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Schmitt. Op. 16.

PREPARATORY EXERCISES

Piano

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Vol. 434

SCHMITT

Op. 16

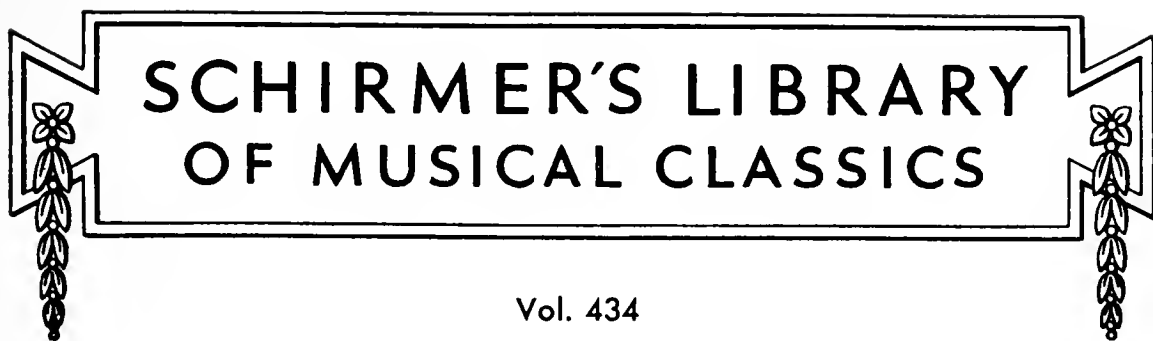
Preparatory Exercises
For the Piano

With Appendix by
A. KNECHT

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Vol. 434

ALOYS SCHMITT

Op. 16

Preparatory Exercises

(Five-Finger Exercises)

For the Piano

NEW AND AUGMENTED EDITION

With Appendix by
A. KNECHT

G. SCHIRMER *New York/London*

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Preparatory Exercises 05776 6517 ³

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.

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.

Three measures of piano music, numbered 33, 34, and 35. Each measure contains a treble and bass staff with a grand staff brace on the left. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

36. 37. 38.

Three measures of piano music, numbered 36, 37, and 38. The notation continues with similar rhythmic patterns in both hands.

39. 40. 41.

Three measures of piano music, numbered 39, 40, and 41. The melodic line in the treble shows some variation in phrasing.

42. 43. 44.

Three measures of piano music, numbered 42, 43, and 44. The accompaniment remains consistent.

45. 46. 47.

Three measures of piano music, numbered 45, 46, and 47. The piece begins to conclude with some rests in the final measure.

48. 49. 50.

Three measures of piano music, numbered 48, 49, and 50. The final measure ends with a whole note chord in both hands.

51. 52. 53.

Measures 51-53: The first system contains three measures. Each measure features a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. Measure 51 shows a steady eighth-note pattern in both hands. Measure 52 continues this pattern with a slight melodic variation in the treble. Measure 53 concludes the system with a final note in the treble and a sustained bass note.

54. 55. 56.

Measures 54-56: The second system contains three measures. Measure 54 continues the eighth-note accompaniment with a more active treble melody. Measure 55 shows a similar pattern with a different melodic line. Measure 56 features a more complex treble melody with some beamed eighth notes and a consistent bass accompaniment.

57. 58. 59.

Measures 57-59: The third system contains three measures. Measure 57 has a treble melody with a mix of eighth and sixteenth notes. Measure 58 continues with a similar treble line. Measure 59 shows a treble melody with a slight change in rhythm and a consistent bass accompaniment.

60. 61. 62.

Measures 60-62: The fourth system contains three measures. Measure 60 features a treble melody with a steady eighth-note accompaniment. Measure 61 continues with a similar pattern. Measure 62 shows a treble melody with a slight change in rhythm and a consistent bass accompaniment.

63. 64. 65.

Measures 63-65: The fifth system contains three measures. Measure 63 has a treble melody with a mix of eighth and sixteenth notes. Measure 64 continues with a similar treble line. Measure 65 shows a treble melody with a slight change in rhythm and a consistent bass accompaniment.

66. 67. 68.

Measures 66-68: The sixth system contains three measures. Measure 66 features a treble melody with a steady eighth-note accompaniment. Measure 67 continues with a similar pattern. Measure 68 shows a treble melody with a slight change in rhythm and a consistent bass accompaniment.

69. 70. 71.

Measures 69, 70, and 71. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

72. 73. 74.

Measures 72, 73, and 74. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

75. 76. 77.

Measures 75, 76, and 77. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

78. 79. 80.

Measures 78, 79, and 80. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

81. 82. 83.

Measures 81, 82, and 83. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

84. 85. 86.

Measures 84, 85, and 86. Each measure consists of a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

87. 88. 89.

Measures 87, 88, and 89. Each measure consists of a treble and bass staff. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

90. 91. 92.

Measures 90, 91, and 92. The musical structure continues with eighth-note accompaniment and melody.

93. 94. 95.

Measures 93, 94, and 95. The notation includes a treble and bass staff with eighth-note accompaniment and melody.

96. 97. 98.

Measures 96, 97, and 98. The musical structure continues with eighth-note accompaniment and melody.

99. 100. 101.

Measures 99, 100, and 101. The notation includes a treble and bass staff with eighth-note accompaniment and melody.

102. 103. 104.

Measures 102, 103, and 104. The musical structure continues with eighth-note accompaniment and melody.

105. 106. 107.

108. 109. 110.

111.* 112. 113. 114.

115. 116. 117. 118.

119.** 120. 121.

122. 123. 124.

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* Nos. 111 to 118 should also be practised thus:

** Also practise Nos. 119 to 127 *staccato*.



125. 126. 127.

Three measures of piano accompaniment. Measure 125 features a dense texture of chords in both hands. Measure 126 continues with similar chordal patterns. Measure 127 shows a slight change in the bass line's rhythmic pattern.

128. 129. 130.

Three measures of piano accompaniment. Measure 128 has a more active treble line with eighth notes. Measure 129 continues with similar activity. Measure 130 shows a more open texture with fewer notes.

131. 132. 133.

Three measures of piano accompaniment. Measure 131 has a steady eighth-note accompaniment in the bass. Measure 132 features a more complex treble line. Measure 133 shows a return to a simpler accompaniment.

134. 135. 136.

Three measures of piano accompaniment. Measure 134 has a consistent eighth-note bass line. Measure 135 continues with similar accompaniment. Measure 136 shows a change in the treble line's rhythm.

137. 138. 139.

Three measures of piano accompaniment. Measure 137 has a steady eighth-note accompaniment. Measure 138 features a more active treble line. Measure 139 shows a return to a simpler accompaniment.

140. 141. 142.

Three measures of piano accompaniment. Measure 140 has a consistent eighth-note bass line. Measure 141 continues with similar accompaniment. Measure 142 shows a change in the treble line's rhythm.

143. 144. 145.

146. 147. 148.

149. 150. 151.

152. 153. 154.

155. 156. 157.

158. 159. 160.*

13330

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

161. 162. 163.

Exercise 161: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 162: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 163: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

164. 165. 166.

Exercise 164: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 165: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 166: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

167. 168. 169.

Exercise 167: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 168: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Exercise 169: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

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

170.

Exercise 170: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (1, 2, 3, 4, 5, 4, 3, 2), Bass (4, 3, 2, 1, 2, 3, 4).

171.

Exercise 171: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending. Fingerings: Treble (5, 4, 3, 2, 1, 2, 3, 4), Bass (1, 2, 3, 4, 5, 4, 3, 2).

Exercise 172: Treble clef, eighth notes ascending and descending. Bass clef, eighth notes ascending and descending.

173.

172. 174.

175.

176.

177.

178.

179.

180.

181.

182.

183.

184.

185.

186.

187.

188.

189.

190. 191. 192.

Exercise 190: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 191: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 192: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

193. 194. 195.

Exercise 193: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 194: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 195: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

196. 197. 198.

Exercise 196: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 197: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 198: Treble clef starts with a descending scale (3-2-1), bass clef with an ascending scale (1-2-3-4-5).

199. 200. 201.

Exercise 199: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 200: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 201: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

202. 203. 204.

Exercise 202: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 203: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5). Exercise 204: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

205.

Exercise 205: Treble clef starts with a descending scale (5-4-3-2-1), bass clef with an ascending scale (1-2-3-4-5).

206.

Musical score for exercise 206, measures 1-4. Treble clef: 1 2, 5 4. Bass clef: 5 4, 1 2.

208.

Musical score for exercise 208, measures 1-4. Treble clef: 2 1, 3 2. Bass clef: 3 4, 4 5.

209.

Musical score for exercise 209, measures 1-4. Treble clef: 4 5, 3 4. Bass clef: 2 1, 3 2.

210.

Musical score for exercise 210, measures 1-4. Treble clef: 1 2. Bass clef: 5 4.

211.

Musical score for exercise 211, measures 1-4. Treble clef: 5, 5 4 3 2. Bass clef: 1, 1 2 3 4.

212.

Musical score for exercise 212, measures 1-4. Treble clef: 2 3 1 3, 2 3 4 2. Bass clef: 4, 4 3, 3.

213.

Musical score for exercise 213, measures 1-4. Treble clef: 4 3 5 3, 4 3 5 4 3 2 4 2. Bass clef: 2 3 1 3, 2 3 1 2, 3 4 2 4.

Exercises

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

At first, each hand separately.

First system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Second system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Third system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Fourth system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Fifth system of musical notation for piano, consisting of a treble and bass clef staff. It contains eight measures of music. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3. Fingerings are indicated by numbers 1-4.

Each hand alone.
Right Hand.

Musical notation for the first system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 3 1 3 2, 1, 1 2 4 4 2, 1, 3 2 1 2 3, 1, 1 3 2 1 2 3, 1.

Left Hand.

Musical notation for the first system, Left Hand. The staff contains a sequence of notes with fingerings: 1 2 3 1 3 2, 1, 1 2 4 4 2, 1, 3 2 1 2 3, 1, 3 2 1 2 3, 1.

R. H.

Musical notation for the second system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 3 2, 1, 1 2 3 2, 1, 1 2 4 2, 1, 1 4 2 4, 1.

L. H.

Musical notation for the second system, Left Hand. The staff contains a sequence of notes with fingerings: 1 2 3 2, 1 3 2 3, 1, 1 3 2 3, 1 2 3 2, 1, 1 2 4 2, 1 4 2 4, 1.

R. H.

Musical notation for the third system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 4 2, 1 4 2 4, 1 2 1 2, 1 2 1 2, 1 3 1 3, 1 3 1 3, 1 4 1 4, 1 4 1 4.

L. H.

Musical notation for the third system, Left Hand. The staff contains a sequence of notes with fingerings: 1 4 2 4, 1 2 4 2, 1, 1 2 1 2, 1 2 1 2, 1 3 1 3, 1 3 1 3, 1 4 1 4, 1 4 1 4.

R. H.

Musical notation for the fourth system, Right Hand. The staff contains a sequence of notes with fingerings: 1 4 1 4, 1 3 1 3, 1 3 1 3, 1 2 1 2, 1, 1 2 3 3 2, 1, 3 2 1 2 3, 1.

L. H.

Musical notation for the fourth system, Left Hand. The staff contains a sequence of notes with fingerings: 1 4 1 4, 1 3 1 3, 1 3 1 3, 1 2 1 2, 1, 1 2 4 4 2, 1, 4 2 1 2 4, 1.

R. H.

Musical notation for the fifth system, Right Hand. The staff contains a sequence of notes with fingerings: 1 2 4 4 2, 1, 1 4 2 1 2, 1, 2 4 1 4 2, 1, 1 4 2 2 4, 1.

L. H.

Musical notation for the fifth system, Left Hand. The staff contains a sequence of notes with fingerings: 1 2 3 1 3, 1, 1 3 2 1 2, 1, 1 2 4 1 4 2, 1, 1 4 2 1 2 4, 1.

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 *e#*
 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 *b*
 l.h. 4 on *g*

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

Eb major
 r.h. 4 on *b*
 l.h. 4 on *a*

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:

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

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

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

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

Melodic Minor Scales

A minor
 r.h. 4 on *g#*
 (g)
 l.h. 4 on *b*

E minor
 r.h. 4 on *d#*
 (d)
 l.h. 4 on *f#*

B minor
 r.h. 4 on *a#*
 (a)
 l.h. 4 on *f#*

F# minor
 r.h. 4 on *d#*
 (g#)
 l.h. 4 on *f#*

C# minor
 r.h. 4 on *a#*
 (d#)
 l.h. 4 on *f#*

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

Eb minor
 r.h. 4 on *b*
 l.h. 4 on *g*

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*

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*

Major 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

C major

G major

D major

A major

E major

B major

*) 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.
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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)

C 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

Ascending: C4-D4-E4, C5-D5-E5, C6-D6-E6, C7-D7-E7, C8-D8-E8
 Descending: E8-D8-C8, E7-D7-C7, E6-D6-C6, E5-D5-C5, E4-D4-C4

C minor Triad

Ascending: C4-Bb4-Ab4, C5-Bb5-Ab5, C6-Bb6-Ab6, C7-Bb7-Ab7, C8-Bb8-Ab8
 Descending: Ab8-Bb8-C8, Ab7-Bb7-C7, Ab6-Bb6-C6, Ab5-Bb5-C5, Ab4-Bb4-C4

Chord of the Diminished Seventh

Ascending: C4-Bb4-Ab4-Gb4, C5-Bb5-Ab5-Gb5, C6-Bb6-Ab6-Gb6, C7-Bb7-Ab7-Gb7, C8-Bb8-Ab8-Gb8
 Descending: Gb8-Ab8-Bb8-C8, Gb7-Ab7-Bb7-C7, Gb6-Ab6-Bb6-C6, Gb5-Ab5-Bb5-C5, Gb4-Ab4-Bb4-C4

Chord of the Dominant Seventh, D^b major

Ascending: D4-E4-F#4-G4, D5-E5-F#5-G5, D6-E6-F#6-G6, D7-E7-F#7-G7, D8-E8-F#8-G8
 Descending: G8-F#8-E8-D8, G7-F#7-E7-D7, G6-F#6-E6-D6, G5-F#5-E5-D5, G4-F#4-E4-D4

Chord of the Dominant Seventh, C major

Ascending: C4-D4-E4-F4, C5-D5-E5-F5, C6-D6-E6-F6, C7-D7-E7-F7, C8-D8-E8-F8
 Descending: F8-E8-D8-C8, F7-E7-D7-C7, F6-E6-D6-C6, F5-E5-D5-C5, F4-E4-D4-C4

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

r.h. 5 on g⁴
l.h. 4 on c⁴

Ascending: C4-D4-E4-F4-G4-A4-B4-C5, C5-D5-E5-F5-G5-A5-B5-C6, C6-D6-E6-F6-G6-A6-B6-C7, C7-D7-E7-F7-G7-A7-B7-C8
 Descending: C8-B7-A7-G7-F7-E7-D7-C7, C7-B6-A6-G6-F6-E6-D6-C6, C6-B5-A5-G5-F5-E5-D5-C5, C5-B4-A4-G4-F4-E4-D4-C4

A minor

r.h. 5 on b⁴
l.h. 5 on e⁴

Ascending: A4-Bb4-C4-D4-E4-F4-G4-A4, A5-Bb5-C5-D5-E5-F5-G5-A5, A6-Bb6-C6-D6-E6-F6-G6-A6, A7-Bb7-C7-D7-E7-F7-G7-A7, A8-Bb8-C8-D8-E8-F8-G8-A8
 Descending: A8-G8-F8-E8-D8-C8-Bb8-A8, A7-G7-F7-E7-D7-C7-Bb7-A7, A6-G6-F6-E6-D6-C6-Bb6-A6, A5-G5-F5-E5-D5-C5-Bb5-A5, A4-G4-F4-E4-D4-C4-Bb4-A4

G major

r.h. 5 on d⁴
l.h. 5 on d⁴

Ascending: G4-A4-B4-C5-D5-E5-F#5-G5, G5-A5-B5-C6-D6-E6-F#6-G6, G6-A6-B6-C7-D7-E7-F#7-G7, G7-A7-B7-C8-D8-E8-F#8-G8
 Descending: G8-F#8-E8-D8-C8-B7-A7, G7-F#7-E7-D7-C7-B6-A6, G6-F#6-E6-D6-C6-B5-A5, G5-F#5-E5-D5-C5-B4-A4, G4-F#4-E4-D4-C4-B3-A3

E minor

r.h. 5 on b⁴
l.h. 5 on a⁴

Ascending: E4-F4-G4-A4-Bb4-C4-D4-E4, E5-F5-G5-A5-Bb5-C5-D5-E5, E6-F6-G6-A6-Bb6-C6-D6-E6, E7-F7-G7-A7-Bb7-C7-D7-E7, E8-F8-G8-A8-Bb8-C8-D8-E8
 Descending: E8-D8-C8-Bb8-A8, E7-D7-C7-Bb7-A7, E6-D6-C6-Bb6-A6, E5-D5-C5-Bb5-A5, E4-D4-C4-Bb4-A4

D major

r.h. 5 on a⁴
l.h. 5 on a⁴

Ascending: D4-E4-F#4-G4-A4-B4-C5, D5-E5-F#5-G5-A5-B5-C6, D6-E6-F#6-G6-A6-B6-C7, D7-E7-F#7-G7-A7-B7-C8, D8-E8-F#8-G8-A8-B8-C9
 Descending: D8-C8-B7-A7, D7-C7-B6-A6, D6-C6-B5-A5, D5-C5-B4-A4, D4-C4-B3-A3

B minor

r.h. 5 on a⁴
l.h. 5 on a⁴

Ascending: B4-C4-D4-E4-F4-G4-A4, B5-C5-D5-E5-F5-G5-A5, B6-C6-D6-E6-F6-G6-A6, B7-C7-D7-E7-F7-G7-A7, B8-C8-D8-E8-F8-G8-A8
 Descending: B8-A8-G8-F8-E8-D8-C8, B7-A7-G7-F7-E7-D7-C7, B6-A6-G6-F6-E6-D6-C6, B5-A5-G5-F5-E5-D5-C5, B4-A4-G4-F4-E4-D4-C4

<p>A major</p> <p>r.h. 5 on e l.h. 5 on a</p>	<p>F# minor</p> <p>r.h. 5 on e# l.h. 5 on a</p>
<p>E major</p> <p>r.h. 5 on b l.h. 5 on a</p>	<p>C# minor</p> <p>r.h. 5 on b# l.h. 5 on a</p>
<p>B major</p> <p>r.h. 5 on f# l.h. 5 on a#</p>	<p>G# minor</p> <p>r.h. 5 on f# l.h. 5 on e</p>
<p>F# major</p> <p>r.h. 5 on f# l.h. 5 on a#</p>	<p>Eb minor</p> <p>r.h. 5 on g# l.h. 5 on c#</p>
<p>Db major</p> <p>r.h. 5 on g# l.h. 5 on bb</p>	<p>Bb minor</p> <p>r.h. 5 on g# l.h. 5 on db</p>
<p>Ab major</p> <p>r.h. 5 on g l.h. 5 on f</p>	<p>F minor</p> <p>r.h. 5 on g l.h. 5 on f</p>
<p>Eb major</p> <p>r.h. 5 on g l.h. 5 on c</p>	<p>C minor</p> <p>r.h. 5 on e l.h. 5 on c</p>
<p>Bb major</p> <p>r.h. 5 on g l.h. 5 on g</p>	<p>G minor</p> <p>r.h. 5 on d l.h. 5 on g</p>
<p>F major</p> <p>r.h. 5 on g l.h. 5 on f</p>	<p>D minor</p> <p>r.h. 5 on e l.h. 5 on g</p>

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>	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>
Major:	C	G	D	A	E	B	F#	Db	Ab	Eb	Bb	F	Minor:	A	E	B	F#	C#	G#	Eb	Bb	F	C	G	D
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>	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>

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