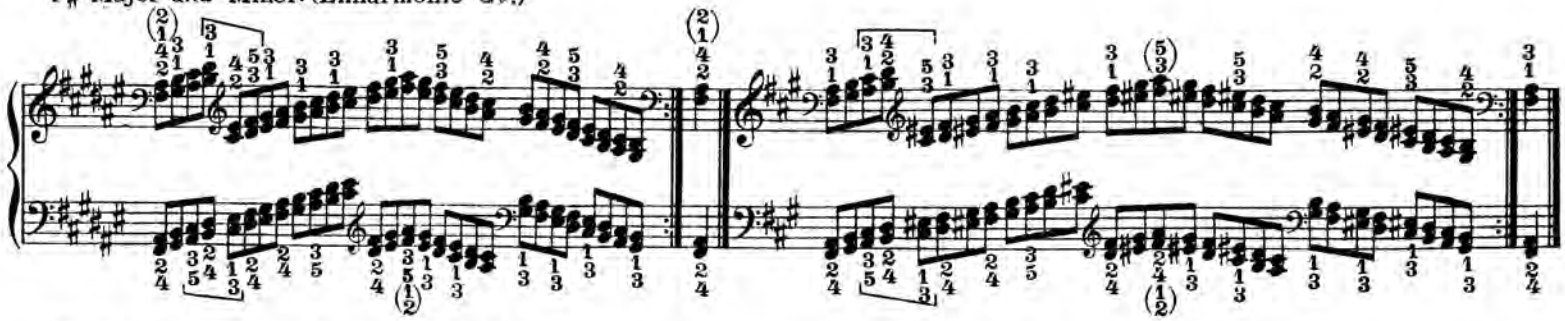
E Major and Minor.



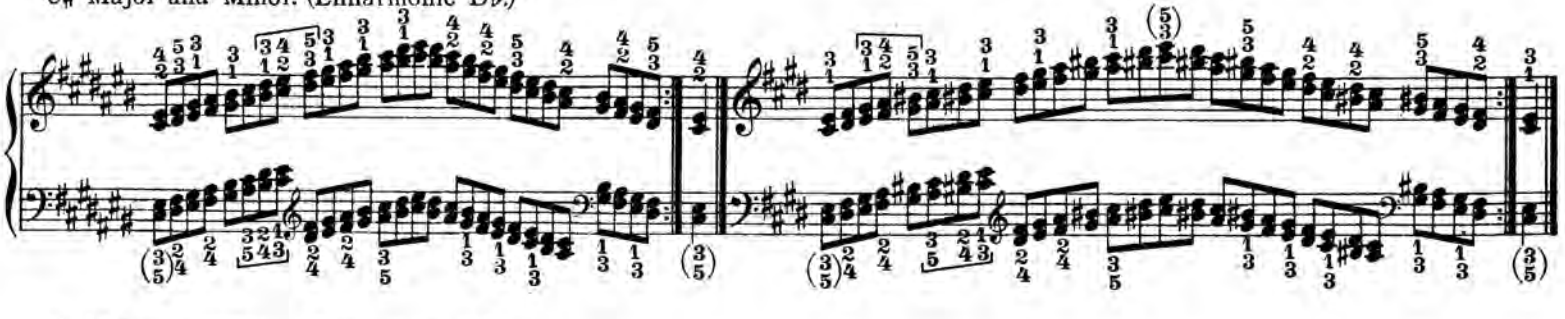
B Major and Minor.



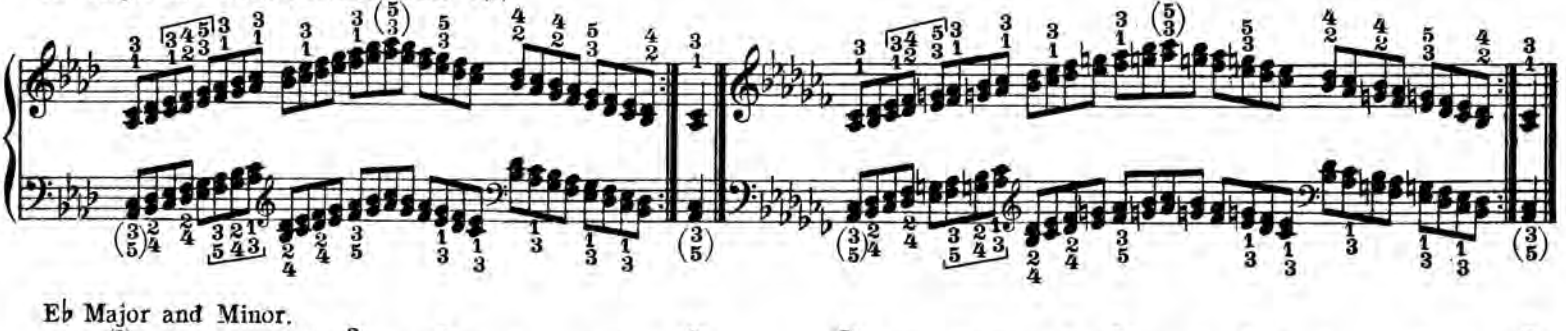
F♯ Major and Minor. (Enharmonic G♭.)



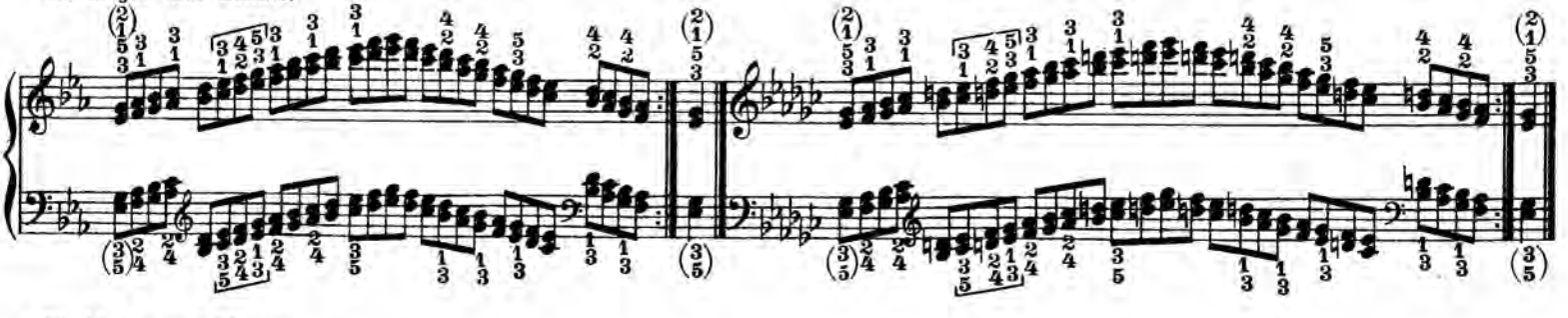
C♯ Major and Minor. (Enharmonic D♭.)



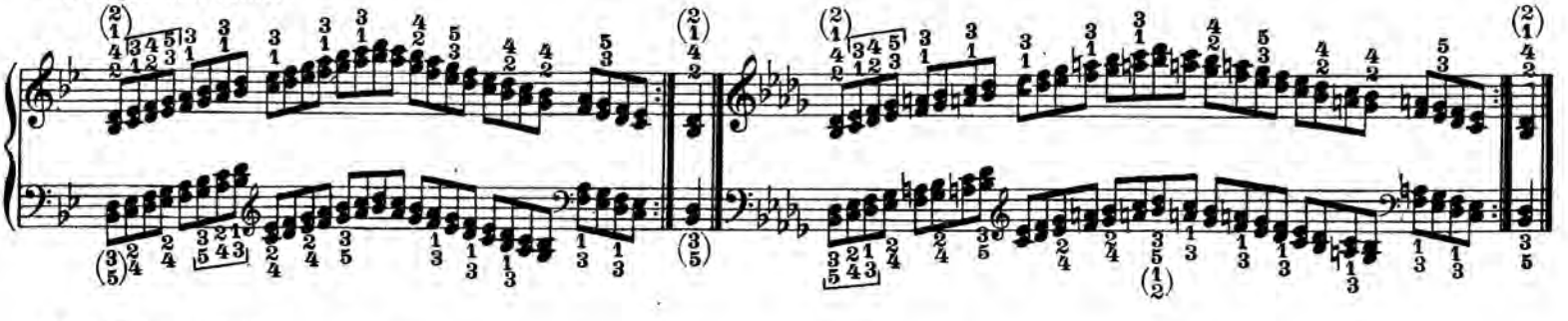
A♭ Major and Minor. (Enharmonic G♯.)



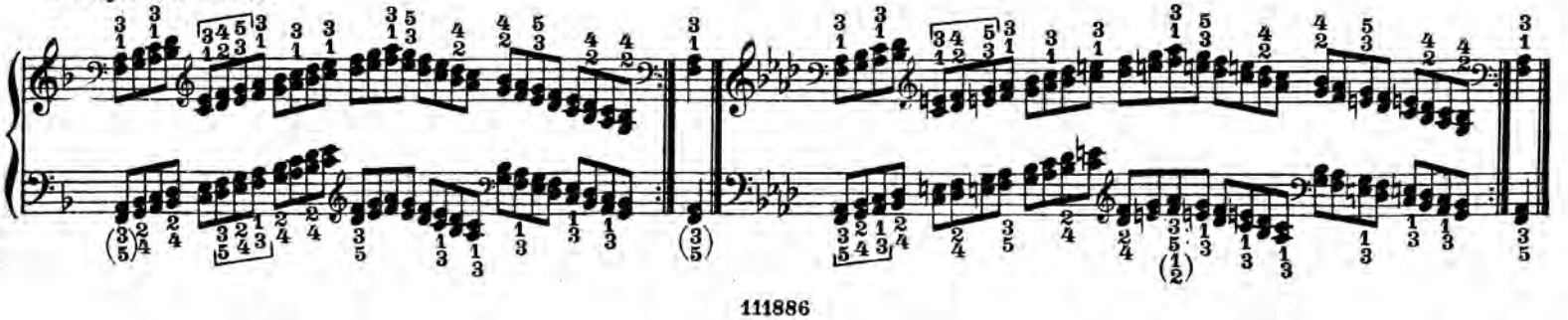
E♭ Major and Minor.



B♭ Major and Minor.

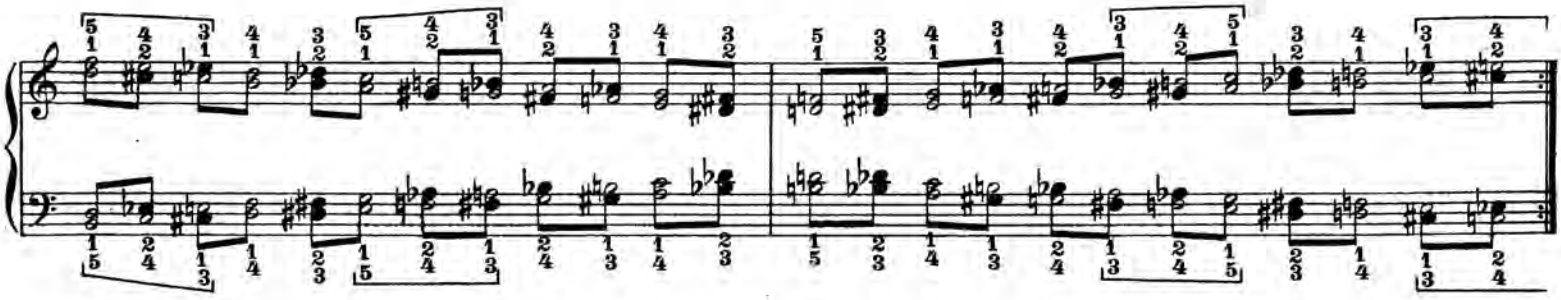


F Major and Minor.



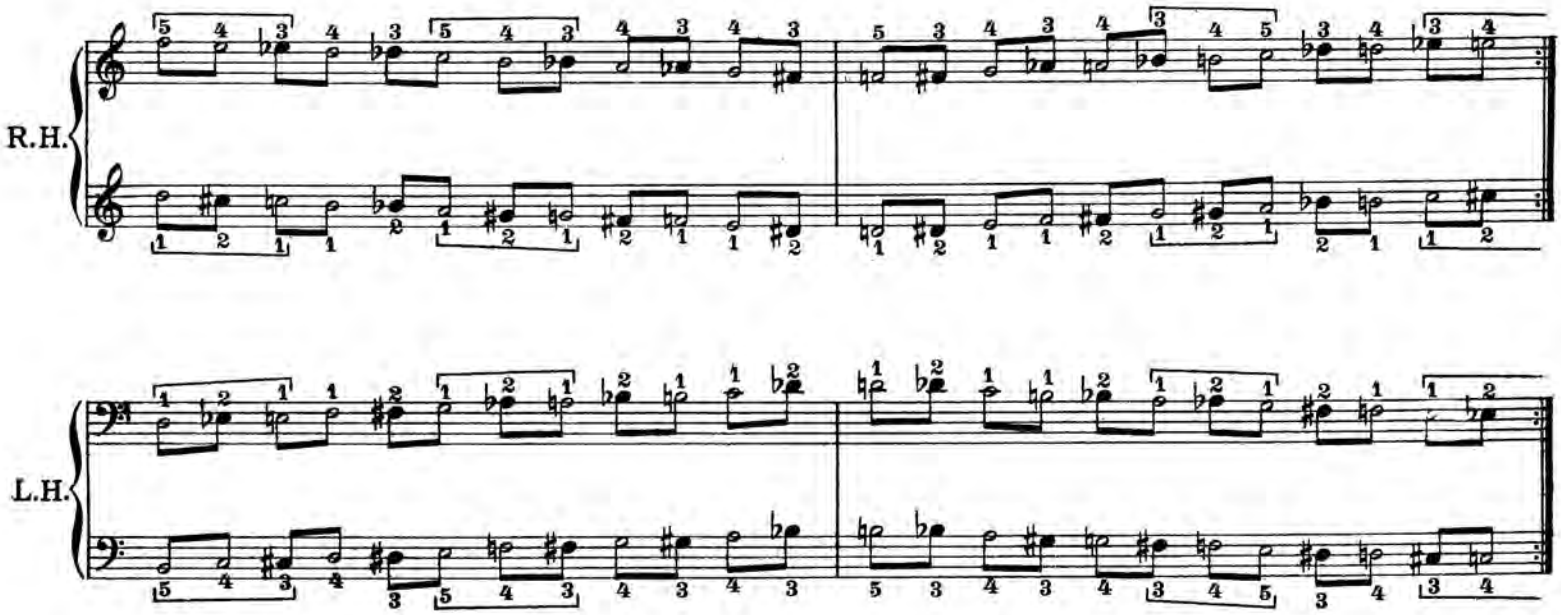
CHROMATIC SCALES IN DOUBLE MINOR THIRDS.

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

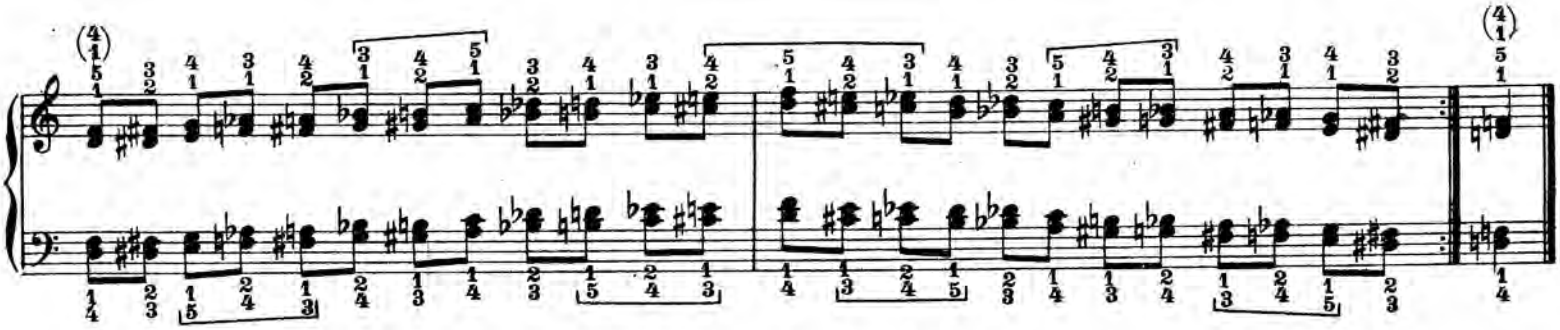


When practising this fingering keep the hand pointing away from the centre of the keyboard both ascending and descending.

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



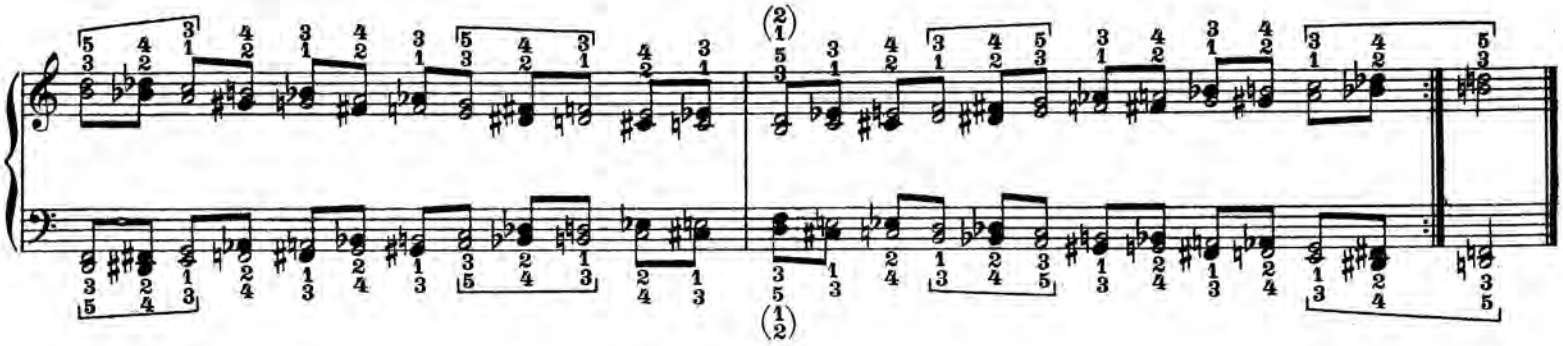
IN SIMILAR MOTION.



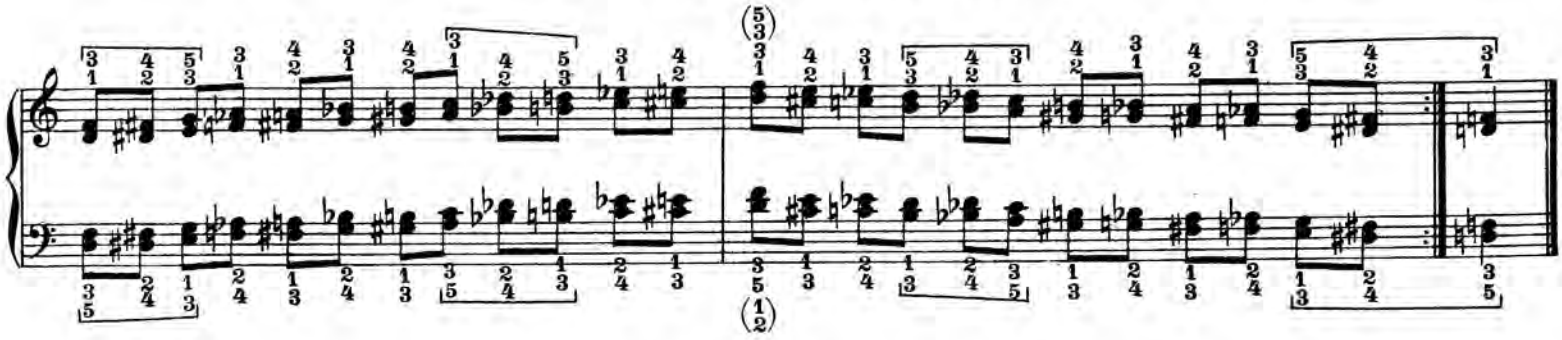
NOTE FOR MEMORIZING. Many students may find it more helpful to note that the pair of fingers $\left\{\begin{matrix}\text{R.H.}\ 3\ 2\\ \text{L.H.}\ 2\ 3\end{matrix}\right\}$ fall together on the only pairs of keys which are both black viz: $\left\{\begin{matrix}\text{F sharp}\\ \text{D sharp}\end{matrix}\right\}$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

ANOTHER METHOD.

Easier to acquire but giving far less dexterity.

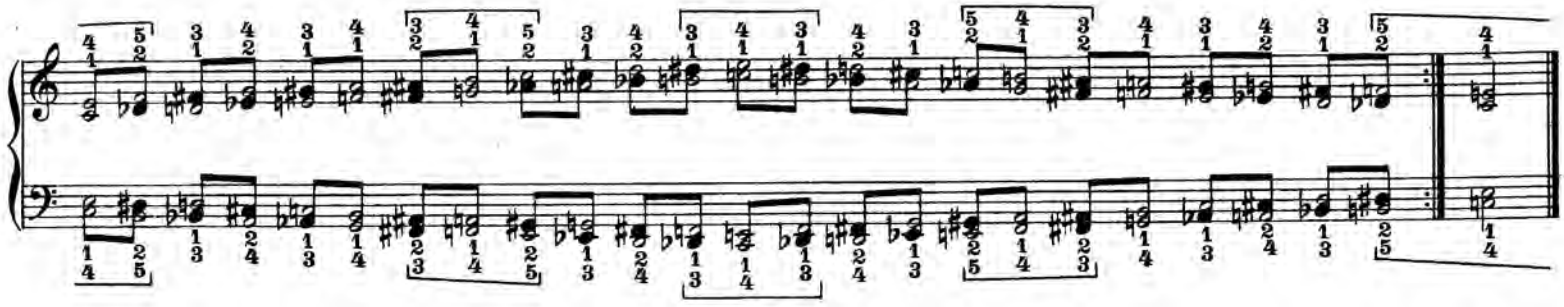


IN SIMILAR MOTION.

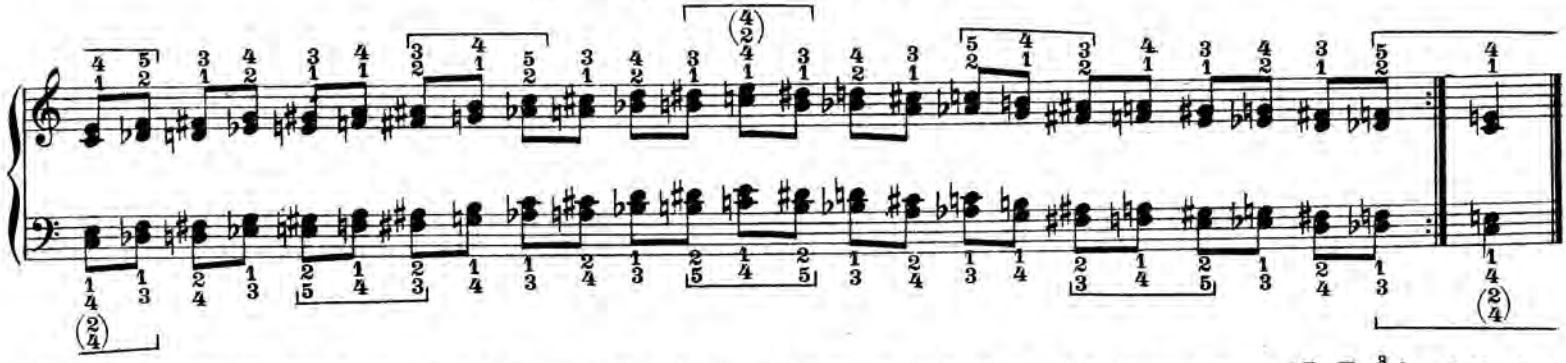


CHROMATIC SCALES IN DOUBLE MAJOR THIRDS.

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

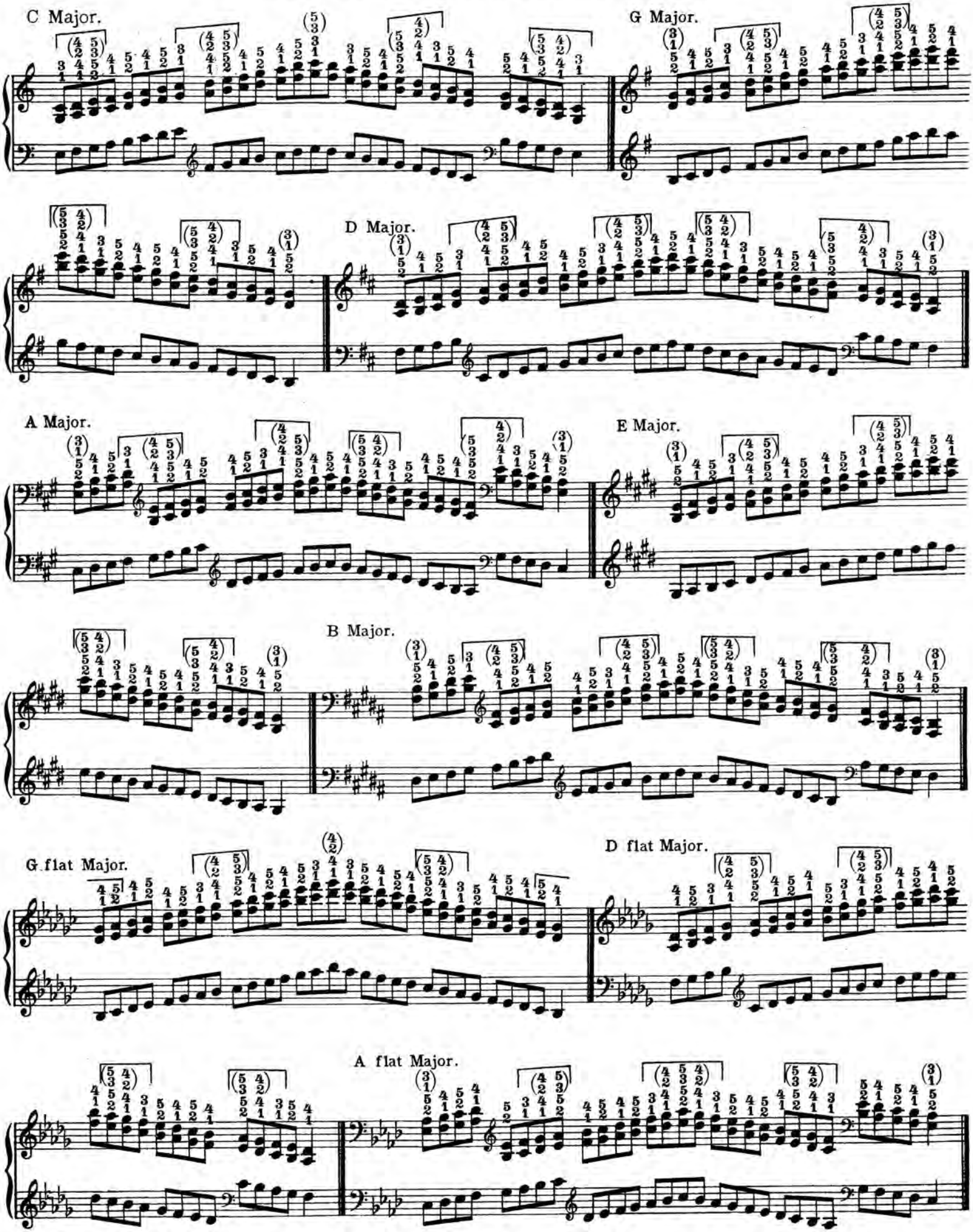


IN SIMILAR MOTION.



NOTE FOR MEMORIZING. Many students may find it more helpful to note that the pair of fingers {R. H. 3/2, L. H. 2/3} fall together on the only pair of keys which are both black viz: {A sharp, F sharp}

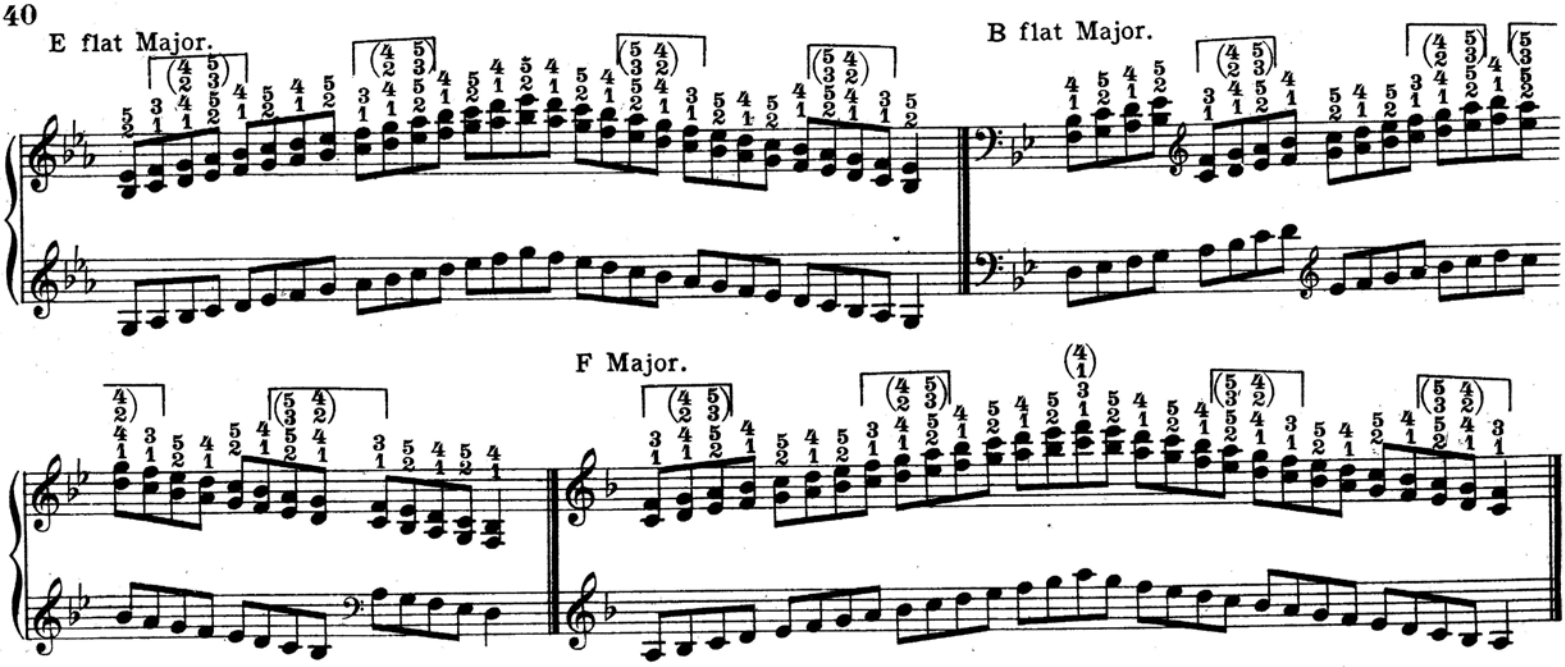
MAJOR SCALES IN FOURTHS.



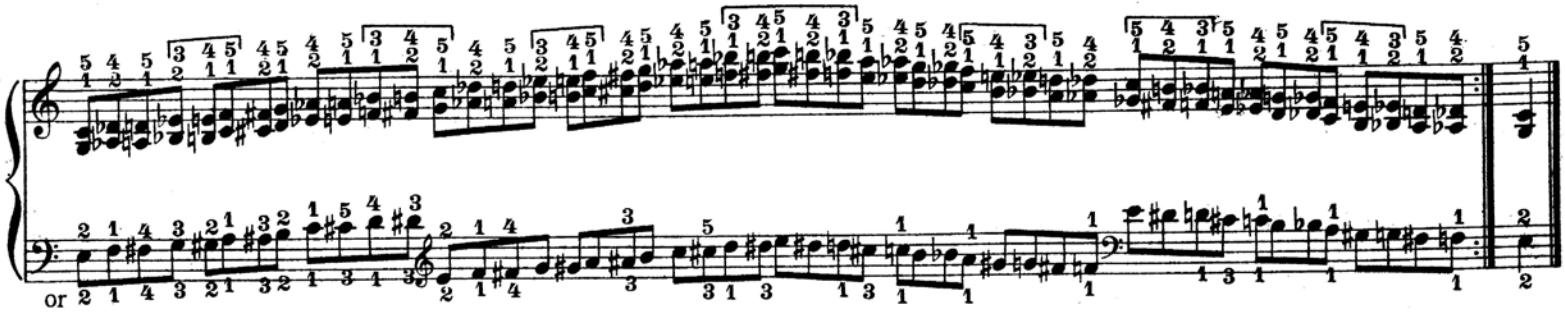
E flat Major.

B flat Major.

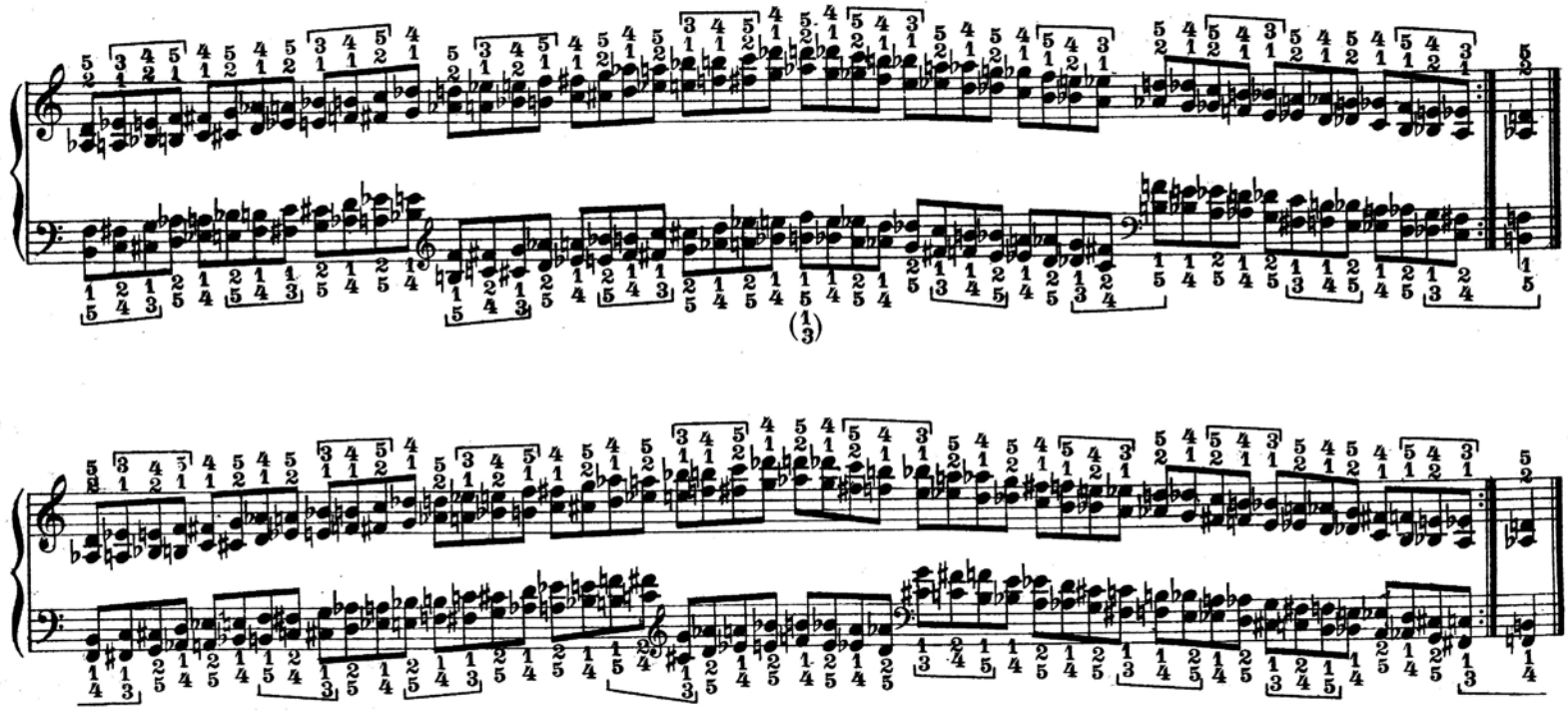
F Major.



CHROMATIC SCALE IN COMPLETE CHORDS OF THE SIXTH.



CHROMATIC SCALE IN COMPLETE CHORDS OF DIMINISHED SEVENTHS.

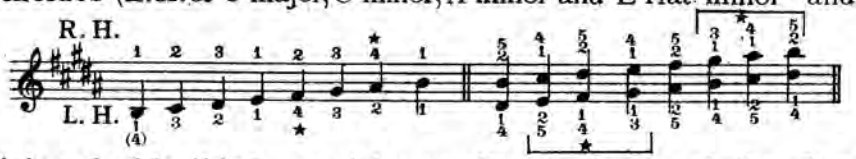


SCALES IN DOUBLE SIXTHS.

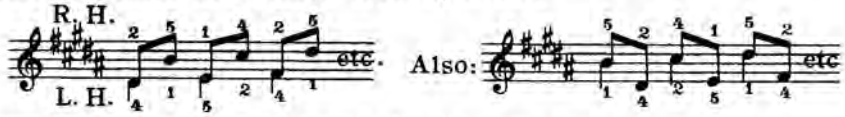
The principle of fingering Double Sixths is similar to that for Double Thirds. The complete group of five fingers is used once in each octave and the arrangement as to the colour of the Keys will also be the same.

If comparison be made with the systematic fingering of scales in single notes it will be found that the 4th finger of the group $\frac{5\,4\,3}{2\,1\,1}$ 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:

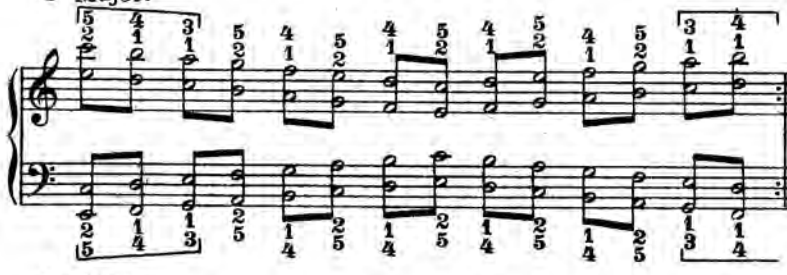


The methods and rules for practising double thirds must be applied to double sixths. It will be best to commence the practice of these in broken sixths, thus:-

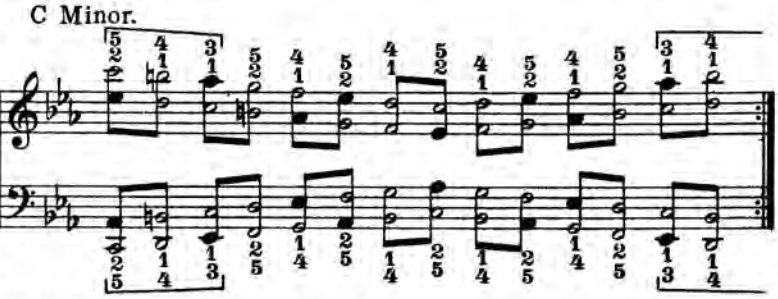


Examples in all Keys arranged for co-ordinate fingering.

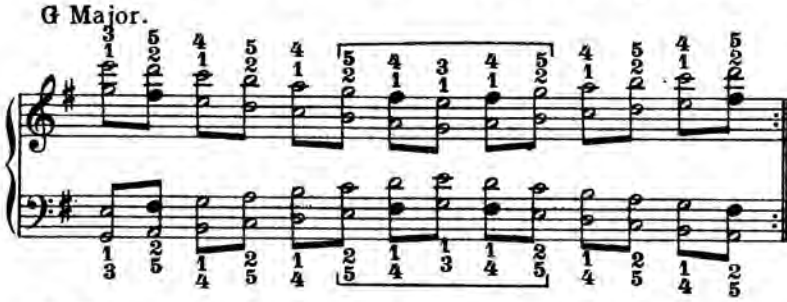
C Major.



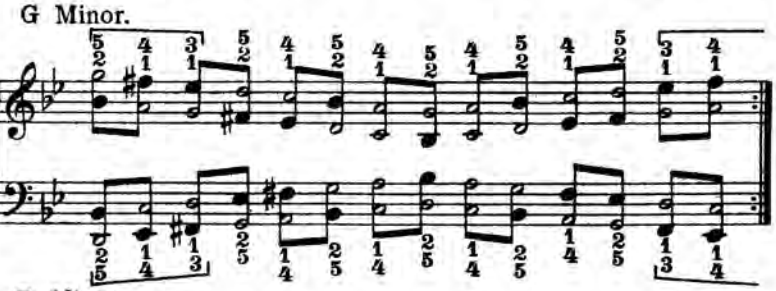
C Minor.



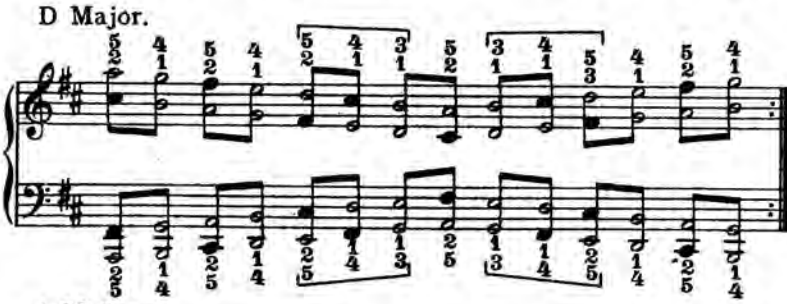
G Major.



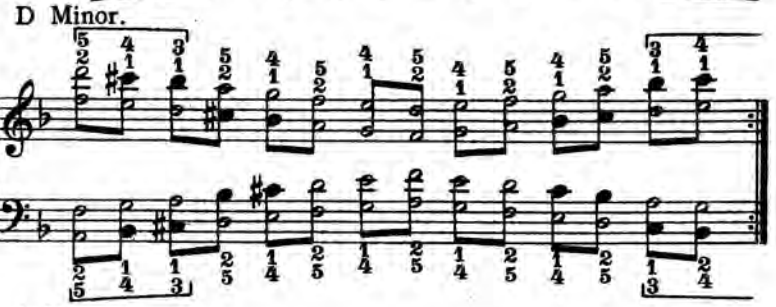
G Minor.



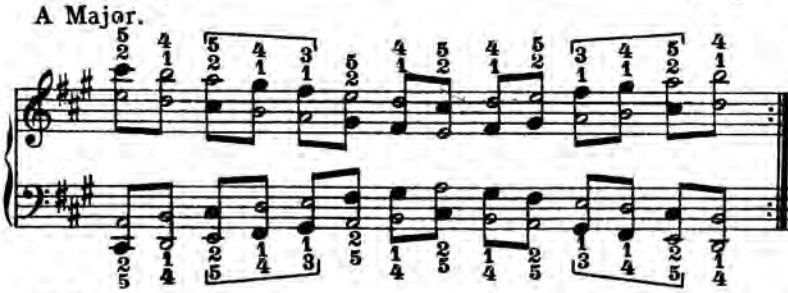
D Major.



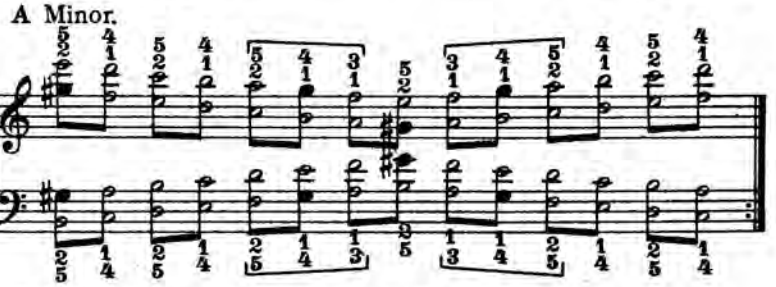
D Minor.



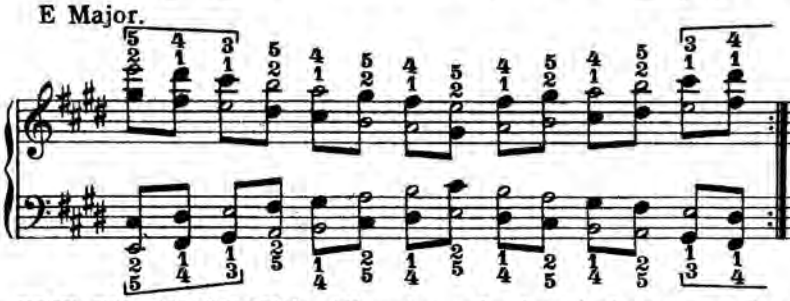
A Major.



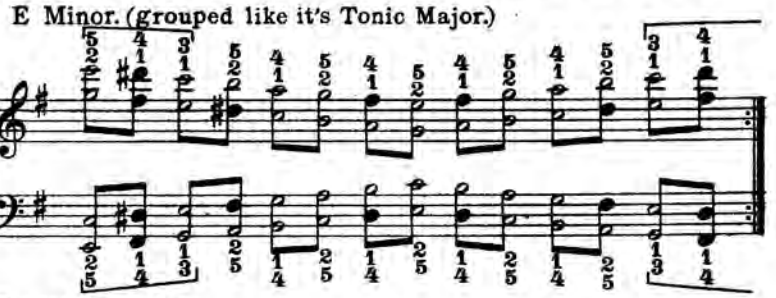
A Minor.



E Major.

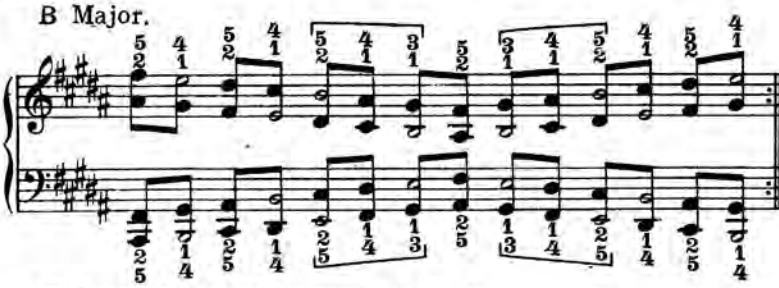


E Minor. (grouped like it's Tonic Major.)

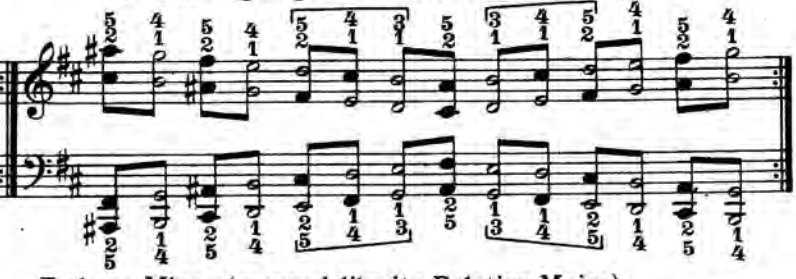


NOTE FOR MEMORIZING. All major scales have their group of five fingers founded:-
Right Hand (a) in the scales C to B on the three sixths bounded by the Tonic and (b) in all the others between the octave C to C.
Left Hand (a) in the scales C to C sharp between the octave E to E and (b) in all the others 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.

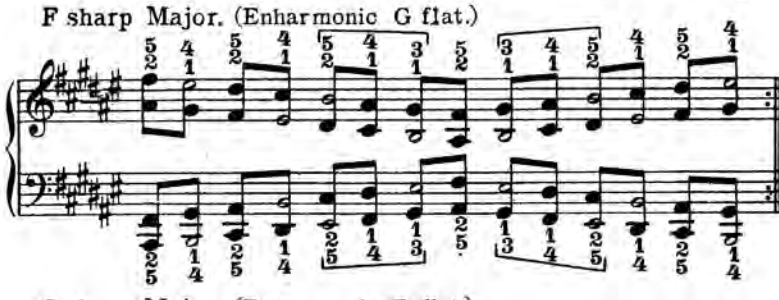
B Major.



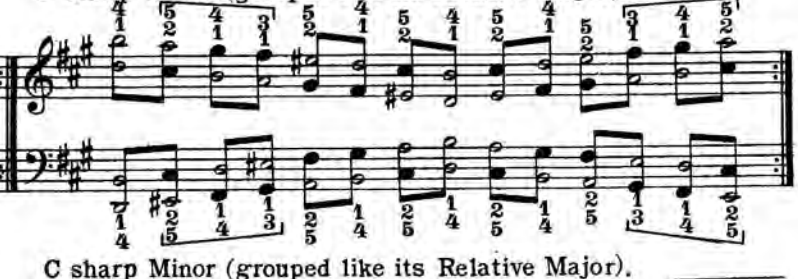
B Minor (grouped like its Relative Major).



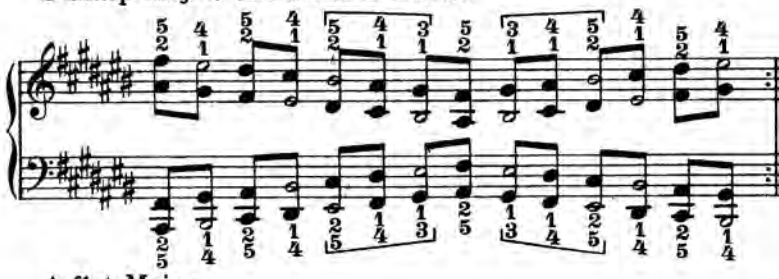
F sharp Major. (Enharmonic G flat.)



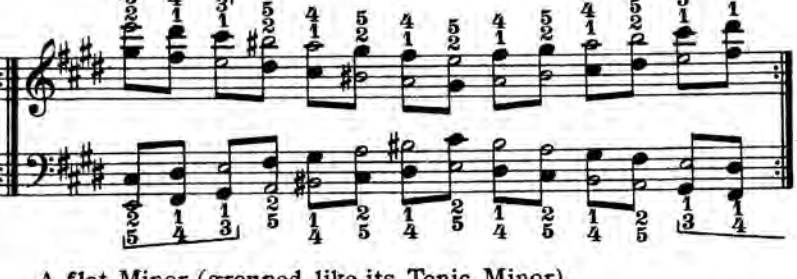
F sharp Minor. (grouped like its Relative Major).



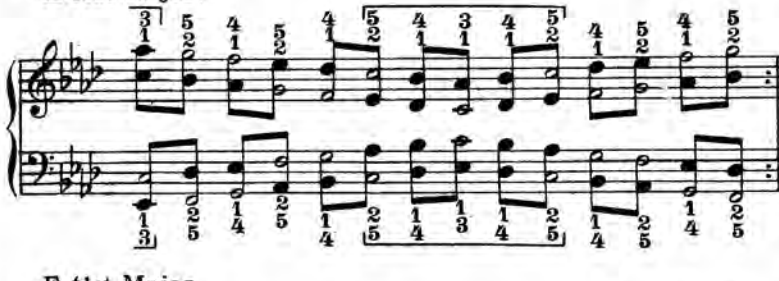
C sharp Major. (Enharmonic D flat.)



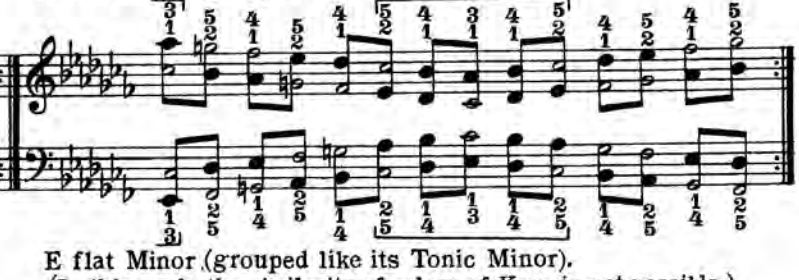
C sharp Minor (grouped like its Relative Major).



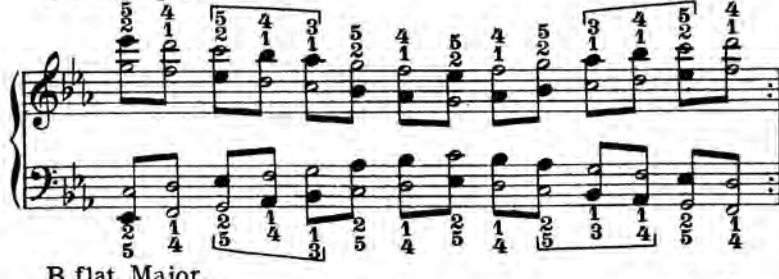
A flat Major.



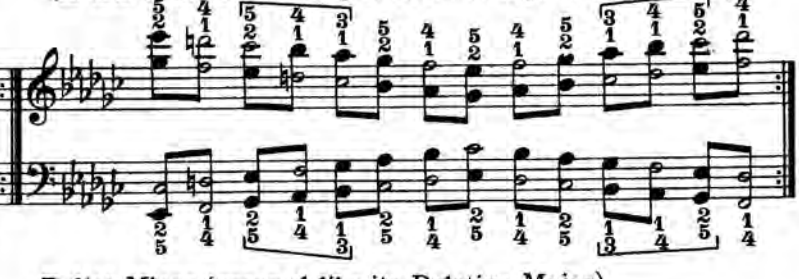
A flat Minor (grouped like its Tonic Minor).



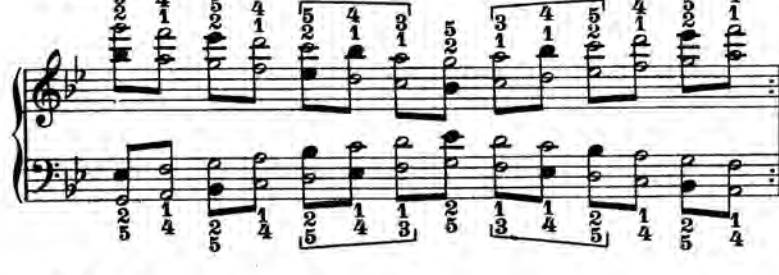
E flat Major.



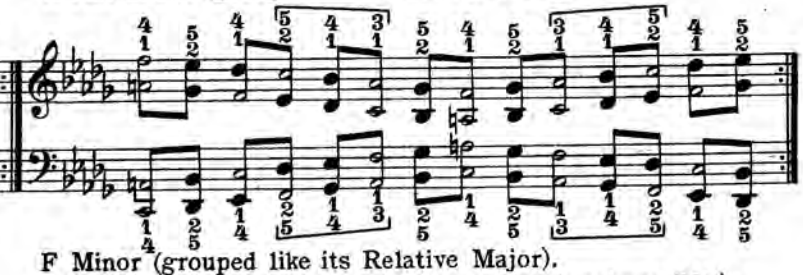
E flat Minor (grouped like its Tonic Minor).
(In this scale the similarity of colour of Keys is not possible.)



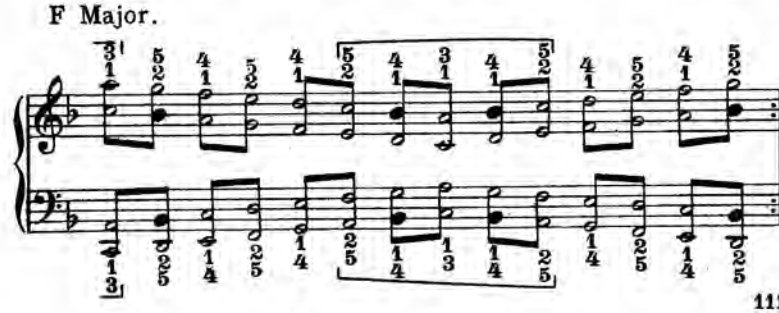
B flat Major.



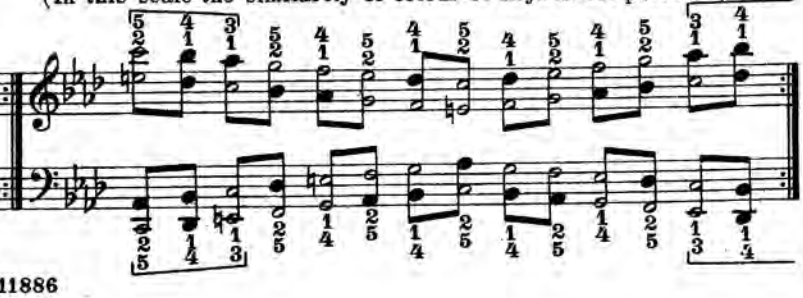
B flat Minor (grouped like its Relative Major).



F Major.

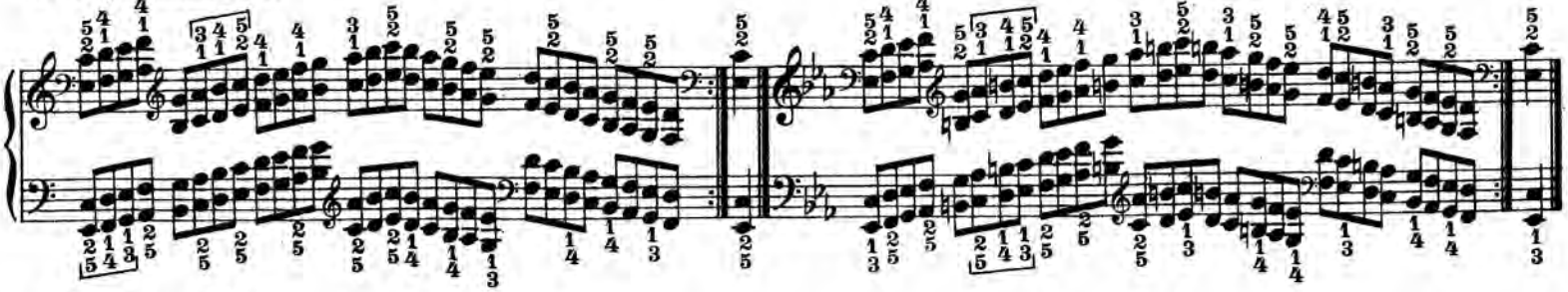


F Minor (grouped like its Relative Major).
(In this scale the similarity of colour of Keys is not possible.)

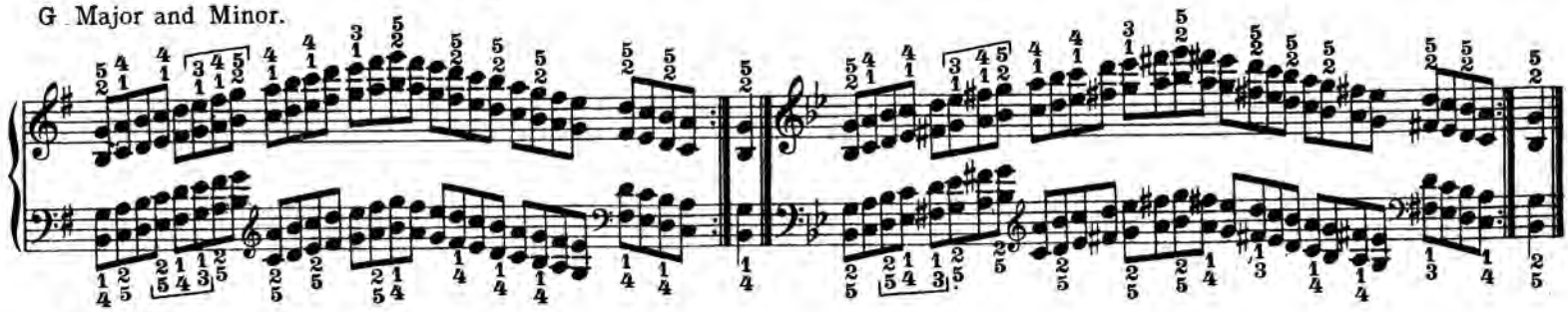


SCALES IN DOUBLE SIXTHS.

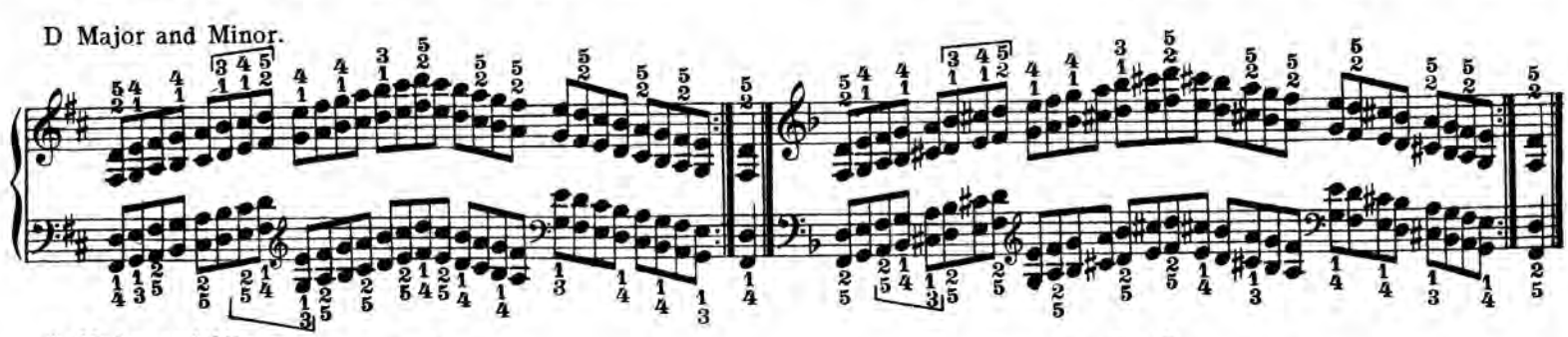
C Major and Minor.



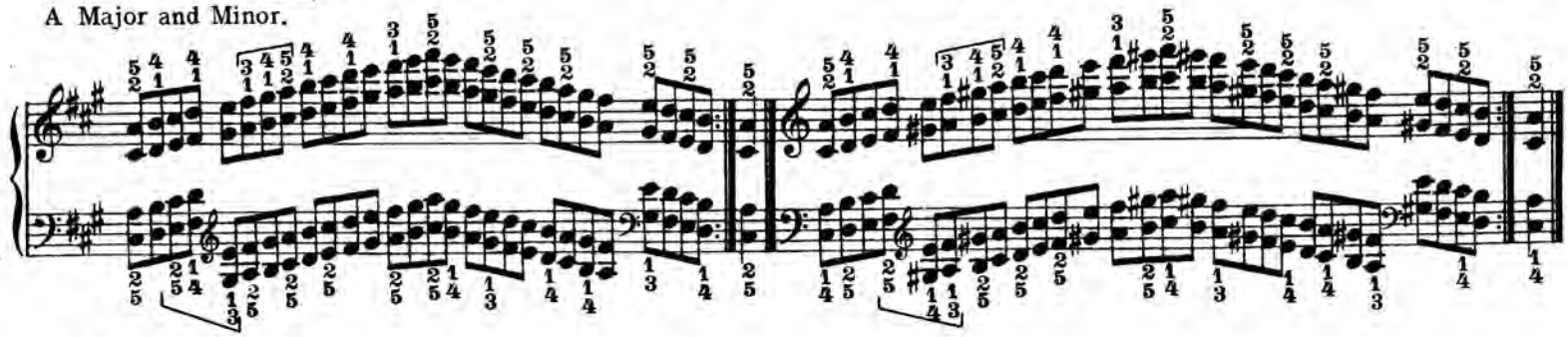
G Major and Minor.



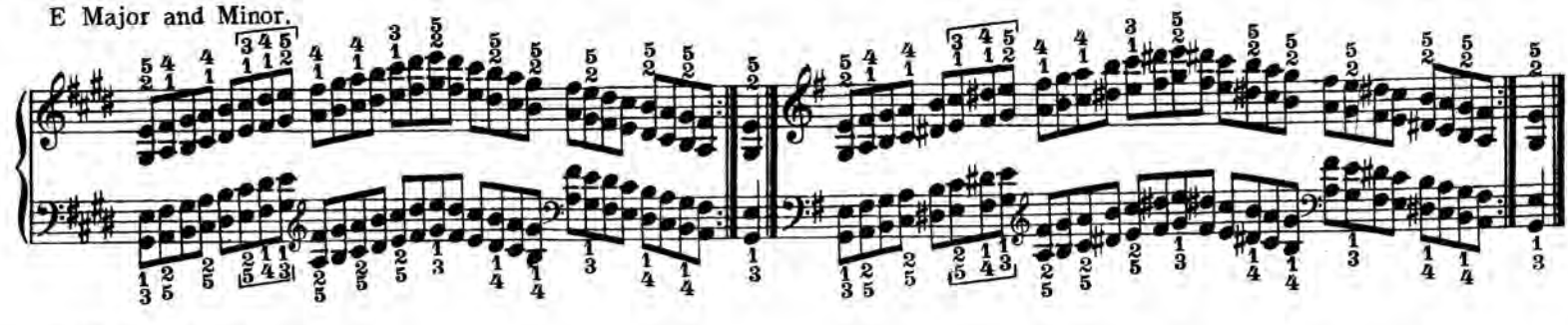
D Major and Minor.



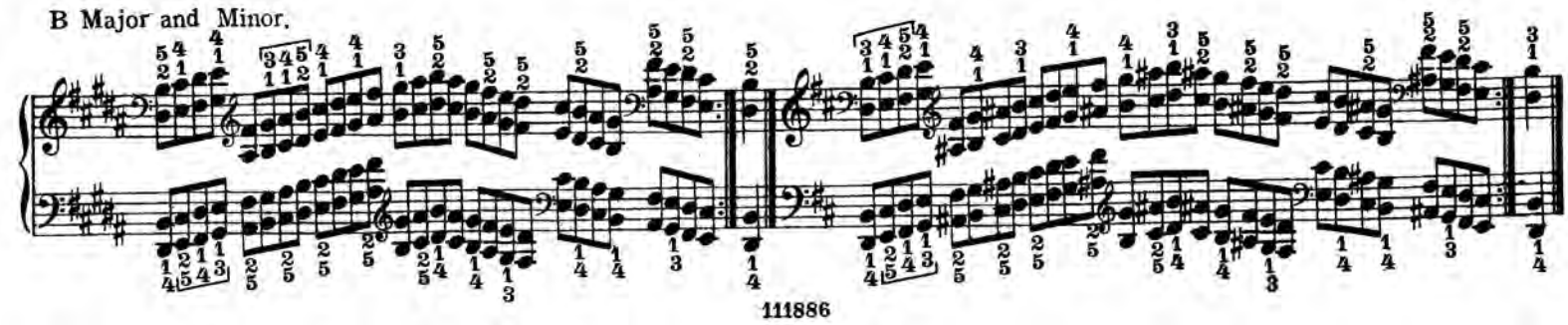
A Major and Minor.



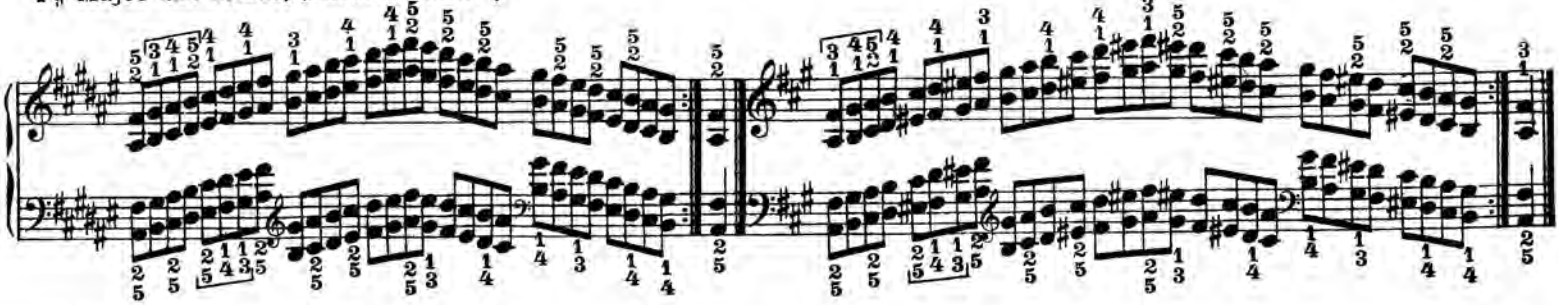
E Major and Minor.



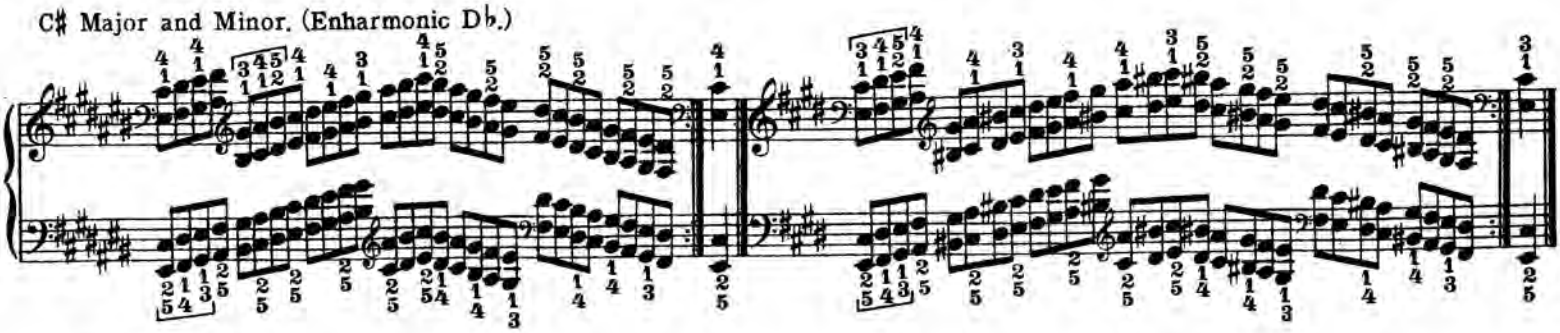
B Major and Minor.



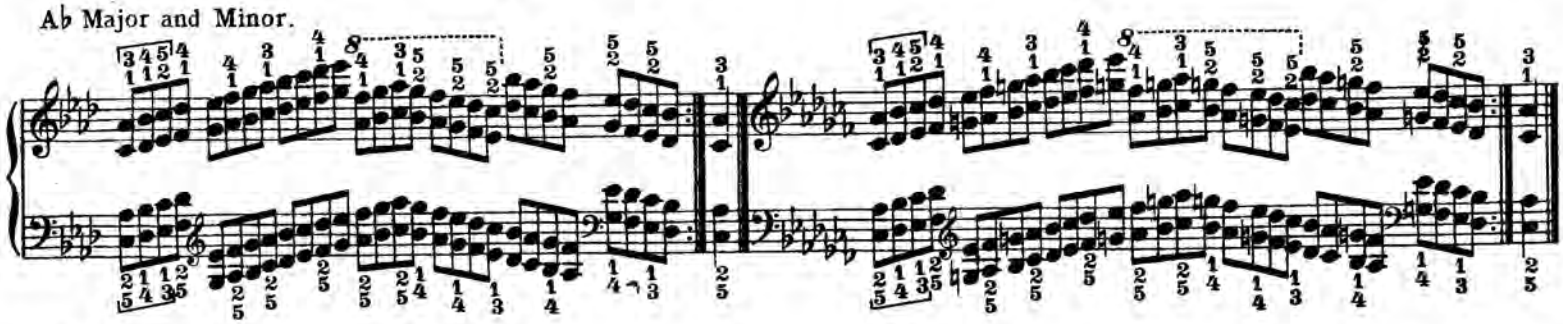
F♯ Major and Minor. (Enharmonic G♭.)



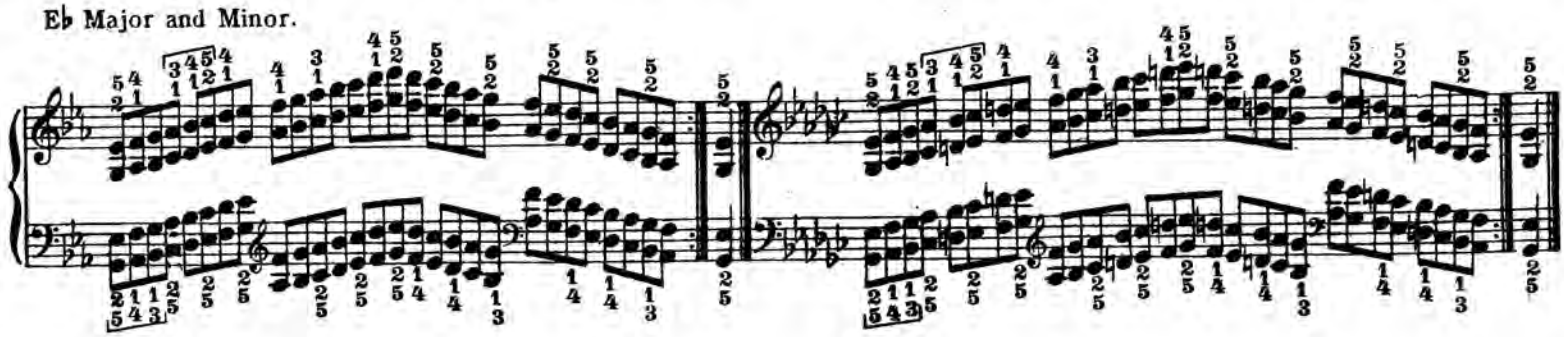
C♯ Major and Minor. (Enharmonic D♭.)



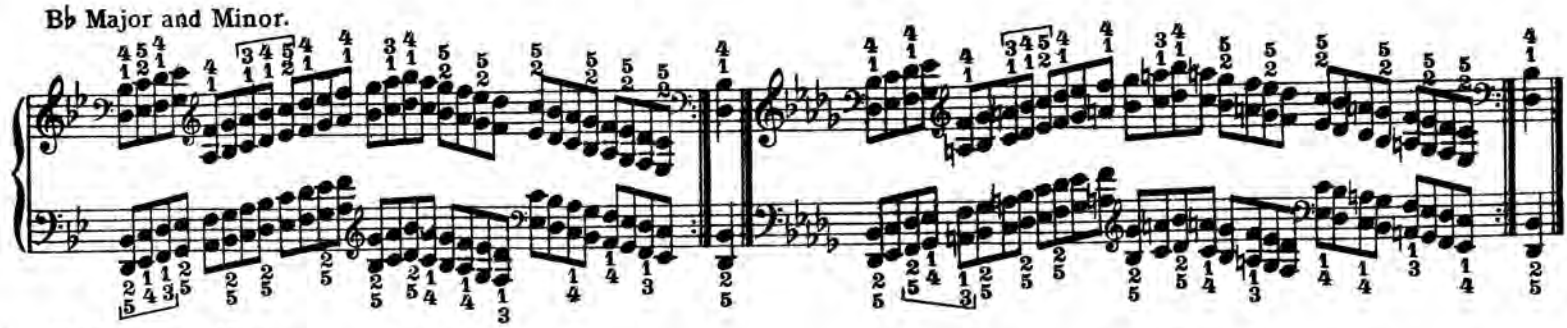
A♭ Major and Minor.



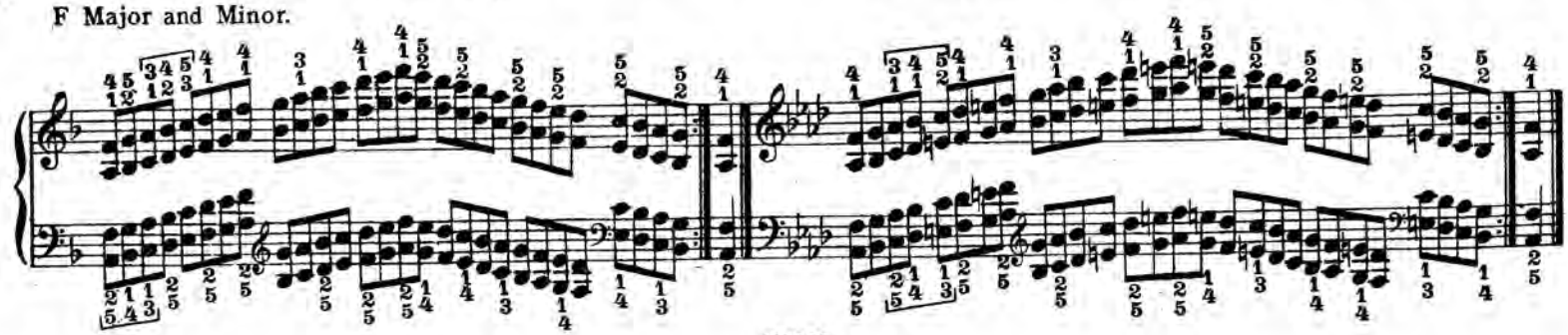
E♭ Major and Minor.



B♭ Major and Minor.

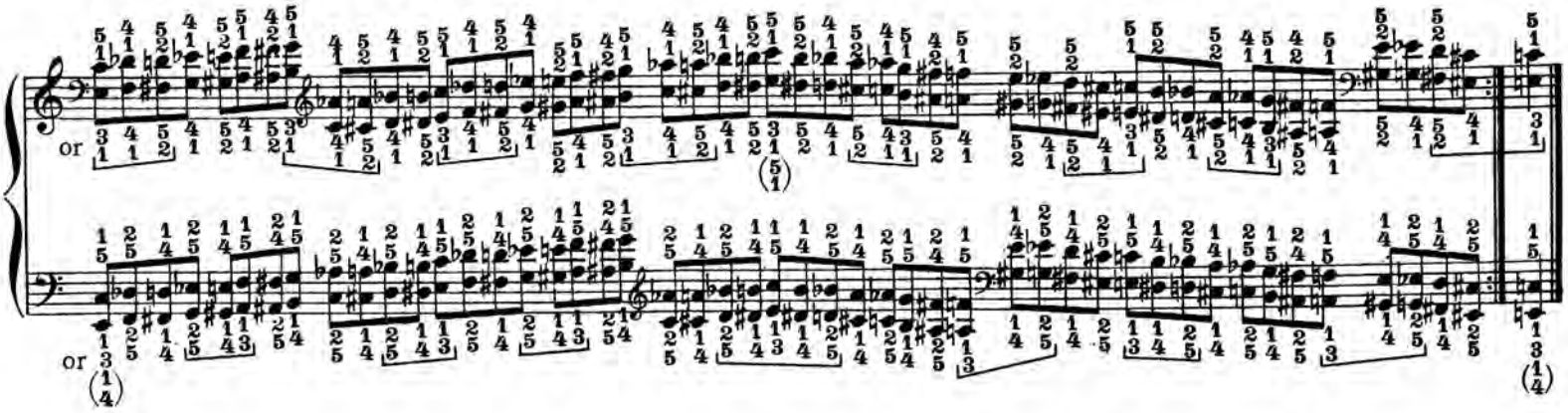


F Major and Minor.

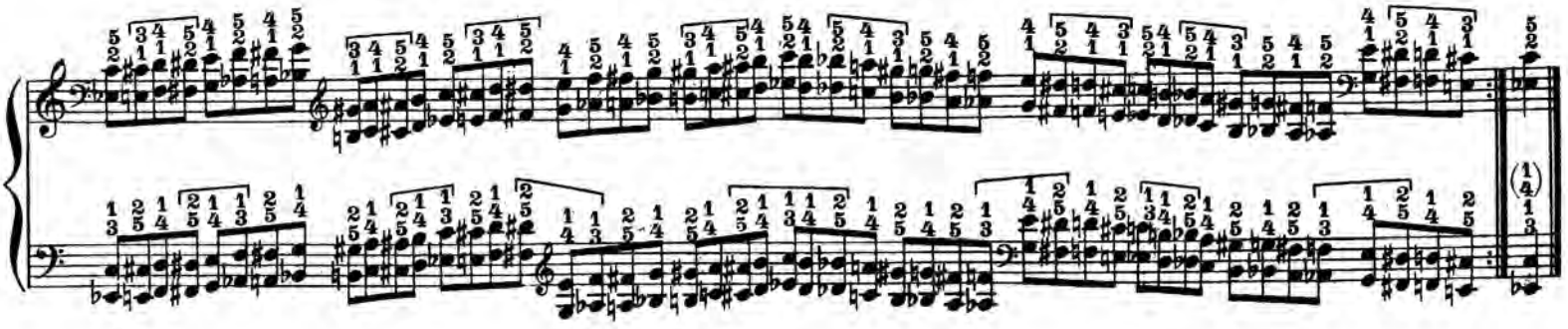


CHROMATIC SCALE IN DOUBLE MINOR SIXTHS.

(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.



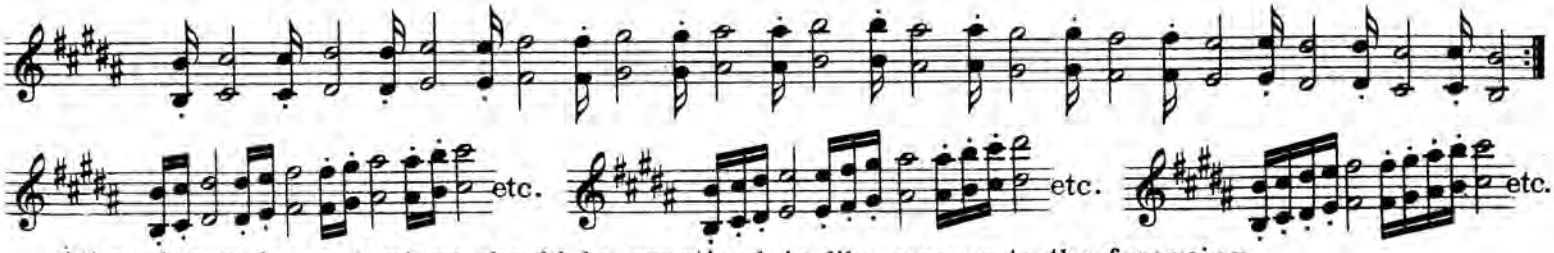
Scales in Double Octaves.

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).

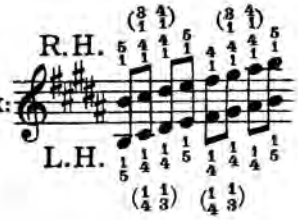


All scales major and minor should be practised in like manner to the foregoing.

Scales in Double Octaves.

LEGATO.

In these scales the thumb and little finger (1st and 5th) are to be used on all white note 8ves. Black note 8ves 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** 8ves may be played $\left\{\begin{matrix}\text{R.H.}\ 3\ 4\ 1\ 1 \\ \text{L.H.}\ 1\ 1\ 4\ 3\end{matrix}\right.$ Ex:



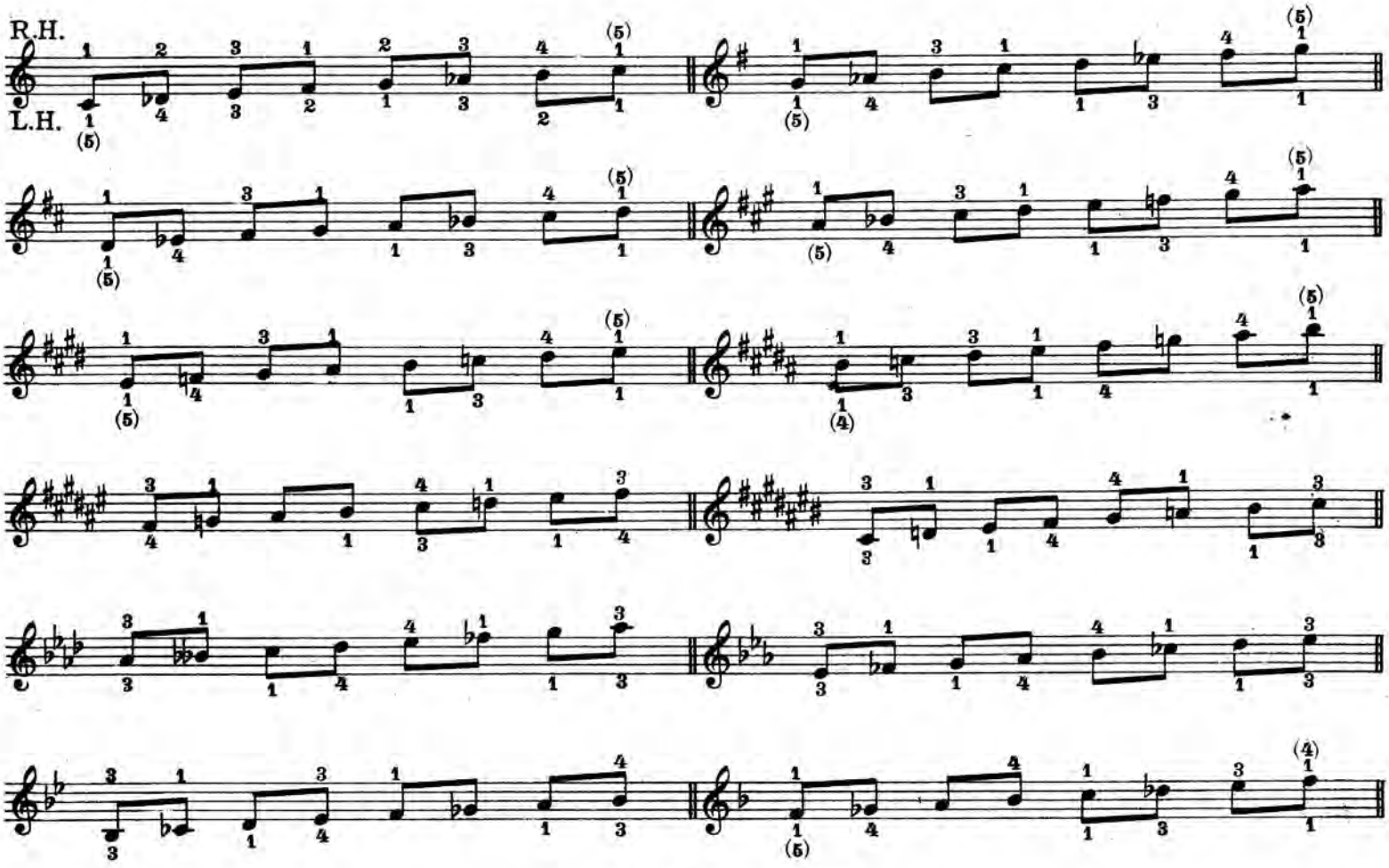
All scales, major and minor, should be practised in like manner to the foregoing.

SPECIAL NOTE FOR ADVANCED STUDENTS.

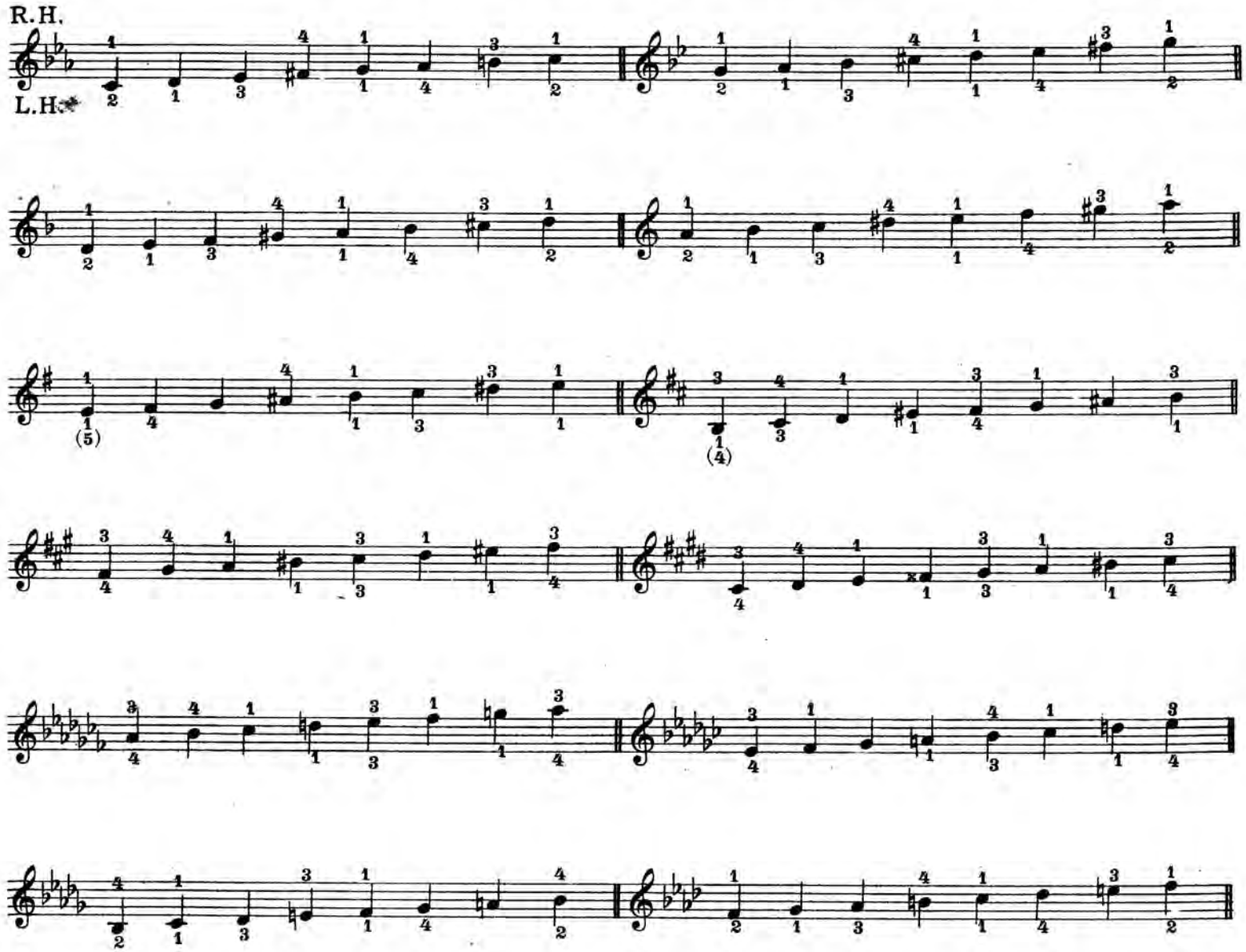
All scales and arpeggios should now be practised with the physical grouping given for C major.

The following scales are frequently met with in modern works.

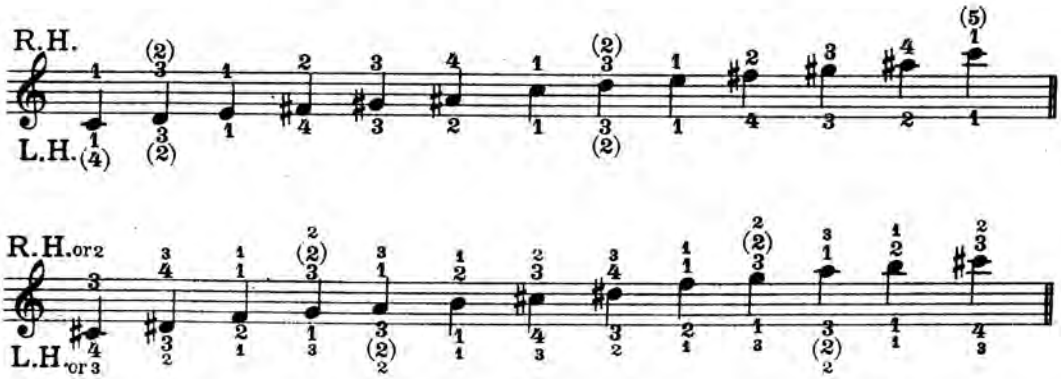
SLAVONIC SCALES.



ANOTHER MODE OF THE SAME.



TONAL SCALES.



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