

Preparatory Exercises

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.
 4 5

2.

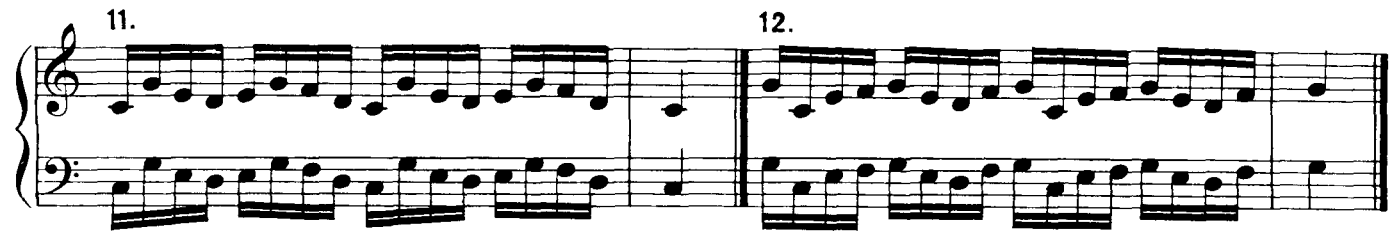
3. 4.

5. 6.

7. 8.

9. 10.

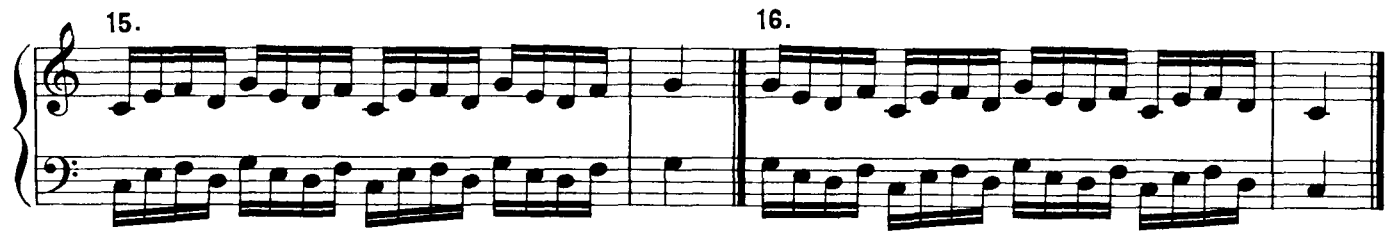
11. 12.



13. 14.



15. 16.



17.



18.



19.



20. 21.



22. 23.



24.



25.



26.



27. 28.



29. 30.



31. 32.



33. 34. 35.

This block contains the first three exercises, numbered 33, 34, and 35. Each exercise is presented in a two-staff format, with a treble clef on the upper staff and a bass clef on the lower staff. Exercise 33 features a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand. Exercise 34 introduces a more complex rhythmic pattern with sixteenth notes and rests. Exercise 35 continues with eighth-note patterns, showing a slight variation in the right hand's phrasing.

36. 37. 38.

This block contains exercises 36, 37, and 38. Exercise 36 shows a consistent eighth-note flow in both hands. Exercise 37 features a more intricate right-hand line with frequent sixteenth-note runs. Exercise 38 maintains the eighth-note rhythmic structure but with a different melodic contour in the right hand.

39. 40. 41.

This block contains exercises 39, 40, and 41. Exercise 39 has a steady eighth-note accompaniment in the left hand and a more active right hand. Exercise 40 introduces a pattern of eighth notes with occasional sixteenth-note accents. Exercise 41 features a consistent eighth-note pattern in both hands, with a slight change in the right-hand melody.

42. 43. 44.

This block contains exercises 42, 43, and 44. Exercise 42 shows a steady eighth-note pattern in both hands. Exercise 43 features a more complex right-hand line with frequent sixteenth-note runs. Exercise 44 maintains the eighth-note rhythmic structure but with a different melodic contour in the right hand.

45. 46. 47.

This block contains exercises 45, 46, and 47. Exercise 45 has a steady eighth-note accompaniment in the left hand and a more active right hand. Exercise 46 introduces a pattern of eighth notes with occasional sixteenth-note accents. Exercise 47 features a consistent eighth-note pattern in both hands, with a slight change in the right-hand melody.

48. 49. 50.

This block contains the final three exercises, numbered 48, 49, and 50. Exercise 48 shows a steady eighth-note flow in both hands. Exercise 49 features a more intricate right-hand line with frequent sixteenth-note runs. Exercise 50 maintains the eighth-note rhythmic structure but with a different melodic contour in the right hand.

51. 52. 53.

This block contains the first three exercises, numbered 51, 52, and 53. Each exercise is presented in a two-staff format, with a treble clef on the upper staff and a bass clef on the lower staff. Exercise 51 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Exercise 52 shows a more complex rhythmic structure with sixteenth notes. Exercise 53 continues with rhythmic variations, including dotted rhythms and eighth-note patterns.

54. 55. 56.

This block contains exercises 54, 55, and 56. Exercise 54 features a steady eighth-note pattern in the right hand and a corresponding bass line. Exercise 55 introduces a more intricate rhythmic pattern with sixteenth notes and rests. Exercise 56 shows a variation with a more active bass line and eighth-note patterns in the right hand.

57. 58. 59.

This block contains exercises 57, 58, and 59. Exercise 57 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Exercise 58 shows a more complex rhythmic structure with sixteenth notes. Exercise 59 continues with rhythmic variations, including dotted rhythms and eighth-note patterns.

60. 61. 62.

This block contains exercises 60, 61, and 62. Exercise 60 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Exercise 61 shows a more complex rhythmic structure with sixteenth notes. Exercise 62 continues with rhythmic variations, including dotted rhythms and eighth-note patterns.

63. 64. 65.

This block contains exercises 63, 64, and 65. Exercise 63 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Exercise 64 shows a more complex rhythmic structure with sixteenth notes. Exercise 65 continues with rhythmic variations, including dotted rhythms and eighth-note patterns.

66. 67. 68.

This block contains the final three exercises, numbered 66, 67, and 68. Exercise 66 features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Exercise 67 shows a more complex rhythmic structure with sixteenth notes. Exercise 68 continues with rhythmic variations, including dotted rhythms and eighth-note patterns.

69. 70. 71.

This block contains the first three exercises, numbered 69, 70, and 71. Each exercise is presented in a two-staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The exercises consist of continuous eighth-note patterns in both hands, with the right hand playing a higher register than the left hand.

72. 73. 74.

This block contains exercises 72, 73, and 74. The notation follows the same two-staff format as the previous exercises, featuring eighth-note patterns in both hands.

75. 76. 77.

This block contains exercises 75, 76, and 77. The notation follows the same two-staff format, with eighth-note patterns in both hands.

78. 79. 80.

This block contains exercises 78, 79, and 80. Exercises 78 and 79 continue with eighth-note patterns, while exercise 80 introduces a more complex rhythmic pattern with sixteenth notes in the right hand.

81. 82. 83.

This block contains exercises 81, 82, and 83. Exercises 81 and 82 continue with eighth-note patterns, while exercise 83 features a more complex rhythmic pattern with sixteenth notes in the right hand.

84. 85. 86.

This block contains exercises 84, 85, and 86. Exercises 84 and 85 continue with eighth-note patterns, while exercise 86 features a more complex rhythmic pattern with sixteenth notes in the right hand.

87. 88. 89.

Measures 87, 88, and 89. Each measure consists of a treble clef staff and a bass clef staff. The music features a continuous eighth-note pattern in both hands, with the right hand playing a higher register and the left hand playing a lower register. The notes are grouped in pairs, creating a rhythmic texture.

90. 91. 92.

Measures 90, 91, and 92. Similar to the previous system, these measures continue the eighth-note exercise. The right hand's pattern shifts slightly in register, while the left hand maintains its consistent eighth-note accompaniment.

93. 94. 95.

Measures 93, 94, and 95. The exercise continues with the same rhythmic structure. The right hand's melodic line moves further up the scale, and the left hand's accompaniment remains steady.

96. 97. 98.

Measures 96, 97, and 98. The eighth-note exercise progresses. The right hand's pattern now includes some sixteenth-note groupings, and the left hand's accompaniment becomes more complex with some sixteenth-note runs.

99. 100. 101.

Measures 99, 100, and 101. The exercise continues with increasing technical demands. The right hand's melodic line is more active, and the left hand's accompaniment features more intricate sixteenth-note patterns.

102. 103. 104.

Measures 102, 103, and 104. The final system on this page shows the exercise reaching its conclusion. The right hand's melodic line is highly active, and the left hand's accompaniment is very dense with sixteenth-note patterns.

105. 106. 107.


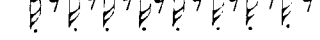
108. 109. 110.

111.* 112. 113. 114.

115. 116. 117. 118.

119.** 120. 121.

122. 123. 124.

* Nos. 111 to 118 should also be practised thus:  etc.
 ** Also practise Nos. 119 to 127 *staccato*. 

125. 126. 127.

This block contains three musical exercises, numbered 125, 126, and 127. Each exercise is presented in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Exercise 125 features a rhythmic pattern of eighth notes in the right hand and sixteenth notes in the left hand. Exercise 126 continues with similar rhythmic patterns. Exercise 127 shows a variation in the right-hand melody while maintaining the left-hand accompaniment.

128. 129. 130.

This block contains three musical exercises, numbered 128, 129, and 130. Exercise 128 and 129 continue the rhythmic patterns from the previous exercises. Exercise 130 introduces a new rhythmic pattern in the right hand, featuring a mix of eighth and sixteenth notes.

131. 132. 133.

This block contains three musical exercises, numbered 131, 132, and 133. Exercise 131 shows a more complex rhythmic pattern in the right hand. Exercise 132 and 133 continue to explore different rhythmic combinations in both hands.

134. 135. 136.

This block contains three musical exercises, numbered 134, 135, and 136. Exercise 134 features a steady eighth-note pattern in the right hand. Exercise 135 and 136 show variations in the right-hand melody and left-hand accompaniment.

137. 138. 139.

This block contains three musical exercises, numbered 137, 138, and 139. Exercise 137 has a more active right-hand part with sixteenth notes. Exercise 138 and 139 continue the progression of rhythmic patterns.

140. 141. 142.

This block contains three musical exercises, numbered 140, 141, and 142. Exercise 140 features a complex rhythmic pattern in the right hand. Exercise 141 and 142 show further developments in the rhythmic and melodic material.

143. 144. 145.

146. 147. 148.

149. 150. 151.

152. 153. 154.

155. 156. 157.

158. 159. 160.*

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

161. 162. 163.

164. 165. 166.

167. 168. 169.

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

170.

171.

172. 173. 174.

175. 176. 177.

178. 179. 180.

181. 182. 183.

184. 185. 186.

187. 188. 189.

The image displays 18 numbered musical exercises (172-189) from Schmitt's Preparatory Exercises, op. 16. Each exercise is written in a grand staff, consisting of a treble clef and a bass clef. The exercises are arranged in a grid-like fashion, with three exercises per row and six rows. Each exercise includes fingerings (numbers 1-5) and some have slurs or accents. The exercises are: 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, and 189.

190. 191. 192.

Exercise 190: Treble staff starts with 5 1 2 1 3 2 4 3; Bass staff starts with 1 5 4 5 3 4 2 3.

Exercise 191: Treble staff starts with 5 4 5 3 4 2 3; Bass staff starts with 1 2 1 3 2 4 3.

Exercise 192: Treble staff starts with 5 3 2 3 5 4 2; Bass staff starts with 1 3 4 3 1 2 4.

193. 194. 195.

Exercise 193: Treble staff starts with 5 1 3 4 3 1 2 4; Bass staff starts with 1 5 3 2 3 5 4 2.

Exercise 194: Treble staff starts with 5 3 4 5 3 2 4; Bass staff starts with 1 5 3 2 1 3 4 2.

Exercise 195: Treble staff starts with 5 3 4 5 3 2 4; Bass staff starts with 5 3 2 1 3 4 2.

196. 197. 198.

Exercise 196: Treble staff starts with 3 1 4 2 5 3 2 4; Bass staff starts with 3 5 2 4 1 3 4 2.

Exercise 197: Treble staff starts with 3 2 4 1 3 4 2; Bass staff starts with 3 1 4 2 5 3 4 2.

Exercise 198: Treble staff starts with 3 5 4 3 2 4; Bass staff starts with 3 1 4 2 3 5 4 2.

199. 200. 201.

Exercise 199: Treble staff starts with 5 3 4 2 3 5 3 1; Bass staff starts with 1 3 2 4 3 1 3 5.

Exercise 200: Treble staff starts with 1 3 4 2 5 3 2 4; Bass staff starts with 5 3 2 1 3 4 2.

Exercise 201: Treble staff starts with 5 3 2 4 1 3 4 2; Bass staff starts with 1 3 4 2 5 3 2 4.

202. 203. 204.

Exercise 202: Treble staff starts with 5 3 2 4 3 4 2; Bass staff starts with 1 3 4 2 5 3 2 4.

Exercise 203: Treble staff starts with 1 3 4 2 5 3 4 2; Bass staff starts with 5 3 2 4 3 2 4.

Exercise 204: Treble staff starts with 1 2; Bass staff starts with 5 4.

205.

Exercise 205: Treble staff starts with 5 4; Bass staff starts with 1 2.

206.

Exercise 206 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 1, 2, 3, 4, 5 in the right hand and 7, 4, 3, 2, 1 in the left hand.

207.

Exercise 207 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 5, 4 in the right hand and 1, 2 in the left hand.

208.

Exercise 208 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 2, 1, 3, 2 in the right hand and 3, 4, 4, 5 in the left hand.

209.

Exercise 209 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 4, 5, 3, 4 in the right hand and 2, 1, 3, 2 in the left hand.

210.

Exercise 210 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 1, 1, 2 in the right hand and 5, 5, 4 in the left hand.

211.

Exercise 211 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 5, 5, 4, 3, 2 in the right hand and 1, 1, 2, 3, 4 in the left hand.

212.

Exercise 212 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 2, 3, 1, 3, 2, 3, 4, 2, 4 in the right hand and 4, 4, 3, 3 in the left hand.

213.

Exercise 213 consists of two staves. The right hand starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated: 4, 3, 5, 3, 4, 3, 5, 4, 3, 2, 4, 2 in the right hand and 2, 3, 1, 3, 2, 3, 1, 2, 3, 4, 2, 4 in the left hand.

Exercises

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

At first, each hand separately.

The first exercise consists of eight measures. The right hand plays a sequence of chords: C major (1 2 1 2), F major (1 3 1 3), G major (1 4 1 4), C major (1 2 1 2), F major (1 3 1 3), G major (1 4 1 4), and C major (1). The left hand plays a sequence of chords: C major (1 2 1 2), F major (1 3 1 3), G major (1 4 1 4), C major (1 2 1 2), F major (1 3 1 3), G major (1 4 1 4), and C major (1). Fingerings are indicated by numbers 1-4.

The second exercise consists of six measures. The right hand plays ascending and descending scales: 1 2 3 1 3 2, 1 2 3 4 1 4 3 2, 1 2 3 1 2 3 2 1 3 2, 1 2 3 1 2 3 4 3 2 1 3 2, and 1. The left hand plays ascending and descending scales: 1 2 3 1 3 2, 1 2 3 4 1 4 3 2, 1 2 3 1 2 3 2 1 3 2, 1 2 3 1 2 3 4 3 2 1 3 2, and 1. Fingerings are indicated by numbers 1-4.

The third exercise consists of six measures. The right hand plays: 1 2 3 1 2 3 4 5 4 3 2 1 3 2, 2 1 3 1, 3 1 4 1, 4 1 5 1, 2 1 3 1, and 2. The left hand plays: 1 2 3 1 2 3 4 5 4 3 2 1 3 2, 2 1 2 1, 3 1 4 1, 4 1 4 1, 4 2 1 2 1, and 2. Fingerings are indicated by numbers 1-5.

The fourth exercise consists of six measures. The right hand plays: 3 1 4 1, 3, 4 1 5 1, 4, 3 1 3 1, 1 2 3 1 3, 2 4 1 4, 2 3, 1 3 3 1, 1 3, and 1. The left hand plays: 3 1 4 1, 3, 4 1 5 1, 4, 2 1 3 1 3, 2 1, 3 4 1 4, 3 2, 1 3 2 3, 1 3 1 3, and 1. Fingerings are indicated by numbers 1-5.

The fifth exercise consists of six measures. The right hand plays: 1 4 2 4, 1, 1 2 1 2 1, 1 2, 1 3 1 3 1, 1 3, 1 2 1 2 1, 1 2, 1 3 1 3 1, 1 3, and 1. The left hand plays: 1 4 2 4, 1, 2 1 2 1 2, 2 1, 3 1 3 1, 3 1, 2 1 2 1 2, 2, 3 1 3 1 3, 3 1, and 3. 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 treble clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 3 1 3 2. The second measure contains 1. The third measure contains 1 2 4 1 4 2. The fourth measure contains 1. The fifth measure contains 1 3 2 1 2 3. The sixth measure contains 1. The seventh measure contains 1 3 2 1 2 3. The eighth measure contains 1.

Left Hand.

Musical notation for the first system, Left Hand part. It consists of a single bass clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 3 1 3 2. The second measure contains 1. The third measure contains 1 2 4 1 4 2. The fourth measure contains 1. The fifth measure contains 1 3 2 1 2 3. The sixth measure contains 1. The seventh measure contains 1 3 2 1 2 3. The eighth measure contains 1.

R. H.

Musical notation for the second system, Right Hand part. It consists of a single treble clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 3 2. The second measure contains 1. The third measure contains 1 2 3 2. The fourth measure contains 1. The fifth measure contains 1 2 3 2. The sixth measure contains 1. The seventh measure contains 1 2 4 2. The eighth measure contains 1.

L. H.

Musical notation for the second system, Left Hand part. It consists of a single bass clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 3 2. The second measure contains 1. The third measure contains 1 3 2 3. The fourth measure contains 1. The fifth measure contains 1 3 2 3. The sixth measure contains 1. The seventh measure contains 1 2 3 2. The eighth measure contains 1. The ninth measure contains 1 2 4 2. The tenth measure contains 1.

R. H.

Musical notation for the third system, Right Hand part. It consists of a single treble clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 4 2. The second measure contains 1. The third measure contains 1 2 1 2. The fourth measure contains 1. The fifth measure contains 1 3 1 3. The sixth measure contains 1. The seventh measure contains 1 3 1 3. The eighth measure contains 1. The ninth measure contains 1 4 1 4. The tenth measure contains 1.

L. H.

Musical notation for the third system, Left Hand part. It consists of a single bass clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 4 2 4. The second measure contains 1. The third measure contains 1 2 1 2. The fourth measure contains 1. The fifth measure contains 1 2 1 2. The sixth measure contains 1. The seventh measure contains 1 3 1 3. The eighth measure contains 1. The ninth measure contains 1 3 1 3. The tenth measure contains 1. The eleventh measure contains 1 4 1 4. The twelfth measure contains 1.

R. H.

Musical notation for the fourth system, Right Hand part. It consists of a single treble clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 4 1 4. The second measure contains 1. The third measure contains 1 3 1 3. The fourth measure contains 1. The fifth measure contains 1 3 1 3. The sixth measure contains 1. The seventh measure contains 1 2 1 2. The eighth measure contains 1. The ninth measure contains 1 2 3 3 2. The tenth measure contains 1. The eleventh measure contains 1 3 2 1 2 3. The twelfth measure contains 1.

L. H.

Musical notation for the fourth system, Left Hand part. It consists of a single bass clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 4 1 4. The second measure contains 1. The third measure contains 1 3 1 3. The fourth measure contains 1. The fifth measure contains 1 3 1 3. The sixth measure contains 1. The seventh measure contains 1 2 1 2. The eighth measure contains 1. The ninth measure contains 1 2 4 1 4 2. The tenth measure contains 1. The eleventh measure contains 1 4 2 1 2 4. The twelfth measure contains 1.

R. H.

Musical notation for the fifth system, Right Hand part. It consists of a single treble clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 4 2. The second measure contains 1. The third measure contains 1 4 2 1 2. The fourth measure contains 1. The fifth measure contains 1 2 4 1 4 2. The sixth measure contains 1. The seventh measure contains 1 4 2 2 4. The eighth measure contains 1.

L. H.

Musical notation for the fifth system, Left Hand part. It consists of a single bass clef staff with a series of eighth-note patterns. The first measure contains the sequence 1 2 3 1 3 2. The second measure contains 1. The third measure contains 1 3 2 1 2 3. The fourth measure contains 1. The fifth measure contains 1 2 4 1 4 2. The sixth measure contains 1. The seventh measure contains 1 4 2 1 2 4. The eighth measure contains 1.

R. H.

L. H.

R. H.

L. H.

R. H.

L. H.

R. H.

L. H.

R. H.

L. H.

Appendix

Major Scales

A. Knecht

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

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

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

A major
 r.h. 4 on *g#*
 l.h. 4 on *b*

E major
 r.h. 4 on *d#*
 l.h. 4 on *f#*

B major
 r.h. 4 on *a#*
 l.h. 4 on *f#*

F# major (same as Gb major)
 r.h. 4 on *a#*
 l.h. 4 on *f#*

Db major
 r.h. 4 on *bb*
 l.h. 4 on *gb*

Ab major
 r.h. 4 on *bb*
 l.h. 4 on *ab*

Eb major
 r.h. 4 on *bb*
 l.h. 4 on *ab*

N.B. In the scales of *B, F#, Db, F major* and *B, Eb, Bb, 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:

etc.

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

G minor
 r.h. 4 on b
 l.h. 4 on d

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

D minor
 r.h. 4 on $c\sharp$
 l.h. 4 on e

Melodic 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# minor
 r.h. 4 on $d\sharp$
 l.h. 4 on $f\sharp$

C# minor
 r.h. 4 on $a\sharp$
 l.h. 4 on $f\sharp$

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

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

B^b minor
 r.h. 4 on *b^b*
 l.h. 4 on *g^b* (*g^b*)

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

C minor
 r.h. 4 on *b* (*b^b*)
 l.h. 4 on *d*

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

D minor
 r.h. 4 on *c[#]* (*c*)
 l.h. 4 on *e*

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

Major Triads

*) 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.

F# major

D^b major

A^b major

E^b major

B^b 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^b major A^b major E^b major B^b major F major

3. (Chord of the Seventh)

G 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

Major Triad chord passage in C major, showing ascending and descending lines with fingerings (1-2-3-4-5) and slurs.

C minor Triad

C minor Triad chord passage in C minor, showing ascending and descending lines with fingerings (1-2-3-4-5) and slurs.

Chord of the Diminished Seventh

Chord of the Diminished Seventh chord passage in C minor, showing ascending and descending lines with fingerings (1-2-3-4-5) and slurs.

Chord of the Dominant Seventh, D^b major

Chord of the Dominant Seventh, D^b major chord passage in D^b major, showing ascending and descending lines with fingerings (1-2-3-4-5) and slurs.

Chord of the Dominant Seventh, C major

Chord of the Dominant Seventh, C major chord passage in C major, showing ascending and descending lines with fingerings (1-2-3-4-5) and slurs.

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

C major scale in double thirds, right hand on G, left hand on C. Includes fingerings (1-2-3-4-5) and slurs.

A minor

A minor scale in double thirds, right hand on B, left hand on E. Includes fingerings (1-2-3-4-5) and slurs.

G major

G major scale in double thirds, right hand on D, left hand on D. Includes fingerings (1-2-3-4-5) and slurs.

E minor

E minor scale in double thirds, right hand on B, left hand on A. Includes fingerings (1-2-3-4-5) and slurs.

D major

D major scale in double thirds, right hand on A, left hand on A. Includes fingerings (1-2-3-4-5) and slurs.

B minor

B minor scale in double thirds, right hand on A#, left hand on A#. Includes fingerings (1-2-3-4-5) and slurs.

A major
r.h. 5 on e
l.h. 5 on a

F# minor
r.h. 5 on e#
l.h. 5 on a

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

C# minor
r.h. 5 on b#
l.h. 5 on a

B major
r.h. 5 on f#
l.h. 5 on a#

G# minor
r.h. 5 on f#
l.h. 5 on e

F# major
r.h. 5 on f#
l.h. 5 on a#

Eb minor
r.h. 5 on g b
l.h. 5 on c b

Db major
r.h. 5 on g b
l.h. 5 on d b

Bb minor
r.h. 5 on g b
l.h. 5 on d b

Ab major
r.h. 5 on g
l.h. 5 on f

F minor
r.h. 5 on g
l.h. 5 on f

Eb major
r.h. 5 on g
l.h. 5 on c

C minor
r.h. 5 on c
l.h. 5 on c

Bb major
r.h. 5 on g
l.h. 5 on g

G minor
r.h. 5 on d
l.h. 5 on g

F major
r.h. 5 on g
l.h. 5 on f

D minor
r.h. 5 on e
l.h. 5 on g

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>
Major:	C	G	D	A	E	B	F#	D^b	A^b	E^b	B^b	F
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>

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>
Minor:	A	E	B	F#	C#	G#	E^b	B^b	F	C	G	D
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>