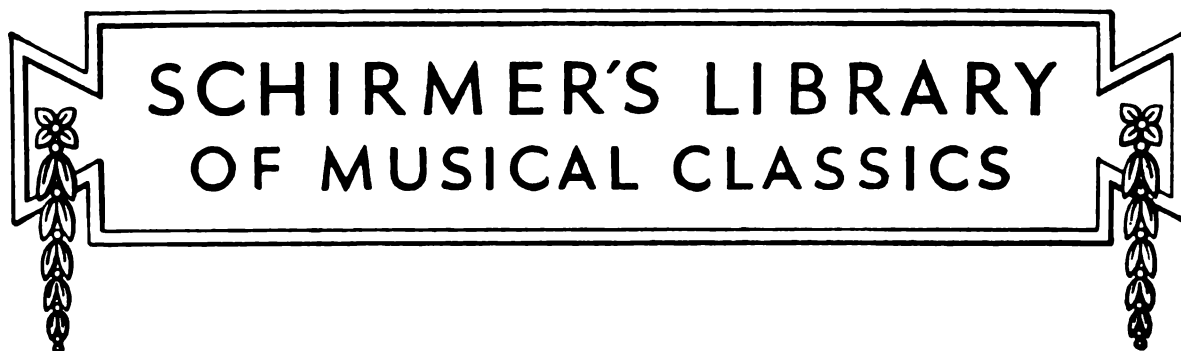


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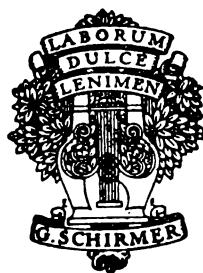
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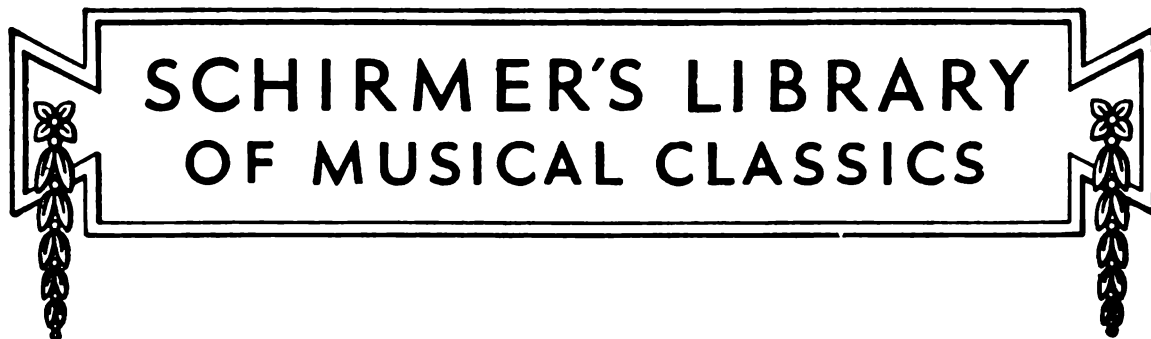


Vol. 304

**PLAIDY**  
**Technical Studies**  
For the Piano

\$2.25





LOUIS PLAIDY

Technical Studies

For the Piano

Augmented by

KARL KLAUSER

Complete . . . . . Library Volume 304

Book I (Sections I-V) — Library Volume 1617

G. SCHIRMER *New York/London*

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Printed in the U. S. A.

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## INTRODUCTION.

## IMPORTANCE OF TECHNICAL EXERCISES IN PIANOFORTE-PLAYING.

Many Pianoforte-players, professionals as well as amateurs, endeavor to escape a thorough study of their instrument, with the excuse that it is not their object to become *virtuosi*. To this it may be replied, that some fundamental study will by no means expose them to the danger of suddenly finding themselves *virtuosi*; and that, before they reach that point, they must first become simply *good players*. This should be the aim of every pianist, so far as circumstances will allow:—of the *professional*, otherwise he will be subject to the reproach of having lowered his art to the level of a mere ordinary occupation;—of the *amateur*, for the fact that he studies only for his own pleasure, gives him no right to regard his art merely as a pastime, or to perform a composition for his own amusement in a manner more or less mutilated.

The objection that the study of the Pianoforte, as here required, demands too much time, is not valid. The most thorough method is, after all, the shortest; and to devote *four* or *five* hours daily to the Piano must surely be possible for every musician, without encroaching thereby upon his studies in counterpoint and composition.

Many amateurs even will be able to spare a few hours every day for it, and find themselves amply rewarded by their great progress.

He who makes the Pianoforte his chief study *must*, of course, give it the most time—four hours, at least, cannot appear exorbitant.

The main point is, however, to employ this time *well*, and to devote it to serious, systematic study, instead of *trifling*, as it were, with music, and wandering about without plan or method.

Even the greatest talent ought not to be exempted from this thorough course of study, without which it cannot be developed beyond a certain point. Though all that a player may desire be, to perform a composition with feeling and taste, even that is entirely out of the question so long as he has to contend with mechanical difficulties. He is greatly in error if he thinks these are to be overcome by the mere study of an interesting work. On the one hand, each one of these works would require an immense amount of time; and, on the other, he would meet with innumerable difficulties, which he will never learn to conquer by any such *imperfect* method, but only by a long and uninterrupted course of study. Such is the object of Finger-exercises and Études, and by their aid alone will he ever attain the mechanical perfection necessary to the proper performance of ancient and modern classical works.

## GENERAL RULES FOR PRACTICING ON THE PIANO.

## CHAPTER FIRST.

## POSITION OF THE PERSON.

1. The performer should be seated before the *middle* of the keyboard, and at such a distance from it, that the arms can conveniently reach the farthest keys of the instrument, as well as cross each other, and move with freedom in both directions.

2. The seat should be so high that the elbows may be a little above the level of the keyboard.

3. They should also be kept close to the body, though without touching it.

4. Crossing the limbs, and kindred attitudes, should be avoided, as well as violent motions of the head, shoulders, and upper part of the person.

5. Let the position generally be easy and unconstrained; should the scholar have awkward habits to get rid of, so that an easy position costs him some trouble, there should be the least appearance of constraint possible.

6. But let not the fear of affectation so far enslave, as to make him avoid such motions as spring naturally from an expressive performance.\*

## CHAPTER SECOND.

## POSITION OF THE HAND.

To give the hand a strictly correct position, let the scholar place the fingers on five successive white keys in

\* Children whose feet do not touch the floor when sitting, should always make use of a footstool, in order to have an easy and firm seat.

the middle of the board (as in the "Finger-Exercises with the hand firmly fixed"), and observe at the same time the following rules:—

1. The wrist must neither be perceptibly raised nor lowered, but lie without constraint upon a level with the hand and arm.

2. The knuckles must neither be raised, so as to form a hollow within the hand, nor bent inwards (as many teachers consider requisite to a good touch), but must be kept in a natural position, on a level with the back of the hand.

3. The fore part of the fingers must be gently rounded, not, however, so that the nails (which, by the way, should not be kept long) can touch the keys.

4. The 4th and 5th fingers, however, should not be quite so much rounded as the others, but a little more extended.

5. Let the *thumb* be stretched horizontally, so that the end-joint shall be upon a level with the key, and the key itself struck by its outer edge. It must be held continually above the surface of the keys, and by no means be permitted to hang down, much less to rest upon the keyboard.

6. The centre of gravity of the hand in playing should fall inwards, i. e. towards the thumb.

7. Let the position of the hand generally, as we have also said of that of the person, be perfectly easy and natural—a precaution very essential to a good style of playing.

## CHAPTER THIRD.

## TOUCH.

The main point to be considered with regard to touch, is the smooth connection of the successive tones.

Under this head are found two sorts of touch, *Legato* and *Staccato*; which may be again subdivided into *Legatissimo*\* and *Portamento*.

I. *The Legato Touch.*

*This is the most important of all*, because it occurs oftenest and is the one *universally* to be employed where none other is especially marked. It is the one to be used in all the finger-exercises given in Chapter Fifth, and to be practiced before any other. In studying it, observe the following:—

1. Hold the hand as described in the preceding chapter.
2. The fingers must be moved only from the knuckles; the other two joints are neither to be contracted nor extended, either in striking, or leaving the keys. The same rounded position is to be retained throughout.
3. The thumb must also be moved by the joint which connects it with the hand, and by no means cause any motion in the hand itself.
4. The unemployed fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them.
5. In striking, the fingers must touch the key *exactly* in the middle.
6. Each finger, after striking the key, must be lifted from it quickly, and at the very instant when the next succeeding finger strikes *its* key, so that the successive tones may neither run into each other, nor be separated by the slightest gap.
7. No movement should be permitted to the hand other than that which necessarily arises from the moving of the muscles and sinews; especially must this be the case when the other fingers are holding notes.
8. In proportion as a full and strong tone is required, the fingers must be raised so much the higher, and press with greater weight upon the keys; the more subdued the tone is to be, the more moderate should be the motion, as well as the pressure, of the fingers.
9. In passages that are to be rapidly executed, the fingers of course cannot be raised to so great a height. If in such passages, however, great force is required, it will become perfectly possible, when the strength of the fingers has been developed to the utmost; for, generally speaking, rapid passages may be regarded as a test of a performer's proper technical training.

II. *The Staccato Touch.*

This is executed with the aid of the wrist.

1. The hand must be slightly raised by the wrist before striking, and then with an easy movement thrown,

\* This expression is not universally used, but employed here only for want of a better.

as it were, upon the keyboard. As soon as it has struck, it must be raised again to its former position.

2. The arm must have nothing to do with this movement, and the raising of the hand by no means be effected by lifting the forearm. In running passages, the arm of course moves along with the hand.

3. Great care should, however, be constantly taken that the arm be not constrained, or the movement of the hand too violent; otherwise the performer would be apt to present a very ludicrous appearance.

4. In rapid or soft passages there is less movement of the wrist than in those more moderate, or where force is required. In such cases, the *staccato* may often be produced by merely drawing back the fingers quickly after striking, and without any very marked movement of the wrist.

5. In connection with this study, see the Finger-Exercises under Section IX in the fifth chapter.

REMARK.—There are VIRTUOSI who can execute a STACCATO with as great perfection with a stiff wrist and the aid of the arm, as in the manner we have given here with a loose wrist. But, while a great master has a right to employ various methods to produce the same effect, a player, who has a course of study still before him, had better select but one method, and the one which most facilitates execution.

III. *The (so-called) Legatissimo Touch.*

1. It consists in this, that a key, after being struck, is not raised again at the striking of the next one. By this method, which can be employed only for tones which belong to the same harmony, these tones run into each other, as it were, and greater fullness of sound is produced.

2. As this mode of touch is to be employed with *great care* in the execution of a piece (see the text to Moscheles' Pianoforte Studies, Op. 70, § 4), we would advise the scholar, who has not yet perfectly mastered the *Legato* Touch, to abstain at first from the use of the *Legatissimo*, for the reason that this mode of allowing the fingers to remain upon the keys is directly opposed to that of raising them required in the *Legato* Touch, and renders the study of the latter much more difficult.

3. Let the pupil, therefore, not make use of the *Legatissimo* Touch until he can execute the *Legato* with perfect ease.

IV. *The Portamento Touch.*

This is used when notes are marked with dots and a slur over them.

1. The notes must be held to nearly their full length.
2. They are to be played by a pressure of the fingers corresponding with the loudness required in the tone to be brought out, and by slightly raising the forearm.

## CHAPTER FOURTH.

## PRACTICE.

It is a mistake to suppose you will make rapid progress by practicing whole, or even half, days. On the contrary, the main requisites are these:

*First.* To give a certain regular time to practice each day; and,

*Second.* To employ that time in a systematic and suitable manner.

### I. Distribution of Practicing-Hours.

1. Professional players should adopt *four* hours a day as a *minimum*, and amateurs at least *one*.

2. It is best to divide one's time into two or three sections, of which none should be shorter than one hour, and the greater part in the morning.

3. As soon as the pupil feels himself fatigued, let him endeavor, before he continues his practice, to gain new strength, either by ceasing altogether from labor, or by seeking some other bodily or mental employment of a different nature. For, unless he gives his undivided attention to his practicing, it does him more harm than good, because faults, which creep in unawares, become confirmed much sooner than *good* habits, and are eradicated only at the expense of much time and trouble.

### II. Employment of Practicing-Hours.

1. The foundation of good playing lies in perfecting one's mechanical skill as far as possible; which is attained only by a most careful study of Finger-exercises. These require, therefore, especially at the commencement of his studies, the pupil's freshest energies and closest attention, and should consequently be taken up *first* in his daily practice. An additional reason for this lies in the fact, that these exercises have, undeniably, a certain dryness, particularly while they have to be practiced slowly. It is evident what an advantage there is in arranging one's daily studies in such an order that the interest shall increase progressively.

2. *After* the Finger-exercises, then, let the scholar take up the study of Études, and then a Sonata, or some other piece that has not for its direct and only object the improvement of his execution.

3. Finally, let him not omit to terminate his daily studies with *playing at sight*.

4. In order to judge of his progress, the scholar should, from time to time, play through those pieces that he has previously studied.

5. Beginners must give the most of their time to finger-exercises, and that, too, until they have attained a certain degree of firmness of touch, and are familiar with the more common scales and chord-passages.

Advanced players will easily judge how much time *they* should devote to these exercises, and will occupy themselves mostly with the practice of Études, and larger works, always devoting one hour daily to reading at sight.

6. Beneficial as it is to arrange his daily practice in the order above given, the pupil must nevertheless avoid making himself a slave to this rule. Many players have so accustomed themselves to beginning the day with their finger-exercises, as to be unable to play smoothly without having given some time to mechanical study.

In order to prove whether he may have fallen into this bad habit, let the pupil from time to time reverse the order, or even omit the exercises entirely.

### III. Choice of an Instrument.

1. Let the pupil be careful that the action of the instrument, which he uses in his studies, be neither too heavy nor too light. Many think to acquire greater strength of finger by means of the former, whereas the touch will only become more stiff and clumsy.

2. The better the instrument, the more it will aid the pupil's progress. If his means be scanty, as is often the case with musicians, he had better endeavor to save in some other way, than use a bad instrument for the sake of economy.

It hardly need be said, what an impulse an instrument of fine tone and action lends to a scholar's musical feeling, and his zeal for study.

### IV.

Finally, let the scholar avoid in these exercises all mechanical auxiliaries; as Herz's Dactylion, the "Trilling Machine," the "Dumb Pianoforte," and the like.\* The use of such contrivances often completely ruins the hand and fingers, or makes them stiff, and prevents them from ever acquiring freedom and independence.

In place of them, it cannot be urged upon the pupil too often, that he must study with *care* and *attention*, and a judicious arrangement of his hours for practice.

## CHAPTER FIFTH.

### ABOUT THE STUDY OF FINGER-EXERCISES.

#### I. Their Object and Order.

1. The study of finger-exercises has the following objects:—

*a.* The proper mechanical adjustment of the hand and fingers, as well as the development of their strength and firmness.

*b.* To make the scholar familiar with the groundwork of all passages, that is, with scales and broken chords.

*c.* The perfect acquirement of a full, clear, and round tone, in movements of every variety of expression and time.

2. The simplicity of their form allows the player to bestow his whole attention upon the position of the hand; whereas in the practice of Études and other works, there are many other points to be attended to.

3. The Finger-exercises may be divided into the following sections:

\* Schumann says, in his MUSIKALISCHE HAUS- UND LEBENSREGELN: "You may use the Dumb Pianoforte, to see that it is good for nothing. You cannot learn to speak from the dumb."

- I. Exercises without moving the hand; *a.* for 2 fingers, *b.* for 3, *c.* for 4, *d.* for 5.
- II. Exercises with the hand firmly fixed.
- III. Exercises with the hand moving, for 2, 3, 4, and 5 fingers; broken Sixths and Octaves.
- IV. Changing the fingers upon one key (Tremolos).
- V. Scales, diatonic and chromatic.
- VI. Broken chords (arpeggios).
- VII. Connected Thirds, Fourths, and Sixths (double notes).
- VIII. Scales in Thirds, Fourths, Fifths, Sixths, and Octaves (double notes).
- IX. *Staccato* double notes, and chords (wrist-exercises).

4. Beginners, and those who have bad habits to get rid of, such as an improper position of the hand, or allowing the fingers to remain upon their keys, must first of all study the first section (that is, the slow trill) with great care, and not go on to the following sections until they can execute the first in a strictly correct manner. Then let them familiarize themselves with the scales that occur most frequently, and with some of the broken chords, and afterwards take up the other sections one by one. The connected Thirds and Sixths are on no account to be taken up at the commencement, as they require the fingers to be well developed and able to strike with perfect precision.

5. When the pupil takes up a new series of exercises, he must not wholly neglect the former ones, but practice them from time to time, so as to attain still greater perfection.

6. When he has gone through all the sections, then let him practice in his daily exercises principally the Trill, Scales, Broken Chords, then some of the exercises in other sections, Scales in Thirds, exercises with the hand moving, etc. Let him divide them into several parts, so as to go through the whole of them in a given time, and then begin anew.\*

7. Finally, those who have already attained to a considerable degree of execution, will readily perceive of what importance these exercises are in acquiring and retaining dexterity of finger. They should not omit devoting some time to them every day, in order not to lose the skill they have obtained.

## II. Rules for the Study of Finger-Exercises.

1. Finger-exercises should be practiced *with each hand separately, and with precision.*

2. The scholar should learn them by heart, in order to give his whole attention to the position of the hand and fingers.

\* It may seem pedantic to many persons that we here require a systematic arrangement in the study of finger-exercises; it should be borne in mind, however, that, notwithstanding the extreme utility of these exercises, many players, by reason of their dry character, will be induced to lay them aside altogether, unless they accustom themselves, by method, to this necessary evil.

3. The position of the hand is the one given in the second chapter; and the touch, the *Legato touch*, described in the third chapter, under *l.* The latter should be firm and decided, not weak.

4. With beginners the *thumb* is very apt to strike too loudly, while the *fourth* and *fifth* fingers are weak and stiff. They should, therefore, moderate the force of the thumb, and endeavor to make that of the fourth and fifth fingers equal to the others. We would recommend their practicing passages which are to be executed by these two fingers, with a stronger touch.

5. Each separate exercise should be often repeated, but not so as to overwork the muscles, which only impairs their strength.

6. When the pupil is able to play these exercises slowly and with perfect correctness, then let him try to play them, holding the fingers lightly, as rapidly as he can without injuring the distinctness of execution.

7. When each hand can play the exercise with certainty, then let the pupil play with both hands together, both in *contrary motion*,\* if the figure admit of it, and in *parallel motion*.

8. When the pupil is able to execute these exercises slowly and in the prescribed manner, let him try the necessary gradations of time given in example 1 and 12. In doing this he must count aloud and clearly, always keeping time—neither hurrying nor dragging. In proceeding to the execution of these gradations, however, a certain judgment must be exercised. The endeavor to aid the fingers by motions of the arm or hand in playing quicker, or in the effort to produce a full tone, is always a proof of a lack of power in the fingers. The steadiness of the hand displayed by the pupil in a strong, firm touch and in accurate time, is a sure criterion of the degree of rapidity he may attempt.

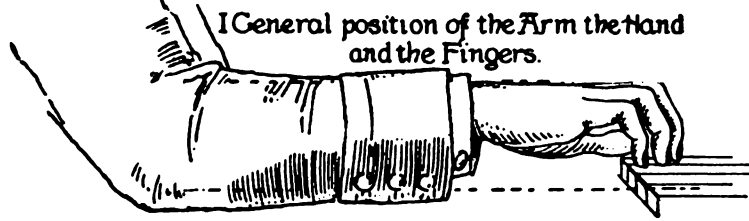
9. Let the more practiced performer transpose the finger-exercises into other major and minor keys, in order to accustom the hand to a firm and even touch in every variety of position; for example, the five-finger exercises into C sharp major, where the thumb and 5th finger will fall upon black keys; into B flat major, where the thumb in the right hand, and the 5th finger in the left, come upon a black key; into B major, where the reverse is the case, etc.

10. Finally, in practicing these exercises, the player must not only endeavor to gain strength and velocity of finger, but must, at the same time, give his attention to the character of the sound produced by his touch, so as to acquire a full, clear, and round tone. The more advanced player must for this purpose practice more particularly the longer exercises in all the different degrees of movement and in all conceivable gradations: e. g. with precision in the different modifications of tone; *crescendo* up, *decrescendo* down; *crescendo* towards the middle, *decrescendo* towards the end; etc., and at the same time pay full attention to the evenness of his touch and the quality of the tone produced.

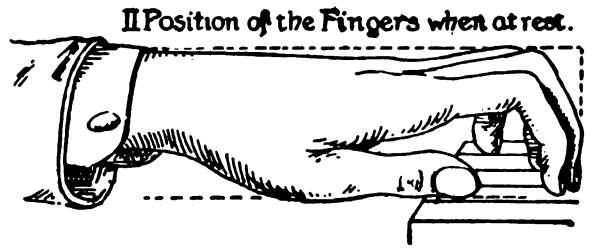
\* *Contrary motion*, recommended by Clementi, is especially suited to the attainment of equality in both hands, though *parallel motion* occurs oftener, especially in extended passages.



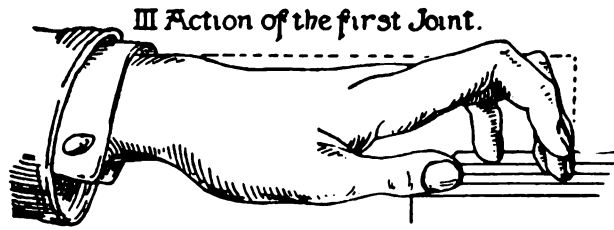
FIGURES OF THE POSITION OF THE ARM THE HAND AND THE FINGERS.



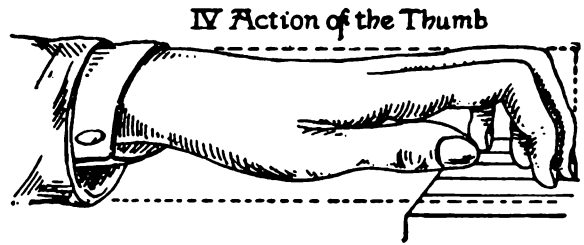
I General position of the Arm the Hand and the Fingers.



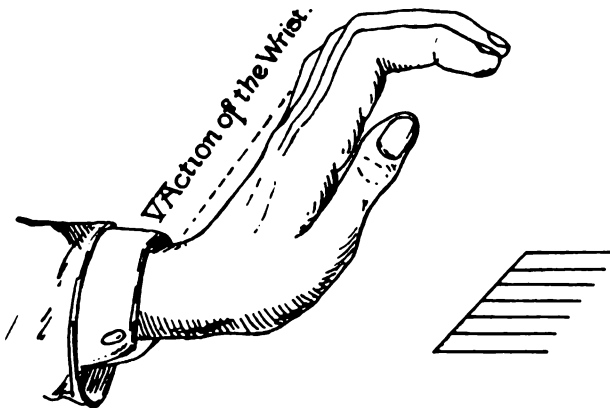
II Position of the Fingers when at rest.



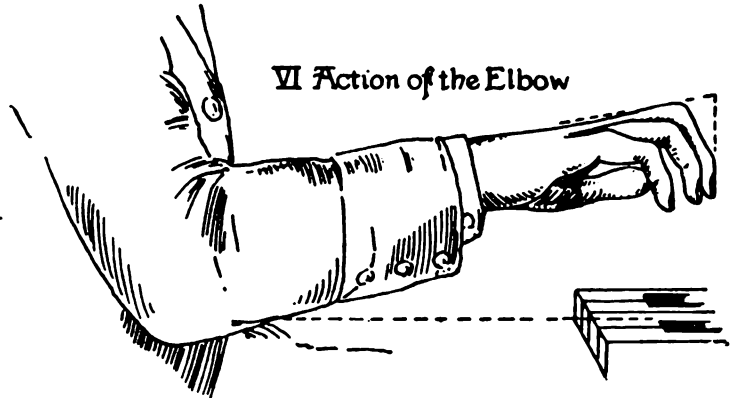
III Action of the first Joint.



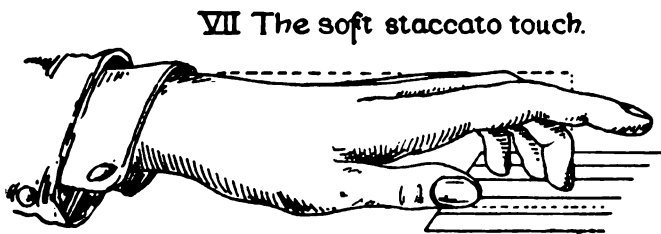
IV Action of the Thumb



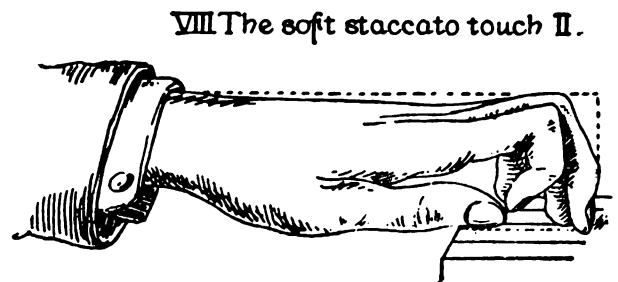
V Action of the Wrist.



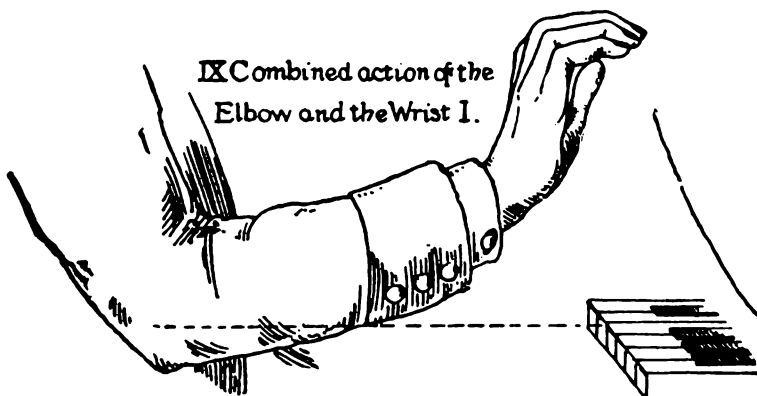
VI Action of the Elbow



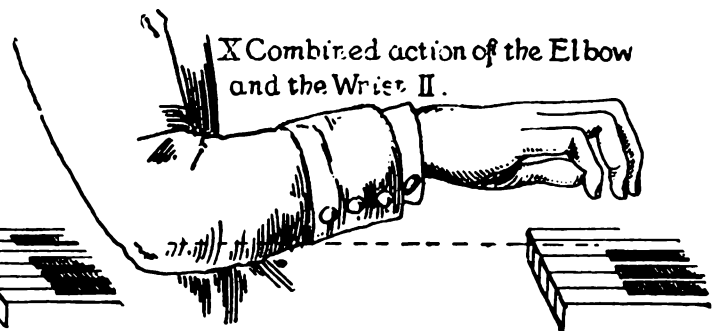
VII The soft staccato touch.



VIII The soft staccato touch II.



IX Combined action of the Elbow and the Wrist I.



X Combined action of the Elbow and the Wrist II.

## Section I.

## Exercises without moving the Hand.

## a, Exercises for 2 Fingers.

(Slow Trill.)

**Rules:** 1. In addition to the rules given under II. (Rules for the study of Finger-exercises,) the scholar must take care that the unemployed fingers (particularly the 5<sup>th</sup>.) be neither extended nor contracted, but that they retain the rounded position which has been above described. 2. In these exercises, as well as those following, (N<sup>o</sup> 12 to N<sup>o</sup> 81,) the hand is very apt to turn from side to side. The scholar must by no means yield to this tendency. 3. The Trill often tempts one to practice too rapidly. But it cannot be urged too often, that in order to acquire a full and perfect shake it must be practiced *very slowly* with a firm, precise touch and by raising the fingers, (rather high.) (\*)

1.

2.

3.

4.

5.

6.

7.

8.

9.

\*) After having acquired a moderate degree of facility, a more rapid execution may be attempted. The first Exercise, f. i., as follows:

Note: It is perhaps advisable to commence the study of Five-Finger Exercises with Sect. II., in order that the Fingers may be trained to retain their proper position when not occupied.

10. 11.

12. b, Exercises for 3 Fingers.

13.

14.

15. 16.

17.

18. 19.

20.

21. Exercises for 4 Fingers.

22.

Musical notation for exercise 21, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

23.

Musical notation for exercise 22, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

24.

25.

Musical notation for exercise 23, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

26.

27.

Musical notation for exercise 24, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

28.

29.

Musical notation for exercise 25, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

30.

Musical notation for exercise 26, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

31.

32.

Musical notation for exercise 27, measures 1-6. The exercise is in 4/4 time and consists of six measures. The right hand (treble clef) and left hand (bass clef) play parallel eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.

33.

34.

35.

The parallel motion, which is not given in the following examples, is to be supplied by the player, by simply duplicating the treble.

36. d, Exercises for 5 Fingers.

38.

39.

40.

41.

Musical score for exercise 41, consisting of two staves (treble and bass clef). The piece is in 4/4 time and features a sequence of eighth notes with various fingerings (1, 2, 3, 4, 5) and accents (^) above the notes.

42. D flat major. 43. B flat major.

Musical score for exercises 42 and 43. Exercise 42 is in D flat major and exercise 43 is in B flat major. Both are in 4/4 time and feature eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

44. B-major. 45. E flat major.

Musical score for exercises 44 and 45. Exercise 44 is in B major and exercise 45 is in E flat major. Both are in 4/4 time and feature eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

46. C sharp minor. 47. A flat minor.

Musical score for exercises 46 and 47. Exercise 46 is in C sharp minor and exercise 47 is in A flat minor. Both are in 4/4 time and feature eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

48. F sharp minor.

Musical score for exercise 48, in F sharp minor. It is in 4/4 time and features eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

49. E minor. 50. F minor.

Musical score for exercises 49 and 50. Exercise 49 is in E minor and exercise 50 is in F minor. Both are in 4/4 time and feature eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

51. B flat minor.

Musical score for exercise 51, in B flat minor. It is in 4/4 time and features eighth-note scales with fingerings (1, 3, 5, 3, 1) and accents (^) above the notes.

52. A flat major.

53. D flat minor.

54. G major.

55. F major.

41.

Musical score for exercise 41, featuring a sequence of chords and melodic lines in both hands. The exercise is divided into four measures, each with a repeat sign. Fingerings are indicated by numbers 1-5 above or below notes.

42. D flat major. 43. B flat major.

Musical score for exercises 42 and 43. Exercise 42 is in D flat major and exercise 43 is in B flat major. Each exercise consists of two measures with a repeat sign. Fingerings are indicated by numbers 1-5.

44. B-major. 45. E flat major.

Musical score for exercises 44 and 45. Exercise 44 is in B major and exercise 45 is in E flat major. Each exercise consists of two measures with a repeat sign. Fingerings are indicated by numbers 1-5.

46. C sharp minor. 47. A flat minor.

Musical score for exercises 46 and 47. Exercise 46 is in C sharp minor and exercise 47 is in A flat minor. Each exercise consists of two measures with a repeat sign. Fingerings are indicated by numbers 1-5.

48. F sharp minor.

Musical score for exercise 48, in F sharp minor. The exercise consists of four measures with a repeat sign. Fingerings are indicated by numbers 1-5.

49. E minor. 50. F minor.

Musical score for exercises 49 and 50. Exercise 49 is in E minor and exercise 50 is in F minor. Each exercise consists of two measures with a repeat sign. Fingerings are indicated by numbers 1-5.

51. B flat minor.

Musical score for exercise 51, in B flat minor. The exercise consists of four measures with a repeat sign. Fingerings are indicated by numbers 1-5.



52. A flat major.

53. D flat minor.

54. G major.

55. F major.

14  
56. C minor.

First system of musical notation for exercise 56, C minor. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two flats (Bb and Eb). The time signature is 2/4. The piece features a continuous eighth-note pattern in both hands, with a triplet of eighth notes in the first measure of each hand.

Second system of musical notation for exercise 56, C minor. It continues the eighth-note pattern from the first system, with triplet markings in the first measure of both hands.

57. F sharp major.

First system of musical notation for exercise 57, F sharp major. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The piece features a continuous eighth-note pattern in both hands, with a triplet of eighth notes in the first measure of each hand.

Second system of musical notation for exercise 57, F sharp major. It continues the eighth-note pattern from the first system, with triplet markings in the first measure of both hands.

58. B minor.

First system of musical notation for exercise 58, B minor. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The time signature is 2/4. The piece features a continuous eighth-note pattern in both hands, with a triplet of eighth notes in the first measure of each hand.

Second system of musical notation for exercise 58, B minor. It continues the eighth-note pattern from the first system, with triplet markings in the first measure of both hands.

A row of four short musical exercises, numbered 59, 60, 61, and 62. Each exercise is in 2/4 time and features a continuous eighth-note pattern in both hands. Exercise 59 is in C major (no sharps or flats) and has a triplet in the first measure of each hand. Exercise 60 is in C minor (two flats) and has a triplet in the first measure of each hand. Exercise 61 is in F major (one flat) and has a triplet in the first measure of each hand. Exercise 62 is in F minor (two flats) and has a triplet in the first measure of each hand.



## Section II.

### Exercises with the hand firmly fixed

These exercises are of especial use in developing the *strength* and *independence* of each individual finger.

The object of the preceding, especially that of the shake, is rather to acquire rapidity and flexibility. Especial attention should be paid to the curved position of the fingers, while holding down the keys.

\*) 1. 2. 3.

4. 5. 6. 7.

8. 9. 10. 11.

12. 13. 14. 15.

16. 17. 18.

## Section III.

### Exercises with the hand moving.

**Rules:** 1. In these exercises the hand must glide quietly forward upon the key-board, without any movement arising from the raising of the fingers. 2. The correct position of the unemployed fingers must here be strictly observed.

#### a) Exercises for 2 fingers.

1\*\*) 2.

\*) In repeating each separate exercise, the whole notes are not to be struck each time.

\*\*) The following exercises should be also transposed into other keys for practice.

3.

4.

b) Exercises for 3 fingers.

6.

7.

9.

10.

18 c) Exercises for 4 fingers.

11.

Exercise 11 consists of two staves. The right hand starts with a sequence of eighth notes: 2 3 4 5 2 1, followed by 5 4 3 2 1, and then a slur over four eighth notes. The left hand starts with 5 4 3 2 1 4, followed by 2 5 4 3 2 1, and then a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

12.

Exercise 12 consists of two staves. The right hand starts with 5 2 3 4 5 2, followed by 5 4 3 2 1, and then a slur over four eighth notes. The left hand starts with 2 5 4 3 2 1 4, followed by 2 5 4 3 2 1, and then a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

13.

Exercise 13 consists of two staves. The right hand starts with 3 4 5 2 3 2, followed by 2 1, and then a slur over four eighth notes. The left hand starts with 4 3 2 1 4 3, followed by 5 4 3 2 1, and then a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

14.

Exercise 14 consists of two staves. The right hand starts with 3 4 3 2 1 3, followed by 3 2 1, and then a slur over four eighth notes. The left hand starts with 5 4 3 2 1 3, followed by 5 4 3 2 1, and then a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

15.

Exercise 15 consists of two staves. The right hand starts with 2 4 3 5 2 4, followed by 2 1, and then a slur over four eighth notes. The left hand starts with 5 3 4 2 1 4 2, followed by 5 4 3 2 1, and then a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

16.

Exercise 16 consists of two staves. The right hand starts with 1 3 2 4 1 3, followed by a slur over four eighth notes. The left hand starts with 4 2 3 1 4 2, followed by a slur over four eighth notes. The exercise is divided into two measures by a double bar line.

17.

Musical exercise 17 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes in both hands.

18.

Musical exercise 18 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

19.

Musical exercise 19 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

20.

Musical exercise 20 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

d) Exercises for 5 fingers.

21.

Musical exercise 21 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

22.

Musical exercise 22 for piano. The exercise is written for both treble and bass staves. It consists of two measures. The first measure contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef, and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef. The second measure contains a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4 in the treble clef, and C4, B3, A3, G3, F3, E3, D3, C3 in the bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in both hands.

23.

3 4 1 2 4 3 5 4 1 2 4 3 5 4 1 3 4 1

3 2 5 4 2 3 1 2 5 4 2 3 1 2 5 4 1 2 3 4 1

3 2 5 4 2 3 1 2 5 4 2 3 1 2 3 5 4 2 3 1 2

3 1 2 4 3 5 4 1 2 4 3 5 4 1 2 4 3 5 4

24.

5 3 4 1 2 4 5 3 4 1 2 4 5 3

2 5 4 2 1 3 2 5 4 2 1 3 2 5

1 4 3 5 4 2 1 4 3 5 4 2 1 4

4 1 2 4 5 3 4 1 2 4 5 3 4 1

25.

4 1 2 4 5 3 4 1 2 4 5 3 4 1

5 3 2 4 3 1 5 3 2 4 3 1 5 3

2 5 4 2 1 3 2 5 4 2 1 3 2

1 3 4 2 3 5 1 3 4 2 3 5 1 3

e) Broken Sixths and Octaves in Moving Figures.

**Rule:** These figures must be played entirely by the movement of the fingers, and by gliding the hand, but not turning it.

26. Broken Sixths.

(Play through two or three Octaves.)

26.

1 5 1 5

5 1 5 1

5 1 5 1

5 1 5 1

27.

5 1

1 5

28.

5 1

1 5 4 5

5 4 5

1 5

5 1 2 1

5 1 2 1

29.

5 1 2 1

1 5 4 5

30.

5 1 2 1

1 5 3 5



31.

Musical score for exercise 31, consisting of two staves (treble and bass clef). The piece is divided into three measures. Fingerings are indicated by numbers 1-5 above or below notes. The first measure has a fingered treble staff (1 2 1 2) and a bass staff (1 5 3 5). The second measure has a treble staff (1 2 1 5) and a bass staff (5 3 5 1). The third measure has a treble staff (1 2 1 5) and a bass staff (5 3 5 1). Repeat signs are present at the end of each measure.

32. 33.

Musical score for exercises 32 and 33, consisting of two staves (treble and bass clef). Exercise 32 spans the first two measures, and exercise 33 spans the last two measures. Fingerings are indicated by numbers 1-5. Exercise 32 first measure: Treble (1 5 2 5), Bass (5 1 3 1). Exercise 32 second measure: Treble (5 2 5), Bass (1 3 1). Exercise 33 first measure: Treble (5 1 2 4), Bass (1 5 4 2). Exercise 33 second measure: Treble (5 1 2 4), Bass (1 5 4 2). Repeat signs are present at the end of each measure.

34.

Musical score for exercise 34, consisting of two staves (treble and bass clef). The piece is divided into three measures. Fingerings are indicated by numbers 1-5. The first measure has a treble staff (4 2 5 4) and a bass staff (2 5 3 1). The second measure has a treble staff (5 2 1 4) and a bass staff (1 3 5 2). The third measure has a treble staff (4 2 5 4) and a bass staff (2 4 5 1). Repeat signs are present at the end of each measure.

35. 36.

Musical score for exercises 35 and 36, consisting of two staves (treble and bass clef). Exercise 35 spans the first two measures, and exercise 36 spans the last two measures. Fingerings are indicated by numbers 1-5. Exercise 35 first measure: Treble (1 4 5 4), Bass (5 2 1 2). Exercise 35 second measure: Treble (4 5 4), Bass (2 1 2). Exercise 36 first measure: Treble (2 3 1 5), Bass (4 3 4 1). Exercise 36 second measure: Treble (2 3 1 5), Bass (4 3 4 1). Repeat signs are present at the end of each measure.

37.

Musical score for exercise 37, consisting of two staves (treble and bass clef). The piece is divided into three measures. Fingerings are indicated by numbers 1-5. The first measure has a treble staff (1 2 1 3) and a bass staff (5 4 5 1). The second measure has a treble staff (5 3 2 1) and a bass staff (1 3 4 5). The third measure has a treble staff (5 3 2 1) and a bass staff (1 3 4 5). Repeat signs are present at the end of each measure.

38.

Musical score for exercise 38, consisting of two staves (treble and bass clef). The piece is divided into two measures. Fingerings are indicated by numbers 1-5. The first measure has a treble staff (2 3 5 3) and a bass staff (4 2 1 3). The second measure has a treble staff (1 3 5 4) and a bass staff (5 3 1 2). Repeat signs are present at the end of each measure.

39.

Exercise 39 consists of two systems of music. The first system has a treble clef staff with fingerings 5 2 1 4 5, 4 5, and 4 5, and a bass clef staff with fingerings 1 3 5 2 1, 2 1, and 2 1. The second system has a treble clef staff with fingerings 4 2, 4 5 4 3 5 4, 4 5 4 3 5 4, and 4 5 4 3 5, and a bass clef staff with fingerings 2 4 5, 2 1 2 3 1, 2 4 5, 2 1 2 3 1, 2 4 5, 2 1 2 3 1, and 2 4 5, 2 1 2 3 1.

40.

Exercise 40 consists of two systems of music. The first system has a treble clef staff with fingerings 1 2 3 4 3 4 5 4, 1 2 3 4 3 4 5 4, and 1 2 3 4 3 4 5 4, and a bass clef staff with fingerings 5 4 3 2 3 2 1 2, 5 4 3 2 3 2 1 2, and 5 4 3 2 3 2 1 2. The second system has a treble clef staff with fingerings 1 2 3 4 3 4 5 4, 1 2 3 4 3 4 5 4, and 1 2 3 4 3 4 5 4, and a bass clef staff with fingerings 5 4 3 2 3 2 1 2, 5 4 3 2 3 2 1 2, and 5 4 3 2 3 2 1 2.

41.

Exercise 41 consists of two systems of music. The first system has a treble clef staff with fingerings 2 3 4 5 1 3, 1 2 3 4 5 1, and 1, and a bass clef staff with fingerings 4 3 2 1 5 3, 5 4 3 2 1 5, and 5. The second system has a treble clef staff with fingerings 1 2 3 4 1 3 5, 2 1 2 3 4 1 3 5, 2 1 2 3 4 1 3 5, and 5, and a bass clef staff with fingerings 5 3 1 4 5 4 3 2 5 3, 1 4 5 4 3 2 5 3, 1 4 5 4 3 2 5 3, and 1 4.

42.

Exercise 42 consists of two systems of music. The first system has a treble clef staff with fingerings 4 3 2 1 5 3 1 5, 4 3 2 1 5 3 1 5, 4 3 2 1 5, and 5, and a bass clef staff with fingerings 2 3 4 5 1 3 5 1, 2 3 4 5 1 3 5 1, 2 3 4 5 1, and 5. The second system has a treble clef staff with fingerings 4 3 2 1 5, 5 4 3 2 1 5, 5 4 3 2 1 5, and 5, and a bass clef staff with fingerings 2 3 4 5, 1 2 3 4 5 1, 1 2 3 4 5 1, and 5.

43. \*)

Exercise 43 consists of two systems of music. The first system has a treble clef staff with fingerings 2 4 1 5, 2 4 1 5, and 2 4 1 5, and a bass clef staff with fingerings 4 2 5 1, 4 2 5 1, and 4 2 5 1. The second system has a treble clef staff with fingerings 2 4 1 5, 2 4 1 5, and 2 4 1 5, and a bass clef staff with fingerings 4 2 5 1, 4 2 5 1, and 4 2 5 1.

44.

Exercise 44 consists of two systems of music. The first system has a treble clef staff with fingerings 4 2 5 1, 4 2 5 1, and 4 2 5 1, and a bass clef staff with fingerings 2 4 1 5, 2 4 1 5, and 2 4 1 5. The second system has a treble clef staff with fingerings 4 2 5 1, 4 2 5 1, and 4 2 5 1, and a bass clef staff with fingerings 2 4 1 5, 2 4 1 5, and 2 4 1 5.

\*) Nos. 43 and 44 are also to be practised in contrary motion.  
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45. Broken Octaves.

Musical score for exercise 45, 'Broken Octaves'. It consists of two staves, Treble and Bass. The Treble staff begins with a fingering of 1 5 1 5. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

46.

Musical score for exercise 46. It consists of two staves, Treble and Bass. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

47.

Musical score for exercise 47. It consists of two staves, Treble and Bass. The Treble staff begins with a fingering of 2 2. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

48.

Musical score for exercise 48. It consists of two staves, Treble and Bass. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

49.

Musical score for exercise 49. It consists of two staves, Treble and Bass. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

50.

Musical score for exercise 50. It consists of two staves, Treble and Bass. The exercise features a series of broken octaves, with the right hand playing a sequence of notes and the left hand playing a corresponding sequence an octave below. The piece concludes with a double bar line and repeat dots.

## Section IV.

## Changes of the Fingers upon one Key.

(Tremolo.)

The execution of the following figures called Tremolos, is done by rapidly changing, two, three, or four fingers on one key.

The application of four fingers, (the fourth, third and second, and the thumb) is here given. The performer can easily judge therefrom how it is to be done with only three, or two fingers. There are two ways, from which the pupil can make choice: *First.* The hand is turned perceptibly inward (the arm therefore outward from the body,) the fourth finger placed upon the front of the key, and in leaving it, bent round toward the instrument, while the third finger takes its place, afterward making room in the same manner for the second finger, and the latter for the thumb. When the fourth finger takes the place of the thumb, the hand is again turned toward the performer, and the finger placed upon the front of the following key. When this is rapidly executed, the hand describes a zigzag line. *Second method.* The fourth finger is likewise first placed on the key, and after striking it quickly, drawn from the key, and contracted inward; then after the other fingers have struck the key, placed upon the next one: so also with the third and second fingers. "In repetition by changing the fingers, the hand is drawn back to the end of the key, and the staccato touch is used by each finger in succession. The change from one finger to another in the reverse order of their numbers causes a movement of the Right hand upward, and of the Left downward upon the key-board. The wrist should be perfectly flexible." (*Mason and Hoadley.*)

1. 2.

Exercise 1: Treble clef (3 2 1 3 2 1), Bass clef (3 2 1 3 2 1). Exercise 2: Treble clef (4 3 2 1 4), Bass clef (4 3 2 1 4).

3. (Play through two or three Octaves.)

Exercise 3: Treble clef (3 2 1 3 2 1), Bass clef (3 2 1 3 2 1). Includes slurs and accents.

4.

Exercise 4: Treble clef (4 3 2 1 4), Bass clef (4 3 2 1 4). Includes slurs and accents.





3.

1 2 3 2 3 1 3 1 2 1 2 3 4 3 4 1 4 1 2 1 2 3

1 3 1 3 1 2 3 2 3 4 1 4 1 4 3 4 3 2 1 2 1 3 1 3

2 3 2 1 4 1 4 1 4 3 2 3 2 1 3 1 3 1 3 2

4. 5. 6. 7.

1 2 3 ① 3 2 1 2 3 4 ① 4 3 2 1 1 1 1 1 1 1 ①

8. 9. 10.

① 4 1 3 4 1 3 ① 4 1 3 1 ① 1 1 1 1 1 1 ①

11. 12. 13.

① 4 1 3 1 ① 4 1 3 1 ① 4 1 3 1 ① 4 1 3 1 ①

## A. Major Scales.

## General Rules for the Fingering of the Scales in C, G, D, A, E.

**Right hand:** thumb on the 1st and 4th degree, the 4th finger on the 7th degree of the scale.  
**Left hand:** thumb on the 1st and 5th degree, the 4th finger on the 2nd degree of the scale. Practice in four octaves, slowly at first, and strongly emphasizing the first note of every group of four sixteenths.

## C Major.

14. in Octaves.

15. in Tenths.

16. in Sixths.

## G Major.

17. in Octaves.

18. in Tenths.

19. in Sixths.

## D Major.

20. in Octaves.

21. in Tenths.



A Major.

22. in Sixths.

23. in Octaves.

Musical notation for exercises 22 and 23 in A Major. Exercise 22 is in sixths, and exercise 23 is in octaves. Both feature ascending and descending runs with various fingering numbers (1, 2, 3, 4, 5) and slurs.

24. in Tenths.

25. in Sixths.

Musical notation for exercises 24 and 25 in A Major. Exercise 24 is in tenths, and exercise 25 is in sixths. Both feature ascending and descending runs with various fingering numbers and slurs.

E Major.

26. in Octaves.

27. in Tenths.

Musical notation for exercises 26 and 27 in E Major. Exercise 26 is in octaves, and exercise 27 is in tenths. Both feature ascending and descending runs with various fingering numbers and slurs.

B Major.

28. in Sixths.

29. in Octaves.

Musical notation for exercises 28 and 29 in B Major. Exercise 28 is in sixths, and exercise 29 is in octaves. Both feature ascending and descending runs with various fingering numbers and slurs.

30. in Tenths.

31. in Sixths.

Musical notation for exercises 30 and 31 in B Major. Exercise 30 is in tenths, and exercise 31 is in sixths. Both feature ascending and descending runs with various fingering numbers and slurs.

G flat Major.  
32. in Octaves.

33. in Tenths.

34. in Sixths.

General Rules for the Fingering of the Scales of D $\flat$ , A $\flat$ , E $\flat$ , and B $\flat$ .

**Right hand:** the thumb on C and on F—the 4th finger on B flat. **Left hand:** commence with the 3rd finger and turn over the 4th finger.— Descending, place the thumb on the first white key.

D flat Major.  
35. in Octaves.

36. in Tenths.

37. in Sixths.

A flat Major.  
38. in Octaves.

39. in Tenths.

40. in Sixths.

E flat Major.

41. in Octaves.

42. in Tenths.

43. in Sixths.

B flat Major.

44. in Octaves.

45. in Tenths.

46. in Sixths.

F Major.

47. in Octaves.

48. in Tenths.

49. in Sixths.

## B, Minor Scales.

50. A Minor.  
in Octaves.

51. in Tenths.

52. in Sixths.

53. E Minor.

54.

55.

Musical score for exercise 55, featuring a treble and bass clef. The piece includes various fingerings (1, 2, 3, 4, 5) and slurs across the notes. The bass clef starts with a triplet of eighth notes (3, 1, 2).

58. B Minor.

Musical score for exercise 58 in B Minor, featuring a treble and bass clef. The piece includes various fingerings (1, 2, 3, 4, 5) and slurs across the notes. The bass clef starts with a triplet of eighth notes (4, 1, 4).

57.

Musical score for exercise 57, featuring a treble and bass clef. The piece includes various fingerings (1, 2, 3, 4) and slurs across the notes. The bass clef starts with a triplet of eighth notes (4, 1, 4).

58

Musical score for exercise 58, featuring a treble and bass clef. The piece includes various fingerings (1, 2, 3, 4, 5) and slurs across the notes. The bass clef starts with a triplet of eighth notes (2, 1, 4).

59. F sharp Minor.

Musical score for exercise 59 in F sharp Minor, featuring a treble and bass clef. The piece includes various fingerings (1, 2, 3, 4) and slurs across the notes. The bass clef starts with a triplet of eighth notes (4, 1, 4).

60.

Musical score for exercise 60, featuring treble and bass staves. The key signature has two sharps (F# and C#). The piece consists of two measures. The first measure contains a complex melodic line in the treble clef with fingerings 1, 1, 1, 4, 1, 4, 1, 3 and a bass line with fingerings 4, 3, 1, 4, 1, 3. The second measure continues the melodic line with fingerings 1, 4, 1, 3 and the bass line with fingerings 1, 1, 1, 4. The piece ends with a double bar line and repeat dots.

61.

Musical score for exercise 61, featuring treble and bass staves. The key signature has two sharps (F# and C#). The piece consists of two measures. The first measure contains a complex melodic line in the treble clef with fingerings 2, 3, 1, 1, 1, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 and a bass line with fingerings 1, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second measure continues the melodic line with fingerings 1, 3, 2, 1, 3, 1, 3 and the bass line with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The piece ends with a double bar line and repeat dots.

62. C sharp Minor.

Musical score for exercise 62, titled "C sharp Minor". The key signature has three sharps (F#, C#, G#). The piece consists of two measures. The first measure contains a complex melodic line in the treble clef with fingerings 1, 1, 1, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 3 and a bass line with fingerings 3, 1, 4, 1, 1. The second measure continues the melodic line with fingerings 1, 4, 1, 2, 1 and the bass line with fingerings 1, 1, 1, 2. The piece ends with a double bar line and repeat dots.

63.

Musical score for exercise 63, featuring treble and bass staves. The key signature has two sharps (F# and C#). The piece consists of two measures. The first measure contains a complex melodic line in the treble clef with fingerings 1, 1, 1, 4, 1, 4, 1, 3 and a bass line with fingerings 3, 1, 4, 1, 3. The second measure continues the melodic line with fingerings 1, 4, 1, 3 and the bass line with fingerings 1, 1, 1, 2. The piece ends with a double bar line and repeat dots.

64.

Musical score for exercise 64, featuring treble and bass staves. The key signature has two sharps (F# and C#). The piece consists of two measures. The first measure contains a complex melodic line in the treble clef with fingerings 2, 1, 1, 1, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 and a bass line with fingerings 1, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2, 3, 4, 1, 2, 3, 4. The second measure continues the melodic line with fingerings 1, 3, 2, 1, 3, 1, 3 and the bass line with fingerings 1, 2, 3, 4, 1, 2, 3, 4. The piece ends with a double bar line and repeat dots.

65. G sharp Minor.

Musical score for exercise 65 in G sharp minor. The piece is written for piano in a two-staff system. The key signature has two sharps (F# and C#). The melody in the right hand features several slurs and fingerings, including a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The bass line in the left hand includes a triplet of eighth notes (2 3 4) and a triplet of sixteenth notes (1 2 3). The exercise concludes with a final chord in the right hand and a single note in the left hand.

66.

Musical score for exercise 66. The piece is written for piano in a two-staff system. The key signature has two sharps (F# and C#). The melody in the right hand features several slurs and fingerings, including a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The bass line in the left hand includes a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The exercise concludes with a final chord in the right hand and a single note in the left hand.

67.

Musical score for exercise 67. The piece is written for piano in a two-staff system. The key signature has two sharps (F# and C#). The melody in the right hand features several slurs and fingerings, including a triplet of eighth notes (2 3 4) and a triplet of sixteenth notes (1 2 3). The bass line in the left hand includes a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The exercise concludes with a final chord in the right hand and a single note in the left hand.

68.

E flat Minor.  
in Octaves.

Musical score for exercise 68 in E flat minor, in Octaves. The piece is written for piano in a two-staff system. The key signature has three flats (Bb, Eb, Ab). The melody in the right hand features several slurs and fingerings, including a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The bass line in the left hand includes a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The exercise concludes with a final chord in the right hand and a single note in the left hand.

69.

in Tenths.

Musical score for exercise 69 in E flat minor, in Tenths. The piece is written for piano in a two-staff system. The key signature has three flats (Bb, Eb, Ab). The melody in the right hand features several slurs and fingerings, including a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The bass line in the left hand includes a triplet of eighth notes (1 2 3) and a triplet of sixteenth notes (1 2 3). The exercise concludes with a final chord in the right hand and a single note in the left hand.





75.

Musical score for exercise 75, featuring a treble and bass clef. The piece is in a minor key. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with fingerings (1, 3, 4, 5) and articulations. The exercise concludes with a double bar line and a final note.

76.

Musical score for exercise 76, featuring a treble and bass clef. The piece is in a minor key. The treble staff contains a melodic line with various fingerings (1, 3, 4) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with fingerings (1, 3, 4, 5) and articulations. The exercise concludes with a double bar line and a final note.

77. C Minor.

Musical score for exercise 77, titled "C Minor". It features a treble and bass clef. The piece is in C minor. The treble staff contains a melodic line with various fingerings (1, 3, 4, 5) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with fingerings (1, 3, 4, 5) and articulations. The exercise concludes with a double bar line and a final note.

78.

Musical score for exercise 78, featuring a treble and bass clef. The piece is in a minor key. The treble staff contains a melodic line with various fingerings (1, 3, 4) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with fingerings (1, 3, 4, 5) and articulations. The exercise concludes with a double bar line and a final note.

79.

Musical score for exercise 79, featuring a treble and bass clef. The piece is in a minor key. The treble staff contains a melodic line with various fingerings (1, 3, 4, 5) and articulations (accents, slurs). The bass staff provides a harmonic accompaniment with fingerings (1, 3, 4, 5) and articulations. The exercise concludes with a double bar line and a final note.

80. G Minor.

81.

82.

83. D Minor.

84.

85.

## Chromatic Scales.

1. The fingering marked a., called the *French*, is the most useful, and especially to be employed when a *firm* and *vigorous* tone is required. 2. That marked b., called the *English*, is more suitable for passages that are to be played *lightly* and *rapidly*. 3. That marked c., the *German* or *mixed* method, is the least used. We recommend the *first* to special study; advanced players may give some time also to the *second*.

86.

Advanced players may practice also the following fingerings.

(Moscheles Op. 70, No 3.) when in conjunction with double notes.

87a

(Czerny School of Velocity.) For smooth and even passages.

87b

40 The Chromatic Scales in parallel motion should be practiced also in the higher octaves, both ascending and descending; not beginning upon *C* each time, but upon each of the other tones.

88a

Handwritten fingering numbers are present above and below the notes in both staves. Clef indicators 'c.2', 'b.2', 'a.1' are shown for the right hand, and 'c.3', 'b.3', 'a.1' for the left hand.

Finally, let the scholar practice the Chromatic Scales with both hands, in minor-Thirds, minor-Tenths, and major-Sixths.

88b

Handwritten fingering numbers are present above and below the notes in both staves. Clef indicators 'c.1', 'b.1', 'a.1' are shown for the right hand, and 'c.1', 'b.1', 'a.1' for the left hand.

We insert here some chromatic passages, such as occur very frequently.

89.

Handwritten fingering numbers (1-4) are present above and below the notes in both staves. Clef indicators 'c', 'b', 'a' are shown for the right hand, and 'c', 'b', 'a' for the left hand.

90.

Handwritten fingering numbers (1-4) are present above and below the notes in both staves. Clef indicators 'c', 'b', 'a' are shown for the right hand, and 'c', 'b', 'a' for the left hand.

# Section VI.

## Broken Chords. (Arpeggios.) a, Common Chords.

Rules: 1. The position of the hand must be a little more extended, as is required by the wider span.  
 2. In Arpeggios the player must move the fingers very smoothly from one group to the other, so as to connect the notes well together, as is shown in Nos. 3 and 4 in the Exercises below. 3. The player must also always accustom himself to the proper fingering.

1. Preliminary Exercises.  
 Chord of C major.

These Exercises are to be practiced with the same fingering in all major and minor keys.

First Group.

The fingering given for C major is meant for all major and minor keys. By change of accent the pupil gains three fresh examples:

b, 7.

Example 7 consists of two staves of music in a key with one black note (B-flat major or E minor). The top staff is in treble clef and the bottom in bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Accents (^) are placed over specific notes. The piece concludes with a double bar line and repeat dots.

c, 8.

Example 8 consists of two staves of music in a key with one black note (C major or F minor). The top staff is in bass clef and the bottom in treble clef. Fingerings and accents are used as in example 7. The piece concludes with a double bar line and repeat dots.

The fingering given in examples 7 and 8 is intended to be used for all keys with one black note : D, A, and E major, C, G, and F minor, and must be found after this manner for B flat major and B minor.

Second Group.

For the second group, the fingering given here is to be employed for all major and minor keys. Out of this group the pupil can obtain, by change of accent, three fresh examples:

9.

Example 9 consists of two staves of music in 3/4 time. The top staff is in bass clef and the bottom in treble clef. Fingerings and accents are used. The piece concludes with a double bar line and repeat dots.

10.

Example 10 consists of two staves of music in 3/4 time. The top staff is in treble clef and the bottom in bass clef. Fingerings and accents are used. The piece concludes with a double bar line and repeat dots.

11.

Example 11 consists of two staves of music in 3/4 time. The top staff is in treble clef and the bottom in bass clef. Fingerings and accents are used. The piece concludes with a double bar line and repeat dots.

12.

Example 12 consists of two staves of music in 3/4 time. The top staff is in bass clef and the bottom in treble clef. Fingerings and accents are used. The piece concludes with a double bar line and repeat dots.

13.

Example 13 consists of two staves of music in 3/4 time. The top staff is in bass clef and the bottom in treble clef. Fingerings and accents are used. The piece concludes with a double bar line and repeat dots.

Also for the third group the fingering given here is to be employed for all major and minor keys.

In the fourth group, there are three chords which serve as models with respect to fingering: 1. C major, all of which have three white, or three black keys, viz: G, F, and F# major, A, E, D and Eb minor. 2. D major, all of which have one black key. Bb major and B minor excepted. A and E major; G, C, and F minor. 3. Eb major, all of which have two black keys. B major and B minor excepted. Ab and Db major, F#, C# and G# minor.

Chord of C major.

14.

Chord of D major.

Chord of Eb major.

16.

Chord of Bb major.

17.

18. Chord of B minor.

19. Chord of B major.

20. Chord of Bb minor.

Fifth Group. (Grand Arpeggios.)

**Rules:** 1. The position of the hand must be the same as is described in Section VI, Rule 1. 2. With regard to passing the thumb under the fingers, the same remarks are applicable as those given in Section V, Rules 3 and 4. 3. The arm must be held a little from the body, and passed smoothly along. 4. All twisting of the arm, and motion of the elbow, must be avoided, as, with proper attention, even a small hand can easily stretch the required distance. 5. On account of the greater stretch required by the hand, the smooth connection of the tones becomes more difficult than in playing the scales, therefore the player must pay particular attention in practicing this connection. 6. Great care must be taken in these exercises, that no finger be allowed to remain upon its key after striking. 7. All the exercises in the fifth group, both of the Common and Seventh chords, must be practiced in the time which is directed, so that the rhythmical accent falls each time on a different finger.

21. Preliminary Exercises.

22. 23. 24.



25. 26. 27. 28. 29.

For Grand Arpeggios, as in the following exercises, the chords of C, D and Eb major serve again as models.

30. C major. 31.

32. 3d. Pos.

33. D major. 34.

35. 3d. Pos.



55. 56. 57.

58. 59. 60. 61.

62.

Example No 62, must be altered by change of accent in the same manner as the common chords. The fingering is the same as it is seen here for all keys; with one black note we give examples of it under No 63 and 64.

63.

64.

65.

66.

67.

Grand Arpeggios.

68. Preliminary Exercises.

69. 70. 71. 72. 73.

74. 75. 76.

77. *2<sup>d</sup> Pos.* *3<sup>d</sup> Pos.*

79. *4<sup>th</sup> Pos.*

All the chords of the Dominant Seventh are to be played through. The foregoing examples will furnish the fingering for all others, observing at the same time this rule: When the position of the chord begins upon a black key, commence with the 2<sup>d</sup> finger in the *right* hand *ascending*, and in the *left* hand *descending*; use the thumb upon the first white key that occurs, and you then have the whole fingering for the rest of the passage.

2. Chords of the Diminished Seventh.

Chord of Dim. Sev. upon E.

Chord of Dim. Sev. upon A.

Chord of Dim. Sev. upon B.

80. 81. 82.

83. 84. 85. 86.

87. 88. 89. 90.



99. *1st Pos.* 100. *2d Pos.*

101. *3d Pos.*

102. *4th Pos.* 103. *1st Pos.*

104. *2d Pos.*

105. *3d Pos.*

106. *4th Pos.*

## 3. Other major and minor chords.

Here follow several chords, (common chords, and chords of the seventh in grand Arpeggios and extended position,) which are useful for practice.

107.

108.

109.                      110.                      111.                      112.                      113.

114.                      115.                      116.                      117.                      118.





129.

Musical notation for exercise 129, consisting of two staves (treble and bass clef). The piece is in 2/4 time. The treble staff contains a sequence of eighth notes with accents (^) and fingerings (1, 2, 3, 4). The bass staff contains a sequence of eighth notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1) and accents (^). There are also some slurs and dynamic markings like 'v'.

130.

Musical notation for exercise 130, similar to exercise 129. It features two staves with eighth notes, accents, and fingerings. The bass staff fingerings are (5, 4, 3, 2, 1, 4, 3, 2, 1).

131. 132. 133. 134. 135.

A sequence of five measures (131-135) for piano exercises. Each measure consists of two staves with eighth notes and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1).

136. 137. 138. 139. 140.

A sequence of five measures (136-140) for piano exercises. Each measure consists of two staves with eighth notes and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1).

141. 142. 143. 144.

A sequence of four measures (141-144) for piano exercises. Each measure consists of two staves with eighth notes and fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1).

145. 146. 147. 148.

Four musical exercises, each consisting of two staves (treble and bass clef). Exercise 145 is in G major, 146 in F major, 147 in E major, and 148 in D major. Each exercise features a sequence of eighth notes in the right hand and a corresponding sequence in the left hand, with fingerings 1-2-3 and 4-3-2-1-4 indicated.

149. 150.

Two musical exercises, each consisting of two staves. Exercise 149 is in G major and exercise 150 is in F major. Both feature sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with various fingerings indicated.

151.

Musical exercise 151, consisting of two staves. It features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dotted line with the number 8 above it indicates an eight-measure phrase. Fingerings are indicated throughout.

152.

Musical exercise 152, consisting of two staves. It features sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dotted line with the number 8 above it indicates an eight-measure phrase. Fingerings are indicated throughout.

153. 154.

Two musical exercises, each consisting of two staves. Exercise 153 is in F major and exercise 154 is in G major. Both feature sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, with various fingerings indicated.

155.

156.

Musical notation for exercises 155 and 156. Exercise 155 (left) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5. Exercise 156 (right) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5.

157.

158.

Musical notation for exercises 157 and 158. Exercise 157 (left) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5. Exercise 158 (right) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5.

159.

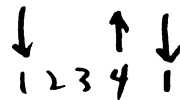
160.

Musical notation for exercises 159 and 160. Exercise 159 (left) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5. Exercise 160 (right) features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5.

## Section VII.

## Connected Thirds, Fourths and Sixths. (Double Notes.)

**Rule:** The pupil must take care, in playing Thirds, Fourths and Sixths, that the two fingers be raised to an equal height, and strike their respective keys at the same instant, so that no separation of the double tones be at all perceptible.



## a, Connected Thirds.

1. 2. 3.

4. 5. a, b,

c, d, e, f,

g, h, a, b, c, d,

e, f, g, h, 6. 7.

8. 9. 10. 11. 12. a, b,

c, d, e, a, b, c,

d, e, 13. 14. 15. 16.

17.  $\begin{matrix} 4 & 5 & 4 & 5 \\ 2 & 3 & 2 & 3 \\ 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 \end{matrix}$  18.  $\begin{matrix} 5 & 4 & 5 & 4 \\ 3 & 2 & 3 & 2 \\ 4 & 3 & 4 & 3 \\ 2 & 1 & 2 & 1 \end{matrix}$

$\begin{matrix} 2 & 1 & 2 & 1 \\ 4 & 3 & 4 & 3 \\ 5 & 4 & 5 & 4 \end{matrix}$   $\begin{matrix} 1 & 2 & 1 & 2 \\ 3 & 4 & 3 & 4 \\ 4 & 5 & 4 & 5 \end{matrix}$

19.  $\begin{matrix} 5 & 4 & 3 & 5 \\ 3 & 2 & 1 & 3 \\ 4 & 3 & 2 & 4 \\ 1 & 2 & 3 & 1 \end{matrix}$  20.  $\begin{matrix} 5 & 4 & 3 & 5 \\ 3 & 2 & 1 & 3 \\ 4 & 3 & 2 & 4 \\ 1 & 2 & 3 & 1 \end{matrix}$  21.  $\begin{matrix} 3 & 4 & 5 & 3 \\ 1 & 2 & 3 & 1 \\ 2 & 3 & 4 & 2 \\ 3 & 4 & 5 & 3 \end{matrix}$

$\begin{matrix} 1 & 2 & 3 & 1 \\ 3 & 4 & 5 & 3 \end{matrix}$   $\begin{matrix} 1 & 4 & 3 & 1 \\ 3 & 2 & 5 & 3 \end{matrix}$   $\begin{matrix} 3 & 2 & 1 & 3 \\ 5 & 4 & 3 & 5 \end{matrix}$

22.  $\begin{matrix} 3 & 4 & 5 & 3 \\ 1 & 2 & 3 & 1 \\ 2 & 3 & 4 & 2 \\ 3 & 4 & 5 & 3 \end{matrix}$  23.  $\begin{matrix} 5 & 3 & 4 & 5 & 3 & 4 & 5 & 3 \\ 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 \end{matrix}$  24.  $\begin{matrix} 5 & 4 & 3 & 5 & 4 & 3 & 5 \\ 3 & 1 & 2 & 3 & 1 & 2 & 3 \end{matrix}$

$\begin{matrix} 3 & 2 & 1 & 3 \\ 5 & 4 & 3 & 5 \end{matrix}$   $\begin{matrix} 1 & 3 & 2 & 1 & 3 & 2 & 1 & 3 \\ 3 & 5 & 4 & 3 & 5 & 4 & 3 & 5 \end{matrix}$   $\begin{matrix} 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 \\ 5 & 3 & 4 & 5 & 3 & 4 & 5 & 3 \end{matrix}$

**b, Connected Fourths.**

25.  $\begin{matrix} 5 & 4 & 5 & 4 & 5 \\ 2 & 1 & 2 & 1 & 2 \end{matrix}$

$\begin{matrix} 2 & 1 & 4 & 4 & 1 & 1 \end{matrix}$

26.  $\begin{matrix} 4 & 5 & 4 & 5 \\ 1 & 2 & 1 & 2 \end{matrix}$  27.  $\begin{matrix} 5 & 4 & 5 & 4 & 5 \\ 2 & 1 & 2 & 1 & 2 \end{matrix}$

$\begin{matrix} 4 & 4 & 1 & 1 \end{matrix}$   $\begin{matrix} 1 & 1 & 1 & 1 \end{matrix}$

c, Connected Sixths.

28.  $\begin{matrix} 4 & 5 \\ 1 & 2 \end{matrix}$  29.  $\begin{matrix} 3 & 4 & 5 \\ 1 & 2 & 1 \end{matrix}$  30. a,  $\begin{matrix} 5 & 4 \\ 2 & 1 \end{matrix}$  b,  $\begin{matrix} 5 & 4 \\ 2 & 1 \end{matrix}$  c, d,

1 2 3 4 5 1 1 2 1 4 1 2 5 1 4 5

e, f, g, h, a,  $\begin{matrix} 5 & 4 \\ 2 & 1 \end{matrix}$  b,

1 2 3 4 5 1 4 5

c, d, e, f, g, h,

31.  $\begin{matrix} 5 & 4 & 5 \\ 4 & 2 & 1 \end{matrix}$  32.  $\begin{matrix} 5 & 4 & 5 & 4 \\ 2 & 1 & 2 & 1 \end{matrix}$  33.  $\begin{matrix} 5 & 4 & 5 \\ 4 & 2 & 1 \end{matrix}$

2 1 2 1 1 2 4 5 2 1 2 4 2 1 2 4

34.  $\begin{matrix} 5 & 4 & 5 \\ 4 & 2 & 1 \end{matrix}$  35.  $\begin{matrix} 4 & 3 & 4 & 5 \\ 2 & 1 & 2 & 1 \end{matrix}$  36.  $\begin{matrix} 4 & 5 & 4 & 5 \\ 3 & 2 & 1 & 2 & 1 \end{matrix}$

1 2 1 2 1 2 4 5 3 2 1 4 5 4 5 3 1 2 1 4 5 4 5

Nos. 31-34 are also to be transposed into other keys, and practiced with the same fingering.



## Section VIII.

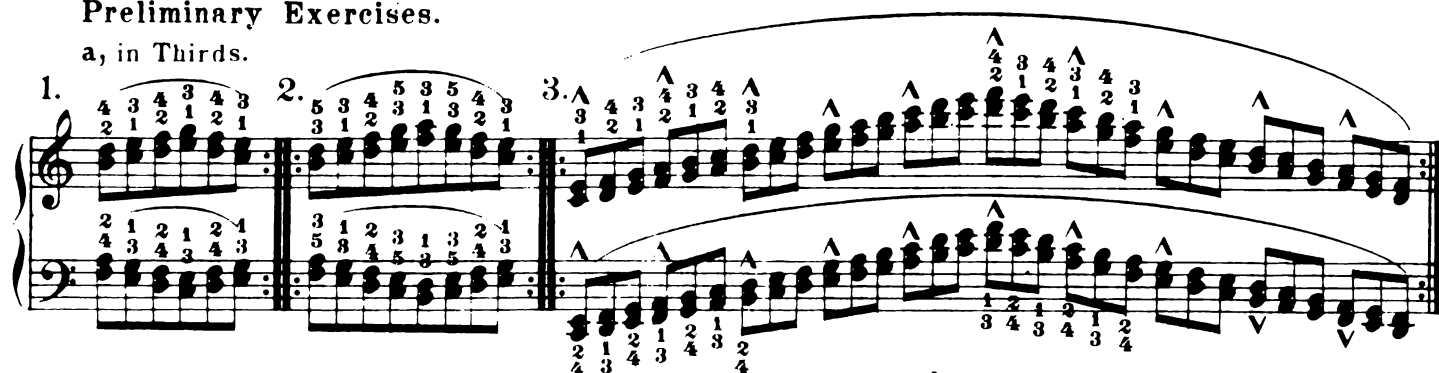
## Scales in Thirds, Fourths, Fifths, Sixths, and Octaves. (Double Notes.)

## Rules for the Execution of Scales of Thirds and Sixths.

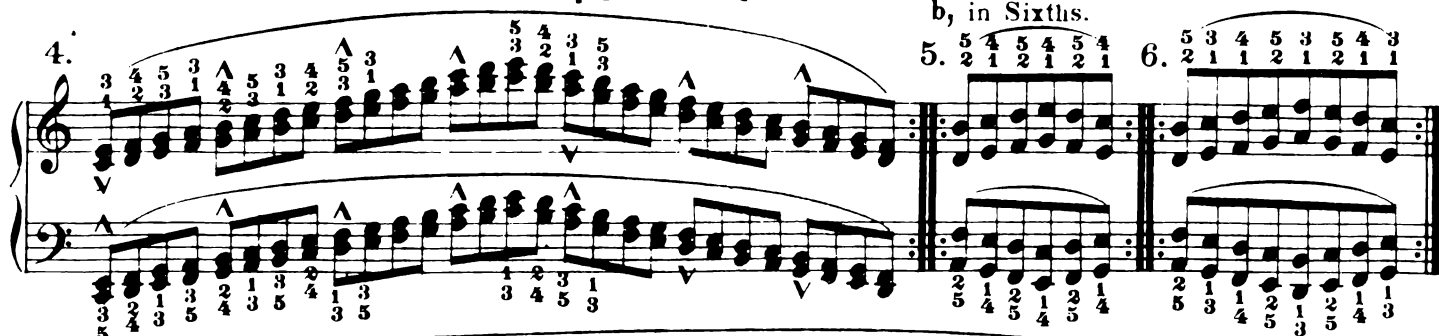
The following Rules, given here only for the direction of the right hand, are equally applicable to the left in the contrary motion, and are to be carefully observed, in order to attain the smoothest possible connection in performing these scales. 1. In ascending, the right hand must be held a little outward, i.e. turned from the player; in descending, it must be turned slightly inward. 2. In playing ascending scales of Thirds, when the  $\frac{4}{2}$  have been used, thumb must be passed under the second, and the third over the fourth. 3. In the same way, in scales of Sixths, is the connection to be made between the  $\frac{5}{2}$  and  $\frac{4}{1}$ . 4. In ascending scales of Thirds, after the use of the  $\frac{5}{3}$  it is not allowable to raise them both, but the connection between the  $\frac{5}{3}$  and the  $\frac{4}{1}$  must be made by expertly turning the 3<sup>d</sup> over the 5<sup>th</sup>. 5. In the same way, in descending scales of Thirds, after the use of the  $\frac{3}{1}$ , the connection with the  $\frac{4}{2}$ , or the  $\frac{5}{3}$ , must be made by the thumb, and the fingers turning over it. 6. In scales of Sixths, the perfect connection of the  $\frac{3}{1}$  with the  $\frac{4}{1}$  (and the contrary) is only to be made by the 3<sup>rd</sup> and 4<sup>th</sup> or the 4<sup>th</sup> and 3<sup>rd</sup>; the management of the thumb requires careful study, in order to attain an even motion. 7. The rules given for the scales of Sixths, are equally applicable to Fourths, in Chords of the Sixth, and to Fifths, in Chords of the diminished Seventh.

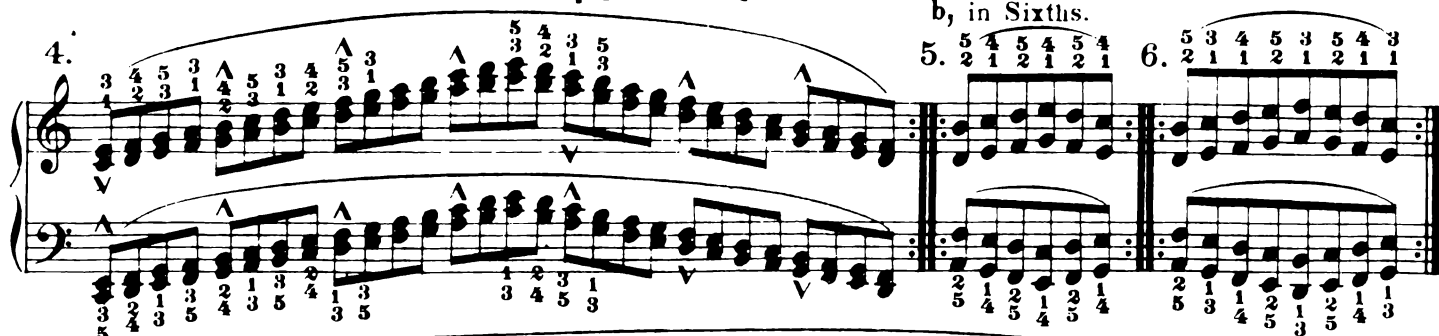
## Preliminary Exercises.

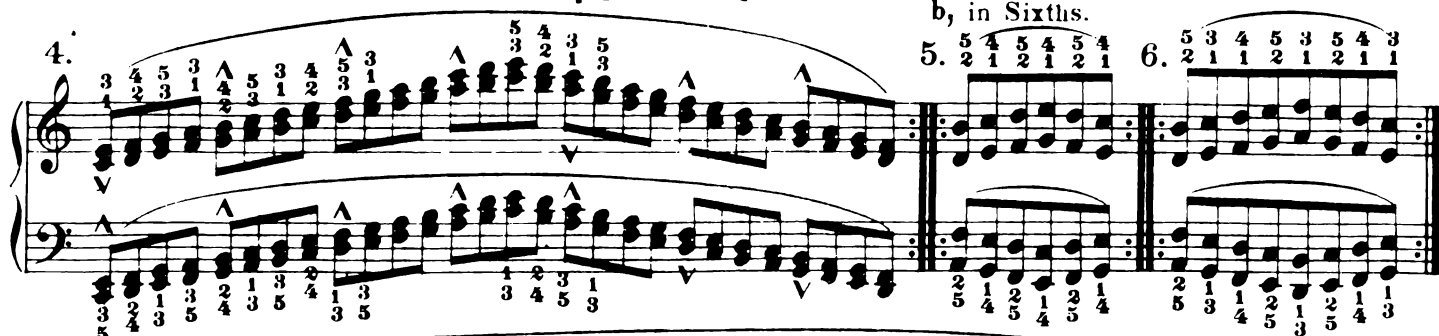
## a, in Thirds.

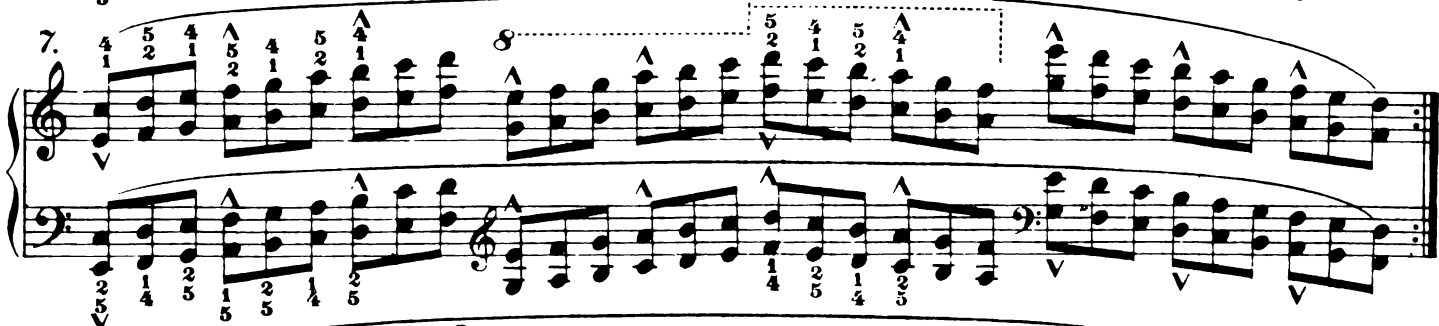
1. 

## b, in Sixths.

4. 

5. 

6. 

7. 

8. 

## Major Scales.

The fingering here given for the Scales of Thirds and Sixths, is that which is most convenient for the execution of these scales in an even and well-connected manner, when the player has perfectly overcome the difficulty of readily using the thumb on the black keys.

### C Major.

a) in Thirds.

b) in Sixths. \*)

### G Major.

a) in Thirds.

b) in Sixths.

\*) The fingering of the Scales of Fourths, R.H. is almost the same as that scales of Sixths, for in-

stance:

D Major.  
in Thirds.

Musical score for D Major in Thirds. The piece is written for piano in D major, 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The second system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Fingerings are indicated by numbers 1-5, and accents are shown with a circled '5' above notes. The piece concludes with a double bar line and repeat dots.

b) in Sixths.

Musical score for D Major in Sixths. The piece is written for piano in D major, 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The second system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Fingerings are indicated by numbers 1-5, and accents are shown with a circled '3' above notes. The piece concludes with a double bar line and repeat dots.

A Major.

a) in Thirds.

Musical score for A Major in Thirds. The piece is written for piano in A major, 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a key signature of three sharps (F#, C#, and G#) and a bass clef staff. The second system has a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. Fingerings are indicated by numbers 1-5, and accents are shown with a circled '5' above notes. The piece concludes with a double bar line and repeat dots.

b) in Sixths.

Musical score for A Major in Sixths. The piece is written for piano in A major, 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a key signature of three sharps (F#, C#, and G#) and a bass clef staff. The second system has a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. Fingerings are indicated by numbers 1-5, and accents are shown with a circled '3' above notes. The piece concludes with a double bar line and repeat dots.

E Major.

a) in Thirds.

Musical score for E Major in Thirds. The piece is written for piano in E major, 2/4 time. It consists of two systems of music. The first system has a treble clef staff with a key signature of four sharps (F#, C#, G#, and D#) and a bass clef staff. The second system has a treble clef staff with a key signature of three sharps (F#, C#, and G#) and a bass clef staff. Fingerings are indicated by numbers 1-5, and accents are shown with a circled '5' above notes. The piece concludes with a double bar line and repeat dots.

b) in Sixths.

B Major.

a) in Thirds.

b) in Sixths.

F# Major.

a) in Thirds.

b) in Sixths.

**D $\flat$  Major.**

a) in Thirds.

b) in Sixths.

**A $\flat$  Major.**

a) in Thirds.

b) in Sixths.

**E $\flat$  Major.**

a) in Thirds.

b) in Sixths.

Musical score for 'b) in Sixths.' featuring a treble and bass clef with sixths. Fingerings are indicated by numbers 1-5, and circled numbers 3 and 5 indicate specific fingering points.

B $\flat$  Major.

a) in Thirds.

Musical score for 'a) in Thirds.' in B $\flat$  Major, featuring a treble and bass clef with thirds. Fingerings are indicated by numbers 1-5, and circled numbers 3, 4, and 5 indicate specific fingering points.

b) in Sixths.

Musical score for 'b) in Sixths.' featuring a treble and bass clef with sixths. Fingerings are indicated by numbers 1-5, and circled numbers 3 and 5 indicate specific fingering points.

F Major.

a) in Thirds.

Musical score for 'a) in Thirds.' in F Major, featuring a treble and bass clef with thirds. Fingerings are indicated by numbers 1-5, and circled numbers 3, 4, and 5 indicate specific fingering points.

b) in Sixths.

Musical score for 'b) in Sixths.' featuring a treble and bass clef with sixths. Fingerings are indicated by numbers 1-5, and circled numbers 3 and 5 indicate specific fingering points.



b) in Sixths.

Musical score for 'b) in Sixths.' in F# minor. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various intervals and slurs, and the bass staff contains a corresponding accompaniment. Fingering numbers (1-5) are placed below the notes. Circled numbers (3, 5) indicate specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.

F# Minor.  
a) in Thirds.

Musical score for 'a) in Thirds.' in F# minor. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various intervals and slurs, and the bass staff contains a corresponding accompaniment. Fingering numbers (1-5) are placed below the notes. Circled numbers (3, 5) indicate specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.

b) in Sixths.

Musical score for 'b) in Sixths.' in F# minor. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various intervals and slurs, and the bass staff contains a corresponding accompaniment. Fingering numbers (1-5) are placed below the notes. Circled numbers (3, 5) indicate specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.

C# Minor.  
a) in Thirds.

Musical score for 'a) in Thirds.' in C# minor. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various intervals and slurs, and the bass staff contains a corresponding accompaniment. Fingering numbers (1-5) are placed below the notes. Circled numbers (3, 5) indicate specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.

b) in Sixths.

Musical score for 'b) in Sixths.' in C# minor. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various intervals and slurs, and the bass staff contains a corresponding accompaniment. Fingering numbers (1-5) are placed below the notes. Circled numbers (3, 5) indicate specific fingering techniques or accents. The piece concludes with a double bar line and repeat dots.



G<sup>7</sup> minor.

a) in Thirds.

b) in Sixths.

E<sup>b</sup> minor.

a) in Thirds.

b) in Sixths.

B<sup>b</sup> minor.

a) in Thirds.

b) in Sixths.

F minor.

a) in Thirds.

b) in Sixths.

C minor.

a) in Thirds.

b) in Sixths.

G minor.

a) in Thirds.

b) in Sixths.

D minor.

a) in Thirds.

b) in Sixths.

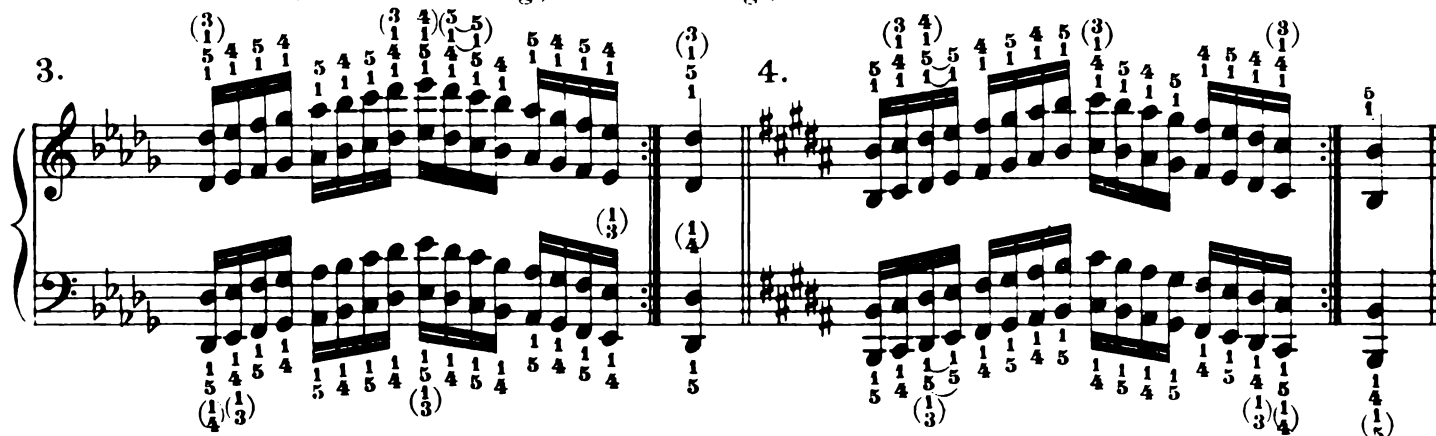
c, in Octaves.

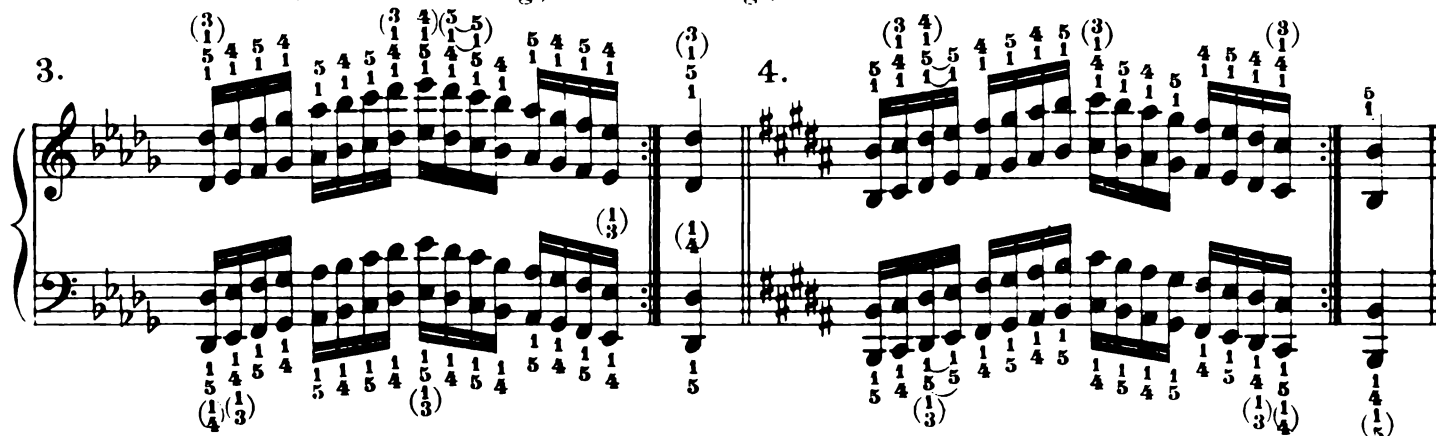
Fingering for connected Octaves when they are to be played slowly.

1.

Scale of C major.

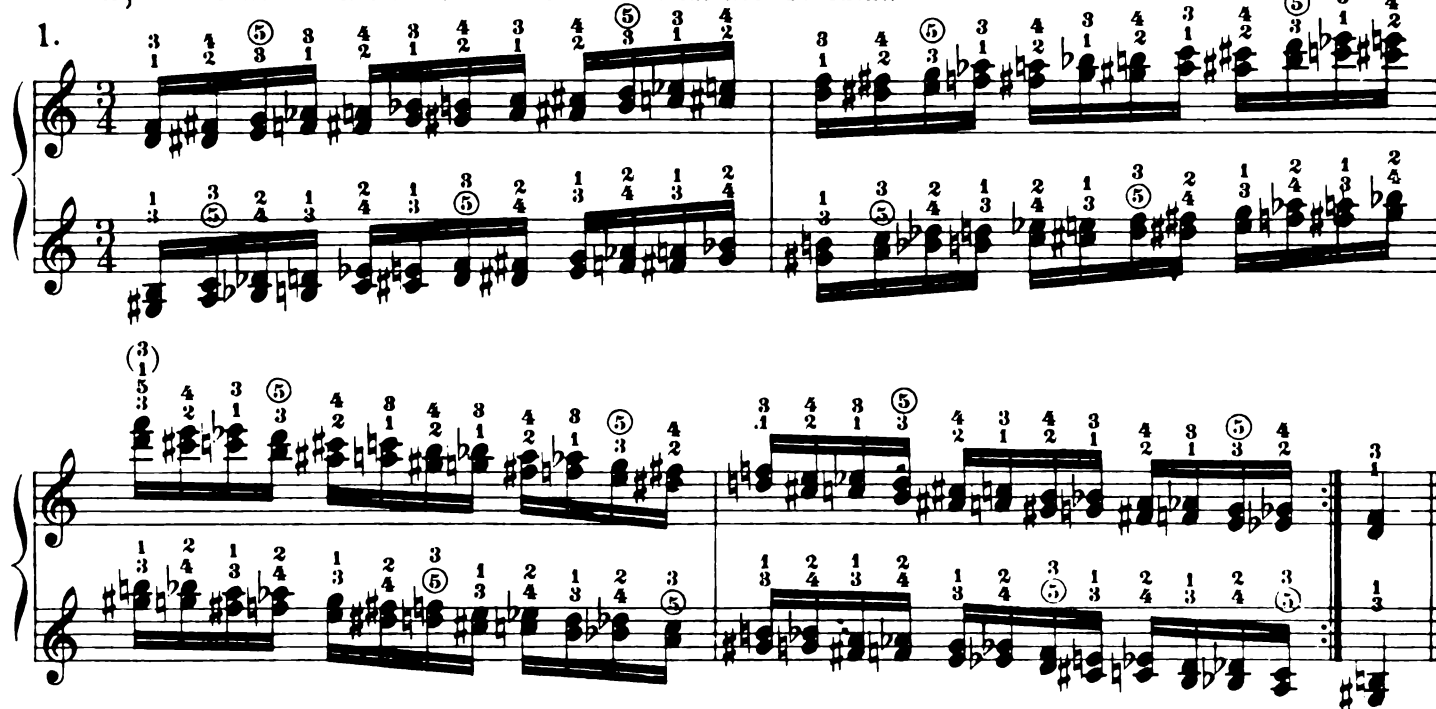
When Octave passages are to be executed rapidly, the player must connect them as well as possible by a skillful gliding of the thumb and fingers, and using the 3<sup>d</sup> and 4<sup>th</sup> fingers on the black keys, as well as by passing the 3<sup>d</sup> and 4<sup>th</sup> fingers over the 5<sup>th</sup>, (R. H. ascending, L. H. descending,) and the 5<sup>th</sup> finger under the 4<sup>th</sup> and 3<sup>d</sup>, (R. H. descending, L. H. ascending.)

3. 

4. 

**b, Connected Chromatic Scales.**

**a, Chromatic Thirds. (Chord of the Diminished Seventh.)**

1. 

Advanced pupils may also practice the following fingering.

1. Chromatic small Thirds.

R.H.  2. (Chopin.) 

L.H. 

3. (Bülow.)



4. Chromatic large Thirds.

5. 

b, Chromatic Fourths. (Chord of the Sixth.)

2.

This exercise consists of two staves in 3/4 time. The right hand plays a series of chords, each a fourth apart, with a sixth below the upper note. The notes are: G4-A4, F4-G4, E4-F4, D4-E4, C4-D4, B3-C4, A3-B3, G3-A3, F3-G3, E3-F3, D3-E3, C3-D3, B2-C3, A2-B2, G2-A2, F2-G2, E2-F2, D2-E2, C2-D2, B1-C2, A1-B1, G1-A1, F1-G1, E1-F1, D1-E1, C1-D1, B0-C1, A0-B0, G0-A0, F0-G0, E0-F0, D0-E0, C0-D0, B-1-C0, A-1-B-1, G-1-A-1, F-1-G-1, E-1-F-1, D-1-E-1, C-1-D-1, B-2-C-1, A-2-B-2, G-2-A-2, F-2-G-2, E-2-F-2, D-2-E-2, C-2-D-2, B-3-C-2, A-3-B-3, G-3-A-3, F-3-G-3, E-3-F-3, D-3-E-3, C-3-D-3, B-4-C-3, A-4-B-4, G-4-A-4, F-4-G-4, E-4-F-4, D-4-E-4, C-4-D-4, B-5-C-4, A-5-B-5, G-5-A-5, F-5-G-5, E-5-F-5, D-5-E-5, C-5-D-5, B-6-C-5, A-6-B-6, G-6-A-6, F-6-G-6, E-6-F-6, D-6-E-6, C-6-D-6, B-7-C-6, A-7-B-7, G-7-A-7, F-7-G-7, E-7-F-7, D-7-E-7, C-7-D-7, B-8-C-7, A-8-B-8, G-8-A-8, F-8-G-8, E-8-F-8, D-8-E-8, C-8-D-8, B-9-C-8, A-9-B-9, G-9-A-9, F-9-G-9, E-9-F-9, D-9-E-9, C-9-D-9, B-10-C-9, A-10-B-10, G-10-A-10, F-10-G-10, E-10-F-10, D-10-E-10, C-10-D-10, B-11-C-10, A-11-B-11, G-11-A-11, F-11-G-11, E-11-F-11, D-11-E-11, C-11-D-11, B-12-C-11, A-12-B-12, G-12-A-12, 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## Section IX.

### Staccato Double Notes and Chords.

Rules: 1. The study of this method of touch by means of the loose wrist, as is described in Chapter III. Section II, is indispensable to the technicalities of Piano-Forte playing, in order to acquire a light execution, and a beautiful, and free effect of sound. 2. In order to obviate the clumsy heavy touch, which beginners are apt to fall into, and to acquire lightness and ease, these exercises should first be played *piano* and *slowly*; the union of strength with lightness is only to be attained by practice. 3. The study of these exercises is at first fatiguing; the player must, therefore, practice them not long, but frequently, until he has acquired strength and steadiness.

1. 2. 3.

4.

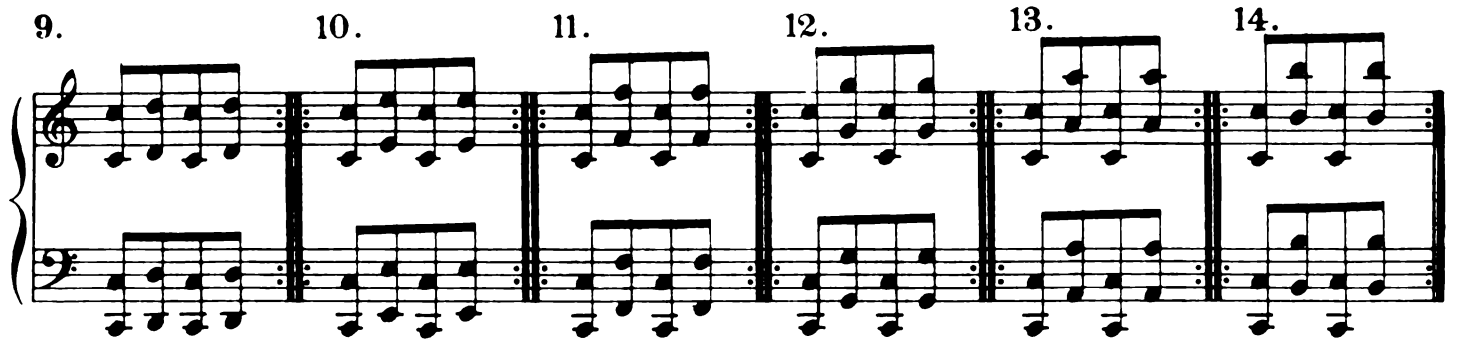
These exercises are to be first practiced with the 3<sup>rd</sup> finger alone, then let the pupil take thirds with fingers  $\frac{3}{2}$  and  $\frac{2}{4}$ , and sixths with  $\frac{5}{1}$  and  $\frac{1}{6}$ , and, finally, octaves. Herein it is necessary to see that immediately after each touch the hand retires back by the wrist and does not sink during the pauses, but retains its position above the key board.

5. 6.

7. 8.

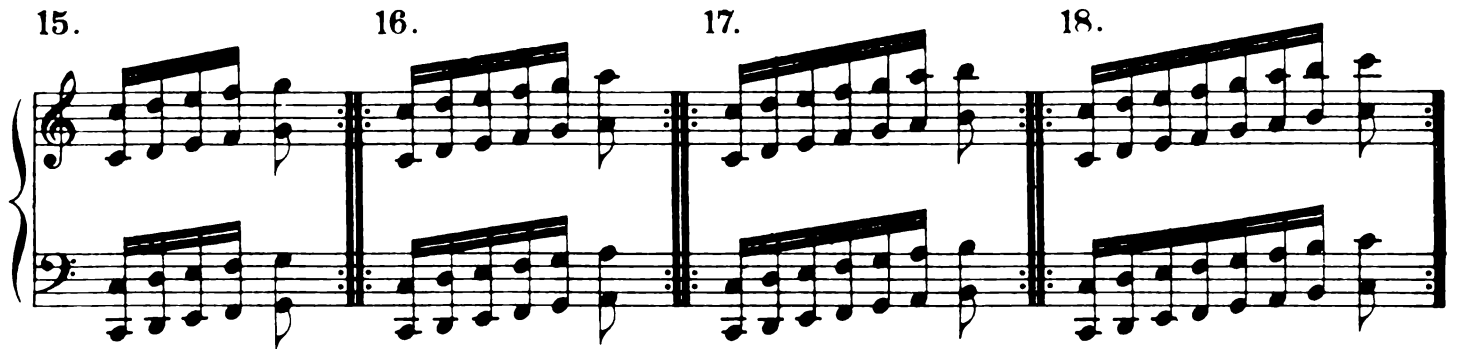
The pupil can form for himself many useful exercises, by playing the finger exercises of Sections I, II, & c. in Octaves, first with each hand separately, and afterward with both together. No 8 may also be played in triplets, and in groups of four sixteenth notes, both ascending and descending.

9. 10. 11. 12. 13. 14.



This block contains six musical exercises, numbered 9 through 14. Each exercise is presented as a two-staff system (treble and bass clef). Exercises 9-14 feature rhythmic patterns of eighth and sixteenth notes, often with slurs and repeat signs. Exercises 12, 13, and 14 include dynamic markings such as *mf* and *f*.

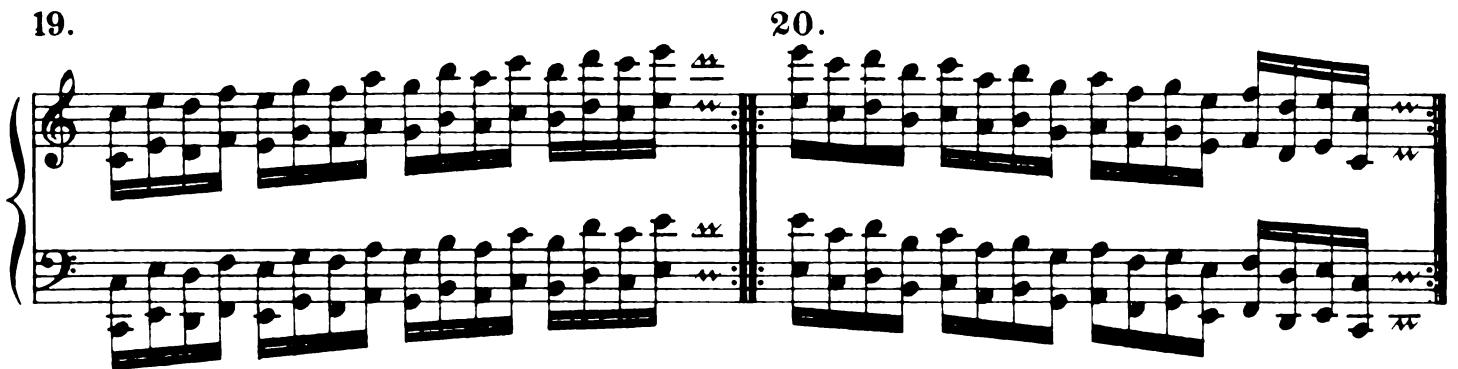
15. 16. 17. 18.



This block contains four musical exercises, numbered 15 through 18. Each exercise is presented as a two-staff system. Exercises 15-18 feature more complex rhythmic patterns, including slurs and accents. Exercises 17 and 18 include dynamic markings such as *mf* and *f*.

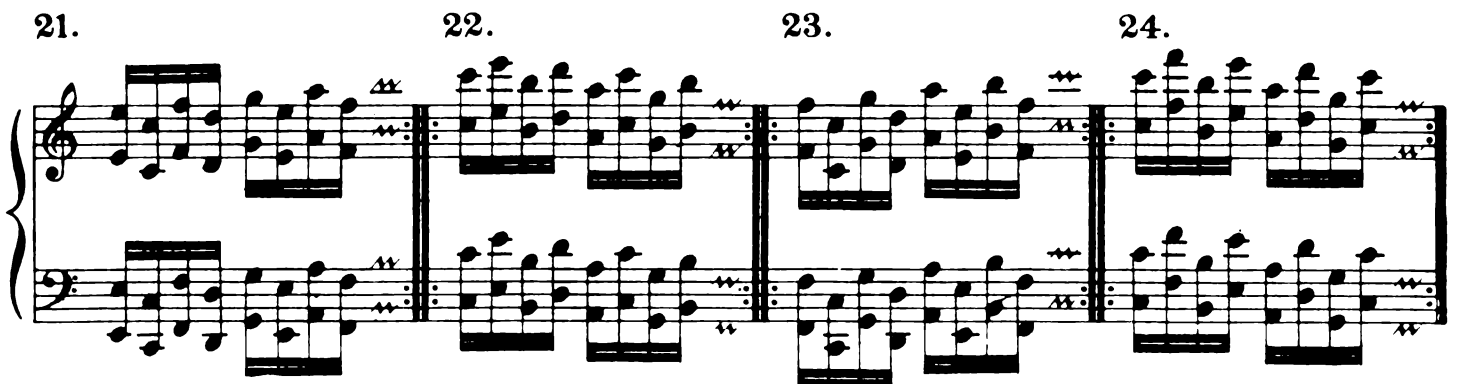
Nos. 15 to 18 may also be transposed into other keys.

19. 20.



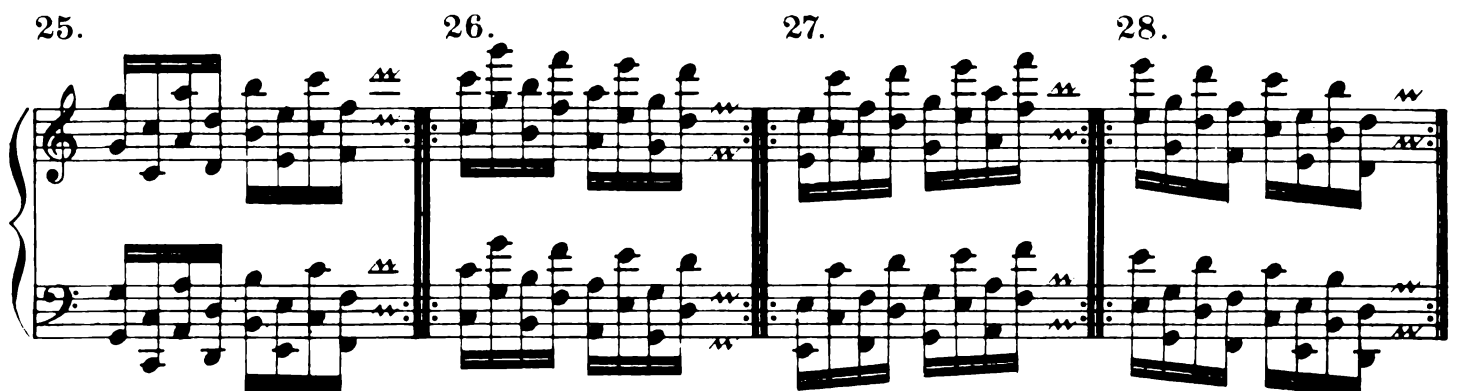
This block contains two musical exercises, numbered 19 and 20. Each exercise is presented as a two-staff system. Exercises 19 and 20 feature complex rhythmic patterns with slurs and accents. Exercise 20 includes dynamic markings such as *mf* and *f*.

21. 22. 23. 24.



This block contains four musical exercises, numbered 21 through 24. Each exercise is presented as a two-staff system. Exercises 21-24 feature complex rhythmic patterns with slurs and accents. Exercises 22, 23, and 24 include dynamic markings such as *mf* and *f*.

25. 26. 27. 28.



This block contains four musical exercises, numbered 25 through 28. Each exercise is presented as a two-staff system. Exercises 25-28 feature complex rhythmic patterns with slurs and accents. Exercises 26, 27, and 28 include dynamic markings such as *mf* and *f*.

29. 30. 31. 32.

Nos. 19 to 32 may also be transposed into other keys. There is no general rule applicable to the use of the 4th finger on black keys in staccato octave passages. A player whose hand has a wide span will generally use the 4th finger on these keys; but one whose hand is smaller, will only use this finger where he can do so most conveniently. In every case, the intelligent teacher, who makes use of this book, will modify its directions to suit the individual peculiarities of those whom he has to instruct.

33. 34. 35.

36.

37. 38.



39. 40.

41. 42.

43. 44.

45.

46. 47. 48.

N<sup>os</sup> 46 to 48 should also be practiced descending.

The player will find additional materials for perfecting his "Wrist playing," in the works of Dreyschock, Kulak, Ch. Mayer, and other composers.

# Section X.

## Rapid Trills.

**Rules.** 1. The Trill is an important ornament in Piano playing. It needs long and unremitting study to bring it to perfection, and a careful practice of the slow shake, (Sect. I, Nos 1 & 2) which is indispensably necessary as a preparation for that of the rapid one. 2. The scholar should take care to connect well the grace-notes after the trill, and play them with ease and smoothness. 3. He should also practice them with every variety of shading, *forte* and *piano*, etc., as described under Chap. 5, II, 10. 4. Though the scholar must be able to execute a round even shake with any two fingers, yet particular attention should be given to the 3<sup>rd</sup> and 4<sup>th</sup>, and the 2<sup>nd</sup> and 3<sup>rd</sup>, in the right hand, and to the thumb and 2<sup>nd</sup>, and 2<sup>nd</sup> and 3<sup>rd</sup>, in the left hand.

1.

3 4 3 4      3 2 1      tr 3 4      tr 3 4      tr 3 4

2 1 2 1      2 4 3      tr 2 1      tr 2 1      tr 2 1

2 3 2 3      1 3 2 3 2 3      1 3 2 3 2 3      tr 1 2

2 1 2 1      3 1 2 1 2 1      3 1 2 1 2 1      tr 3 2

2. Trills with changing fingers.

R. tr tr tr tr tr tr tr tr tr

H. 4545 8484 2424 2828 1318 1828 1428 28 12

L. 5858 4848 4242 8282 8131 8121 4182 32

H.

3. Chain of Trills without connecting grace-notes.

tr tr tr tr tr

1 2      28 84 45 84 28

5 4      43 82 21 82 48

4. Double Trills.

tr 3 4 12      5. tr 4 5 2 1      6. tr 3 4 2 1      7. tr 4 5 2 1

8. tr 3 4 2 1      9. tr 4 5 1 2 3 4      10. tr 4 5 1 2 3 5      11. tr 3 4 1 2 3      12. tr 4 5 1 2 3 4

# Appendix.

## a) Interlocking passages.

We add a few Exercises for rapid passages played by one hand passing over and alternating with the other. Great evenness of touch is necessary, that the changing of hands may not be perceptible.

### I. Scale passages.

1.

*velocissimo*

2.

### 3. Fingering applicable to the Scales of C, G, D, A, E, B, F#.

### 4. Fingering for the Scales of D $\flat$ , A $\flat$ , E $\flat$ , B $\flat$ , F.

## 5. Chromatic Scale. (Haberbier.)

Musical score for '5. Chromatic Scale. (Haberbier.)'. The piece is in G major and 2/4 time. It consists of two staves. The right hand plays a chromatic scale ascending from G4 to G5, and the left hand plays a chromatic scale descending from G4 to G3. Fingerings are indicated by numbers 1-5 above or below the notes.

## II. Chord passages.

Musical score for '1. Chord passage'. The piece is in G major and 2/4 time. It consists of two staves. The right hand plays a sequence of chords: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a sequence of chords: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below the notes.

Musical score for '2. Chord passage'. The piece is in G major and 2/4 time. It consists of two staves. The right hand plays a sequence of chords: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a sequence of chords: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below the notes.

Musical score for '3. Chord passage'. The piece is in G major and 2/4 time. It consists of two staves. The right hand plays a sequence of chords: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a sequence of chords: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below the notes.

Musical score for '4. Chord passage'. The piece is in G major and 2/4 time. It consists of two staves. The right hand plays a sequence of chords: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand plays a sequence of chords: G3, F#3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5 above or below the notes.

III. Chord passages mixed with accessory tones.

1.

Exercise 1: A piano and violin score. The piano part has a treble clef and a bass clef. The violin part has a treble clef. Fingerings are indicated by numbers 1-5. An 8-measure rest is shown in the piano part.

2.

Exercise 2: A piano and violin score. The piano part has a treble clef and a bass clef. The violin part has a treble clef. Fingerings are indicated by numbers 1-5. An 8-measure rest is shown in the piano part.

3. The following examples are (with slight alterations) from W. Mason's. Op.6.

Exercise 3: A piano and violin score. The piano part has a treble clef and a bass clef. The violin part has a treble clef. Fingerings are indicated by numbers 1-5.

4.

Exercise 4: A piano and violin score. The piano part has a treble clef and a bass clef. The violin part has a treble clef. Fingerings are indicated by numbers 1-5. An 8-measure rest is shown in the piano part.

Exercise 5: A piano and violin score. The piano part has a treble clef and a bass clef. The violin part has a treble clef. Fingerings are indicated by numbers 1-5. An 8-measure rest is shown in the piano part.

5.

This musical exercise begins with a piano introduction. The right hand features a series of trills in thirds and sixths, with fingerings indicated above the notes. The left hand provides a rhythmic accompaniment with chords and moving lines. The key signature is one sharp (F#).

IV. Trills in Thirds and Sixths.

1.

This exercise consists of a sequence of chords, each with a trill in thirds and sixths. The chords progress through various keys, and the trills are marked with dynamic accents.

2.

3. Bülow. Weber Concertstück.  
*mf cresc.*

This exercise features a piano introduction with trills in thirds and sixths. The key signature changes from one sharp to two flats. The piece is marked *mf cresc.*

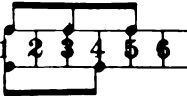
4. Mason, Op. 6.

This exercise features a piano introduction with trills in thirds and sixths. The key signature is two flats. The piece includes dynamic markings such as *f* and *sf*.

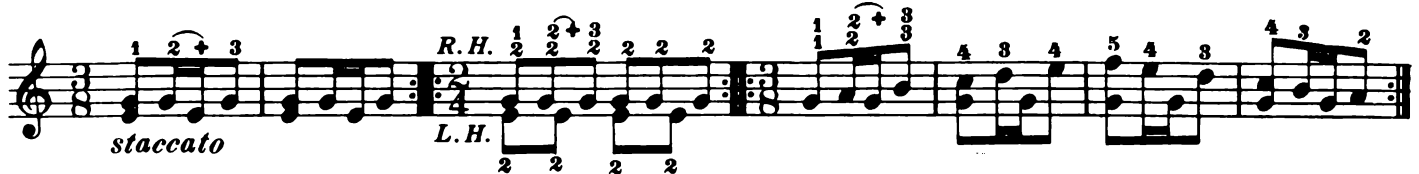
## b) Rhythmical Exercises.

Two notes in one hand against three in the other;—three notes against four, etc.

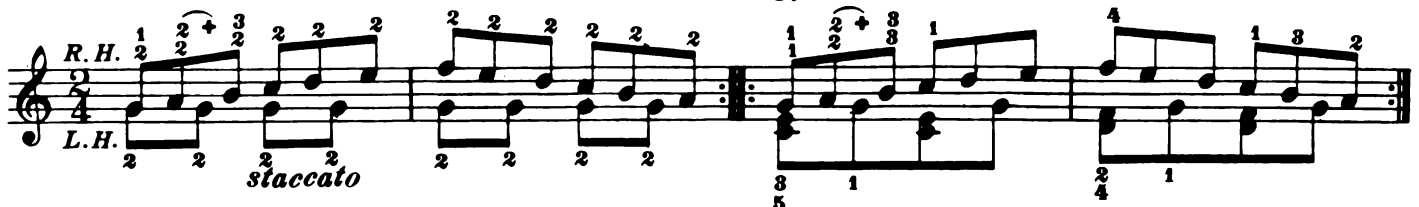
1. When two notes have to be played against three, the second even note must fall exactly in the middle of the 2<sup>nd</sup> and 3<sup>rd</sup> Triplet notes. In order to facilitate the execution, the pupil may count each Triplet note, and subdivide the 2<sup>nd</sup> and 3<sup>rd</sup> counts by the word "and:" One, Two and Three; taking care, however, to pronounce the words "two and" as fast as the first or the third counts (or beats). The 2<sup>nd</sup> even note must be struck at the exact moment when the word "and" is pronounced. 2. In more complicated subdivisions, however, when three notes have to be played against four, or five, etc.,— such mechanical means cannot be resorted to. The only way in such cases, to gain absolute independence of the hands, will be, to practice each hand separately in strict time; to alternate repeatedly the Right and Left, without changing the time, and then to attempt to play with both hands together. Playing the Triplet-part with a crisp *staccato* touch,— accentuating strongly the first beat,— and taking a rather fast time — will materially facilitate the execution of these exercises.

a) Two notes against three. }  
 Mathematical relations: } 

1. With the right hand alone. 2. With both hands. 3. Right hand alone.




4. Both hands.



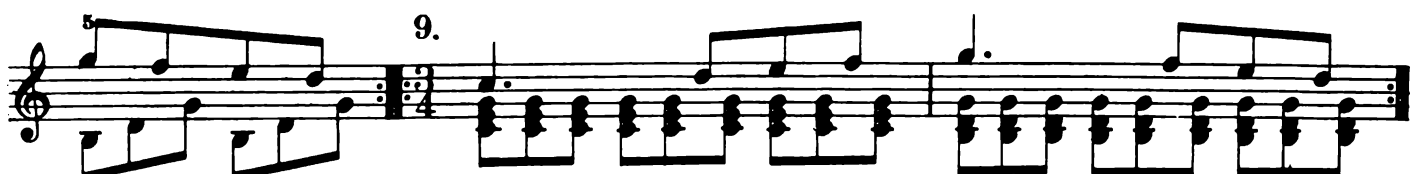
6. Left hand alone.



7. Both hands.

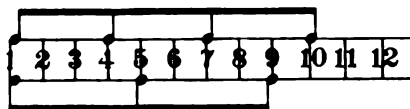


8.

For further practice: Mendelssohn's Song without words, N<sup>o</sup> 20, in E-flat.— Chopin Trois nouvelles Etudes, N<sup>o</sup> 2, in A-flat.

## b) Three notes against four.

*Mathematical relations:*

1. 2. 3. 4.

*stacc.*

5 3 1

5. 6.

For further practice:

Chopin Fantasie- Impromptu, Op. 66.

7. 8.

9. 10.

For further practice Chopin Trois Nouvelles Etudes, N° 1, in F minor. Chopin, Op. 40, N° 10. Chopin, Op. 25, N° 2. Clementi Gradus ad Parn, N° 83, 94, 95. Ries, Op. 31, N° 5. Moscheles, Op. 70, N° 8 & 18. Hiller, Op. 15, N° 2; 10 & 16. Schumann, Op. 9, N° 5. (Adagio.)



## CHAPTER SIXTH.

## PRACTICE OF EXERCISES AND LARGER WORKS.

I. *Their Order.*

On the supposition that the player has already accomplished the first steps of Pianoforte-playing, we here give a list of exercises which, of course, can be only *partially* arranged according to their increasing difficulties.

## A.

- Köhler.* Op. 151.  
*Köhler.* Op. 50.  
*Czerny.* Op. 299. School of Velocity.  
*Heller.* Op. 46.  
*Krause.* Op. 2.  
*Bertini.* Op. 29 and 32.  
*Krause.* Op. 4.  
*Heller.* Op. 45.  
*Czerny.* Op. 740. Art of developing the fingers.  
*Clementi.* Preludes and Exercises.  
*Al. Schmitt.* Op. 16.  
*Czerny.* Op. 337. 40 Daily Studies.  
*Grund.* Op. 21.  
*Clementi.* Toccata in B $\flat$ -major.  
*Moscheles.* Op. 73.  
*Czerny.* Op. 92. Toccata in C-major.  
*J. S. Bach.* Inventions.  
*Cramer.* Studies.  
*Clementi.* Gradus ad Parnassum.  
*Ch. Mayer.* Op. 200.  
*Ch. Mayer.* Op. 119.  
*Kessler.* Op. 20.  
*Döring.* Op. 24. Studies and Exercises.  
*Döring.* Op. 30. Rhythmical Studies and Exercises.

The more skillful and advanced player may omit several of these works, and confine himself to those of *Czerny*, *Cramer*, *Clementi*, and *Moscheles*. For those less accomplished, the teacher must select the most appropriate works from the above list, or even single studies, so as to direct his pupils to the practice of those branches of technical studies in which they are most deficient.

The second list (B) is intended for those who have overcome, for the most part, mechanical difficulties, and can give their attention to the musical sense of these compositions, and the finished rendering which they require. A progressive order is here still less possible.

## B.

- Köhler.* Op. 112.  
*Heller.* Op. 16.  
*Seeling.* Op. 10.  
*Hiller.* Op. 15.  
*O. Goldschmidt.* Op. 13.

- Bennett.* Op. 11.  
*Berger.* Op. 22.  
*Berger.* Op. 12.  
*Moscheles.* Op. 70.  
*Chopin.* Op. 10.  
*Chopin.* Op. 25.  
*Moscheles.* Op. 95.  
*Henselt.* Op. 2.  
*Henselt.* Op. 5.  
*R. Schumann.* Op. 13. Études symphoniques.  
*J. S. Bach.* 48 Preludes and Fugues.

## C.

Advanced players may also give some attention to the studies of *Döhler*, *Liszt*, *Thalberg*, and other *virtuosi*. Robert Schumann has arranged Paganini's Violin Caprices (Op. 3 and 10) for the Pianoforte, in a very interesting manner, in order to give the player an opportunity of rendering the peculiarities of violin-passages upon the Pianoforte.

II. *Choice of Pieces for Practice.*

1. Those players who have a faulty execution must not, in order to improve it, select exercises and other works that are too difficult, in order that they may give their attention principally to the position of the hand.

2. If, however, such is not the case, it is better, for the more rapid development of their mechanical dexterity, to practice exercises that are a little beyond their present powers.

3. For a public performance, the player should select only such works as he can thoroughly master.

4. It is often an advantage to practice works which call into play the performer's whole powers. His execution will thereby progress rapidly, and be constantly receiving a new impulse, even if he does not succeed in performing the composition perfectly.

5. Still, it is necessary to practice over again those works whose difficulties the player could not master at an earlier period of his studies. It will repay him for the diligence and pains he has bestowed upon his art, to find that he can now learn these compositions in a shorter time, and with greater perfection, than he could then accomplish after much laborious study.

III. *Method of Practicing Exercises and other Larger Works.*

Two faults are very often committed in practicing a piece, against which one cannot be sufficiently warned. One is, practicing a rapid movement in too quick a Tempo; the other, playing the easy passages in a work as often as the difficult ones. This is not only a waste of time, but prejudicial to precision. And yet it is true with many players, that they have the utmost difficulty in getting rid of these bad habits.

Hence, it is absolutely necessary in practicing to proceed as follows :—

1. Play the piece through several times *slowly*, and as well as possible, both in order to acquire a general idea of its contents, and to find out the difficult passages.

2. Attack these latter at once; seek for the most practicable fingering, and practice them *slowly*, with *precision*, and *with a firm touch*, even though it may cost some difficulty, as will be the case when one has accustomed himself to a hasty and superficial mode of study.

*It is only by practicing very slowly that one can attain to an even and flowing style of playing.*

3. When a passage offers peculiar difficulties, count the time aloud while practicing it, with a sharp accent both in counting and playing. In this way one learns to *feel* the rhythm more surely, and at the same time this counting aloud has an extraordinary, but undeniable, influence upon the even development of the fingers.

If, however, the habit of counting aloud be carried too far, it will most likely cause the study of Piano-forte-playing to degenerate into mere mechanical drill. It should not, therefore, be employed invariably.

4. The difficult passages must be played through, in the manner above described, until the player has conquered them. This may sometimes happen after playing them over attentively two or three times, though more frequent repetition is often requisite. But let him by no means imagine that he must play such passages fifty or a hundred times without intermission. This would result only in weakening the fingers, as we have already remarked upon the study of finger-exercises. Let him not go beyond a certain limit, which he must fix by his own judgment, and then discontinue the practice of these passages till the following day.

5. Rather than long practice of one passage with the same hand, let him take up one of an entirely different character, where the fingers are employed differently, and in which the *other* hand is exercised.

6. It is sometimes necessary to allow a short interval to elapse, and then take up the passage anew before one succeeds in executing it with certainty; the player, therefore, must not despair if he has to undergo the bitter experience of not being able to conquer the difficulty before him with his present powers, and is obliged to wait patiently till his *general* progress will fit him for it. On the other hand, he should reflect that one thing is learned by the aid of another, and that the practice of one passage, or of one work, has a more or less immediate influence upon the success of a different passage in a different work. The method, therefore, which we have here recommended for the practice of a difficult passage, will render that of others, that are less difficult, more easy, and even superfluous. As the touch becomes hard and stiff by *too* frequent repetition, at one time, of one and the same passage, so, on the other hand, the fingers will grow firm and flexible, if the difficulty be attacked at *different* intervals, regularly, and with renewed energies.

7. When the player thinks he has practiced a passage sufficiently, let him try to play it in connection with the preceding and following measures; for a new difficulty

is apt to arise when the passage is joined to the other portions of the piece.

8. When all the prominent difficulties of one section of the piece are so far overcome that the player can execute them *distinctly*, *in strict time*, and *without hesitation*, then let him try other portions of it in the same way, and he may find many other passages which must be practiced in like manner.

If he succeeds in playing the piece through, from beginning to end, slowly and without the slightest wavering in the time, he may then be sure that he has conquered (in a great measure) all the mechanical difficulties.

9. He will then be able, as has been already remarked in the practice of finger-exercises, to play the composition as rapidly as the present flexibility of his fingers will allow.

10. In practicing a piece, the player should carefully guard against the evil habit of *hurrying*, a fault into which one easily falls, and which is much more apt to occur than the equally bad habit of *dragging*.

11. Such works as present the same difficulty from beginning to end—for example, exercises in which the composer has treated a difficult figure through the whole piece—the player must divide into smaller sections, and study them in the manner above described.

12. A player who possesses true musical feeling will, in studying these single passages, give more or less attention to rendering them with taste, and with a proper observance of the marks of expression, unless reasons having reference merely to technique compel him to act otherwise.

It is often indispensably necessary to practice certain passages with a very strong touch, before one can render them distinctly and evenly in the *piano* or *pianissimo* that may be marked over them.

Other passages, particularly *staccato double-notes*, must likewise be practiced *piano* (see Chap. 5, III, Section IX) in order to attain that lightness which is requisite even in *fortissimo*.

If, however, the player be too much occupied with overcoming mechanical difficulties to be able to pay any regard to expression, it will become necessary for him to play the piece a few times through with special observance of all the signs which refer to the expression, feeling, and character of the piece. The study of the proper use of the Pedal, claims special consideration at this point.

13. A player not yet accustomed to appear in public, must practice the composition which he intends for public performance, both technically and with regard to expression, with such accuracy that the fingers may find their own way, as it were, and the proper expression, in case he should be embarrassed, as is often the case, especially at the commencement of the performance.

In such a case, an artistic rendering of the piece would, undoubtedly, be impossible; yet he may at least guard against the misfortune of having to stop, while by degrees he collects sufficient presence of mind to be able to develop his powers as he advances farther in the piece.

14. By way of a general view of what has been said on this subject, we recapitulate, that the study of a work may be divided into five sections: 1. *A mere playing through of the composition*, in order to get an idea of its meaning and difficulties. 2. *Slow and thorough practice of the difficult passages*. 3. *Playing through the whole slowly, steadily, and in strict time*. 4. *Playing it several times with reference to expression*. 5. *Performance of the piece in the indicated tempo, and observing all the signs*.

## CHAPTER SEVENTH.

### READING OR PLAYING AT SIGHT.

1. The player cannot turn his attention to playing at sight until he has gone entirely beyond the rudiments, and attained to a certain degree of mechanical skill.

2. Then let him choose such works as he can fully master, and which, in special reference to technique, offer but few difficulties.

3. The main rule, in practicing reading, is to play one movement of the piece through, from beginning to end, without allowing oneself to be stopped by any difficulty. Although many imperfect chords and indistinct passages may occur, and although he may leave out many notes, the player must not be delayed by them, and stop to correct himself, but play on uninterruptedly, and endeavor to give such a rendering as may be, in the main, a faithful interpretation of the whole work.

4. He must choose a Tempo that will make the execution somewhat easy, and yet one not far removed from that which is marked at the beginning of the piece.

5. He should play a piece through in this way *a few times*, and then change it for another.

6. He will then by degrees become enabled to acquire a quick conception of a composition, and learn to read readily even the most intricate chords and passages. To this end, some knowledge of harmony is in a high degree desirable, if not absolutely indispensable.

7. Playing Pianoforte-works for four hands, as well as with the accompaniment of one or more instruments, ends considerable zest to this species of practice.

## CHAPTER EIGHTH.

### FINGERING.

Instead of prescribing a system of fingering, we will give the player some hints as to what he must do to acquire a good method.

1. Let him play the entire set of Finger-exercises given in the Fifth Chapter, always with the fingering marked. Where several ways of fingering a passage are given, let him make choice of the one most convenient for his hand, and adhere to it.

In this way he will soon become familiar with the proper fingering of all piano-passages, i. e. Scales, Broken Chords, Thirds, Sixths, and Octaves, and accustom his fingers instinctively to select the best method.

2. In practicing exercises he should also retain the fingering marked, and alter it only when it is contrary to that taken according to Chapter Fifth. For example, in Czerny's "School of Velocity," No. 15, he will find a fingering for the chromatic scale, which he will not use after having made choice of one of those given in this work.

If he should find a peculiar fingering in any Exercises, as, for example, in some of those by Clementi, Cramer, and Chopin, he must adhere to it when any particular object is to be gained thereby.

3. In compositions which have no fingering marked, he must make use of the experience he has acquired in his Finger-exercises and other Studies. In cases where that will not help him, he must judge for himself. With the aid of careful reflection, he will surely find, if not the best, at least a good mode of fingering.

But let him be guided by the following rules:—

*a. To choose such fingers as are most suitable for executing the passage in the required tempo, and obtaining the degree of force necessary to connect the tones as much as possible.*

REMARK.—Avoid, therefore, using the same finger upon two adjacent keys, when the tones are to be connected. For staccato notes this rule is not to be so strictly observed, and, in certain cases, must even be violated, when the tones are to be separated in a marked manner. In staccato passages generally the choice of fingering is less limited than in connected ones. In staccato chords and scale-passages, however, the usual fingering should be retained.

*b. To keep the hand as quiet as possible, and not remove it from its position without ample reason.*

REMARK.—The rule, therefore, previously given, that the thumb (being, as it were, a short finger) is not to be employed upon the black keys, is applicable only to the performance of the simple scale-passages; the quiet management of the hand and arm, in the employment of the thumb on the black keys in other passages, is one of the requirements of a perfect mastery of the "Technical Exercises," and is to be attained only by most careful study.

4. In conclusion we will add a few rules, which are partly derived from the fingering of the exercises in Chapter Fifth.

I. Passages that are composed of a succession of similar figures must be fingered uniformly throughout. (See the Finger-Exercises with the hand moving, Section III.)

II. It is sometimes necessary to change the fingers quietly upon one key, in order to have the proper ones ready for the following keys.

III. In movements where the harmony is written in several parts, the individual parts are to be played perfectly *legato*. In passages where the progressions do not admit of a regular fingering, the player must endeavor to attain the most perfect connection possible by a skillful gliding of the fingers from one key to another, by passing the 4th finger over the 5th, as well as by a quiet changing of the fingers upon a single key, as above described. See examples in Seb. Bach's "Forty-eight Preludes and Fugues," with Czerny's fingering.

#### IV. The fingering:

For the *Scales* may be derived from the Finger-  
Exercises, Chapter Fifth, Section V;  
For *Chords*, Section VI;  
For changing the fingers upon one key, Section  
IV;  
For *Thirds* }  
    *Sixths*, } Sections VII, VIII, and IX.  
and *Octaves*, }

### CHAPTER NINTH.

#### MELODIOUS PLAYING.

Whereas a vigorous, brilliant, and sparkling execution of passages may be regarded as the result of mechanical skill, yet deep musical feeling is absolutely necessary to enable the performer to render a melody upon the Piano-forte as satisfactorily as the nature of the instrument will allow.

We give here the little that can be said with regard to technical means:—

#### I.

1. The tones which compose the melody must be *perfectly connected*. To render this possible in all cases where the hand has, besides the melody, a part of the accompaniment to play, recourse must be had to that *quiet changing of the fingers* upon the same key which we mentioned at 4, II in the preceding chapter.

The finger must be practiced in *firmly pressing the key*, because the tone is instantly weakened as soon as the key is in the slightest degree raised.

2. The figures of the accompaniment, or accompanying parts, must be kept *quite subdued* in contrast with the melody, by whichever hand they may happen to be played, and may receive a full tone only when a *crescendo* effect is required.

The greatest independence of hand and finger is first of all requisite, it being often the case that the weak fingers have to bring out a full tone from the instrument and play *legato*, while the stronger ones must play very gently either *legato* or *staccato*; or vice versa.

3. The Pedal should be used with discretion, to increase the fullness of tone.

#### II.

*Another mode of playing a Melody*, one which is constantly employed in more modern compositions, is by resorting throughout to the aid of the Pedal.

The tones are struck *staccato*, with more or less force, and retained by taking the Pedal, while the hand moves over the keyboard in extended passages, or strikes the lower bass notes.

So also with what is called the Pedal-bass. Both kinds of touch are now employed with both hands, and the player must take care to make each hand, and each finger, perfectly equal for this purpose.

### CHAPTER TENTH.

#### STYLE.

It is not a part of the plan of this little work to offer any special rules with regard to style. The most detailed "Pianoforte School" could not entirely take the place of oral instruction by the teacher on this point. The player must, of course, possess a natural gift for musical conception; yet that may often be greatly improved, and developed, by good instruction. Many players do not acquire, until quite late, a truly expressive style.

The student should omit no opportunity of hearing good concerts, for the constant observation of the style of great masters, as well as hearing orchestral and vocal works well performed, serves greatly to awaken true musical feeling, and will afford him many useful hints in the study of style.\*

#### CONCLUDING REMARKS.

There are two stumbling-blocks against which the player must guard during his studies, namely:—

*Despondency, and want of perseverance*; and then, *Overrating his own performances*.

The *despondent* player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that, unless totally deficient in talent, he will be able, by incessant exertion, if not to attain to the highest point of perfection, yet to succeed so far as to occupy a high position, and contribute something to the cause of art.

To the *sanguine* be it said, that however high he may stand, he will yet find his superior as soon as he remits his exertions, and will assuredly go backward the instant he yields to a delusive faith in his own excellence.

Finally, he that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them so far as to enable him to perform all that may reasonably be expected from the talent he possesses.

For a man's merit consists only in the amount of industry and exertion which he expends to attain the object at which he aims.

\* We would call attention here to the few, but excellent, general remarks upon expression, which Moscheles has given in his Op. 70, a book of studies that should be found in the hands of every ambitious player.