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## 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.

1. Chord of C major.

2.

3.

4.

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

#### First Group.

5.

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

a, 6.

b, 7.

c, 8.

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.

10.

11.

12.

13.

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

#### **Fourth Group.**

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 $\sharp$  major, A, E, D and E $\flat$  minor. 2. D major, all of which have one black key. B $\flat$  major and B minor excepted. A and E major; G, C, and F minor. 3. E $\flat$  major, all of which have two black keys. B major and B minor excepted. A $\flat$  and D $\flat$  major, F $\sharp$ , C $\sharp$  and G $\sharp$  minor.

### Chord of C major.

14.

8

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of six measures. Fingerings are indicated above the notes in both staves. In the first measure, the right hand has fingerings 4, 5, 2, 4, 1 over three notes. In the second measure, the right hand has fingerings 5, 2, 4, 1 over four notes. In the third measure, the right hand has fingerings 5, 2, 3, 1 over four notes. In the fourth measure, the right hand has fingerings 5, 4, 2 over three notes. In the fifth measure, the right hand has fingerings 4, 1, 5, 2, 4 over five notes. In the sixth measure, the right hand has fingerings 1, 5, 2, 3, 1 over five notes. The left hand provides harmonic support with sustained notes and chords.

### Chord of D major.

16.

### Chord of E♭ major.

16.

### Chord of B $\flat$ major.

17.

17. Chord of B $\flat$  major.

8.

18. Chord of B minor.

8.

The image shows two staves of musical notation for a piano exercise. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in B major (two sharps). The music consists of eighth-note chords. Fingering is indicated above the notes. The first measure starts with a bass note followed by a chord of B major (B, D#, G#) with fingers 4, 2, 5, 1. The second measure shows a sequence of chords: E major (E, G#, C#) with fingers 3, 2, 5, 2; A major (A, C#, F#) with fingers 5, 1, 3, 3; and another B major chord with fingers 5, 2, 5, 1. The third measure begins with a bass note followed by a B major chord with fingers 4, 2, 5, 1. The fourth measure shows a sequence of chords: D# major (D#, F#, A#) with fingers 2, 2, 2, 3; G# major (G#, B, E) with fingers 4, 5, 2, 3; and another B major chord with fingers 1, 5, 2, 5. The fifth measure starts with a bass note followed by a B major chord with fingers 4, 2, 5, 1. The sixth measure shows a sequence of chords: E major (E, G#, C#) with fingers 3, 2, 5, 1; A major (A, C#, F#) with fingers 2, 5, 1, 4, 2; and another B major chord with fingers 5, 2, 5, 1. The seventh measure starts with a bass note followed by a B major chord with fingers 2, 5, 1.

### 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.

The image shows a page of sheet music for piano, labeled "21. Preliminary Exercises." The music is in common time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature a series of eighth-note patterns. Fingerings are indicated above the notes: in the first measure, the first note has a circled "1" and the second note has a circled "3"; in the second measure, the first note has a circled "2" and the second note has a circled "1"; in the third measure, the first note has a circled "2" and the second note has a circled "3"; in the fourth measure, the first note has a circled "1" and the second note has a circled "3"; in the fifth measure, the first note has a circled "2" and the second note has a circled "1"; in the sixth measure, the first note has a circled "3" and the second note has a circled "1"; in the seventh measure, the first note has a circled "1" and the second note has a circled "3"; in the eighth measure, the first note has a circled "2" and the second note has a circled "1"; in the ninth measure, the first note has a circled "4" and the second note has a circled "1"; in the tenth measure, the first note has a circled "2" and the second note has a circled "4"; in the eleventh measure, the first note has a circled "4" and the second note has a circled "1"; in the twelfth measure, the first note has a circled "4" and the second note has a circled "2"; in the thirteenth measure, the first note has a circled "1" and the second note has a circled "2"; in the fourteenth measure, the first note has a circled "2" and the second note has a circled "4"; in the fifteenth measure, the first note has a circled "4" and the second note has a circled "1"; in the sixteenth measure, the first note has a circled "4" and the second note has a circled "1"; in the seventeenth measure, the first note has a circled "2" and the second note has a circled "1"; in the eighteenth measure, the first note has a circled "4" and the second note has a circled "1"; in the nineteenth measure, the first note has a circled "4" and the second note has a circled "1"; in the twentieth measure, the first note has a circled "2" and the second note has a circled "1". The music continues with similar patterns.

Musical score for piano, page 10, featuring two staves. The top staff starts with measure 22, followed by a repeat sign and measure 23.1. The bottom staff begins with measure 23.2, followed by a repeat sign and measure 24. Measure 22 consists of eighth-note patterns with fingerings 1-2 and 4-2. Measure 23.1 continues the pattern. Measure 23.2 begins with a dynamic *mf*, followed by eighth-note patterns with fingerings 4-1, 4-1, and 4-1. Measure 24 begins with a dynamic *m*, followed by eighth-note patterns with fingerings 4-1, 4-1, and 4-1. The score includes performance instructions like "simile" and "simile" above the staves.

25. 26. 27. 28. 29.

For Grand Arpeggios, as in the following exercises, the chords of C, D and E $\flat$  major serve again as models.

30. C major. 31.

32. 3d. Pos.

33. D major. 34.

35.

In E $\flat$  major, as in all other chords having two black keys, the thumb always comes upon the single white one. Each position, therefore, is referred back to the second. But it is well also to practice some of these chords (B $\flat$  major 1<sup>st</sup> position, E $\flat$  major 3<sup>rd</sup> position, B major 3<sup>rd</sup> position, etc.,) with the fingering of C major, (that is, with the thumb upon black keys.)

Examples for B $\flat$  major, and B minor, B major, and B $\flat$  minor.

36. Chord of B $\flat$  major. 2<sup>d</sup> Pos. 2 4 1 2 3  
37. 3<sup>d</sup> Pos. 1 2 4 1  
38. 3<sup>d</sup> Pos. 1 2 4 1  
39. Chord of B minor. 2<sup>d</sup> Pos. 2 4 1 2 3  
41. 3<sup>d</sup> Pos. 2 1 2 3

42. Chord of B major. 43. 2<sup>d</sup> Pos. 3 2 1  
44. 3<sup>d</sup> Pos. 1 2 3  
45. Chord of B $\flat$  minor. 1 2 4 1  
46. 2<sup>d</sup> Pos. 2 1 2 4  
47. 3<sup>d</sup> Pos. 1 2 4 1

b, Chords of the Seventh.

1. Chords of the Dominant Seventh.

48. 5 4 2 1, 5 4 2 1, 5 4 2 1, 5 4 2 1, 5 4 2 1, 1 2 4 5, 1 2 4 5, 1 2 4 5, 1 2 4 5  
49. 5 4 3 2 1, 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5

50.

50. 3, 3 4, 5 4, 3 4, 3 2, 1 2, 3 2, 1 2

51. 2 1 simile.  
52. 1 2 4 1 simile.  
53. 1 2 5 4 simile.  
54. 1 2 3 4 5 4 3 2 1 2 3 4 5

The image shows a page of sheet music for piano, divided into two systems by vertical bar lines. The top system contains staves 55, 56, and 57. The bottom system contains staves 58, 59, 60, and 61. Each staff has a treble clef and a bass clef. Fingerings are indicated above the notes, and dynamic markings like piano (p) and forte (f) are present. The music consists of eighth-note patterns.

Example N° 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 N° 63 and 64.

Musical score for piano, page 63, measures 1-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one sharp (F#). The music features various note patterns and rests, with fingerings indicated above the notes. Measure 1 starts with a rest followed by a eighth-note pattern. Measures 2-3 show a more complex pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern. Measures 6-7 show a different rhythmic scheme. Measures 8-9 show another variation. Measure 10 concludes the section.

The image shows a page from a piano sheet music book. The page number '64.' is at the top left. There are two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music consists of several measures, each with a different rhythm and note value. Fingerings are indicated above the notes in both staves. The top staff starts with a measure of five eighth notes, followed by a measure of five sixteenth notes, and so on. The bottom staff starts with a measure of four eighth notes, followed by a measure of four sixteenth notes, and so on. The music continues with more measures, each with a different rhythm and note value.

The image shows a page from a piano sheet music book. The page number '65.' is at the top left. There are two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music consists of eighth-note patterns. Fingerings are indicated above the notes: in the first measure, the top staff has '1 4 2 5' and the bottom staff has '5 2 4 1'. In the second measure, the top staff has '1 4 2 5' and the bottom staff has '2 4 1 5'. In the third measure, the top staff has '1 3 2 5' and the bottom staff has '2 3 4 1'. In the fourth measure, the top staff has '1 4 2 5' and the bottom staff has '5 2 4 1'. In the fifth measure, the top staff has '5 2 4 1' and the bottom staff has '1 4 2 5'. The music continues with similar patterns in the following measures.

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 66 starts with a forte dynamic. Fingerings are indicated above the notes: 1 4 2 5, 1 3 2 5, 4 5, 1 3 2 5, 2 4 1 5, 2 3 1 5, 2 4 1 5, 2 3 1 5, 2 4 1 5, 2 3 1 5. Measure 67 begins with a forte dynamic. Fingerings are: 2 1 4 2 5 1 3 2, 5 1 3 2, 4 5 2 3 1 5 2 3, 2 1 4 2 5 1 3 2, 2 1 4 2 5 1 3 2.

## Grand Arpeggios.

## 68. Preliminary Exercises.

69. 70. 71. 72. 73.

*simile.* *simile.* *simile.*

77.

8

2d Pos.

3d Pos.

4th Pos.

8

8

8

2d Pos.

3d Pos.

4th Pos.

8

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 *2d* 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.

80.      81.      82.

83.

84.

85.

86.

83.      84.      85.      86.

87.

88.

89.

90.

87.      88.      89.      90.

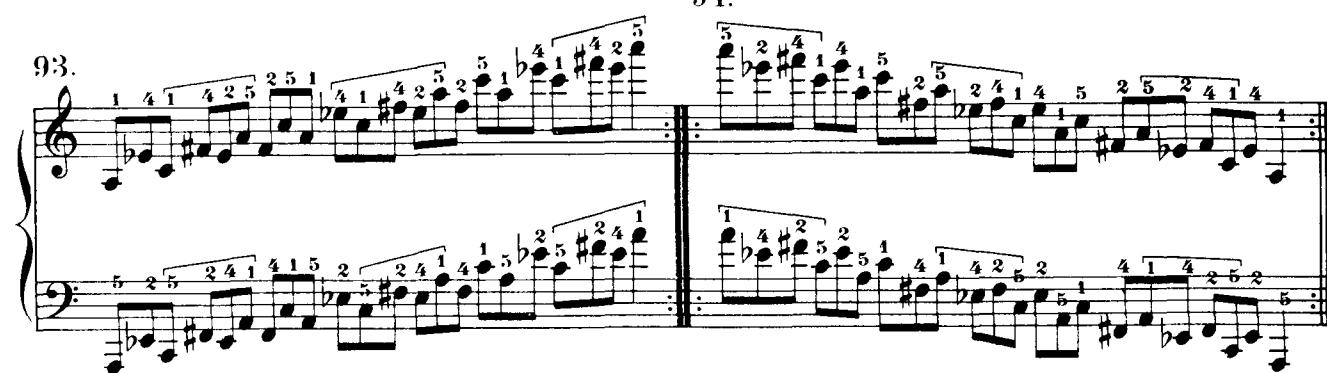
91.



92.



94.



96.



97.



98.



Grand Arpeggios.

99.

100.

1st Pos.

2d Pos.

3d Pos.

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.

119.

120.

121.

122.

123.

124.

125.

126.

127.

128.

Similar Exercises with the thumb upon a black key, for more advanced players.

a,

b,

c,

d,

e,

f,

129.

130.

131.      132.      133.      134.      135.

136.      137.      138.      139.      140.

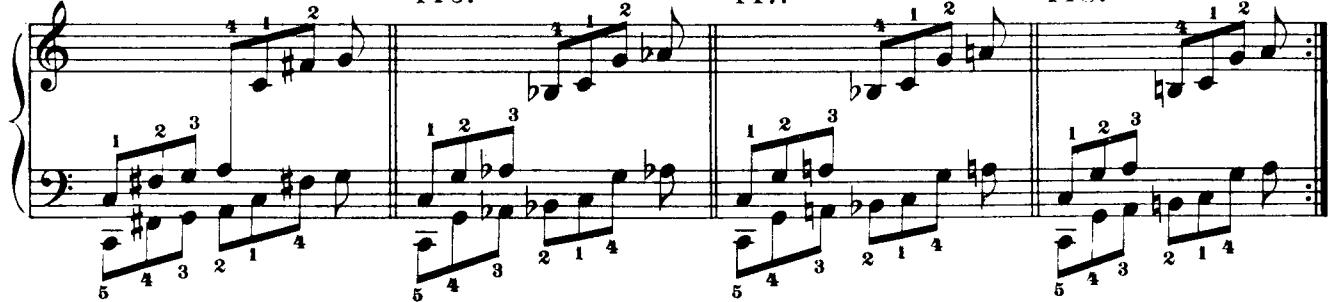
141.      142.      143.      144.

145.

146.

147.

148.



149.

150.2



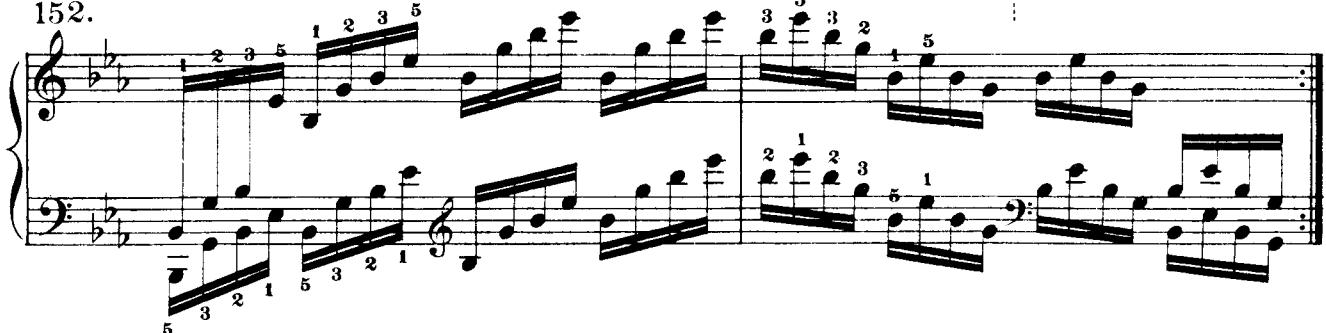
151.

8



152.

8



153.

154.



155.

Sheet music for piano, two staves. Treble staff: measures 1-2, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measures 1-2, 5-finger technique (1, 2, 3, 4, 5) on notes.

156.

Sheet music for piano, two staves. Treble staff: measure 3, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measure 3, 5-finger technique (1, 2, 3, 4, 5) on notes.

157.

Sheet music for piano, two staves. Treble staff: measures 4-5, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measures 4-5, 5-finger technique (1, 2, 3, 4, 5) on notes.

158.

Sheet music for piano, two staves. Treble staff: measure 6, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measure 6, 5-finger technique (1, 2, 3, 4, 5) on notes.

159.

Sheet music for piano, two staves. Treble staff: measures 7-8, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measures 7-8, 5-finger technique (1, 2, 3, 4, 5) on notes.

160.

Sheet music for piano, two staves. Treble staff: measures 9-10, 5-finger technique (1, 2, 3, 4, 5) on notes. Bass staff: measures 9-10, 5-finger technique (1, 2, 3, 4, 5) on notes.

## 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. Treble staff: Fingerings: 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2. Bass staff: Fingerings: 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4.

2. Treble staff: Fingerings: 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2. Bass staff: Fingerings: 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

3. Treble staff: Fingerings: 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

4. Treble staff: Fingerings: 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2. Bass staff: Fingerings: 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5, 2 4, 3 5.

5. a. Treble staff: Fingerings: 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

b. Treble staff: Fingerings: 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2, 5 3, 4 2. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

c. Treble staff: Fingerings: 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

d. Treble staff: Fingerings: 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

e. Treble staff: Fingerings: 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

f. Treble staff: Fingerings: 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3, 5 2, 4 3. Bass staff: Fingerings: 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4.

6.  $\frac{3}{2} \frac{4}{1}$

7.  $\frac{4}{1} \frac{3}{2}$

8.      9.      10.      11.      12.

12. a,      b,

A musical score for guitar featuring two staves. The top staff uses standard notation with a treble clef, a key signature of one flat, and a common time. The bottom staff uses bass clef. The score consists of six measures, labeled d, e, 13., 14., 15., and 16. Each measure contains six vertical columns representing the six strings of the guitar. Above each column, the fret number is indicated. Below each measure, a horizontal bar shows the total length of the note or notes played across all six strings. Fingerings are provided above the notes in some measures.

17.

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

18.

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

19.

5	4	3	5
3	2	1	3

20.5

4	3	5
3	2	1

21.

3	4	5	3
1	2	3	1

22.

3	4	5	3
1	2	3	1

23.

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

24.

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

b, Connected Fourths.

25.

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

26.

4	5	4	5
1	2	1	2

27.

5	4	5	4	5
2	1	2	1	2

**c, Connected Sixths.**

28. 4 5  
1 2  
1 4 5

29.3 4 5 4  
1 2 1  
3 4 5 4

30. a, 5 4  
2 1  
4 2 5

b, 5 4  
2 1  
4 2 5

c,

d,

e,

f,

g,

h,

a, 5 4  
2 1  
4 2 5

b,

c,

d,

e,

f,

g,

h,

31.

32. 5 4 5 4  
2 1 2 1  
4 5 4 2  
2 1 5 4

33. 4 5 4 5  
2 1 2 1  
2 1 2 4

34. 5 4 5 4  
2 1 2 1  
4 5 4 2  
2 1 5 4

35. 4 3 4 5  
2 1 2 1  
4 5 4 2  
2 1 5 4

36. 4 5 4 5  
2 1 2 1  
4 5 4 2  
2 1 5 4

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  $\frac{3}{1}$  must be made by expertly turning the  $3\frac{1}{2}$  over the  $5\frac{1}{2}$ . 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  $3^{\text{rd}}$  and  $4^{\text{th}}$  or the  $4^{\text{th}}$  and  $3^{\text{rd}}$ ; 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. 2. 3. 4.

b, in Sixths.

5. 6.

7. 8.

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 instance:

**D Major.**

in Thirds.

Sheet music for D Major in Thirds, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of a series of eighth-note chords followed by sixteenth-note patterns. Fingerings are indicated above the notes, such as 3 2 3 1, 4 3 2 1, etc. The first staff ends with a repeat sign and the second staff continues with similar patterns.

## b) in Sixths.

Sheet music for D Major in Sixths, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of a series of eighth-note chords followed by sixteenth-note patterns. Fingerings are indicated above the notes, such as 5 2 1 4 5 2, 4 1 5 2 1 4, etc. The first staff ends with a repeat sign and the second staff continues with similar patterns.

**A Major.**

a) in Thirds.

Sheet music for A Major in Thirds, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of a series of eighth-note chords followed by sixteenth-note patterns. Fingerings are indicated above the notes, such as 3 2 1 4 3 2, 4 1 3 2 1 4, etc. The first staff ends with a repeat sign and the second staff continues with similar patterns.

## b) in Sixths.

Sheet music for A Major in Sixths, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of a series of eighth-note chords followed by sixteenth-note patterns. Fingerings are indicated above the notes, such as 5 2 1 4 5 2, 4 1 5 2 1 4, etc. The first staff ends with a repeat sign and the second staff continues with similar patterns.

**E Major.**

a) in Thirds.

Sheet music for E Major in Thirds, featuring two staves of sixteenth-note exercises. The first staff uses a treble clef and the second staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of a series of eighth-note chords followed by sixteenth-note patterns. Fingerings are indicated above the notes, such as 3 2 1 4 3 2, 4 1 3 2 1 4, etc. The first staff ends with a repeat sign and the second staff continues with similar patterns.

b) in Sixths.

Piano sheet music in B Major (two sharps). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, grouped into sixteenth-note patterns. Fingerings are indicated above the notes, such as (3) over a note in the first measure. The right-hand part features a repeating pattern of sixteenth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.

B Major.

a) in Thirds.

Piano sheet music in B Major (two sharps). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, grouped into sixteenth-note patterns. Fingerings are indicated above the notes, such as (3) over a note in the first measure. The right-hand part features a repeating pattern of sixteenth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.

b) in Sixths.

Piano sheet music in B Major (two sharps). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, grouped into sixteenth-note patterns. Fingerings are indicated above the notes, such as (3) over a note in the first measure. The right-hand part features a repeating pattern of sixteenth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.

F# Major.

a) in Thirds.

Piano sheet music in F# Major (one sharp). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, grouped into sixteenth-note patterns. Fingerings are indicated above the notes, such as (3) over a note in the first measure. The right-hand part features a repeating pattern of sixteenth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.

b) in Sixths.

Piano sheet music in F# Major (one sharp). The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, grouped into sixteenth-note patterns. Fingerings are indicated above the notes, such as (3) over a note in the first measure. The right-hand part features a repeating pattern of sixteenth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords.

## D♭ Major.

**a) in Thirds.**

A handwritten musical score for 'In Thirds' on two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music consists of eighth-note chords. Fingerings are written above the notes, such as '3 2' over a note, and below the notes, such as '1 2' under a note. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 14.

b) in Sixths.

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The image shows two staves of musical notation for piano, labeled 'b) in Sixths.' The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of four flats. The notation consists of sixteenth-note patterns. Fingerings are indicated above the notes, such as '4 1 2 1 5 2' and '3 1 4 1 5 2' on the first measure of the treble staff. The bass staff has similar patterns with fingerings like '2 5 1 4 1 3 2 5' and '1 4 2 5 1 4 2 5'. Measures are separated by vertical bar lines.

## A♭ Major.

a) in Thirds.

Ab Major.  
a) in Thirds.

The image shows two staves of piano rolls for Ab Major, played in thirds. The top staff starts with a treble clef and a key signature of one flat. The bottom staff starts with a bass clef and a key signature of one flat. Both staves have a tempo of quarter note = 120. Fingerings are indicated above the keys, such as 3-2, 4-3, etc., and some notes are grouped by brackets. The piano rolls show the specific key depressions required for each note.

b) in Sixths.

b) in Sixths.

The image shows a musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is B-flat major (two flats). The music consists of two measures. The first measure features a melodic line in sixths (eighth-note pairs) with harmonic support. The second measure continues this pattern. Fingerings are indicated above the notes: (3) over the first note of each eighth-note pair. Measure 1: Treble staff notes are 5 4 5 4, 2 1 2 1; Bass staff notes are 2 5 1 4, 1 4 2 5. Measure 2: Treble staff notes are 4 1 5 2 4 1, 2 5 1 4; Bass staff notes are 5 2 1 4, 2 5 1 4.

## E♭ Major.

**a) in Thirds.**

b) in Sixths.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major. The music consists of a continuous melody line composed of sixteenth-note chords, specifically in the sixth position. Fingerings are indicated above the notes, such as '3' over a note in the first measure. Measure numbers 1 through 10 are present at the beginning of each measure. The score concludes with a repeat sign and a double bar line.

### B♭ Major.

**a) in Thirds.**

The image shows a page of sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of several measures, each starting with a quarter note. Fingerings are indicated above the notes, such as '4 3 4 (5)' and '3 2 1 2'. Dynamic markings like 'p' (piano) and 'ff' (fortissimo) are also present. The page number '13' is visible at the bottom right.

b) in Sixths.

## F Major.

**a) in Thirds.**

The image shows a musical score for piano. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The tempo is indicated as Allegro. The first measure starts with a whole note followed by a half note. The melody consists of eighth-note patterns. Fingerings are marked above the notes: in the first measure, fingers 3, 4, 5, 3, 4, 3; in the second measure, fingers 4, 2, 3, 5, 3, 1, 3; in the third measure, fingers 4, 2, 1, 2, 3, 1; in the fourth measure, fingers 3, 4, 3, 1, 2, 1. The bass line provides harmonic support with sustained notes and eighth-note chords.

b) in Sixths

# Minor Scales.

## A Minor.

a) in Thirds.

Sheet music for A Minor in Thirds, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns. Fingerings are indicated above the notes: (5) over the 3rd finger, 3 over the 1st finger, and 1 over the 2nd finger. Measure numbers 1 through 8 are shown below the notes.

b) in Sixths.

Sheet music for A Minor in Sixths, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show sixteenth-note patterns. Fingerings are indicated above the notes: (3) over the 3rd finger, 5 over the 1st finger, and 1 over the 2nd finger. Measure numbers 1 through 8 are shown below the notes.

## E Minor.

a) in Thirds.

Sheet music for E Minor in Thirds, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns. Fingerings are indicated above the notes: (5) over the 3rd finger, 3 over the 1st finger, and 1 over the 2nd finger. Measure numbers 1 through 8 are shown below the notes.

b) in Sixths.

Sheet music for E Minor in Sixths, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show sixteenth-note patterns. Fingerings are indicated above the notes: (3) over the 3rd finger, 5 over the 1st finger, and 1 over the 2nd finger. Measure numbers 1 through 8 are shown below the notes.

## B Minor.

a) in Thirds.

Sheet music for B Minor in Thirds, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns. Fingerings are indicated above the notes: (5) over the 3rd finger, 3 over the 1st finger, and 1 over the 2nd finger. Measure numbers 1 through 8 are shown below the notes.

b) in Sixths.

Sheet music for F# Minor, b) in Sixths. The music is written for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures. Fingerings are indicated above the notes: measure 1 (Treble) has 5 2 4 1 5 2 3 1; measure 2 (Treble) has 4 1 5 2 4 1 5 2 3 1; measure 3 (Bass) has 4 1 5 2 4 1 5 2 3 1; measure 4 (Treble) has 5 2 4 1 5 2 3 1; measure 5 (Bass) has 5 2 4 1 5 2 3 1; measure 6 (Treble) has 4 1 5 2 4 1 5 2 3 1. The bass staff has a similar pattern of sixteenth-note chords. Measure numbers are placed above the notes in parentheses: (3), (4), (5), (6), (7), (8).

F# Minor.

a) in Thirds.

Sheet music for F# Minor, a) in Thirds. The music is written for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures. Fingerings are indicated above the notes: measure 1 (Treble) has 5 3 4 2 3 1; measure 2 (Treble) has 4 3 2 1 5 3 4 2 3 1; measure 3 (Bass) has 4 3 2 1 5 3 4 2 3 1; measure 4 (Treble) has 5 3 4 2 3 1; measure 5 (Bass) has 5 3 4 2 3 1; measure 6 (Treble) has 4 3 2 1 5 3 4 2 3 1. The bass staff has a similar pattern of sixteenth-note chords. Measure numbers are placed above the notes in parentheses: (5), (6), (7), (8), (9), (10).

b) in Sixths.

Sheet music for F# Minor, b) in Sixths. The music is written for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures. Fingerings are indicated above the notes: measure 1 (Treble) has 5 2 4 1 5 2 3 1; measure 2 (Treble) has 4 1 5 2 4 1 5 2 3 1; measure 3 (Bass) has 4 1 5 2 4 1 5 2 3 1; measure 4 (Treble) has 5 2 4 1 5 2 3 1; measure 5 (Bass) has 5 2 4 1 5 2 3 1; measure 6 (Treble) has 4 1 5 2 4 1 5 2 3 1. The bass staff has a similar pattern of sixteenth-note chords. Measure numbers are placed above the notes in parentheses: (3), (4), (5), (6), (7), (8).

C# Minor.

a) in Thirds.

Sheet music for C# Minor, a) in Thirds. The music is written for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The key signature is one sharp (C#). The music consists of six measures. Fingerings are indicated above the notes: measure 1 (Treble) has 3 4 2 1 3 2 5 3 4 2 3 1; measure 2 (Treble) has 4 3 2 1 3 2 5 3 4 2 3 1; measure 3 (Bass) has 4 3 2 1 3 2 5 3 4 2 3 1; measure 4 (Treble) has 5 3 4 2 3 1; measure 5 (Bass) has 5 3 4 2 3 1; measure 6 (Treble) has 4 3 2 1 3 2 5 3 4 2 3 1. The bass staff has a similar pattern of sixteenth-note chords. Measure numbers are placed above the notes in parentheses: (5), (6), (7), (8), (9), (10).

b) in Sixths.

Sheet music for C# Minor, b) in Sixths. The music is written for two staves: Treble and Bass. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The key signature is one sharp (C#). The music consists of six measures. Fingerings are indicated above the notes: measure 1 (Treble) has 5 4 2 1 5 2 1; measure 2 (Treble) has 4 1 5 2 4 1 5 2; measure 3 (Bass) has 4 1 5 2 4 1 5 2; measure 4 (Treble) has 5 4 2 1 5 2 1; measure 5 (Bass) has 5 4 2 1 5 2 1; measure 6 (Treble) has 4 1 5 2 4 1 5 2 1. The bass staff has a similar pattern of sixteenth-note chords. Measure numbers are placed above the notes in parentheses: (8), (9), (10), (11), (12), (13).

**G<sup>#</sup> minor.**

a) in Thirds.

Sheet music for G<sup>#</sup> minor in Thirds position. The music consists of two staves (treble and bass) with six measures each. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. Fingerings are indicated below the notes: measure 1 (3 2 1), measure 2 (5 3 1 2 1), measure 3 (5 3 1 2 1), measure 4 (5 3 1 2 1), measure 5 (5 3 1 2 1), measure 6 (5 3 1 2 1). Measures 1-3 have a common time signature, while measures 4-6 have a 2/4 time signature.

b) in Sixths.

Sheet music for G<sup>#</sup> minor in Sixths position. The music consists of two staves (treble and bass) with six measures each. The treble staff has a key signature of one sharp. The bass staff has a key signature of one sharp. Fingerings are indicated below the notes: measure 1 (3 1 4 2 5 4), measure 2 (5 2 1 4 2 1), measure 3 (4 1 5 2 4 1), measure 4 (5 1 2 4 1 5), measure 5 (5 2 1 4 1 5), measure 6 (5 1 2 4 1 5). Measures 1-3 have a common time signature, while measures 4-6 have a 2/4 time signature.

**E<sup>b</sup> minor.**

a) in Thirds.

Sheet music for E<sup>b</sup> minor in Thirds position. The music consists of two staves (treble and bass) with six measures each. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Fingerings are indicated below the notes: measure 1 (5 3 1 2 3 1), measure 2 (4 2 3 1 2 1), measure 3 (5 3 1 2 3 1), measure 4 (4 2 3 1 2 1), measure 5 (5 3 1 2 3 1), measure 6 (4 2 3 1 2 1). Measures 1-3 have a common time signature, while measures 4-6 have a 2/4 time signature.

b) in Sixths.

Sheet music for E<sup>b</sup> minor in Sixths position. The music consists of two staves (treble and bass) with six measures each. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Fingerings are indicated below the notes: measure 1 (8 1 4 2 5 4 1), measure 2 (5 2 4 1 5 2 1), measure 3 (4 1 5 2 4 1 5), measure 4 (5 2 1 4 5 2 1), measure 5 (4 1 5 2 4 1 5), measure 6 (5 2 1 4 5 2 1). Measures 1-3 have a common time signature, while measures 4-6 have a 2/4 time signature.

**B<sup>b</sup> minor.**

a) in Thirds.

Sheet music for B<sup>b</sup> minor in Thirds position. The music consists of two staves (treble and bass) with six measures each. The treble staff has a key signature of two flats. The bass staff has a key signature of two flats. Fingerings are indicated below the notes: measure 1 (4 2 1 3 2 3), measure 2 (5 3 1 2 3 1 2), measure 3 (3 1 4 2 3 1 2), measure 4 (3 1 4 2 3 1 2), measure 5 (5 3 1 2 3 1 2), measure 6 (3 1 4 2 3 1 2). Measures 1-3 have a common time signature, while measures 4-6 have a 2/4 time signature.

b) in Sixths.

b) in Sixths.

The image shows a musical score for piano. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, B-flat key signature, and common time. The music consists of two staves. The top staff features a melodic line in sixths, indicated by circled numbers above the notes. The bottom staff provides harmonic support with sustained notes and chords. The notation includes various note heads and stems, with circled numbers such as 1, 2, 3, 4, 5, and 6 indicating specific fingerings or note values.

## F minor.

a) in Thirds.

b) in Sixths.

## C minor.

**a) in Thirds.**

b) in Sixths.

b) in Sixths.

The image shows a musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The music consists of a series of eighth-note chords, primarily in the key of B-flat major (indicated by a B-flat symbol). The melody is played in sixths, which means the notes are spread out across three octaves. Fingerings are indicated above the notes, such as '1 2 3' over a note in the bass staff. Measure numbers are present at the beginning of each measure. The score ends with a repeat sign and a double bar line, followed by a colon and a repeat sign.

### G minor.

a) in Thirds.

b) in Sixth

## D minor.

a) in Thirds.

b) in Sixths.

### **c<sub>1</sub>** 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.)

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. Measure 3 starts with a forte dynamic. The right hand plays eighth-note chords (e.g., B4-D5, E4-G5) while the left hand provides harmonic support. Measure 4 begins with a forte dynamic, continuing the eighth-note chordal pattern. Fingerings and pedaling instructions are included.

### **b, Connected Chromatic Scales.**

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

Advanced pupils may also practice the following fingering.

### 1. Chromatic small Thirds.

### 3. (Bülow.)

#### 4. Chromatic large Thirds.

The image shows a single treble clef staff from a musical score. The staff begins with a key signature of two sharps. It contains six measures of music, each consisting of a single note followed by a bar line. Above the staff, there are fingerings: measure 1 has '3' over the first note, '4' over the second, '1' over the third, and '5' over the fourth; measure 2 has '1' over the first note, '2' over the second, '4' over the third, and '3' over the fourth; measure 3 has '4' over the first note, '1' over the second, '3' over the third, and '2' over the fourth; measure 4 has '1' over the first note, '2' over the second, '4' over the third, and '3' over the fourth; measure 5 has '4' over the first note, '2' over the second, '1' over the third, and '3' over the fourth; measure 6 has '4' over the first note, '2' over the second, '1' over the third, and '3' over the fourth. Above the staff, a circled '5' is positioned above the third measure.

**b, Chromatic Fourths.** (Chord of the Sixth.) (5)

Sheet music for piano, page 2, measures 11-12. The music is in 2/4 time. The left hand plays a bass line with various note heads and stems. The right hand plays a treble line with note heads and stems. Measure 11 starts with a bass note (5) and continues with a series of eighth-note patterns. Measure 12 begins with a bass note (1) and continues with another series of eighth-note patterns.

**c**, Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)

### d, Chromatic Sixths.

This image shows two staves of musical notation for a piano. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 begins with a forte dynamic. The right hand plays a series of eighth-note chords: (5, 2), (3, 4, 1), (5, 2), (4, 1, 2), (4, 1), (5, 2). The left hand provides harmonic support. Measure 12 continues with similar patterns, including a prominent eighth-note chord at the end.

Musical score page 10, measures 52-55. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a common time signature. Measure 52 starts with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. Measures 53 and 54 continue this pattern. Measure 55 concludes with a sixteenth-note pattern: B, A, G, F#, E, D, C, B. The score includes various dynamics like forte and piano, and performance instructions like "riten." and "tempo." Fingerings are indicated above the notes, such as (3) over the first note of each measure. Measure numbers 52, 53, 54, and 55 are written below the staves.

## e, Chromatic Octaves.

## 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  $\frac{4}{2}$ , and sixths with  $\frac{5}{4}$  and  $\frac{6}{4}$ , 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. N° 8 may also be played in triplets, and in groups of four sixteenth notes, both ascending and descending.

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

Staves 9-14 show eighth-note patterns. Staff 9: Treble G, Bass E. Staff 10: Treble A, Bass F. Staff 11: Treble B, Bass G. Staff 12: Treble C, Bass A. Staff 13: Treble D, Bass B. Staff 14: Treble E, Bass C.

15.                   16.                   17.                   18.

Staves 15-18 show eighth-note patterns. Staff 15: Treble A, Bass F. Staff 16: Treble B, Bass G. Staff 17: Treble C, Bass A. Staff 18: Treble D, Bass B.

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

19.                   20.

Staves 19-20 show sixteenth-note patterns. Staff 19: Treble G, Bass E. Staff 20: Treble A, Bass F.

21.                   22.                   23.                   24.

Staves 21-24 show sixteenth-note patterns. Staff 21: Treble A, Bass F. Staff 22: Treble B, Bass G. Staff 23: Treble C, Bass A. Staff 24: Treble D, Bass B.

25.                   26.                   27.                   28.

Staves 25-28 show sixteenth-note patterns. Staff 25: Treble A, Bass F. Staff 26: Treble B, Bass G. Staff 27: Treble C, Bass A. Staff 28: Treble D, Bass B.

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 4<sup>th</sup> finger on black keys in staccato octave passages. A player whose hand has a wide span will generally use the 4<sup>th</sup> 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.

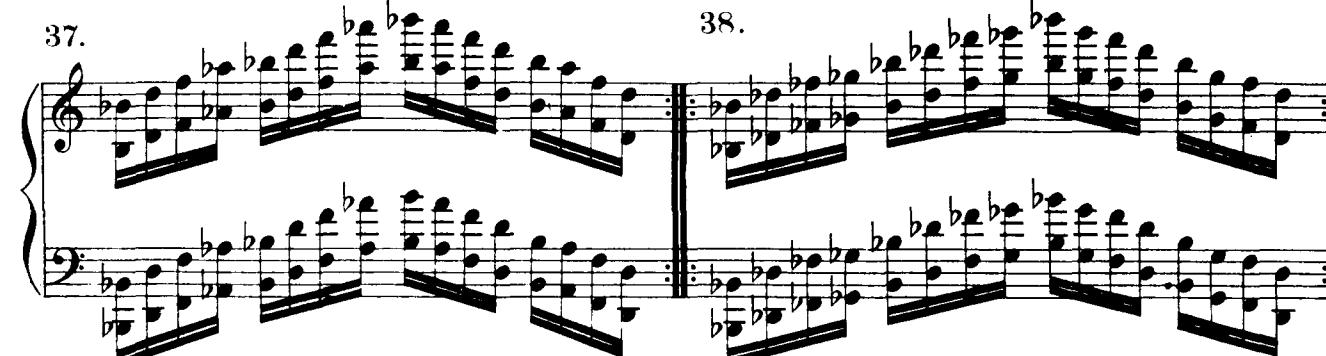


36.



37.

38.



39.

41.

43.

45.

46.

47.

48.

Nos 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.

## 2. Trills with changing fingers.

### 3. Chain of Trills without connecting grace-notes.

ing grace-notes.

*gr gr gr gr*

1 2      23 34 45 84 23

43 32 21 32 43

5 4

#### 4. Double Trills.

The image shows a musical score for piano, specifically for the right hand, across four measures. The score is in common time and consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 4 starts with a double-trill exercise (tr) indicated by a 'tr' above the notes and a '34' below them, with a '12' above the first note and a '23' above the second note. Measures 5 through 8 continue this pattern with different trill markings: 'tr' above the notes and either '45' or '21' below them, with '34' above the first note and '43' above the second note. The score includes various dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte), as well as slurs and grace notes.

A musical score showing five staves of music. The first staff has a treble clef and a key signature of one sharp. Measures 8 and 9 begin with dynamic marks 'tr' (timpani roll). Measure 8 has a tempo marking of 34. Measure 9 has a tempo marking of 45. Measure 10 begins with 'tr'. Measure 11 begins with 'tr'. Measure 12 begins with 'tr'. Measure 12 has a tempo marking of 45.

# 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.

Sheet music for Exercise 1. The first measure shows a scale run from C to G, starting with the left hand. The second measure shows a continuation of the scale run, ending with the right hand. The tempo is marked *velozissimo*.

2.

Sheet music for Exercise 2. The first measure shows a scale run from C to G, starting with the left hand. The second measure shows a continuation of the scale run, ending with the right hand.

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

Sheet music for Exercise 3. The first measure shows a scale run from C to G, starting with the left hand. The second measure shows a continuation of the scale run, ending with the right hand. Fingerings are indicated above the notes: 1, 4, 5, 5, 4, 4, 4, 3, 2, 2, 2, 1.

### 4. Fingering for the Scales of D♭, A♭, E♭, B♭, F.

Sheet music for Exercise 4. The first measure shows a scale run from C to G, starting with the left hand. The second measure shows a continuation of the scale run, ending with the right hand. Fingerings are indicated above the notes: 1, 5, 5, 5, 4, 4, 4, 3, 2, 2, 2, 1.

## 5. Chromatic Scale. (Haberbier.)

A musical score for a single melodic instrument, likely a flute or recorder. The title "5. Chromatic Scale. (Haberbier.)" is at the top. The music is in common time, with a key signature of one sharp (F#). The treble clef is on the first staff, and the bass clef is on the second staff. The first staff shows a chromatic scale from A to A' (A, B, C#, D, E, F#, G, A) with fingerings 1, 2, 3, 4 above the notes. The second staff continues the scale with fingerings 3, 2, 1, 0, 1, 2, 3, 4. The score concludes with a single sharp symbol and a fermata over the final note.

## II. Chord passages.

1.

Measure 1: Chords shown in treble and bass staves. Treble staff: 1, 3, 5. Bass staff: 5, 8, 1. A thick black bar covers the first measure, indicating a sustained chord or strum.

Measure 2: Chords shown in treble and bass staves. Treble staff: 1, 2, 3, 5. Bass staff: 5, 8, 2, 1. A thick black bar covers the second measure, indicating a sustained chord or strum.

Sheet music for piano, page 2, measures 8-12. The music is in common time. The left hand plays a sustained bass note on the A string (5th fret) throughout the measure. The right hand plays a series of eighth-note chords. Measure 8: C major (C-E-G), D major (D-F#-A), E major (E-G-B). Measure 9: F major (F-A-C), G major (G-B-D), A major (A-C-E). Measure 10: B major (B-D-F#), C major (C-E-G), D major (D-F#-A). Measure 11: E major (E-G-B), F major (F-A-C), G major (G-B-D). Measure 12: A major (A-C-E), B major (B-D-F#), C major (C-E-G).

Sheet music for piano, page 3, measures 11-12. The music is in common time. The left hand plays a sustained note on the fifth finger, while the right hand plays a sixteenth-note pattern. Measure 11 ends with a fermata over the right-hand notes. Measure 12 begins with a sixteenth-note pattern on the right hand, followed by a sustained note on the fifth finger.

The image shows two staves of sheet music for guitar. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The top staff has a tempo marking of 4. The bottom staff has a tempo marking of 5. Fingerings are indicated above the notes.

III. Chord passages mixed with accessory tones.

1.

2.

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

4.

This image shows the right-hand piano part for measures 5 through 8. The music is in common time and consists of four staves. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves switch between treble and bass clefs. Measure 5 begins with a forte dynamic. Measures 6 and 7 feature complex fingerings (e.g., 3-2-5, 8-2-1) over sustained notes. Measure 8 concludes with a half note followed by a fermata.

#### IV. Trills in Thirds and Sixths.

A musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of three sharps. Both staves are in a 2/4 time signature. The music consists of two measures of eighth-note patterns. In the first measure, the top staff has six eighth notes with vertical stems pointing down, and the bottom staff has six eighth notes with vertical stems pointing up. In the second measure, the top staff has six eighth notes with vertical stems pointing up, and the bottom staff has six eighth notes with vertical stems pointing down.

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

**4. Mason, Op. 6.**

A musical score for piano, showing three staves. The top staff uses a treble clef, the bottom staff a bass clef, and the middle staff a treble clef. The key signature is A major (three sharps). Measure 8 begins with a forte dynamic (ff) in the bass and treble staves. The middle staff has a sustained note. Measures 9 and 10 continue with complex harmonic progressions, including many accidentals and grace notes.

## b) Rhythetical 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.

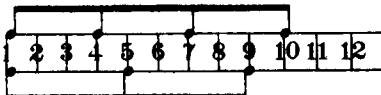
6. Left hand alone.

7. Both hands.

8. Right hand alone.

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

b) Three notes against four.  
Mathematical relations:



1.

stacc.

2.

3.

4.

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 Bb-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. Rhythrical 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.

- Kohler. 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, adds 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 Pianoforte 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.