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# BASICS

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## Two-octave scales

Two-octave scales are a great way to keep intonation in good shape, or to improve it. As well as forming the basis of the longer scale with shifts, they deepen your familiarity with the feel of the hand and fingers in each position. They are not simply scales that you play before you are good enough to play three-octave scales, and they are excellent as uniform-intonation exercises.

In uniform intonation exercises you repeat a group of notes several times, each time using a different fingering. The point is to be able to play them so exactly the same that unless a listener could see your left hand they would never guess you were changing the fingering with each repetition, e.g.:

Perfect fourth above open G      In tune with open E      Same tuning      Same tuning

1 2 3 4      2 3 4 1      3 4 1 2

In tune with open D      Close to E

The image shows a single staff of music with four groups of notes. Each group consists of an ascending and a descending two-octave scale. The first group is labeled 'Perfect fourth above open G' and has fingerings 1, 2, 3, 4. The second group is labeled 'In tune with open E' and has fingerings 2, 3, 4, 1. The third and fourth groups are labeled 'Same tuning' and have fingerings 3, 4, 1, 2. Below the staff, there are two additional labels: 'In tune with open D' under the first group and 'Close to E' under the second group. Double bar lines separate the four groups.

The point of changing the fingering in the scales is therefore not just to learn a different fingering, but to learn how to play the notes with exactly the same tuning whatever the fingering.

Holding fingers down greatly adds value to the exercise. Afterwards, when you might not leave fingers down so long, it feels as though the fingers know on their own exactly where to go to play each note in tune.

The image displays five staves of musical notation, each containing an ascending and a descending two-octave scale. The first staff uses fingerings 1, 2, 3, 4 for the ascending scale and 4, 3, 2, 1 for the descending scale. The second staff uses fingerings 2, 1, 4, 3 for the ascending scale and 3, 4, 1, 2 for the descending scale. The third staff uses fingerings 3, 1, 4, 2 for the ascending scale and 2, 3, 4, 1 for the descending scale. The fourth staff uses fingerings 1, 2, 4, 3 for the ascending scale and 2, 1, 3, 4 for the descending scale. The fifth staff uses fingerings 1, 2, 3, 4 for the ascending scale and 4, 3, 2, 1 for the descending scale. Each staff includes slurs, accents, and other musical markings to indicate phrasing and technique.

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- Repeat in the melodic and harmonic minors.

Other broken intervals are also useful for practising in one position: begin on the first, the second and the third fingers:

- Repeat starting on  $D^\flat - D - E^\flat - E - F - F^\# - G$ , beginning in each position on the third finger, then on the second finger, and then on the first: