

To  
**G. A. Koëlla Esq.**

Founder and Director of the School of Music of Lausanne.

# Technical Pianoforte-School

by  
**CARL ESCHMANN-DUMUR.**

Authorized English Translation

by  
**GUSTAV TYSON-WOLFF**

MUS. DOCT. CANTON.

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**LEIPZIG, ERNEST EULENBURG.**

*Rudolf Tannert*

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VELOCITY AND RHYTHM

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# TECHNICAL PIANOFORTE-SCHOOL

IN ALL MAJOR AND MINOR KEYS

WITH

NUMEROUS EXPLANATIONS, TABLES, NOTES, AND DIRECTIONS  
FOR FACILITATING STUDY AND TUITION.

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COMPLETE COURSE

CONTAINING THE SCALES AND CHORDS

BY

CARL ESCHMANN-DUMUR

PROFESSOR AT THE SCHOOL OF MUSIC, LAUSANNE.

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ENGLISH AUTHORIZED TRANSLATION

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*An elementary work should give ample food for reflection.*

INTRODUCED INTO ALL THE CLASSES OF THE SCHOOL OF MUSIC AT LAUSANNE.

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## INTRODUCTION

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The Pianist is, so to speak, the slave of his own hand. Until this most indispensable auxiliary has been educated so far as to perform the duty of an instrument or tool, at all times obedient and subtle, a free and artistic interpretation will be impossible. Therefore Finger Exercises are a rigorous necessity and impose upon the student a purely arduous daily technical work.

With the view of facilitating in this respect the task of the pupil, and in the hope of rendering his efforts in some measure even more attractive and fruitful, we have composed this work.

If the exercises in the different chapters should not be found absolutely new, they will not, at all events, be considered common. Even the most simple ones are rendered in an original form and particular rhythm. Each of them also is devoted to a well determined purpose. From the very first lesson the student is directed to guard jealously the position of his hands and to play strictly in time. He will soon become acquainted with the different kinds of accentuation and get familiar with intervals, tonalities, chords, and modulations.

Our peculiar method of noting the scales will fix his attention in such a manner, as to engrave the fingering firmly on his memory, and our simplified system of scales in thirds will compel him to learn these by heart, before he has even played or written them; this will prove, like the exercises which we are going to give him to compose by himself, a powerful stimulus for awakening his imagination and reflection.

Like Bülow, we allow the employment of the thumb on all keys, and with repeated notes a change of fingers; this last innovation will produce a most favorable influence on the technic of the pianist: his hand will gain in flexibility and easiness, his style and execution in clearness.

We have taken trouble to render the various exercises as attractive as possible, at least to remove from them their habitual dryness. Far from allowing the technical work to become a mechanical repetition, we desire that the student should reflect, and that his intelligence develop as much, as his fingers and his ear.

The application of this principle alone should suffice to lend some value to our work.

A number of our exercises were composed already some years ago, and, although being Manuscript, we allowed them to be played at our institute of Music at Lausanne, as well as at our private lessons. Not only did they gain us encouragement, especially with our colleagues, but numerous pupils devoted to their study appreciated and propagated them amongst themselves. All this induced us to reproduce these first essays. We have therefore carefully revised, corrected, and completed them, and in presenting them to the public now, we feel persuaded that they will be destined to render some service.

If some of these exercises prove important enough to be referred to at intervals, it will however be unnecessary to always repeat those consecutively, belonging to one and the same series. Their purpose is not merely to be practised in as great a number as possible. For obtaining a good technic, it is above all expedient to make a judicious selection. The progressive classification at the end of this work may facilitate the task of the teacher. The student should devote himself principally to those studies which will be most suitable for correcting his individual faults, and develop those qualities incidental to his age and requirements. We do not expect that the student should occupy himself exclusively with our work; on the contrary, we are of opinion that the young student should try his hand at inventing exercises for himself in order to overcome this or other difficulties which offer themselves to him and, in time, he will revert to this remedy with predilection.

We should not advise to commence with practising these exercises, before having mastered the first principles contained in some elementary school of Pianoforte playing. Such elementary exercises do not come within the frame of our work. We abstained also from all theoretical dissertation on a material destined only to serve a practical purpose. On the other hand, we affixed to the exercises a number of observations which seemed to us expedient. It will be the duty of the master to develop, explain, and return to those exercises which are not properly understood by the pupil, or which are indifferently executed by the latter. Young people having been trained as teachers, know only too well, that progress is only obtained by slow degrees and sometimes just then, when he was on the point of despair. It is also unnecessary that we descant on circumspection, time, and in fact anything concerning tuition, as to circumstances and character. Their own zeal and well designed lessons will teach them more than we could perhaps tell them, and their own method would be the best, inasmuch as it rests upon experience and usage.

In offering now our modest work to those numerous persons who dedicate themselves to the study and tuition of the Pianoforte, we hope that it may be its lot to facilitate materially a task, but too often ungrateful, and to help in producing, in clever hands, such results as we anticipate.

CARL ESCHMANN-DUMUR

Professor at the institute of Music, Lausanne.



# TECHNICAL PIANOFORTE EXERCISES.

We commence now with some general observations which should never be lost sight of, and to which we shall frequently return hereafter.

It is self-understood that exercises of the same series need not be practised one after the other. Being very numerous and of various difficulties, they would be partly superfluous and beyond the capacities of the young Pianist; or they would not supply his special wants. It is therefore for the master, in cognizance of the cause, to choose those numbers most suitable, in favor of development of the student, to counteract his shortcomings, or to make him acquire new qualities.

The student ought to commence by practising each hand separately, especially the left, which is the most unqualified. As long as these elementary exercises absorb his attention, he should bestow particular pains upon adopting a slow pace, and playing each note with equal power. These three conditions are absolutely essential.

By slow degrees, and only after the player has obtained more sureness, the Tempo should be accelerated, as it were, by itself. Velocity cannot be acquired at the cost of clearness, but it should go with it hand in hand; only in this manner one can arrive at that height of fluency which forms one of the chief attainments of this study. Thus the rhythm will unfold itself simultaneously, and give to each exercise its natural expression.

Finally we would remark, that the young pianist should be able to transpose and execute into all the major and minor keys those exercises which he has been practising hitherto in the normal keys of C major and A minor.

## SERIES I.

### Exercises with Fixed Hand.

Nothing can be more advantageous for a good position of the hand, and can give more independence to the fingers, than the study of the exercises No 1; it will be necessary therefore often to return to them, under this form or another more complicated one, according to the advanced state of the student.

Practise very slowly with a complete immobility of the arm and hand. Observe strictly the time, employ all possible power by the independent use of the finger-joints, which should be rather obliterated than brought forward; exercise constantly the fourth finger, which is the most feeble.— The notes held, should not be struck; one single finger is lifted and strikes.

1. R. m. d.  
m.g.

\*) The two hands to be kept an octave apart.



*Etc.* signifies that the exercise should be continued and completed in No 4, a. The student would do wisely to write it out in its entirety for both hands, in a book ad hoc.



These last three numbers, which offer some difficulties as to Rhythm, are not suitable for the very first commencement. It is important to count aloud, and to accentuate the syncopes.



We often give one example in two different ways at a time; the student should copy and write out completely the one which he has to play.

Practise the same number for a long time, until the hand experiences a certain fatigue. In this way one attains more power and flexibility than by practising a great number of different exercises.



As long as one only uses the white keys, one should carefully avoid touching the black ones. These should only be struck at the extremity. Only, when both the thumb and the fifth finger come into action on black notes, the three other fingers may be allowed to advance further. In this case, one has to guard against touching the woodplate of the Piano, which would easily occur, if one stretched the fingers, instead of holding them, according to rule, rounded. The tranquility of arm, and the freedom of hand depend greatly on these conditions, so often neglected.

8. a.  b.  c.  etc.

9. a.  b.  etc.

10. a.  b.  etc.



11. a.  b.  etc.



12. a.  b. 

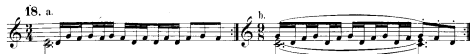
13. a.  b. 

14. a.  b. 

15. a.  b. 

16. a.  b. 

17. a.  b. 



All these preceding exercises should be played in similar as well as in contrary motion.

### The Same Exercises to the Extent of a Sixth.

This kind of exercise is very favourable for the development of a good touch.





The study of the subsequent exercise is indispensable as a preparation to the scales. Nothing can prepare the hand for a more excellent position, granted that the latter remains immovable, and the passage of the thumb be effected without any jerk of the arm.

27.

If the expansion of the hand will permit, one should practise all the preceding exercises and others analogous, like the succeeding ones in the chord of the diminished seventh, or on that of the seventh of the dominant: this would strengthen the touch still more rigorously:

28. (After Nos 2 and 5.)

29. (After No 5.)

30. (After No 9.)

31. (After Nos 10 a and b.)

32. (After Nos 8 a and c.)

The student should try early to compose for himself appropriate exercises for one or the other difficulty on which he may happen to alight. In order to give him some direction for this purpose, we submit to him, in form of a table, a systematic order of all the possible combinations which can be formed by the five fingers. They might be transformed still "ad infinitum" by the diversion of rhythm, the value and repetition of notes, the way of phrasing, and also by fixing one or several fingers. We demonstrate this a little further on practically by some subsequent examples. (See letters a-h.)

### SYNOPTIC TABLE OF THE FINGERS.

	I.	II.	III.	IV.	V.	VI.	VII.	VIII.	IX.	X.
a.	1 2 3 4 5	1 3 2 4 5	1 4 2 3 5	1 5 2 3 4	2 1 3 4 5	2 3 1 4 5	2 4 1 3 5	2 5 1 3 4	3 1 2 4 5	3 2 1 4 5
b.	1 2 3 5 4	1 3 2 5 4	1 4 2 5 3	1 5 2 4 3	2 1 3 5 4	2 3 1 5 4	2 4 1 5 3	2 5 1 4 3	3 1 2 5 4	3 2 1 5 4
c.	1 2 4 3 5	1 3 4 2 5	1 4 3 2 5	1 5 3 2 4	2 1 4 5 3	2 3 4 5 1	2 4 3 1 5	2 5 3 1 4	3 1 4 2 5	3 2 4 5 1
d.	1 2 4 5 3	1 3 4 5 2	1 4 3 5 2	1 5 3 4 2	2 1 4 5 3	2 3 4 1 5	2 4 3 5 1	2 5 3 4 1	3 1 4 5 2	3 2 4 1 5
e.	1 2 5 3 4	1 3 5 2 4	1 4 5 2 3	1 5 4 2 3	2 1 5 3 4	2 3 5 1 4	2 4 5 1 3	2 5 4 1 3	3 1 5 2 4	3 2 5 1 4
f.	1 2 5 4 3	1 3 5 4 2	1 4 5 3 2	1 5 4 3 2	2 1 5 4 3	2 3 5 4 1	2 4 5 3 1	2 5 4 3 1	3 1 5 4 2	3 2 5 4 1

	XI.	XII.	XIII.	XIV.	XV.	XVI.	XVII.	XVIII.	XIX.	XX.
a.	3 4 1 2 5	3 5 1 2 4	4 1 2 3 5	4 2 1 3 5	4 3 1 2 5	4 5 1 2 3	5 1 2 3 4	5 2 1 3 4	5 3 1 2 4	5 4 1 2 3
b.	3 4 1 5 2	3 5 1 4 2	4 1 2 5 3	4 2 1 5 3	4 3 1 5 2	4 5 1 3 2	5 1 2 4 3	5 2 1 4 3	5 3 1 4 2	5 4 1 3 2
c.	3 4 2 1 5	3 5 2 1 4	4 1 3 2 5	4 2 3 1 5	4 3 2 1 5	4 5 2 1 3	5 1 3 2 4	5 2 3 1 4	5 3 2 4 1	5 4 2 1 3
d.	3 4 2 5 1	3 5 2 4 1	4 1 3 5 2	4 2 3 5 1	4 3 2 5 1	4 5 2 3 1	5 1 3 4 2	5 2 3 4 1	5 3 2 4 1	5 4 2 3 1
e.	3 4 5 1 2	3 5 4 1 2	4 1 5 2 3	4 2 5 1 3	4 3 5 1 2	4 5 3 1 2	5 1 4 2 3	5 2 4 1 3	5 3 4 1 2	5 4 3 1 2
f.	3 4 5 2 1	3 5 4 2 1	4 1 5 3 2	4 2 5 3 1	4 3 5 2 1	4 5 3 2 1	5 1 4 3 2	5 2 4 3 1	5 3 4 2 1	5 4 3 2 1

The preceding table is equally applicable to the chords of the diminished seventh, and the seventh of the dominant. See Nos 29 and 30 of the first series and the tables of the VIII<sup>th</sup> and the X<sup>th</sup> series.

### Examples composed of the preceding table, and classified in accordance with their difficulty.

See the classification given at the end of this work.

The musical notation consists of two staves. The first staff is labeled 'a.' and shows a sequence of chords with fingerings 1, 2, 3, 4, 5 above the notes. The second staff shows a complex rhythmic exercise with sixteenth notes and rests.

These exercises, founded on the principle of polyphonic music, and as a preparation for the works of the old masters, ought to be the object of particular study. We give however intentionally, only a simple example, and refer the student to a special work of Conrad Max Kunz, Op. 14 „Zweihundert kleine Zweistimmige Canons“; Munich, Aibl, recommended by Bülow.

The small Roman numbers of the succeeding examples refer to the table of fingering, which will at once explain to the student the exercise he is going to study.

Degree I. Column I.

\*) The whole notes (semibreves) must be held down without being struck.

## Degree II. Column II.

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

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

## Degree III. Column III.

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

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

## Degree IV. Column IV.

5 2 3 4      5 2 4 3      5 2 3 2

1 4 3 2      1 4 3 2      1 4 3 2

Carillon.

5 4 3 2      5 4 3 2      5 4 3 2

1 3 2 1      1 3 2 1      1 3 2 1

## Degree V. Column V.

2 1 3 4 5      2 1 3 4      2 1 4 5 3

3 2 1 3      3 2 1 4      2 1 5 4 3

## Degree VI. Column VI.

2 3 1 4 5      2 3 1 5 4      2 3 4 5

1 4 1 3      2 3 1 5 4      2 3 4 5

## Series I.

First system of musical notation for Series I, featuring treble and bass clefs and a 3/4 time signature. The piece includes fingerings (1-5) and repeat signs.

## Degree VII. Column VII.

Second system of musical notation, labeled "Degree VII. Column VII." It continues the piece with treble and bass clefs and a 3/4 time signature, including fingerings and repeat signs.

Third system of musical notation, continuing the piece with treble and bass clefs and a 3/4 time signature, including fingerings and repeat signs.

## Degree VIII. Column VIII.

Fourth system of musical notation, labeled "Degree VIII. Column VIII." It features treble and bass clefs, a 3/4 time signature, and includes fingerings and repeat signs.

## Degree IX. Column IX.

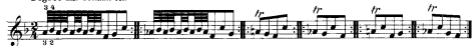
Fifth system of musical notation, labeled "Degree IX. Column IX." It features treble and bass clefs, a 3/4 time signature, and includes fingerings and repeat signs.

## Degree X. Column X.

Sixth system of musical notation, labeled "Degree X. Column X." It features treble and bass clefs, a 3/4 time signature, and includes fingerings and repeat signs.

## Degree XI. Column XI.

## Series I.

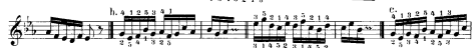
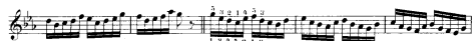
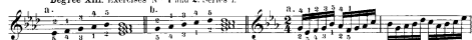


## Degree XII. Column XII.



## Degree XIII. Exercises Nos 1 and 2. Series I.

## Column XIII.



## Degree XIV. Exercises No 3. Series I.



## Column XIV.



## Degree XV. Examples Nos 7-11. Series I.



## Column XV.

Column XV.

a. b. c. etc.

## Degree XVI. Column XVI.

Degree XVI. Column XVI.

a. b. c. etc.

## Degree XVII. Column XVII.

Degree XVII. Column XVII.

a. b. c. etc.

## Degree XVIII. Column XVIII.

Degree XVIII. Column XVIII.

a. b. c. etc.

a. b. c. etc.

a. b. c. etc.

## Degree XIX. Column XIX.

## Degree XX. Column XX.

After X<sup>th</sup> Column.

See twelfth study by J. B. Cramer, in the edition by Hans von Bülow, Munich, Aibl.



## SERIES II.

### Exercises for the Free Hand.

Practise at first each hand separately, play slowly and well in time, afterwards try to attain by slow degrees a somewhat quicker time. We do not mark the time, however, as the master will have to decide this, in accordance with the capacity of the student. The more mistakes, the slower must be the time of the Metronome. Above all stands a correct execution. The acceleration should be a consequence of perfection attained. Not quickness carries to perfection, but slow and careful work alone will call forth those brilliant qualities, which will surely lead to it.

Practise the same exercise for a long time, and if it becomes too mechanical, vary the rhythm or the time. The following eighteen numbers can be played also with different fingering; it will however serve the purpose best, to pay especial regard to the fourth and fifth fingers, on account of their natural weakness.

The whole series can also be used as octave-study.

The musical score consists of seven staves of music, each containing a sequence of rhythmic exercises. The exercises are written in a single melodic line on a treble clef staff, with corresponding bass clef notes indicated below. The exercises progress from simple quarter and eighth notes to more complex patterns involving sixteenth notes and triplets. Fingerings (1-5) are indicated above notes, and some exercises include 'etc.' to indicate continuation. The final exercise on the seventh staff ends with a double bar line and a repeat sign.

## Series II.

2.



etc.

3.



etc.

4.



etc.

5.



etc.

6.



etc.

7.



etc.

8.



etc.

9.



etc.

10.



etc.

The musical score consists of ten staves of music, each containing a series of eighth-note patterns. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of continuous eighth-note patterns. The fourth staff includes a double bar line with a repeat sign and a complex fingering diagram below it. The final staff ends with a double bar line and a fermata.

The following eleven numbers accustom the thumb to pass under each finger. They are also especially preparatory for the study of the scales.

7.

8.

9.

10.

11.

12.



\* For facilitating the tying of the fifth and the second finger, the hands require to be turned a little outwards.

## SERIES III.

### Major Scales with their Relative Harmonious and Melodious Minor Scales.

#### Usual Fingering.

The fingering of the scale, be it major or minor, comprises two unequal groups, joined by the passage of the thumb, which takes its place alternately after the third and fourth finger. The latter being used only once within the octave, it is of importance to know its place well, as it decides the order of the other fingering. For this reason we adopt in the subjoined general table of scales a system of notation, which brings the general fingering employed especially to light. The straight line indicates the four fingers (from the thumb to the fourth) and the whole note (semibreve) purposes to show the essential number four.

It is understood that this particular mode of notation will not be suitable in rhythmical scales, where it would be expedient only to mark the fourth finger.

See examples, given page 27.

 <p>Do majeur. <i>C dur.</i></p>	 <p>La mineur. } <i>A moll.</i> } harm.</p>	 <p>mélod.</p>
--	--	---

 <p>Sol maj. <i>G dur.</i></p>	 <p>Mi min. } <i>E moll.</i> } harm.</p>	 <p>mélod.</p>
---	--	--

 <p>Ré maj. <i>D dur.</i></p>	 <p>Si min. } <i>B moll.</i> } harm.</p>	 <p>mélod.</p>
---	---	---

La maj.  
*A dur.*

Fa  $\sharp$  min.  
Fis moll. } harm.

Fa  $\sharp$  min. } mélod.  
Fis moll. }

Mi maj.  
*E dur.*

Do  $\sharp$  min.  
Cis moll. } harm.

Do  $\sharp$  min. } mélod.  
Cis moll. }

Si maj.  
*H dur.*

Sol  $\sharp$  min.  
Gis moll. } harm.

Sol  $\sharp$  min. } mélod.  
Gis moll. }

Do bémol maj.  
*Ces dur.*

La bémol min. | harm.  
*As moll.*

La bémol min. | mélod.  
*As moll.*

Fa # maj.  
*Fis dur.*

Ré # min. | harm.  
*Dis moll.*

mélod.

Sol bémol maj  
*Ges dur.*

Mi b min. | harm.  
*Es moll.*

mélod.

Do # maj.  
*Cis dur.*

La # min. | harm.  
*Ais moll.*

La # min. | mélod.  
*Ais moll.*



Ré bémol maj.  
*Des dur.*

Si bémol min. } harm.  
*B moll.*

3 2 1 4

2 1 3 2 1 4

3 2 1 4

4 3 2 1 4

Si bémol min. } mélod.  
*B moll.*

3 2 1 4

2 1 3 2 1 4

3 2 1 4

4 3 2 1 4

La bémol maj.  
*As dur.*

Fa min. } harm.  
*F moll.*

Fa min. } mélod.  
*F moll.*

3 2 1 4

3

(5) 4

(6) 4

3 (6)

Mi bémol maj.  
*Es dur.*

Do min. } harm.  
*C moll.*

Do min. } mélod.  
*C moll.*

3 2 1 4

3

(5) 4

(5) 4

4 (5)

Si bémol maj.  
*B dur.*

Sol min. } harm.  
*G moll.*

Sol min. } mélod.  
*G moll.*

3 2 1 4

3

(5) 4

(5) 4

4 (5)

4 (5)

Fa maj.  
*F dur.*

Ré min. } harm.  
*D moll.*

Ré min. } mélod.

3 2 1 4

3

(5) 4

(5) 4

4 (5)

4 (5)

## Symetric Fingering of the Scales.

The similar, reciprocal order of the two hands though inverted, will also be seen on the piano in this way: If you put one thumb on *C*, and the other on *E* in such a manner that the two hands cross each other, and you imagine them ascending or descending in contrary motion, you will at once observe the symetric relation of fingers and keys, clearly; also the synchronous coincidence of the raised notes in the one hand, and the lowered ones in the other, and vice versa. In conformity with this order, we have established a system of fingering, of which the subjoined table gives a theoretic demonstration, inexecutable though, from a musical point, but proper enough to verify the principle which gives rise to the following rules.

a) **Right hand.** In the major scales with flats, the fourth finger falls always on the note *B* flat.

**Left hand.** In the major scales with sharps, the fourth finger falls always on the note, *F* sharp.

## First Symmetric Table of the Major Scales.

b) **Right hand.** In the major scales with sharps, the fourth finger falls on the last sharp, provided this last be a black note. In *F #* and *C #* major, for instance, the fourth finger is neither put on *E #*, nor on *B #*, which are white notes, but it is placed on *A #*. Transposed into their respective enharmonic keys, these very same scales are again found to be regular, inasmuch as the fourth finger falls on *B b*.

**Left hand.** In the major scales with flats, the fourth finger falls on the last *B b*, represented by a black note. The notes *G b* and *E b* form an exception, enharmonically transcribed, they re-enter again the rule for the sharp notes. Compare.

## Second Symmetric Table of the Major Scales.

a) Right hand. In the minor scales with flats, the fourth finger is always placed on  $B \flat$ , the harmonious C minor scale, not having  $B \flat$ , makes an exception. D and G minor follow the rule of fingering of the sharp - scales, which have the fourth finger on the last sharp.

Left hand. In the minor scales with sharps, the fourth finger is always placed on  $F \sharp$ . In the harmonious minor scales of  $G \sharp$  it is on  $C \sharp$ ; but, enharmonically transcribed, that is  $A \flat$  major, this scale becomes again regular, the fourth finger falling again on the last note  $B \flat$ , a black key. Compare:

## First Symmetric Table of the Minor Scales.

## Harmonious forms.

b) **Right hand.** In the minor scales with sharps, the fourth finger falls on the last sharp, if a black note. *G #*, *D #* and *A #* transcribed enharmonically, are formed by rule relating to keys with flats.

**Left hand.** In the minor scales with flats, the fourth finger is always placed on the last flat, represented by a black note.

### Second Symmetric Table of the Harmonic Minor Scales.

La min. *A moll.*      Mi min. *E moll.*      Si min. *H moll.*      Fa # min. *Fis moll.*

Do min. *C moll.*      Fa min. *F moll.*      Si b min. *H moll.*      Mi b min. *Fis moll.*

Do # min. *Cis moll.*      Sol # min. *Dis moll.*      Ré # min. *Ris moll.*      La # min. *Ais moll.*

La b min. *A moll.*      Do # min. *Cis moll.*      Fa # min. *Fis moll.*      Si min. *H moll.*

Our way of fingering, according to symmetric proportions, deserves attention for inducing equality of touch. Besides it is much more simple, and easier to commit to memory, and differs from the old primitive system, only as to the left hand, and the following twelve scales.

Sol maj. *G dur.*      Ré maj. *D dur.*      La maj. *A dur.*      Fa maj. *F dur.*

Fa min. *F moll.* harm.      mélod.

Do min. *C moll.* harm.      mélod.

Sol min. *G moll.* harm.      mélod.

Ré min. *D moll.* harm.      mélod.

We give here some melodious minor scales which offer exceptional difficulties in fingering. The student should write them out and practise them in thirds, tenths and sixths.

Fa  $\sharp$  min.  
*Fis moll.*

Do  $\sharp$  min.  
*Cis moll.*

La  $\flat$  min.  
*As moll.*

Fa min.  
*F moll.*

Do min.  
*C moll.*

Sol min.  
*G moll.*

Ré min.  
*D moll.*

<sup>\*)</sup> Fingered after Tausig.— See Fugue in C minor, Bach - Tausig: "Das wohltemperirte Clavier."

## Italian and Oriental Minor Scales.

There are still two more, less used minor scales, the knowledge of which will prove very useful: the Italian and Oriental scales. The three examples given here will prove sufficient for constructing those on the other keys.

La min. *A moll.*      Mi min. *E moll.*      Si min. *H moll.*      etc.

The so-called Oriental scale is found frequently in Hungarian music, and more especially in the works of Liszt. Here it is in all the keys:

La min. *A moll.*      Mi min. *E moll.*      Si min. *H moll.*

(5) 4      (3) 4      (4) 3 2 1 4

Fa  $\sharp$  min. *F $\sharp$  moll.*      Do  $\sharp$  min. *C $\sharp$  moll.*      Sol  $\sharp$  min. *G $\sharp$  moll.*

4      4      4

Mi  $\flat$  min. *E $\flat$  moll.*      Si  $\flat$  min. *H $\flat$  moll.*      Fa min. *F moll.*

2 1 4      2 1 3 4      5 4 3 2 1

Do min. *C moll.*      Sol min. *G moll.*      Ré min. *D moll.*

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

## Rhythmical Models for the Execution of Scales.

All the major and minor scales noted so far, from a theoretical point of view, should be practised in the following forms, written in the models of C major and A minor. One should not commence the study of the melodic scale, before having thoroughly mastered the harmonic form.

In order to acquire equality of tone, so indispensable to a good execution of the scale, it is above all necessary to master the passage of the thumb. Serie I. N<sup>o</sup> 27, and serie II. N<sup>os</sup> 7-17. Practise constantly both hands, one after the other, and that very slowly; especially the left, and particularly in descending. As soon as the fingering has been acquired, make use of the Metronome to arrive gradually at a quicker speed. For this purpose, see the advice, which Schumann gives, in his "Etudes d'après les caprices de Paganini, Op. 3.

1.)

3.)

4.)

5.)

6.

Exercise 6 is in 8/8 time. The right hand has a melody with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a double bar line and a repeat sign.

7.

Exercise 7 is in 3/4 time. Both hands feature eighth-note patterns. The right hand has a more active melody with some accidentals, while the left hand has a simpler accompaniment. The exercise ends with a double bar line and a repeat sign.

8.

Exercise 8 is in 3/4 time. It features a dense texture with sixteenth-note runs in both hands. The right hand has a more complex, flowing line, while the left hand has a more rhythmic accompaniment. The exercise concludes with a double bar line and a repeat sign.

9.

Exercise 9 is in 8/8 time. The right hand has a melody with quarter notes and eighth notes, while the left hand has a simple accompaniment. The exercise ends with a double bar line and a repeat sign.

This block continues exercise 9. The right hand has a melody with quarter notes and eighth notes, while the left hand has a simple accompaniment. The exercise concludes with a double bar line and a repeat sign.

10.

Exercise 10 is in 2/4 time. It features a dense texture with sixteenth-note runs in both hands. The right hand has a more complex, flowing line, while the left hand has a more rhythmic accompaniment. The exercise concludes with a double bar line and two first endings (1. and 2.).



11.

The musical score for exercise 11, Series III, is presented in two systems. Each system contains seven staves, labeled 'a' through 'g'. The first system is written in bass clef with a common time signature. Staves 'a', 'b', and 'c' contain simple rhythmic patterns. Staves 'd', 'e', 'f', and 'g' contain more complex rhythmic patterns, including eighth and sixteenth notes, and are marked with an '8' indicating a measure of 8 beats. The second system is written in treble clef with a common time signature. Staves 'a', 'b', and 'c' contain simple rhythmic patterns. Staves 'd', 'e', 'f', and 'g' contain more complex rhythmic patterns, including eighth and sixteenth notes, and are marked with an '8' indicating a measure of 8 beats. The final notes of the second system are marked with a double bar line.

In doubling the time, that is to say, counting two instead of four, the final note may be left away, to pass without stopping from one division into another. These two ways of playing scales engender in a high degree, a consciousness of time and rhythm. The Metronome is indispensable.

The use of syncopated notes, as well as all combinations, rhythmically different, and executed with both hands simultaneously, lend more attraction and variation to the study of scale-playing, and strengthen still more the consciousness of time and rhythm.

12. etc. 13. etc. 14. etc.

15. *m. d.* etc. 16. etc.

17. *m. g.* etc. 18. etc. 19. etc.

20. etc.

21. etc.

22. etc. 23. etc.

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

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

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

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

24. *staccato* *legato* etc.

25. *staccato* *legato* etc.

26. etc.

27. *staccato* etc.

28. etc.

29. etc.

30. etc.

31. *legato* etc.

32. etc.

33. etc.

34. etc.

35. etc.

36. etc.

37. etc.

38. etc.

39. etc.

The sign  $\sim$  indicates the continuation of the figure commenced.

40.  etc.

41.  etc.

42.  etc.

43.  etc.

All the scales, comprised in the subsequent number, are played consecutively with the C major fingering.

44. 

One of the greatest existing difficulties is the playing of a scale with triplets in one hand and equal notes in the other, like all similar divisions, even and uneven, simultaneously combined in both hands. We cannot sufficiently recommend this kind of study, which can also be applied to the practise of octaves; nothing would give more independence to both hands.

45. 46.

47.

48.

49. Préparation au No 50.

50. Préparation au No 51.

Exercise the simplified fingering **a.** until the particular difficulty of rhythm and time be overcome.

51.

52.

53.

54.

### Chromatic Scales.

It is of importance to become quite familiar with each mode of fingering which we give here. The one at N<sup>o</sup> 4 is particularly suitable for rapid passages.

1.



5.

See: Liszt - Bülow, Fantaisie hongroise, page 11. Leipzig, Peters.

6.

etc.

7.

etc.



b.

8.

a.

b.

c.

d.

(3)

9. Minor Thirds. *m.d.* etc. *m.g.*

10. Major Thirds. etc.

11. Minor Sixths. etc.

12. Major Sixths. etc.

## SERIES IV.

## Progressions and Diatonic Scales in Thirds, Fourths and Sixths.

## Diatonic Progressions in Thirds.

Observe a perfectly even touch; the student likes generally to break thirds.

1. a. b. c. d.

2. a. b. c.

3. 4. 5. 6. 7.

8. 9. 10.

11. 12. 13. 14.

15. *staccato* *legato* *staccato*

16.

Musical score for exercise 16, featuring a treble and bass clef with various fingerings and accents.

17. *legatissimo*

18. *legatissimo*

Musical scores for exercises 17 and 18, both marked *legatissimo*.

19. *h.*

20. *etc.*

Musical scores for exercises 19 and 20, including a half note (*h.*) and a repeat sign with *etc.*

21.

Musical score for exercise 21, showing a sequence of chords and notes.

22. *etc.*

23. *etc.*

24.

Musical scores for exercises 22, 23, and 24, with *etc.* markings.

25.

26.

Musical scores for exercises 25 and 26.

*etc.*

Musical score for exercise 27, marked *etc.*

27. etc.

28. etc.

29. etc.

30. etc.

31. etc.

32. etc.

33. a. b. etc.

34. a. etc.

h.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

35. *f legato* etc.

*p staccato e poi legato*

36. *p staccato e poi legato* etc.

*f legato*

37. etc.

38. etc.

39. etc.

40. etc.

41. etc.

42. etc.

43. etc.

44. etc.

45. etc.

46. etc.

47. etc.

48. a.

b.

c.

## Series IV.

## Fingering of Major and Minor Harmonious Scales in Thirds.

The two fingerings A, B, as we have given them, one after the other, simplify in our opinion, the execution of the diatonic scales in thirds. The student should know the whole scale by heart, in order only to consider the result.

The fingering A is formed from a group of five fingers, comprising a fifth; and of two groups of four fingers (from the thumb to the fourth), of the two fourths, which follow each other. To know the place for the fifth finger, is the key to the whole fingering.

Do majeur. La mineur.

A. *C* *dur.* *A* *moll.*

Result. Result.

Sol maj. Mi min. Ré maj. Si min. La maj. Fa # min. Mi maj. Do # maj.

A. *G* *dur.* *E* *moll.* *D* *dur.* *B* *moll.* *A* *dur.* *Fis* *moll.* *E* *dur.* *Cis* *moll.*

Si maj. Sol # min. Fa # maj. Ré # min. Ré b maj. Si b min.

A. *B* *dur.* *Gis* *moll.* *Fis* *dur.* *Dis* *moll.* *Des* *dur.* *B* *moll.*

La b maj. Fa min. Mi b maj. Do min. Si b maj. Sol min. Fa maj. Ré min.

A. *As* *dur.* *F* *moll.* *Es* *dur.* *C* *moll.* *B* *dur.* *G* *moll.* *F* *dur.* *D* *moll.*

The fingering B comprises two groups, one of the fifth, the other of the sixth. The latter group requires a light sliding of the thumb, from one key to another. One will attain this by the practise of the exercises N<sup>os</sup> 6, 7, 24, 25 and 27 of this series.

B. *Do maj.* *C dur.* *La min.* *Result.* *A moll.* *Result.*

B. *Sol maj.* *Mi min.* *Ré maj.* *Si min.\** *La maj.* *Fa # min.\**  
*G dur.* *E moll.* *D dur.* *H moll.* *A dur.* *Fis moll.*

B. *Mi maj.* *Do # min.\** *Si maj.* *Sol # min.\** *Fa # maj.* *Ré # min.*  
*F dur.* *Cis moll.* *H dur.* *Gis moll.* *Fis dur.* *Dis moll.*

B. *Ré b maj.* *Si b min.* *La b maj.\** *Fa min.\** *Mi b maj.\** *Do min.*  
*Des dur.* *B moll.* *As dur.* *F moll.* *Es dur.* *C moll.*

B. *Si b maj.\** *Sol min.* *Fa maj.\** *Ré min.*  
*B dur.* *G moll.* *F dur.* *D moll.*

The scales marked with an asterisk may also be fingered as follows.

B. *Si min.* *Fa # min.* *Do # min.*  
*H moll.* *Fis moll.* *Cis moll.*

B. *Sol # min.* *La b maj.* *Fa min.*  
*Gis moll.* *As dur.* *F moll.*

B. *Mi b maj.* *Si b maj.* *Fa maj.*  
*Es dur.* *B dur.* *F dur.*

## Fingering of Melodious Minor Scales in Thirds.

The melodious minor scales in thirds are fingered similarly to those of the preceding major and harmonious minor ones. We note them after the formula B.

La min. — *A moll.*      Mi min. — *E moll.*

Si min. — *H moll.*      Fa# min. — *Fis moll.*

Do# min. — *Cis moll.*      Sol# min. — *Gis moll.*

Mi b min. — *Es moll.*      Si b min. — *B moll.*

Fa min. — *F moll.*      Do min. — *C moll.*

Sol min. — *G moll.*      Ré min. — *D moll.*

The student should be able to play these scales also after the formula A. It is indeed of importance, to know all the applicable fingering, and to make use of them at will. The employment of one or the other is not at all indifferent, and may on the contrary, in some cases, have a sensible influence on the interpretation. We call to mind on this occasion the remark of Hans von Bülow, with respect to the 60<sup>th</sup> study by Cramer:

„It is absolutely inadmissible to make the choice of fingering hap-hazard“ (without discrimination.)

## Fingering of Diatonic Scales in Fourths.

For the scales in fourths, we employ from predilection the fingering A: its uniformity greatly facilitates the execution.

a. *p* *f*

b. *p* *f*

c. *p* *f* *simile*



The study of the scales in fourths, with one hand, can be combined with that of repeated notes, such as shakes and mordants, performed by the other in conformity with the following examples.

49. 50. 51.

52. 53.

54. 55. 56. 57.

58. 59.

60. 61.

62. 63.

*legatissimo*

Detailed description: This block contains 15 numbered musical exercises (49-63) for fingering scales in sixths. Exercises 49-51 are in 7/8 time, 52-54 in 3/4, 55-57 in 2/4, 58-59 in 3/4, 60 in 3/4, 61 in 3/4, and 62-63 in 3/4. Exercises 49-61 are for the right hand, while 62-63 are for the left hand. Exercises 49-61 feature various rhythmic patterns and ornaments like shakes and mordants. Exercises 62 and 63 are marked *legatissimo* and feature slurs over the notes.

### Fingering of the Diatonic Major and Minor Scales in Sixths.

Observe the identical repetition of the fingering from one octave to the other.

Do majeur.  
*C. dur.*

La mineur.  
*A. mol.*

Detailed description: This block shows two musical exercises for fingering diatonic scales in sixths. The first exercise is for the major scale (Do majeur, C major) and the second is for the minor scale (La mineur, A minor). Both are in 3/4 time and consist of two staves (treble and bass clef). The exercises show the scales ascending and descending, with fingering numbers (1-5) indicated above the notes. The fingering is designed to be identical across octaves.

## Series IV.

The student may construct the whole scale by the following scheme. If the line, which marks the most important part of the fingering, does not fall upon the equal notes of both hands, an exact "Ensemble" will be very difficult, and the practise of each hand separately, necessary.

Sol maj. *G dur.* Mi min. *E moll.* Ré maj. *D dur.* Si min. *H moll.* La maj. *A dur.* Fa  $\sharp$  min. *Fis moll.*

Mi maj. *F dur.* Do  $\sharp$  min. *Cis moll.* Si maj. *H dur.* Sol  $\sharp$  min. *Gis moll.* Fa  $\sharp$  maj. *Fis dur.* Ré  $\sharp$  min. *Dis moll.*

Ré  $\flat$  maj. *Des dur.* Si  $\flat$  min. *H moll.* La  $\flat$  maj. *As dur.* Fa min. *F moll.* Mi  $\flat$  maj. *Fis dur.* Do min. *C moll.*

Si  $\flat$  maj. *H dur.* Sol min. *G moll.* Fa maj. *F dur.* Ré min. *D moll.*

Practise also the following fingering, which have each their justification.

a. *simile* *simile*

b. *simile* *simile*

c. *simile*

d.

## SERIES V.

### Progressions and Chromatic Scales in Seconds, Thirds, Fourth, Fifths and Sixths.

The succeeding chromatic progressions have only been given from a purely theoretical point of view. After the student has understood them well, let him make use of them practically for the rhythmical models, which we have set forth later on page 52 - 57.

Notice the symmetrical position of the hands in the contrary movement, also the line which we employ for marking the most important part of the fingering.

#### I. Fingering for Major Seconds.

The musical score consists of four exercises, each with a piano (right hand) and bass (left hand) staff. Exercise 1 shows a chromatic scale in G major with fingering numbers 1-2-3-4-5-4-3-2-1 in the right hand and 1-2-3-4-5-4-3-2-1 in the left hand. Exercise 2 shows a chromatic scale in G minor with similar fingering. Exercise 3 shows a chromatic scale in G major with more complex fingering, including slurs and accents. Exercise 4 is divided into three parts: 'a.' with 'simile' markings, 'b.', and 'c.', each showing chromatic scales with specific fingering patterns.

## II. Fingering for Minor Thirds.

1. 2.

3.

4. 5.

6.

7. a. *simile* b. c.

## III. Fingering for Major Thirds.

1. 2.

3.

4. a. b. c.

## IV. Fingering for Perfect Fourths.

1. 2.

3. 4. *simile*

5. a. b.

## V. Fingering for Diminished Fifths.

Musical score for 'Fingering for Diminished Fifths' in piano style. The score is divided into five numbered sections (1-5) and includes first (a.) and second (b.) endings. Each section consists of two staves (treble and bass clef) with fingerings indicated by numbers 1-5 above or below notes. Section 1 and 2 are 8-measure phrases. Section 3 is a 16-measure phrase. Section 4 and 5 are 8-measure phrases with first and second endings.

## VI. Fingering for Perfect Fifths.

The four succeeding numbers are written solely for the purpose of showing the fingering of these passages of fifths.

Musical score for 'Fingering for Perfect Fifths' in piano style. The score is divided into four numbered sections (1-4) and includes first (a.) and second (b.) endings. Each section consists of two staves (treble and bass clef) with fingerings indicated by numbers 1-5 above or below notes. Section 1 and 2 are 16-measure phrases. Section 3 is a 16-measure phrase. Section 4 is an 8-measure phrase with first and second endings.

## VII Fingering for Minor Sixths.

1. Chopin Fr. Op. 25 N<sup>o</sup> 8. Edition Bülow. (Albi.)

2. Chopin Fr. Op. 25 N<sup>o</sup> 8. Edition Mikuli. (Kistner.)

3.

4.

5. a. b.

Detailed description: This section contains five numbered musical examples (1-5) for fingering minor sixths. Examples 1 and 2 are piano pieces by Chopin, Op. 25 No. 8, showing two different editions: Bülow's (Albi) and Mikuli's (Kistner). Each example consists of a grand staff with treble and bass clefs, showing complex chordal textures with various fingering numbers (1-5) and slurs. Examples 3 and 4 are similar in style to the Chopin pieces. Example 5 shows two variations, 'a' and 'b', of a shorter musical phrase.

## VIII Fingering for Major Sixths.

1.

2.

3.

4.

5.

6. a. b.

Detailed description: This section contains six numbered musical examples (1-6) for fingering major sixths. Examples 1 through 5 are piano pieces, each shown in a grand staff with treble and bass clefs. They feature complex chordal textures with various fingering numbers and slurs. Example 6 shows two variations, 'a' and 'b', of a shorter musical phrase.

### Rhythmical Models for the Execution of Scales and Chromatic Progressions.

The student may now finger for himself the following examples from the different formulas, given in the preceding tables. Each number may be lengthened by several octaves, and much varied by the change of rhythm and time.

I. a.

b.

c.

d.

2 4 2 3 2 4 3 2 1



First system of music. Treble clef, 3/4 time signature. Key signature: one flat (B-flat). The piece begins with a *c.* (crescendo) and a *p* (piano) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The system concludes with a *f* (forte) dynamic marking.

Second system of music. Treble clef, 3/4 time signature. The right hand continues with eighth-note chords. The left hand features a more complex bass line with triplets, marked with *pp* (pianissimo). The system ends with a double bar line.

Third system of music. Treble clef, 3/4 time signature. The right hand has a melodic line with various ornaments and slurs. The left hand continues with a bass line featuring triplets and slurs. The system concludes with a double bar line.

Section II, first system (II. a.). Treble clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). The right hand plays a series of chords. The left hand plays a bass line with chords and slurs.

Section II, second system. Treble clef, 2/4 time signature. The right hand continues with chords. The left hand has a bass line with eighth-note patterns and slurs.

Section II, third system. Treble clef, 2/4 time signature. The right hand has a melodic line with slurs and ornaments. The left hand continues with a bass line. The system ends with a double bar line and a *m. g.* (more) marking.

## III. a.

III. a. Musical score for measures 1-4. The piece is in 3/8 time. The right hand features a sequence of chords: G major, F major, E major, and D major. The left hand plays a steady eighth-note accompaniment.

## b.

III. b. Musical score for measures 5-8. The right hand continues with chords: C major, B major, A major, and G major. The left hand accompaniment remains consistent.

## c.

III. c. Musical score for measures 9-12. The right hand features chords: F major, E major, D major, and C major. The left hand accompaniment continues.

## d.

III. d. Musical score for measures 13-16. The right hand features chords: B major, A major, G major, and F major. The left hand accompaniment continues.

## IV. a.

IV. a. Musical score for measures 17-22. The piece is in 3/8 time with a key signature of one flat. The right hand features chords: F major, E major, D major, C major, B major, and A major. The left hand plays a steady eighth-note accompaniment.

## b.

IV. b. Musical score for measures 23-28. The right hand features chords: G major, F major, E major, D major, C major, and B major. The left hand accompaniment continues.

## c.

IV. c. Musical score for measures 29-34. The right hand features chords: A major, G major, F major, E major, D major, and C major. The left hand accompaniment continues.

d.

e.

f.

*pp legalissimo*

*dim.*

This last figure has been extracted from the posthumous Polonaise in D minor by Chopin, Op. 71. N<sup>o</sup> 1, edited by Klindworth, Bote & Bock, Berlin. The works of Chopin, Liszt, Raffi, and others, are strewn frequently with brilliant and original passages and figures, which require a certain amount of boldness of execution. The student should collect them in writing as they offer themselves to him in the compositions he happens to study, and practise them as proper exercises. In this manner he would be enabled to establish for himself an inestimable work, as it is dictated only by great masters, and by the aid of which he will raise himself by degrees to virtuosity.

V. a.

b.

c.

VI. a.

b.

c.

First system of music, labeled 'd.' and 'e.'. It consists of two staves: a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features chords and melodic lines in both hands.

Second system of music, labeled 'VII. a.', 'b.', and 'c.'. It consists of two staves: a treble staff and a bass staff. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The music features chords and melodic lines in both hands.

Third system of music, labeled 'VIII. a.', 'b.', and 'c.'. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features chords and melodic lines in all three staves.

## SERIES VI.

Perfect, Diminished, and Augmented Chords  
without Octave.

## Perfect Chords.

1. a.

Position: I. II. III.

b.

c.

2.

3.

4.

5.

6.

\*) The small notes *pp* and staccato, the large ones *ff* and *ben tenuto*.

10. 11.

12.

13. *p* 14. *f*

15. 16.

17.

18.

19.

20.

21.

22.

23. 24. 25. 26. 27. 28.

29. 30. 31. 32. 33. 34.

Watch that the thumb be properly used, neither bent in nor outwards. See the five following numbers, the second remark of Bülow for the seventh study of Cramer.

35. 36.

Observe strictly the value of notes. (Cr. B. 60 Etudes: N<sup>o</sup> 7.)

37. *Lento.*

38. 39.

40.

41.

42.



For this number, as well as for the following, until N<sup>o</sup> 48, the observance of time with respect to the accentuated parts of the bar, requires attentive study. See, for this purpose, the remarks made by Bülow, for the 13<sup>th</sup> study by Cramer.

43. *cresc.* *dim. senza rit.*

Musical score for exercise 43, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with crescendo (*cresc.*) and decrescendo (*dim. senza rit.*) markings. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic and a crescendo marking. The second measure starts with a mezzo-forte dynamic and a decrescendo marking. The third measure ends with a decrescendo marking. The score includes fingering numbers (1-5) and articulation marks (accents and slurs).

44.

Musical score for exercise 44, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with a decrescendo marking. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic. The second measure starts with a mezzo-forte dynamic. The third measure ends with a decrescendo marking. The score includes fingering numbers and articulation marks.

45.

Musical score for exercise 45, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with a decrescendo marking. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic. The second measure starts with a mezzo-forte dynamic. The third measure ends with a decrescendo marking. The score includes fingering numbers and articulation marks.

Musical score for exercise 45, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with a decrescendo marking. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic. The second measure starts with a mezzo-forte dynamic. The third measure ends with a decrescendo marking. The score includes fingering numbers and articulation marks.

Musical score for exercise 45, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with a decrescendo marking. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic. The second measure starts with a mezzo-forte dynamic. The third measure ends with a decrescendo marking. The score includes fingering numbers and articulation marks.

Musical score for exercise 45, featuring piano (*p*) and mezzo-forte (*mf*) dynamics, with a decrescendo marking. The piece is in C major, 2/4 time, and consists of three measures. The first measure starts with a piano dynamic. The second measure starts with a mezzo-forte dynamic. The third measure ends with a decrescendo marking. The score includes fingering numbers and articulation marks.

46. *m.g.* *m.g.* *m.g.* 47. *m.d.* *m.d.* *m.d.*

48.

The five succeeding numbers are suitable for the study of the passage of the thumb after the fifth finger, and vice versa.

49.

50.

51.

52. 53.

## Chords of the Diminished Fifths.

All exercises based on perfect chords, may also be executed on that of the diminished fifth on the seventh degree of the major scale, and on the second and the seventh of that of the minor. Here is a complete table:

54.

Exercise 54 consists of 24 eighth-note scales, arranged in 8 rows of 3. The scales are in the following keys: 1. C major, 2. C minor, 3. C augmented, 4. D major, 5. D minor, 6. D augmented, 7. E major, 8. E minor, 9. E augmented, 10. F major, 11. F minor, 12. F augmented, 13. G major, 14. G minor, 15. G augmented, 16. A major, 17. A minor, 18. A augmented, 19. B major, 20. B minor, 21. B augmented, 22. C major, 23. C minor, 24. C augmented.

In consideration that the same chord of the diminished fifth may belong to three different keys, it will also find its resolution accordingly.—Examples:

55. a. Do maj. *C dur.* *b. La min. A moll.* *c. Do min. C moll.* etc.

Exercise 55 shows three examples of diminished fifth chord resolutions. Example a shows a C major chord resolving to a C minor chord. Example b shows an A minor chord resolving to an A major chord. Example c shows a C minor chord resolving to a C major chord. The resolutions are indicated by a double bar line and a fermata over the final note of the first chord.

46. *m. g.* *m. g.* *m. g.* 47. *m. d.* *m. d.* *m. d.*

48.

The five succeeding numbers are suitable for the study of the passage of the thumb after the fifth finger, and vice versâ.

49.

50.

51.

52. 53.

## Chords of the Diminished Fifths.

All exercises based on perfect chords, may also be executed on that of the diminished fifth on the seventh degree of the major scale, and on the second and the seventh of that of the minor. Here is a complete table:

54.

In consideration that the same chord of the diminished fifth may belong to three different keys, it will also find its resolution accordingly.—Examples:

55. a.

*C* *dur.* *Do maj.* *F#* *C min.* *b.* *La min.* *F* *C#* *C* *etc.*  
*C moll.*

## Perfect Chords, and Diminished Chords of the Fifth, Combined.

The chord of the diminished fifth, played together with the perfect chord of the dominant, forms a chord of the seventh of the dominant.— Examples:

56. a.

Chord of Dimin. Seventh.

The chord of the diminished fifth on the second degree in minor, with that on the seventh, give together a diminished chord of the seventh.— Examples:

c.

Chord of Domin. Seventh.

d.

Chord of Domin. Seventh.

f.

*pp*

*f*

*p*

Chords of the Diminished Fifth with  
Chromatic and Diatonic Scales.

57. a.

The musical score for exercise 57. a. is presented in six systems. Each system consists of a treble clef staff and a bass clef staff. The first system begins with a treble clef staff containing a chromatic scale (C4 to B5) and a bass clef staff containing a diminished fifth chord (F4 and C5) and a chromatic scale (F4 to C5). The second system features a treble clef staff with a chromatic scale (C4 to B5) and a bass clef staff with a chromatic scale (F4 to C5). The third system shows a treble clef staff with a chromatic scale (C4 to B5) and a bass clef staff with a chromatic scale (F4 to C5). The fourth system includes a treble clef staff with a chromatic scale (C4 to B5) and a bass clef staff with a chromatic scale (F4 to C5). The fifth system displays a treble clef staff with a chromatic scale (C4 to B5) and a bass clef staff with a chromatic scale (F4 to C5). The sixth system concludes with a treble clef staff with a chromatic scale (C4 to B5) and a bass clef staff with a chromatic scale (F4 to C5).

*f.*

## Chords of the Augmented Fifth.

58.

59. a. h. etc.

## Table of Modulation.

## Perfect Chords.

The half-note (Minim) signifies, the fundamental note (prime) of each chord. The student should take notice of this.

60. a.

A transposer.





## SERIES VII.

### Chords of the Diminished Seventh without Octave.

The first position of these chords is distinguished by whole notes (semibreves).

#### Chords and Fingering.

*La min. A moll.*      *Do min. C moll.*      *Mi b min. Es moll.*      *Fa # min. Fis moll.*  
*Si b min. H moll.*      *Do # min. Cis moll.*      *Mi min. E moll.*      *Sol min. G moll.*  
*Si min. H moll.*      *Ré min. D moll.*      *Fa min. F moll.*      *Sol # min. Gis moll.*

All the chords of the diminished seventh without the octave, are uniformly executed with one or the other of the two subjoined fingering. Take that one first, which makes use of the fourth finger. This latter requires certainly more practise than the others, and exercise N° 3, in particular, develops sureness of power and crispness of touch, in which this finger is so deficient.

(4) 5 1      (4) 5 1      (8) 5 1      (10) 5 1  
 5 (3)      5 (3)      5 (3)      5 (3)

1. 2. 3. 4.

5. a.

b. 1.

When both hands play in unisons the cadence of the bass has to be altered, according to the following examples.

b. 2.

c.

d.

6. a.

b.

c.

d.

7. 8. 9. 10. 11. 12. 13.

14. 15. 16. 17. 18. 19.

20. 21. 22. 23.

*m. d.*  
*tr. g.*

24. *stacc.*

*legato*

25.

26.

27. *m. d.*

*m. g.*

Exercises on the Chords of the Diminished Seventh  
in Chromatic Progression.

28.

29.

30. 

31. 

32. 

33. 

34. 

35. 

36. 

37. 

38. 

39. 

40. 

36.

37.

See the Numbers 49-53 of the VI<sup>th</sup> series.

38. a.

staccato

staccato

staccato

39. a.

b.

c.

40. a.

b.

Here is one of the most important innovations of modern fingering.

The change of fingers on the same note, is indispensable for clearness of execution. Take notice of Bülow's second remark in the thirteenth study by Cramer. (Cr. B.<sup>n</sup> 13.)

41.

42.

Musical score for exercise 42, featuring a treble and bass clef with various chords and melodic lines. The key signature has two flats, and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes.

43.

Musical score for exercise 43, featuring a treble and bass clef with various chords and melodic lines. The key signature has three sharps, and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score for exercise 43 (continued), featuring a treble and bass clef with various chords and melodic lines. The key signature has three sharps, and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes.

44.

Musical score for exercise 44, featuring a treble and bass clef with various chords and melodic lines. The key signature has three sharps, and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes.

Chords of the Diminished Seventh and Chords of the Diminished Fifth, played Simultaneously

45.

Musical score for exercise 45, showing simultaneous chords of diminished seventh and diminished fifth. The key signature has one sharp, and the time signature is 3/4. The text "Chord of dimin. Seventh." is written above the treble staff.

46.

Musical score for exercise 46, showing simultaneous chords of diminished seventh and diminished fifth. The key signature has two flats, and the time signature is 3/4. The text "Chord of dimin. Seventh." is written above the treble staff. The exercise concludes with "etc." in the final measure.

## SERIES VIII.

## Chords of the Dominant Seventh without Octave.

## Table I.

## Combined Chords of Dominant Seventh.

The first position of the chord is marked by whole notes (semibreves).

## FINGERING FOR THESE CHORDS.

The fingering C will prove most suitable for rapid and vigorous passages. The third finger possesses a natural force and sureness, which is deficient in the fourth.

All the exercises, given for the study of the chord of the diminished seventh, serve as well for that of the dominant - seventh. In order to avoid an exact repetition of the same models, the student should take care to change the rhythm. We give here N° 27 of the VII<sup>th</sup> series for instance, altered rhythmically, three - fold.

The line, renewed with each position, indicates the fingering sufficiently.



See N<sup>o</sup> 42 of the VI<sup>th</sup> series, figured in an analogous manner.

See N<sup>os</sup> 46 and 47 of the VI<sup>th</sup> series, figured in the same manner.

MUTE CHANGE OF FINGERS ON A SUSTAINED NOTE.

See N<sup>os</sup> 33-39 of the VI<sup>th</sup> series, on the same subject.

See N<sup>os</sup> 25 and 26 of the VII<sup>th</sup> series.

## TIED NOTES IN COMBINATION WITH STACCATO ONES.

7. a. b.

8. a. b.

9.

10. a. b.

b.

11.

Exercise 12 consists of two staves of music. The top staff is in treble clef with a 2/4 time signature. It contains six measures of eighth-note patterns with various fingerings (1, 2, 3, 4, 5) and accents. The bottom staff is in bass clef with a 2/4 time signature, containing six measures of eighth-note patterns with fingerings (5, 4, 3, 2, 1) and accents.

One can continue all these exercises, following the order given for the first table on chords of the Dominant - seventh, page 74.— We give three examples:

Exercise 13 consists of two staves of music. Both staves are in treble clef with a 2/4 time signature. They contain eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs.

Left hand alone.

Exercise 14 consists of two staves of music. The top staff is in treble clef with a 3/4 time signature, showing chords and eighth-note patterns. The bottom staff is in bass clef with a 3/4 time signature, showing chords and eighth-note patterns. The exercise is divided into four measures.

For this last number the master should observe, that the fundamental bass-note be always struck by the fifth finger, instead of the fourth, in chords not very far extended.— See for this purpose the third remark of Bülow for the seventeenth study by Cramer.

This same exercise, played by the right hand will also be found useful. In this case one would finger as follows:

A fingering diagram for the right hand, showing a sequence of notes with fingerings 1, 2, 3, 4, 5 written below them.

15.

If one employ the pedal, it has to be taken up with each new chord, and only used again after the fundamental bass-note has been struck.

Table II.  
Combination of Chords of Dominant Seventh Chords.  
of Diminished Seventh.



26. 

27. 

28. 

29. 

We terminate these series by an example of modulation with chords of secondary seventh, which we note by means of whole notes (semibreves). These chords may, in their turn, form the basis for new exercises, and could be multiplied almost ad infinitum.



30. 

31. 

32. a.

## SERIES IX.

### Perfect Chords.

### Diminished and Augmented Chords.

### Symmetrical Table of Perfect Major and Minor Chords.

We give the following table solely with the view of demonstrating those reversed symmetrical proportions, on which we had occasion to discourse under the series of Scales.

It shows at this opportunity most distinctly, the major in the right hand always coinciding with the minor in the left, the first position of a chord with that of the third, a raised note with a lowered one, and vice versa.

The number on the right side of a chord concerns the right hand; that on the left is meant for the left hand. The perforated lines, running across from one system to another, indicate the doubly symmetrical relationship of keys and fingers.

The diagram illustrates the symmetrical relationship between major and minor chords across different keys and fingerings. It is organized into two systems, each with four measures. The top system shows major chords in the right hand (labeled 'Maj.') and minor chords in the left hand (labeled 'Min.'). The bottom system shows major chords in the left hand (labeled 'Maj.') and minor chords in the right hand (labeled 'Min.'). Each measure contains a pair of chords connected by dotted lines, illustrating the symmetrical relationship between keys and fingerings. The chords are labeled with their respective keys and include fingerings (e.g., 1, 2, 3, 4, 5) and numbers (e.g., 1, 2, 3, 4, 5) indicating the hand and finger used for each note. A label 'Diminished chord.' is placed near the bottom right of the top system.

Riemann and others employ regularly, the third finger of the left hand for the first position of the major chords of  $B \flat$ ,  $E \flat$ ,  $A \flat$ , and  $D \flat$ , and consequently, the third finger of the right hand for the third position in the minor chords of  $B$ ,  $F \sharp$ ,  $C \sharp$ , and  $G \sharp$ . Our system is certainly more rational, and therefore preferable. It is evident that the shortest finger, namely the fifth, requires less stretch, when playing a major third, extending from a black note to a white one, than when the same interval has to be attacked from a white note to a black one. Besides, as the fingering has to be modified in accordance with the formation of the individual hand, it would be wrong to consider exclusively only one method. Every reasonable fingering is worth consideration. In most cases it is essential to prefer neither one nor the other, but to retain firmly the one accepted.



By means of an especially noticeable number, we draw the attention of the student to the exceptional fingering of the ten last chords, marked by an asterisk.

### Symmetric Table of Chords of Diminished Fifths.

The chords of diminished fifth with the octave are fingered like the tonic chord of C major.

These chords have to be practised by the combinations given at the VI series, N<sup>os</sup> 54 - 57.

Our examples written in C, should be invariably transposed.

7. 8.

9.

10.

*arpeggiato ad lib.*

11.

12. 13. a.

b.

14. a. b.

15. a. b.

16. a. b.

17. a. b.

18. a. b. 19. a.

b. 20. a.

b. 21. a. b.

22. a. b. 23. 24.

25. 26.

27. 28.

29. 30. 31.

32. 33. 34. 35.

36. 37. 38. 39.

40. 41. 42. 43. 44.

45. 46. 47. 48.

49. 50.

51. *Diane suisse.*

52. 53.

54. 55.

56. 57.

58. 59.

The numbers 52-57 are extracted from the studies of Saint-Saëns Op. 52; Durand and Schoenewerk, Paris. The student should try to take similar passages from classical and modern works, for the purpose of composing exercises for his own use. Beethoven and Brahms alone, are an inexhaustible source in this respect.

### Perfect and Diminished Chords.

For the continuation of the preceding exercises, see N° 56 of the VI. series.

\*) See, page 84, note on N° 56 a.



76. a.

77.

78.

Practise the two last exercises like the four preceding ones, by varying each of them as to rhythm and time, according to the examples given in Nos 16-22 of the VI. series.

## EXERCISES WITH SEVERAL PARTS.

These exercises are based on those of Nos 75 and 76. See Nos 35-39 of the VI. series.

79.

80.

81.

82.

83.

84.

85.

86.

87.

88.

89. 90. 91. 92.

93. 94. 95. 96.

97. 98. 99. 100.

In the two following exercises, the three positions of the chord are indicated by Roman numerals.

The line, embracing each position, indicates the fingering.

101.

102.



## Perfect Chords and Chords of the Seventh together.

In all combined exercises like the following, we will mark the perfect chord more distinctly. This manner of drawing the attention to the principal motive facilitates the reading, without however indicating a difference of tone between the two hands, which could be effected at will.

Chord of the Dominant - Seventh.

103.

Accord parfait.

104.

105.

106.

*m.g.*  
*m.d.*

Perfect Chords, and Chords of the Diminished Fifth played Simultaneously.

107.

Chord of the Dominant - Seventh.

108. a. b. c. d.

109. a. b. c. d. e.

For the practise of these last two exercises in other rhythmical forms, see the N<sup>o</sup> 73-76 of this series. The student may find new combinations for himself.

110. a. b. c. d.

111. a. b. c. d. e. f.

112. a. b. c. 113.

For the fingering of the succeeding exercises, see N<sup>o</sup> 41 of the VII series, and in order to examine more thoroughly this kind of study, see „Etuden. Carl Reinecke, Op. 121; Leipzig, Kistner.


114. 115.


116. 117.


118.


119.



125. 

126. 

127. 

128. 


See N<sup>o</sup> 14 of the VIII. series with its accompanying remark.


129. 


See E. Gayrhos, Op. 19, Etudes; Aug. Cranz, Hamburg.


PASSAGE OF THE THUMB AFTER THE FIFTH FINGER, AND VICE VERSÂ.

See N<sup>os</sup> 49-53 of VI. series, 38-40 of VII. series and 33 of VIII. series.

130. a. 

b. 

c. 

131. 

132. a.

b.

133.

134.

135.

136.

137.

## Exercises on Tension.

This kind of study which causes great tension of the muscles, must not be continued so as to produce over-fatigue. Similarly in the study of octaves, one should act with prudence, and allow the physical strength of the pupil to decide whether he should undertake this category of study.

In the study of the shake, the accompaniment may be modified a little, so as to be accessible to small hands.

138. a.

b.

139.

Musical score for exercise 139, measures 1-4. The piece is in 12/8 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. Fingering numbers (1-5) are indicated above the notes.

140. a.

Musical score for exercise 140, part a, measures 1-4. The right hand has a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand plays a simple accompaniment of quarter notes. Fingering numbers are present above the right-hand notes.

Musical score for exercise 140, part b, measures 1-4. The right hand features a melodic line with slurs and dynamic markings like *ff* and *mf*. The left hand continues with a steady accompaniment. Fingering numbers are indicated above the notes.

Musical score for exercise 140, part a, measures 5-8. This section continues the complex rhythmic patterns of the first part. The right hand has dense sixteenth-note passages, and the left hand provides a consistent accompaniment. Fingering numbers are shown above the notes.

141.

Musical score for exercise 141, measures 1-2. The right hand plays a continuous sixteenth-note pattern. The left hand has a simple accompaniment of quarter notes. Fingering numbers are indicated above the notes.

Musical score for exercise 141, measures 3-4. This section continues the sixteenth-note pattern in the right hand and the quarter-note accompaniment in the left hand. Fingering numbers are shown above the notes.

Musical score for the first system, measures 140-141. The treble clef part features a complex, rhythmic pattern of chords and arpeggios. The bass clef part has a long, sustained chord in the first measure followed by a rest.

142.

Musical score for the second system, measures 142-143. Both staves show dense, rhythmic chordal textures. The bass clef part has a 'Cresc.' marking above it.

Musical score for the third system, measures 144-145. The treble clef part continues with dense, rhythmic chordal textures. The bass clef part has a 'Cresc.' marking above it.

Musical score for the fourth system, measures 146-147. The treble clef part features a melodic line with slurs and a 'm. g.' marking. The bass clef part has a 'Cresc.' marking above it.

143.

144.

Musical score for the fifth system, measures 148-150. The treble clef part has a 'Cresc.' marking above it. The bass clef part has a 'Cresc.' marking above it.

Musical score for the sixth system, measures 151-152. The treble clef part has a 'Cresc.' marking above it. The bass clef part has a 'Cresc.' marking above it.

## Table of Modulation.

145. a.

145. a.

See for the following, N° 60, of the VI. series.

146. a.

146. a.

See for the following, N° 60, of the VI. series.

147. a.

147. a.

147. a.

See for the following, N° 61, VI. series.





148. a.



See for the whole continuation, N° 62, VI, series, which may be varied in this way: commence with minor, that is to say, change the two first chords by placing one for the other.



149. a.



## 150. a.

The musical score for exercise 150a consists of six staves. The first three staves are chordal textures in treble clef, featuring various key signatures and rhythmic patterns. The last three staves are a melodic line in treble clef, starting with a 'b' marking and featuring a complex sequence of intervals and accidentals.

See Chopin, Op. 10, N° 1; also St. Heller, Op. 154, N° 18 entitled: „21 Technische Studien als Vorbereitung zu Werken von Fr. Chopin“ Leipzig, Kistner.

## 151. a.

The musical score for exercise 151a consists of four staves. The first two staves are chordal textures in treble clef, featuring various key signatures and rhythmic patterns. The last two staves are a melodic line in treble clef, featuring a complex sequence of intervals and accidentals.

b.

c.

d.

e.

f.

g.

h.

152. a.

Two piano exercises. The first is in 6/8 time with a key signature of one flat (B-flat). The second is in 3/4 time with a key signature of two sharps (F# and C#). Both exercises feature intricate sixteenth-note patterns in both hands.

See "Clavier Studien, 36 instructive Tonstücke," by Henri Germer, Op. 31, N<sup>o</sup> 34; Leipzig, Leede.

Exercise 153. It is in 3/4 time with a key signature of one flat (B-flat). The piece includes trills and complex rhythmic patterns.

See Eduard Krause, Op. 80, "Schule der linken Hand," Heft I. page 21, Zürich & Leipzig, Gebr. Hug.

Exercise 154. It is in 3/4 time with a key signature of one flat (B-flat). The exercise consists of two systems of chords, primarily triads and dyads, with some trills.

See Auguste Werner, Op. 34, "Six Etudes," Leipzig, Breitkopf & Härtel.

The table 152 a, may serve as a model for these two last numbers. The perfect minor chord precedes the perfect major one, on the same tonic: C major, C minor etc.

## SERIES X.

### Chords of the Diminished, and of the Dominant Seventh with Octave.

#### Chords of the Diminished Seventh.

I. a. \*)

The musical score is written for piano and consists of five systems. Each system contains a right-hand part (treble clef) and a left-hand part (bass clef). The time signature is 2/4. The key signature starts with one sharp (F#) and changes to two flats (Bb) in the second system, then returns to one sharp (F#) in the third system. The score includes various fingering and articulation markings such as slurs, accents, and finger numbers (1-5).

\*) For the succession of these chords, see page 48.

d.   
 2.   
 3.   
 4.   
 5.   
 6.   
 7.   
 8.   
 9. a. b.   
 c. d.   
 10.   
 11.

See Ad. Henselt, "Douze études de concert," Op. 2, N° 1.

11.

12.



13. a. *b. Facilité*



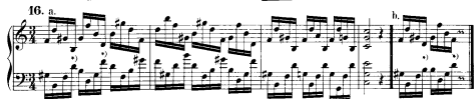
14.



15.



16. a. *b.*



17. a.



See Fred Chopin, Op. 14, Krakowiak.

See Ant. Rubinstein, Op. 70, Concert N° 4, in D min; Leipzig, Senff.

### Chords of the Dominant Seventh, with Octave.

Altered by the first five examples of the VIII. series, the seventeen preceding numbers may be applied also to the following chords.

For the combination of chords of the Dominant seventh, as well as for their four positions, see the tables of VIII. series. On this fundament, and with the help of the numbered table, page 6, the student will be able to form a great number of exercises. — See also the N° 29 and 30 of I. series, which, with immovable hand, develop suppleness of touch and tension of fingers.



19.

20.

We cannot recommend sufficiently for the study of polyphonic playing, the collection of eighteen little preludes and fugues by Jean Sebastian and Friedemann Bach, revised by Joseph Buonamici; Rome, Venturini; Munich, Aibl.—This work is fingered, phrased, and marked with notes of execution for shakes, mordants, appoggiaturas, after the principles of Bülow, of whom Buonamici is a most distinguished pupil; this is sufficient recommendation enough.

21.

Each hand alone, in its turn, should practise this last number, which however can also be executed by both hands together, as indicated in the second bar. The student should not merely practise these two ways, but also descending, viz: from the highest note downwards.

As the first note of the figure cannot be sustained, take it up again mutely in the third part of the bar, after that, leave the pedal. The same applies to the final chord. This way of treatment generates a resounding effect, which has to be made use of occasionally.

For this, we give a few further examples on the following page.

22. 

23. 

24. 

25. 

For the continuation of these last two exercises, see the second table VIII. series, pag. 78.

### Different Chords.

26. Majeur. 



28. a.

28. a.

29. a.

29. a.

30. a.

30. a.

31.

31.

32.

h.

33.

8

9

The image displays a musical score for a piano piece, labeled "Series X." and numbered "112". The score is written in two staves (treble and bass clefs) and consists of six systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The first measure of the first system is marked with a "b" and a "p" (piano) dynamic. The second system starts with measure 33, indicated by a large "33." above the staff. This system and the following three systems are in 12/8 time and feature a key signature of two flats (B-flat and E-flat). The fifth system begins with a key signature change to one flat (B-flat) and a common time signature. The sixth system continues in one flat and common time. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. A fermata is placed over the final note of the sixth system. The piece concludes with a double bar line and repeat dots.

Musical score for Series X, measures 1-16. The score is in 2/4 time with a key signature of two flats. The right hand features a complex, rhythmic melody with many accidentals, while the left hand provides a steady accompaniment of chords and single notes. A first ending bracket labeled '8' spans measures 1-16.

See third table of the VIII. series, page 79.

Musical score for Series X, measures 17-34. The score is in 2/4 time with a key signature of two flats. The right hand features a complex, rhythmic melody with many accidentals, while the left hand provides a steady accompaniment of chords and single notes. A first ending bracket labeled '34' spans measures 17-34.

Chords of the Seventh, on the Second Degree  
of the Major and Minor Scale.

35. a. b.

36.

37.

See Eduard Grieg, Op. 10: Concert in A minor; Leipzig, Fritsch.



## Series X.

115

38.

The musical score for Series X, exercise 38, is presented in a single system with 11 staves. The first two staves are in bass clef, and the remaining nine staves are in treble clef. The music is written in a single system with a common time signature. The notation includes various rhythmic patterns, slurs, and fingerings. The first staff has a large number '38.' at the beginning. The score ends with a double bar line and a fermata on the final note of the bottom staff.

The three great categories of exercises in our work include all, which is indispensable to the pianist. They will even furnish him with ample material for the special studies which we have indicated, although we have not carried it out explicitly, because this has been treated elsewhere in a masterly manner. We refer to the study of Polyphony, and Octaves. We require simply that the student may complete, imitate, and vary for his own purpose, the models and fragments which we have offered to him; that he may learn to write and transpose them, and that he may even invent by himself. Regarded from this point of view, our column should be a constant source of progress to him. The seed of the very best instruction will be wasted fruitlessly, if the young student does not bring towards his task at least a spark of the sacred flame, and the thirst for individual research, which is the hereditary gift of great artists.

In order to encourage the young student in his endeavour for independence, we offer him in conclusion, a table of transpositions to which he may refer with advantage, as soon as he be far enough advanced to be initiated in the reading of scores.

### Table of Transposition.

I. Violin clef.	II. Bass clef.
III. Alto.	
IV. Ténor.	
V. Soprano.	
VI. Mezzo Soprano.	
VII. Baryton.	

The same phrase, transposed into all the clefs, vocal and instrumental, also transcribed into one of the two most frequently employed clefs, offers us a study of comparison which facilitates very much the intelligence of these notations. By the writing out of transpositions, without the aid of the Piano, the student will become familiar with each voice; he will acquire by and by great facility of reading at "first sight," he will develop his hearing, and that innermost sentiment, which perceives and hears the sound by the sight only, and which will distinguish the true musician from the ordinary pianist.

## Gradual Classification

of all Exercises contained in this work.

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All the exercises in this work in the different chapters, to the number of more than a thousand, have been classed at the end, according to their respective difficulty of execution, in twenty degrees, exactly in correspondence with the twenty degrees of our work „Guide du jeune Pianiste.“ Under the identical numbers, one will find in our two publications, all that is required for the same pupil.

But this need not be followed literally. Our classification purposes to facilitate research and it gives in a general way, the line to be followed; but it would be an impossibility to lay down a limit for the choice which responds to the faults to be corrected, to acquire, new qualities particular exigencies of the hands, and divers aptitudes. The more the master uses in this respect his initiative and independence, the more fruitful and serviceable his tuition will prove. It is only of importance not to pass over to a higher difficulty, before the results of a former have been thoroughly satisfactory.

A child of eight years, possessing the first elementary knowledge of Pianoforte playing, would be in the best condition to commence with our work, and to follow methodically the route, laid open for him. But a student, badly instructed from the very beginning, and addicted to negligence, could not, with benefit, play exercises which are in correspondence with the pieces of music he is studying, even if he was musically advanced in other respects. He should return to studies of inferior degree, which would correct his bad habits quicker, and better. Even, if he should, on account of want of time, be obliged to put aside for the moment, his usual studies, we dont know of anything better to recommend him, than to study his exercises with method, and under a competent direction. Doubtlessly, only these alone can give all those indispensable qualities for a correct execution, such as: proper position of the hand, time, fluency, intelligence of rhythm. And we repeat: a pianist, who neglects this important side of his art, will never be able to express, in his representation, the thoughts and sentiments, which he intends to interpret.

The series I and II have been composed especially for the **right position of both hands, and the independence of each finger.** To this rather dry and uninteresting branch of study a good deal of interest can be infused, by a change of time, rhythm, and touch.

The series III, IV, and V, are consecrated to a profound study of the **scale** whose different varieties the student will learn to master, by ear, to analyse them in general, and in particular, to transpose and finger them.

The important study of the **chords** fills out the series VI to X. It produces an inexhaustible source of exercises of all kinds and forms; the knowledge of the scales, is the back-bone of the language of sound, whose principles will often be better impressed on the memory by repeated hearing, than by theory alone.

These three categories should stand prominently in front, and will be found on each degree.

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**Degree I.**

- SERIES I:** Nos 1, 2, 27. Numbered table, examples a and b, also those of the I. column. See page 6 and 7.
- SERIES III:** Nos 1, 2, 5, in the following keys: *C, G* major, *A, E, D* minor.
- SERIES IV:** Nos 1, 2, 3, 4, 16, 17.

**Degree II.**

- SERIES I:** Nos 3, 4, 5, 27. Figured table, II. column. See examples page 8.
- SERIES III:** Nos 3, 6, in the following keys: *D, A, B* major, *A, F* minor.
- SERIES IV:** Nos 5-15, 18-22.

**Degree III.**

- SERIES I:** Nos 6-11, 27. Figured table, III. column. See examples page 8.
- SERIES II:** No 1.
- SERIES III:** Nos 4, 7 in the following keys: *E, B, F* major, *C, G* (A b), *C* minor.
- SERIES IV:** No 1, b and c, 23-48, 60, a and b. Transposition necessary.

**Degree IV.**

- SERIES I:** Nos 12-19, 27. The latter transposed and more complicated rhythm. Figured table. Examples c, also those of IV. column, with thumb sustained. See page 7 and 8.
- SERIES II:** Nos 7 and 8.
- SERIES III:** No 8 in the following keys: *F* major and *D* minor, *F, D* major and *D, F* minor.
- SERIES VI:** Nos 49-53, 61, a and b. Transposition necessary.
- SERIES IX:** Nos 1, 2, 11-16.

**Degree V.**

- SERIES I:** Nos 20, 21. Figured table, V. column, after No 31, or letter h, page 7. See page 8.
- SERIES II:** Nos 9-11.
- SERIES III:** Nos 9 and 10. Chromatic scales, No 2.
- SERIES VI:** Nos 54-56, 62, a and b.
- SERIES VII:** Nos 1-23.
- SERIES IX:** Nos 3, 4, 17-24, 60-72.

**Degree VI.**

- SERIES I:** Nos 22-26. Figured table, VI. column, after the examples on page 8 and 9.
- SERIES II:** Nos 2, 3, 4, 12, 13.
- SERIES III:** Nos 11, 40. Chromatic scales, No 1, 3 and 4.
- SERIES VI:** Nos 58, 62 c, d, e.
- SERIES VII:** Nos 24-27.
- SERIES IX:** Nos 33-49, 73-87.

**Degree VII.**

- SERIES I:** Nos 31, 32. Figured table, examples d, e, f, g, h, also those of VII. column, on page 9.
- SERIES II:** Nos 5, 6.
- SERIES III:** Nos 12-16, 41. Chromatic scale, No 6.
- SERIES VII:** Nos 30-37.
- SERIES VIII:** Nos 1-12.
- SERIES IX:** Nos 81-100.

**Degree VIII.**

- SERIES I:** Figured table, VIII. column, after the examples on page 9.
- SERIES II:** Nos 14, 15.
- SERIES III:** Nos 17, 18, 19, 42.
- SERIES VII:** Nos 38, 39, 40.
- SERIES VIII:** Nos 13-18.
- SERIES IX:** Nos 108, 109.

**Degree IX.**

- SERIES I:** No 28 (at sufficient stretch of hand). Figured table, IX. column, after the examples on page 9.
- SERIES II:** No 16.
- SERIES III:** Nos 20-23. Mordant, etc.
- SERIES IV:** Nos 1-7, 17, 18.
- SERIES VII:** Nos 41-44.
- SERIES VIII:** Nos 18-25.
- SERIES IX:** Nos 101, 102.

**Degree X.**

- SERIES I:** No 29. Figured table, X. column, after the examples on page 9.
- SERIES III:** Nos 24-26, 43.
- SERIES IV:** Nos 8-12, 22-25. Scale *C* and *G* major with the fingering *A*.
- SERIES VII:** Nos 45, 46.
- SERIES IX:** Nos 25-32, 120-122.

**Degree XI.**

- SERIES I:** Figured table, XI. column, after the examples on page 10.
- SERIES III:** Four major and minor scales to repeat after No 39. No 45-48.
- SERIES IV:** Nos 26-30. *D, F* and *B* major with fingering *A*.
- SERIES IX:** Nos 110, 111, 145 a, b.

**Degree XII.**

- SERIES I:** Figured table, XII. column. See examples on page 10.
- SERIES III:** Four major and minor scales repeated after No 39.
- SERIES VI:** Nos 21, 33. Scales *A, E* b, and *A* b major and fingering *A*.
- SERIES IX:** No 5 and other combinations, No 146.

**Degree XIII.**

- SERIES I:** Repeat Nos 1 and 2 after the examples on page 10.  
**Figured table, XIII. column.**— See examples on page 10.
- SERIES III:** Nos 27-32, 49, 50. Four major and minor scales to repeat after No 39.
- SERIES IV:** Nos 13 and 16. *E, B, D b, G b* major scales with fingering *A*.
- SERIES IX:** Nos 50, 51, 52, give as much sonority to the marked notes, No 147.

**Degree XIV.**

- SERIES I:** Nos 3-6 to repeat after the examples on page 10.  
**Figured table, XIV. column.**— See examples on page 10.
- SERIES III:** Four major, minor scales, to repeat after No 39.
- SERIES IV:** Nos 31, 32, 34. Major scales *C, G, F* after the fingering *B*.  
 The same scales in fourths.
- SERIES VI:** No 57 a, b; No 62 c, d.
- SERIES VIII:** Nos 26-29.
- SERIES IX:** Nos 6, 7. Nos 101, 102, 120-122 to repeat in the same form.— No 148.

**Degree XV.**

- SERIES I:** Nos 7-11 after the examples on page 10.  
**Figured table, XV. column.**— See examples on page 11.
- SERIES II:** No 17. The same number in octaves.
- SERIES III:** Nos 33-38. Chromatic scales, No 5.
- SERIES IV:** Nos 35-39. Major scales *D, B b, E b, A b*, after fingering *B*.  
 The same scales in fourths.
- SERIES V:** Chromatic passages and scales in minor thirds 11.
- SERIES VI:** No 57 c, d; No 62 e.
- SERIES VIII:** Nos 31-34.
- SERIES IX:** No 8. Repeat in the same form Nos 73, 74, 33-45. No 145 c.

**Degree XVI.**

- SERIES I:** Figured table, XVI. column, after examples on page 11.
- SERIES II:** No 18. Same number in octaves.
- SERIES III:** Nos 44, 51, 52. Chromatic scales, No 7 a, b.

- SERIES IV:** Nos 40-49. Major scales *A, E, A b* after the fingering *B*.  
 Same scales in fourths.
- SERIES V:** Chromatic passages and scales in octaves, I.
- SERIES VI:** No 57 a, f.
- SERIES IX:** Nos 62-65, 79, 80, 149 a, b.

**Degree XVII.**

- SERIES I:** Figured table, XVII. column.— See examples on page 11.
- SERIES III:** Nos 53, 54. Chromatic scales, No 8.
- SERIES IV:** Nos 19, 20, 47, 48. Major scales *B, F #, D b*, after fingering *B*.  
 Same scales in fourths.
- SERIES V:** Chromatic passages and scales in minor fourths, IV.
- SERIES IX:** Nos 9, 10, 103-107, 112-119, 149 c, d.

**Degree XVIII.**

- SERIES I:** Figured table, XVIII. column.— See examples on page 11.
- SERIES IV:** Scales in fourths, Nos 49-55. Major scales in sixths, in *C, G, F, B b*.
- SERIES V:** Chromatic passages and scales in diminished fifths, V.
- SERIES IX:** Nos 63-61, 123-129, 130-133, 149 c.
- SERIES X:** Nos 1-10.

**Degree XIX.**

- SERIES I:** Figured table, XIX. column.— See examples on page 12.
- SERIES IV:** Scales in fourths, Nos 56-63. Major scales in sixths, in *D, A, E b, A b*.
- SERIES V:** Chromatic passages and scales in major thirds, III.
- SERIES IX:** Nos 134-137, 150, 154.
- SERIES X:** Nos 18-30.

**Degree XX.**

- SERIES I:** Figured table, column X and XX.— See examples on page 12.
- SERIES IV:** Major scales in sixths, in *E, B, D b, G b*.
- SERIES V:** Chromatic passages and scales in minor sixths, VII.
- SERIES IX:** Nos 138-144, 151-153.
- SERIES X:** Nos 11-17, 31-38.

From the XVI. degree, the student may practise by himself exercises in different clefs, after the table page 116.

## DIVISION OF THE WORK.

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