

The Scale Practice of Martha Baker-Jordan

The keyboard fingering chart published by Martha Baker-Jordan demonstrates only one octave ascending. The important difference from the usual such chart is that Finger 5 never appears here. She recommends using thumbs together on the tonic for C, G, D, A, E and B scales; no adjustment is necessary to continue another octave higher.

Whether or not a player chooses to use Finger 5, the chart also demonstrates how to practice using **clusters**, or “smashes.” (I often say “smooshes.”)

Take a look at F# Major: Right Hand fingers 234 appear in a box, together with Left Hand fingers 432. We smoosh (smash or cluster) the pitches F#, G# and A# simultaneously with both hands. In the next box only Finger 1's appear; we use the two thumbs to play the B's above. Proceeding up the scale, Right Hand fingers 23 are shown in a box with Left Hand fingers 32. We play the pitches C# and D# simultaneously. Next both thumbs play E# (F) simultaneously with the F# above using RH 2 and LH 4.

I always use this technique to introduce D Flat Major and B Major scales as well. But the cluster form used for C Major is valuable to reinforce the fact that RH 3 and LH 3 play together, and that the combination of 1-2 against 2-1 is consistent.

Practice with clusters **must be slow** initially while reading the finger numbers in boxes and navigating the scale pitches. Dr. Baker-Jordan recommends continuing cluster practice until it's easy and quick, before returning to normal single note scale playing.

Other useful scale exercises include Modes and the E Major Scales in Rhythms from the Study Guide for Piano 2.

MAJOR AND MINOR SCALE FINGERINGS

C G D A E Major and minor	1	23	12	34	1
	1	43	21	32	1
F Major and minor	1	234	1	23	1
	1	432	1	32	1
B Major and minor (C-flat)	1	23	1	234	1
	1	32	1	432	1
F-sharp Major (G-flat)	234	1	23	12	
	432	1	32	14	
F-sharp minor (g-flat)	34	12	3	12	3
	43	21	3	21	4
C-sharp Major (D-flat)	23	1	234	12	
	32	1	432	13	
C-sharp minor (d-flat)	34	1	23	12	3
	32	1	43	21	3
B-flat Major	4	12	3	123	4
	3	21	4	321	3
B-flat minor (odd-ball RH)	41	23	1	234	
	21	32	1	432	
E-flat Major	3	12	34	12	3
	3	21	43	21	3
E-flat minor (odd-ball LH)	31	234	1	23	
	21	432	1	32	
A-flat Major and minor	34	1	23	12	3
	32	1	43	21	3

PRACTICAL PIANO PEDAGOGY

By Dr. Martha Baker-Jordan

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Scale Fingerings

Regularly Used For Keyboard Instruments

Major Scales 2 Octaves

D flat, C#

RH 23 1234 123 1234 12

LH 321 4321 321 4321 3

F#, G flat

RH 234 123 1234 123 12

LH 4321 321 4321 321 4

B

RH 123 1234 123 12345

LH 4321 4321 321 4321

C, G, D, A, E

RH 123 1234 123 12345

LH 54321 321 4321 321

F

RH 1234 123 1234 1234

LH 54321 321 4321 321

B flat

RH 4 123 1234 123 1234

LH 321 4321 321 4321 3

E flat

RH 3 1234 123 1234 123

LH 321 4321 321 4321 3

Ab

RH 34 123 1234 123 123

LH 321 4321 321 4321 3

Minor Scales 2 Octaves

3 forms except as noted

f

RH 1234 123 1234 1234

LH 54321 321 4321 321

b

RH 123 1234 123 12345

LH 4321 4321 321 4321

b flat, a#

RH 4 123 1234 123 1234

LH 21 321 4321 321 432

e flat, d#

RH 3 1234 123 1234 123

LH 21 4321 321 4321 32

a, d, g, c, e

RH 123 1234 123 12345

LH 54321 321 4321 321

f# melodic

RH 23 1234 123 1234 **13**

f# all other forms

RH 34 123 1234 123 123

LH 4321 321 4321 321 4

c# melodic

RH 23 1234 123 1234 **13**

c# all other forms

RH 34 123 1234 123 123

LH 321 4321 321 4321 4

g# natural minor, a flat

LH 321 321 4321 321 43

g#, a flat, all other forms

RH 34 123 1234 123 123

LH 321 4321 321 4321 3

Arpeggio Fingering

Major Chords Two Octaves Ascending

C, G, F	RH	123 1 235
	LH	542 1 421
	(Or	532 1 321)
D, A, E, B	RH	123 1 235
	LH	532 1 321
F#	RH	123 1 235
	LH	532 1 321
D $\flat$, A $\flat$, E $\flat$	RH	4 1 24 1 24
	LH	2 1 42 1 42
B $\flat$	RH	4 1 2 4 1 2 4
	LH	3 2 1 3 2 1 3

Minor Chords Two Octaves Ascending

c, g, f	RH	123 1 235
	LH	542 1 421
d, a, e, b	RH	123 1 235
	LH	542 1 421
c#, g#, d#	RH	4 1 24 1 24
	LH	2 1 42 1 42
b $\flat$	RH	23 1 23 1 2
	LH	32 1 32 1 3
f#	RH	4 1 24 1 24
	LH	2 1 42 1 42
e $\flat$	RH	123 1 235
	LH	532 1 321

Major-minor Seventh Chords Three Octaves Ascending

C, D, E, F, G, A, B	RH	1 234 1 234 1 234 5
	LH	5 432 1 432 1 432 1

D $\flat$, A $\flat$, E $\flat$	RH	2 1 234 1 234 1 234
	LH	2 1 432 1 432 1 432

B $\flat$	RH	4 123 4 123 4 123 4
	LH	321 4 321 4 321 4 3

Fingering for Diminished Seventh Chords follows a simple rule:

RH 1 plays the first white key.

LH 1 plays the last white key.

Or use thumbs together on any white key!

The first 9 notes of this little fugue are the “subject”, or the melodic material the composer is working with. Look for the subject transposed down a 4th, up a 5th and down an octave. Write the measure numbers of each entrance you find of the subject.

Fughetta

Domenico Zipoli
(1688-1726)

7

13

19

25

The first 9 notes of this little fugue are considered the “subject”, or the melodic material the composer is working with. Look for the subject in other measures, an octave above or below. Also look for it transposed up a fifth, down a fourth, and in other octaves. Write the measure numbers for each entrance of the fugue subject you find.

Fughetta

Johann Pachelbel
(1653-1706)

The musical score for 'Fughetta' by Johann Pachelbel is presented in four systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#), indicating D major, and the time signature is 3/4. The first system shows the initial entry of the subject in the treble staff. The second system shows the subject in the bass staff. The third system shows the subject in the treble staff again. The fourth system shows the subject in the bass staff with a trill on the final note.

Modes

Exercise 1

Exercise 1 is a musical score for piano, consisting of seven measures of music, each representing a different mode. The score is written in 2/4 time and uses a grand staff (treble and bass clefs). The modes are: Ionian (measures 1-4), Dorian (measures 5-8), Phrygian (measures 9-12), Lydian (measures 13-16), Mixolydian (measures 17-20), Aeolian (measures 21-24), and Locrian (measures 25-28). The Locrian mode is the final mode shown, ending with a double bar line. The modes are labeled in the center of each measure group.

Ionian

Dorian

Phrygian

Lydian

Mixolydian

Aeolian

Locrian

Ionian

Exercise 2

Lydian Ionian

This system contains the first two modes of Exercise 2. The Lydian mode is shown in the first two measures, featuring a major scale with a raised fourth degree (F#). The Ionian mode is shown in the next two measures, featuring a standard major scale. The notation includes a treble and bass clef, a common time signature, and fingerings (1 and 4) indicated above the notes.

Mixolydian Dorian

This system contains the next two modes. The Mixolydian mode is shown in the first two measures, featuring a major scale with a lowered seventh degree (Bb). The Dorian mode is shown in the next two measures, featuring a minor scale with a raised second degree (D#). The notation includes a treble and bass clef, a common time signature, and fingerings (1 and 4) indicated above the notes.

Aeolian Phrygian

This system contains the next two modes. The Aeolian mode is shown in the first two measures, featuring a natural minor scale. The Phrygian mode is shown in the next two measures, featuring a minor scale with a lowered second degree (Eb). The notation includes a treble and bass clef, a common time signature, and fingerings (1 and 4) indicated above the notes.

Locrian

This system contains the final mode of Exercise 2. The Locrian mode is shown in the first two measures, featuring a minor scale with a lowered second degree (Eb) and a lowered seventh degree (Bb). The notation includes a treble and bass clef, a common time signature, and fingerings (1 and 4) indicated above the notes.

Mazurka.

(Posthumous.)

F. CHOPIN. Op. 68, No 3.

(1830)

Allegro, ma non troppo. (♩ = 132)

48

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegro, ma non troppo' with a metronome indication of 132 beats per minute. The score begins at measure 48. The first system shows a forte (f) dynamic. The second system includes fingering numbers (5, 4, 2, 1) and a piano (p) dynamic. The third system features a fortissimo (ff) dynamic. The fourth system includes a piano (p) dynamic. The fifth system also includes a piano (p) dynamic. The sixth system concludes the piece with a final cadence. The score is marked with 'Ped.' and '*' symbols, likely indicating pedal points or specific performance techniques. The notation includes various musical symbols such as notes, rests, and accidentals.

Poco più vivo.

p

Rea *

Rea *

Rea *

Rea *

Tempo I.

riten.

f

Rea *

Rea *

Rea *

Rea *

p

Rea *

Rea *

Rea *

Rea *

Nordisches Lied

(Gruß an G*)

Album für die Jugend, Op. 68 N° 41

Robert SCHUMANN
(1810-1856)

Im Volkston ♩ = 92

5

9

13

17

p

f

pp

G A D E

G A D E

Chord Progressions with Secondary Dominants

Dominant to Tonic = V chord to I chord.

Notice the accidentals in each progression. These notes are outside of the key, and suggest momentarily the key that would use that sharp or flat. For instance, F# is not in the C major scale, but in G. The chord that uses that F# is considered a secondary dominant in the key of C major.

C F D7 G7 C C C7 F G7 C

I IV V7/V V I I V7/IV IV V7 I

C E7 Am C7 F A7 Dm G7 C

I V7/vi vi V7/IV IV V7/ii ii V7 I

Augmented Sixth and Borrowed Chords

Augmented sixth chords: Italian, French and German.

The interval from the A flat in the bass to the F sharp on the treble staff is a half step larger than a major sixth.

It6 Fr6 Gr6 I6/4 V7 I

Borrowed chords are diatonic chords in a minor key that are used as altered chords in the parallel Major key.

I iv ii°6 I6/4 V7 I

The Neapolitan sixth chord is a major triad built on the lowered second degree of the scale. It usually appears in first inversion, moving to the I6/4 or V.

I $\flat$ VI N6 I6/4 V7 I

Annie Laurie

Lady John Scott

Chord progression for "Annie Laurie" (4/4 time):

Chords: C, C/E, F, C/E, D7, G, G7

5

Chords: C, C/E, F, Dm7, C/G, G7, C

9

Chords: Fm, G/D, C, Am, Dm/F, E7

13

Chords: Am, F, C, C7, F, G7, C

1. Chord names using slashes represent inversions. Identify the inversions used here.

Ms. 5

Ms. 7

—

Ms. 9

Ms. 11

2. A chord belonging to the key of C minor is called a borrowed chord when used in C major. Find the borrowed chord used here.

3. Chords using notes outside of the major scale are called altered chords. Identify the altered chords used here by playing them and noticing which use notes not in C major.

Louis Köhler
(1820-1886)

LIED OHNE WORTE.

SONG WITHOUT WORDS.

CHANSON SANS PAROLES.

Allegretto con moto.

30.

p cantabile

with ped.

RH

Franz Liszt (1811-1886)

La Cloche Sonne

The Tolling Bell

Andante

pp sempre tenuto

p ma marcato

rall. e dim.

a tempo

ppp *mf*

poco rall.

p espressivo

un poco meno mosso

Adagio

pp

una corda

America the Beautiful

Katherine Lee Bates

Samuel A. Ward

The musical score is written in 4/4 time and consists of four staves. Chord names are placed above the corresponding measures of music.

- Staff 1:** Measures 1-4. Chords: C, G, G7, C A#dim G7.
- Staff 2:** Measures 5-8. Chords: C, Am7, G/D, D7, G D7 G7.
- Staff 3:** Measures 9-12. Chords: C, C/E, Ddim/F, G7, C, F, C7.
- Staff 4:** Measures 13-16. Chords: F, Dm7, C/G, F, G7, C.

1. Chord names using slashes represent inversions. Identify the inversions used here.

Ms. 6

Ms. 9

Ms. 10

Ms. 14

2. A chord belonging to C minor is called a borrowed chord when used in C major. Find the borrowed chord used here.

3. Chords using notes outside of the major scale are called altered chords. Identify the altered chords used here by playing them and noticing which use notes not in C major.

27. Happy Dance

Allegramente

f *giocoso* 1 3 2 1 2 1 3 2 1 2

p *poco rit.* *f* *a tempo* *f*

p *rit.* *f* *a tempo* *f*

poco dim. rit.

molto rit. poco espr. *f* *a tempo* *marcato* *ff*

55

37. The Lovely Girls of Budapest

Poco vivace

The musical score is written for piano and consists of three systems. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Poco vivace*. The first system includes a piano (*p*) dynamic and a *poco cresc.* instruction. The second system continues the piece with a *p poco cresc.* instruction. The third system includes a *rit.* (ritardando) instruction followed by *a tempo* and a piano (*p*) dynamic. The score is heavily annotated with fingerings and articulations.

Bohuslav Martinu
Puppets
Loutky

Book I

1. Kolumbína tanci

Tempo di Valse

The first system of musical notation for 'Kolumbína tanci' is in 3/4 time. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes, some beamed together. The bass staff has a piano (*P*) dynamic and includes fingerings (2, 1, 2) and a pedaling mark. The system concludes with a mezzo-forte (*mf*) dynamic and a four-measure phrase.

The second system continues the piece. The treble staff shows a melodic line with fingerings (2, 1, 2, 4, 3, 1, 3, 5, 4, 3). The bass staff has a piano (*P*) dynamic and includes a 'poco *f*' (poco fortissimo) marking. The system ends with a piano (*P*) dynamic and a cross symbol (*x*) indicating a repeat or continuation.

The third system features a treble staff with a melodic line and a bass staff with a piano (*P*) dynamic. The treble staff includes fingerings (2, 1, 3, 1, 3, 2, 1, 3). The bass staff has a 'simile' marking. The system concludes with a piano (*P*) dynamic and a cross symbol (*x*).

The fourth system is the final one on the page. The treble staff has a melodic line with fingerings (1, 1, 2, 3, 4, 1, 2, 1, 3). The bass staff has a piano (*P*) dynamic and includes a 'dim.' (diminuendo) marking. The system ends with a piano (*P*) dynamic and a cross symbol (*x*).

Poco vivo

f
senza P

meno f
poco rit.

a tempo
f

mf
rit.

Tempo I

Saudades Do Brasil

Suite de Danses

Op. 67

I. Sorocaba

Modéré 88 = ♩

p

mp

Animez un peu

mf

The first system of musical notation for 'Saudades Do Brasil' features a treble and bass staff. The treble staff begins with a complex, rapid sixteenth-note passage. The bass staff provides a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed above the first measure of the bass staff.

The second system includes performance instructions. Above the treble staff, the text "Animez encore" is written above the first measure, and "Animez" is written above the fifth measure. Above the bass staff, "Cédez" is written above the fourth measure. Dynamic markings of *pp* (pianissimo) are placed below the first and fifth measures of the bass staff.

The third system begins with the tempo instruction "Ral." (Ritardando) centered above the staff. The musical notation continues with a mix of eighth and sixteenth notes in both staves.

The fourth system begins with the tempo instruction "Mouv! du début" (Allegretto) above the staff. A dynamic marking of *p* (piano) is placed below the first measure of the bass staff.

The fifth system continues the musical piece with flowing eighth-note patterns in the bass staff and more melodic lines in the treble staff.

The sixth system begins with the tempo instruction "Ral." (Ritardando) above the staff. The music concludes with sustained chords in the treble staff and a final eighth-note accompaniment in the bass staff.

Home on the Range

American Cowboy Song

The musical score is written in 3/4 time and consists of five staves. The melody is written on a treble clef staff. Above the staff, there are blank lines for chord identification. The chords provided are: C, C/E, C, C/E, C/G, C, Em/B, Am, D7, Fm, C/G, and G7. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs and ties. The measure numbers 7, 15, 21, and 27 are indicated at the start of their respective staves.

Chords provided for identification:

- Staff 1: C, C/E
- Staff 2: C, C/E, C/G
- Staff 3: C, Em/B
- Staff 4: Am, D7
- Staff 5: Fm, C/G, G7

Choose a chord for each blank above the melody.

Notice the use of inversions, secondary triads, secondary dominants and borrowed chords.

Use broken chords during long tied notes for rhythmic momentum.

The Riddle Song

Traditional

Tenderly, legato

5

9

13

When you can play the melody easily, choose a chord for each blank above. Consider primary chords first, and then try secondary or altered chords or additional chord changes.

The final cadence may be plagal.

Glossary

A tempo:	Return to the original tempo, as after <i>ritardando</i>
Accelerando:	Gradually faster
Accent:	Stress, emphasis
Adagio:	Slow
Agitato:	Agitated
Allegro:	Fast
Allegretto:	A little fast
Anacrusis:	Upbeat
Andante:	Walking speed
Animato:	Animated
Articulation:	Touch at the keyboard, such as legato and staccato
Assai:	Very, extremely
Bar Line:	Divides notation into measures; precedes the accented downbeat
Beat:	Steady pulse
Cantabile:	In a singing style; legato
Cantando:	Singing
Cembalo	Italian word for harpsichord
Clavecin:	French word for harpsichord
Coda:	A concluding section
Commodo:	Comfortably, easily
Con brio:	With vigor
Con moto:	With motion

Crescendo:	Gradually louder
Da capo:	Go back to the beginning
Dal segno:	Repeat from the Sign
Damper Pedal:	The pedal on the right, which lifts the dampers off the strings.
Deciso:	Decisively
Dolce:	Sweetly
Dynamics:	Volume, intensity; soft and loud
Enharmonic:	Sounding the same but named differently, as <i>F</i> and <i>E#</i>
Esspressivo	Expressively
Fermata:	Hold or pause
Fine:	The end; finish
Giocoso:	Joking
Grazioso:	Gracefully
Interval:	The distance from one pitch to another
Klavier:	German term for keyboard
Largo:	Slow, broad
Legato:	Smooth and connected
Leggiero:	Lightly
Lento:	Slow
Ma non troppo:	But not too much
Maestoso:	Majestic
Marcato:	Marked
Marziale:	In the style of a march

Measure:	Notational space between bar lines.
Meno mosso:	Less motion
Meter:	The pattern of accented beats; time signature
Mezzo:	medium; half
Molto:	Much, very
Opus:	Work; used when identifying a composer's output chronologically
Ornament:	Embellishment, such as trill or turn
Parallel Major and minor:	Keys sharing the same Tonic
Pesante:	Heavily
Pianoforte:	Italian for <i>soft/loud</i>
Pitch:	Frequency of sound vibration, perceived as high or low
Piu:	More
Poco:	A little
Portato:	Articulation in between <i>staccato</i> and <i>legato</i>
Presto:	Very fast
Rallentando:	Gradually slower
Relative Major and minor:	Keys sharing the same signature
Rhythm:	Sounds of long and short duration measured against the steady beat
Risoluto:	Resolute, bold
Ritardando:	Gradually slowing
Ritenuito:	Immediately slower
Rubato:	Flexibility of tempo
Scherzando:	Joking, playful

Sempre:	Always
Semplice:	Simply
Senza:	Without
Sforzando:	Sudden strong accent
Simile:	Continue in the same manner, for articulation or expression
Slur:	A curved line connecting two or more pitches indicating <i>legato</i>
Smorzando:	Dying away
Sostenuto:	Sustained
Spiritoso:	Spirited
Staccato:	Short and detached
Subito:	Suddenly
Syncopation:	A shift of the regular accent to a weak beat or off beat
Tempo:	Speed
Teneramente:	Tenderly
Tenuto:	Held for its full value, indicated by a short line over a note; <i>legato</i>
Timbre:	Tone quality
Tranquillo:	Calm, tranquil
Triad:	A three-note chord
Triplet:	Three equal notes fitting into the time usually for two
Una corda:	<i>One string</i> ; the soft pedal, on the left
Virginals:	English term for harpsichord
Vivace:	Lively