

# Preparatory Exercises.

## Section I.

### Preliminary Remarks.

(1) Dexterity in octave - playing is essentially dependent on the training of the wrist, the assistance of which is required in two different directions:

a. In *staccato* playing, in order that the rise and fall of the hand required by the separation of the tones, may be executed easily and without stiffness.

b. In *legato* playing, in order to facilitate the rising and falling of the hand, which has to serve as a weight augmenting the pressure required of the finger depressing the key, thus facilitating a sustained and connected style of execution. For this rising and falling are necessary to prevent overexertion and exhaustion. In contradistinction

to *legato* playing, which is based on the simple "finger-stroke from the knuckle-joint," we term this style "*legato* playing by the aid of the wrist."

(2) In the second place, we must consider the training of those fingers which are chiefly employed in octave-playing. The principal finger is the thumb; the fifth and fourth fingers are next in importance, the third and second being utilized only in a very subordinate capacity. The three principal fingers 1, 4 and 5, require special training (particularly for the *legato* execution of successive octaves), for the reason that they are obliged, by the distance between the lower and higher tones of the octave, to assume positions and perform duties at variance with those demanded by the simple finger-*legato*.

### I. Staccato Playing.

Repeated striking of one and the same key; fingering 1-5; the simple wrist-stroke.

Assuming that the pupil knows the correct attitude of the body and position of the seat, as well as the correct angle between the forearm and upper arm, the simple form of the wrist-stroke requires independence of the hand of the arm, which latter must strive to retain its normal position.

The up-strokes and down-strokes of the

hand must be executed as evenly as possible. Accents require a higher up-stroke, so that the down-stroke may gain greater power. Each of the following exercises is to be repeated several times in succession in the same manner. The unemployed fingers should assume an easy attitude. With increasing facility, the *tempo* may be accelerated and various degrees of force (*p*, *f*, etc.) may be taken into account.

The musical notation consists of three exercises, labeled I. a., b., and c., arranged in a single system with two staves (treble and bass clef).  
 - Exercise I. a. features a simple wrist-stroke exercise with notes on a treble clef staff and bass clef staff.  
 - Exercise I. b. features a more complex pattern with notes on a treble clef staff and bass clef staff.  
 - Exercise I. c. features a pattern with notes on a treble clef staff and bass clef staff, including triplets.

(b) 2. (a) (b)

(c) (d)

3. 4.

5. (a)

(b)

etc., through the entire Chromatic scale.

Also practise with the left hand, the right playing the same accompaniment.

## II. Legato Playing.

(1) "Touch" is the technical term for "the development of tone" on the pianoforte. In teaching touch, three phases are distinguished:

- a. The preparatory--the up-stroke (lift).
- b. The tone-producing--the down-stroke.
- c. The tone-sustaining--the clinging pressure of the finger on the key, corresponding to the time-value of the note.

The height of the up-stroke is determined by technical and musical requirements. When the finger is perceptibly lifted from the key before the down-stroke, the hammer-touch (in the stricter sense) results. But if this lift is barely, or not at all, perceptible, we have what is called the "pressure-touch" because the sensation in the hand is rather one of pressure than of striking. Although this distinction may be termed more quantitative than specific, long experience in piano-teaching determines me to treat these two styles of touch as separate and distinct.

Musically considered, the pressure-touch is chiefly important by reason of the greater fullness and roundness of the *cantilena*. For technical reasons it becomes indispensable whenever one finger (e.g., the thumb) alone has to bind successive tones; because the slightest raising of the finger from the key would prevent the legato effect.

(2) Legato octave-playing belongs in the sphere of the pressure-touch. In this style, a strict binding

of the tones can be effected only when the fingers employed press down the keys, while the weight of the hand augments the power of the supporting fingers, bearing down on them during the rising and falling of the wrist. At the same time, the members of the arm are likewise affected; the forearm, more particularly, is obliged to participate in the movements of the hand. Even if the wide octave-stretches admitted of an easy legato by means of the "finger-stroke from the knuckle-joint," only fingers 3, 4 and 5 could fulfil the requirements of this style of touch, whereas the thumb, even at the lowest lift from the keys, would immediately destroy the smooth connection, strictly speaking.

(3) The movements which form the essential features of legato octave-playing, can best be illustrated and learned by pressing down an octave on the white keys with thumb and little finger, and then, without quitting the keys, raising and lowering the hand. The rise and fall should be as nearly equal in height as possible, and in strict rhythm (counted) and even tempo. When this has been learned, all that has to be done is, to retain these same motions while passing from one key to another. After brief study of Examples a, b, c, d, e, and f, choose,

(4) For the first exercise, a fragment of the chromatic scale (I). On the white keys, take fingers 1-5; on the black, fingers 1-4. The black keys being the higher, the hand should be low on the white keys, and high in the air on the black keys, e.g.,

- on C – depressed,
- on C# – raised,
- on D – depressed; etc.

(5) For the second exercise, choose any fragment of a diatonic scale having only white keys, e.g., C-D-E-F-G; employ alternately the fingerings 1-5 and 1-4, lifting the hand each time for the latter, and depressing it for the former. (II).

(6) For the third exercise, choose the entire

chromatic scale. Now, we have neither an alternation of white and black keys, as in Ex. 1, nor a succession of similar keys, as in Ex. 2, but find, between E-F and B-C, two successive keys which call for the low position. Here the hand must either be shifted sideways, keeping the hand in the same position with a stiffer wrist, or the fingers must be quietly changed on the first key.

(7) For players whose hands permit of using the third finger in octave-stretches, we remark, that this finger is to be employed like the fourth.

(D indicates depression of hand; R, raising; SS, side-shift.)

Practise also with the left hand, the right hand playing the same accompaniment.

(a) 1 D 2 R 3 D 4 R (b) 1 D 2 R 3 D 4 R 1 D 2 R 3 D 4 R

(c) D R D R (d) D R D D

(e) D R D D (f) Normal position of the hand (palm).

I. 5 4 3 2 1 1 2 3 4 5 4 3 2 1

II. (a) 5 4 3 2 1 1 2 3 4 5 4 3 2 1

(b) 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1

III. 5 4 3 2 1 1 2 3 4 5 4 3 2 1 1 2 3 4 5 4 3 2 1

side-shift side-shift S S

### III. Training of the separate fingers employed in Octave-playing.

The thumb is the principal finger, because it is employed for every octave, whether *staccato* or *legato*; then come the 5<sup>th</sup> and 4<sup>th</sup>, and finally, for large hands, the 3<sup>rd</sup>.

The hand can move in four directions: Upward, downward, from right to left, and from left to right; the two last are called lateral (or side) movements.

The hand itself, provided that at least one finger is actually in contact with the keys, can assume five positions:

(1) The normal position, i. e., parallel with the keyboard below it. To illustrate this, lay the hand flat on five or six white keys, so that the palm also touches the keys, with the fingers stretched out straight. Then draw up fingers 2 to 5 in such a way that they assume the shape of little hammers; the finger-tips, just next to the nails, resting on the keys, and the lower edge of the thumb (which is slightly curved inward) also pressing its key. Finally, without relaxing the pressure of any finger, draw back the hand until the palm no longer touches the keys, but stands out horizontally in front of the keyboard.

(2) In the second position of the hand, it is raised

above its normal plane, and stands at an angle to the keyboard instead of parallel with it.

(3) In the third position, it is below the normal plane.

(4) In the fourth position, assuming that a supporting finger is already resting on its key, the hand is set obliquely to the keyboard, and, on depressing the next key, makes a movement from left to right.

(5) In the fifth position, this movement (still assuming at least one supporting finger) is made from right to left.

The stroke of a finger in the normal position of the hand, or a stroke in the oblique position (comp. 4 and 5), can be effected without making the arm (the forearm, in particular is meant) leave its own normal position: it may remain quite passive. (Stroke after the hand has been set obliquely; the side-stroke.) This side-stroke is of special importance in arpeggio'd octaves (see Appendix).

Remark. The oblique turn of the hand affects the arm to a certain extent, by turning it slightly on its axis, but without changing its place.

#### A. Training of the Thumb.

(a) For *staccato* playing.

(1) Without supporting finger.

For striking white keys, the thumb bends its tip-joint somewhat inward, and uses, for the heavier and more vigorous strokes, the entire lower edge of this joint, employing for lighter strokes only the part next the tip. For striking black keys, it bends

its tip-joint outward, and strikes the key with the whole edge, the latter crossing the key. The stroke is the wrist-stroke; sometimes in the combined form in which elbow and wrist are employed together.

(2) With at least one supporting finger.

In this case the side-stroke is employed; i. e., the hand is lifted obliquely before the stroke, the line formed by the knuckles being no longer horizontal. The best supporting finger is the fifth, because the hand can then be raised highest on

the thumb-side. Although this side-stroke is not employed in free octave-playing, this mode of practising the following exercises is of utility to this branch of technic, because the thumb gains in certainty and skill.

(b) For legato playing.

The same exercises, with the difference, that no break in the smooth *legato* must occur, the thumb acquiring an unassisted *legato*. It can execute such a *legato* by employing only the pres-

sure-touch without any down-stroke proper, and by gliding smoothly from one white key to the next, or from a black key to a white one (*glissando*).

Practical Exercises for the Thumb-stroke.

Practise in three ways:

- (1) *Staccato*, without supporting finger; up-stroke and down-stroke from the wrist.
- (2) *Staccato* with supporting finger; side-stroke.

(3) *Legato*.

In the *staccato*, accented tones require a higher up-stroke and more vigorous down-stroke; in the *legato*, a firmer pressure on the key.

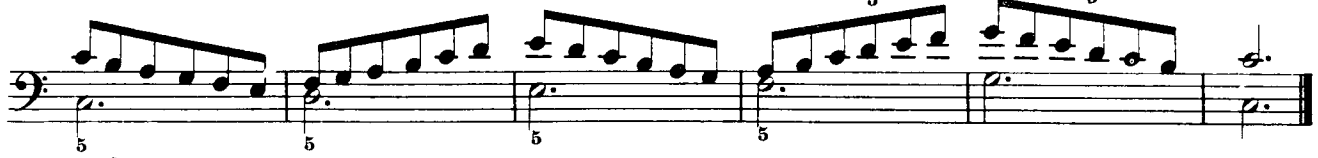
Right hand.

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


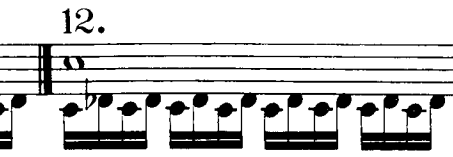

Left hand.

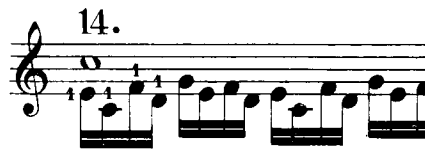
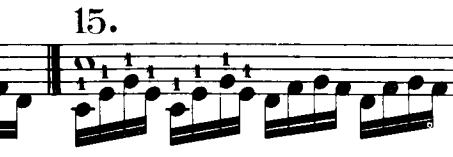
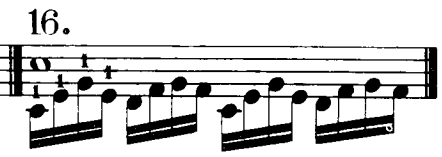
6. 7.

8.  9. 




10. 




11. Right hand.  12.  13. 

14.  15.  16. 

17.  18.  19. 

20.  21. 

22. Left hand.  23. 

24.  25.  26. 

27.  28.  29. 

30.  31. 

32. 

## B. Training of the Fifth and Fourth Fingers (also of the Third).

### (a) For staccato playing.

(1) Without supporting finger. First practise the following exercises without a supporting finger, and with each of the three fingers 5, 4, and 3 quite alone. The finger employed may be slightly stretched, so that in the down-stroke nearly the whole fleshy finger-tip touches the key. Keep the thumb at the distance of an octave from the practising finger. In accelerated tempo, only the wrist-stroke can be employed. In comparatively slow playing (the stroke from the finger-joint is forbidden!), the stroke from the elbow-joint, and also the combined form of the simultaneous elbow and wrist-stroke, can be practised.

(2) With (at least one) supporting finger. As in training the thumb, only the side-stroke can be employed. The best supporting finger is the thumb, because it permits the highest up-stroke of the 5<sup>th</sup> and 4<sup>th</sup> (or 3<sup>rd</sup>) finger. Each exercise is to be played with one finger only at a time (the 3<sup>rd</sup> only when the hand is suitably conformed.) We recommend these studies, and in part those under N<sup>o</sup> 1, like the side-stroke of the thumb, because the general strengthening of the fingers is very helpful in octave-playing, although this particular form is not directly employed in the latter.

### (b) For legato playing.

Pressure-touch. In order that no break may occur, there must be no lift from the key, the finger employed clinging constantly with its tip to the key. Raise the hand on black keys, depress it on white keys. Fingers 5, 4 (and 3) must alternate as much as possible. On black keys, the 4<sup>th</sup> (or 3<sup>rd</sup>) should be used. For two successive keys requiring the same position of the hand, either the side-shift, or the quiet change of finger on one and the same key, or the *glissando* from a black key to a white

one, is to be employed. Both the irregular passing of the 4<sup>th</sup> (or 3<sup>rd</sup>) finger over the 5<sup>th</sup>, and the irregular passing of the 5<sup>th</sup> under the others, requires special attention and training. As a supplementary exercise, the studies may be practised with the "hammer"-touch, but legato; for large hands can employ this style with good results even in legato playing.









III. (a)

Musical notation for exercise III (a). The right hand plays a continuous eighth-note octave pattern with fingering 5 1 4 1 5 1 4 1. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

(b)

Musical notation for exercise III (b). The right hand plays a continuous eighth-note octave pattern with fingering 5 1 4 1 5 1 4 1. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

IV. (a)

Musical notation for exercise IV (a). The right hand plays a continuous eighth-note octave pattern with fingering 5 5 4 4 5 5 4 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

(b)

Musical notation for exercise IV (b). The right hand plays a continuous eighth-note octave pattern with fingering 5 5 4 4 5 5 4 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

V. (a)

Musical notation for exercise V (a). The right hand plays a continuous eighth-note octave pattern with fingering 5 4 5 4 5 4 5 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

(b)

Musical notation for exercise V (b). The right hand plays a continuous eighth-note octave pattern with fingering 5 4 5 4 5 4 5 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

VI. (a)

Musical notation for exercise VI (a). The right hand plays a continuous eighth-note octave pattern with fingering 5 5 4 4 5 5 4 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

(b)

Musical notation for exercise VI (b). The right hand plays a continuous eighth-note octave pattern with fingering 5 5 4 4 5 5 4 4. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

VII. (a)

Musical notation for exercise VII (a). The right hand plays a continuous eighth-note octave pattern with fingering 5 4 5 5 4 5 4 5 5 4 5 5 4 5 5 4 5. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

(b)

Musical notation for exercise VII (b). The right hand plays a continuous eighth-note octave pattern with fingering 5 4 5 5 4 5 4 5 5 4 5 5 4 5 5 4 5. The left hand provides a harmonic accompaniment with notes D and R. The exercise is divided into two measures, each containing four groups of eighth notes.

## Section II.

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### Preliminary Remarks.

When the hands and fingers have been so trained by the foregoing exercises, that they can fulfil all functions demanded by octave - playing, the Second Section, containing octave - passages in manifold combination, may be taken up. In order the better to obtain a systematic view, the exercises are arranged under the following heads:

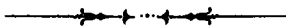
(1) All the scales, including the chromatic.

- (2) Octaves in progressive intervals.
- (3) Passages in broken chords.
- (4) Octaves mingled with full or partial chords.
- (5) Interrupted (simulated) octaves.
- (6) Overlapping octaves, the hands alternating.
- (7) Exercises on the Tremolo, Trill, Appoggiatura and Glissato.

### I. Scales.

(a) The scales, like everything else that one would master, must, of course, be played very slowly and firmly at first. As to the fingering, all octaves may be struck, in *staccato* playing, with the 1<sup>st</sup> and 5<sup>th</sup> fingers, whether on black or on white keys, so long as the elbow maintains its position unchanged. Some celebrated pianists, like Alexander Dreyschock, have raised this simplest of fingerings to the dignity of a rule; however, I consider it practical to apply the fingering required in *legato* playing — taking note of what was said on this point in the preliminary remarks — to the *staccato* style. Therefore, practise all scales.

- (1) *Legato*.
- (2) *Staccato* with the *legato* fingering; and
- (3) *Staccato* with the 1<sup>st</sup> and 5<sup>th</sup> fingers throughout.
- (b) It is unnecessary to explain, that tempo, tone - power, rhythm, certain characteristic colorings (such as *maestoso*, *pomposo*, *tempestoso*, *appassionato*, *grazioso*, *carezzando*, *scherzoso*, etc.) are essential in determining the height of the up-stroke and down-stroke, and of the raising and depression of the hand. As soon as the first mechanical study is accomplished, never lose sight of the principle, that for special artistic purposes deviations from the hard - and - fast rules of the school are allowed.



First system of musical notation, showing a treble and bass clef. The music consists of eighth notes with various fingering numbers (1, 2, 3, 4, 5) and slurs. The key signature is one flat (B-flat).

Second system of musical notation, including Roman numerals (I, II, III) and detailed fingering. The key signature is one flat (B-flat).

Third system of musical notation, featuring a treble clef with a key signature of one sharp (F#) and various fingering numbers. The music includes slurs and specific fingering instructions.

Fourth system of musical notation, including Roman numerals (I, II, III) and detailed fingering. The key signature is one flat (B-flat).

Remark The fingering given here is by no means exhaustive, although it is applicable both to the strictest and the less strict legato playing. Not only the stretching-power and other peculiarities of the hands must be carefully considered, but also the tempo and the accent. Consequently, hardly more than the general points (a) and (b), and the special points (c),(d), (e) and (f) can be adduced.

(a) In the strict *legato*, always try to alternate, or to glide:

Small musical diagram showing a sequence of notes with slurs and fingering numbers, illustrating the concept of alternating or gliding.

(b) In the less strict *legato*, take all white keys with

the 1<sup>st</sup> and 5<sup>th</sup>, occasional black keys with the 4<sup>th</sup> finger, and alternate where several of the same kind follow in succession.

(c) On white keys, it is immaterial whether you change from 4 to 5, or from 5 to 4:

Two musical diagrams showing different fingering patterns for white keys, illustrating the concept of alternating between 4 and 5.

(d) When a white key is followed by a black one, the latter is almost invariably to be taken with the 4<sup>th</sup> finger.

Small musical diagram showing a white key followed by a black key with a 4th finger, illustrating the concept of using the 4th finger for black keys.

The first system of music shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one sharp (F#) and a common time signature. The treble staff contains a series of eighth-note patterns with fingerings (1-5) and hand positions (I, II, III) indicated above the notes. The bass staff contains a series of eighth-note patterns with fingerings (1-5) indicated below the notes.

The second system of music continues the treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one sharp (F#) and a common time signature. The treble staff contains a series of eighth-note patterns with fingerings (1-5) and hand positions (I, II, III) indicated above the notes. The bass staff contains a series of eighth-note patterns with fingerings (1-5) indicated below the notes.

The third system of music continues the treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one sharp (F#) and a common time signature. The treble staff contains a series of eighth-note patterns with fingerings (1-5) and hand positions (I, II, III) indicated above the notes. The bass staff contains a series of eighth-note patterns with fingerings (1-5) indicated below the notes.

The fourth system of music continues the treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one sharp (F#) and a common time signature. The treble staff contains a series of eighth-note patterns with fingerings (1-5) and hand positions (I, II, III) indicated above the notes. The bass staff contains a series of eighth-note patterns with fingerings (1-5) indicated below the notes.

(e) When a white key follows a black one, the latter is always taken with the 4<sup>th</sup> finger:



(f) On two successive black keys, the change is optional.

A fingering employing the 3<sup>rd</sup> finger is often the

handiest, but unfortunately, as already observed, not all hands can use it.

As no normal fingering, like that for the simple scales, can be adopted, it will be an excellent plan for the pupil to try, with the aid of the remarks under (a),(b),(c),(d) and (e), to concoct a fingering for himself, and then to compare it with the one which I have marked.

First system of musical notation, featuring treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of two staves with various notes and rests. Fingerings are indicated by numbers 1-5 above or below notes. A dotted line above the staff indicates a measure rest for 8 measures.

Second system of musical notation, continuing the piece with similar notation and fingerings as the first system.

Third system of musical notation, continuing the piece with similar notation and fingerings as the first system.

Fourth system of musical notation, continuing the piece with similar notation and fingerings as the first system.

Fifth system of musical notation, continuing the piece with similar notation and fingerings as the first system.

Sixth system of musical notation, continuing the piece with similar notation and fingerings as the first system. It includes the Roman numerals III and I above the staff.



First system of musical notation, featuring a treble and bass clef with a common time signature. The music consists of two staves with numerous fingerings indicated by numbers 1-5. The right hand plays a series of ascending and descending eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. It includes a section marked with Roman numerals III, II, and I, indicating a change in fingering or technique. The notation remains consistent with the first system, showing complex fingerings for both hands.

Third system of musical notation, showing further development of the piece. The right hand continues with intricate eighth-note patterns, and the left hand maintains its accompaniment role. Fingerings are meticulously detailed throughout.

Fourth system of musical notation, featuring a section with a circled '8' above the staff, possibly indicating an eighth-note exercise or a specific rhythmic pattern. The notation is dense with notes and fingerings.

Fifth system of musical notation, continuing the technical exercise. The piece shows signs of approaching its conclusion with repeated rhythmic motifs and consistent fingering.

Sixth and final system of musical notation on the page. It concludes the piece with a final cadence and includes various fingering instructions for the final notes.



## II. Octaves in Progressive Intervals.

In *staccato* playing, all these exercises will be executed with the 1<sup>st</sup> and 5<sup>th</sup>; wrist-movement as in the scales. With regard to the *legato*, Ex. 1 offers no difficulties. In Exercises 2-8 the 4<sup>th</sup> finger must be much bent, the 5<sup>th</sup> striking rather flat.

The succeeding exercises can be played only in an approximate *legato*; for the change of fingers indicated by the figures can be effected only in moderate tempo.

The musical score consists of five systems of piano music, each with a treble and bass clef staff. The first system is labeled '1.' and shows a sequence of octaves with fingerings 4 5 4 5 in the treble and 5 4 5 4 in the bass. The second system shows a similar sequence with fingerings 5 4 5 4 in the treble and 4 5 4 5 in the bass. The third system is labeled '2.' and features a more complex rhythmic pattern with fingerings 4 5 4 5 in the treble and 5 4 5 4 5 4 in the bass. The fourth system is labeled '3.' and includes chromatic alterations (sharps and flats) with fingerings 5 4 5 4 5 4 5 4 in the treble and 5 4 5 4 5 4 in the bass. The fifth system continues the chromatic exercise and ends with 'etc.'.

4.  $\overset{4}{4} \overset{5}{4} \overset{4}{5} \overset{4}{4} \overset{5}{5}$

5 4 6

5.  $\overset{3}{5} \overset{5}{12} \overset{5}{5} \overset{5}{12} \overset{5}{5} \overset{5}{12} \overset{5}{5} \overset{5}{12} \overset{5}{5}$

6.  $\overset{12}{1} \overset{1}{12}$

7. etc.

8. etc.

etc.

9.  $\overset{5}{5} \overset{5}{12} \overset{5}{5} \overset{5}{12} \overset{5}{5}$

10.  $\overset{5}{12} \overset{5}{12} \overset{5}{1} \overset{5}{4} \overset{5}{5} \overset{5}{4}$

etc.

11. etc.

12. etc.

13.  $\overset{5}{5} \overset{5}{12} \overset{5}{5} \overset{5}{12} \overset{5}{5}$

etc.

14.  $\overset{5}{5} \overset{5}{12} \overset{5}{1} \overset{5}{12} \overset{5}{5}$

15.

etc.

16.  $\overset{5}{5} \overset{5}{12} \overset{5}{1} \overset{5}{12} \overset{5}{5}$

17.

etc.

18. etc. 19. etc. 20. etc. 21.

Musical notation for exercises 18 through 21. Exercise 18 shows a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. Exercises 19, 20, and 21 show similar patterns with various accidentals and 'etc.' markings.

22.

Musical notation for exercise 22, showing a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes.

23. etc.

Musical notation for exercise 23, showing a treble clef with a sequence of eighth notes and a bass clef with a sequence of eighth notes. The exercise ends with 'etc.' in the bass clef.

24. etc. 25. 26. etc.

Musical notation for exercises 24 through 26. Exercise 24 shows a treble clef with chords and a bass clef with eighth notes. Exercise 25 shows a treble clef with chords and a bass clef with eighth notes, with '4' markings. Exercise 26 shows a treble clef with chords and a bass clef with eighth notes, with '4' markings.

27. etc. 28. etc.

Musical notation for exercises 27 through 28. Exercise 27 shows a treble clef with chords and a bass clef with eighth notes, with '4' markings. Exercise 28 shows a treble clef with chords and a bass clef with eighth notes, with '4' markings.

### III. Passages in Broken Chords. \*)

1. 2. 3.

4. Similarly in G and F. 5.

6. 7. 8. Similarly in A and E.

9. 10. 11.

12. 13. 14.

15. 16. 17.

18. 19. Similarly in A $\flat$  and E $\flat$ .

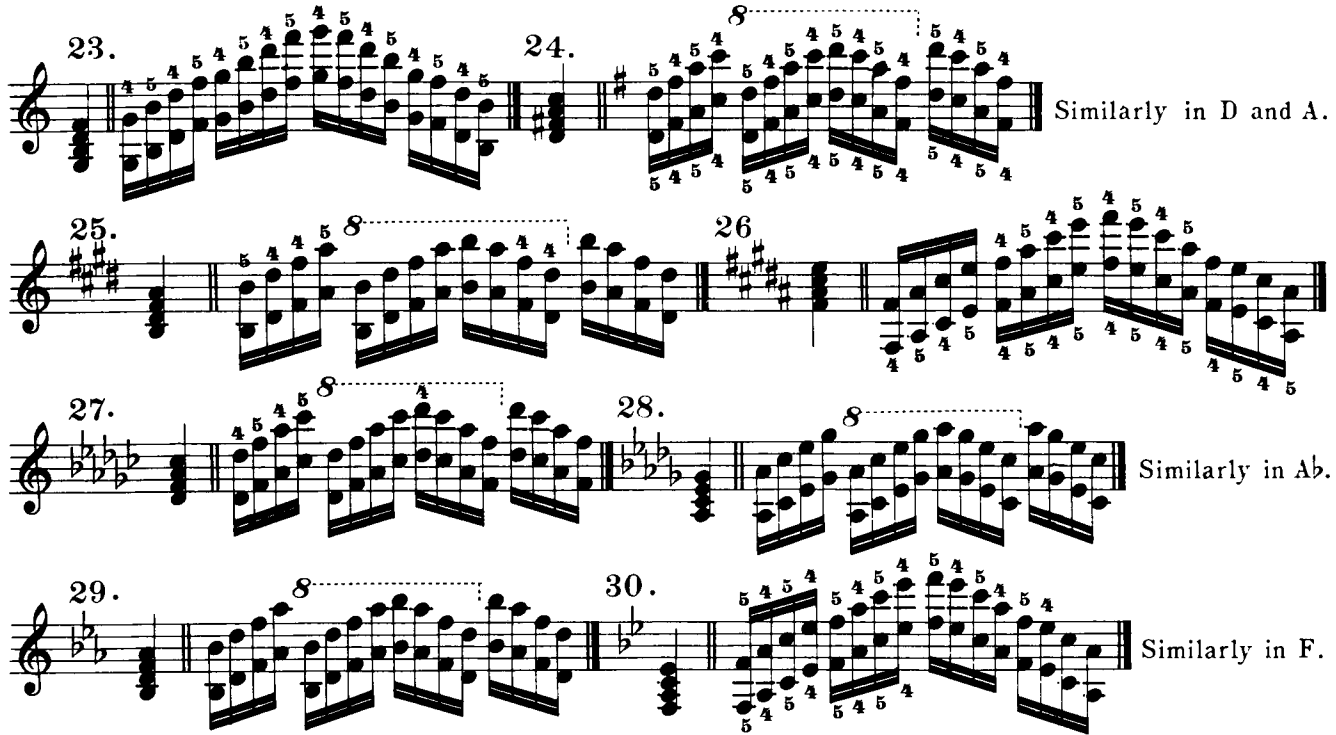
20. 21. 22.

\*) Remark. For playing these passages *legato*, a normal fingering is as impracticable as for the scales, as in both cases too much depends on the peculiarities of the

player's hand, the tempo, and even the expression. Finally, all possible phases of the *legato* cannot be provided for in advance; for instance,

this is to be played thus   
 but this is to be played thus

23. 24. 25. 26. 27. 28. 29. 30.

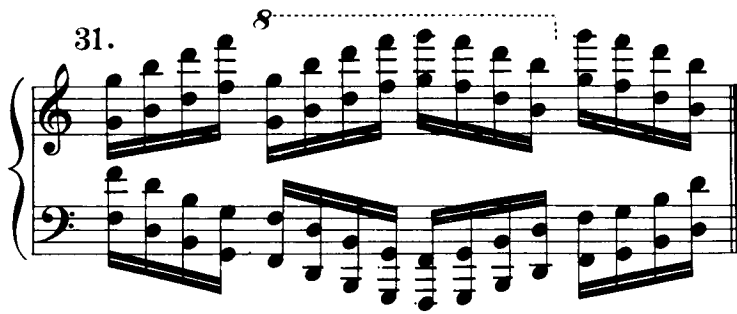


Similarly in D and A.  
Similarly in Ab.  
Similarly in F.

Detailed description: This block contains eight musical exercises, numbered 23 through 30. Exercises 23, 25, 27, and 29 are in treble clef with keys of C major, D major, E-flat major, and F major, respectively. Exercises 24, 26, 28, and 30 are in bass clef with keys of D major, A major, A-flat major, and F major, respectively. Each exercise consists of two staves of music. The upper staff features a melodic line with fingerings (1-5) and slurs. The lower staff features a bass line with fingerings (4-5) and slurs. Exercises 23, 25, 27, and 29 have a dotted line above the first staff indicating an octave span. Exercises 24, 26, 28, and 30 have a dotted line above the second staff indicating an octave span. The text 'Similarly in D and A.' is placed to the right of exercises 23-24, 'Similarly in Ab.' to the right of 27-28, and 'Similarly in F.' to the right of 29-30.

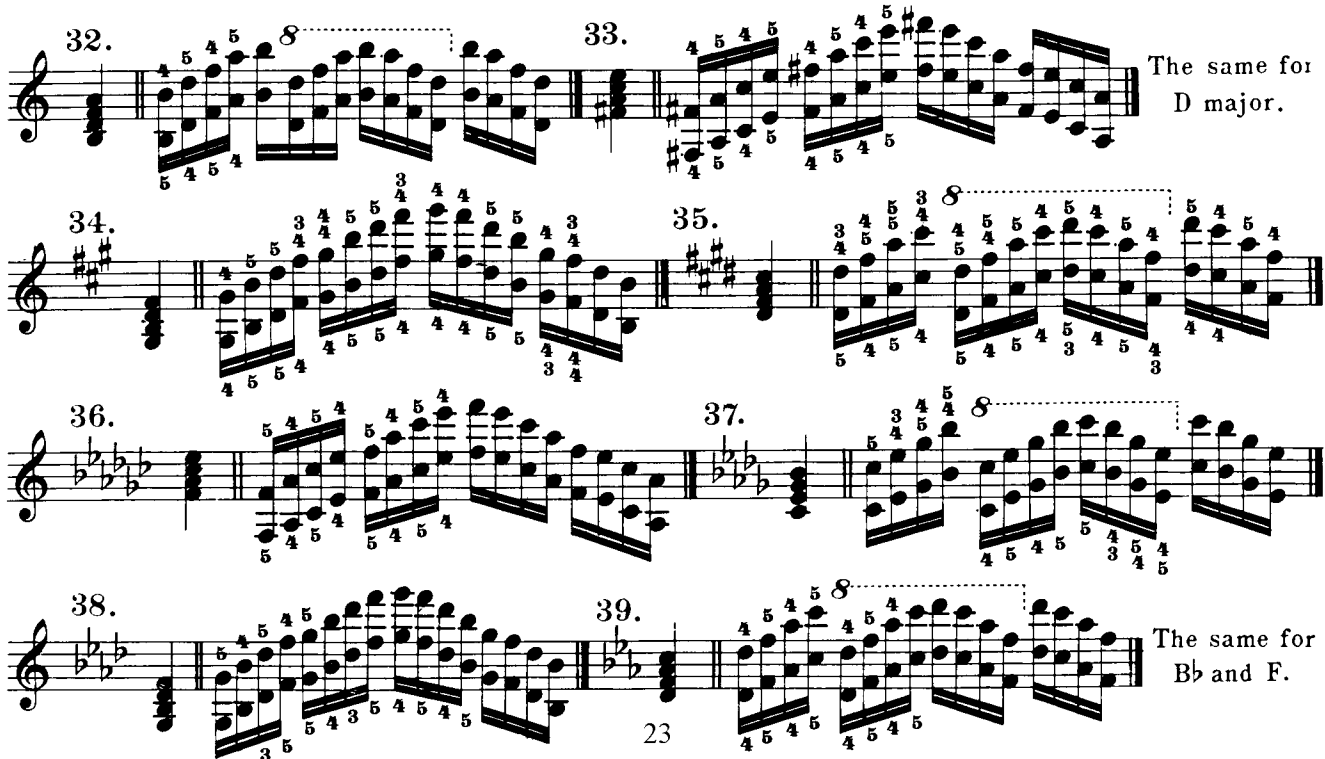
The above exercises must also be practised in contrary motion; for instance,

31.



Detailed description: Exercise 31 is presented in grand staff notation (treble and bass clefs). The upper staff has a melodic line with fingerings (1-5) and slurs. The lower staff has a bass line with fingerings (4-5) and slurs. A dotted line above the upper staff indicates an octave span.

32. 33. 34. 35. 36. 37. 38. 39.



The same for D major.  
The same for Bb and F.

Detailed description: This block contains eight musical exercises, numbered 32 through 39. Exercises 32, 34, 36, and 38 are in treble clef with keys of D major, E major, F major, and G major, respectively. Exercises 33, 35, 37, and 39 are in bass clef with keys of D major, E major, F major, and G major, respectively. Each exercise consists of two staves of music. The upper staff features a melodic line with fingerings (1-5) and slurs. The lower staff features a bass line with fingerings (4-5) and slurs. Exercises 32, 34, 36, and 38 have a dotted line above the first staff indicating an octave span. Exercises 33, 35, 37, and 39 have a dotted line above the second staff indicating an octave span. The text 'The same for D major.' is placed to the right of exercises 32-33, and 'The same for Bb and F.' is placed to the right of 38-39.

40. 41. 42. 43. 44. 45. 46. 47. 48.

This section contains eight musical exercises (40-48) for piano. Each exercise is written on a single treble clef staff. Exercises 40, 41, 42, 43, 44, 45, 46, and 47 consist of continuous eighth-note octave patterns. Exercise 48 is a variation of exercise 47, featuring a mix of octaves and chords. Fingerings (4 and 5) are indicated for the notes. Some exercises include a dotted line with the number '8' above it, indicating an eight-measure phrase.

#### IV. Octaves mingled with full or partial chords.

The interspersed chords must not be taken by striking, but with the "pressure-touch." After the pressure, the hand must rise swiftly, so that the

following empty octaves may be played, as before, with a light hand-movement.

1. 2. 3. 4. 5.

This section contains five piano exercises (1-5) illustrating interspersed chords and octaves. Each exercise is written on a grand staff (treble and bass clefs). Exercise 1 shows a sequence of chords in the right hand and octaves in the left hand. Exercise 2 shows octaves in the right hand and chords in the left hand. Exercises 3, 4, and 5 show alternating patterns of chords and octaves in both hands. Fingerings (1-5) are indicated for the notes.



6. *Grand staff with piano accompaniment. Treble clef, 2/8 time. Bass clef, 2/8 time. Includes dynamic markings like  $mf$  and  $ff$ .*

7. *Grand staff with piano accompaniment. Treble clef, 2/8 time. Bass clef, 2/8 time. Includes dynamic markings like  $mf$  and  $ff$ .*

8. *Single staff, treble clef, 2/8 time. Features slurs and accents.*

9. *Single staff, treble clef, 2/8 time. Features slurs and accents.*

10. *Single staff, treble clef, 2/8 time. Features slurs and accents.*

11. *Single staff, treble clef, 2/8 time. Features slurs and accents.*

12. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

13. *Single staff, treble clef, 2/8 time. Includes slurs and accents.*

14. *Single staff, treble clef, 2/8 time. Includes sharps and slurs.*

15. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

16. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

17. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

18. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

19. *Single staff, treble clef, 2/8 time. Includes flats and slurs.*

20. *Single staff, treble clef, 2/8 time. Includes flats, slurs, and a dotted line with an '8' indicating a repeat or continuation.*



18. 19. 20.

21. 22. 23.

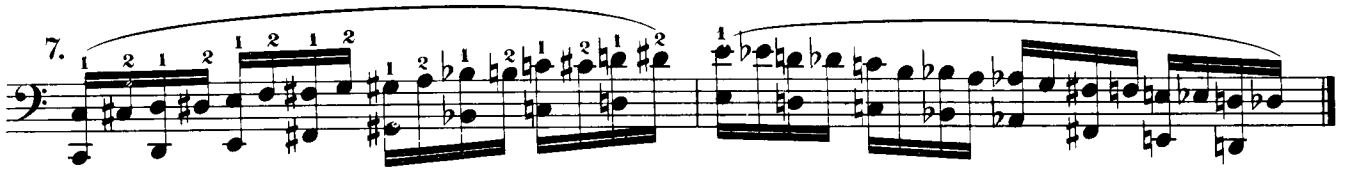
24. 25. 26.

27. 28.

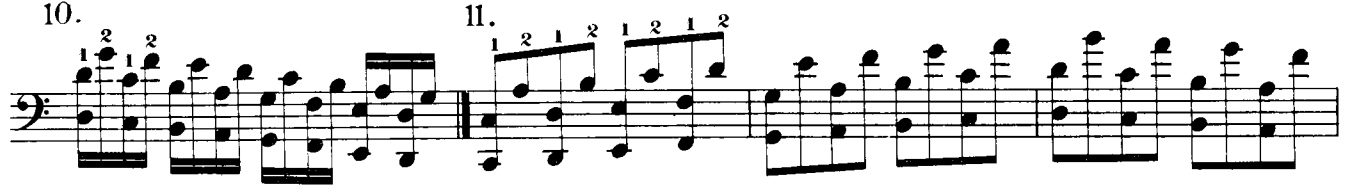
29. 30.

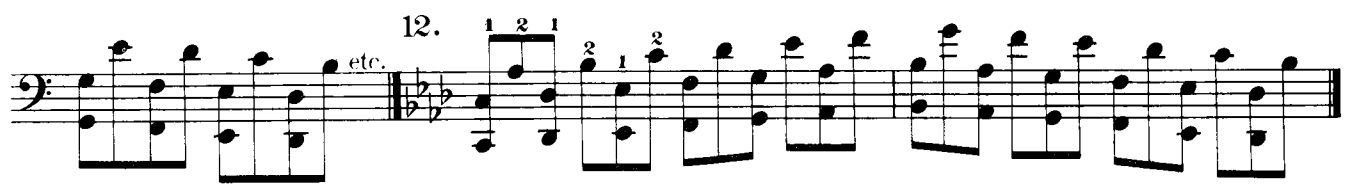
Left hand.

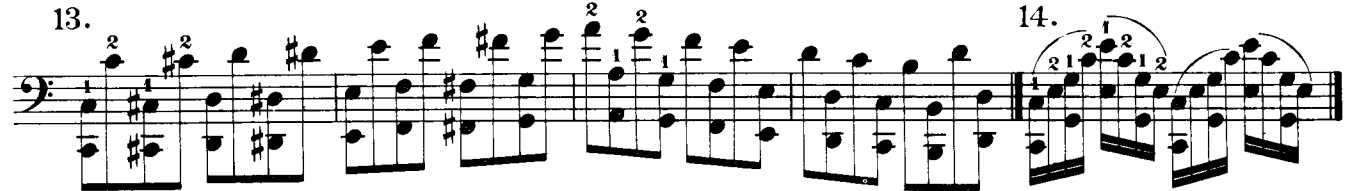
1. 2. 3. 4. 5. 6.

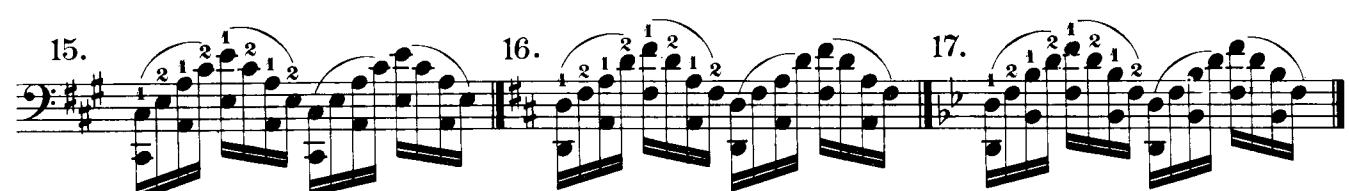
7. 

8. 

10. 

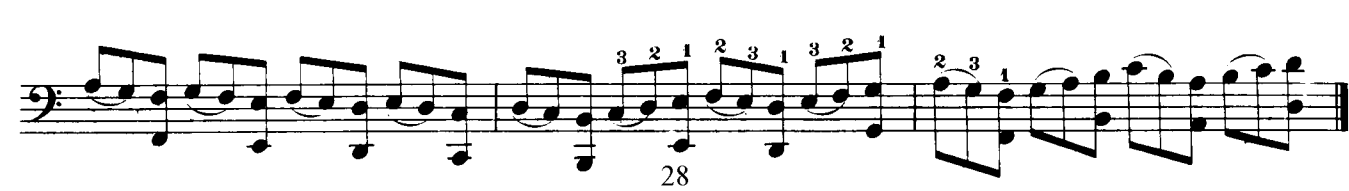
11. 


12. *etc.* 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

21. 

22. 

23. 

24. 

25. 

26. 

27. 

24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42.

## VI. Overlapping Octaves, the hands alternating.

These octaves are so termed, because the hands overlap each other (i. e., the thumbs). When rapidly executed, they are remarkably effective, and sound, like the interrupted octaves, as if double octaves were being played. Here the most important fingers are the two thumbs, which play the real connecting thread of the passage; they must, therefore, strike very confidently, and so evenly that the basic figure (the thread) is distinctly

recognizable. In the first examples, both the basic figure, and the part which each hand has to play, is given in small notes. It is a good idea, first of all, to analyze the figure, so as to find the "thread" and the intervals through which each hand has to pass. Of course, all octaves, except those bearing a principal accent, are to be played evenly with both hands.

Exercise 1: A musical exercise in G major, 2/4 time. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. The two hands overlap, with the right hand's notes being higher than the left hand's notes. The exercise is divided into two measures, with the first measure starting with a first ending bracket and the second measure starting with a second ending bracket.

Exercise 2: A musical exercise in B-flat major, 2/4 time. The right hand plays a sequence of eighth notes: Bb4, C5, Bb4, Ab4, Gb4, F4. The left hand plays a sequence of eighth notes: Bb3, C4, Bb3, Ab3, Gb3, F3. The two hands overlap, with the right hand's notes being higher than the left hand's notes. The exercise is divided into two measures, with the first measure starting with a first ending bracket and the second measure starting with a second ending bracket.

Exercise 3: A musical exercise in D major, 2/4 time. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, F#4, E4, D4. The left hand plays a sequence of eighth notes: D3, E3, F#3, G3, F#3, E3, D3. The two hands overlap, with the right hand's notes being higher than the left hand's notes. The exercise is divided into two measures, with the first measure starting with a first ending bracket and the second measure starting with a second ending bracket.

Exercise 4: A musical exercise in E major, 2/4 time. The right hand plays a sequence of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The left hand plays a sequence of eighth notes: E3, F#3, G3, A3, G3, F#3, E3. The two hands overlap, with the right hand's notes being higher than the left hand's notes. The exercise is divided into two measures, with the first measure starting with a first ending bracket and the second measure starting with a second ending bracket.

Exercise 5: A musical exercise in F major, 2/4 time. The right hand plays a sequence of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The left hand plays a sequence of eighth notes: F3, G3, A3, Bb3, A3, G3, F3. The two hands overlap, with the right hand's notes being higher than the left hand's notes. The exercise is divided into two measures, with the first measure starting with a first ending bracket and the second measure starting with a second ending bracket.

7.

Exercise 7: Treble and bass clef. The exercise consists of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercise is marked with a '7' at the beginning.

8.

*con 8*

Exercise 8: Treble and bass clef. The exercise consists of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercise is marked with an '8' at the beginning and the instruction 'con 8' below the staff.

9. 10. 11.

Exercises 9, 10, and 11: Treble and bass clef. These exercises consist of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercises are marked with '9.', '10.', and '11.' at the beginning of each section.

12. 13.

Exercises 12 and 13: Treble and bass clef. These exercises consist of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercises are marked with '12.' and '13.' at the beginning of each section.

14.

Exercise 14: Treble and bass clef. The exercise consists of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercise is marked with a '14.' at the beginning.

15.

Exercise 15: Treble and bass clef. The exercise consists of a single line of music with a wide interval of an octave and a half. The notes are written in a single line, and the exercise is marked with a '15.' at the beginning.

16.

17.

18.

19.

20.

21.



### VII. Exercises on the Tremolo, Trill, Appoggiatura, and Glissato.

The vibrations must succeed each other with extreme rapidity, like the roll of a drum, and with

even touch. Example 6 contains a full, but very difficult, trill.

1.

Exercise 1 consists of two staves. The right hand plays a continuous tremolo of eighth notes on a single pitch. The left hand plays a continuous tremolo of eighth notes on a single pitch. The exercise concludes with a trill on a single note in the right hand, marked "trem.".

2.

Exercise 2 consists of two staves. The right hand plays a continuous tremolo of eighth notes on a single pitch. The left hand plays a continuous tremolo of eighth notes on a single pitch. The exercise concludes with a trill on a single note in the right hand, marked "trem.".

3. Left Hand over the right.

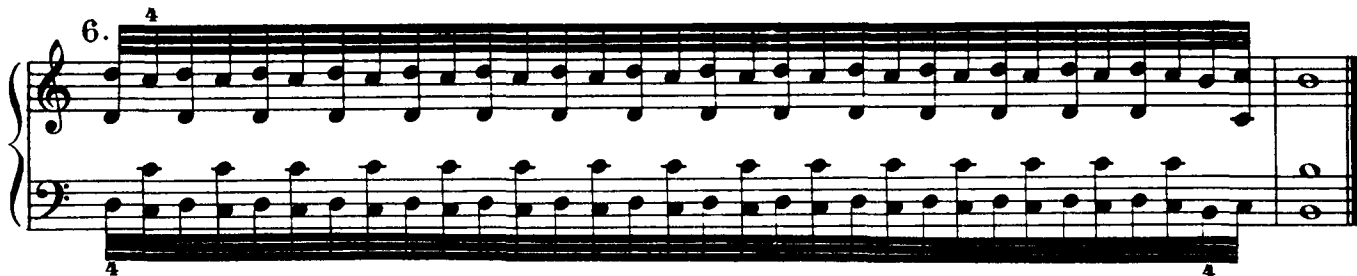
Exercise 3 consists of two staves. The right hand plays a continuous trill on a single pitch. The left hand plays a continuous tremolo of eighth notes on a single pitch. The exercise concludes with a trill on a single note in the right hand, marked "trill.".

4.

Exercise 4 consists of two staves. The right hand plays a continuous tremolo of eighth notes on a single pitch. The left hand plays a continuous tremolo of eighth notes on a single pitch. The exercise concludes with a trill on a single note in the right hand.

5.

Exercise 5 consists of two staves. The right hand plays a continuous tremolo of eighth notes on a single pitch. The left hand plays a continuous tremolo of eighth notes on a single pitch. The exercise concludes with a trill on a single note in the right hand. Text annotations include "Played very rapidly the effect is almost like" and "Almost like".



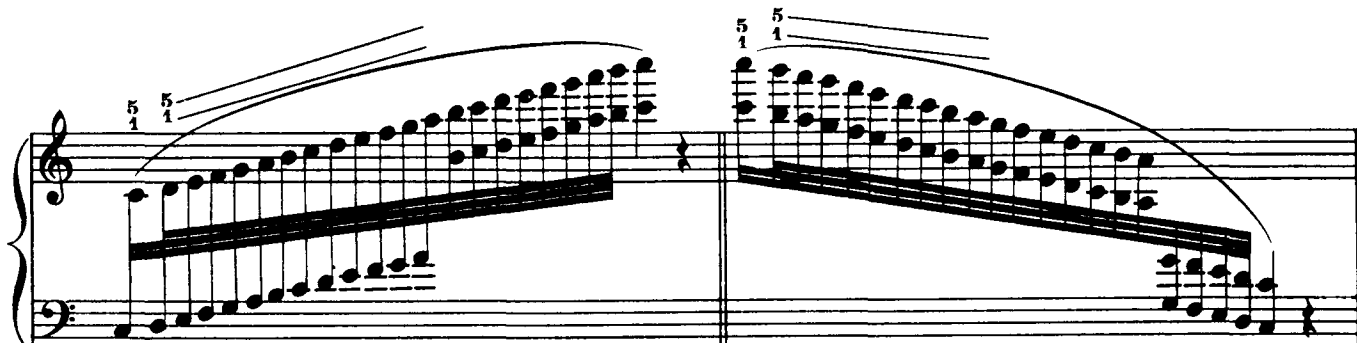
In the appoggiatura-exercises 1-6, the 1<sup>st</sup> and 5<sup>th</sup> fingers are drawn lightly from the black to

the white keys.



The glissato in octaves is best performed by striking the first octave vigorously, and then gliding lightly (without pressure) over the keys, upwards

(right hand) with the little finger much bent; downwards with the bent thumb resting almost on the nail.



## Appendix.

Within the domain of Octave-studies we may also include passages based on octaves, which however, are not in the form of "solid" octaves, but of a

succession of single tones formed by the resolution of the octave into its two parts: i. e., broken or arpeggio'd, octaves (a,) (b,) (c.)



So many such passages occur in early and recent piano-compositions (Beethoven, Op. 22, first movement; Schumann, Finale of the G minor Sonata, Op. 22; Liszt, Ballade in B minor), that most text-books take them into account, and explain their execution. (An excellent example in Clementi's "Gradus ad Parnassum," No 28, Tausig ed.)

It appears superfluous to add special exercises

for this species of octave-passage; it is only necessary to apply to broken octaves the rules for all the preceding exercises. The fingering goes according to the rules for playing solid octaves. We shall only remark, that such passages can be most rapidly and certainly mastered by executing them with the "side-stroke." (Compare "Preliminary Remarks" to the Preparatory exercises, on page 2.)