# PART I.

## Scales.

## PHYSICAL GROUPING WITHOUT FINGER MOVEMENT.

(In order to represent the preliminary studies pictorially, the Black Keys of the Keyboard have been printed as crotchets and the white Keys as minims.)

Students commencing scales should be required — without a book — to build up each from the order of tones and semitones and be then shewn how and where the scale divides itself into physical groups.

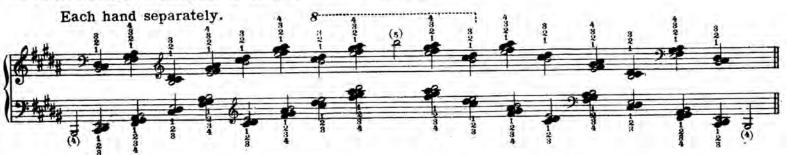
Every scale is composed of two physical groups of Keys-one of three and one of four notes - in alternate succession throughout its entire compass.

It is imperative that in every scale the two groups of fingers should be instantly allied in the mind to the two groups of Keys.

For instance, in the scale of B major the fingers should be mentally grouped to the two sets of Keys:-



The student should practise placing the entire group of three or four fingers required lightly upon the surface of the group of Keys concerned, at first within the compass of an octave as above and afterwards through a compass of four octaves as follows:-



Care must be taken that the forearm travels to and fro in as continuous a movement as possible.

It is best for the Right Hand to commence low down, between and the Left Hand high up, between . The angle of the hand and forearm thus naturally formed should be maintained as nearly as possible when the scale is played in several octaves.

#### ON FINGERING.

The Principle on which scales are fingered is this:— The thumb in the Right Hand should be placed on the white note next after a black in ascending and on the white note next before a black in descending.

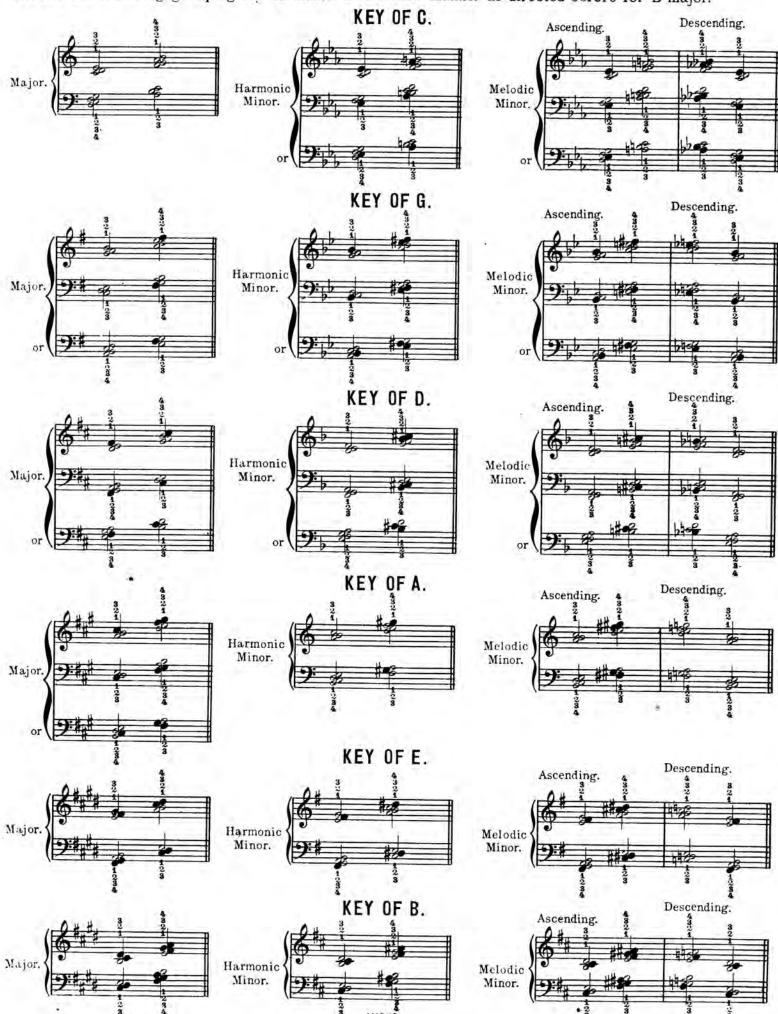
For the Left Hand the same rule should apply in the contrary direction - the thumb after a black

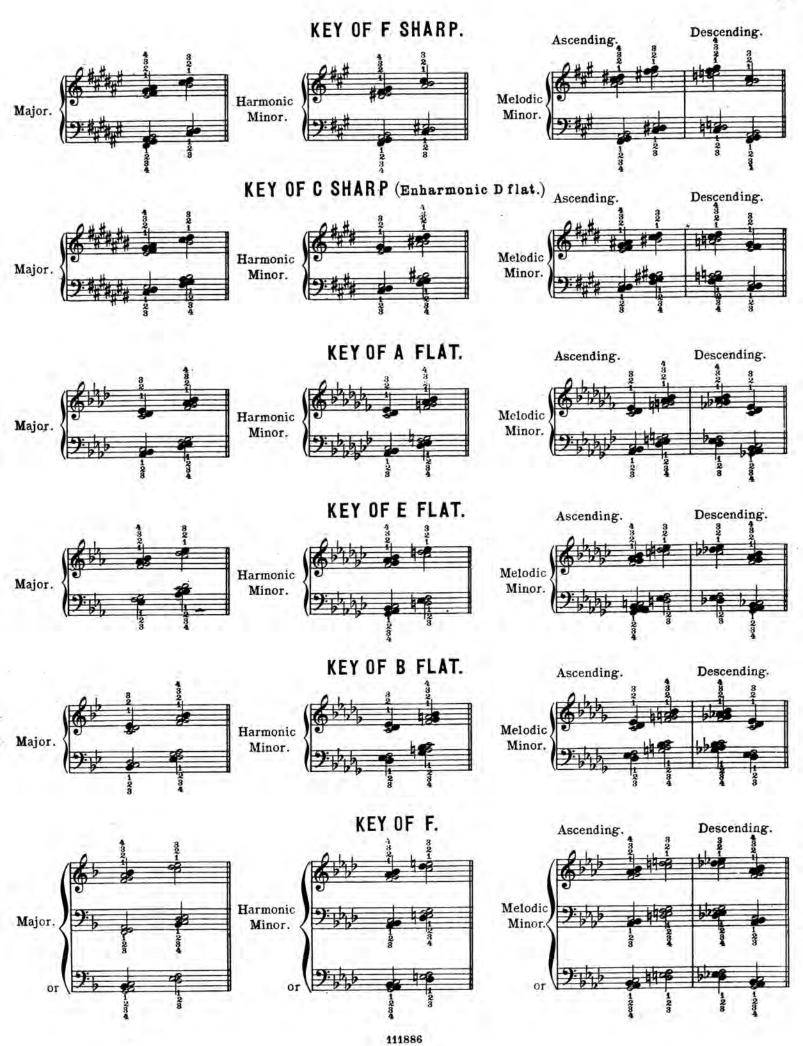
note in descending and before in ascending.

In the Left Hand of the following scales; C minor, G major and minor, D major and minor, A major, and F major and minor, the author has given two sets of grouping. The first is in accordance with the principle just laid down and will be found to give far greater facility in execution than the other which is that usually to be found in scale books.\*

It will be seen that by the first method the Ring finger (4th Continental fingering) always falls:- Right Hand Major Scales of C to B on the Leading Note; F sharp to F on-A sharp or B flat; Left Hand; C to C sharp on F sharp; A flat to F on the Subdominant

Practice the following grouping for all scales in the same manner as directed before for B major.





#### PHYSICAL GROUPING WITH FINGER MOVEMENT.

Place and retain the  $\frac{3}{2}$  or  $\frac{4}{3}$  fingers of each group on the surface of their respective notes and practise the thumb movement (i.e. first finger in Continental fingering) from the first note of this group to the first of the succeeding one.

This must be with stationary hand and the thumb movement in unbroken continuity.



Now play the two fragments of the scale just learnt in unbroken succession, thus:-



In like manner to both of the foregoing, the linking of the two physical groups which form the several scales must be each and all practised until the mind instantly and subconsciously allies the required notes and fingers.

Certainty and facility depend entirely upon this.

#### RHYTHMICAL GROUPING.

The student having now acquired the subconscious connecting of a fixed group of fingers to a fixed group of notes must proceed to acquire also the instinctive joining together of the Rhythmic groups of which all scale and passage-work is composed.

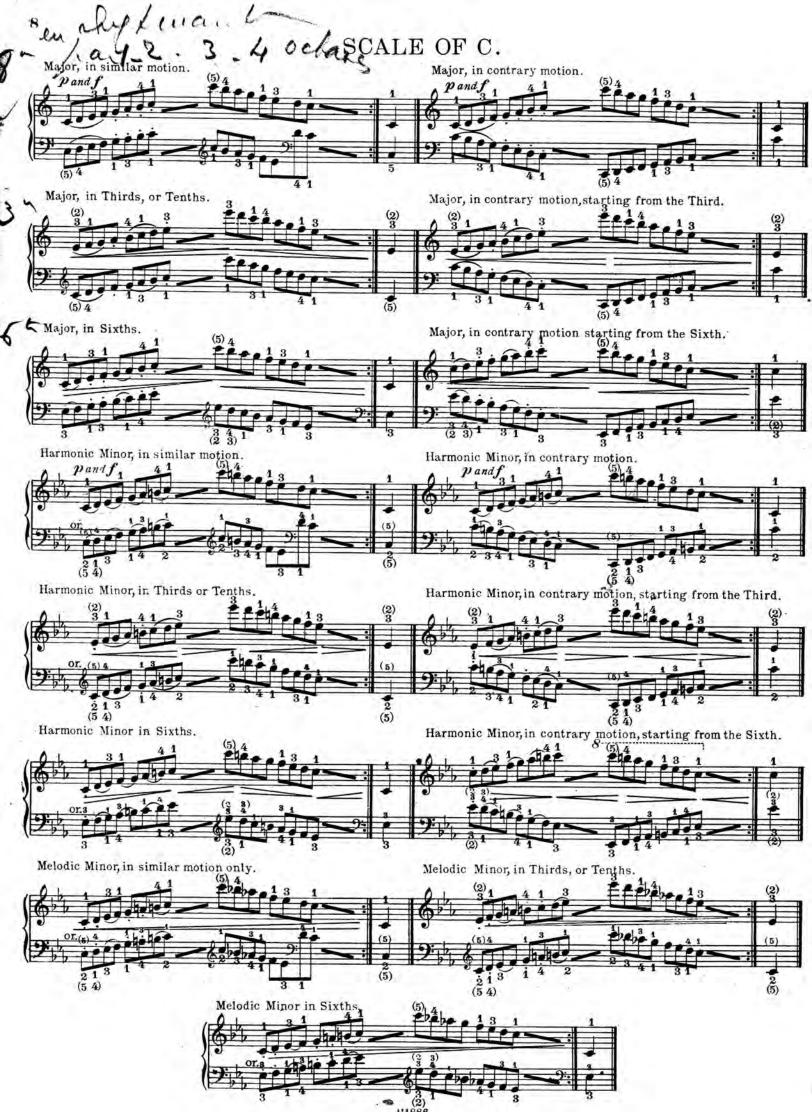
Scales and other passages should always be felt to be in **Time** both as to regularity of beat or pulse and as to the internal details of the beats.

Commence by practising in short lengths, from a beat-note to a beat-note, afterwards extending over three, four or more beats.\*)



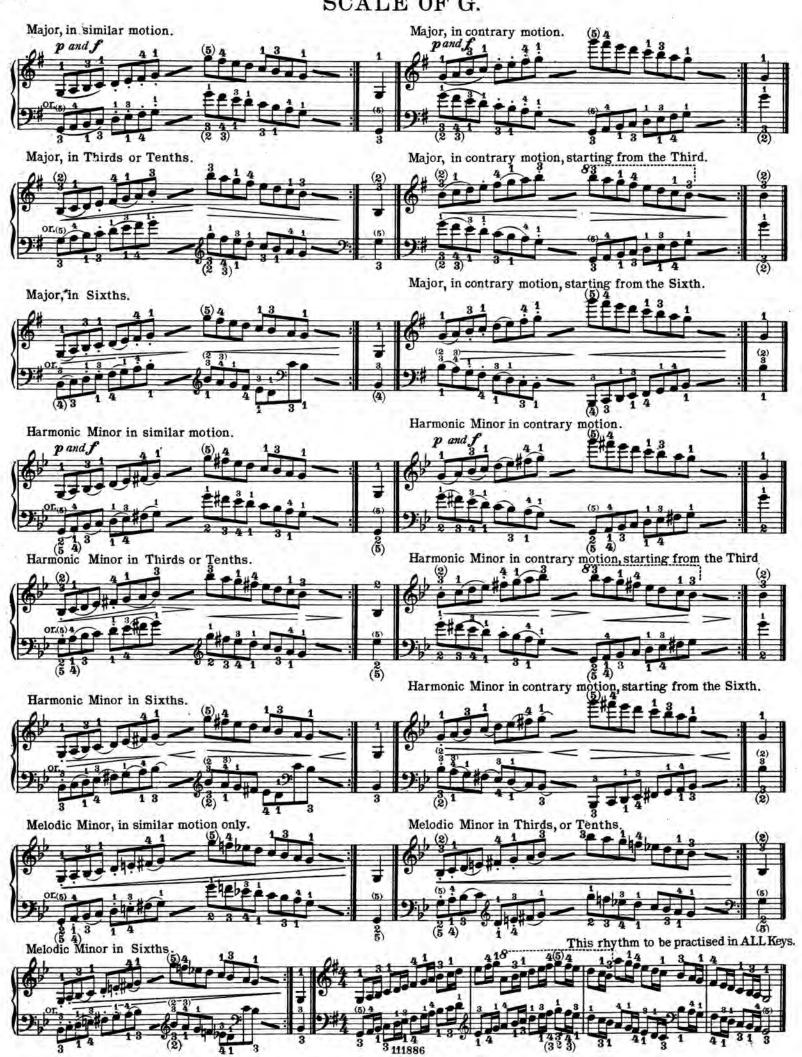
All scales should be practised:— (a) three octaves in rhythmic groups of three (b) four octaves in rhythmic groups of four, (c) legato and (d) staccato throughout as well as in the manner indicated with each of the following examples.

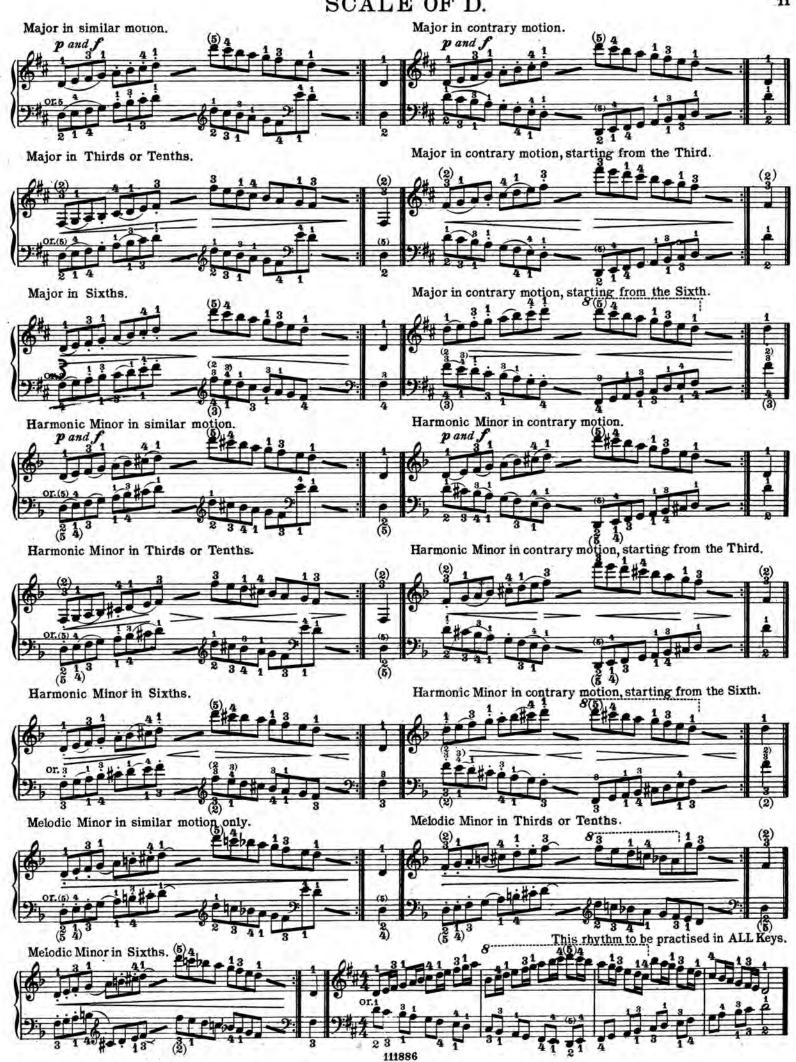
<sup>\*</sup>By this method of breaking up passages the most difficult can soon be overcome. The author has found it invariably successful in such a case as the following Beethoven Op. 10 No 1.





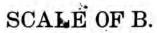
These various rhythms to be practised in all Keys-both Major and Harmonic Minor.



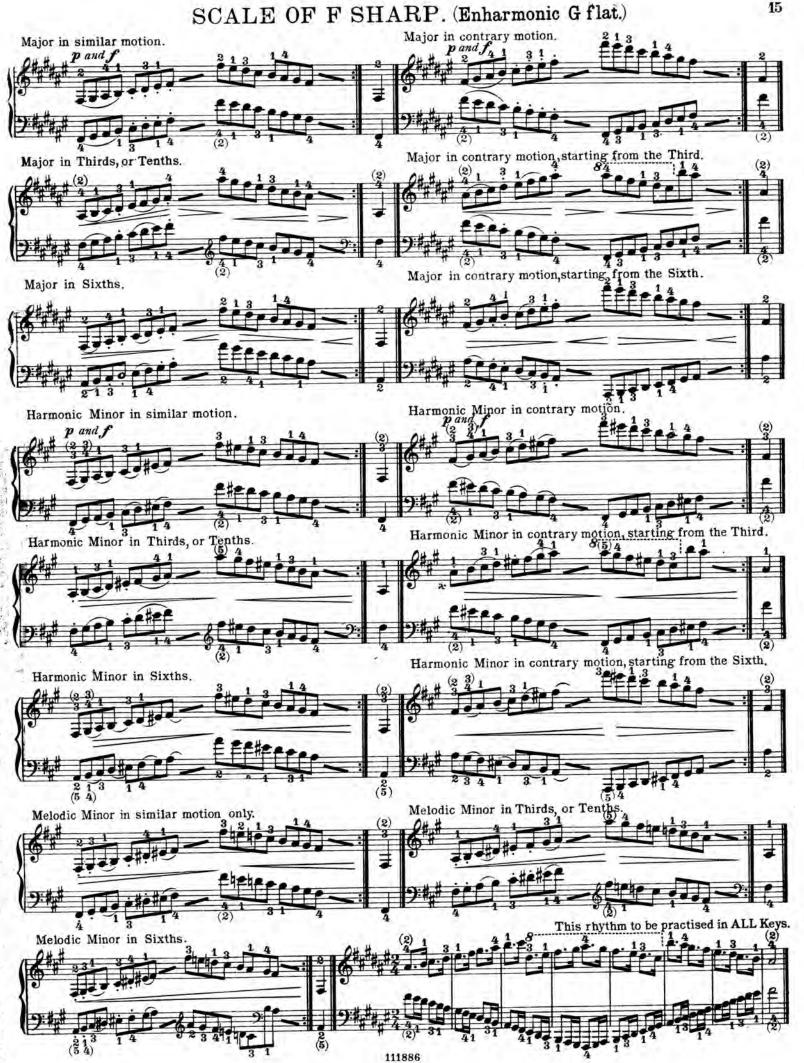


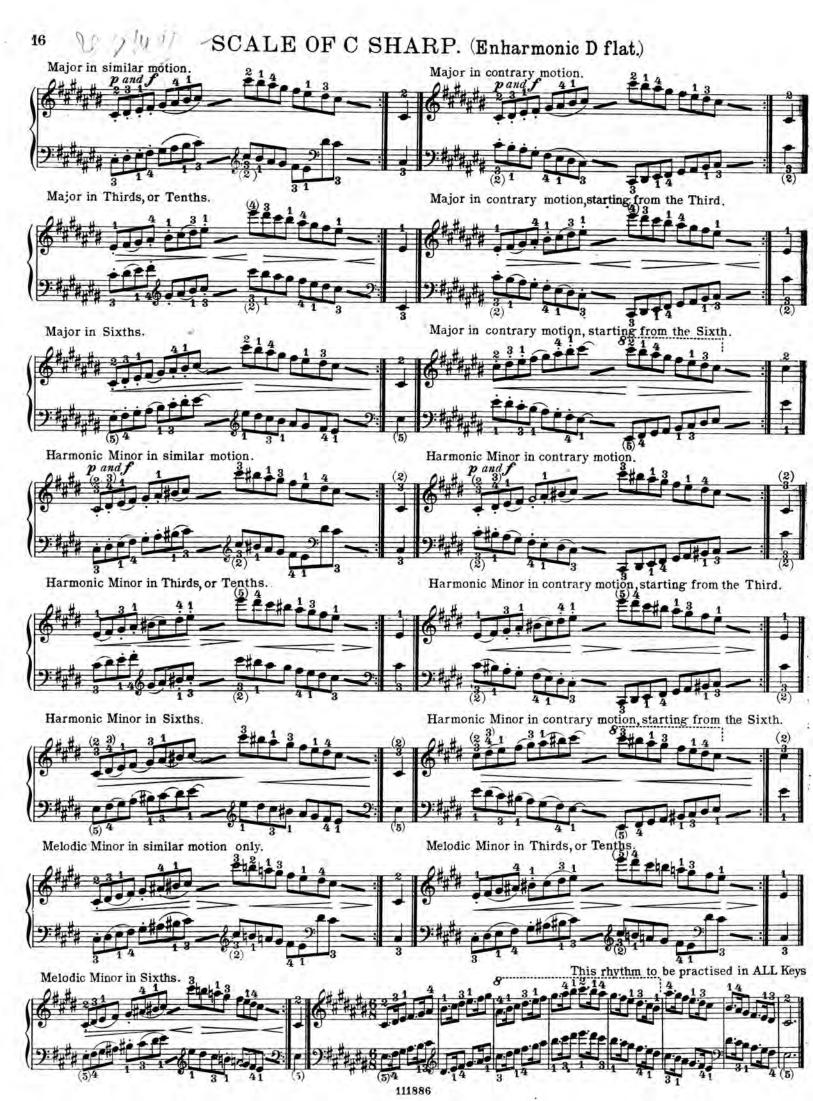










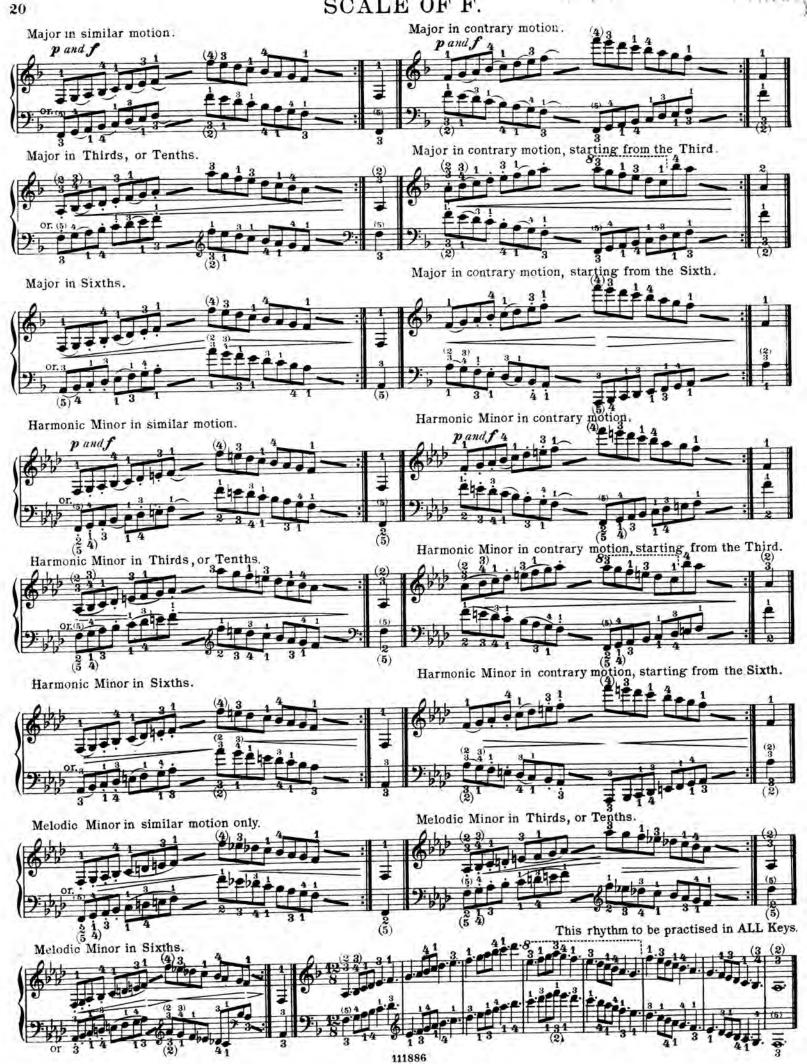








# SCALE OF F.



This fingering is suitable when played with energy (forte) and not very fast.







# ANOTHER METHOD OF FINGERING.

This fingering is suitable for the swifter and lighter (mf to pp) touch.

