

# PIANO FINGERING A MYSTERY? *THINK GEOGRAPHY + GESTURE!*

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## **ADJACENT FINGER PATTERNS**

☛ For melodic patterns or fragments using less than 5 notes choose fingers 1 2 3 rather than staying on the outside of the hand (4 5).

**Major/minor Five Finger Patterns** use 1 2 3 4 5

☛ Extending adjacent patterns beyond five fingers is achieved by passing a finger over the thumb or passing the thumb under a finger. This is a motion natural and easy for the human hand. It is particularly important when a passage changes direction for just one or two notes. One should generally accomplish the passage with the fewest crosses.

**Chromatic** 3 on black keys / 1 on white / 2 when two white in a row

**Diatonic Major/ Harm Min** Never skip fingers or put your thumb on a black key in a scale!

White Keys C D E G 3+4 / 4+3

B, Db, Gb 1 on white / 2 3 on 2 black groups / 234 on 3 black key groups

F Same pattern of grouped 234 / 23 / separated by thumb – the 234 & 23 fall on white keys or white + black

Ab Eb Bb Rogue Keys! One hand follows above rules the other puts 2, 3 or 4 in the “wrong” place

☛ When other options aren't workable a legato effect can sometimes be achieved by the substitution of one finger for another. This can be very effective when several voices need to be managed with a single hand. Repeated notes are primary candidates for substitution. This is never a first choice!

## **BLOCKED/ BROKEN THREE & FOUR NOTE CHORDS**

<b>3 Note Major / Minor</b>	Root Position	1 3 5
	First Inversion	1 2 5 (RH) 1 3 5 (LH)
	Second Inversion	1 2 5 (LH) 1 3 5 (RH)

**4 Notes** 1235 or 1245 (intervals should fit the natural spaces of the hand)

☛ Fingerings remain the same whether the chords are blocked or broken (arpeggiated) and whether used as an accompaniment or part of the melodic structure. When arpeggiated patterns are extended beyond a single octave, the thumb is used as a pivot with 2, 3, or 4. Avoid putting the thumb on a black key in an arpeggio that has mixed black and white keys.

