

eNovation 12: Pianistic Fingerings in Chordal Playing

NOTE: Video and audio files are found in the media playlist on each lesson page.

eNovation 12 Overview

Goals	Summary: In this eNovation, students learn how to choose alternate fingerings for more efficiency and comfort at the keyboard. Factors affecting fingering include the complexity of the harmonic language, the speed and frequency of chord changes, the direction and distance of chordal shifts, the degree of legato desired, the size of the pianist's hand, and the topography of the keyboard.
Key Elements:	<ul style="list-style-type: none"> • Advanced Fingerings • Progressions with Chord Substitutions (secondary chords) • Rhythm: 16th Rests in Compound Meter • Technique: One Octave Major & Minor Scales (Mixed Fingerings – HS) • Increased Facility with Black-Key Scales
<u>Go to eNovation 12 Topic Page</u>	

Topic 1: Pianistic Fingerings / Chord Substitutions (progressions with secondary chords), Applied Dominants V/IV, V/V

Lesson Goals			
In this lesson, students gain practical experience using alternate fingerings.			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Video	<u>Exploring Pianistic Fingerings</u>	Watch Instructional Video
<input type="checkbox"/>	Technique	<u>Determining Pianistic Fingerings</u>	Students learn techniques to determine the best fingerings to use in different situations.
<input type="checkbox"/>	Technique	<u>Coordination Drill 6: Broken Chord Accompaniment (Secondary Chords)</u>	Practice the three forms of coordination while playing a chord progression containing both primary and secondary chords.
<input type="checkbox"/>	Technique	<u>Dexterity Drill 12: Scales with Secondary Chord Progression</u>	12.1 White Key Scales. This drill substitutes secondary chords to enrich the harmonic palette. (Compare with Dexterity Drill 10: Scales with Primary Chords) Maintain a smooth legato in the scale as you change chords in the accompaniment.



<input type="checkbox"/>	Improvisation	Improvising with the iii Chord	In this improvisation, you will be creating melodies and accompaniment patterns using the secondary chord, iii.
<input type="checkbox"/>	Listening	Aural Playback: Chord Substitution Progressions 2	Aural playback using progressions containing secondary chords substitution for primary chords.
<input type="checkbox"/>	Lead Sheet	Lead Sheet: Coventry Carol (English Christmas Carol) (keyboard style)	(A Minor, 3/4) Keyboard Style. Realize this lead sheet using keyboard style.
<input type="checkbox"/>	Lead Sheet	Lead Sheet: Shepherd's Song by Ludwig van Beethoven	(F Major, 6/8) In addition to the primary chords, this tune uses inversions of the ii and vi chords. Plan fingerings that will create smooth shifts between the indicated chords.
<input type="checkbox"/>	Pop Tune Arranging	Contemporary Keyboard Styles -The Doo-Wop Progression	You will use the Doo-Wop progression (I-vi-IV-V OR I-vi-ii-V) as the basis for creating your own arrangement of a popular tune. Choose a tune from the playlist.
<input type="checkbox"/>	Harmonization	This Train (U.S. - Spiritual) (V7/IV)	(Eb Major, 4/4, V7/IV, ii-V-I cadence) Simple melody containing position shift and scale crossing. Accompaniment option is blocked close position chords.
<input type="checkbox"/>	Harmonization	De Laredo (Mexico) (V7/IV)	(D Major, 4/4, V7/IV) Melody contains chromaticism and is presented in double 3rds. There is an option for simpler melody. Simple melody with close position chords. Accompaniment options include blocked chords in close position, blocked chords in open spacing, and tango style.
<input type="checkbox"/>	Harmonization	Jolly Old St. Nicholas (Miller/McCaskey) (Christmas) (V7/V)	(A Major, 2/4, V7/V) Simple melody with position shifts. Accompaniment options include Blocked chords, Oom-pah, and Two-Handed accompaniment (chorale style).
<input type="checkbox"/>	Repertoire	Bagatelle by Anton Diabelli	(C major, 6/8) Legato melody over broken chord accompaniment. Wide harmonic palette. Position shifts.
<input type="checkbox"/>	Repertoire	March of the Three Blind Mice by Susanna Garcia	(C Major, 6/8) Keyboard Style. Many chordal shifts.
<input type="checkbox"/>	Repertoire	Soldier's March by Robert Schumann	(G Major, 2/4) Three-part chorale-like texture, in which all the voices contain independent melodic lines. The duet between the topmost voice and the bass voice need to be carefully shaped as they are the primary melodies.



<input type="checkbox"/>	Repertoire	Étude, Op. 777, No. 8 by Carl Czerny	(G Major, 6/8) Uses varied position shifts in the accompaniment, finger substitutions on repeated notes.
<input type="checkbox"/>	Reading	Harmonic Reading 12.1: Advanced Fingerings	(Three Parts) These examples utilize extensions and finger substitutions to extend the range of the keyboard used. Choose as needed. Excellent preparation for the score reading and the chorale. Choose as needed.
<input type="checkbox"/>	Score Reading	Finger Substitutions (3 Staves, 1 Hand)	(Three Parts) These examples utilize extensions and finger substitutions to extend the range of the keyboard used, while reading open score.
<input type="checkbox"/>	Score Reading	Reading Four Staves (4 Staves, 2 Clefs, 2 Parts in Each Hand)	(Four Parts) These examples prepare students for four-part score reading.
<input type="checkbox"/>	Score Reading	Hymne au Soleil by Lili Boulanger (SATB)	SATB Excerpt (mm. 5-11)
<input type="checkbox"/>	Score Reading	Hymne à la Nuit by Jean-Philippe Rameau (SATB)	SATB Excerpt (mm. 1-8)
<input type="checkbox"/>	Transposition	Bb, Eb, A, and F Instruments (Pianistic Fingerings)	These transpositions show how alternate chord fingerings can be a more pianistic choice.
<input type="checkbox"/>	Score Reading	The Wild Horseman by Robert Schumann (2 Staves) - One Transposing Part	Clarinet in A / Piano Piano texture in the left hand with a transposing melody in the right hand.
<input type="checkbox"/>	Hymn/Chorale	O Tannenbaum	(G major) Four-part chorale
<input type="checkbox"/>	Ensemble	Fanfare by Jean-Joseph Mouret	Multiple piano ensemble (5 players)
<input type="checkbox"/>	Ensemble	Carol of the Bells by Mykola Leontovych (Ukrainian Christmas Carol)	Multiple piano ensemble (3-5 players)
<input type="checkbox"/>	Collaborative Piano	Heidenröslein by Franz Schubert	Keyboard style piano accompaniment. Notice that the movement of the bass note creates a lovely line of its own. Be sensitive to the shape and direction of this bass line. Contains a secondary V7/V as well as a deceptive cadence.

Topic 2: Rests in Compound Meter / Black Keys – Scales, Reading, Other Applications.

Lesson Goals

In this lesson, students gain practical experience using alternate fingerings.

Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Rhythm	Rhythm Drill: Sixteenth Rests (Compound Meter)	When playing sixteenth notes and rests in compound meter, it is helpful to scan the entire example for the 'big beats' before playing.
<input type="checkbox"/>	Theory	Diatonic Chord Visualizations (Black Key Scales)	Cultivates the ability to visualize diatonic chords on the keyboard. You must remain aware of the key signature as you practice this drill.
<input type="checkbox"/>	Keyboard Awareness	Keyboard Topography (Octaves) Black Keys	Practice finding the diatonic intervals, 2nds - 8vas, within a major or natural minor black key scale. Use your sense of touch to find these intervals without looking at your hands. This is especially helpful before practicing the reading drill.
<input type="checkbox"/>	Technique	Scales: 'Mixed' Fingerings Bb,Eb,Ab Maj / F#,C#,G# (Ab) Min (1-Octave, HS)	New Scales! (1-Octave, HS) The scales in this group are those in which the two hands follow different fingering rules.
<input type="checkbox"/>	Technique	Dexterity Drill 12: Scales with Secondary Chord Progression	12.2 Black Key Scales. This drill substitutes secondary chords to enrich the harmonic palette. (Compare with Dexterity Drill 10: Scales with Primary Chords) Maintain a smooth legato in the scale as you change chords in the accompaniment.
<input type="checkbox"/>	Reading	Reading 12.1: Black Key Scales	Reading drills using black key scale patterns and fingerings.
<input type="checkbox"/>	Lead Sheet	Just a Closer Walk With Thee (U.S. – New Orleans Traditional)	(Bb Major, 4/4) Four-Part Style (2 parts in each hand) Students must add the missing part. Plan fingerings that will create a smooth legato melody. Includes a V/IV and a vii°/V.
<input type="checkbox"/>	Harmonization	Red River Valley (U.S./Canada – Cowboy Tune) (V7/IV)	(Bb Major, 4/4, V/IV) This harmonization requires thoughtful fingerings to manage the melodic extensions. Accompaniment options include ballad style, close position broken chord and Alberti bass styles, and 2 two-handed accompaniment styles. Includes playlist.
<input type="checkbox"/>	Harmonization	My Bonnie Lies Over the Ocean (England/Scotland) (V7/V)	(Eb Major, 3/4, V/V, ii-V-I cadence) Uncomplicated melody with a crossover. Accompaniment options include close position chords blocked and in waltz



			style, two types of ballad style, and two-handed accompaniment (keyboard style)
<input type="checkbox"/>	Repertoire	<u>Sarabande by Johann Pachelbel</u>	(Bb Major, 3/4) Challenging! Sarabande features a two-layer progression in the left hand while the right hand plays a series of chords. Notice that many of these chord shifts require a finger substitution in the inner voice.
<input type="checkbox"/>	Hymn/Chorale	<u>Steal Away (U.S. – Spiritual)</u>	(Bb Major) Three-part chorale
<input type="checkbox"/>	Score Reading	<u>Waltz in Ab Major, Op. 39, No. 1 by Johannes Brahms (arr. Lim) (3 Staves, 2 Clefs)</u>	This excerpt uses two clefs only.

