The Author & His Collaborators

SIXTH EDITION

Master School

of

Modern Piano Playing & Virtuosity

by

Alberto Jonás

A universal method—technical, esthetic and artistic—for the development of pianistic virtuosity.

With original exercises specially written for this work

by

Wilhelm Bachaus—Fannie Bloomfield-Zeisler—Ferruccio Busoni Alfred Cortot—Ernst von Dohnányi—Arthur Friedheim—Ignaz Friedman — Ossip Gabrilowitsch—Rudolph Ganz — Katherine Goodson—Leopold Godowsky—Josef Lhevinne—Isidore Philipp — Moriz Rosenthal — Emil von Sauer—Leopold Schmidt— —Sigismond Stojowski.

PREFATORY TEXT

and

English, German, French and Spanish
Explanatory Annotations

by

The Author

In Seven Books

Price Complete $30.00
Single Books I—VI @ $4.50

Book VII (English *or* Spanish) $3.00

CARL FISCHER, Inc.

BOSTON NEW YORK CHICAGO

0300

Copyright, 1922
by
CARL FISCHER, INC.
New York
International Copyright Secured

ALBERTO JONÁS

MASTER SCHOOL

OF

MODERN PIANO PLAYING AND VIRTUOSITY

Book I

Table of Contents

PREFACE V

THE MENTAL ATTITUDE VII

HOW TO USE THE MASTER SCHOOL VIII

Schedules for Daily Practice.

EXERCISES IN EXTENSION 7

Also *original exercises*, expressly written for this work by:
Ferruccio Busoni—Leopold Godowsky—Alfred Cortot 17

Additional exercises by:
Rosenthal-Schytte—Carl Tausig—I. Philipp . 20

EXERCISES WITH FIXED POSITION OF THE HAND 25

Additional exercises by:
M. Clementi—Franz Liszt—Frederick Chopin—L. Brassin—J. Zarembski—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp 26-35

FLEXIBILITY AND DEXTERITY OF THE THUMBS 41

Also *original exercises*, expressly written for this work by:
Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot 58

FINGER EXERCISES 65

Diatonic finger exercises 66
Chromatic finger exercises 75
Special exercises with notes held 77
Exercises for side motion of the fingers 86
Exercises for strengthening the individual fingers 94
Exercises in diminished sevenths 96
Special exercises for the fourth and fifth fingers 99
Exercises for the flexibility of the hand. 103
Exercises with combined legato and staccato touch for one hand 108
Exercises with crossing of hands 110
Exercises for speed and lightness of fingers and flexibility of hand 118

Also *original exercises*, expressly written for this work by:
Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz Fannie Bloomfield-Zeisler—Sigismond Stojowski—Alfred Cortot 120

Exercises on black keys by Tausig and additional exercises by:
I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt Johannes Brahms—Carl Czerny C. L. Hanon—Pischna 178

Preparatory Exercises for Pieces Quoted 195
Examples (annotated) 205

Table of Contents of the entire work will be found at the end of this Volume.

PREFACE

In the Master School of Modern Piano Playing and Virtuosity I have tried to embody the experience and achievement which two hundred years of piano playing have developed.

My aim has been to produce a work of *practical* value, free from all that is unessential and cumbersome; yet it has reached considerable proportions. The student may, therefore, be inclined to ask: "Must I make my way through the seemingly endless forest of exercises contained in this work?" Let him feel reassured. He is not obliged to practise each and every exercise.

The work—it begins with what is usually designated as the Medium Grade—is in reality a compilation of methods: methods of thirds, of sixths, of scales, arpeggios, octaves, trills, etc. It is an exposition as *concise* as is consistent with a completeness not achieved as yet in other pedagogical works, of all the many technical and esthetic features which, together, make for real pianistic virtuosity, for truly masterful piano playing in this twentieth century.

Again, it is not a work made up of exercises only. A glance at the index shows that many chapters are devoted to artistic issues which have nothing in common with finger-work proper; yet without which all piano playing would be as arid and barren of artistic results as is the desert. Some of the subjects developed in these chapters have never yet been considered, discussed, or worked out in any pedagogical treatise extant. For that matter, many absolutely novel technical features, hitherto unpublished, will be found in the chapters on technic proper.

In the third place: the book contains an exceptionally large number of examples culled from the entire literature of classic and modern music written for the piano. Nor have these examples of technical difficulty, of dynamic or agogic interest, of special pedal effects, etc., merely been quoted; for I know that the average student is not inclined to practise passages of compositions not included in his repertory. In practically every case the examples quoted have been annotated, commented, and supplied with information regarding their execution. Thus a strong inducement is offered the student to practise passages which will mean for him pieces mastered in advance.

And finally, as to the exercises themselves. The nature, scope, aim and effect of "technical exercises" should be clearly understood. I believe that few pianists really understand them.

One thing is self-evident: a technical exercise is merely a means for giving fingers, hands, wrists and arms the flexibility, independence, strength, speed and endurance the pianist needs to accomplish his task. Yet few pianists are able to declare on the basis of any positive knowledge, where and when the usefulness of some particular exercise is apt to cease; how long one or another exercise should be practised, or, if dropped, when, if ever, it should be taken up again.

Technical exercises are generally considered as falling into one of two categories: those of the so-called "daily exercise" character and those meant to be practised on occasion. Let us study this subject closely.

What is a "daily exercise"? One that should be practised faithfully every day? If so, we have the nightmare of Czerny's "Forty Daily Exercises," each of which, according to their composer, must be played 20, 30 or 40 times in succession. Or we have Tausig's "Daily Studies"—there are only 107 of them!—each to be carried through all the keys. Or Hanon's "Sixty Exercises," all of them, according to the instructions given, to be played every day. And, aside from these, there are the collections of exercises by Herz, Pischna, Plaidy, Le Couppey, Rosenthal-Schytte; there is the immense library of Czerny's other exercises; the twelve books of original exercises by Liszt; the elaborate exercise compilations of Germer, Döring, Zwintscher, Philipp, Joseffy, Arnould-Krever, etc., etc.

Discouraging? No, merely impossible; and, let it be added, wholly unnecessary.

There are no "daily exercises." No one has really practised certain exercises, even scales, without ever omitting them in his daily work. Just as a prayer uttered glibly by the lips, but which does not come from the heart, is worthless, so an exercise played as a matter of form, as a self-imposed duty, is without value. Technical exercises, therefore, should be varied. If a certain exercise exerts an especially beneficial effect, by all means practise it, but only *as long as you feel that a benefit is derived*, as long as your mind is *pleasurably intent* on this exercise, for the one and only reason that you *feel* the good it is doing you.

I say once more: there are no "daily exercises." Once a field is conquered, a difficulty overcome, seek other fields. Personal experience will soon teach you that some exercises have ceased to give you any trouble, even when taken at a reasonably fast tempo. Never practise them again.

Should my conclusions be correct, it follows that the pianist should have a large collection of exercises upon which to draw, whenever he wishes to do technical work, and it should be remembered that an

exercise which may bring one player results may be superfluous in the case of another. This explains the scope of the present work.

Yet when are we to recur to certain exercises? The following may be regarded as a good general rule to observe: one should have two, three, four or more sets of exercises, one set for every week, and now and then one should drop technical exercises altogether, except in the sense which I will proceed to explain.

Are technical exercises needed at all? Do the great piano virtuosi really practise them every day?

Many a renowned virtuoso, at the height of his fame, when asked what technical exercises he practised has probably answered: "None! I never practise exercises!" Some may even go the length of declaring that they *have never* practised any. Such answers, although given in good faith, are apt to mislead the piano student and to do much harm.

It is true that the great virtuoso who has reached the plenitude of his powers no longer practises stereotype exercises. But he did practise them when he was young, when he was fighting his way to the heights which he finally scaled. And he is mistaken if he thinks that he no longer practises exercises, just as mistaken as when he asserts that he never practised any. Every virtuoso does, for he is inventing exercises every day, which bear directly on some difficult passages of the piece which he is practising. "Why not begin in the same way, then?" asks the neophyte. Because he would lose the benefit of the technical means which the great virtuoso at one time employed, until the day dawned when they ceased to benefit him.

When should exercises which bear directly on difficult passages of a piece which is being practised be taken up?

At once, as soon as the current forms of piano technic have been mastered. This is the secret so jealously guarded by the virtuoso who says that he never practised or practises technical exercises. It is a secret which I reveal in this work. I give a large number of "Preparatory Exercises," together with the passages which inspired them—difficult passages from the works of Beethoven, Chopin, Liszt, etc.—and I make clear that they are only to be regarded as *models for similar exercises which the student is to invent for himself.*

A word as to the original exercises which I offer in this book. They have been selected, with infinite care, from among hundreds of others. I am confident that each one has a marked individual value. I am equally confident that all have a decided, peculiarly direct and beneficial effect on the playing of the aspiring pianist. But I have relied not only on what I myself could offer. With the kind permission of various publishers I have reproduced, in every branch of technic, in every one of the compiled "Methods" to which I have already alluded, what is, in my estimation, the best that the most successful authors of other pedagogical treatises have given us. This has enhanced the practical value of my work to a very considerable extent.

Yet what makes the Master School of Modern Piano Playing and Virtuosity distinctive, and *without precedent in the history of music,* is the fact that practically all the great pianists of our day have collaborated with me, by contributing invaluable technical material.

Ferruccio Busoni, Emil von Sauer, Moriz Rosenthal, Leopold Godowsky, Ernst von Dohnányi, Josef Lhevinne, Ossip Gabrilowitsch, Arthur Friedheim, Rudolph Ganz, Sigismond Stojowski, Alfred Cortot, Wilhelm Bachaus, Fannie Bloomfield-Zeisler, Katherine Goodson, Ignaz Friedman, I. Philipp—all have carefully examined this work, and then contributed original exercises, written expressly for it.

When Moscheles and Fétis published their "Méthode des Méthodes," now thoroughly antiquated, they could point proudly to Chopin and Liszt as collaborators—the one supplying three ravishing Etudes; the other, two of his finest piano pieces, "Waldesrauschen" and "Gnomenreigen." These lovely, difficult tone-poems do not develop piano technic: they require it.

In the Master School of Modern Piano Playing and Virtuosity the great virtuosi I have already mentioned have given *their own technical exercises*—the most direct, efficient help a piano teacher could possibly wish for his pupils.

As to the chapters which deal with the spiritual, esthetic and emotional aspects of piano playing, if they help broaden the young musician's horizon, strengthen his faith in himself, heighten his reverence for the great masters of music, then I have achieved my purpose. And my purpose is to help teacher and student overcome the asperities of the path that, ever ascending, leads not only to mastery and success—these are but the result of wisely directed powers—but also to that deep, unspeakable joy with which Music, if loved, honored and revered, fills the heart of the sincere, fervent artist.

MENTAL ATTITUDE

Dante wrote on the portals of Hades: "All hope abandon, ye who enter." On the threshold of Art should be written: "Bring with ye the undying hope and fervor of your hearts, all ye who enter here." For thus only will Art become the dreamed-of Heaven to you. The deep, unspeakable joy which a great and beautiful creation gives to an artist's soul will then be yours. The drudgery of practice will not exist for you, nor will you be a prey to periodical discouragement, nor to aimless, unimportant, or short-lived effort. Learn and work every day, and do so for the very joy of learning and working. Learn willingly, sincerely, eagerly. See to it, however, that you do not starve your mind and your heart in the effort to acquire fleet, strong fingers and light, powerful wrists.

Consider carefully to whom you will entrust the care of your artistic education so that you may, one day, become a brilliant pianist, an excellent musician, a virtuoso, possessed of a masterful technic, of a beautiful touch and tone, and of all the secrets of his art. Your artistic personality should then have been carefully and firmly developed, enabling you to reach the heart and mind of your hearers, and to possess a sure and healthy taste, views truly broad and artistic.

Or, failing to reach this height of virtuosity, because the special gifts for it may be wanting in you, your mentor should help you to become a capable, up-to-date teacher, and enable you, through your own playing, your knowledge and the results you obtain in your teaching, to command financial success and insure social consideration for yourself.

Consider the time, means and circumstances necessary to your studies carefully. Arrange your life in such a manner as to derive from it the greatest physical, intellectual and mental good. Nobody else can do your work. Consequently let your habits of living be such that your body will gain in strength and health from day to day and not be weakened by excesses, late hours and other dissipations. See to it that your nerves, upon which you will have to rely when the hour of victory or defeat comes, are quiet, strong and subservient to your will; that your intelligence and mentality are given daily food and are exercised with a view to *help* your work, not to retard or destroy it. Have a clean mind in a clean body and exercise Man's most valuable attribute, his own free will-power.

These will lead you onward and upward, and you will, you must succeed, with Faith, Power and the Graces on your side. And while on the road, while obstacles and difficulties are swept aside, you will enjoy your day's work, whether practising finger exercises or striving to reproduce, with the glow of your enthusiasm and the warmth of your soul's responsiveness, the emotions and the beauty of the masterworks in Music.

How to Use the Master School Schedules for Daily Practice

The success of the Master School has exceeded every fond expectation. It is used in the world's foremost Conservatories of Music.

Yet, the large number of letters written to me by teachers who asked for information as to the best mode of using the Master School in their teaching has convinced me that the following suggestions will be welcomed.

As already stated in the Preface of this work, the Master School is a compilation of Methods—Methods of Thirds, Sixths, Scales, Arpeggios, Trills and so on. It has not been my design that any Chapter, for instance "Extensions," should be gone through entirely, before another chapter is started. Indeed, several Chapters not only may, but should be begun simultaneously.

For the benefit of those who may be in doubt as to the best manner of procedure, I submit the following Schedules. It will not be difficult for the teacher, if he keeps the following as a model, to form other lists, possibly just as valuable and effective.

As a general rule it is advisable to devote one-fourth or one-third of the practice time to technical work. In the case of four hours of daily practice, this represents one hour or one hour and twenty minutes. If only two hours can be practiced every day, forty minutes for technical work is sufficient.

One of the main objects of the Master School is to do away with the endless number of Etudes (Bertini, Heller, Haberbier, Duvernoy, Czerny, Cramer, Clementi, etc., etc.) that encumbered the old-fashioned mode of teaching the piano. *Nothing else* than the Exercises and Examples contained in this work, "Bach," and well-chosen pieces are needed to become *quickly* and *thoroughly*, an accomplished pianist—a brilliant virtuoso.

Viewed in this light the daily work will gain in strength and swiftness by modelling itself on the following general Schedules.

"Next to knowing *how* to practice, it is important to have a clear, methodical, intelligent distribution of your work." (Pianoscript Book, by Alberto Jonás).

The Schedules made on the basis of two and three hours of daily practice, are meant for those who on account of teaching, or other occupations, can spare no more time for their own practice.

Some musicians may object that a schedule, no matter how cleverly conceived, is apt to make their work mechanical; that there should be freedom and fancy in the manner of distributing the daily work; that on some days one is disposed this way and not *that* way; that sometimes one feels like spending the whole day on one piece, and not on parcelled technical work, which, if persisted in, would become irksome. Let it be said at the outset that the following Schedules are in no way meant as iron-bound rules, to be followed regardless of personal inclination or of the mental or physical state of the pianist. They are offered as models only. And if they are given at all, it is because of the author's conviction that without some kind of systematic distribution of the daily work, with nothing but whim, caprice and sudden impulse to guide one, strong, lasting results will not be obtained.

Before giving these Schedules I deem it worth repeating what has been said in the Chapter on "How to Practise," Book III, pages 261 and 272-273; "Do not rush to the piano in the morning, only to find out, after you have started to practise, that there are many little things that you should have first attended to in order to avoid interruption in your work. Arrange your time in such a manner that nothing will interfere with your piano study."

"How much one should practise daily and how to divide the practice depend entirely on individual aptitude, endurance, powers of concentration and temperament. It is not advisable to indulge in a series of short periods of 15 or 20 minutes each, divided by some other occupation; lack of physical endurance is the result. Neither is it to be recommended to practise 3 or 4 hours in succession, without stopping, for the mind cannot concentrate successfully for so long a period, even if the physical powers do not lag. An hour, or an hour and a half, or two hours at a time, would seem to meet the requirements of the average pianist. The first period, in the morning, should be the longest. Therefore it is not advisable to practise, first one hour, later an hour and a half, and finally two hours. The reversed order is preferable."

"Technical work (scales, arpeggios, etc.) should not be indulged in in the evening, after supper, unless the pianist has no other time. Evening, as well as the latter part of the afternoon, is the best time for reviewing and considering the work accomplished during the day, that is to say, for memorizing, for maturing the conception, interpretation, rendition and style (see those Chapters) of the pieces practised; in short, for more *mental* work, accomplished at the piano or away from it."

SCHEDULE FOR TWO HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Monday and Thursday

MASTER SCHOOL — Minutes

EXTENSIONS (Book I). One or two exercises in the order given. 5

"THUMBS" (Book I). One or two exercises in the order given. 5

FINGER EXERCISES (Book I). One or two exercises in the order given. 5

SCALES (Book II). By practising a different major and minor scale every day (taking them in chromatic order diversifies the task) all the twelve major and twelve minor scales will be practised in two weeks.

Monday: C major and C minor, as on pages 16 and 17.
Thursday: E flat major and E flat minor, as on pages 18 to 21 inclusive. 10

It is taken for granted that the preparatory exercises have already been mastered.

ARPEGGIOS (Book III). Monday: C major and C minor, as on page 17. 5

Thursday: E flat major and E flat minor, and their inversions, as on pages 18 and 19. By taking a different major and minor key every day, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in two weeks.

Then, during two weeks following, practice them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.

Finally, practise them, in the third cycle of two weeks, as indicated on pages 31 to 34 on Monday, and on pages 36 to 49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE FINGER CHROMATIC SCALES.
On Monday only. (Book II). One or two exercises in the order given. 5

THIRDS
On Thursday only. (Book IV). One or two exercises in the order given, or, scales in thirds. 5

STACCATO WORK, OR OCTAVES, OR CHORDS (Book V). One or two exercises in the order given. 5

ETUDES
(Henselt, Op. 2, Chopin, etc.)
or
BACH
(Inventions, Well Tempered Clavichord, Suites, Partitas) 30

PIECES 50

If for the time being, neither Etudes nor compositions by Bach are taken up, devote one hour and twenty minutes to the pieces (preferably in two periods, either of equal length, or of fifty minutes and thirty minutes).

Tuesday and Friday

MASTER SCHOOL — Minutes

FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page, or the "fixed position" by Liszt (pages 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40). 15

FINGER EXERCISES
On Tuesday only. (Book I). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5

SCALES (Book II). Tuesday: C sharp major and C sharp minor, as on pages 26-34.
Friday: E major and E minor, as on pages 36 and following, and 41 and following. 10

ARPEGGIOS (Book III). Tuesday: C sharp major and C sharp minor, as on page 17.
Friday: E major and E minor, as on pages 18-21 inclusive. 5

TRILLS.
On Friday only. (Book III). One or two exercises in the order given. 5

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises. (Repeat those taken on Monday and Thursday, or choose others, in the order given). 5
Regarding Etudes, "Bach" and Pieces, see previous notice. 80

Wednesday and Saturday

MASTER SCHOOL — Minutes

FINGER EXERCISES (Book I). One or two exercises following those taken on the other days. 5

SCALES (Book II). Wednesday: D major and D minor, as on pages 52-53.

Saturday: F major and F minor, as on page 82, and following. (In the second week begin, on Monday, on F sharp major and F sharp minor). 10

ARPEGGIOS (Book III). Wednesday: D major and D minor as on page 17.

Saturday: F major and F minor, as on pages 18-21. (In the second week begin, on Monday, on F sharp major and F sharp minor). 5

FOURTHS OR SIXTHS OR MIXED DOUBLE NOTES (Book IV). One or two exercises in the order given. 5

TURNS (Book III). One or two exercises in the order given. 5

REPETITIONS (Book III). One or two exercises in the order given. 5

"ACCURACY—How to Play Without Striking Wrong Notes." (Book II). Such exercises, in the order given, as can be accomplished in five minutes. 5

If the study of sixths, fourths, mixed double-notes, turns, etc., has not yet been taken up, distribute the time allotted to them among the six salient features of technic: finger exercises, scales, arpeggios, trills, thirds and octaves; or increase the time to be given to the pieces.

Regarding Etudes, "Bach" and Pieces, see previous notice. 80

SCHEDULE FOR THREE HOURS OF DAILY PRACTICE

(Devote, besides, from 5 to 10 minutes to Sight-Reading)

Technical Exercises: practise the same amount of time and use the same distribution given in the Schedule for two hours of daily practice.

Instead of having to choose between Etudes and "Bach," as is the case in the two hour Schedule, practise them *both*, each thirty minutes. This will leave one hour and twenty minutes for the Pieces.

If, for the time being, neither Etudes nor compositions by Bach are taken up devote two hours and twenty minutes to the Pieces (preferably in two periods of one hour and ten minutes each; or in two unequal periods of one hour and twenty minutes, and one hour). One may also give part of this extra time to the Pieces and the rest of it to such technical features that may require it.

SCHEDULE FOR FOUR HOURS OF DAILY PRACTICE

(Devote, besides, from 10 to 15 minutes to Sight-Reading).

Monday and Thursday

MASTER SCHOOL — Minute

EXTENSIONS (Book I). One or two exercises in the order given. 5

"THUMBS" (Book I). One or two exercises in the order given. 5

FINGER EXERCISES (Book I). Two or three exercises in the order given. 10

SCALES (Book II). Monday: C major and C minor, C sharp major and C sharp minor, as on pages 16-17.

Thursday: F sharp major and F sharp minor, G major and G minor, as on pages 18-21. (It is taken for granted that the Preparatory Exercises have already been mastered). 20

By practising four scales every day, two major and two minor (taking them in chromatic order diversifies the task), all the twelve major and twelve minor scales will be practised in one week.

ARPEGGIOS (Book III). Monday: C major and C minor, C sharp major and C sharp minor, as on page 17.

Thursday: F sharp major and F sharp minor, G major and G minor, and their inversions, as on pages 18-19. 10

By taking four different arpeggios every day, two major and two minor, the arpeggios of all the major and minor triads will have been practised, in the manner indicated on pages 17, 18 and 19, in one week.

Then during the week following, practise them only in the manner indicated on page 28, on Monday, and on page 30 on Thursday.

Finally, practise them, the third week, as indicated on pages 31-34, on Monday, and on pages 36-49 on Thursday.

Apply the same procedure to the other arpeggios (dominant seventh, diminished seventh, and so on).

It is taken for granted that the preparatory exercises for arpeggios have already been mastered.

SINGLE-FINGER CHROMATIC SCALES (Book II). One or two exercises in the order given. 5

TRILLS (Book III). One or two exercises in the order given. 5

THIRDS (Book IV). Two or three exercises in the order given, or scales in thirds. 10

STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given. 10

ETUDES 30

BACH 30

PIECES 100

(This hour and forty minutes is best divided in two periods of fifty minutes each, or of sixty and forty.)

If, for the time being, neither Etudes nor compositions by Bach are taken up, devote two hours and forty minutes to the pieces (preferably in two periods of either equal length, or of one hour and forty minutes, and one hour).

Tuesday and Friday

MASTER SCHOOL — Minutes

FIXED POSITION OF THE HAND (Book I). Pages 31-33 (page 34 for pianists with small hands). Every three or four weeks practise, instead, page 34, bottom of page; or the "fixed position" by Liszt (page 27-28); or by Herz (pages 36-38); or by Tausig (page 38); or by Philipp (pages 39-40). 15

FINGER EXERCISES (Book I). Two or three exercises (either repeat those taken on Monday and Thursday, or choose others in the order given). 10

SCALES (Book II). Tuesday: D major and D minor, E flat major and E flat minor, as on page 26 and following.

Friday: A flat major and A flat minor, A major and A minor as on page 36 and following, and 41 and following. 20

ARPEGGIOS (Book III). Tuesday: D major and D minor, E flat major and E flat minor ,as on page 17.

Friday: A flat major and A flat minor, A major and A minor, as on pages 18-21. 10

TRILLS (Book III). One or two exercises in the order given. 10

THIRDS (Book IV). One or two exercises in the order given, or scales in thirds. 5

STACCATO WORK OR OCTAVES OR CHORDS (Book V). Two or three exercises in the order given. 10

Regarding Etudes, "Bach" and Pieces, see previous notice.

Wednesday and Saturday

MASTER SCHOOL — Minutes

FINGER EXERCISES (Book I). Two or three exercises in the order given. 10

SCALES (Book II). Wednesday: E major and E minor, F major and F minor, as on pages 52-53.

Saturday: B flat major and B flat minor, B major and B minor, as on page 82 and following. 20

ARPEGGIOS (Book III). Wednesday: E major and E minor, F major and F minor, as on page 17.

Saturday: B flat major and B flat minor, B major and B minor, as on pages 18-21. 10

SIXTHS (Book IV). Two or three exercises in the order given. 10

FOURTHS (Book IV).
(On Wednesday). Two or three exercises in the order given. 10

MIXED DOUBLE NOTES (Book IV).
(On Saturday). Two or three exercises in the order given. 10

STACCATO WORK OR OCTAVES OR CHORDS (Book V). One or two exercises in the order given. 5

TURNS (Book III). One or two exercises in the order given. 5

REPETITIONS (Book III). One or two exercises in the order given. 5

"ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES." (Book II). Such exercises, in the order given, as can be accomplished in five minutes. 5

If the study of sixths, fourths, mixed double-notes, turns, etc. has not yet been taken up, distribute the time allotted to them among the six salient features of technic: finger exercises, scales, arpeggios, trills, thirds, and octaves; or increase the time to be given to the pieces.
Regarding Etudes, "Bach" and Pieces, see previous notice.

The pianist who practises four hours or more, daily, and who has already devoted some time to the study of the technical features enumerated in the schedules should, one day a week, leave out technical work altogether, excepting such preparatory exercises that he may need to conquer the difficult passages of the pieces that he is studying (see the Preface of the Master School; also Chapter on "How to Practise"). The middle of the week—or the end—is usually the best time for this day of no special technical work. On such a day begin, in the morning, at once, with the piece that you are studying. If Etudes and "Bach" are being studied also, give one hour of your time to each.

Devote the last hour, or half-hour, to the *performance* of the piece or pieces that you are trying to master with the view of playing them in public or for a private circle of friends.

SCHEDULE FOR FIVE HOURS OF DAILY PRACTICE

(Devote, besides, from 15 to 20 minutes to Sight-Reading)

Practise the same amount of time and use the same distribution of the technical features as is given in the Schedule for four hours of daily practice.

	Minutes
ETUDES	40
BACH	40
PIECES	120

(These two hours are best divided in two periods, either of equal length, or of eighty and forty minutes. The last hour or half-hour, should be devoted not to the practice of the pieces but to their *performance).*

One day in the week leave out technical work and practise the pieces only (see the notice at the end of the schedule for four hours).

SCHEDULE FOR SIX HOURS OF DAILY PRACTICE

(Devote 20 minutes to Sight-Reading)

Such a schedule should be adopted only by persons who, after repeated trials, have found out that it does not over-tax their strength. The six hour schedule is a task that has been successfully acomplished, without undue strain, by many a famous pianist. It demands, though, good health, well-controlled nerves, mental power and, more than all these, love of one's Art, ambition and strength of will.

A schedule of six hours need not necessarily be carried throughout the year; it may be made to alternate with schedules of five or of four hours, according to the pianist's state of health, bodily and mental vigor and occupations. The six hour schedule still leaves him ample time for walks and recreation.

The distribution of the work may, on the whole, be modelled after the schedules of four hours and of five hours. The technical work may be timed in the same manner, but allowing ten minutes for any technical speciality that had only five minutes allotted to it. Instead of two periods devoted to the pieces the pianist, if he so wishes, may have three, the last period being devoted to the *performance* (not to the practice) of the pieces, or parts thereof (see Chapter on "How to Practise—How to Perform," Book III).

It will be advisable to devote twenty minutes every day (in a schedule of four hours, or more), or ten minutes (in a schedule of two hours or three hours), outside of the technical work proper, to one or more of the "Examples" given in the chapters on "Legato, Staccato, Portamento," or "The Singing Tone," or "Finger Exercises," or "Accuracy—How to Play Without Striking Wrong Notes," or "Rhythm, Measure, Accents," or "Dynamics," or "Agogics." By taking up one of these chapters every day, all these valuable Examples can be practised in about two or three weeks. The "Preparatory Exercises to Pieces Quoted" should also be included in this extra list.

Finally, again I wish to emphasize the fact that these Schedules are to be considered not as rigid but as elastic models for systematizing the daily work. A new technical exercise generally requires being practised in a slow or in a very moderate tempo; in such a case the time allowed in the schedule evidently does not suffice. The pianist should then take as much time as may be necessary to practise the new exercise conscientiously and he should adjust his daily schedule accordingly.

Exercises in Extension

Streckübungen

Exercices d'Extension

Ejercicios de Extensión

20934

Exercises in Extension

Move the hand eight times from side to side, while firmly holding down the chord in such a manner that the hand will "give way" alternately at that joint of the second and of the fifth finger, which binds those fingers to the hand.

Not meant for small hands.

Streckübungen

Drehe die Hand achtmal von einer Seite zur anderen, während der Akkord festgehalten wird und zwar so, dass die Hand abwechselnd beim zweiten und fünften Finger, in dem Gelenk, welches Finger und Hand zusammenhält, eingedrückt wird.

Nicht für kleine Hände beabsichtigt.

Exercices d'Extension

Tournez la main huit fois d'un côté à l'autre, tout en tenant fermement l'accord, de telle sorte que la main fléchisse alternativement à l'articulation, du 2me et du 5me doigt, qui joint le doigt à la main.

Ne se prête pas aux mains trop petites.

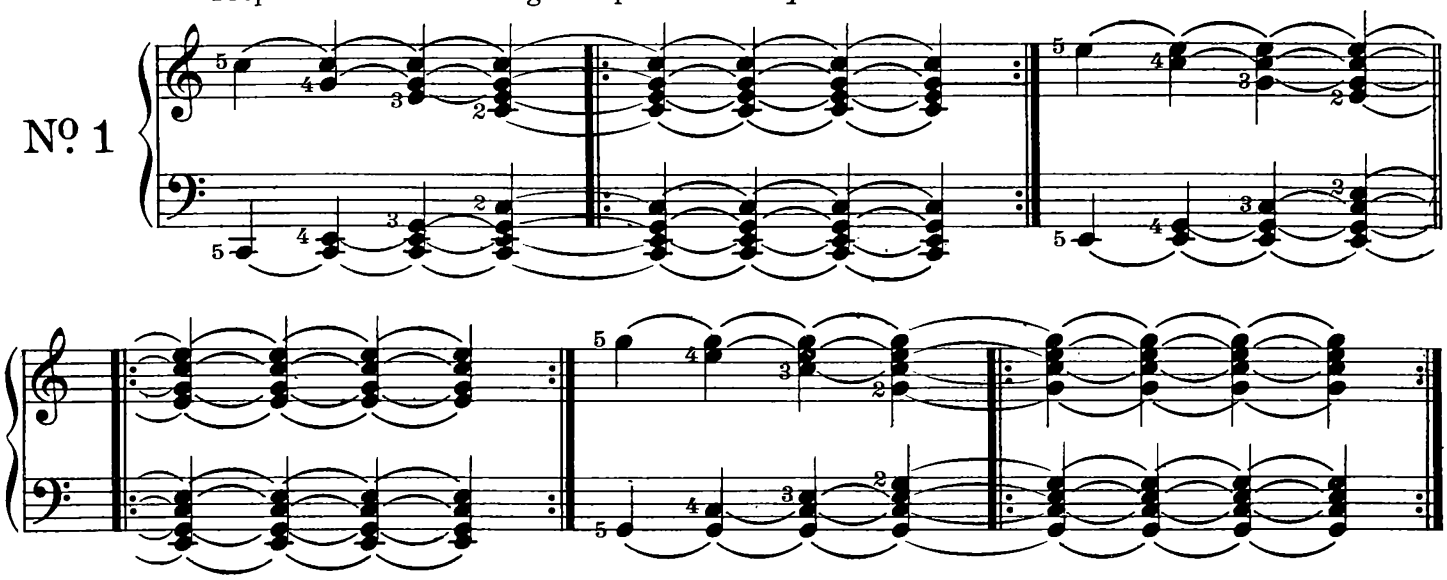
Ejercicios de Extensión

Dése vuelta a la mano ocho veces de un lado al otro, sosteniendo al mismo tiempo firmemente el acorde, de modo que la mano ceda y se deprima alternativamente en la articulación del 2º y del 5º dedo con la mano.

No se presta para manos demasiado pequeñas.

Preparation _ *Vorbereitung* _ Preparation _ *Preparación*

No. 1



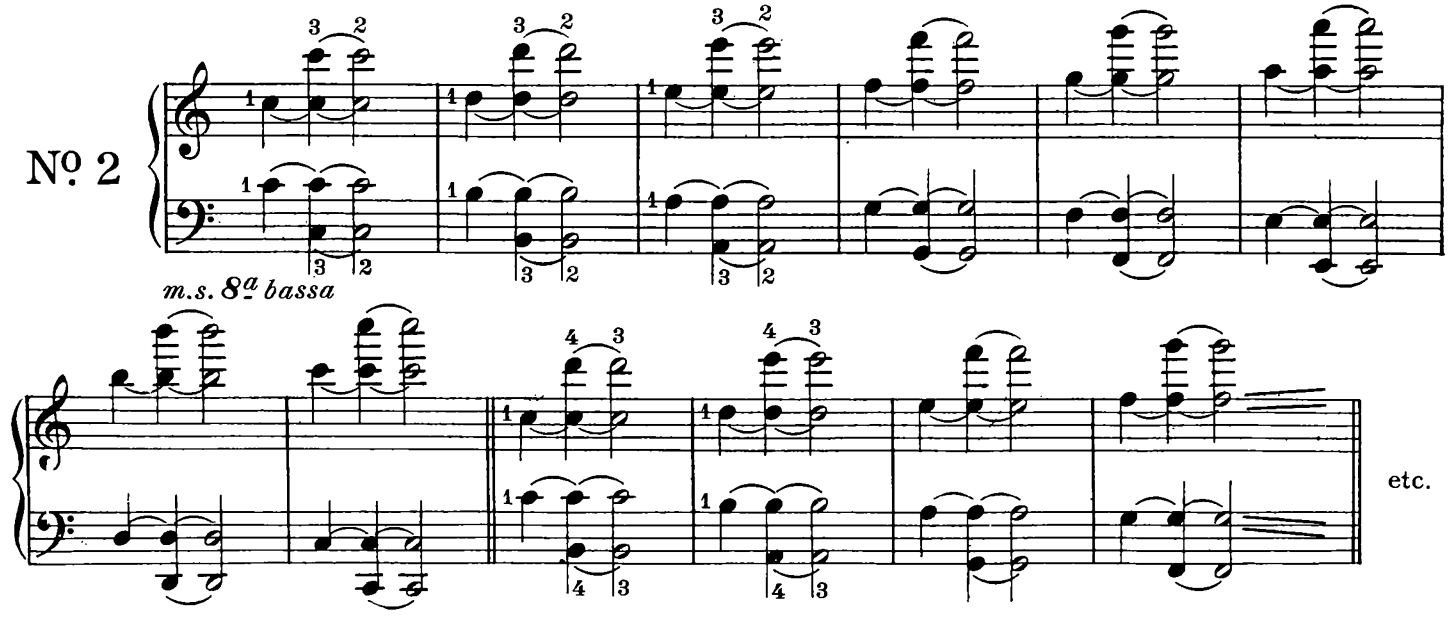
Reach gently for the key, without straining violently; keep the arms relaxed as much as the strain allows.

Die Taste soll sanft, ohne gewaltsames Ziehen, erreicht werden. Man halte die Arme locker, soweit es die Anstrengung gestattet.

Arrivez à la touche doucement, sans effort violent; gardez les bras souples, autant que la tension le permet.

Lléguese a la tecla suavemente, sin esfuerzo violento; manténganse los brazos flojos, tanto como lo permita la tensión.

No. 2

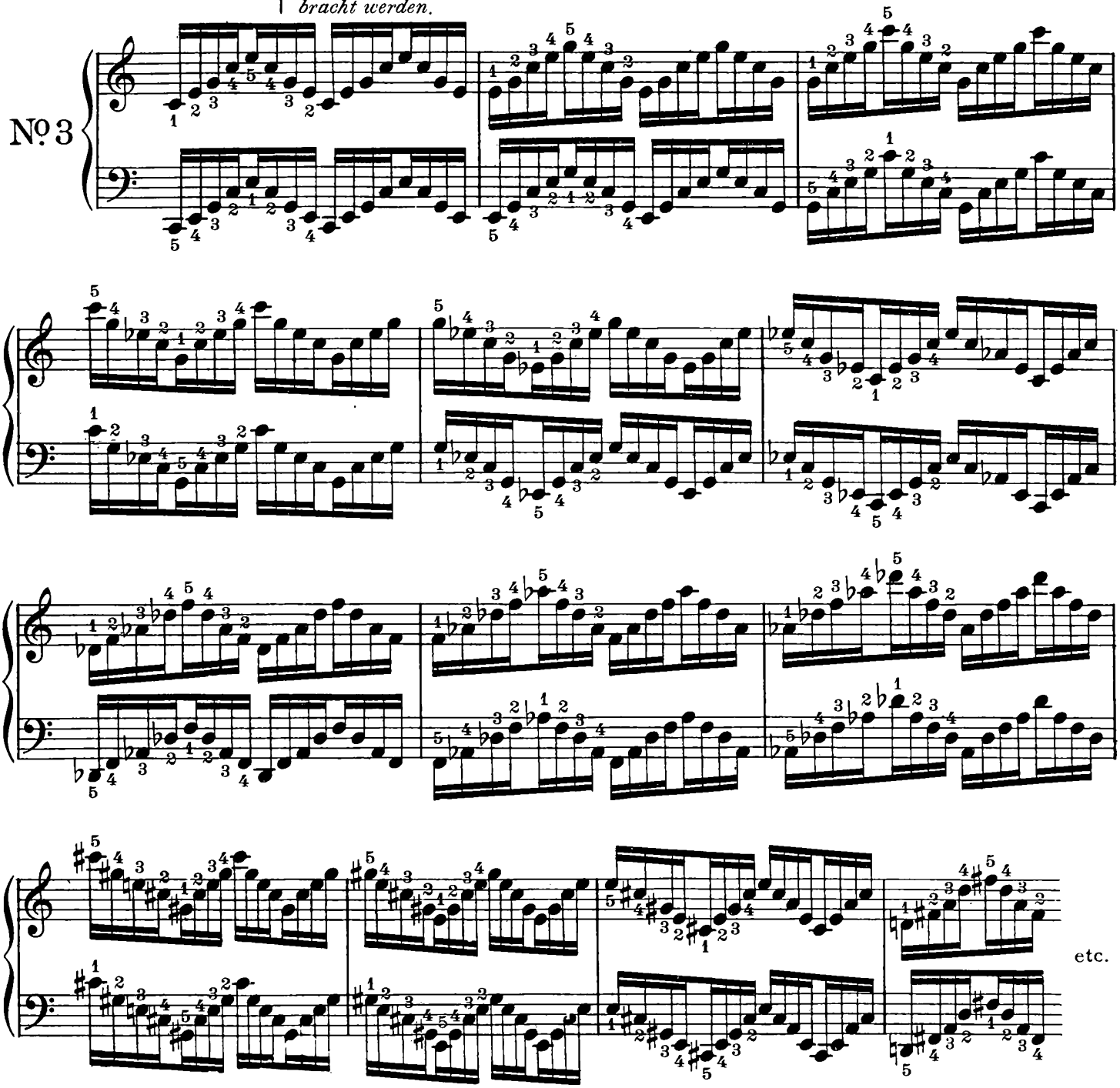


Play slowly, legato and loud, lifting the fingers well. The interval of a fourth, which occurs in turn between all the fingers, must be emphasized with special clearness.

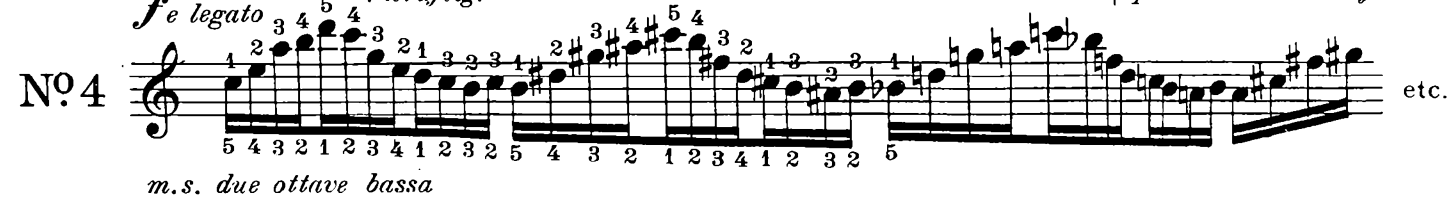
Langsam, legato und kräftig zu spielen, die Finger gut gehoben. Der Abstand von einer Quarte, welcher nach und nach zwischen allen Fingern vorkommt, muss besonders deutlich herausgebracht werden.

Jouez lentement, légato et fort; levez bien les doigts. L'intervalle de quarte, lequel a lieu successivement entre tous les doigts, doit ressortir avec une clareté spéciale.

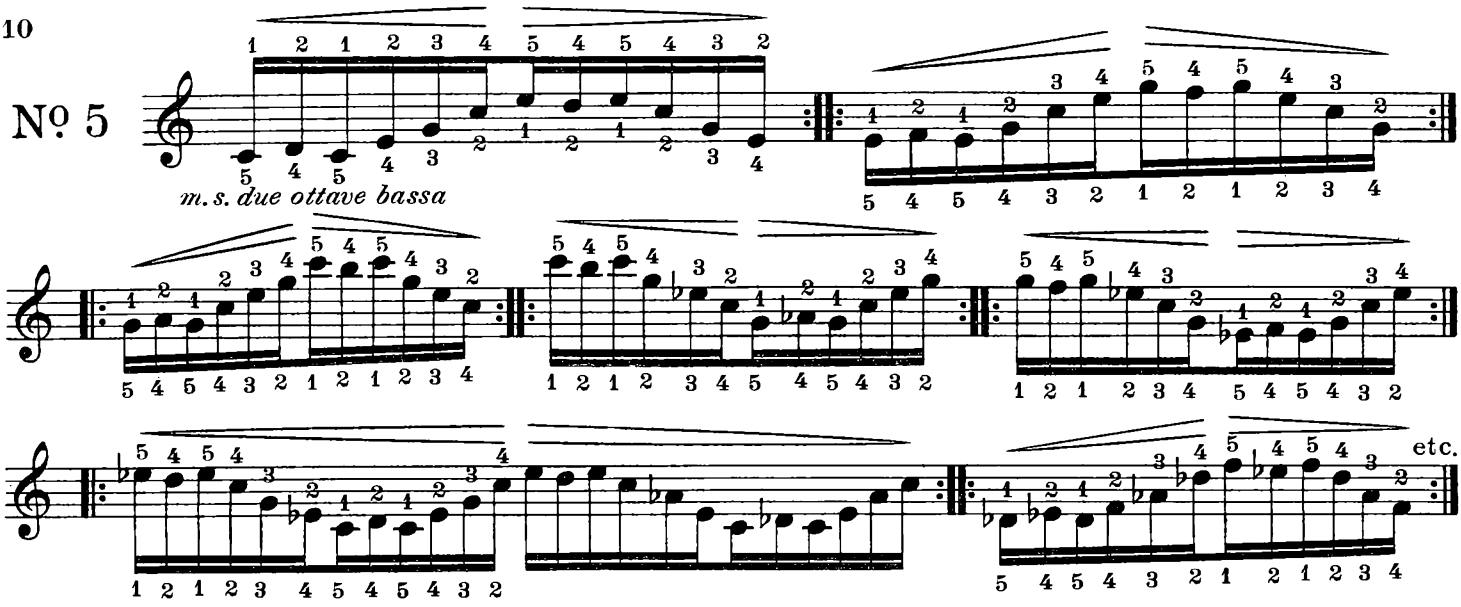
Tóquese despacio, ligado y levantando bien los dedos. El intervalo de cuarta, el cual se presenta sucesivamente entre todos los dedos, deberá resaltar con claridad especial.



Not too fast and not too loud. | *Nicht zu schnell und nicht zu kräftig.* | Pas trop vite et pas trop fort. | *No se toque demasiado aprisa ni demasiado fuerte.*



Nº 5



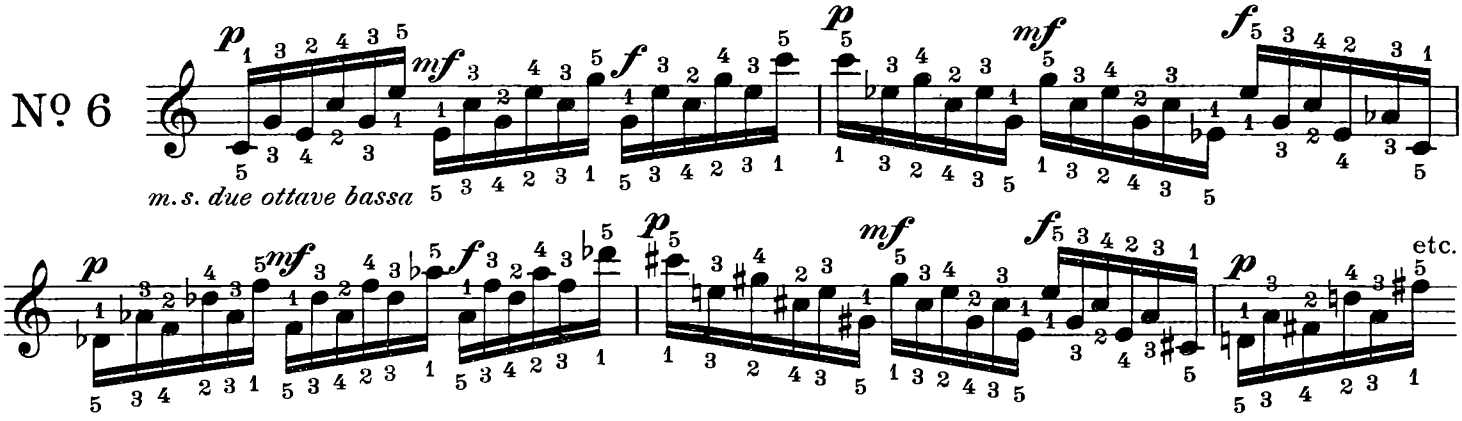
More difficult than No. 3 because, altho the notes are the same, there is a greater stretch between the fingers. Slowly and legato.

Schwerer als Nº 3, da der Abstand zwischen den Fingern grösser ist. Langsam und legato zu spielen.

Plus difficile que le Nº 3 parceque, bien que les notes soient les mêmes, l'extension entre les doigts est plus grande. Lentement et légato.

Más difícil que Nº 3 porque, si bien las notas son las mismas, la extensión entre los dedos es mayor. Tóquese despacio y ligado.

Nº 6



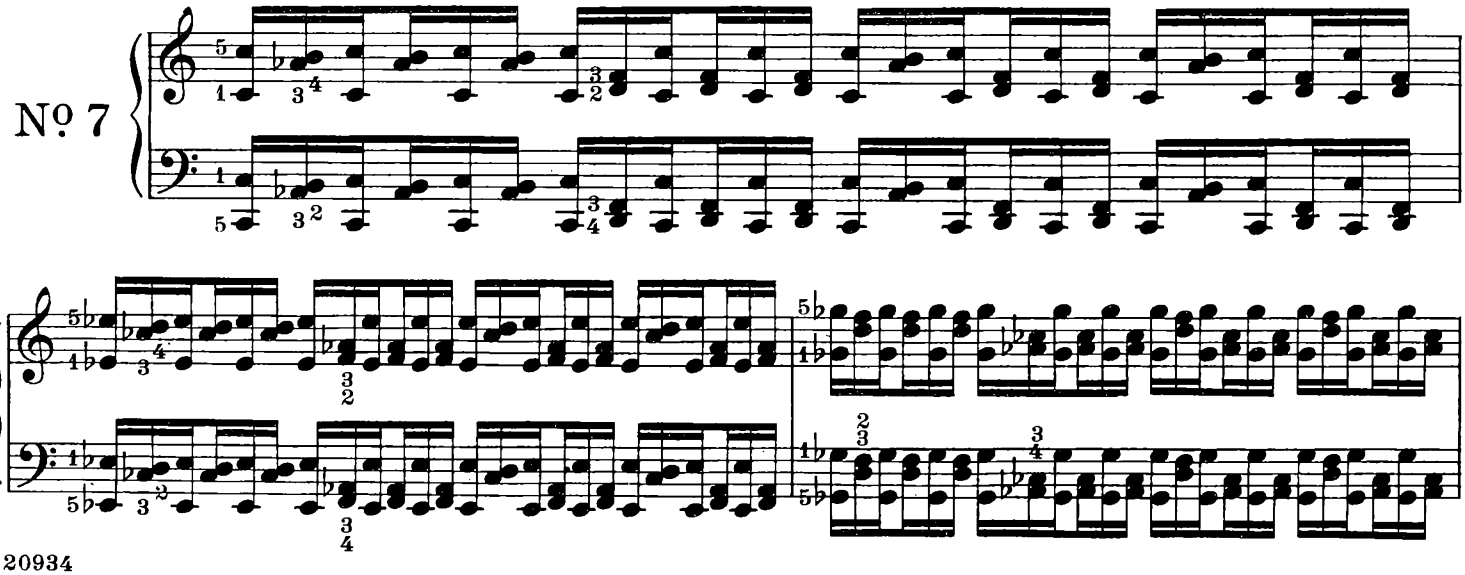
An exercise that is not easy, but of telling effect. Play slowly, loud and legato and without over-fatiguing the hand.

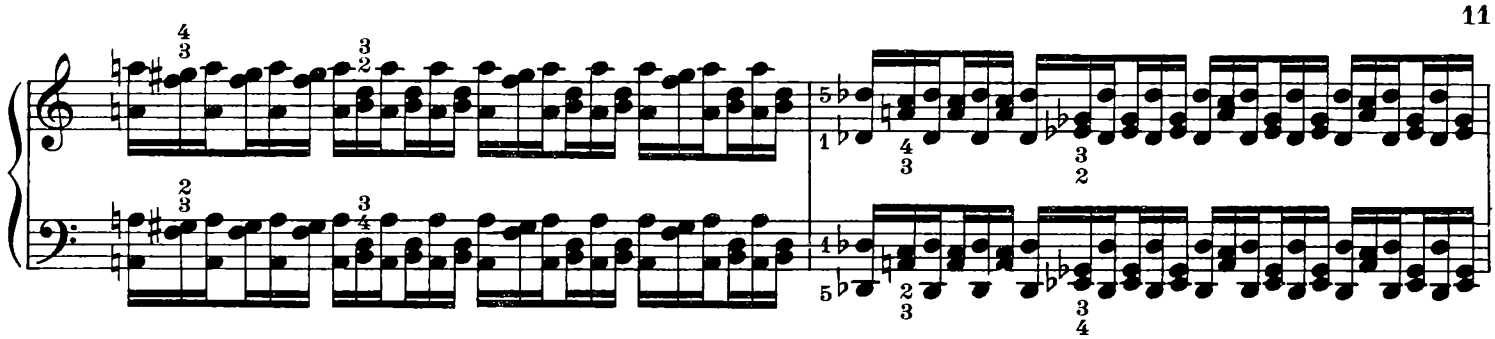
Eine nicht leichte, aber höchst wirksame Übung. Stets langsam, stark und legato und ohne Überanstrengung.

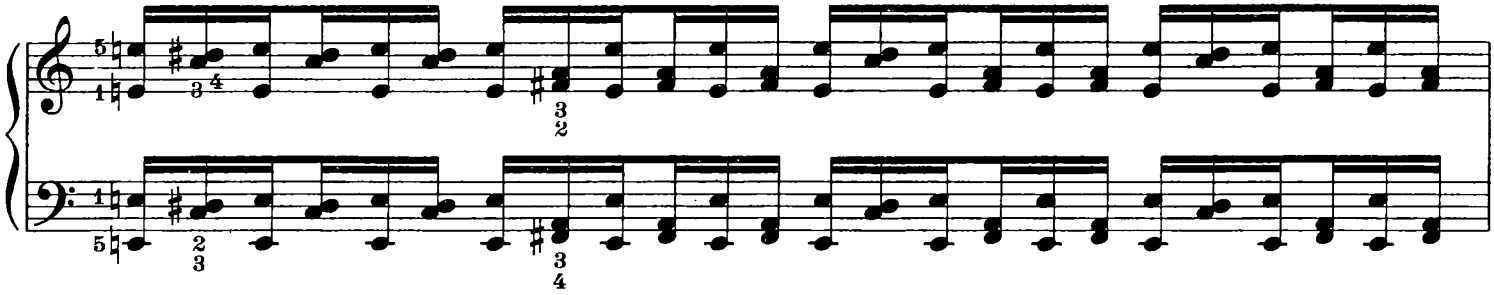
Un exercice pas facile, mais d'un excellent effet. Jouez toujours lentement, fort et légato, et sans vous fatiguer outre mesure.

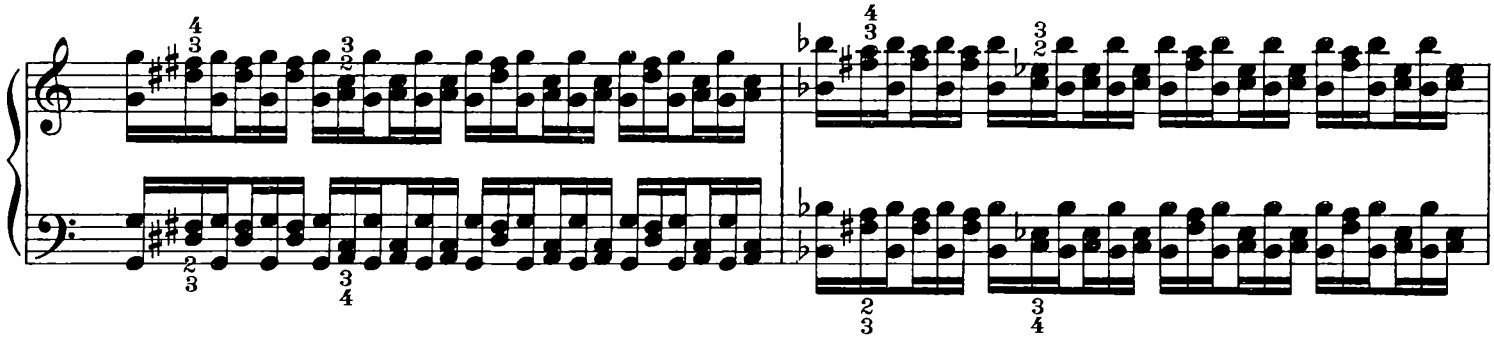
Ejercicio que no es fácil pero de excelente efecto. Tóquese siempre despacio, fuerte y ligado, y sin cansarse sobremanera.

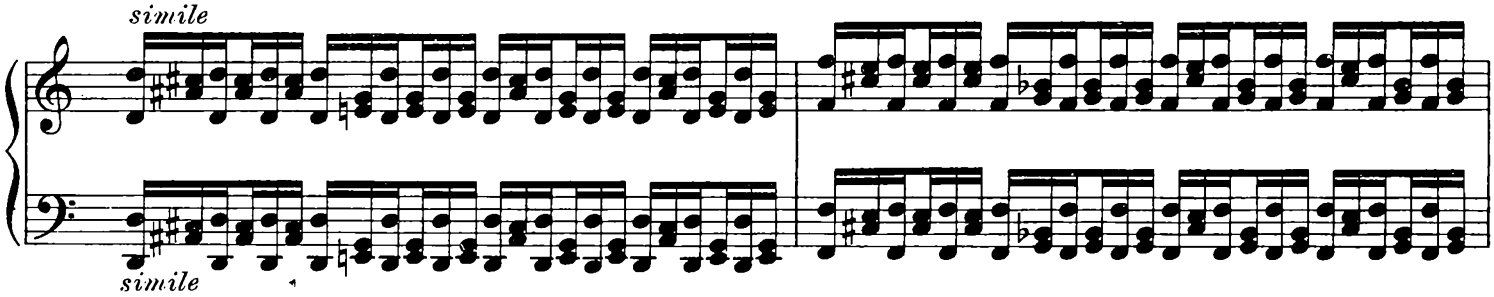
Nº 7

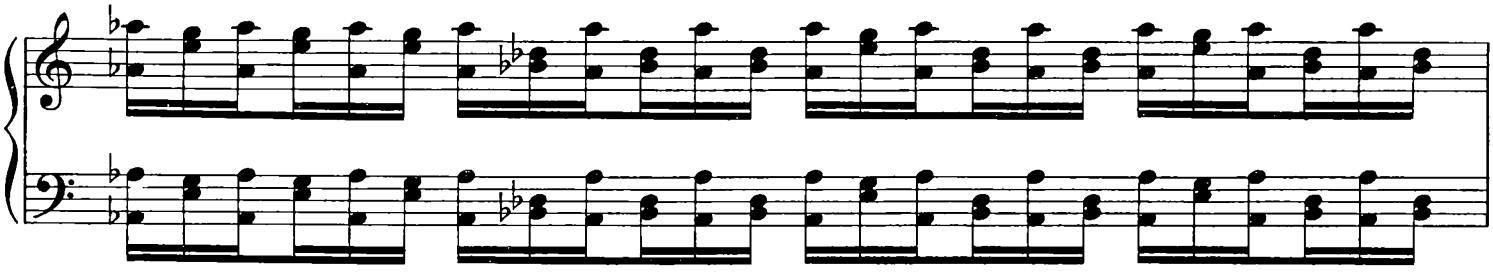


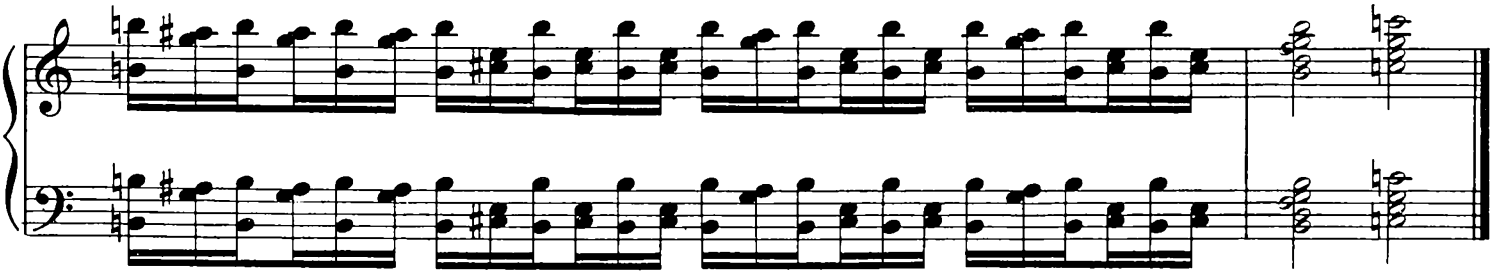







simile
simile





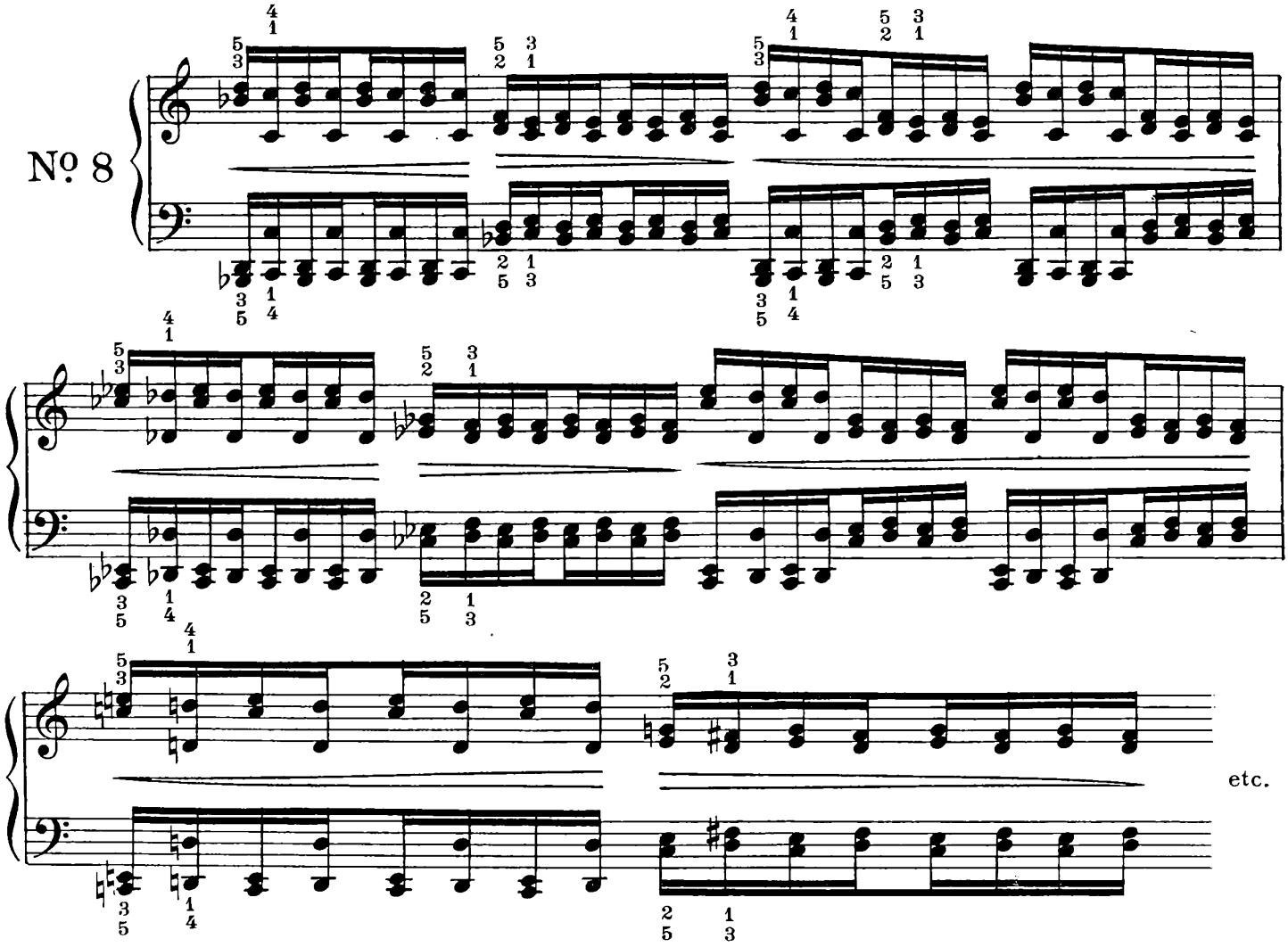
The alternate extending and contracting or closing of the hand bring about greater reach and flexibility. Play somewhat faster than the preceding exercises.

Abwechselndes Strecken und Zusammenziehen der Hand bewirken Ausdehnung und Geschmeidigkeit. Etwas schneller als die vorherigen Übungen zu spielen.

L'extension et la contraction alternees de la main donnent comme résultat une plus grande étendue et souplesse. A jouer un peu plus vite que les exercices antérieurs.

El estirar y contraer la mano alternativamente da por resultado mayor extensión y flexibilidad. Se tocará algo más aprisa que los ejercicios anteriores.

No. 8



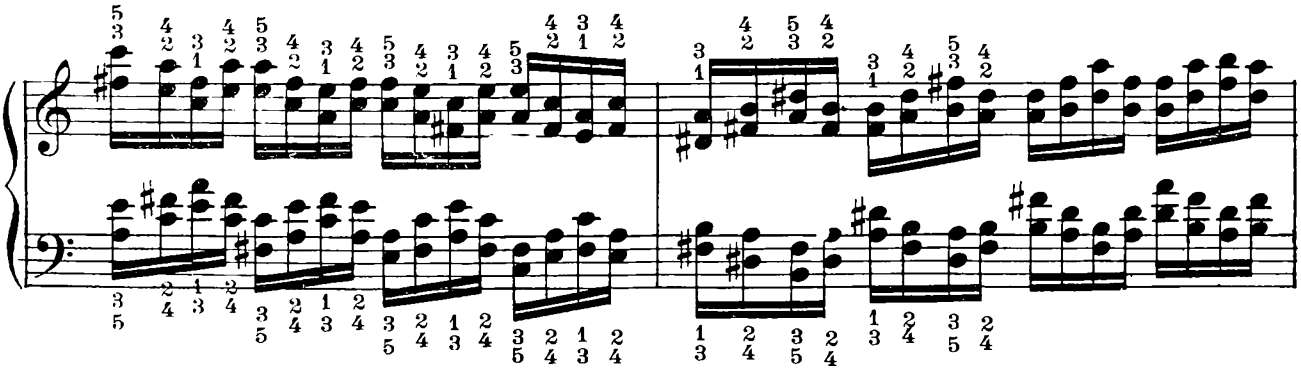
Difficult, but it gives great strength to every muscle of the hand Play Andante, legato and loud.

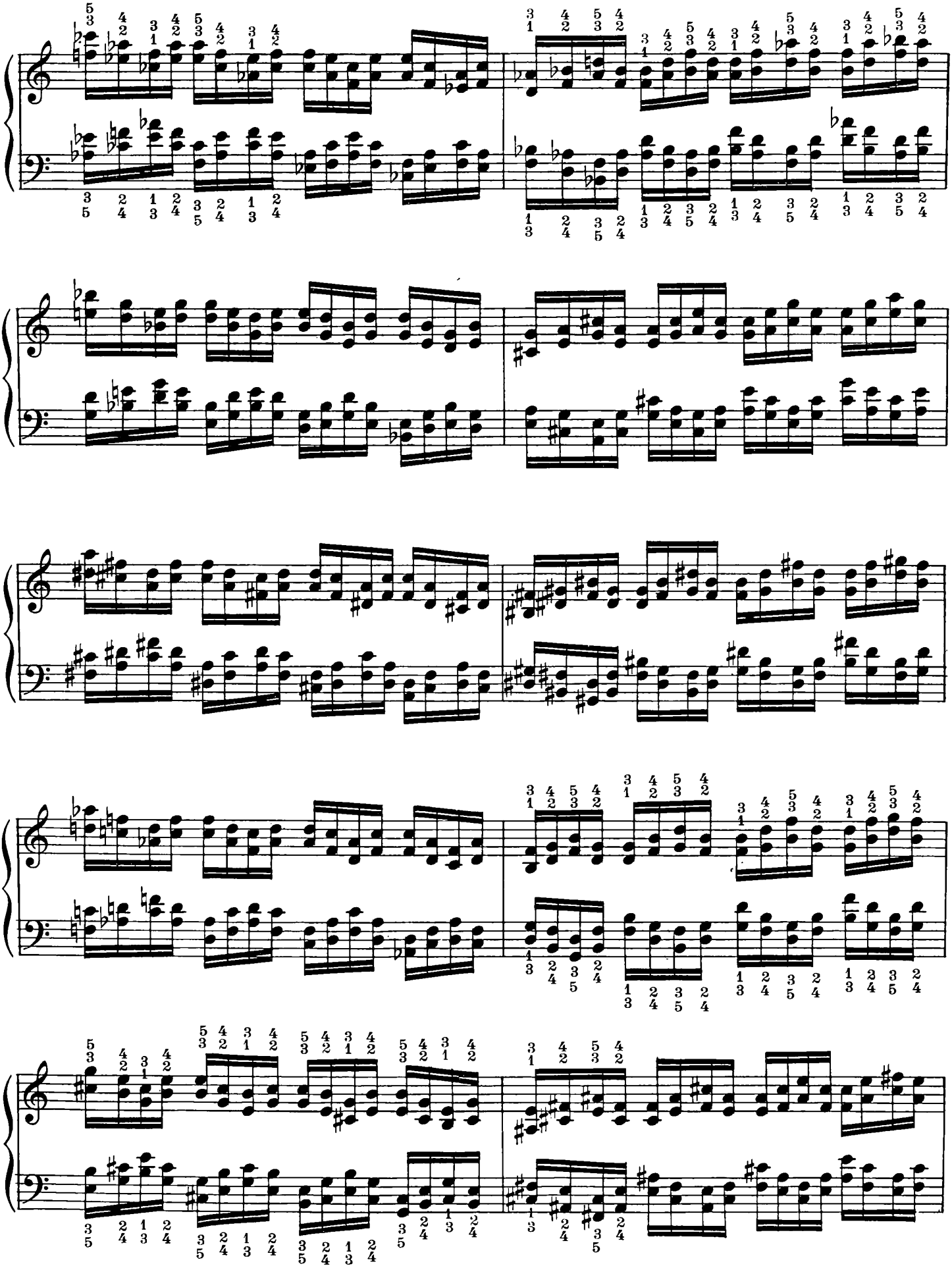
Schwer, gibt aber jedem Muskel der Hand grosse Kraft. Andante, legato und kräftig zu spielen.

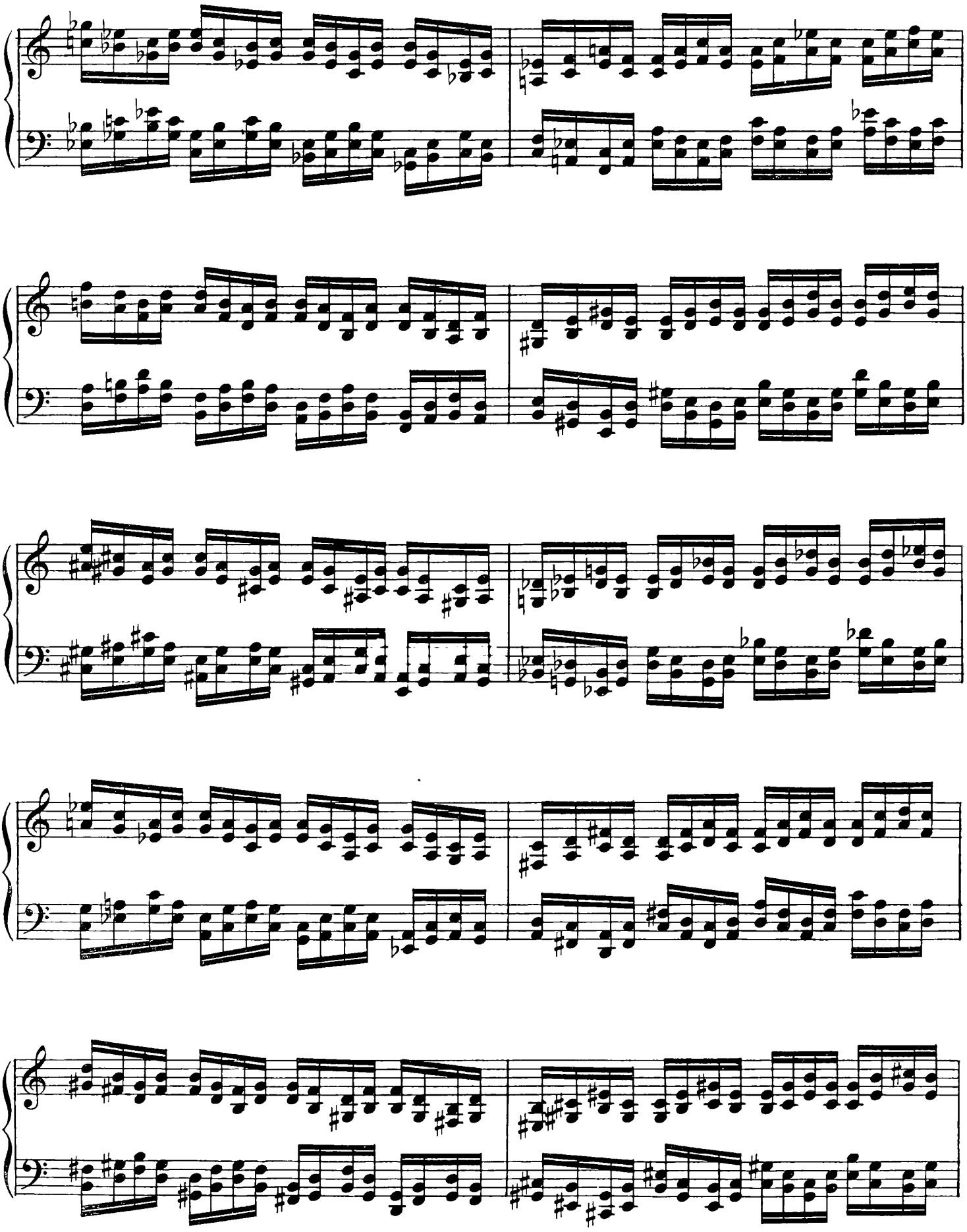
Difficile, mais donne une grande force a tous les muscles de la main. Jouez Andante, légato et fort.

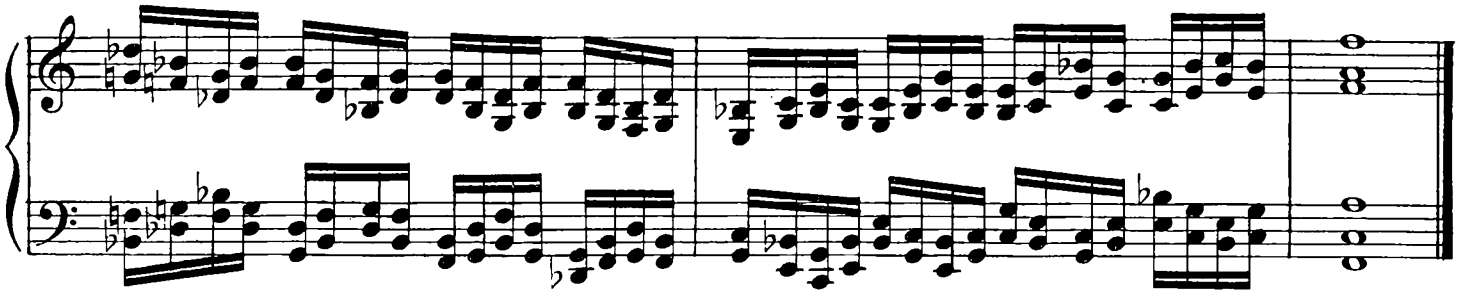
Difícil, pero da gran fuerza a todos los músculos de la mano. Tóquese Andante, ligado y fuerte.

No. 9









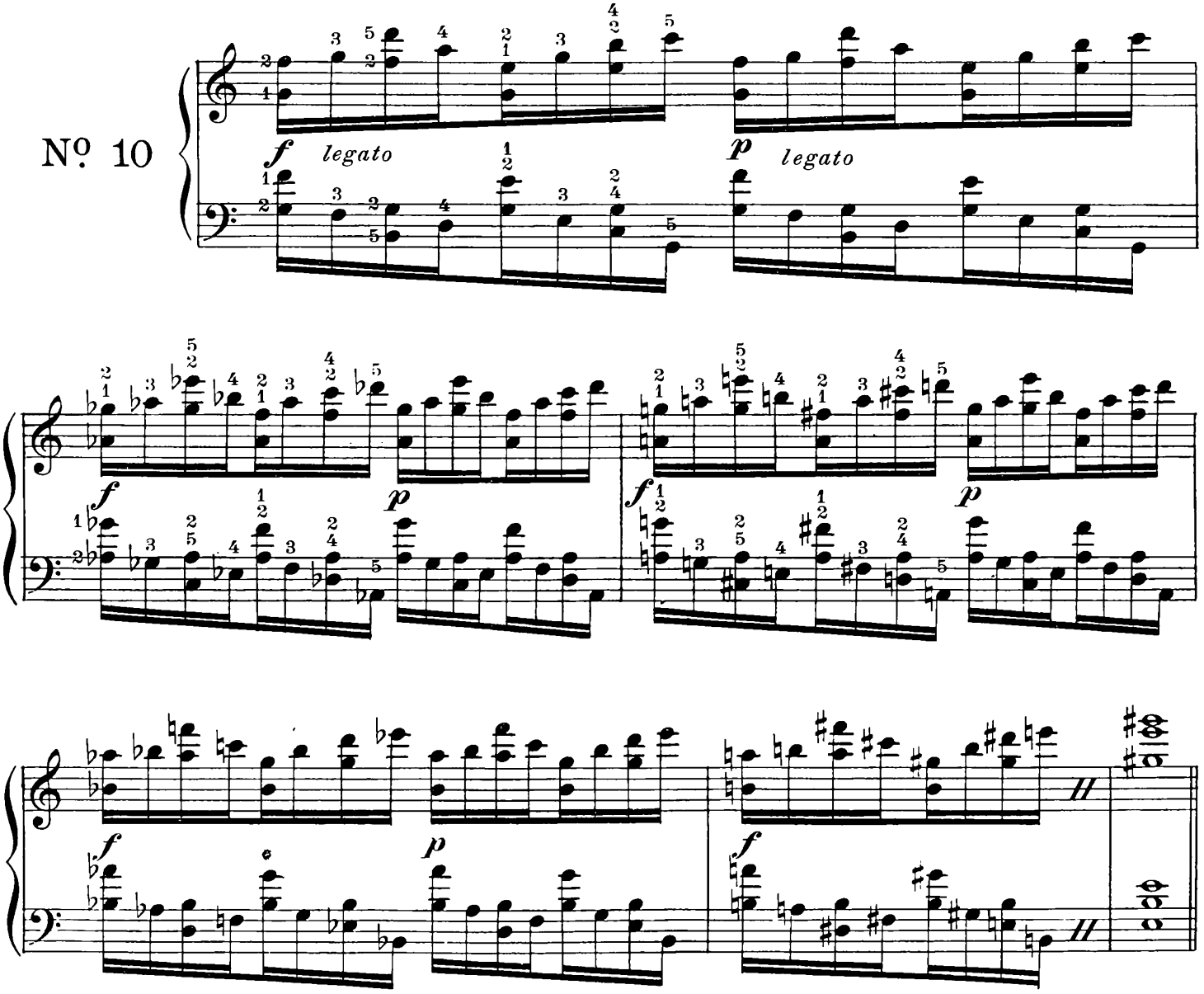
The arm should move back and forth with ease, in order to lighten the strain.

Der Arm soll leicht hin und her schwingen, um die Streckung zu erleichtern.

Le bras doit se mouvoir aisément, pour aider et diminuer l'effort d'extension.

El brazo deberá moverse con facilidad, para ayudar y disminuir el esfuerzo de la extensión.

Nº 10



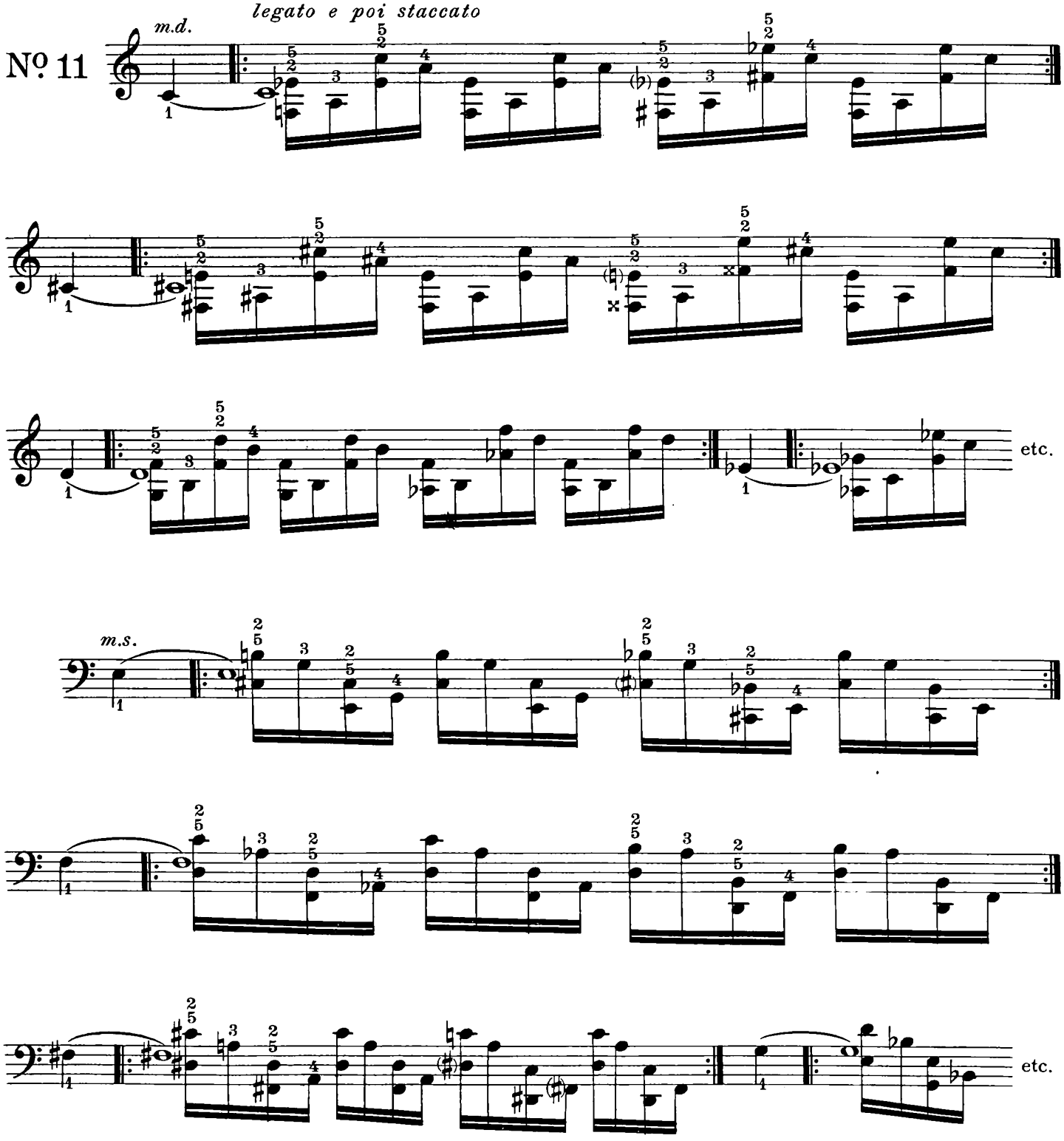
An effective exercise, not only for stretching the hand but also for making supple the thumb and the muscles of the forearm.

Eine wirkungsvolle Übung, nicht allein für Streckung der Hand, sondern auch für Gelenkigkeit des Daumens und der Vorderarmmuskeln.

Un exercice efficace, non seulement pour l'extension de la main, mais aussi pour la souplesse du pouce et des muscles de l'avant-bras.

Ejercicio eficaz, no sólo para la extensión de la mano, sino también para la flexibilidad del pulgar y de los músculos del antebrazo.

Nº 11



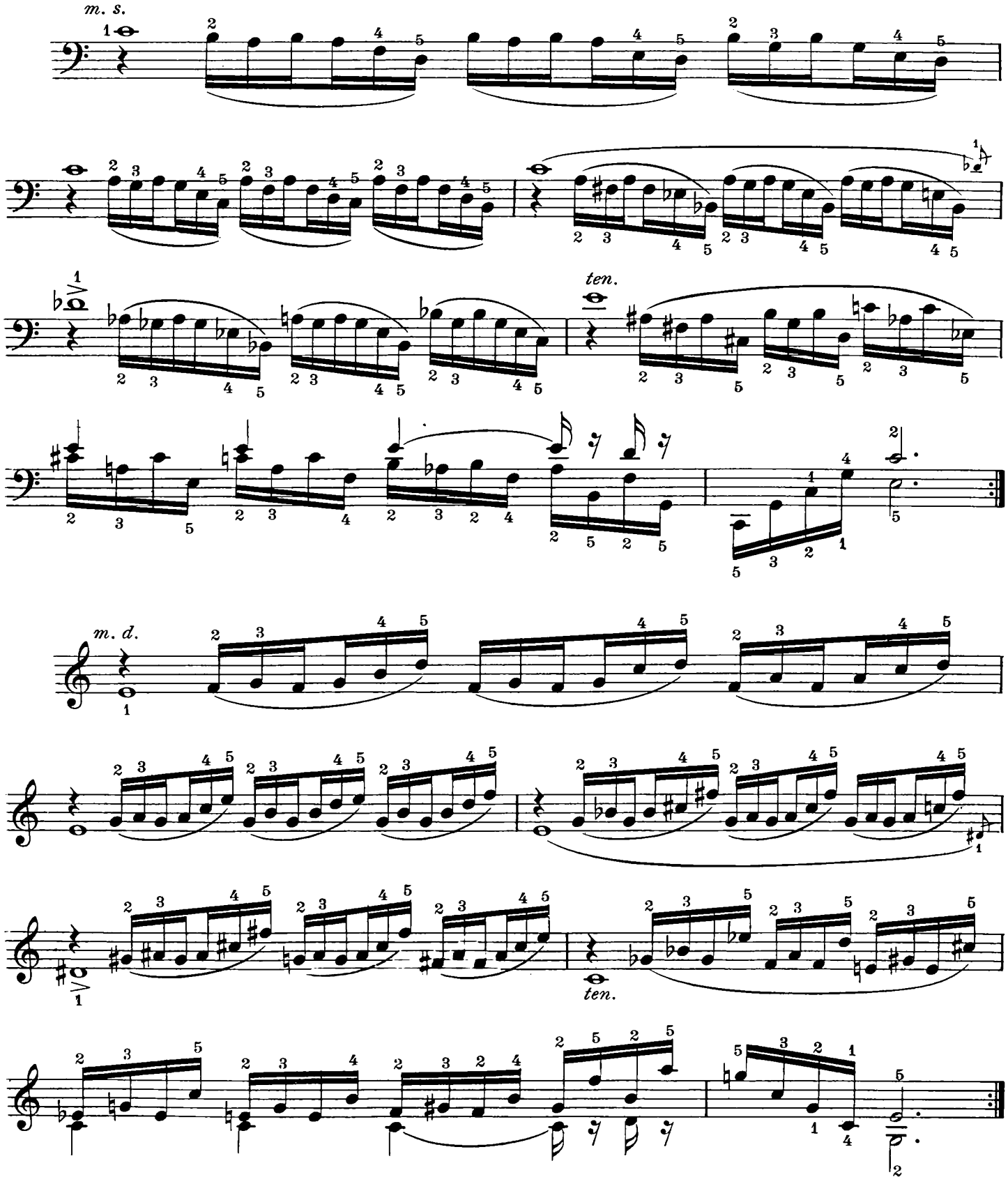
FERRUCCIO BUSONI

Original exercises, expressly written for this work.

Originalübungen, eigens für dieses Werk geschrieben.

Exercices originaux, écrits expressément pour cette oeuvre.

Ejercicios originales, escritos especialmente para esta obra.



Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

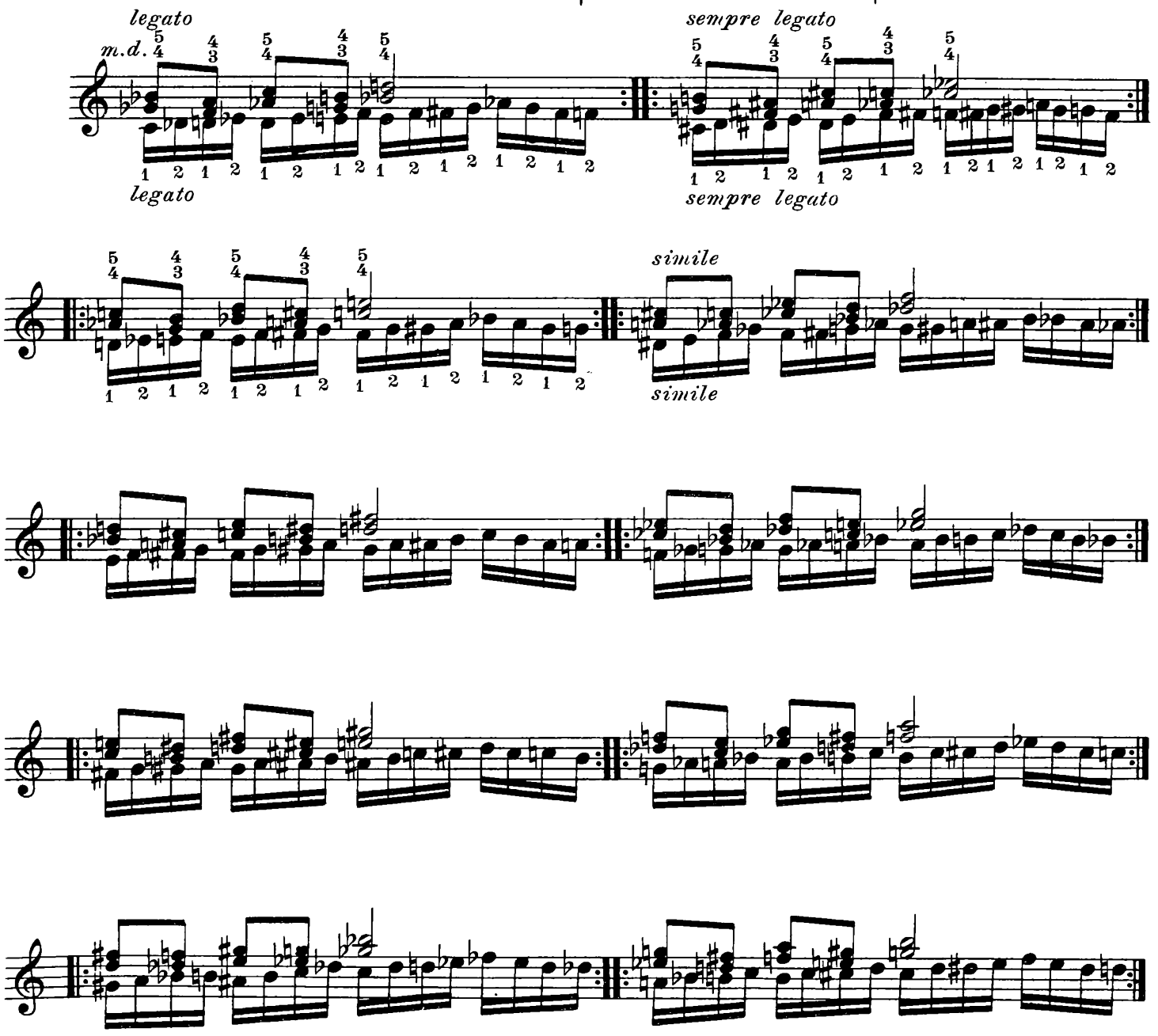
ALFRED CORTOT

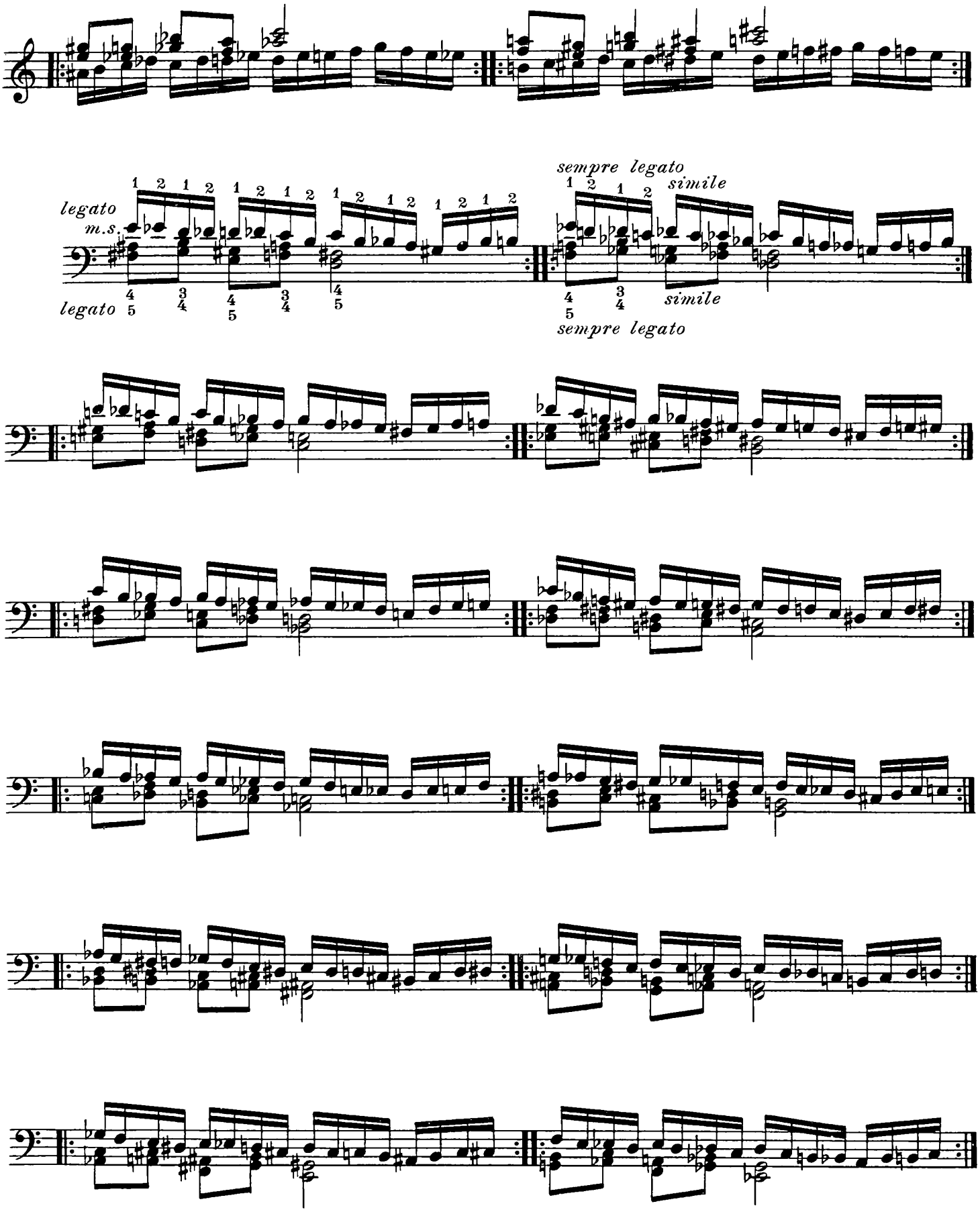
Although the following exercise seems meant for the thumbs yet as an exercise of extension it is of the greatest value for the third, fourth and fifth fingers. (A.J.)

Obgleich die folgende Übung für den Daumen zu sein scheint, so ist sie doch als Streckübung für den dritten, vierten und fünften Finger von höchster Wirksamkeit. (A. J.)

Quoique l' exercice suivant semble être destiné aux pouces, il est néanmoins de la plus grande valeur, comme exercice d'extension, pour les troisièmes, quatrièmes et cinquièmes doigts. (A.J.)

Aunque el siguiente ejercicio parece haber sido escrito para los pulgares, tiene, sin embargo, grandisimo valor como ejercicio de extensión interdigital para los dedos tercero, cuarto y quinto (A.J.)




legato
m.s.
legato
sempre legato
simile
simile
sempre legato

LEOPOLD GODOWSKY

Original exercises, expressly written for this work..

To be practiced *Lento, Moderato, Allegro* and *p, mf, f* *(A.J.)*

Originalübungen, eigens für dieses Werk geschrieben.

Übe in Lento, Moderato, Allegro *und p, mf, f. (A.J.)*

Exercices originaux, écrits expressément pour cette oeuvre.

Étudiez *Lento, Moderato, Allegro* et *p, mf, f. (A.J.)*

Ejercicios originales, escritos especialmente para esta obra.

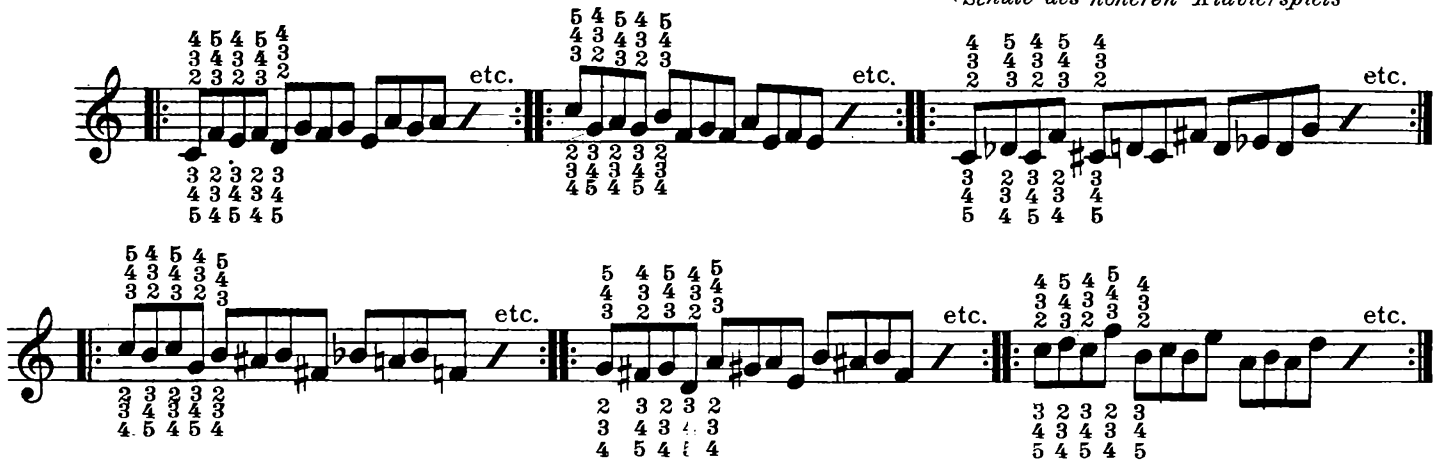
Estúdiense en Lento, Moderato, Allegro *y con los matices p, mf, f. (A.J.)*

1

2

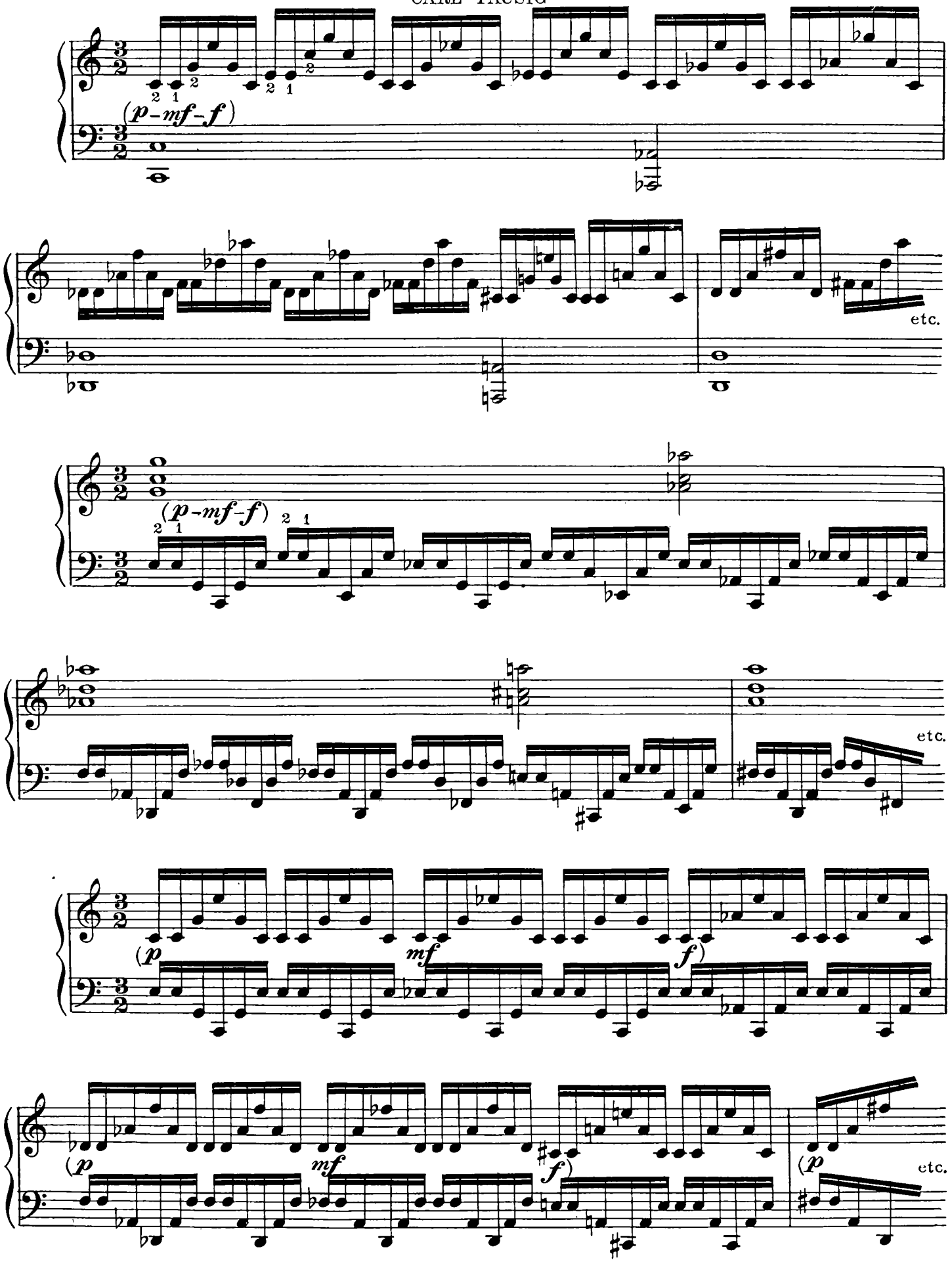
3

Rosenthal-Schytte, *) { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels



20934 *) Published with permission of Adolph Fürstner, Berlin W. 10, Copyright 1892 by O. B. Boise.

CARL TAUSIG*)



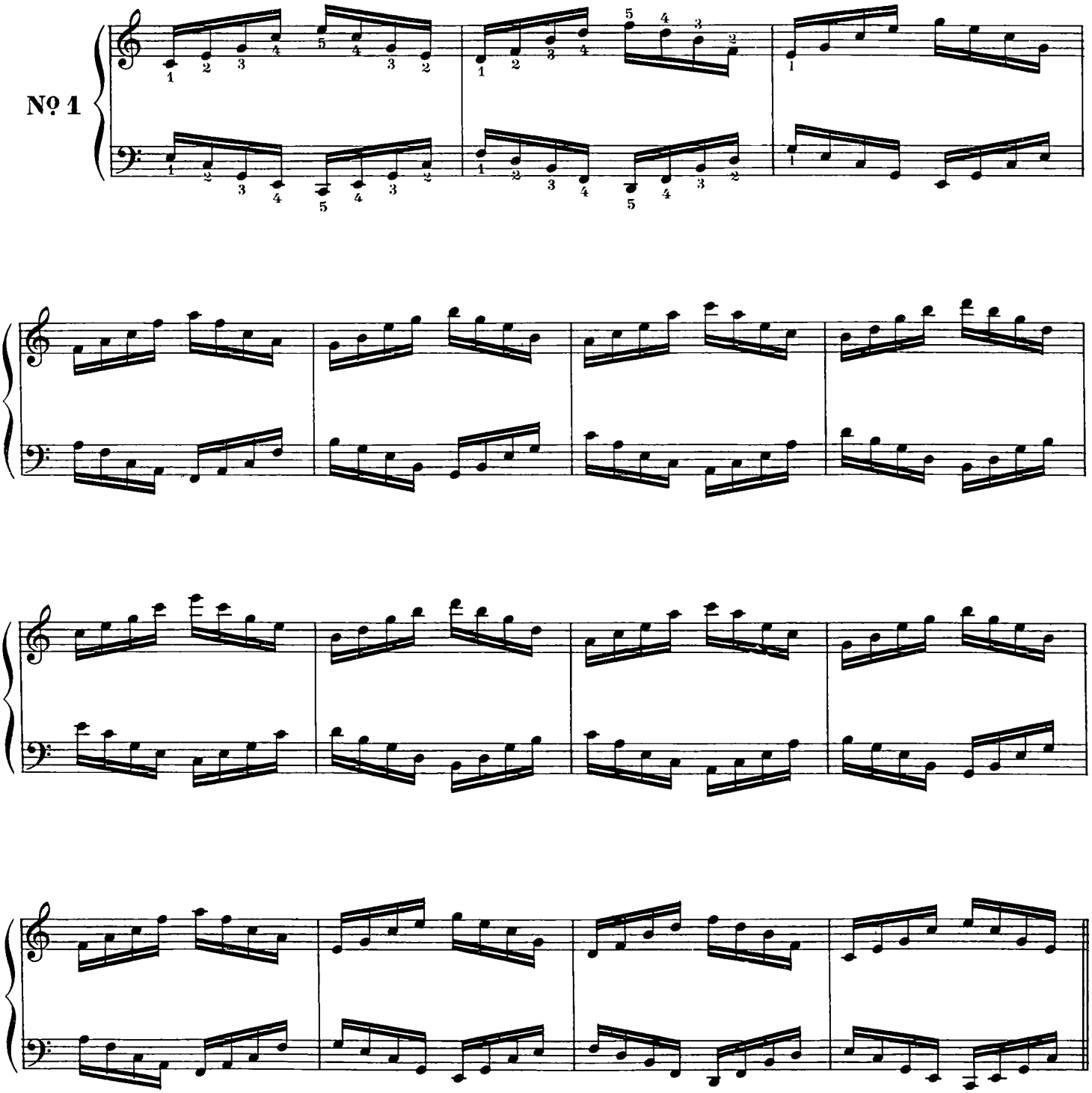
*) Published by permission of Heinrichshofen Verlag, Magdeburg

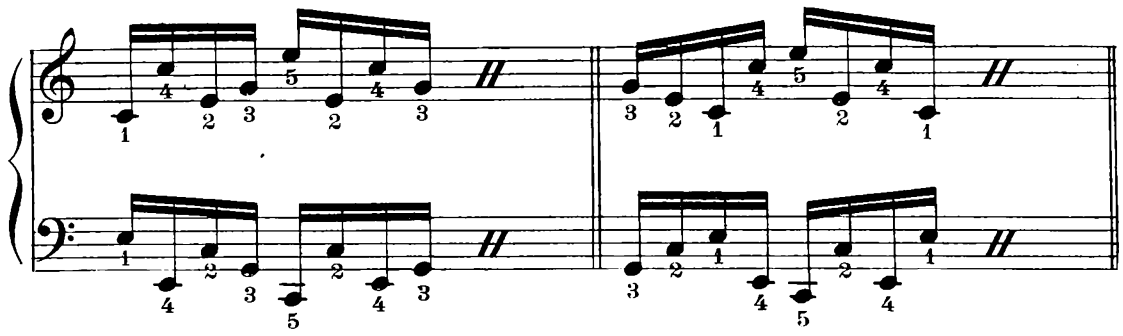
I. Philipp recommends that all the exercises be practised in the manner of Nº 1; they should be transposed in all keys.

I. Philipp empfiehlt, dass alle Übungen in derselben Weise wie Nº 1 gespielt werden; die Übungen sollen nach allen Tonarten transponiert werden.

I. Philipp recommande que tous les exercices soient travaillés d'après le Nº 1; on pourra les transposer dans tous les tons.

I. Philipp recomienda que se estudien todos los ejercicios según el modelo Nº 1; transpórtense los ejercicios a todos los tonos.



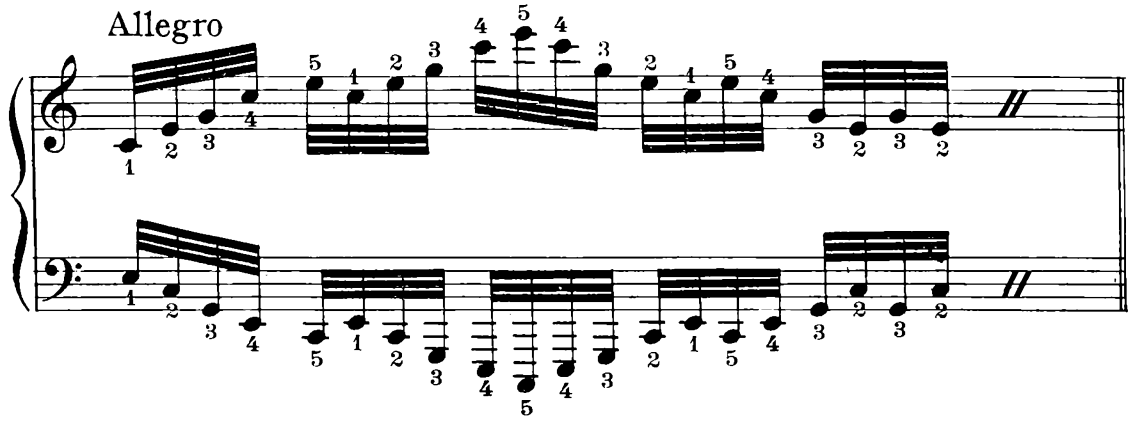


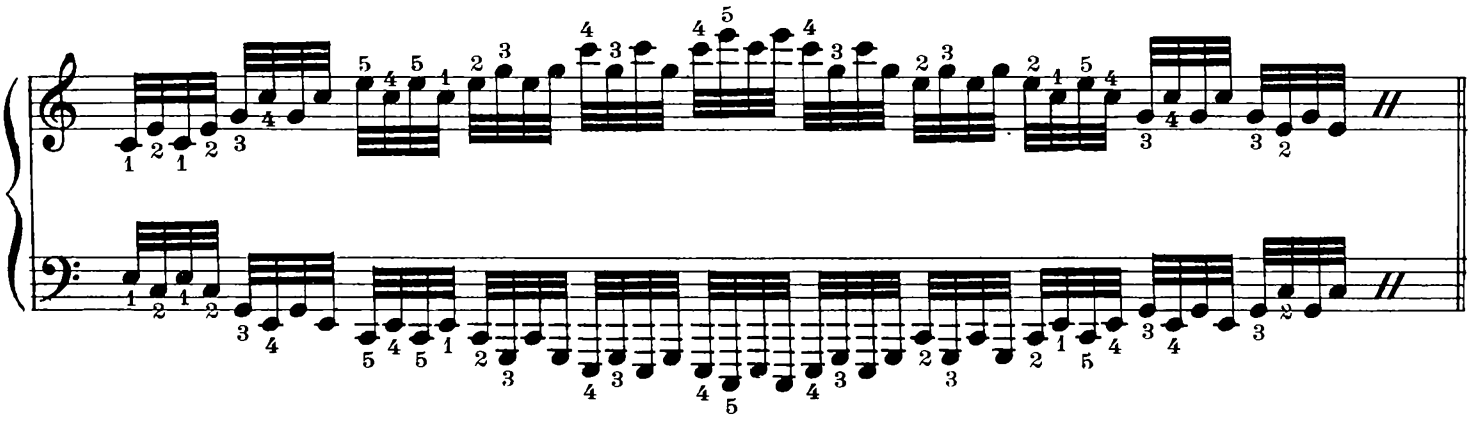
To be practised *staccato, legato,* slurred in pairs thus: and with various rhythms: ; ; ; ; ; (I. P.)

Staccato *und* legato, *desweiteren in Gruppen von zwei geschleiften Noten:* *sowie mit nachstehendem verschiedenartigem Rhythmus zu üben:* ; ; ; (*I. P.*)

A travailler *staccato, légato,* lié 2 par 2, ainsi: et avec divers rythmes: ; ; ; ; ; (I. P.)

Se estudiará staccato, legato, *en grupos de dos notas ligadas:* *y con varios ritmos:* ; ; ; ; ; (*I. P.*)





Exercises with Fixed Position of the Hand

Übungen mit Stillstehender Hand

Exercices de Position Fixe

Ejercicios de Posición Fija

Exercises with fixed position of the hand.

They are extremely valuable for developing the individual strength of the fingers, and also the strength of the hands and arms, and no piano student can afford to neglect them. However, care must be shown in practising them to avoid stiffness and lameness. The usual position given in the older piano methods was:

Übungen mit stillstehender Hand.

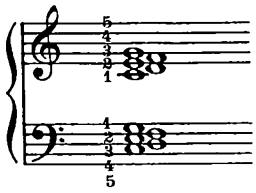
Sie sind ungemein nützlich um die individuelle Kraft der Finger, der Hand und der Arme zu entwickeln und sollten von keinem Klavierschüler vernachlässigt werden. Dennoch muss man Sorgfalt beim Üben derselben anwenden, um Steifheit und Lahmgefühl zu vermeiden. Die gebräuchlichste Stellung in den älteren Klaviermethoden war:

Exercices de position fixe.

Ils sont de grande valeur pour développer la force individuelle des doigts et celle de la main et du bras, et aucun élève de piano ne devrait négliger de les travailler. Pourtant, il faut faire attention en les étudiant, d'éviter la raideur et le surmenage. La position usuelle donnée dans les vieilles méthodes de piano était:

Ejercicios de posición fija.

Son de gran valor para desarrollar la fuerza individual de los dedos y la de la mano y del brazo, y, por lo tanto, ningún discípulo de piano debiera descuidarlos. Sin embargo, es menester tener cuidado, al estudiarlos, de no contraer con rigidez, ni de rendir de cansancio los músculos. La posición usual dada en los antiguos métodos de piano era:



In this position the separate fingers were made to strike the keys a number of times successively, whereby no result could be obtained in the matter of making the ligaments between the fingers supple and active, and of giving speed and elasticity to the fingers. Only a comparatively small degree of strength could be gained in that manner. In this kind of fixed position the best results are obtained by the etude given by Clementi in his *Gradus ad Parnassum:*

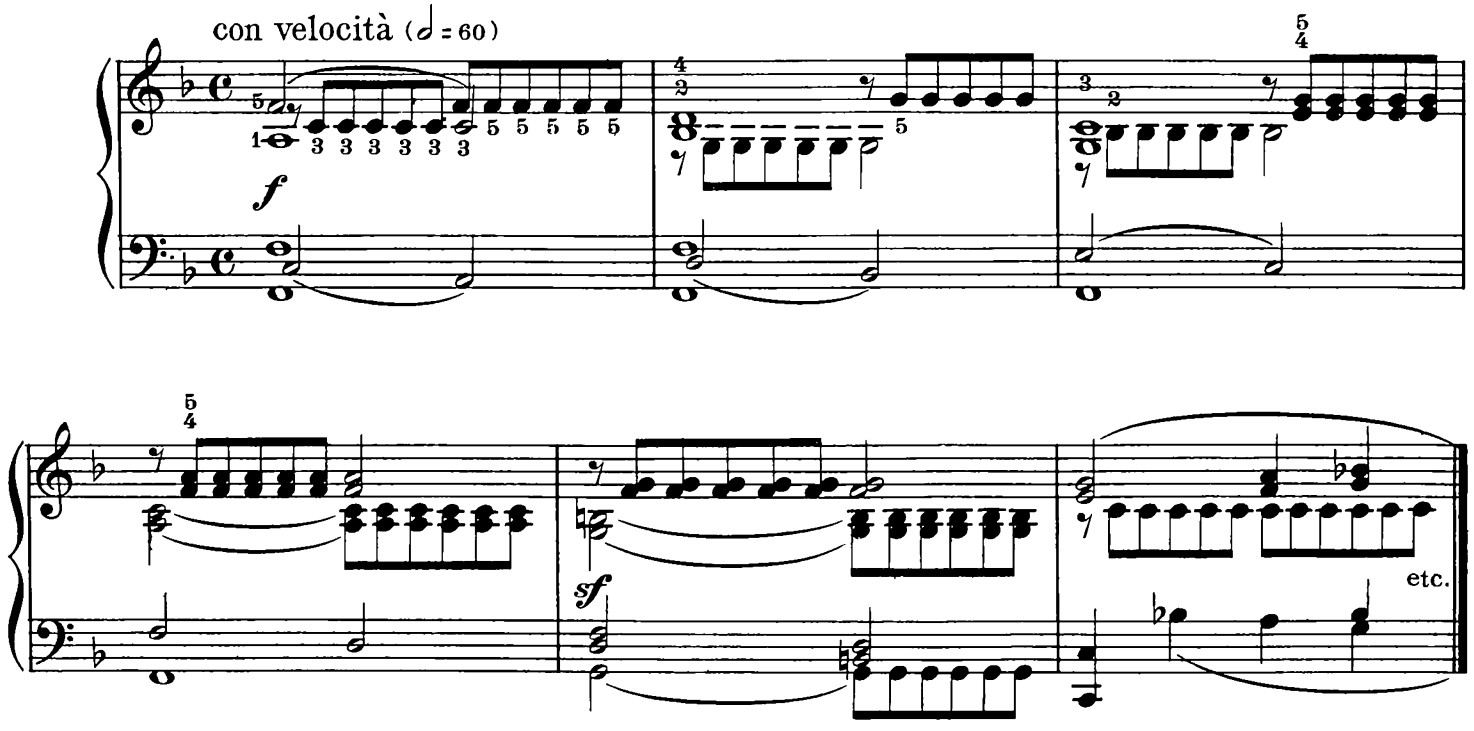
und man verlangte nur, dass die Finger mehrmals hintereinander die Tasten anschlagen, wobei die Bindeglieder zwischen den Fingern nicht geschmeidig und selbstständig, den Fingern selbst keine Geschwindigkeit und Elastizität gewährt und nur wenig Kraft gewonnen wurde. Bei dieser Art von Übungen mit stillstehender Hand ergiebt die Etude, welche man bei Clementi in seinem Gradus ad Parnassum *findet die besten Resultate:*

et les doigts devaient frapper la touche un certain nombre de fois, l'un après l'autre ce qui n'augmente ni la flexibilité et activité des ligaments entre les doigts, ni la rapidité et souplesse des doigts eux mêmes et augmente très peu la force. De cette sorte d'exercices de position fixe, les meilleurs résultats sont obtenus par l'Etude donnée par Clementi dans son *Gradus ad Parnassum:*

y los dedos debían herir la tecla cierto número de veces, uno después del otro, lo cual no aumenta ni la flexibilidad y actividad de los ligamentos entre los dedos, ni la rapidez y soltura de los dedos mismos, y aumenta muy poco la fuerza.

De esta clase de ejercicios de posición fija, los mejores resultados los dá el estudio de Clementi, en su Gradus ad Parnassum:

Gradus ad Parnassum *M.Clementi*



In his "Technical Studies" Franz Liszt gives new life to the exercise with fixed position of the hand, by the excellent device of employing various rhythms and shadings, both in legato and in staccato. It is an especially fine exercise and I strongly recommend its practice:

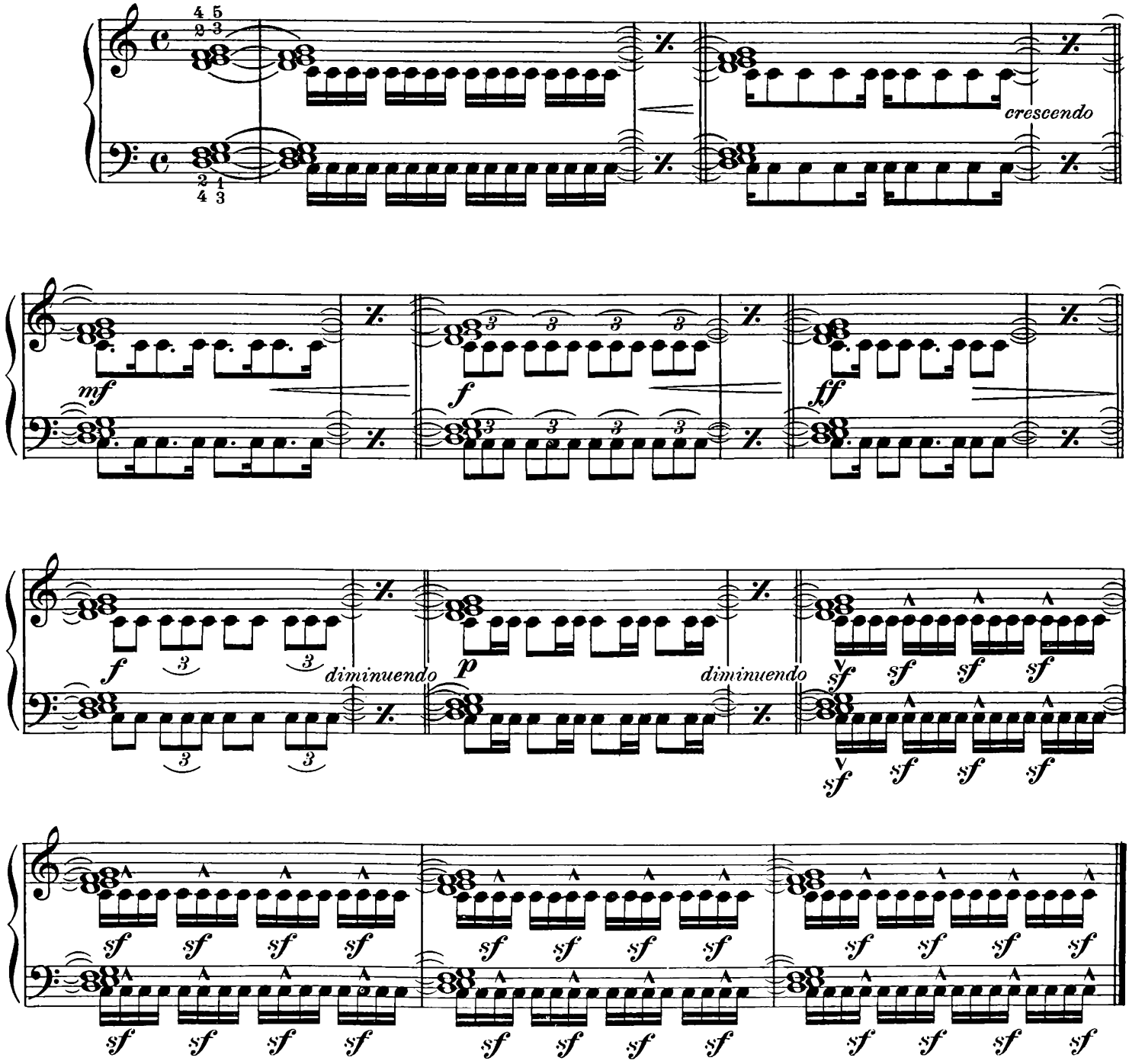
Franz Liszt gibt in seinen "Technische Studien" den Übungen mit stillstehender Hand neues Leben, indem er den vorzüglichen Einfall hat, verschiedene Rhythmen und Schattierungen im legato und im staccato anzuwenden. Es sind dies ausgezeichnete Übungen, welche ich auf das beste empfehle.

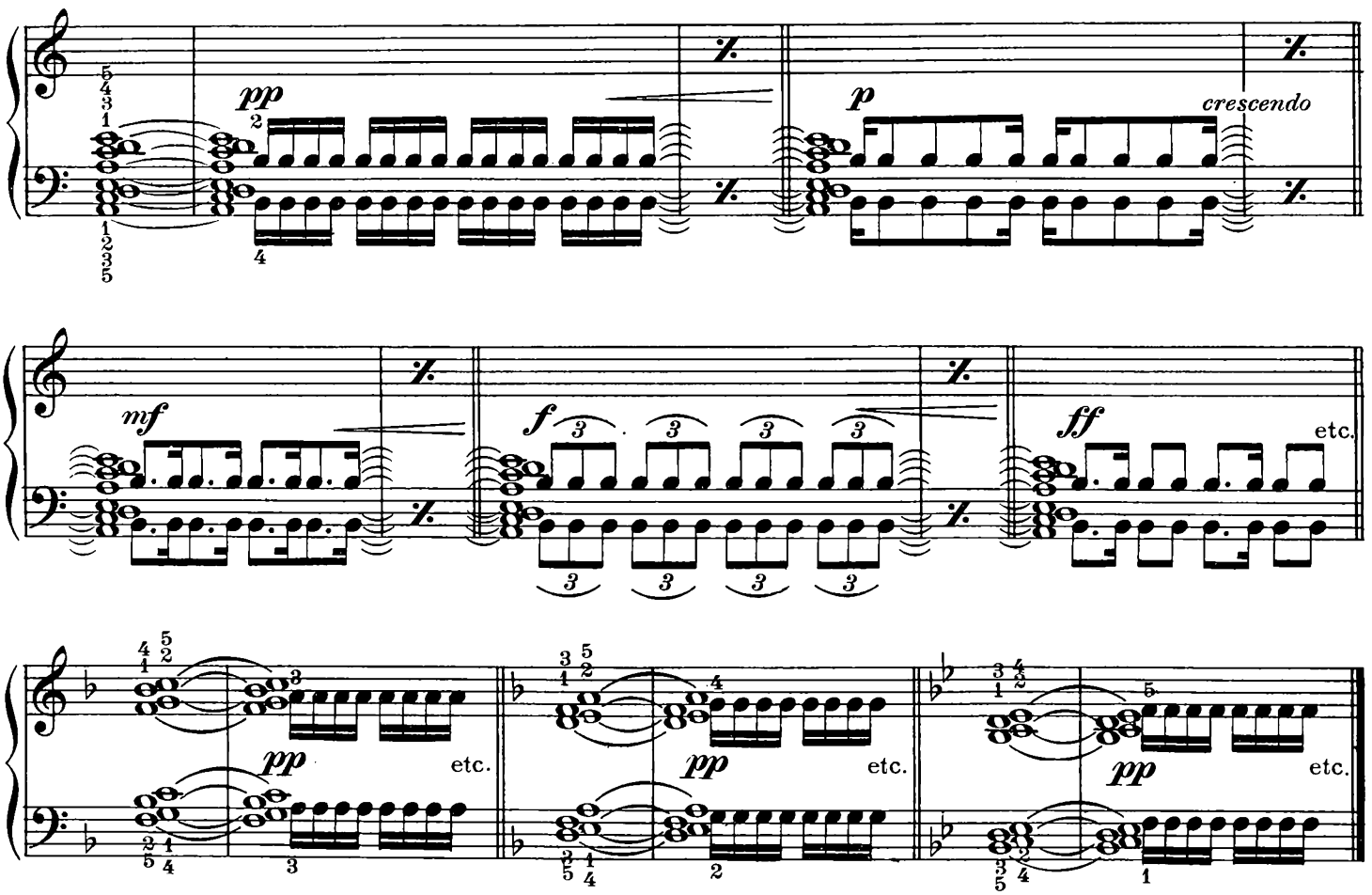
Dans ses *Études Techniques* Liszt infuse une vie nouvelle aux exercices de position fixe en employant l'excellente idée de rythmes différents, en légato comme en staccato. Ce sont des exercices excellents et je recommande qu'on les étudie.

En sus Estudios Técnicos, *Liszt da vida nueva a los ejercicios de posición fija empleando la excelente idea de ritmos diferentes, en* legato *como en* staccato. *Son ejercicios magníficos y recomiendo que se estudien.*

Technical Studies | *Technische Studien* | Études Techniques | *Estudios Técnicos*

FRANZ LISZT



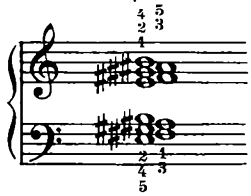


Chopin gave his pupils the following fixed position, for lifting the fingers individually:

Chopin gab seinen Schülern die folgende bestimmte Handstellung um die Finger einzeln zu heben:

Chopin donnait à ses élèves la position fixe suivante, pour lever les doigts seuls:

Chopin daba a sus discípulos la posición fija siguiente para levantar los dedos solos:



Chopin

It keeps the position of the hand remarkably even, but in spite of the use of various rhythms (which Chopin did not give,) it is not apt to bring about especially good results.

Other teachers have thought fit to select a very extended position, employing the old style of monotonous repetition of separate finger strokes:

So bleibt die Lage der Hand besonders gleichmässig, aber diese Art selbst, ist beim Gebrauch verschiedener Rhythmen (die Chopin nicht angab) wenig geeignet, besondere Resultate zu erzielen.

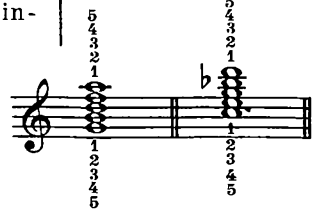
Andere Pädagogen haben es für gut befunden Positionen mit grosser Ausdehnung der Hand zu wählen:

Elle garde la main placée d'une façon égalisée remarquable, mais même en faisant usage de rythmes différents, (que Chopin ne donnait pas) elle est peu apte à produire des effets marqués.

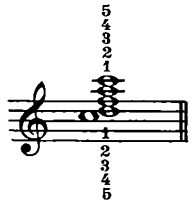
D'autres auteurs pédagogiques ont trouvé bon de choisir des positions très étendues:

Esta posición mantiene la mano muy igual, pero aun si con ella se usan diferentes ritmos (lo que Chopin no pedía) es poco apropiada para producir efectos notables.

Otros autores pedagógicos han ido hasta escojer posiciones exajeradamente abiertas.



Brassin



Zarembski

but these are obviously suitable only for abnormally large hands and even for them the danger of over-stretching and thereby doing harm is pronounced.

The following position I have found to be one of the best. Its stretch is enough to strengthen the hand and the forearm, while the various rhythms are calculated to develop elasticity as well as speed. The idea of playing the nearest and the farthest key, with the same finger, is not found in any of the authors cited, and is invaluable for gently extending and giving strength and flexibility to the ligaments between the fingers. It also develops the side motion of the fingers, which is usually neglected in piano playing, but which relieves fatigue and stiffness. Hands unable to strike the full diminished seventh chord with repetition of the lowest note *easily* should *not attempt* to use it for practice, but should employ the second position given. One must not think that by so doing less will be accomplished.

Hold the keys pressed down with enough firmness not to allow the keys to rise; but without exaggerated force. While exerting this firmness in the fingers *be sure that your wrist and arm are kept flexible and relaxed.* Do not raise the wrist, and keep the knuckles slightly elevated.

Lift the fingers curved, not clutched, and strike the keys with decision. The muscle that governs each finger should be firm and hard at the moment of striking, and supple and relaxed when the finger is being lifted.

aber sie sind natürlich nur für abnorm grosse Hände passend und selbst für solche ist die Gefahr der zu weiten Ausdehnung und Überanstrengung gross.

Ich habe die folgende Stellung als eine der besten gefunden. Sie spannt die Hand genügend, um sie, sowie den Vorderarm, kräftig zu machen, während die verschiedenen Rhythmen dazu berechnet sind, sowohl Elastizität als auch Geläufigkeit zu entwickeln. Die Idee, mit demselben Finger die nächste und die entfernteste Taste anzuschlagen, wird bei keinem der zitierten Autoren gefunden und ist dabei von grösstem Wert sowohl für sanftes Strecken, als auch um den Bindegliedern zwischen den Fingern Kraft und Geschneidigkeit zu geben. Sie fördert auch die Seitenbewegung der Finger, die gewöhnlich beim Klavierspiel vernachlässigt wird, obgleich sie der Steifheit und Ermattung vorbeugt. Hände, welche nicht leicht *den vollen verminderten Septimenakkord mit der Verdopplung des Grundtones greifen können, sollten ihn* nicht *zum üben gebrauchen, sondern die zweite angegebene Position benützen, mit welcher genau dasselbe erreicht wird.*

Man halte die Tasten mit genügender Kraft niedergedrückt, damit sie nicht wieder emporkommen, dennoch ohne Übertreibung in der Kraftentfaltung. Während dieser starke Druck mit den Fingern ausgeübt wird, halte man das Handgelenk und den Vorderarm locker und lose. *Man hebe nicht das Handgelenk, halte aber die Knöchel der Finger etwas erhöht. Die Finger sollen gewölbt, nicht gekrümmt gehoben werden und müssen die Tasten mit Entschlossenheit anschlagen. Diejenigen Muskeln, welche die einzelnen Finger regieren, müssen fest und hart beim Anschlag sein, aber ganz locker und nachgiebig, wenn der Finger gehoben wird.*

mais elles ne se prêtent, évidemment, qu'à des mains d'une grandeur anormale, et même pour celles-ci il y a grand danger d'exagérer la tension et de produire des résultats fâcheux.

J'estime la position suivante comme une des meilleures. Elle étire la main assez pour la fortifier, ainsi que l'avant-bras, et les rythmes sont calculés de façon à développer élasticité et vitesse, en plus de la force. L'idée de jouer, avec le même doigt, la touche la plus proche et la plus éloignée ne se trouve dans aucun des auteurs cités; elle est du plus grand secours pour étirer doucement les ligaments entre les doigts et pour les rendre souples et forts. Elle développe aussi le mouvement latéral des doigts, généralement négligé dans le jeu du piano et qui, pourtant, empêche la fatigue et la raideur. Les mains qui ne peuvent pas *facilement* frapper l'accord entier de septième diminuée (avec répétition de la note basse) ne *doivent pas* s'en servir pour l'étude, mais prendront la seconde position indiquée, et on ne doit pas croire que pour cela on accomplira moins.

Enfoncez les touches avec fermeté; c'est-à-dire, déployez assez de force pour que les touches ne remontent pas, mais n'exagérez pas cette pression. Pendant que les doigts pressent les touches fermement *ayez soin que le poignet et l'avant-bras restent souples et détendus.* Ne levez pas indûment le poignet, et, par contre, gardez les articulations qui joignent les doigts à la main, un peu elevées.

Levez les doigts courbés, non pas crochus, et frappez les touches avec décision. Le muscle qui gouverne chaque doigt peut être dur au moment de frapper, mais devra être flexible et détendu lorsque le doigt se lève.

pero estas no se prestan, evidentemente, más que para manos de extensión anormal y aun para éstas queda el peligro de exagerar la tensión y dañar la mano.

Estimo la posición siguiente una de las mejores. Estira la mano bastante para fortalecerla, así como el antebrazo, y los ritmos están ideados de manera de desarrollar elasticidad y rapidez, además de fuerza. La idea de tocar, con un mismo dedo, la tecla más próxima y la más distante, no se encuentra en ninguno de los autores citados; es de grandísima ayuda para estirar suavemente los ligamentos entre los dedos y para darles flexibilidad y fuerza. Desarrolla también el movimento lateral de los dedos, el cual, de costumbre, se descuida al tocar el piano, y que, sin embargo, evita el cansancio y la rigidez. Las manos que no pueden herir con facilidad *el acorde entero de sétima disminuída (con repetición de la nota baja)* no deben *servirse de él para el estudio, sino tomar la segunda posición indicada, y no hay que figurarse que por eso se obtendrán resultados menos ventajosos.*

Húndanse las teclas con firmeza; es decir, con bastante firmeza para que no vuelvan a subir, pero sin exagerar la presión.

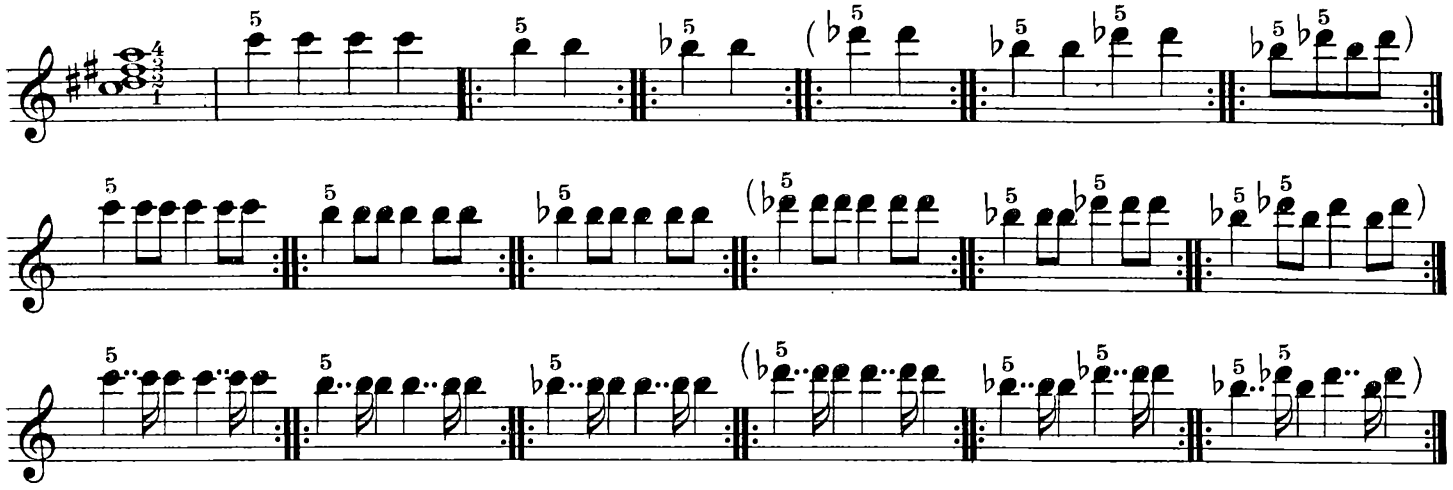
Al oprimir los dedos firmemente las teclas, cuídese de que la muñeca y el antebrazo queden flexibles y flojos.

No hay que levantar indebidamente la muñeca; pero procúrese que queden algo alzadas las articulaciones que unen los dedos a las manos.

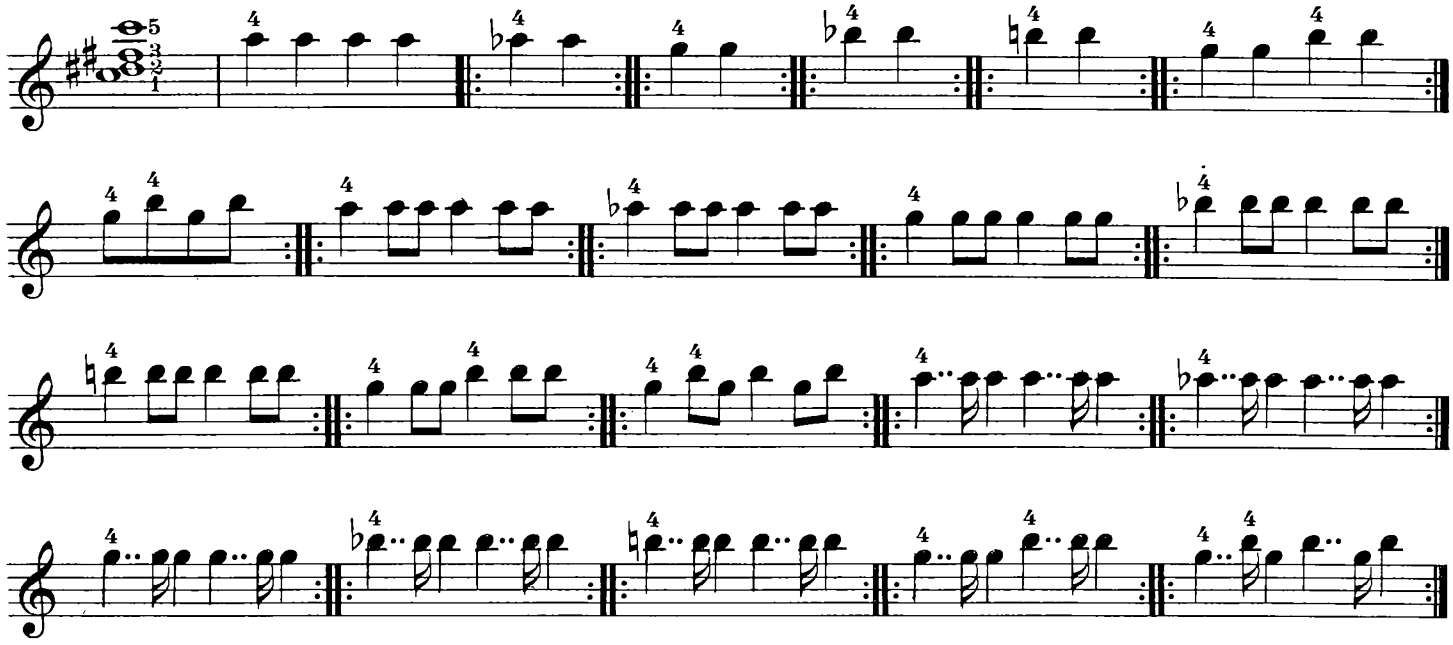
Levántense los dedos algo encorvados, pero no demasiado, y hiérase las teclas con decisión. El músculo que rige cada dedo puede estar duro al momento de golpear, pero tiene que quedar flexible y flojo cuando se levanta el dedo.

Right hand – *Rechte Hand* – Main droite – *Mano derecha*

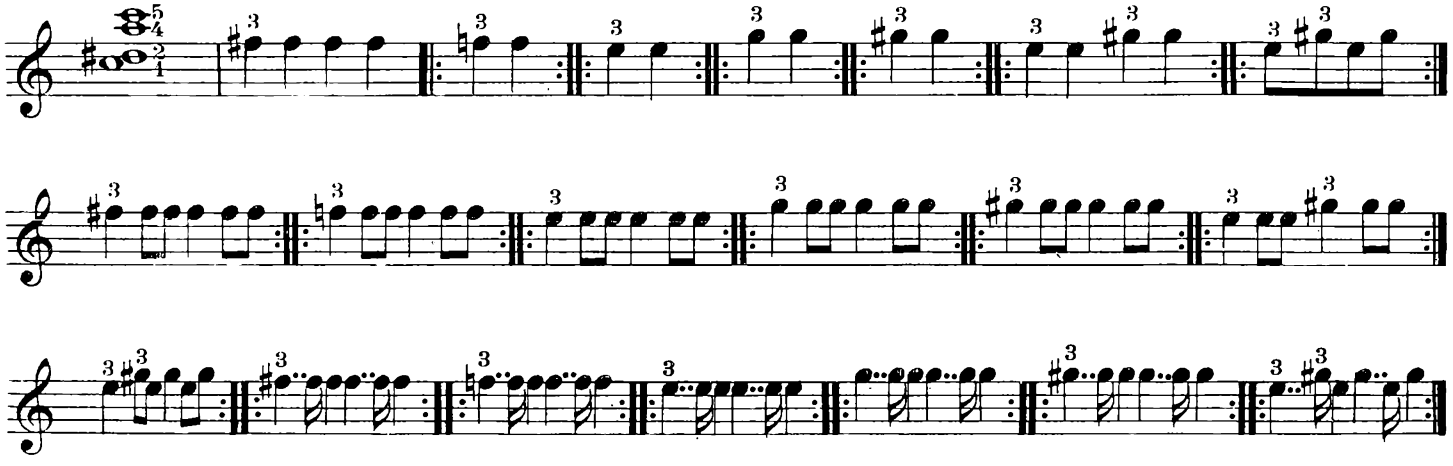
Fifth finger – *Fünfter Finger* – Cinquième doigt – *Quinto dedo*



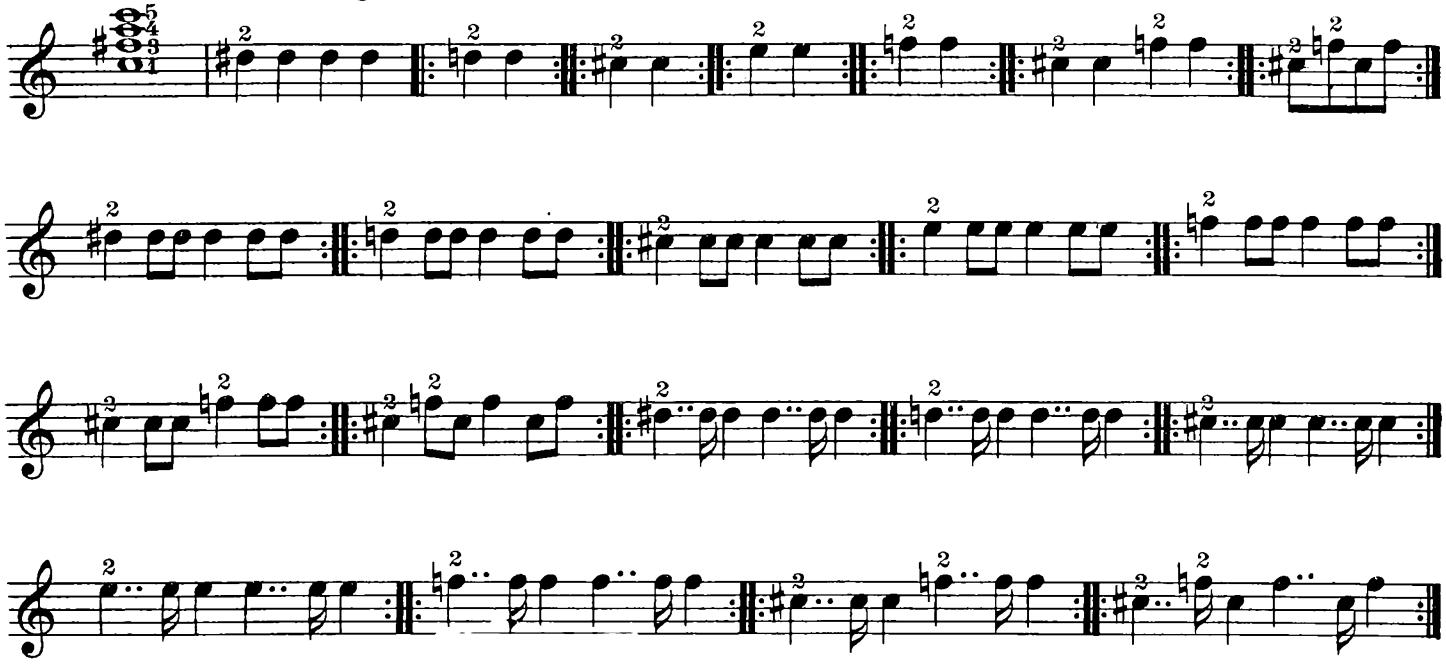
Fourth finger – *Vierter Finger* – Quatrième doigt – *Cuarto dedo*



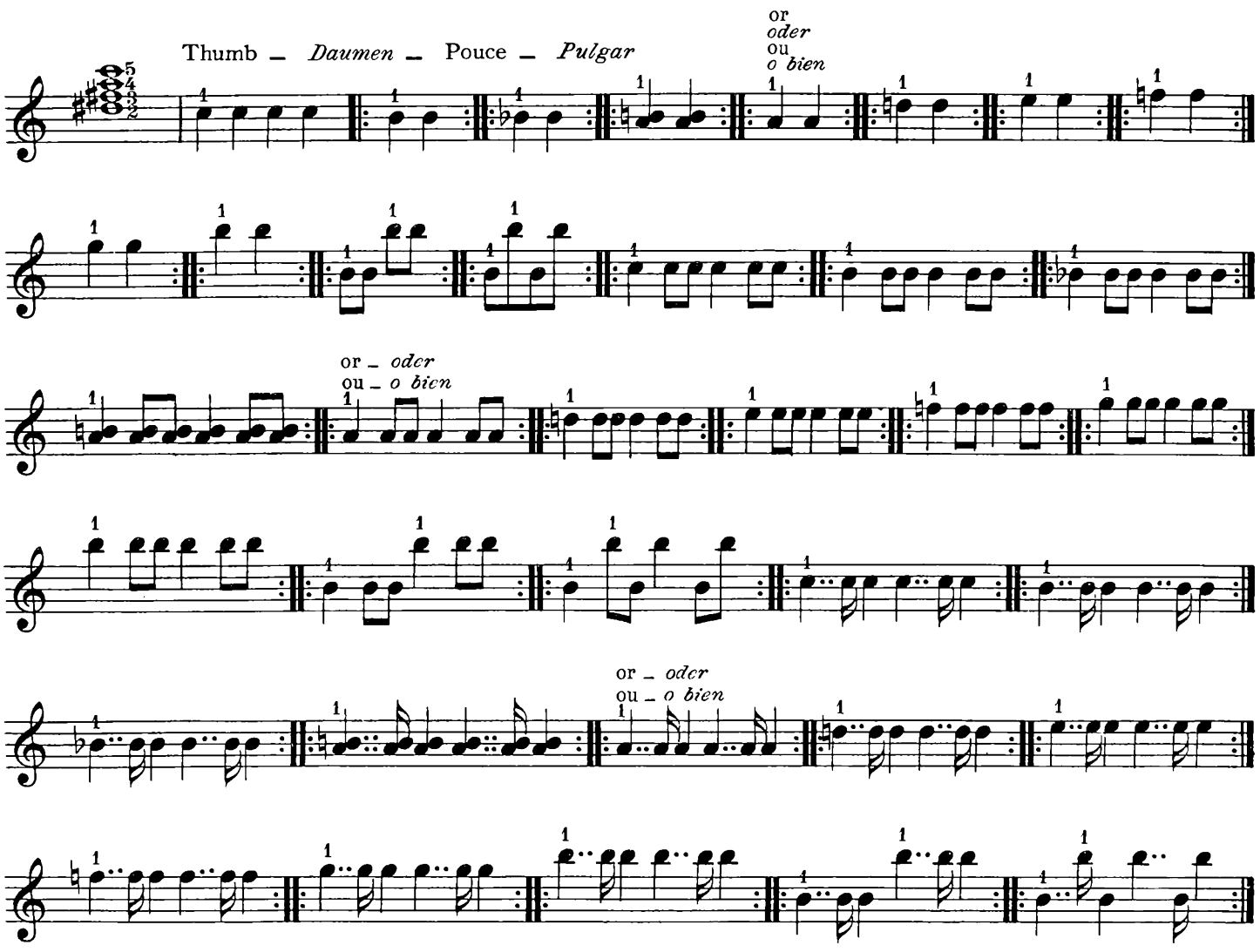
Third finger – *Dritter Finger* – Troisième doigt – *Tercer dedo*



Second finger – *Zweiter Finger* – Deuxième doigt – *Segundo dedo*

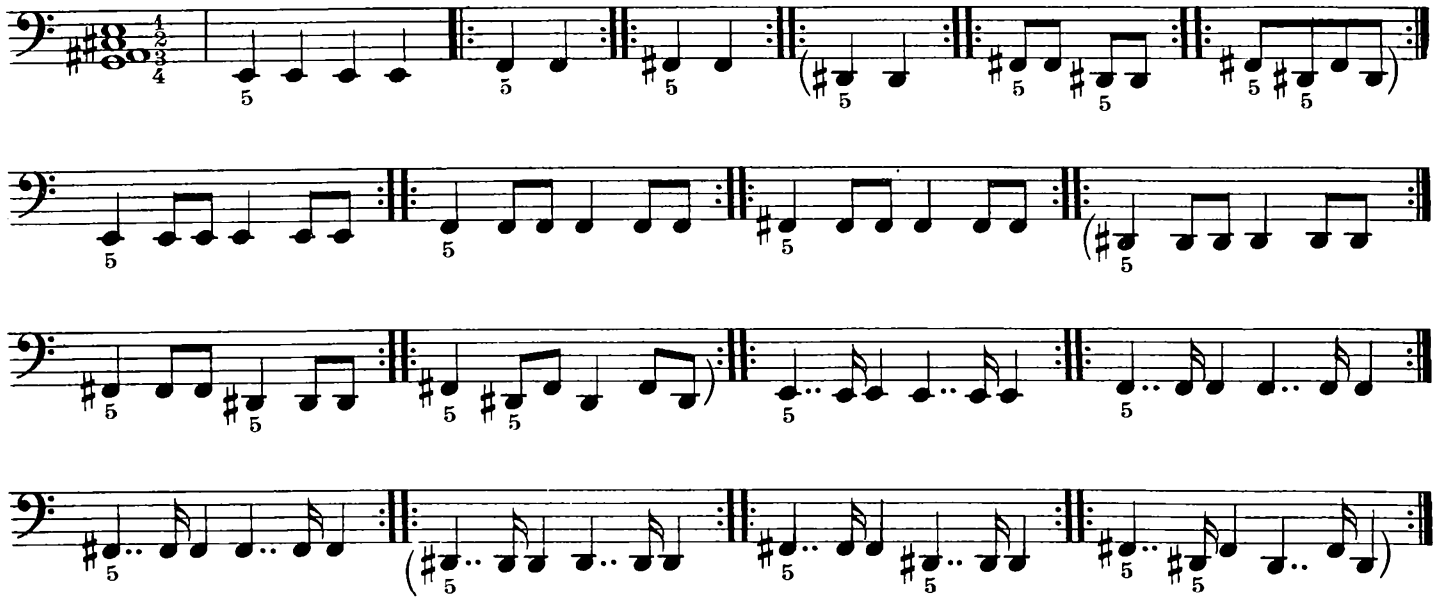


Thumb – *Daumen* – Pouce – *Pulgar*

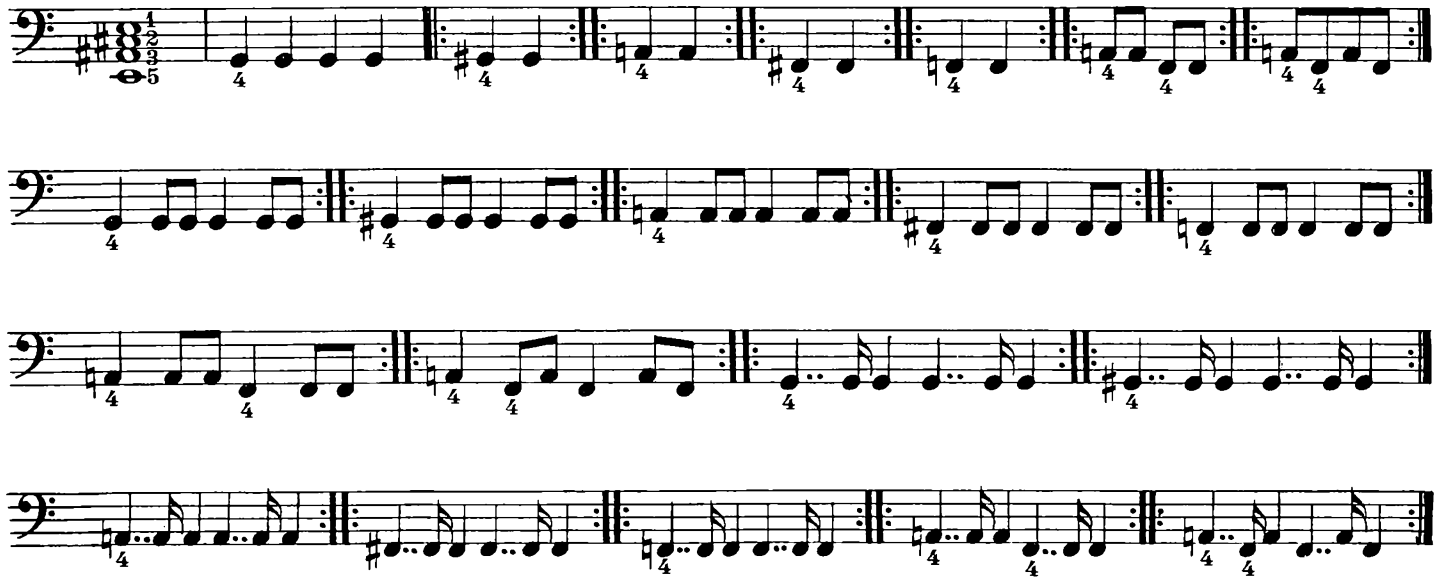


Left hand – *Linke Hand* – Main gauche – *Mano izquierda*

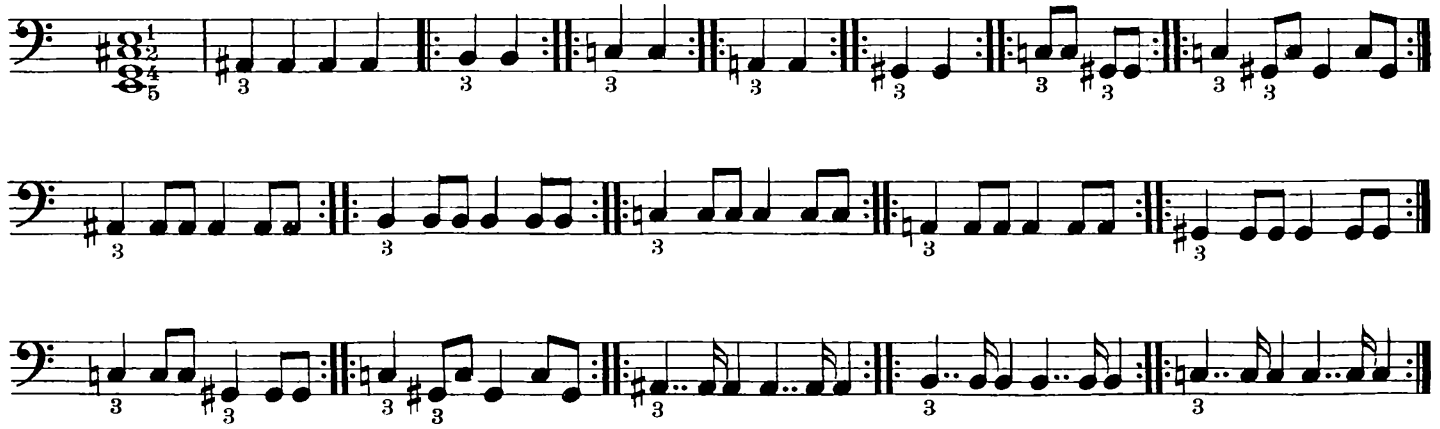
Fifth finger – *Fünfter Finger* – Cinquième doigt – *Quinto dedo*



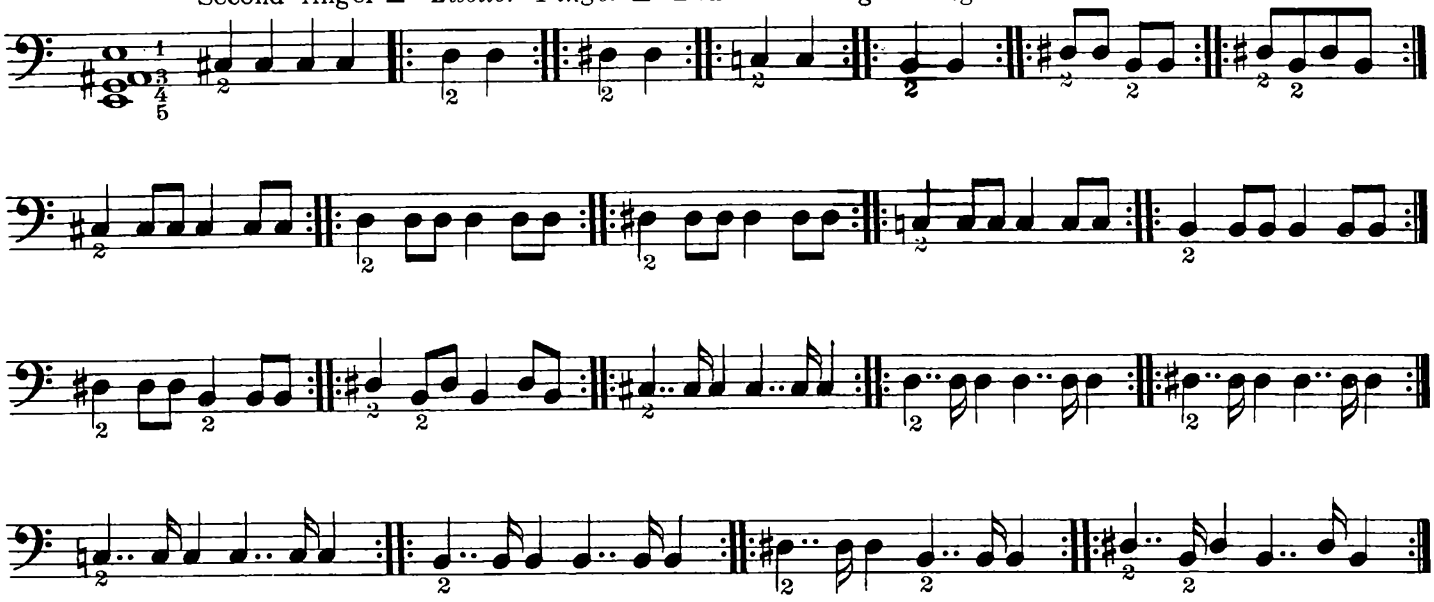
Fourth finger – *Vierter Finger* – Quatrième doigt – *Cuarto dedo*



Third finger – *Dritter Finger* – Troisième doigt – *Tercer dedo*

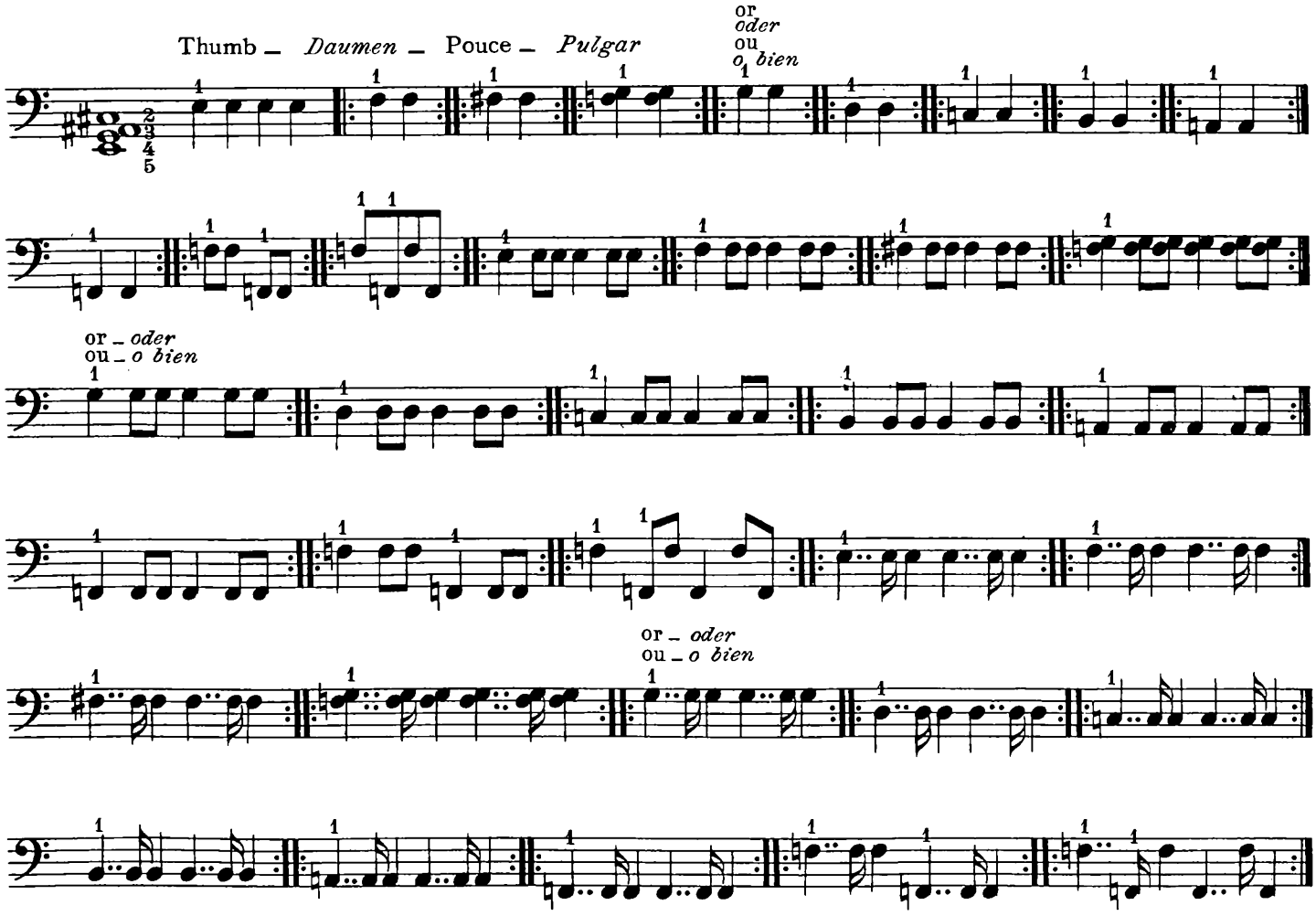


Second finger – *Zweiter Finger* – Deuxième doigt – *Segundo dedo*



Thumb – *Daumen* – Pouce – *Pulgar*

or
oder
ou
o bien



or – *oder*
ou – *o bien*

For smaller hands:

In this position (for the right hand) the fifth finger does not strike the key of D flat, but only the keys of B flat, B natural and C. The fourth finger strikes the keys of G, A flat, A natural, B flat. The thumb strikes the keys of A, B flat, B natural, C, C sharp, D, E, F, G.

In the position for the left hand the fifth finger does not strike the key of D sharp, but only the keys of F sharp, F natural and E. The fourth finger strikes the keys of F sharp, G, G sharp, A natural. The thumb strikes the keys of G, F sharp, F natural, E, E flat, D, C, B, A.

Fixed position exercises should be practiced once a day for a period of from three to five weeks; then once every other day. Later, once or twice a week. (See Chapter: "Schedules of Daily Practice").

The following position on black keys:

Für kleinere Hände:

In dieser Stellung (für die rechte Hand) schlägt der fünfte Finger die Taste Des nicht an, sondern spielt nur B, H und C. Der vierte Finger schlägt die Tasten G, As, A, B. Der Daumen schlägt die Tasten A, B, H, C, Cis, D, E, F, G an.

In der Stellung für die linke Hand schlägt der fünfte Finger die Taste Dis nicht an, sondern spielt nur Fis, F und E. Der vierte Finger schlägt die Tasten Fis, G, Gis, A. Der Daumen spielt G, Fis, F, E, Es, D, C, H, A.

Übungen mit stillstehender Hand sollten 3 bis 5 Wochen lang täglich geübt werden, dann jeden zweiten Tag; später nur ein oder zweimal in der Woche. (Siehe Abschnitt: "Plan für tägliches Üben!"

Die folgende Stellung auf schwarzen Tasten:

Pour petites mains:

Dans cette position (pour la main droite) le cinquième doigt ne frappe pas la touche de *Ré* bémol, et joue seulement sur les touches de *Si* bémol, *Si* naturel et *Do*. Le quatrième doigt frappe les touches de *Sol*, *La* bémol, *La* naturel, *Si* bémol. Le pouce joue sur les touches de *La*, *Si* bémol, *Si* naturel, *Do*, *Do* dièze, *Ré*, *Mi*, *Fa*, *Sol*.

Dans la position pour la main gauche le cinquième doigt ne frappe pas la touche de *Ré* dièze, et joue seulement sur les touches de *Fa* dièze, *Fa* naturel et *Mi*. Le quatrième doigt frappe les touches de *Fa* dièze, *Sol*, *Sol* dièze, *La* naturel. Le pouce frappe les touches de *Sol*, *Fa* dièze, *Fa* naturel, *Mi*, *Mi* bémol, *Ré*, *Do*, *Si*, *La*.

Les exercices de position fixe doivent être étudiés une fois par jour pendant une période de trois à cinq semaines; ensuite une fois tous les deux jours. Plus tard une ou deux fois par semaine. (Voir le Chapitre: "Plans d'étude journalière").

La position sur les touches noires:

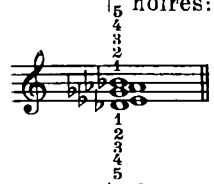
Para manos pequeñas:

En esta posición (para la mano derecha) el quinto dedo no hiere la tecla de re *bemol, y toca solamente sobre las teclas de* si *bemol,* si *natural y* do. *El cuarto dedo hiere las teclas de* sol, la *bemol,* la *natural,* si *bemol. El pulgar toca sobre las teclas de* la, si *bemol,* si *natural,* do, do *sostenido,* re, mi, fa, sol.

En la posición para la mano izquierda el quinto dedo no hiere la tecla de re *sostenido, y toca solamente sobre las teclas de* fa *sostenido,* fa *natural y* mi. *El cuarto dedo hiere las teclas de* fa *sostenido,* sol, sol *sostenido,* la *natural. El pulgar toca sobre las teclas de* sol, fa *sostenido,* fa *natural,* mi, mi *bemol,* re, do, si, la.

Los ejercicios de posición fija se deben estudiar una vez al dia durante un período de 3 a 5 semanas; después, una vez cada dos dias. Más tarde una o dos veces por semana (Véase el Capítulo: "Programa de estudio diario").

La posición sobre teclas negras:

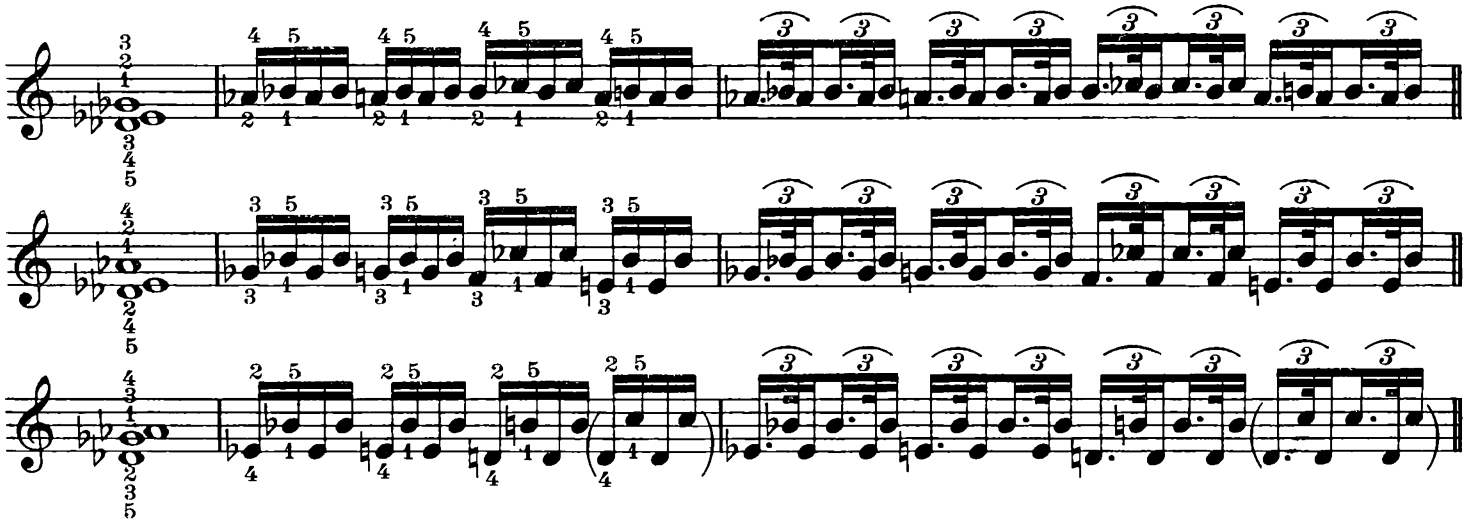


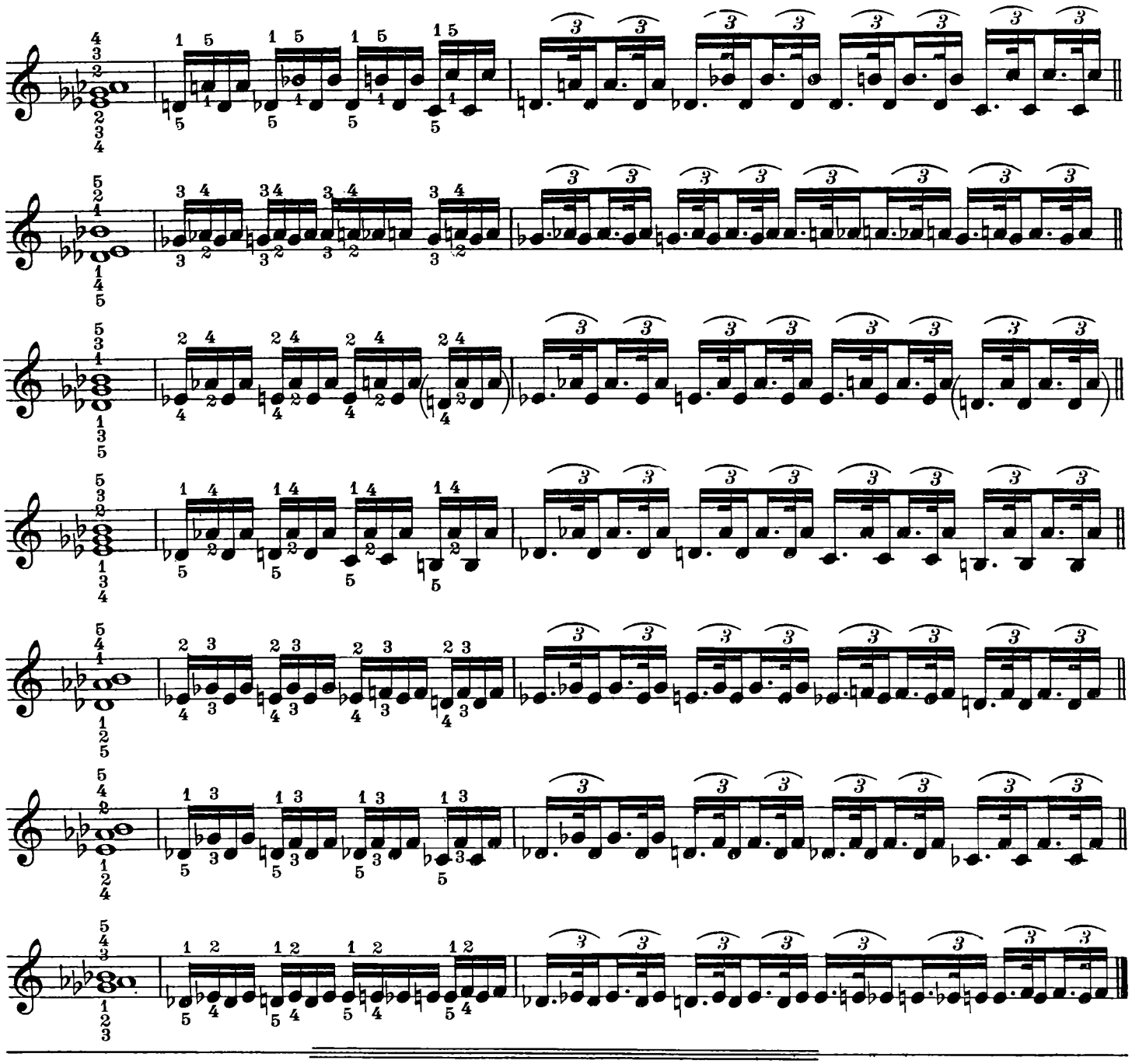
should also be practiced at times, in alternation with the first one given. Practice them in the same manner: each finger striking every key that it can conveniently reach four times, and alternately the nearest and the farthest key. Besides practice as follows:

sollte ebenfalls hin und wieder statt der ersten Stellung geübt werden. Man übe sie in der gleichen Weise: jeder Finger schlägt viermal diejenige Taste an, die er am bequemsten erreicht und auch abwechselnd die nächste und entfernteste Taste. Ausserdem übe man wie folgt:

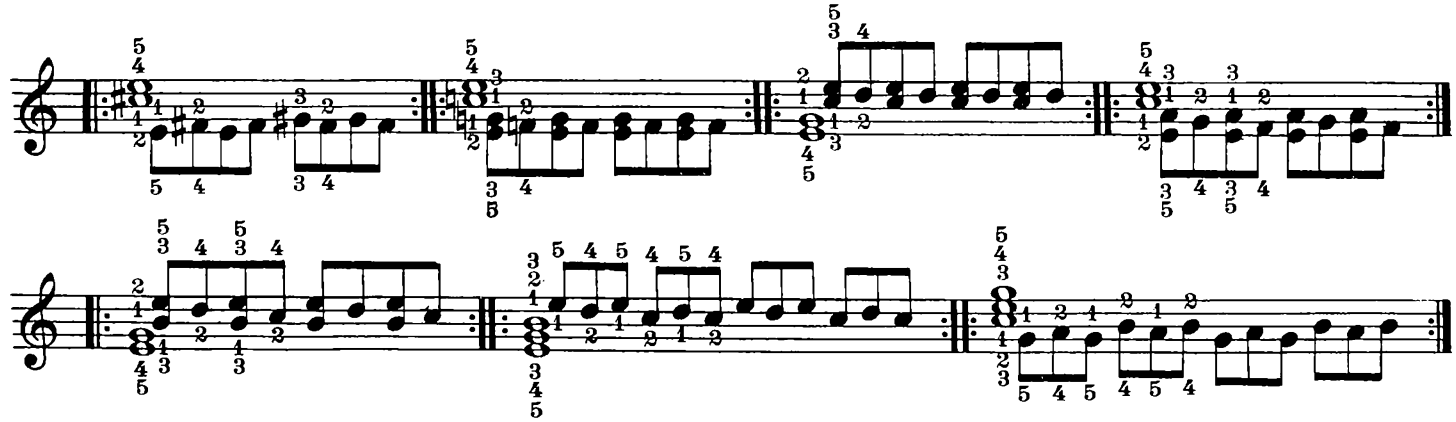
doit être prise de temps en temps, au lieu de la première position. On étudiera de la même manière: chaque doigt frappe quatre fois chaque touche qu'il peut aisément atteindre, et aussi, alternativement, la touche la plus proche et la plus éloignée. En plus on étudiera comme suit:

se estudiará de vez en cuando, en vez de la primera posición. Se la trabajará de la misma manera: cada dedo golpea 4 veces cada una de las teclas que puede alcanzar con facilidad, y también alternativamente la tecla más cercana y la más lejana. Además, se estudiará como sigue:





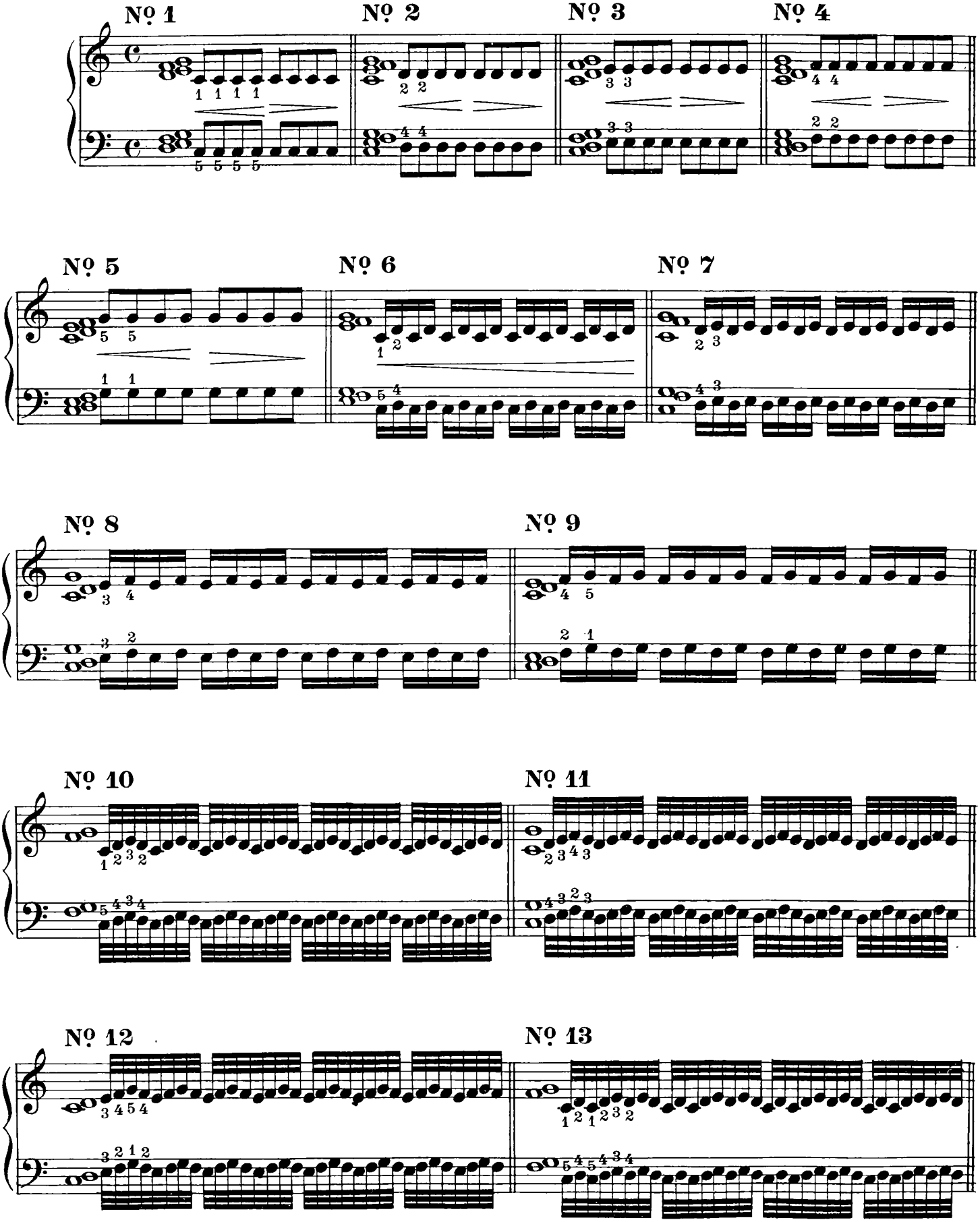
Rosenthal - Schytte, *) { School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

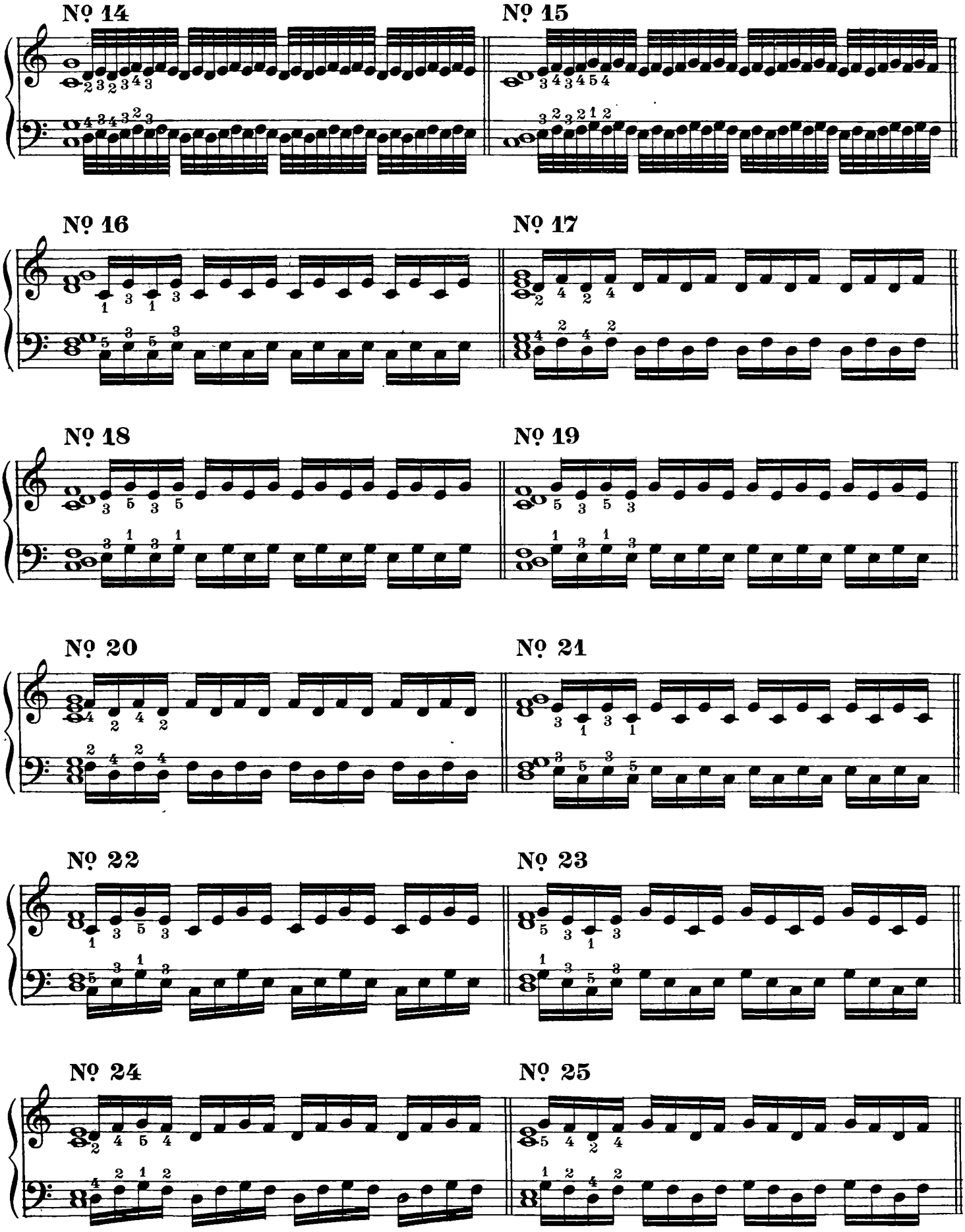


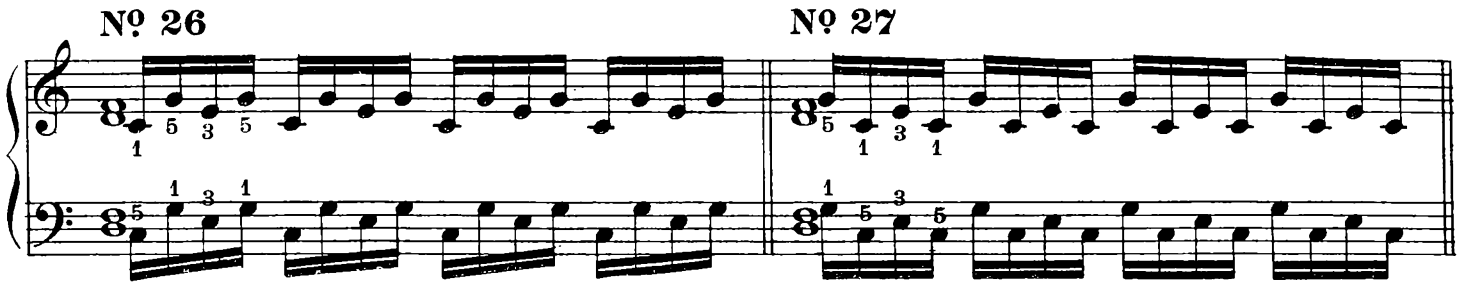
*) Published with permission of Adolph Fürstner, Berlin W. 10, Copyright 1892 by O. B. Boise

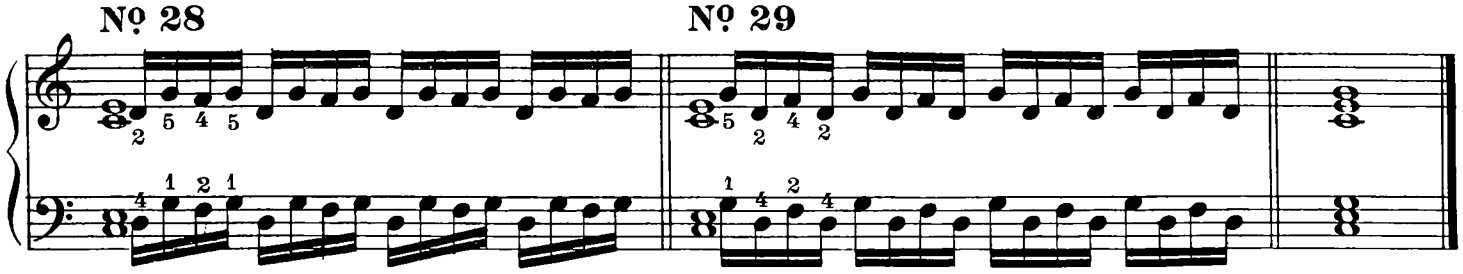
Scales | *Tonleitern* | Gammes | *Escalas*

HENRI HERZ



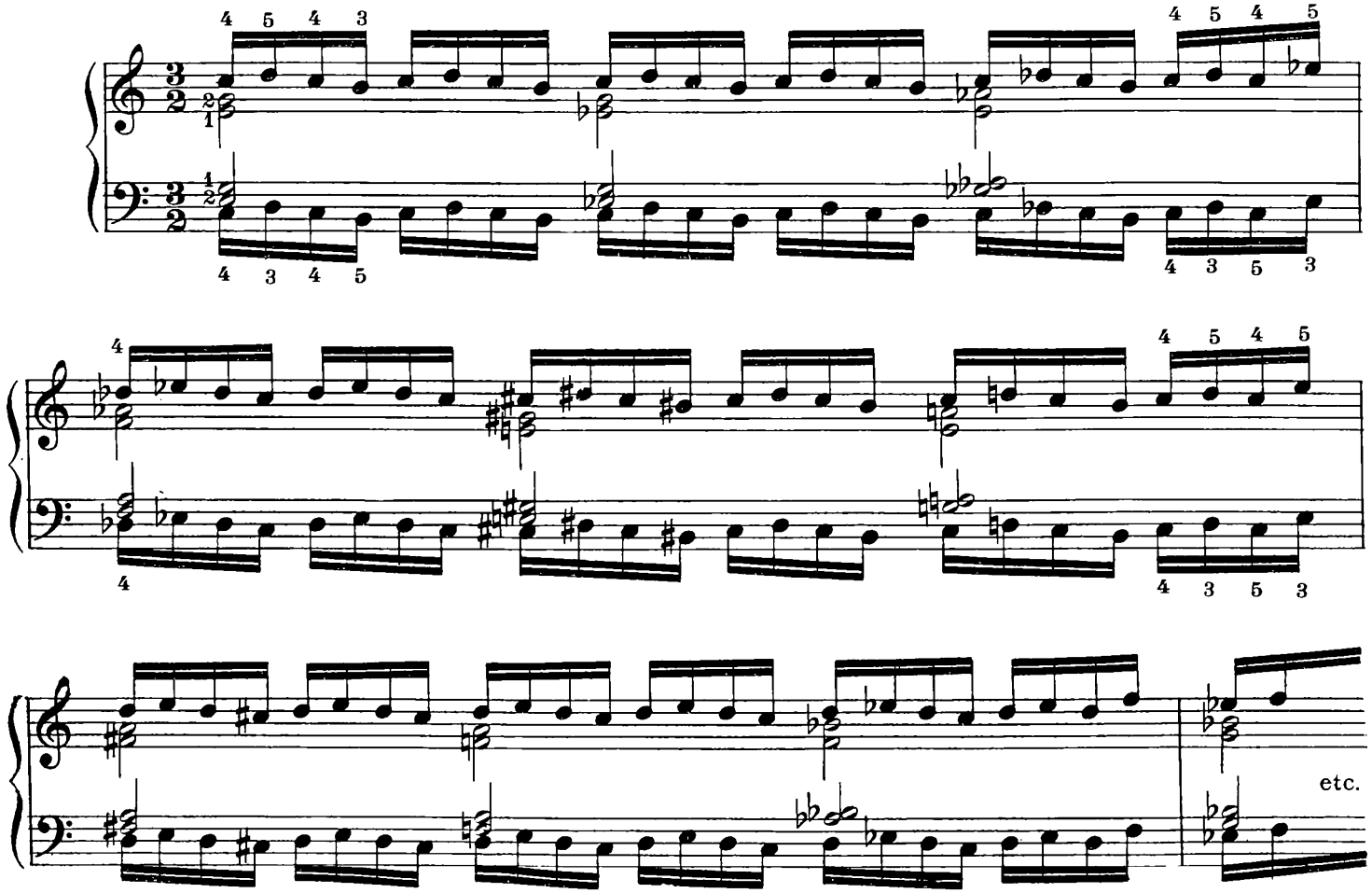

Nº 14
Nº 15
Nº 16
Nº 17
Nº 18
Nº 19
Nº 20
Nº 21
Nº 22
Nº 23
Nº 24
Nº 25



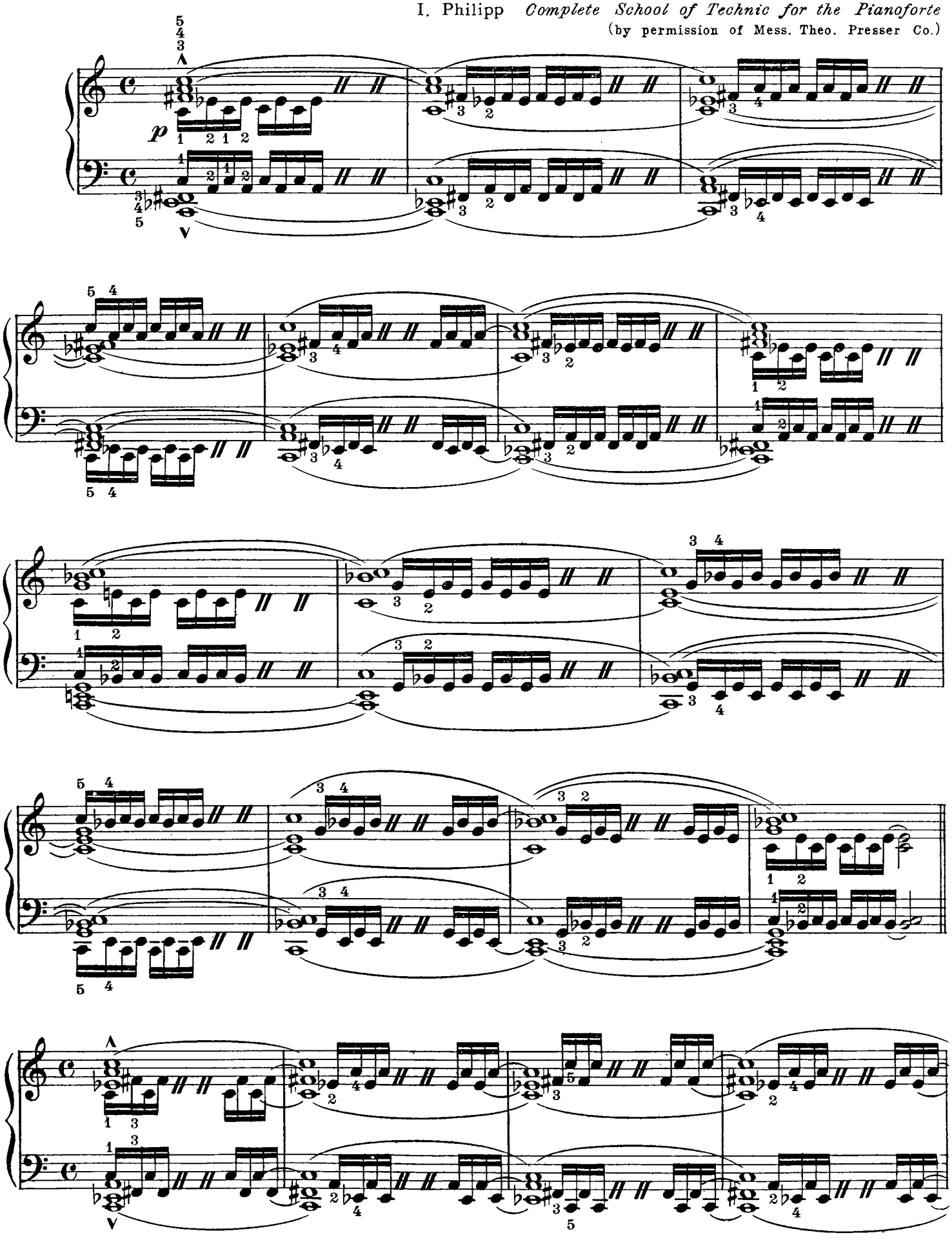


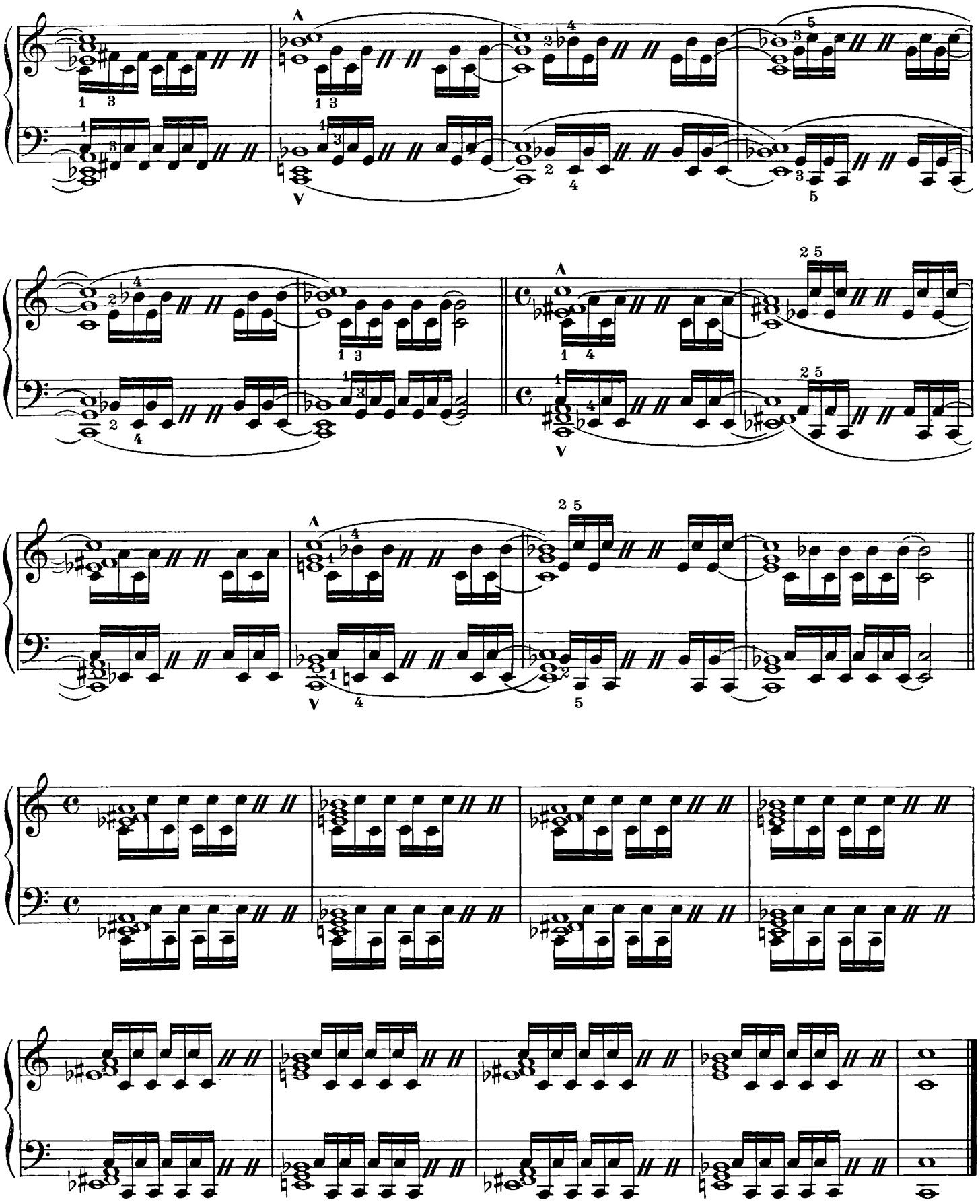
Daily Studies | *Tägliche Studien* | Études Journalières | *Estudios Diarios*

CARL TAUSIG*)



*) By permission of Heinrichshofen Verlag, Magdeburg





Flexibility and Dexterity of the Thumbs

Gelenkigkeit und Behendigkeit der Daumen

Souplesse et Dextérité des Pouces

Flexibilidad y Destreza de los Pulgares

20934

Flexibility and velocity of the thumbs

It seems hardly necessary to emphasize the importance of the thumbs in piano technic. Of all the fingers the thumb is perhaps the one which requires the greatest attention (altho the 4th and 5th fingers are so much weaker) because though powerful it is also awkward and in nearly every change of position of the hand on the keyboard the thumb is the basis of the new position and may be looked upon as one of the causes of accurate or inaccurate playing.

All following exercises should be played rapidly, with light touch and in *mp* or *mf*. The thumb should move rapidly with a quick side motion.

Gelenkigkeit und Geschwindigkeit der Daumen

Es scheint kaum nötig zu betonen, wie wichtig gewandte Daumen für die ganze Klaviertechnik sind. Von allen Fingern ist der Daumen vielleicht derjenige, welcher der grössten Aufmerksamkeit bedarf, (obgleich der vierte und fünfte Finger so viel schwächer sind). Nicht allein, weil er wenn auch kräftig, meistens doch unbeholfen ist, sondern weil er bei jedem Stellungswechsel der Hand auf der Klaviatur fast immer die neue Lage angibt und als eine der Ursachen des reinen, oder unreinen Spiels angesehen werden muss.

Alle folgenden Übungen sollen schnell, mit einem leichten Anschlag im mp oder mf ausgeführt werden.

Der Daumen soll sich schnell und behende nach der Seite bewegen.

Souplesse et vélocité des pouces

Il semble presque superflu de signaler l'importance des pouces dans le jeu du piano. De tous les doigts le pouce est peut-être celui qui requiert le plus d'attention (quoique le 4me et le 5me doigt soient bien plus faibles). Non seulement parce quoique fort il est lourd et maladroit, mais parcequ'à presque chaque changement de position de la main sur le clavier c'est lui qui indique la nouvelle position et on peut, en général, le considérer comme une des causes de la justesse ou de l'impureté du jeu.

Tous les exercices suivants se joueront rapidement, avec un toucher léger et *mp* ou *mf*. Le pouce fera un mouvement latéral rapide.

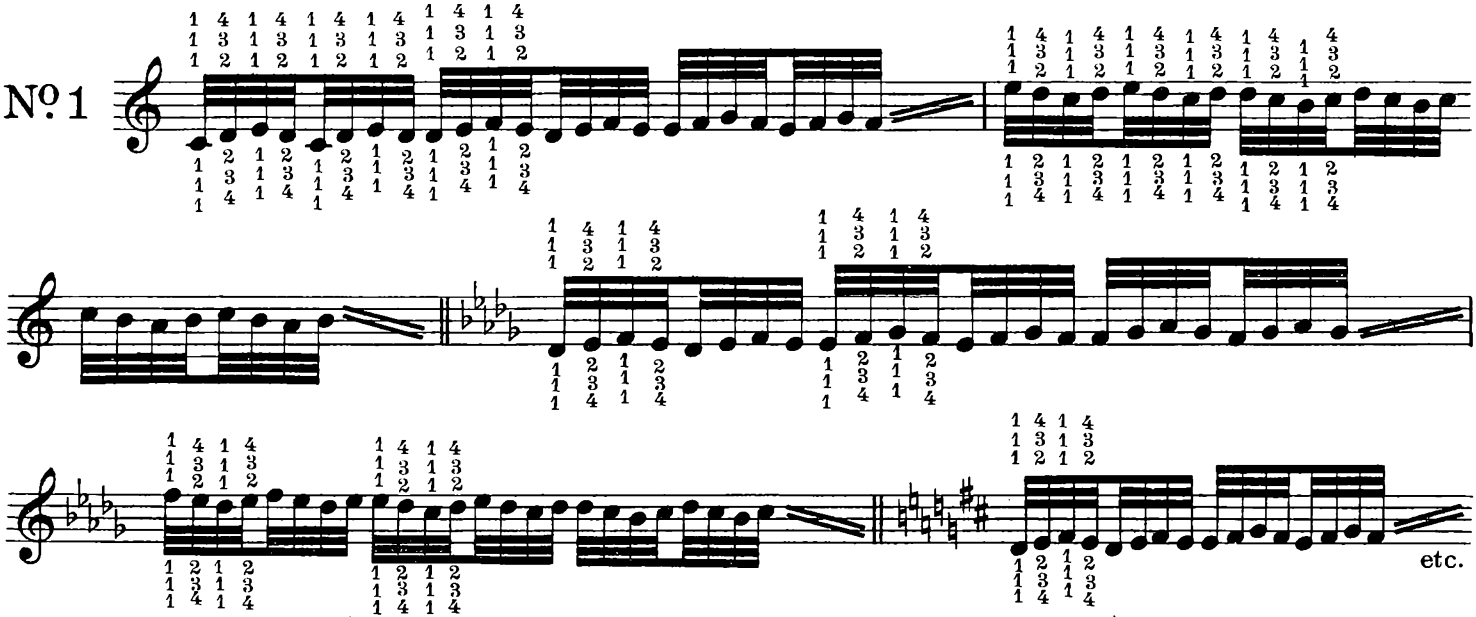
Flexibilidad y velocidad de los pulgares

Parece casi superfluo señalar cuán importante es el pulgar al tocar el piano. De todos los dedos es acaso el que requiere mas atención (aunque el 4º y 5º son mucho mas débiles). No solamente porque aunque fuerte, también es pesado y torpe; sino porque casi a cada cambio de posición de la mano en el teclado es él, el que indica la nueva posición y se le puede considerar como una de las causas de la limpieza o impureza de la ejecución.

Todos los ejercicios siguientes se harán rápidamente, con un "toucher" ligero y en mp o mf. El pulgar debe moverse con rápido movimiento lateral.

Presto

No. 1



In all keys:

All the keys should be practised at least once with each fingering. For regular practice take the first four keys with 1212; the next four keys with 1313; the last four keys with 1414. Change this order often.

Durch alle Tonarten:

Alle Tonarten sollten wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit 1212; die nächsten vier Tonarten mit 1313; die letzten vier Tonarten mit 1414. Man wechsle öfters diese Reihenfolge.

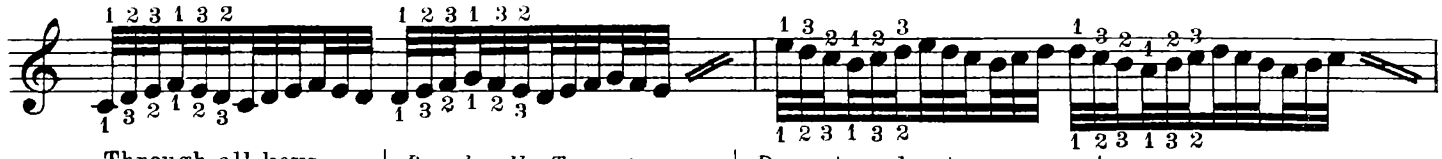
Dans tous les tons:

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec 1212; les quatre tons suivants avec 1313; les quatre derniers tons avec 1414. On changera souvent cet ordre.

En todos los tonos:

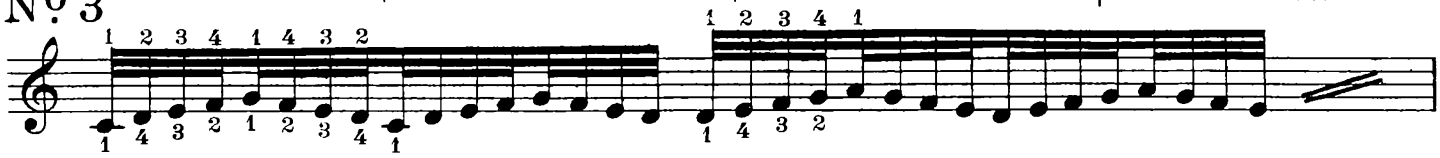
Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con 1212; los cuatro tonos siguientes con 1313; los cuatro últimos tonos con 1414. Cámbiese a menudo el orden.

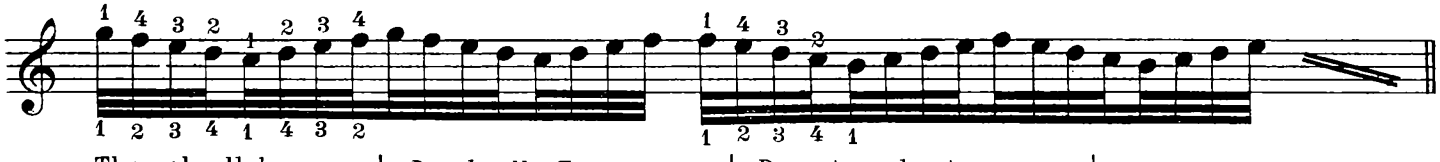
No. 2



No. 3

Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*



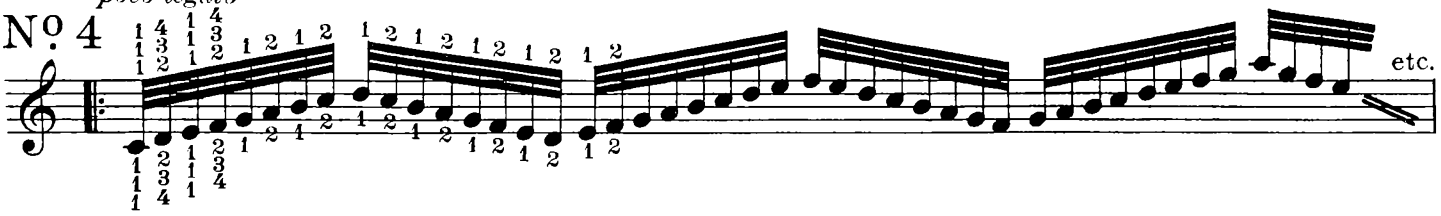


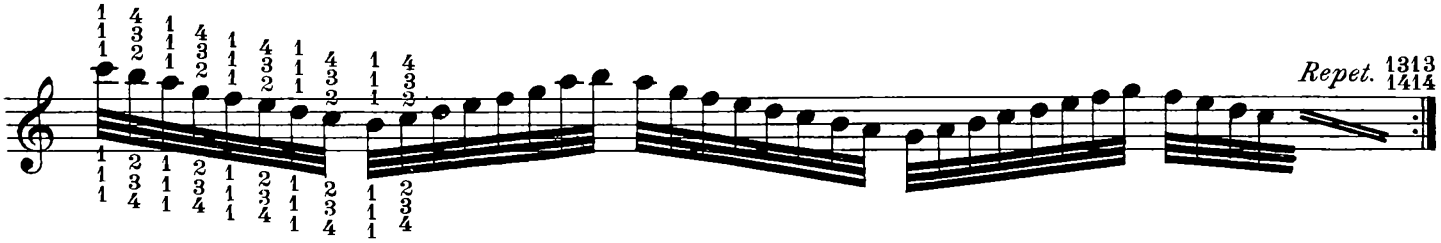
Through all keys | *Durch alle Tonarten* | Dans tous les tons | *En todos los tonos*

Presto e leggiero

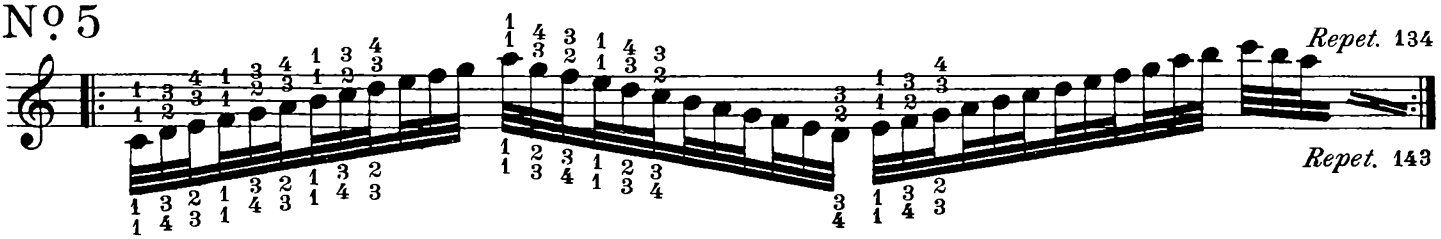
poco legato

No. 4

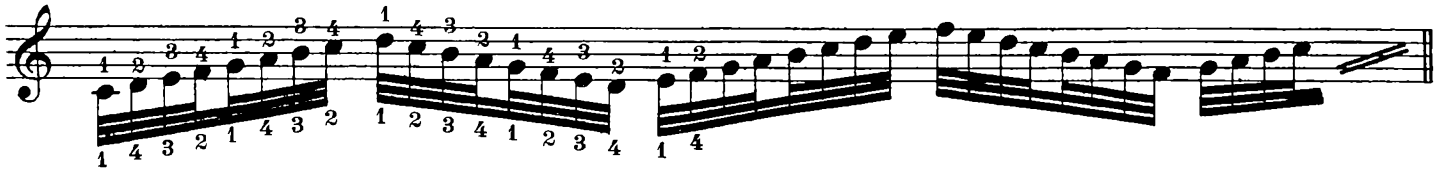


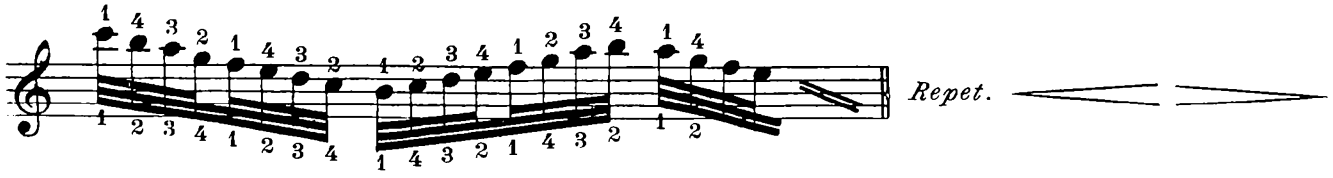


No. 5



No. 6





A difficult, yet decidedly effective exercise. Do not play too slowly.

Eine nicht leichte, aber sehr wirkungsvolle Übung. Nicht zu langsam zu spielen.

Un exercice pas facile, mais d'un excellent effet. Ne jouez pas trop lentement.

Un ejercicio no muy fácil pero de un excelente efecto. No se toque demasiado despacio.

No 7

m.d.

m.s.

etc.

Rapidly; nimble fingers; practise all fingerings.

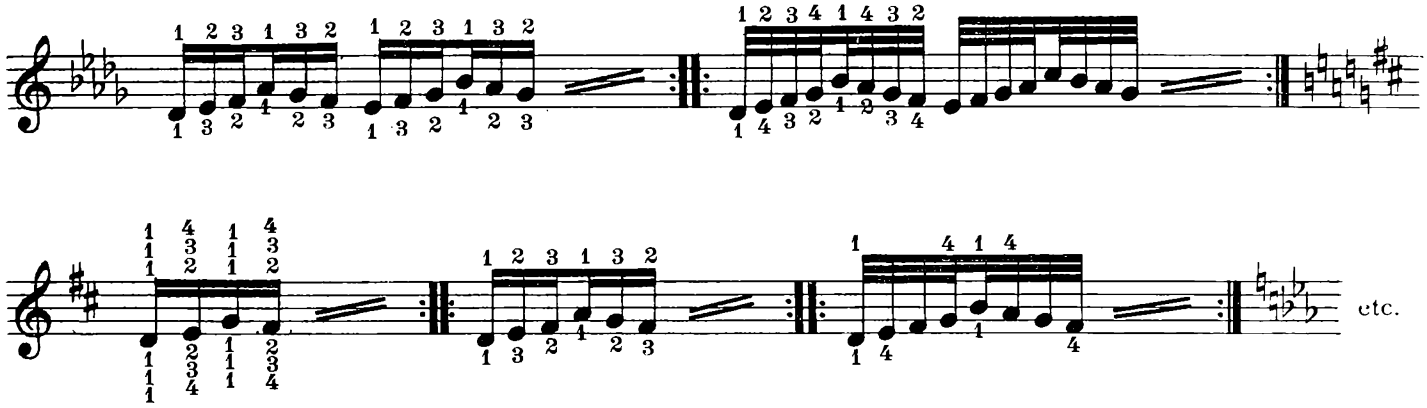
Schnell; mit flinken Fingern; man übe alle Fingersätze.

Rapidement; les doigts agiles; étudiez tous les doigtés.

Rápidamente, con dedos ágiles; estúdiense todas las digitaciones.

No 8

No 9



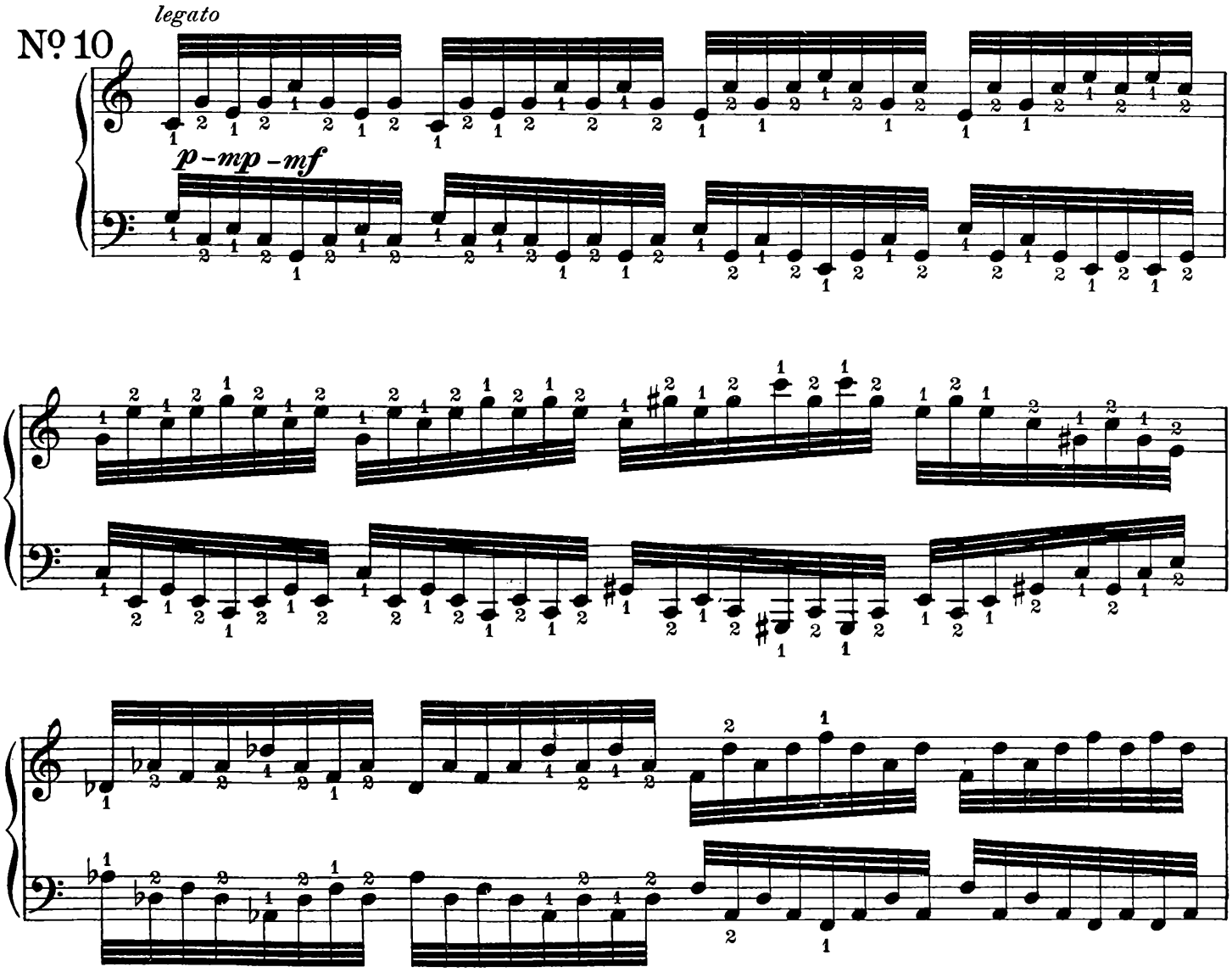
The immediate beneficial effect of this exercise on the thumbs will be apparent to all who practise it. Keep wrists and arms relaxed.

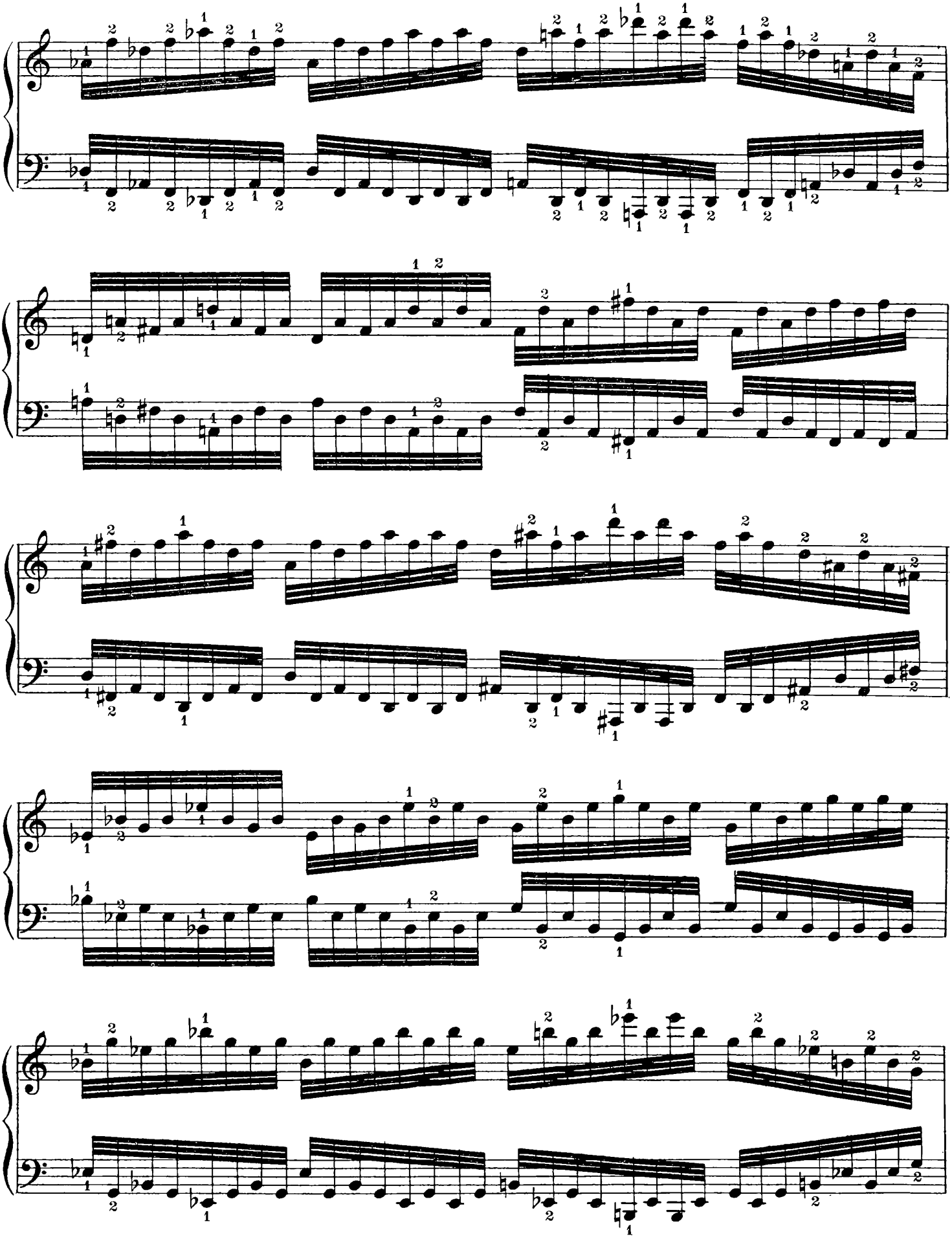
Die augenblickliche, wohltuende Wirkung dieser Übung auf die Daumen, wird jedem der sie spielt, einleuchten. Handgelenke und Arme sind locker zu halten.

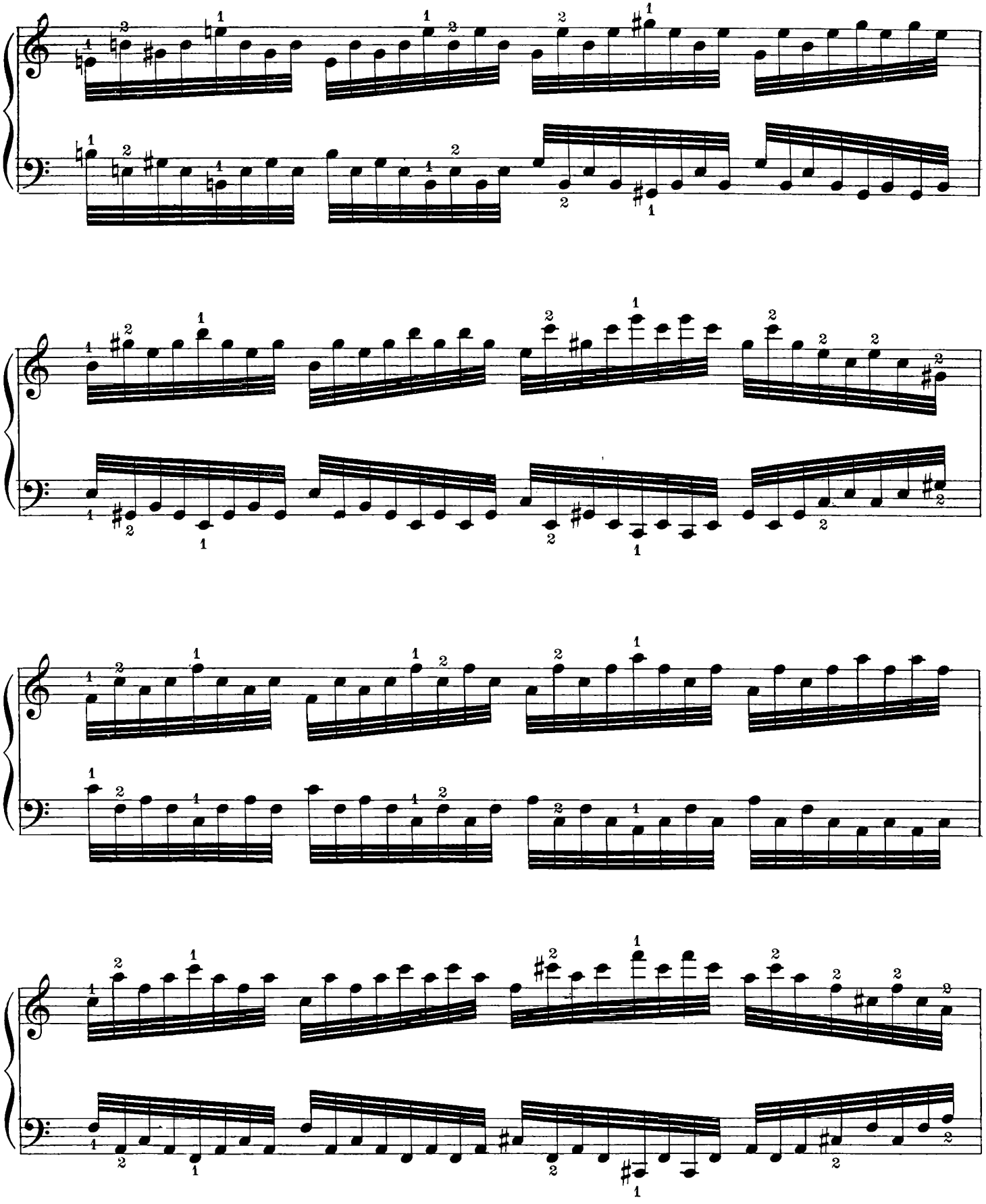
Quiconque jouera cet exercice se rendra compte de l'action instantanée et bienfaisante qu'il exerce sur les pouces. Gardez les poignets et les bras souples.

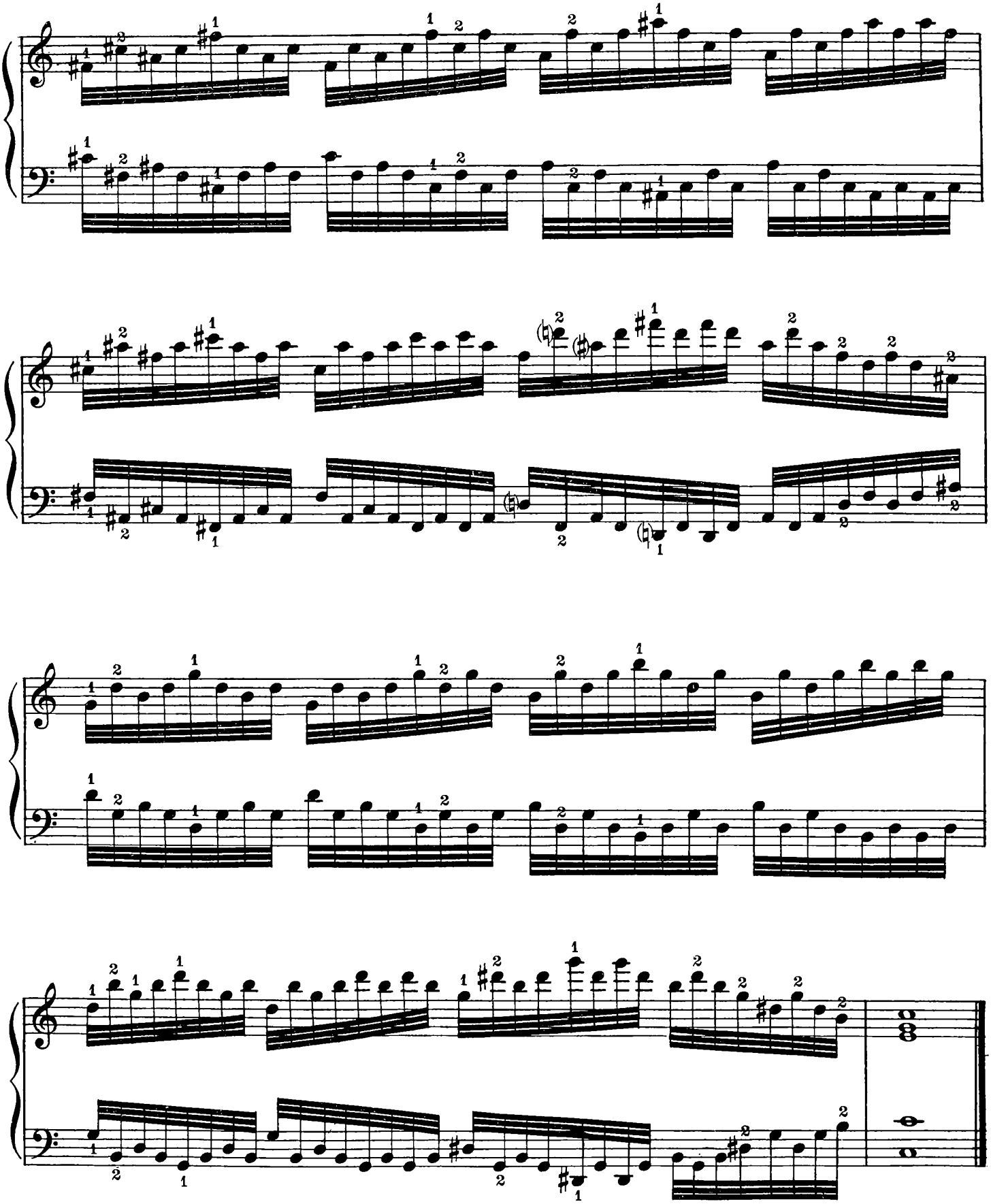
Quien toque este ejercicio se dará cuenta de la acción instantánea y beneficial que ejerce sobre los pulgares. Guárdense las muñecas y los brazos flexibles.

Nº 10



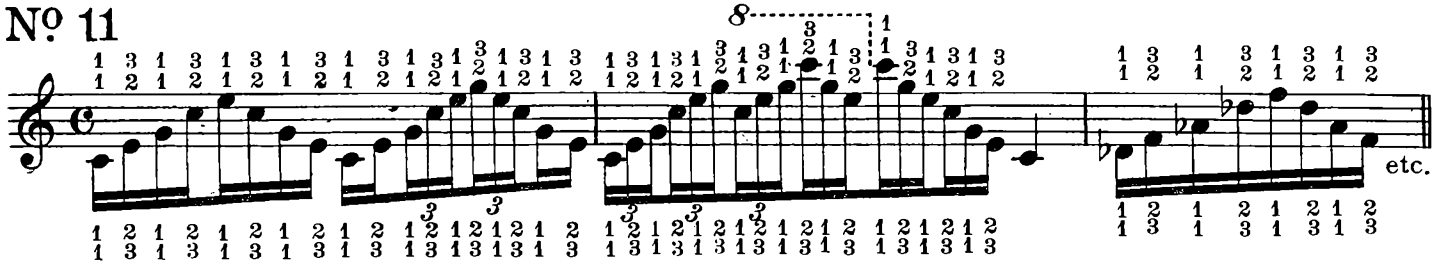






Keep strict time. | *Streng im Takt.* | Gardez strictement la mesure. | *Guárdese estrictamente el compás.*

Nº 11



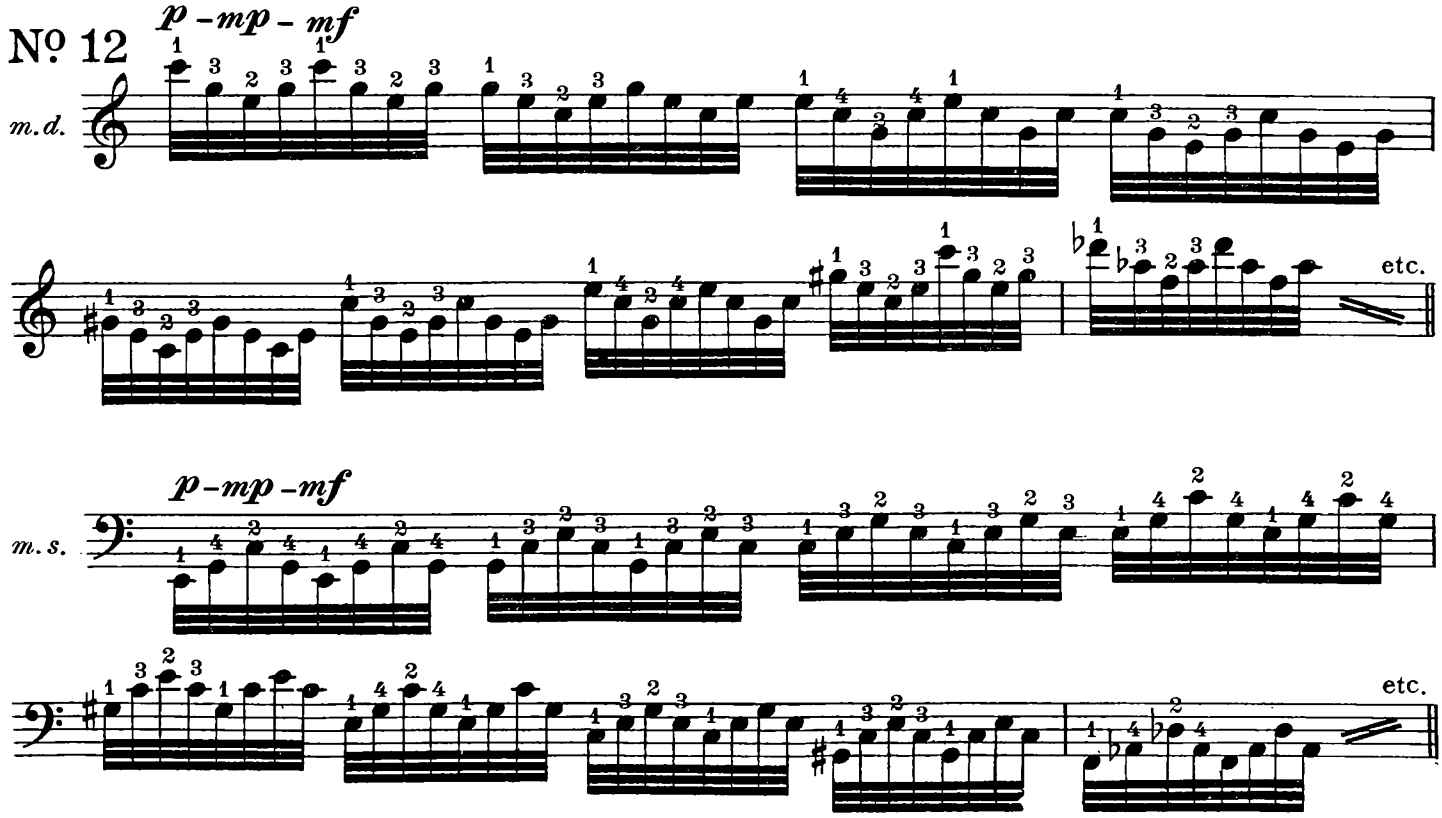
The ascending skips in the right hand and the descending skips in the left hand are to be executed without spasmodic jerking and with smooth motion.

Die aufwärts gehenden Sprünge in der rechten Hand und die abwärts gehenden in der linken Hand sind ohne heftiges Zucken, mit ruhiger Bewegung auszuführen.

Les sauts, en montant dans la main droite et en descendant dans la main gauche, doivent être exécutés sans secousses violentes et avec un mouvement aisé.

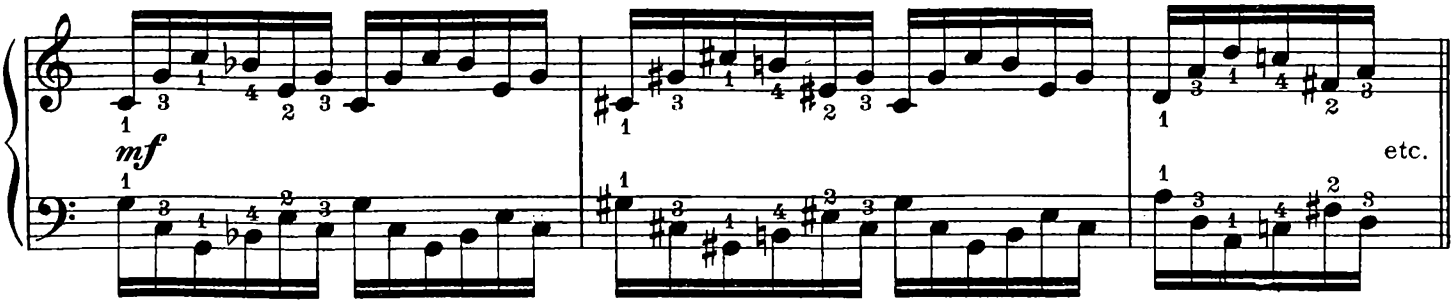
Los saltos, subiendo en la mano derecha y bajando en la mano izquierda, se ejecutarán sin sacudidas violentas y con un movimiento fácil.

Nº 12



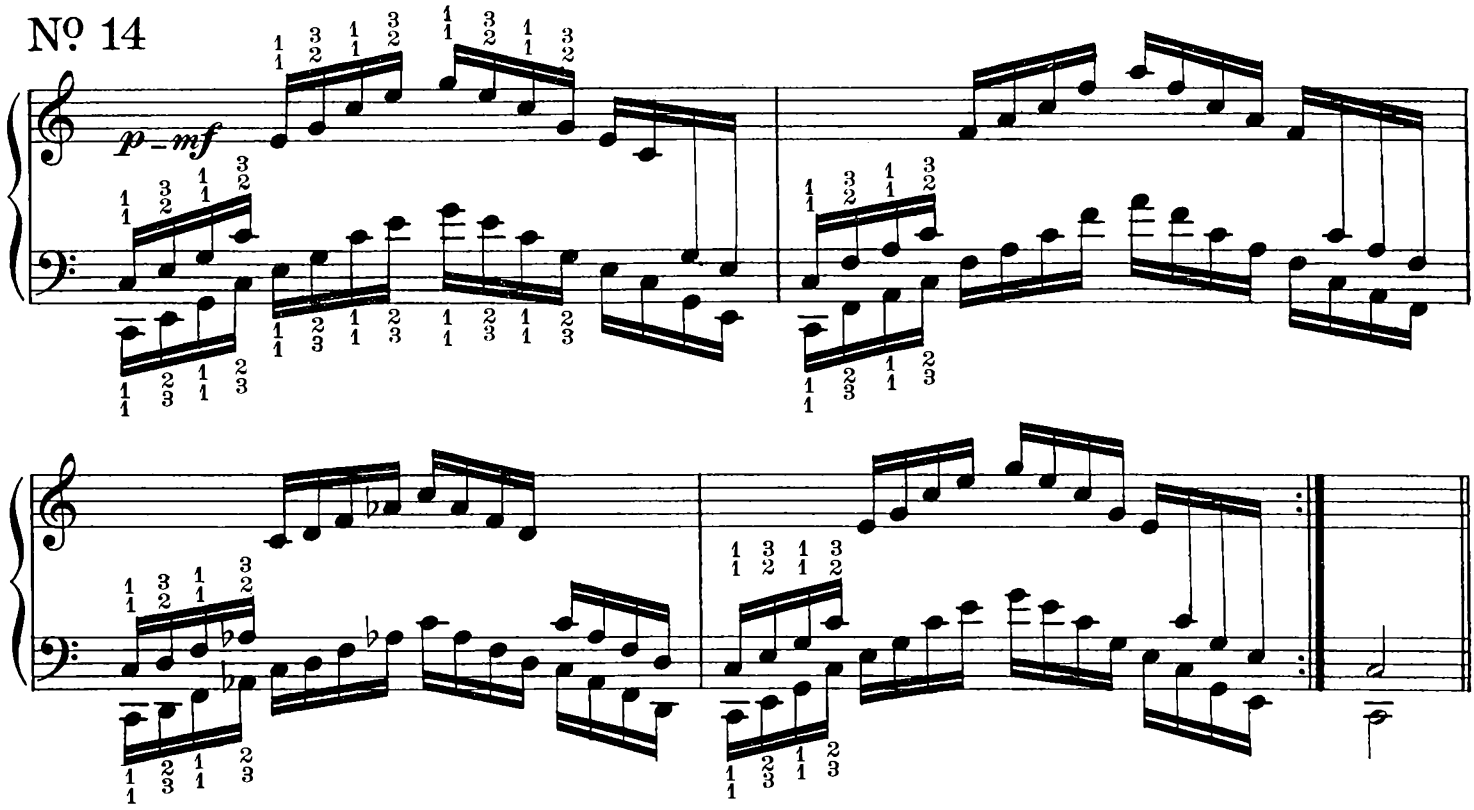
Play strictly legato. | *Gut legato zu spielen.* | Jouez bien légato. | *Tocar muy ligado.*

Nº 13



Not too fast; play cleanly. | *Nicht zu schnell. Sauber zu spielen.* | Pas trop vite; jouez juste. | *No demasiado aprisa; con limpieza.*

Nº 14



In all keys. | *In allen Tonarten.* | Dans tous les tons. | *En todos los tonos*

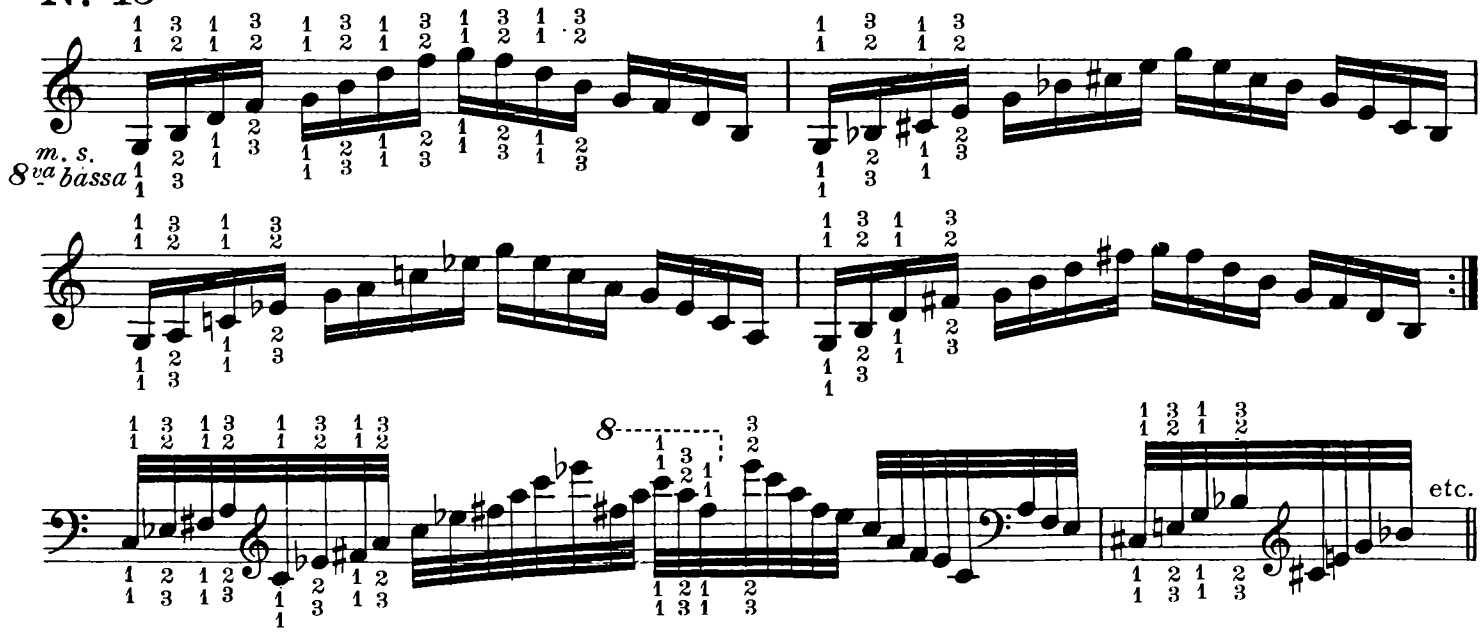
Both of the following exercises should be played first in a moderate tempo; later with greater speed. Accuracy in attack must be cultivated.

Beide folgende Übungen sollen zuerst in einem mässigen Tempo gespielt werden, später mit grösserer Schnelligkeit. Man sorge für Treffsicherheit.

Les deux exercices suivants doivent être joués d'abord dans un mouvement modéré; ensuite plus vite. Ayez soin de la justesse.

Ambos ejercicios siguientes se deben tocar primeramente en un movimiento moderado; después más aprisa. Procúrese tocar limpio.

Nº 15



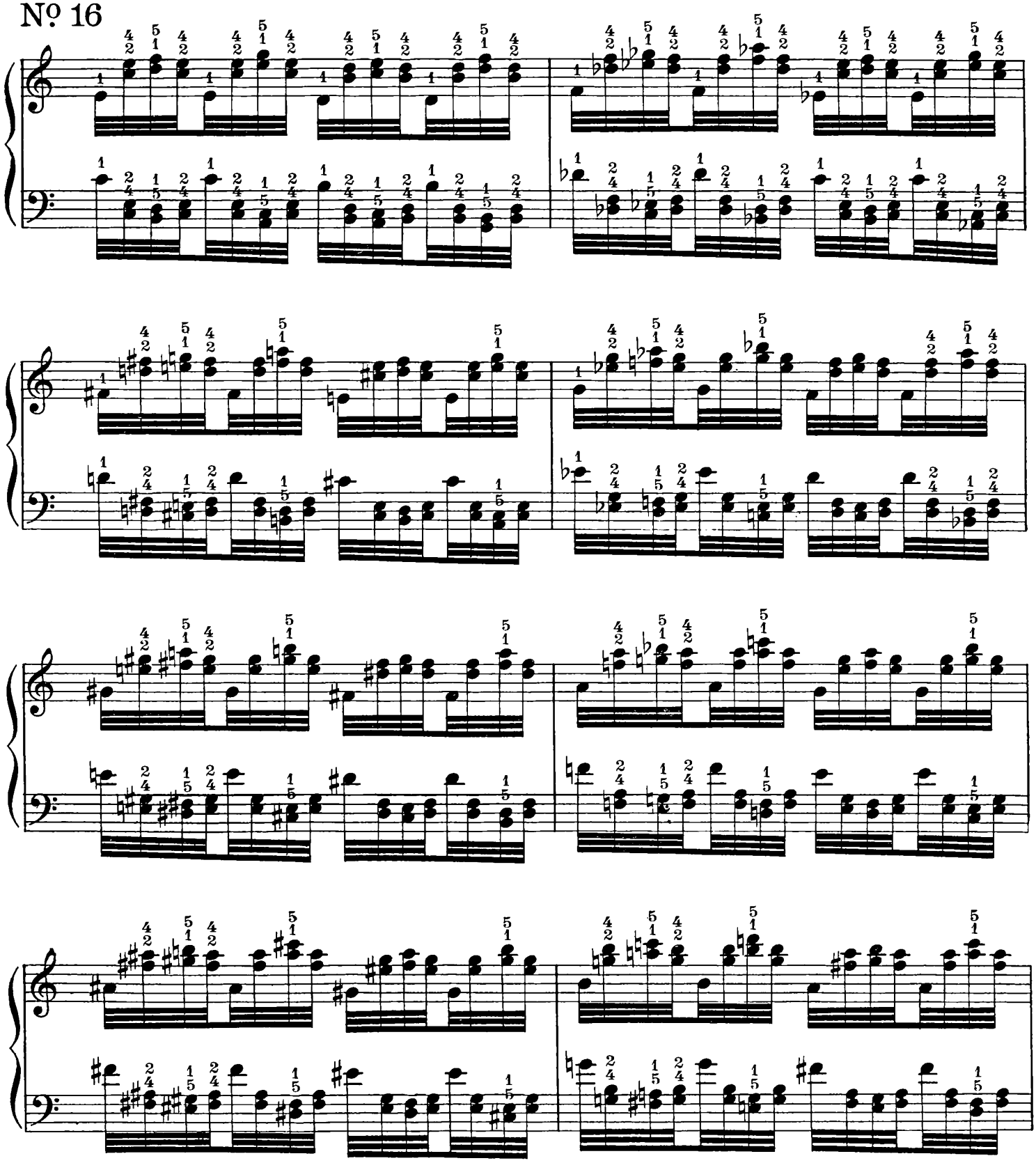
Not only beneficial for the thumbs, but also for stretching and making the hand supple.

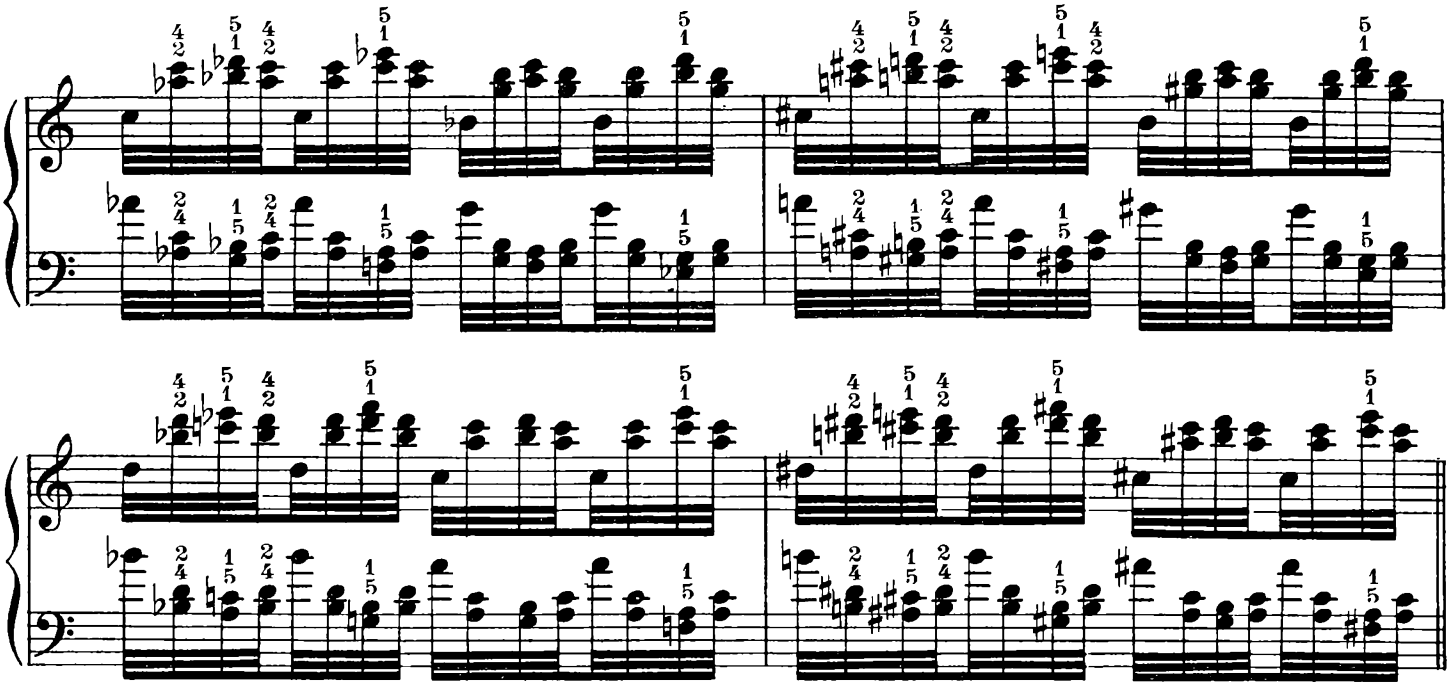
Nicht allein gut für die Daumen, sondern auch für die Ausdehnung und Nachgiebigkeit der Hand.

Non seulement d'une bonne influence sur les pouces, mais aussi sur l'extension et la flexibilité de la main.

No sólo benéfico para los pulgares, sino también para la extensión y flexibilidad de la mano.

Nº 16





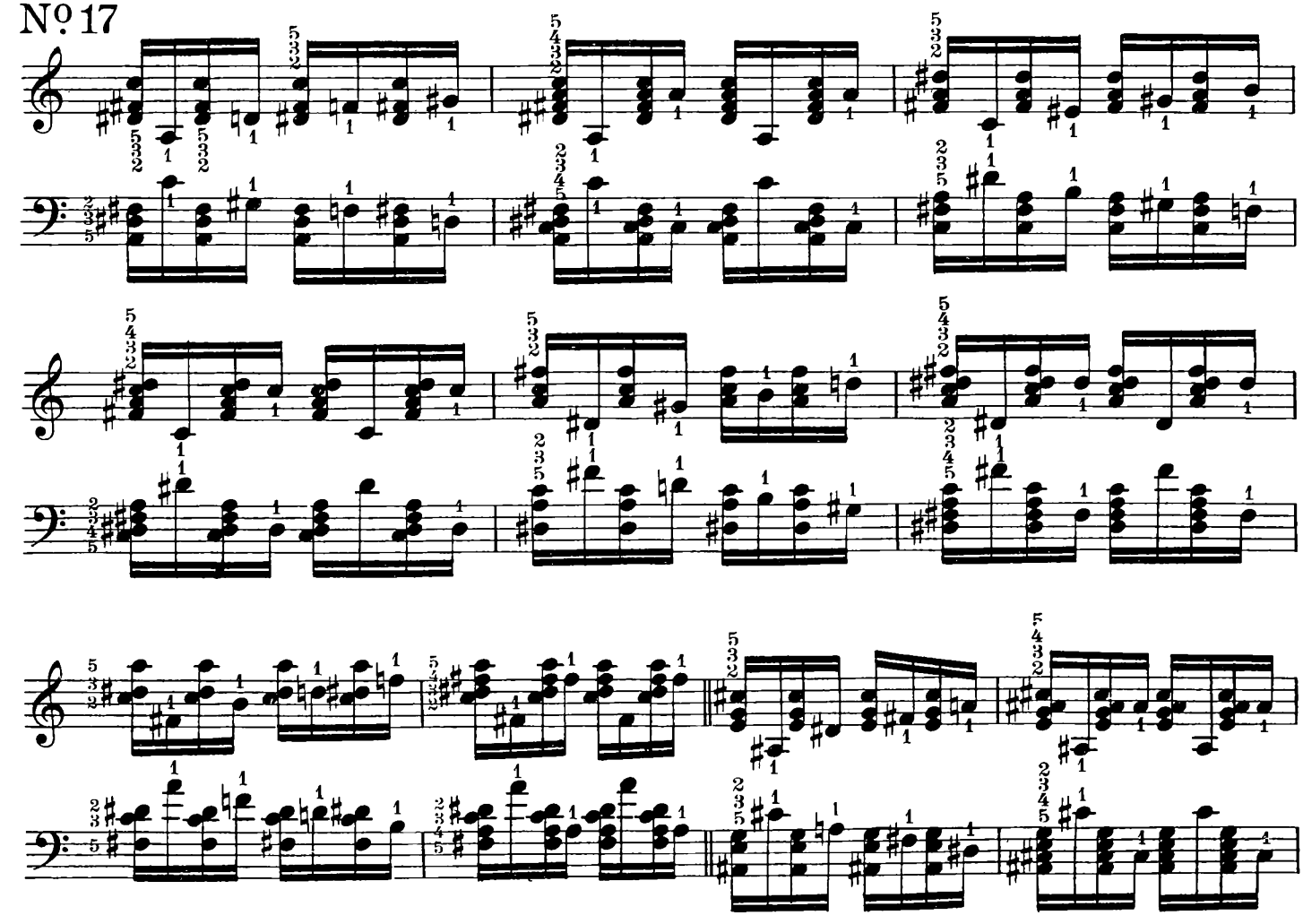
Not too fast; play firmly. Practise each hand alone.

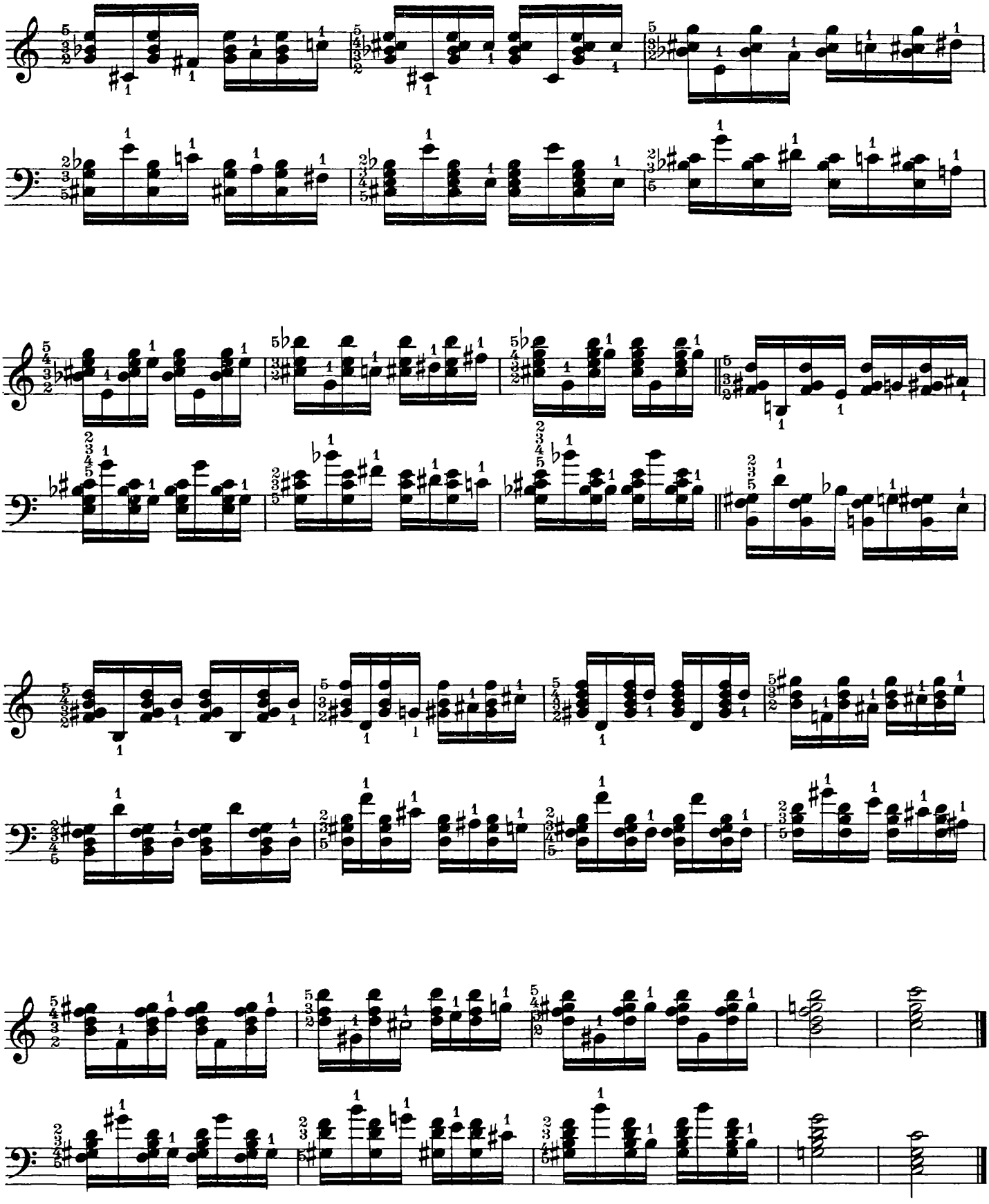
Nicht zu schnell; kräftig zu spielen. Übe jede Hand allein.

Pas trop vite; jouez fort. Etudiez les mains séparément.

No demasiado aprisa; tóquese fuerte. Estúdiese cada mano separada.

Nº 17



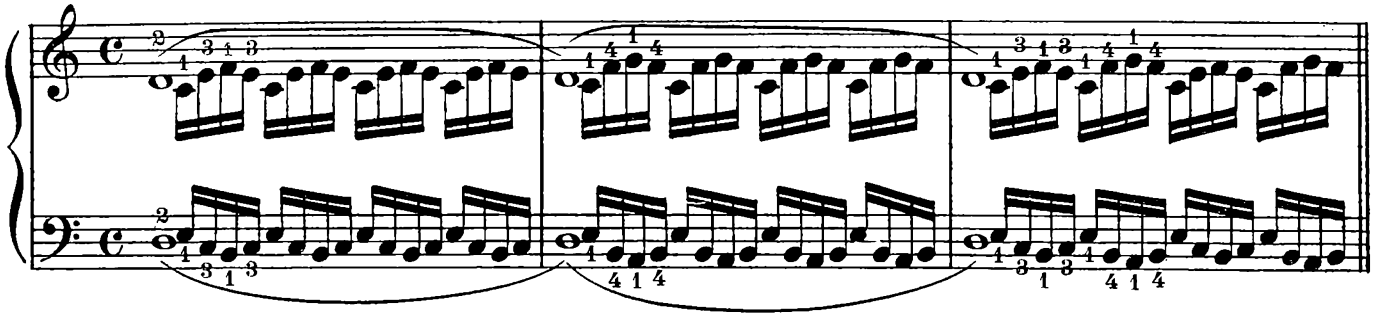


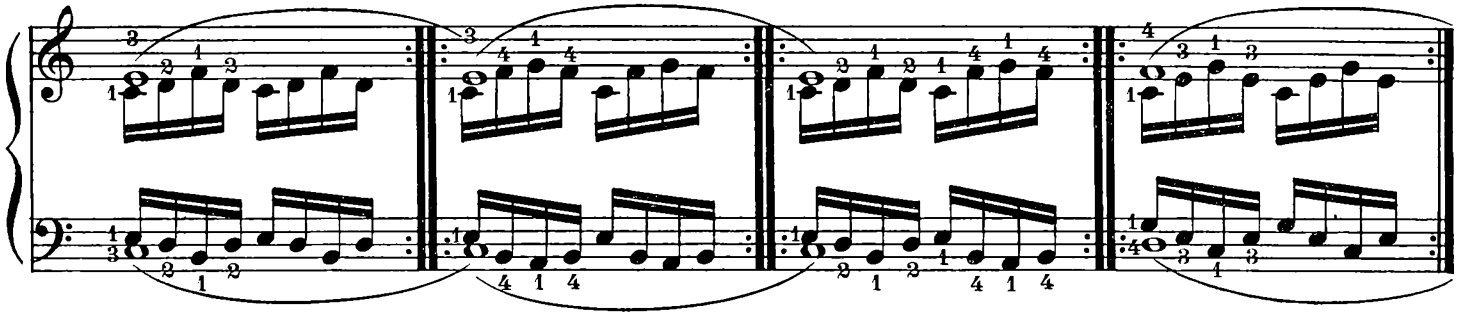
Special thumb exercises, as preparation for the scales.

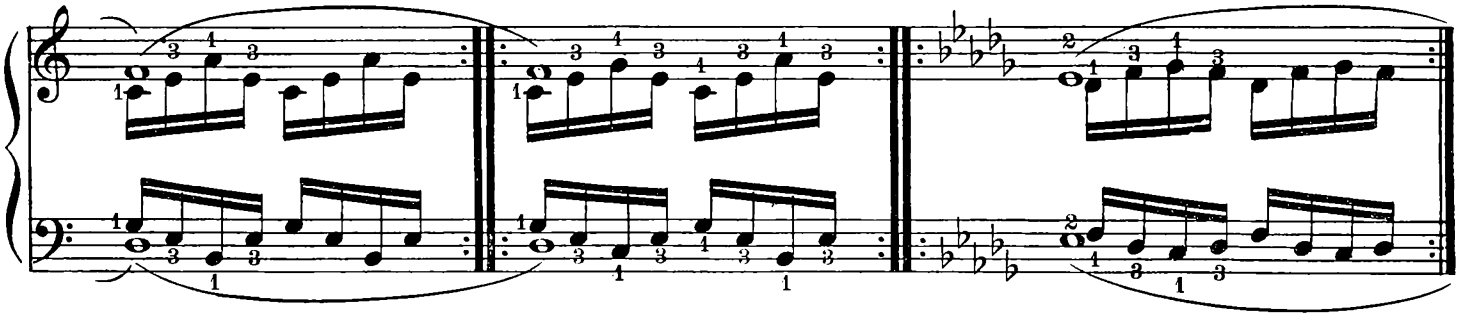
Besondere Daumenübungen, als Vorbereitung für die Tonleitern.

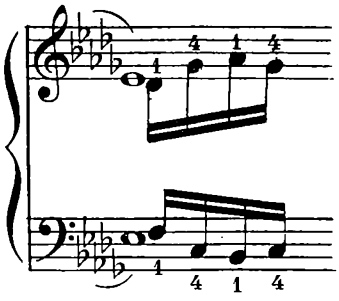
Exercices spéciaux pour les pouces, servant de préparation à l'étude des gammes.

Ejercicios especiales para los pulgares, como preparación para el estudio de las escalas.









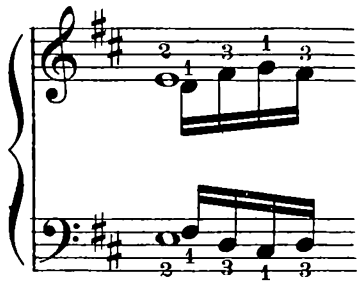
etc.

as before

wie vorher

comme avant

como antes



etc

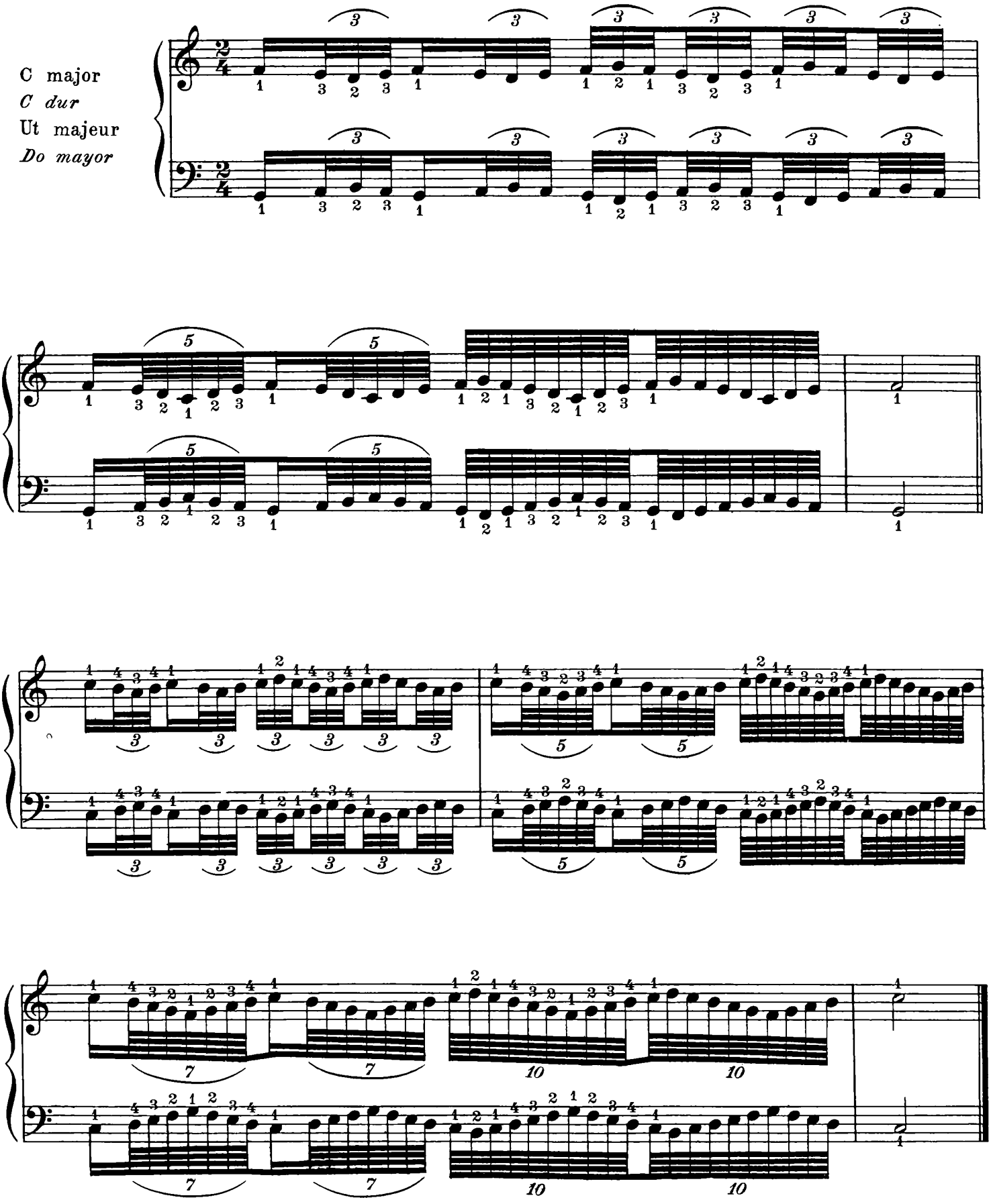
and in all keys

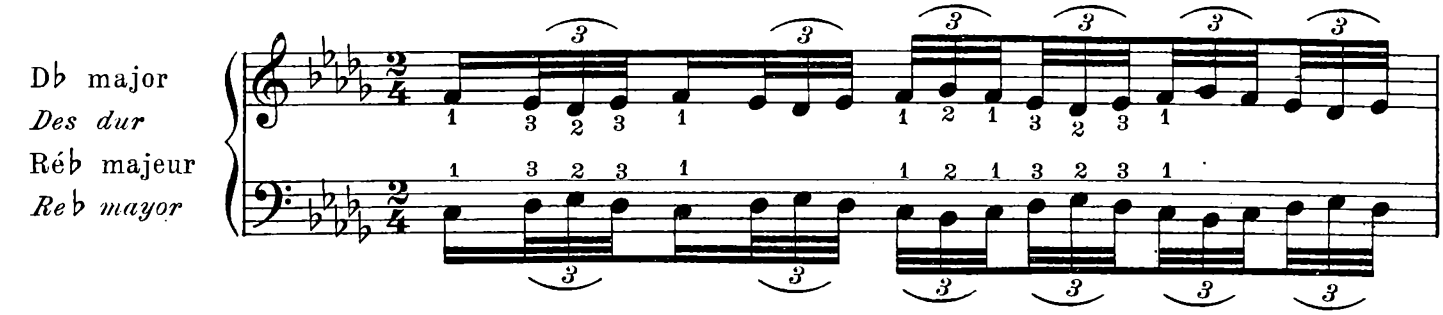
und in allen Tonarten

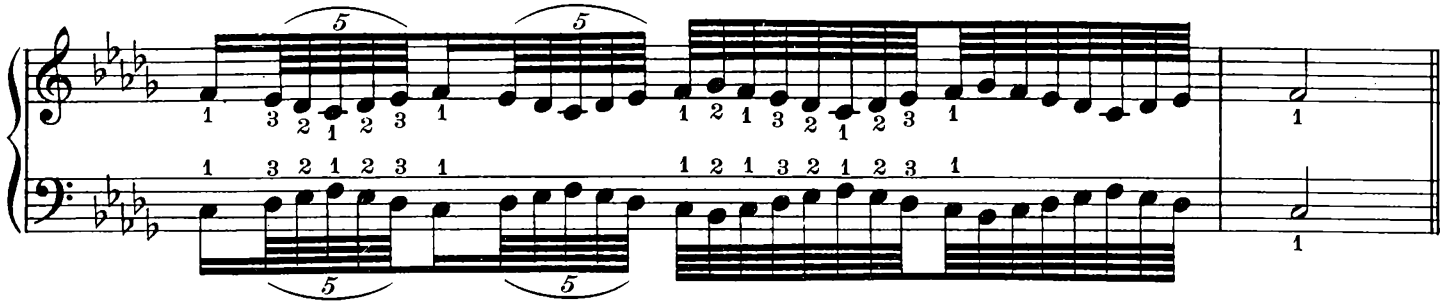
et dans tous les tons

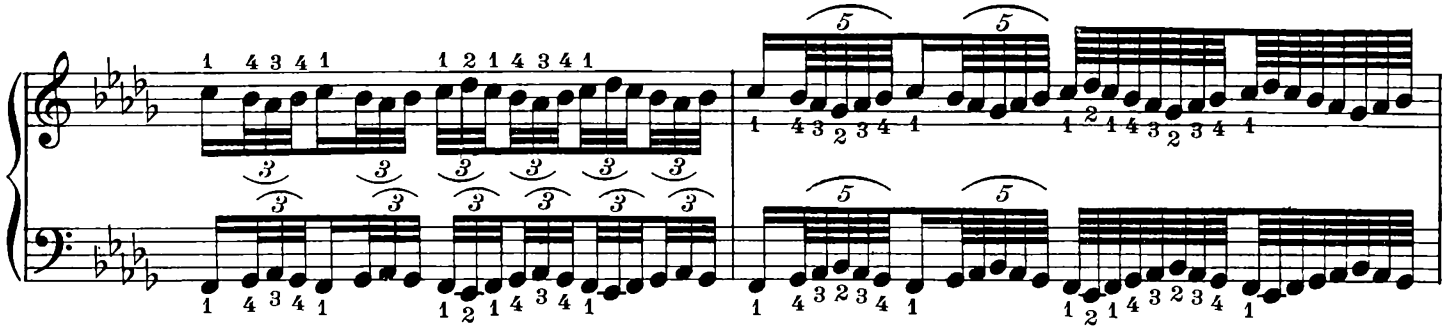
y en todos los tonos

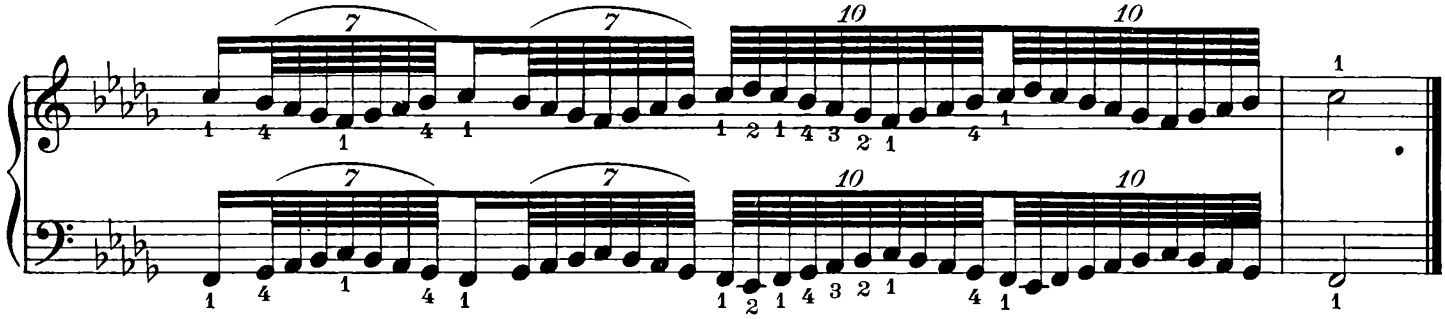
C major
C dur
Ut majeur
Do mayor

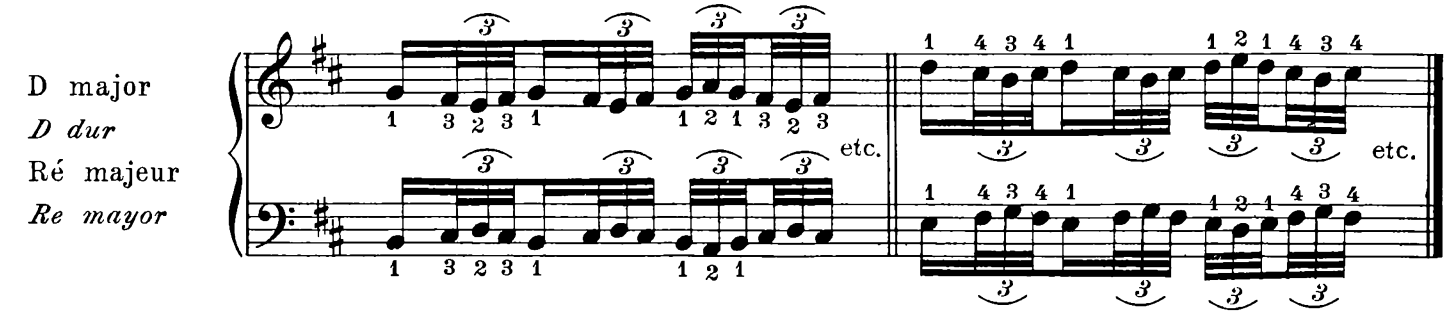












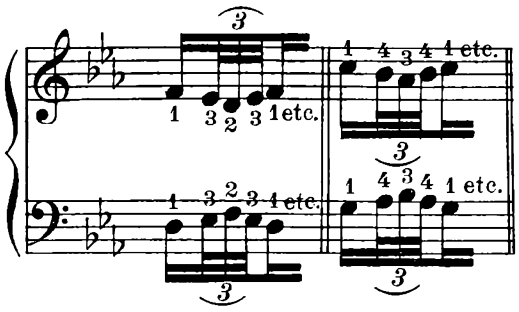
The positions for the l.h. in the scales of G, D, A and F major have been chosen in accordance with the fingerings advocated in the Chapter: "Virtuosity of the Scales."

Die Stellungen für die l. H., in den Tonleitern von G, D, A und F dur, sind nach den Fingersätzen gewählt worden, welche im Kapitel: "Virtuosität der Tonleitern" anempfohlen sind.

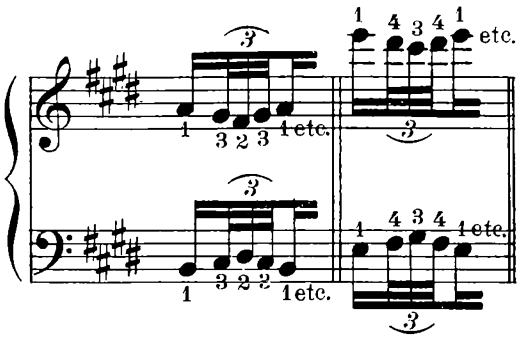
Les positions pour la m.g. dans les gammes de *Sol, Ré, La* et *Fa* majeur ont été choisies d'après les doigtés recommandés dans le Chapitre: "Virtuosité des Gammes."

Las posiciones para la m. iz., en las escalas de Sol Re, La y Fa mayor, han sido elegidas conforme a las digitaciones recomendadas en el Capítulo intitulado: "Virtuosidad en las Escalas."

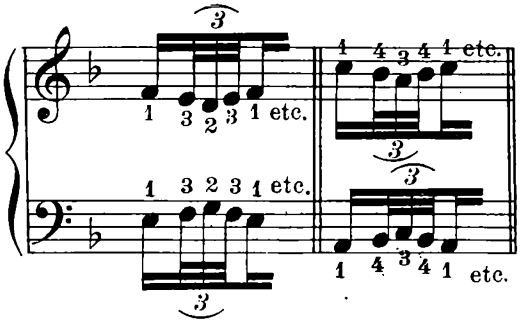
Eb major
Es dur
Mib majeur
Mib mayor



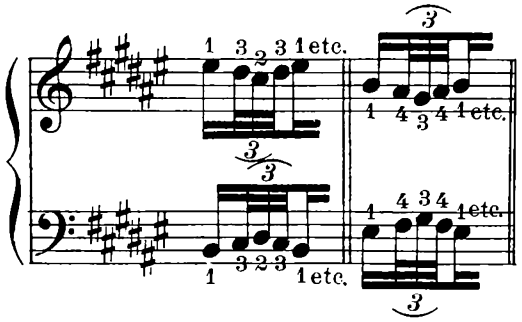
E major
E dur
Mi majeur
Mi mayor



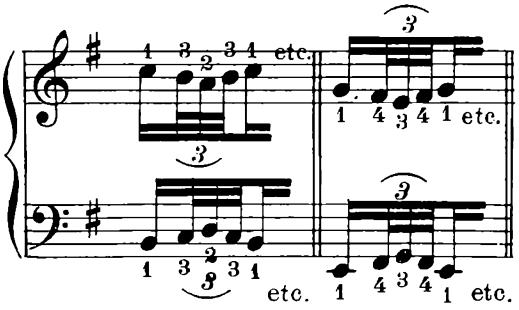
F major
F dur
Fa majeur
Fa mayor



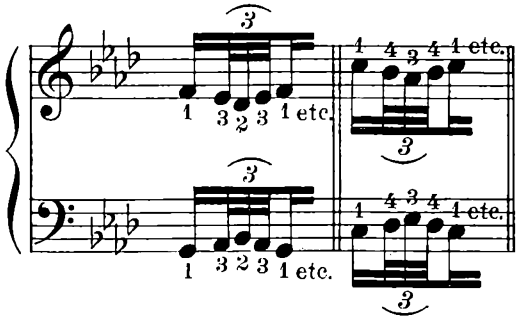
F♯ major
Fis dur
Fa♯ majeur
Fa♯ mayor



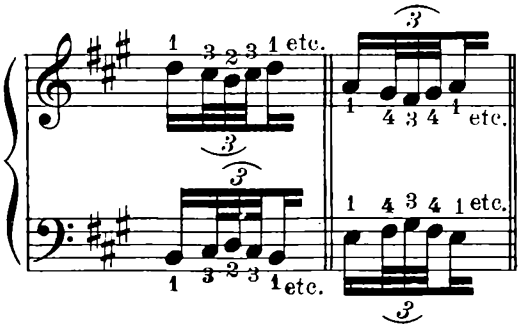
G major
G dur
Sol majeur
Sol mayor



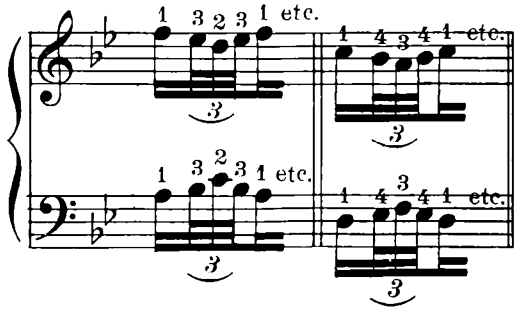
Ab major
As dur
Lab majeur
Lab mayor



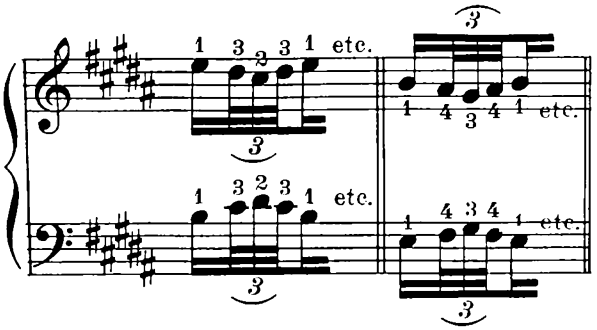
A major
A dur
La majeur
La mayor



Bb major
B dur
Sib majeur
Sib mayor

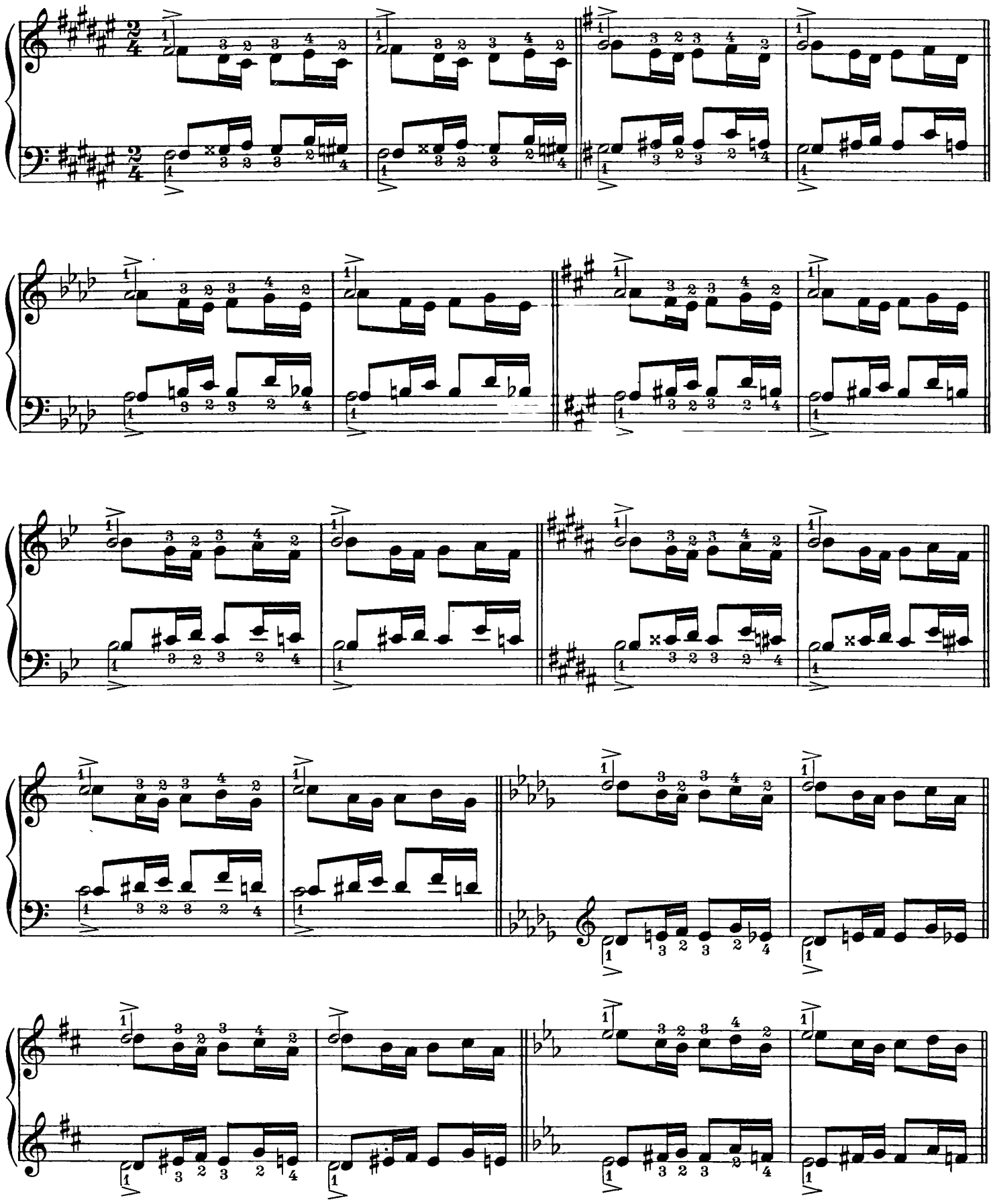


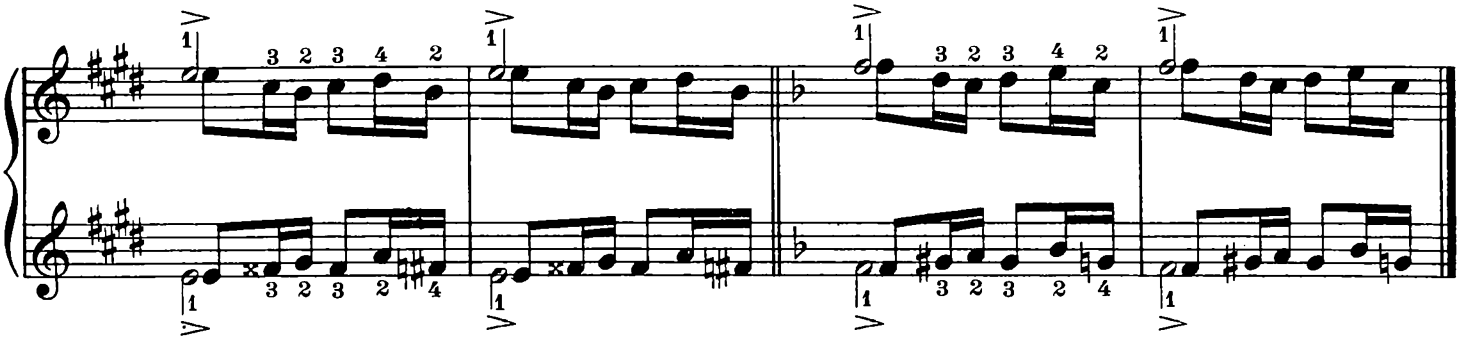
B major
H dur
Si majeur
Si mayor



Original exercises, expressly written for this work, by | *Originalübungen, eigens für dieses Werk geschrieben, von* | Exercices originaux, écrits expressément pour cette oeuvre, par | *Ejercicios originales, escritos especialmente para esta obra, por*

EMIL von SAUER





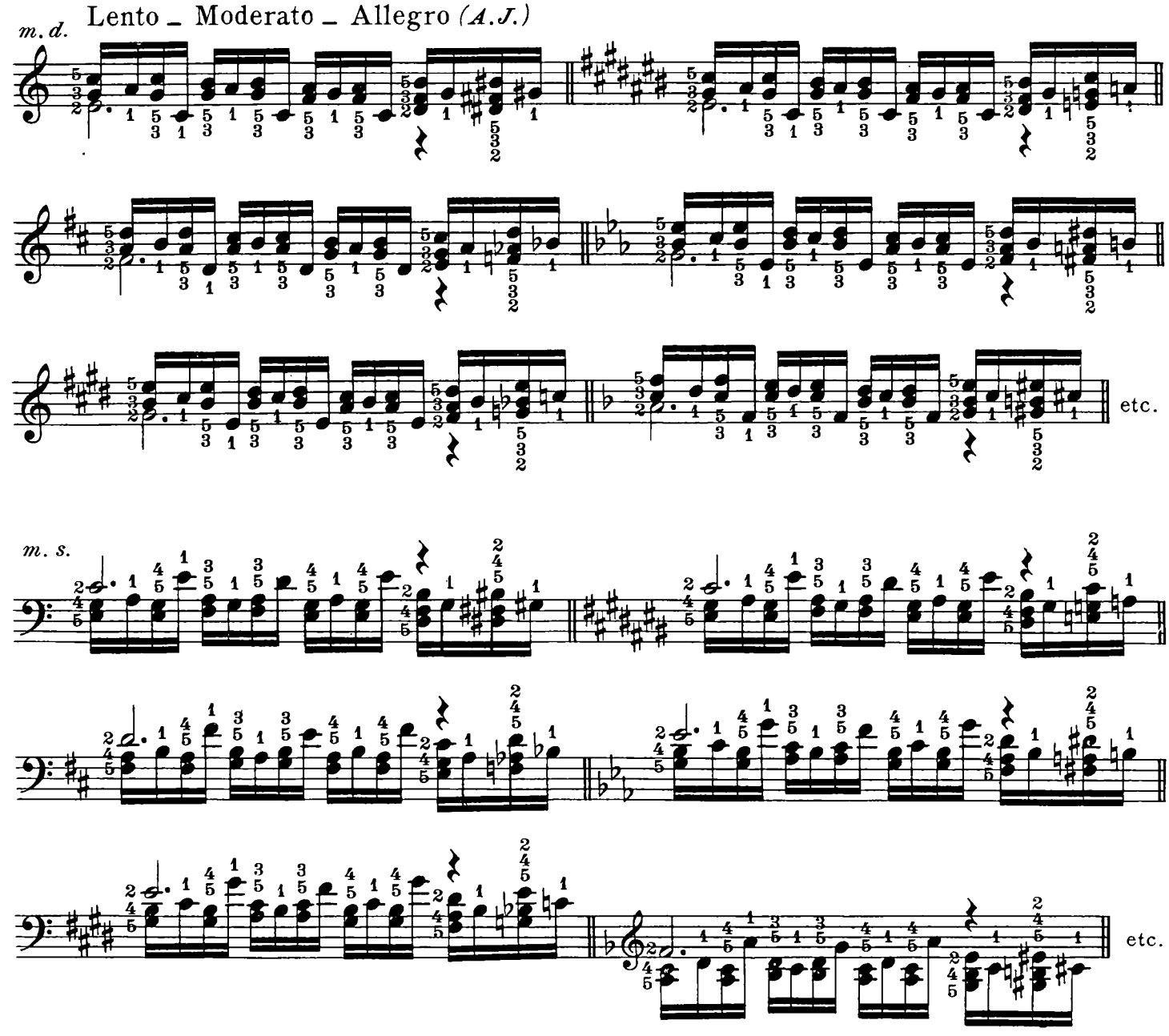
Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

LEOPOLD GODOWSKY



Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

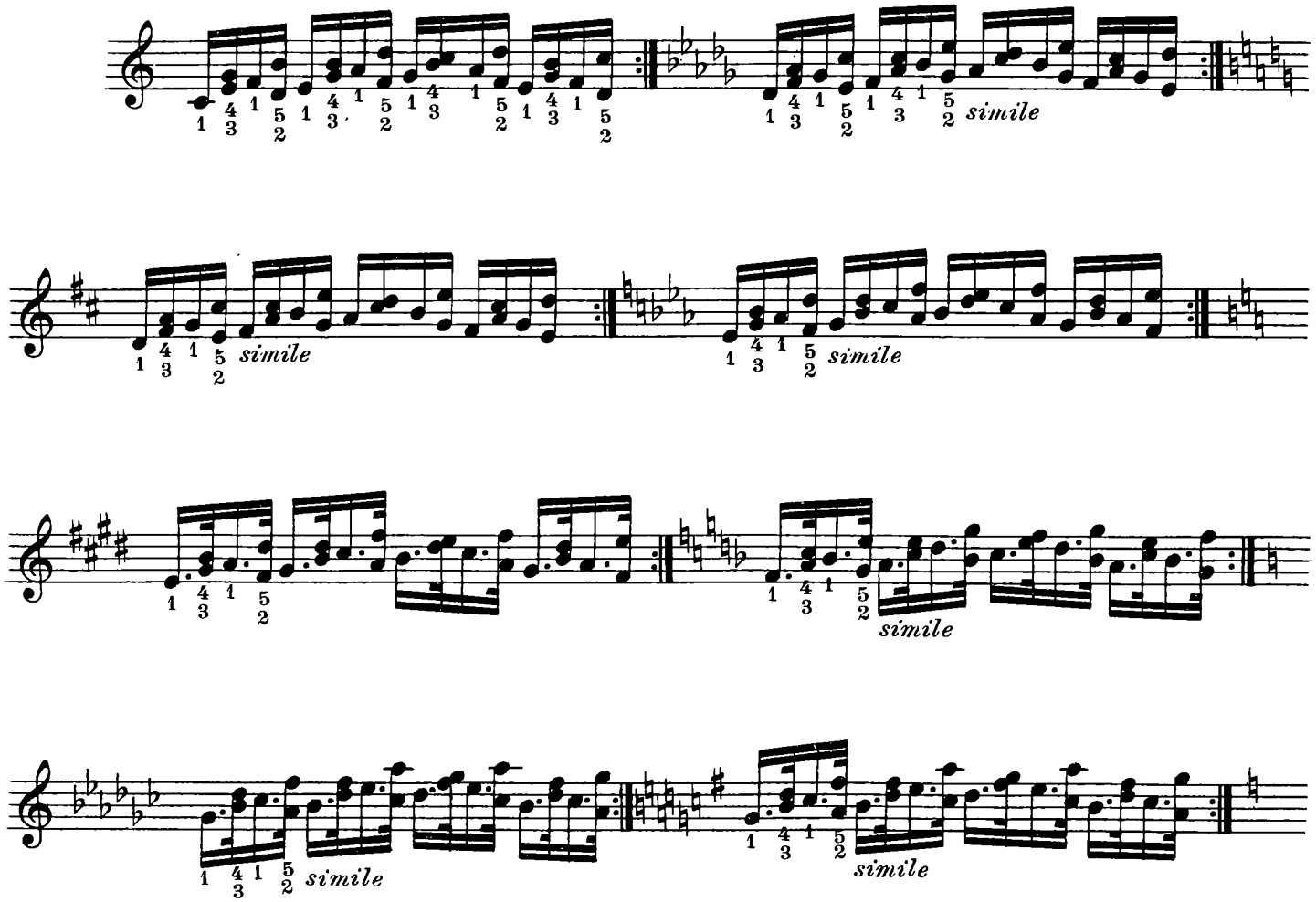
RUDOLF GANZ

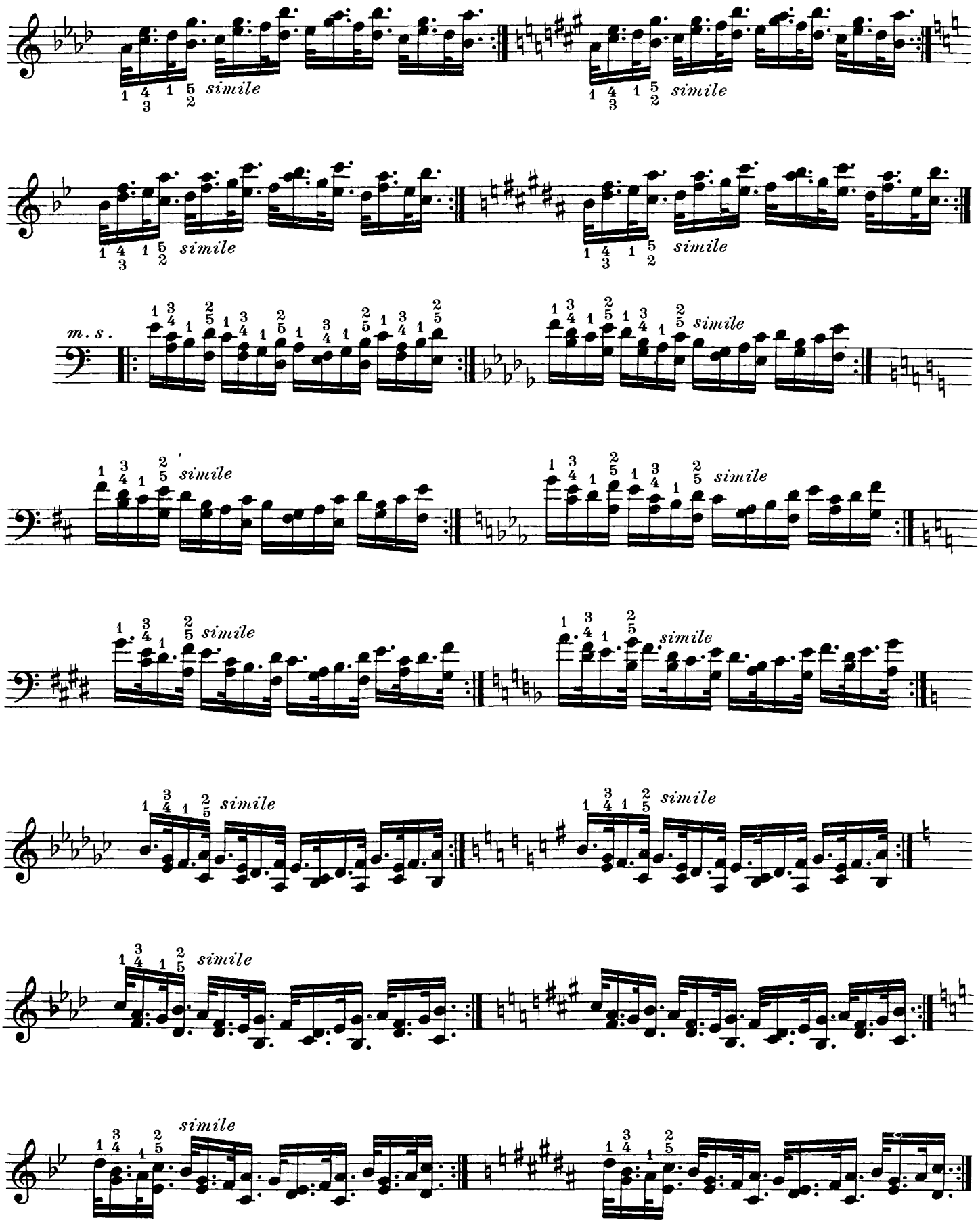
Although essentially an exercise for the thumbs and as such highly beneficial the following is also of service for the extension and flexibility of the hands. *(A.J.)*

Obgleich die folgende Übung vor allem für den Daumen bestimmt ist und im hohen Grade Nutzen bringt, so bildet sie auch die Hand aus in Bezug auf deren Streckung und Biegsamkeit. (A.J.)

Bien que l'exercice suivant ait été écrit principalement pour les pouces, et que, comme tel, il soit d'une grande utilité, il sert aussi pour donner l'extension et la flexibilité aux mains. *(A.J.)*

Aunque el ejercicio siguiente haya sido ideado principalmente para los pulgares, y como tal es sumamente provechoso, es también útil para dar extensión y flexibilidad a las manos. (A.J.)




simile
m. s.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

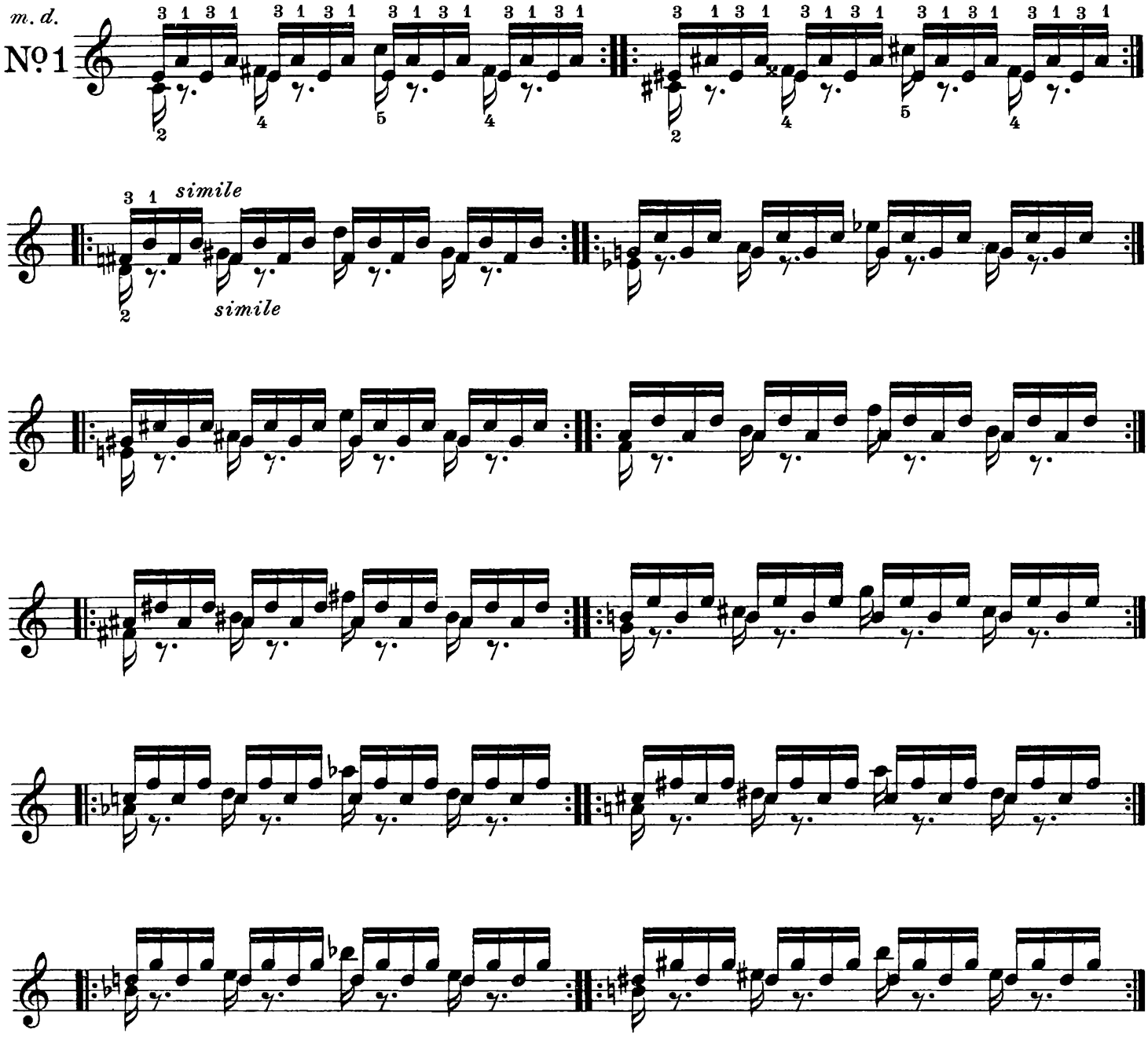
ALFRED CORTOT

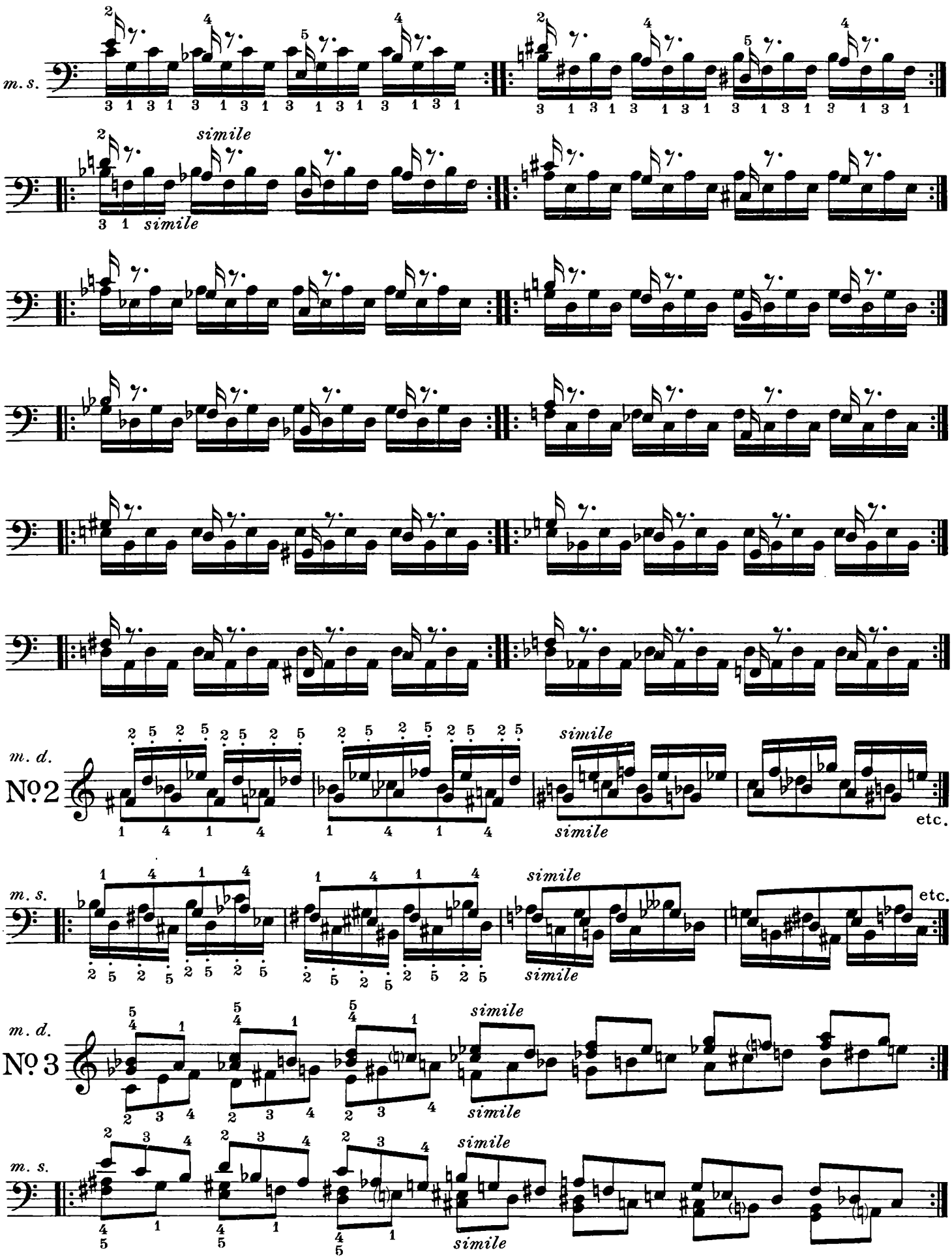
These cleverly conceived thumb exercises develop also the flexibility of the whole hand. (A. J.)

Diese geschickt ausgedachten Daumenübungen entwickeln auch die Gelenkigkeit der ganzen Hand. (A. J.)

Ces exercices de pouces, fort ingénieux, développent aussi la flexibilité de toute la main.

Estos ingeniosos ejercicios de pulgares también desarrollan la flexibilidad de toda la mano. (A. J.)




m. s.
simile
simile
m. d.
No. 2
simile
simile
etc.
m. s.
simile
simile
etc.
m. d.
No. 3
simile
simile
m. s.
simile
simile

Finger Exercises

Fingerübungen

Exercices de Doigts

Ejercicios de Dedos

Finger Exercises

They should be practised, as a general rule, in a moderate tempo, sonorously, with a vigorous touch and fingers that are well lifted. But one should not neglect playing them a number of times softly, taking care that the tone remains clear and agreeable, and that no notes are dropped through playing too softly.

The following exercise is beneficial for the strength, independence and evenness of the fingers. It should, *like all other exercises*, be conscientiously played *in all keys*. Disregarding this advice makes it impossible to gain that technical mastery which results only from complete control of the given material. Better one exercise in all keys than three exercises in one key.

Finger exercises should, finally, be practised with all dynamic gradations in legato and staccato, including <> and with various rhythms (see page 179) in Andante, Moderato, Allegro, Presto.

Fingerübungen

Nach allgemeiner Regel sollen dieselben in einem mässigen Tempo und forte, mit kräftigem Anschlag und gut gehobenen Fingern gespielt werden. Man unterlasse aber nicht, sie öfters auch leise zu spielen, wobei jedoch auf einen guten, klaren Ton und auch darauf geachtet werden muss, dass keine Note durch allzu leises Spiel verloren gehe.

Die folgende Übung wirkt ungemein günstig auf Kraft, Unabhängigkeit und Ebenmässigkeitsentfaltung der Finger. Dieselbe, wie alle folgenden Übungen, gehe man gewissenhaft in allen Tonarten *durch; wer das unterlässt, verwirft die Möglichkeit, jene technische Herrschaft zu erlangen, die zur Beherrschung des gegebenen Materials erforderlich ist. Man spiele lieber eine Übung in allen Tonarten, als drei Übungen in einer einzigen.*

Fingerübungen sollten schliesslich mit allen dynamischen Abstufungen im legato und staccato, einbegriffen <> und mit verschiedenem Rhytmus (siehe Seite 179) in Andante, Mod^to, All^o, und Presto geübt werden.

Exercices de doigts

On doit les étudier, en règle générale, dans un mouvement modéré, *forte*, avec un toucher vigoureux et en levant bien les doigts. Cependant, il ne faut pas négliger de les jouer souvent *piano*, et on aura alors soin de produire un son de bonne qualité, clair, et aussi de ne pas rater de notes en jouant trop doucement.

L'exercice suivant produit d'excellents résultats quant à la force, l'indépendance et l'égalité des doigts. Il faut le jouer, *comme tous les exercices*, dans tous les tons. Celui qui néglige ce conseil rejète, sciemment, la possibilité d'obtenir cette technique souveraine qui est le résultat de la maîtrise de la matière donnée. Mieux vaut un exercice dans tous les tons que trois exercices dans un seul ton.

On étudiera en outre les exercices de doigts avec toutes les gradations dynamiques, en légato et staccato, y compris <> et avec différents rythmes (voir page 179 en Andante, Mod^to Allegro, Presto.

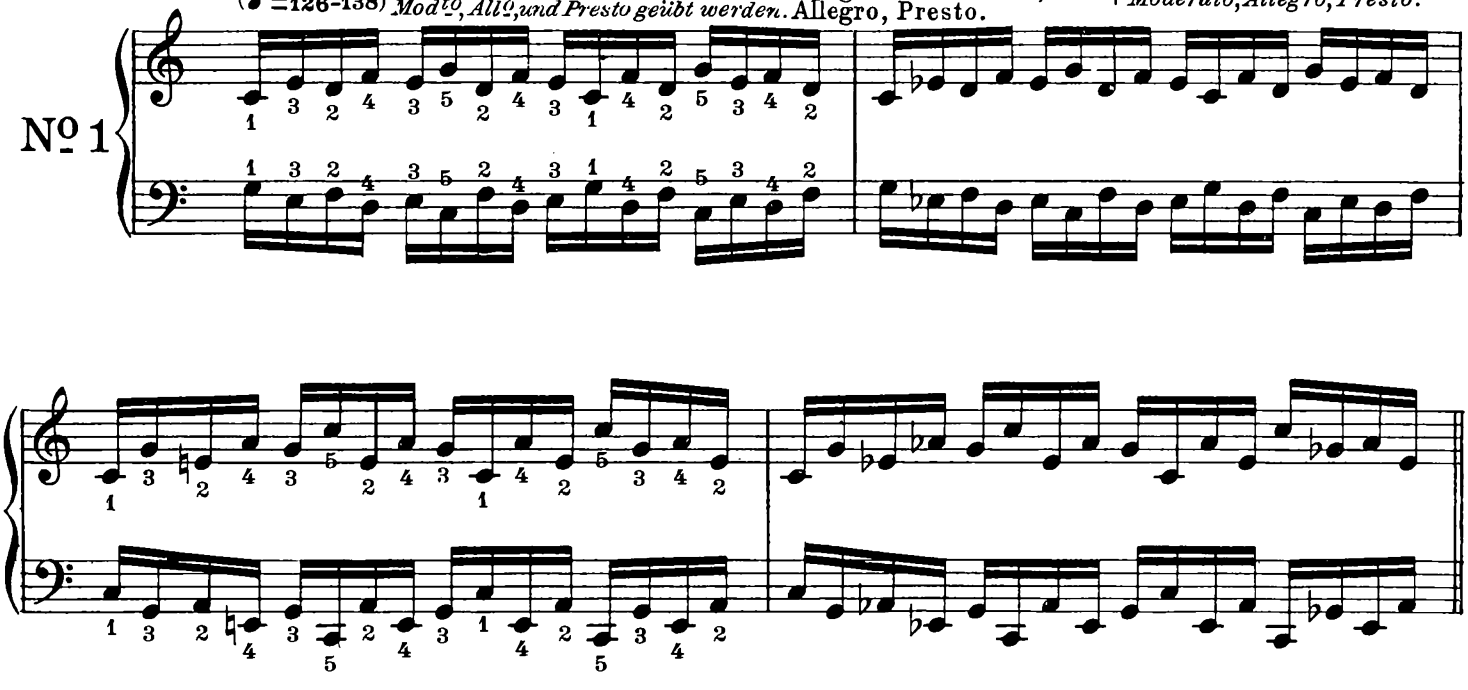
Ejercicios de dedos

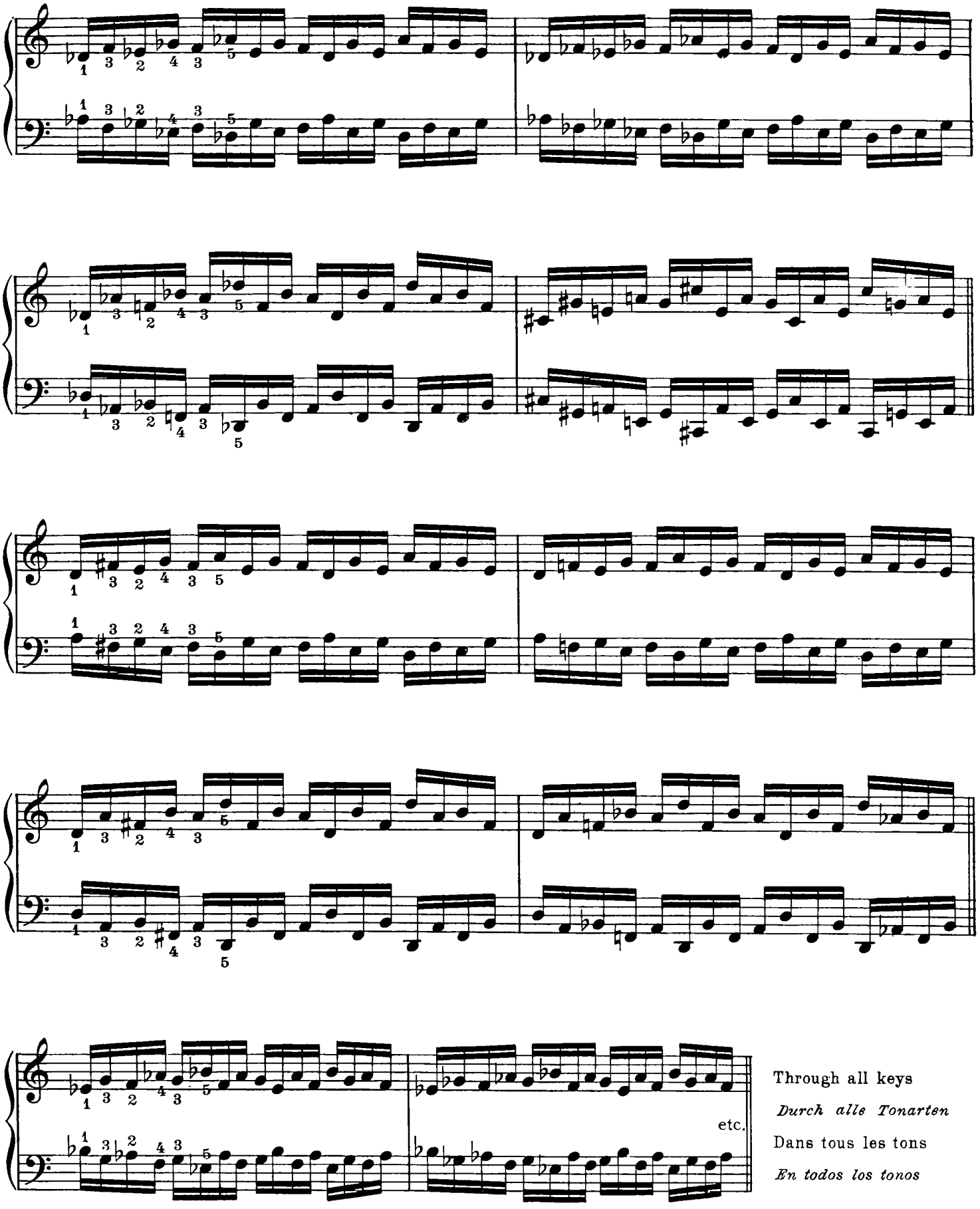
Se deben estudiar, por regla general, en un movimiento moderado, fuerte, con "toucher" vigoroso y levantando bien los dedos. Por otro lado, no hay que descuidar tocarlos a menudo piano, *cultivando entonces un sonido de buena calidad y claro, y sin perder notas por tocar demasiado suave.*

El ejercicio siguiente produce excelentes resultados en cuanto a la fuerza, independencia e igualdad de los dedos. Se tocará, así como hay que hacerlo con todos los ejercicios, *en* todos los tonos. *El que descuide este consejo, perderá la posibilidad de adquirir esa técnica soberana que es el resultado del dominio completo sobre el material dado. Más vale un ejercicio en todos los tonos, que tres ejercicios en un tono solo.*

Se estudiarán los ejercicios de dedos también con todas las gradaciones dinámicas, en legato y staccato, incluso <> y con diferentes ritmos (véase página 179) en Andante, Moderato, Allegro, Presto.

(♩ =126-138)





Through all keys

Durch alle Tonarten

Dans tous les tons

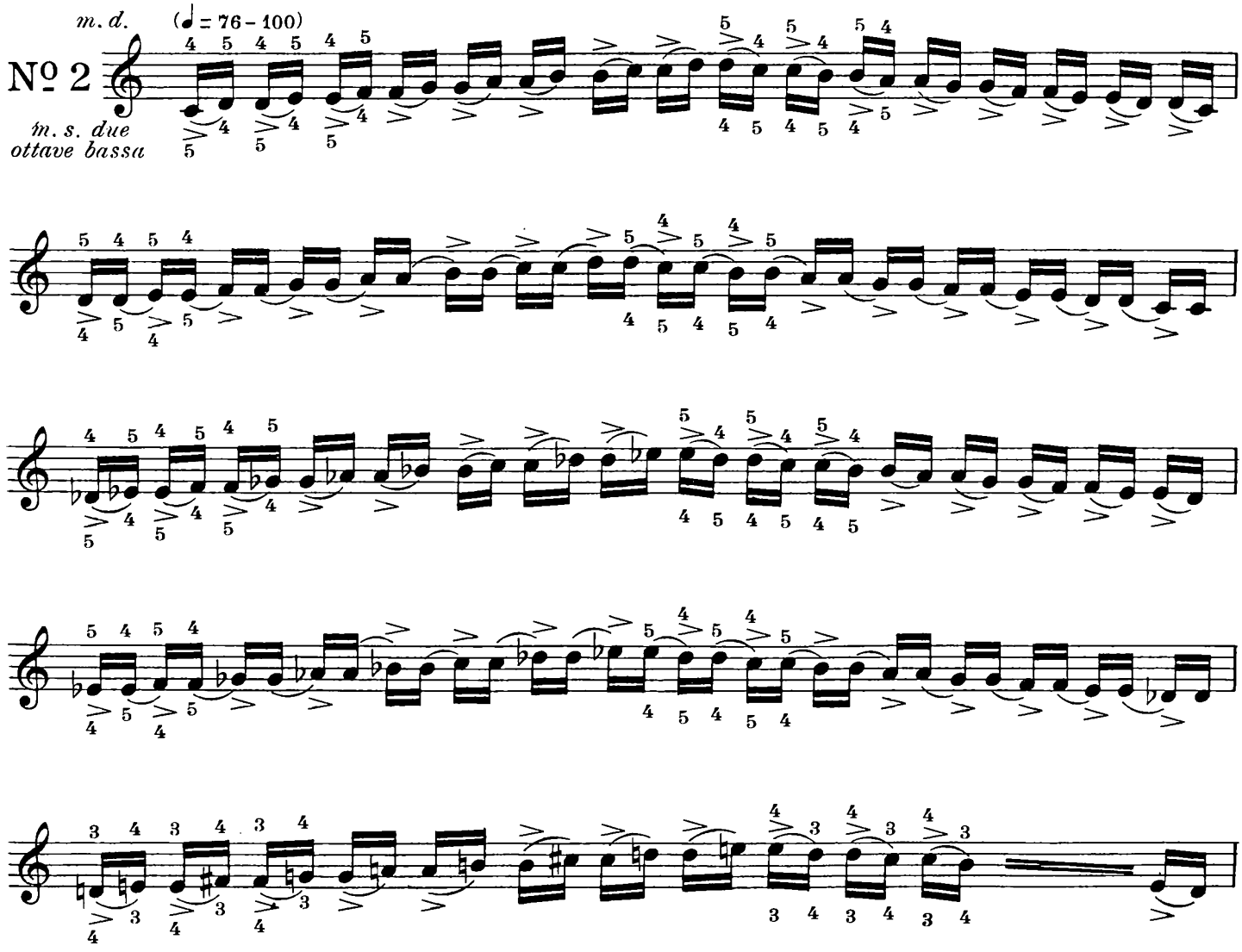
En todos los tonos

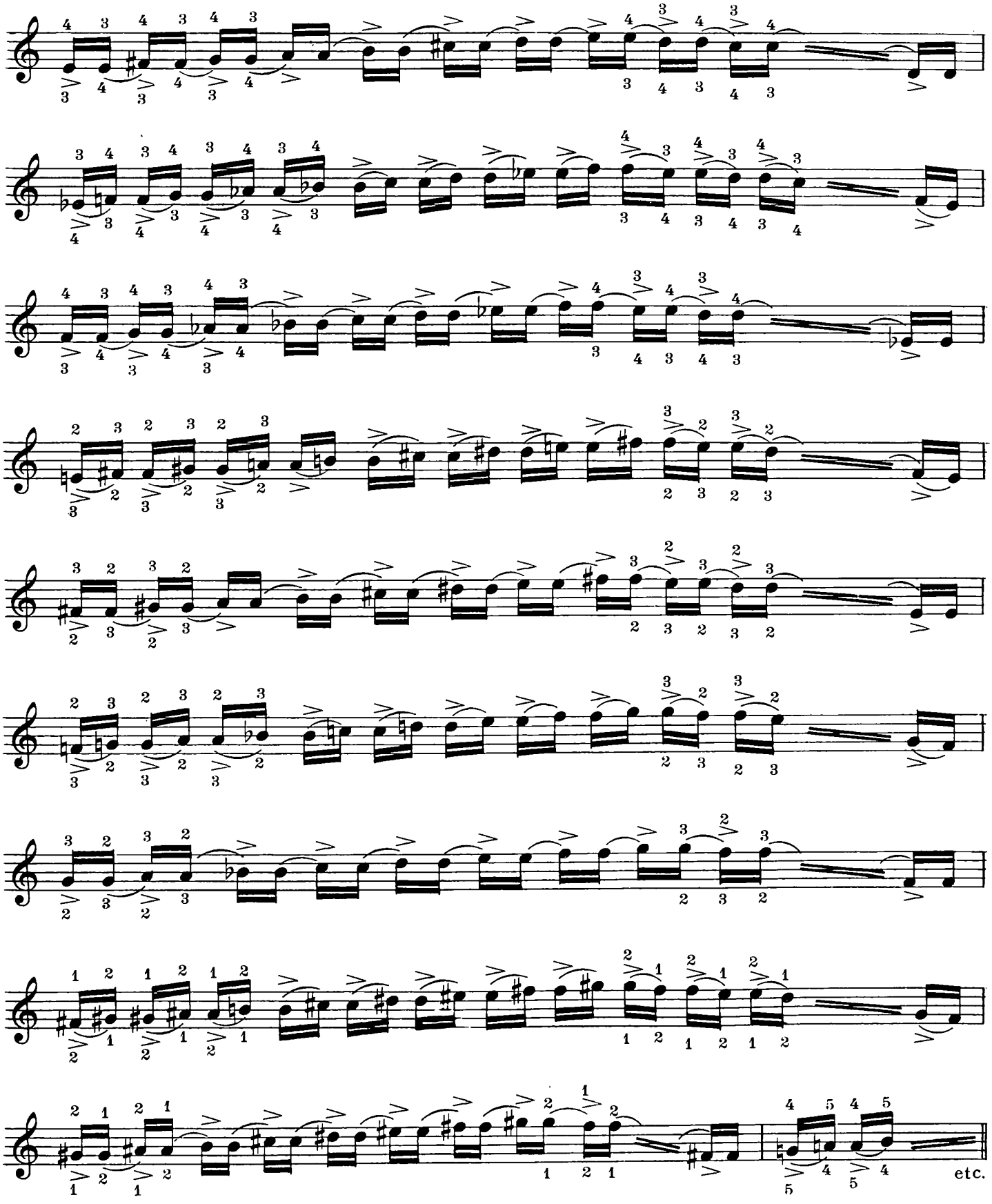
All the exercises given here are "advanced work" and it is taken for granted that the student already has practised the easier, more usual forms. The following two, three, four and five finger exercises are of special value for giving strength to the fingers. Practise them first in a moderate tempo with *vigorous accents* which are to be given chiefly with the fingers, but also to some extent with the arm. Later practise them faster, keeping up the forceful accents. The hands should glide along gently but not stiffly.

Alle hier angegebenen Übungen sind "höhere Studien" und ich setze voraus, dass der Studierende bereits die leichteren, üblichen Formen kennt. Folgende zwei, drei, vier und fünf Fingerübungen sind von grösstem Wert, um Kraft in den Fingern zu erlangen. Man übe sie zuerst in mässigem Tempo, mit kräftigen Akzenten, *welche hauptsächlich mit den Fingern, aber auch etwas mit dem Arm auszuführen sind. Später übe man sie schneller, aber beachte auch dabei die kräftigen Akzente. Die Hände müssen ohne Steifheit, ruhig dahingleiten.*

Tous les exercices donnés ici sont d'un ordre "avancé" et il est entendu que l'élève connait déjà les formes plus faciles et courantes. Les exercices suivants de deux, trois, quatre et cinq notes sont du plus grand secours pour donner la force aux doigts. Etudiez-les d'abord dans un mouvement modéré, avec des *accents vigoureux,* donnés surtout des doigts mais aussi un peu du bras. Plus tard jouez-les plus vite, mais en gardant une vigoureuse accentuation. Les mains doivent se déplacer avec tranquillité et sans raideur.

Todos los ejercicios dados aquí son de un orden "avanzado" y queda sobrentendido que el discípulo ya conoce las formas mas fáciles y corrientes. Los ejercicios siguientes de dos, tres, cuatro y cinco dedos, son muy eficaces para dar fuerza a los dedos. Estúdiense primeramente en un movimiento moderado, con acentos vigorosos, *dados sobretodo con los dedos, pero también algo con el brazo. Más tarde se tocará más aprisa, cuidando de conservar el vigor de los acentos. Las manos deben moverse con tranquilidad y sin rigidez.*





This sequence of fingers is to be reversed often.

Die Reihenfolge der Fingersätze soll öfters gewechselt werden.

On changera souvent l'ordre des doigtés.

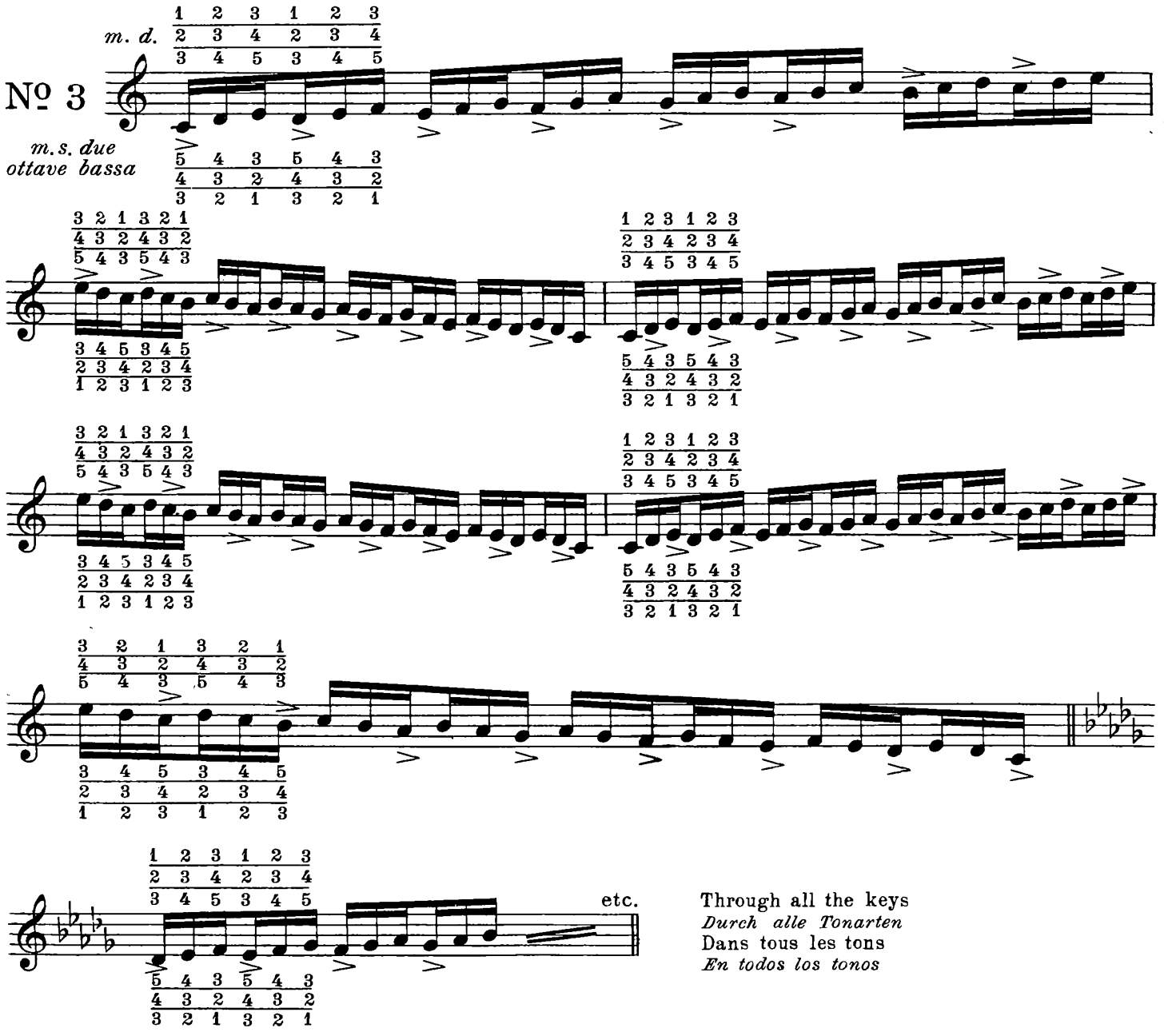
Se cambiará a menudo el orden de las digitaciones.

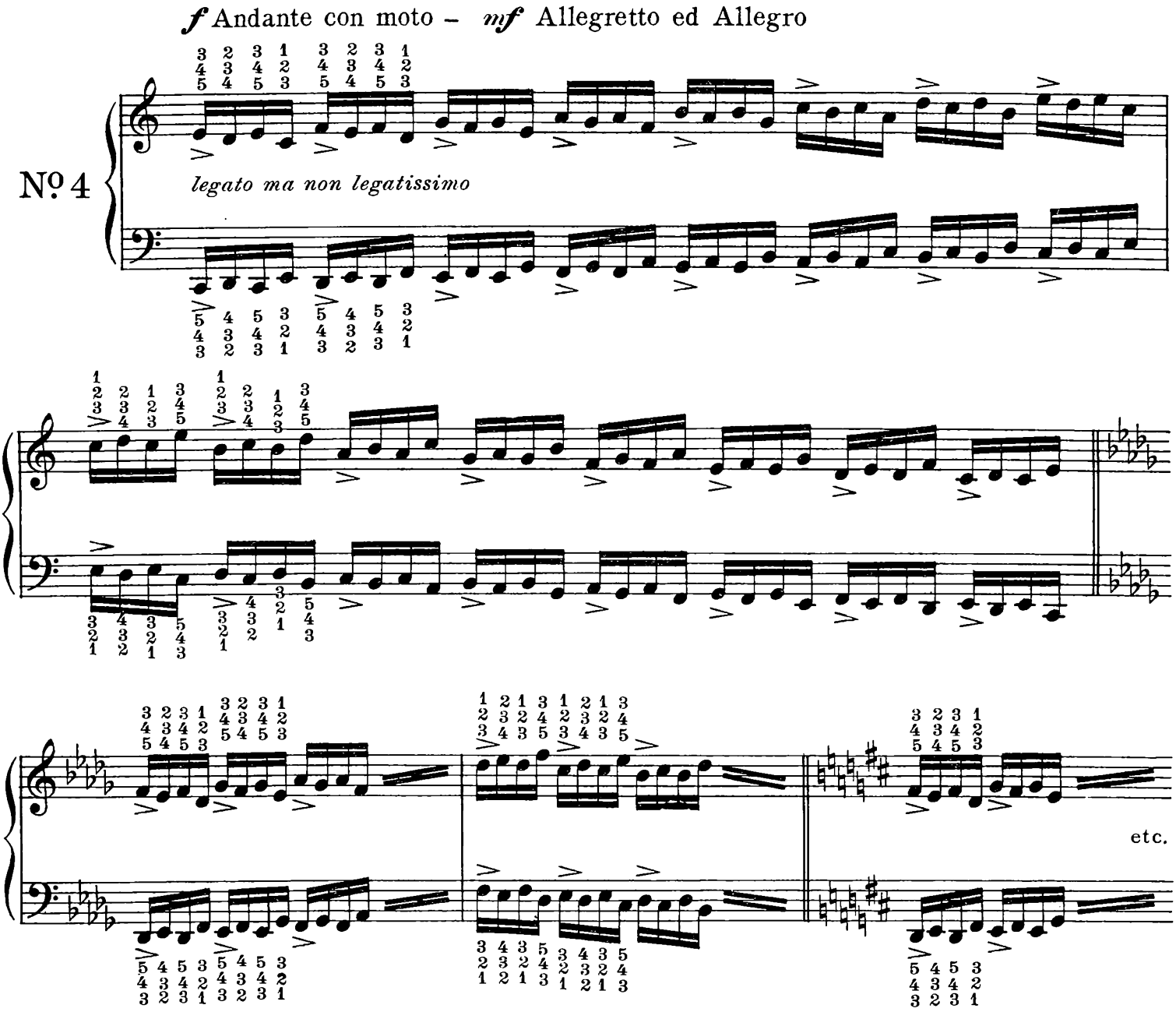
After all the keys have been played through, repeatedly, with one fingering one may retain this exercise for regular practise using it in the following manner: the first four keys with $\frac{345}{543}$; the next four keys with $\frac{234}{432}$; and the last four keys with $\frac{123}{321}$. This sequence should be reversed frequently.

Nachdem alle Tonarten mit jedem einzelnen Fingersatz wiederholt durchgespielt worden sind, kann man als gewöhnliches Studium in folgender Weise üben: Die ersten vier Tonarten mit $\frac{345}{543}$; *die nächsten vier Tonarten mit* $\frac{234}{432}$; *und die letzten vier Tonarten mit* $\frac{123}{321}$. *Diese Reihenfolge soll öfters gewechselt werden.*

Après que tous les tons ont été joués et rejoués avec un seul doigté on pourra garder cet exercice pour l'étude habituelle de la façon suivante: les quatre premiers tons avec $\frac{345}{543}$; les quatre tons suivants avec $\frac{234}{432}$; les quatre derniers tons avec $\frac{123}{321}$. On changera souvent cet ordre.

Después de haber tocado repetidas veces todos los tonos con una sola digitación, se puede conservar este ejercicio para el estudio habitual de la manera siguiente: los cuatro primeros tonos con $\frac{345}{543}$; *los cuatro tonos siguientes, con* $\frac{234}{432}$; *los cuatro últimos tonos, con* $\frac{123}{321}$. *Se cambiará este orden a menudo.*





All the keys should be practiced at least once with each fingering. For regular practice take the first four keys with $\frac{5453}{3435}$; the next four keys with $\frac{4342}{2324}$; the last four keys with $\frac{3231}{1213}$. Change this order often.

Alle Tonarten müssen wenigstens einmal mit jedem Fingersatz geübt werden. Für gewöhnliches Üben die ersten vier Tonarten mit $\frac{5453}{3435}$; *die nächsten vier Tonarten mit* $\frac{4342}{2324}$; *die letzten vier Tonarten mit* $\frac{3231}{1213}$. *Man wechsle öfters diese Reihenfolge.*

Il faut avoir joué tous les tons au moins une fois avec chaque doigté. Pour le travail habituel prenez les quatre premiers tons avec $\frac{5453}{3435}$; les quatre tons suivants avec $\frac{4342}{2324}$; les quatre derniers tons avec $\frac{3231}{1213}$. On changera souvent cet ordre.

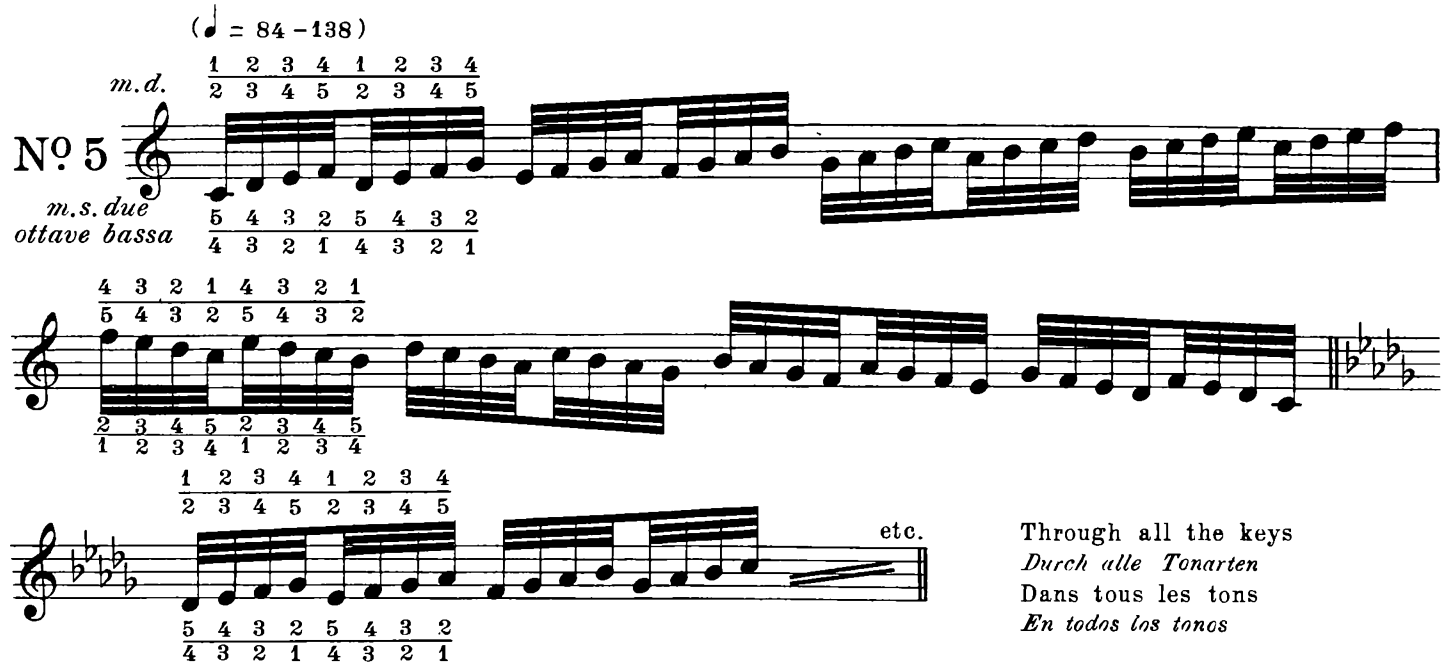
Hay que haber tocado todos los tonos una vez, por lo menos, con cada digitación; para el estudio habitual tómense los cuatro primeros tonos con $\frac{5453}{3435}$; *los cuatro tonos siguientes, con* $\frac{4342}{2324}$; *los cuatro últimos tonos, con* $\frac{3231}{1213}$. *Cámbiese a menudo el orden.*

Practise in the same manner as No 3. All keys are to be played at first, and repeatedly, with one fingering; later for regular practise, take the first 6 keys with the lower and the next 6 keys with the upper fingering.

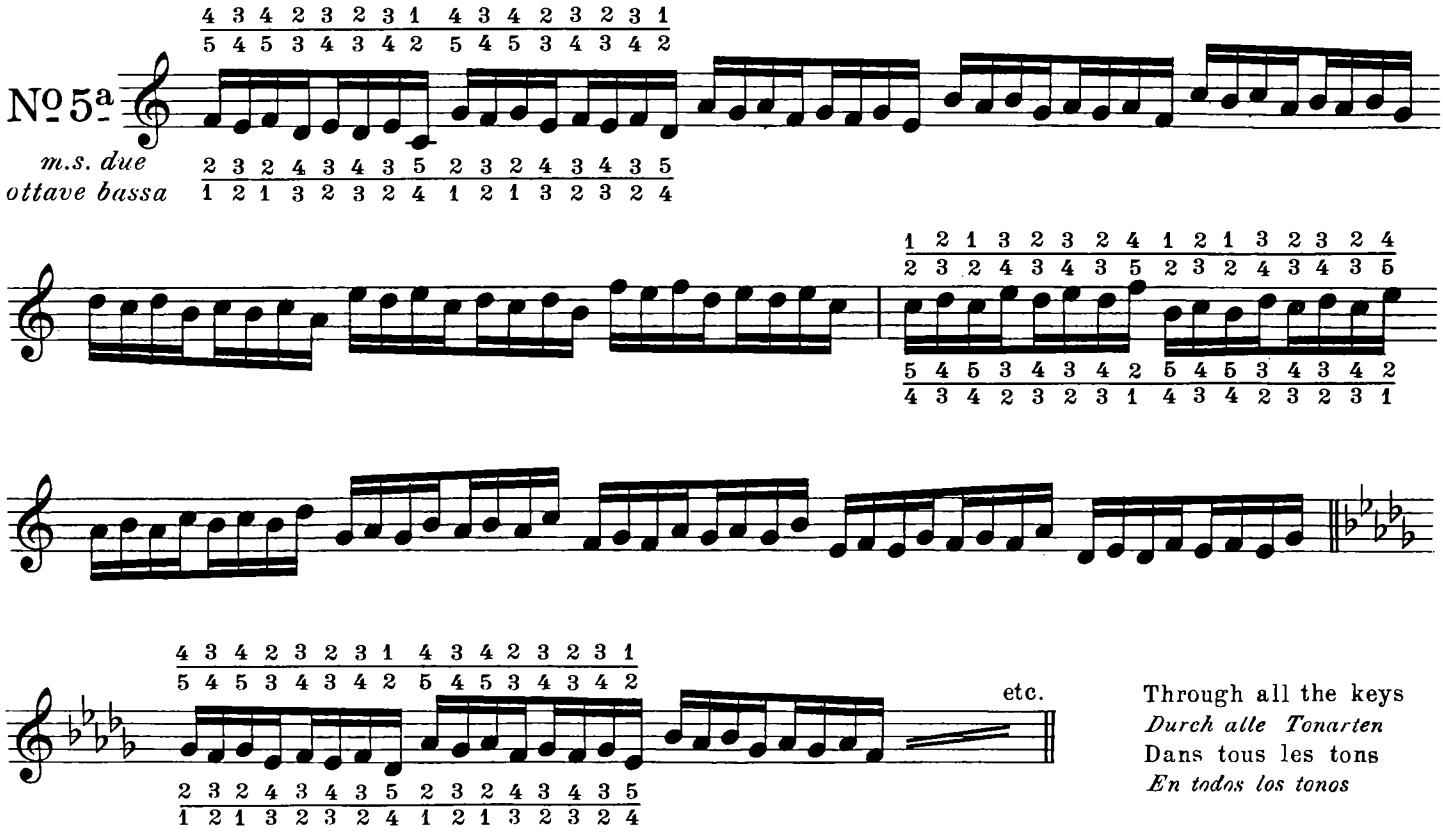
Man übe in derselben Weise wie Nr. 3 Alle Tonarten sollen erst mit einem Fingersatz wiederholt gespielt werden; für gewöhnliches Üben spiele man dann die ersten 6 Tonarten mit dem unteren und die letzten 6 Tonarten mit dem oberen Fingersatz.

A étudier de la même façon que le No 3. D'abord tous les tons se joueront, plusieurs fois, avec un même doigté; plus tard, pour l'étude habituelle prenez les 6 premiers tons avec le doigté inférieur et les 6 derniers tons avec le doigté supérieur.

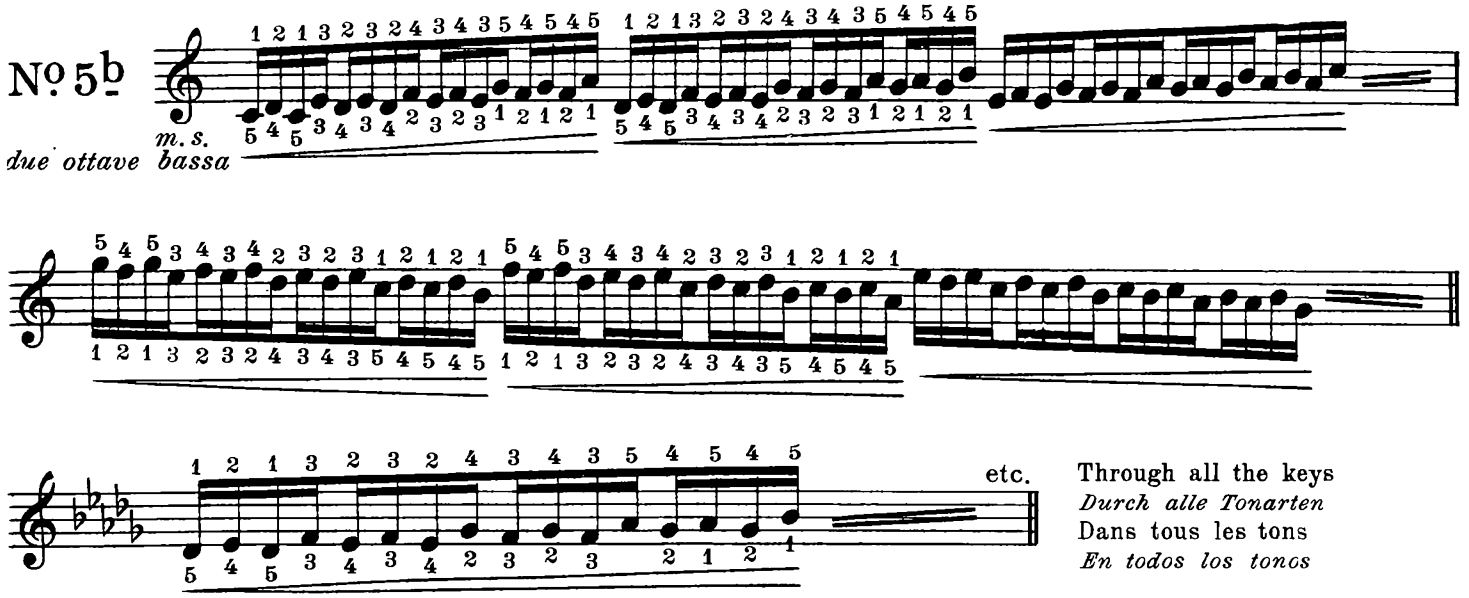
Se estudiará de la misma manera que el No. 3 Primeramente se tocarán todos los tonos, repetidas veces, con una misma digitación; luego, para el estudio habitual se tomarán los primeros 6 tonos con la digitación inferior y los 6 últimos tonos con la digitación superior.

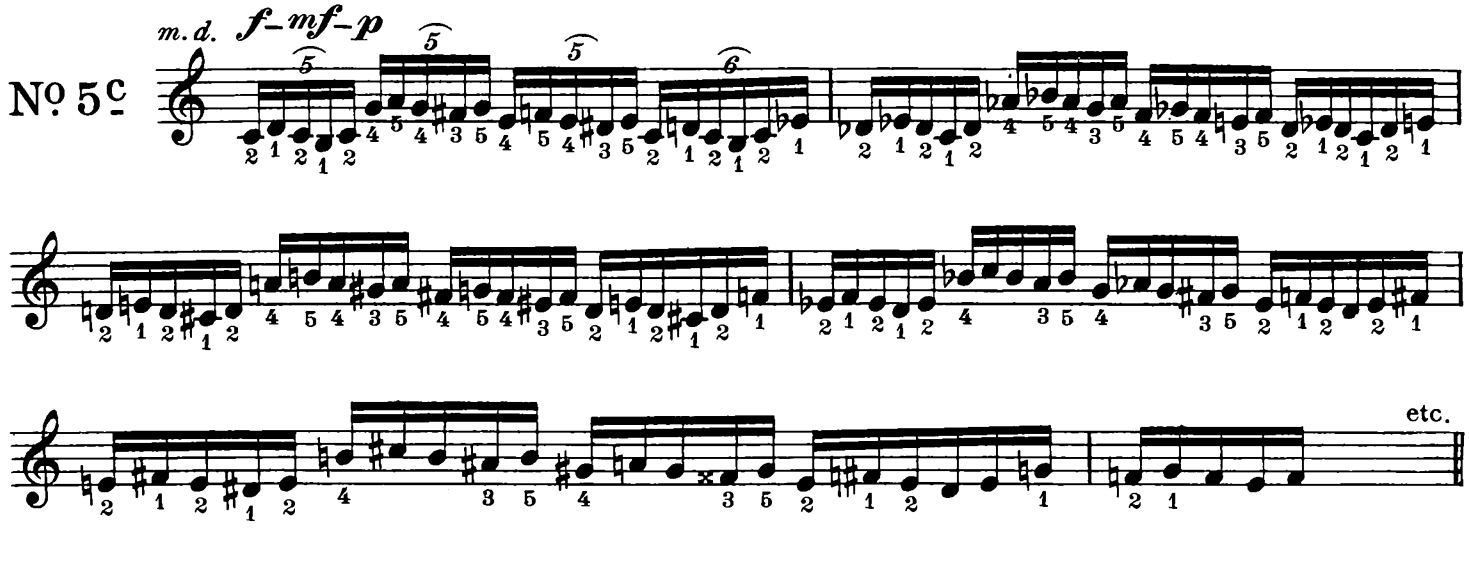


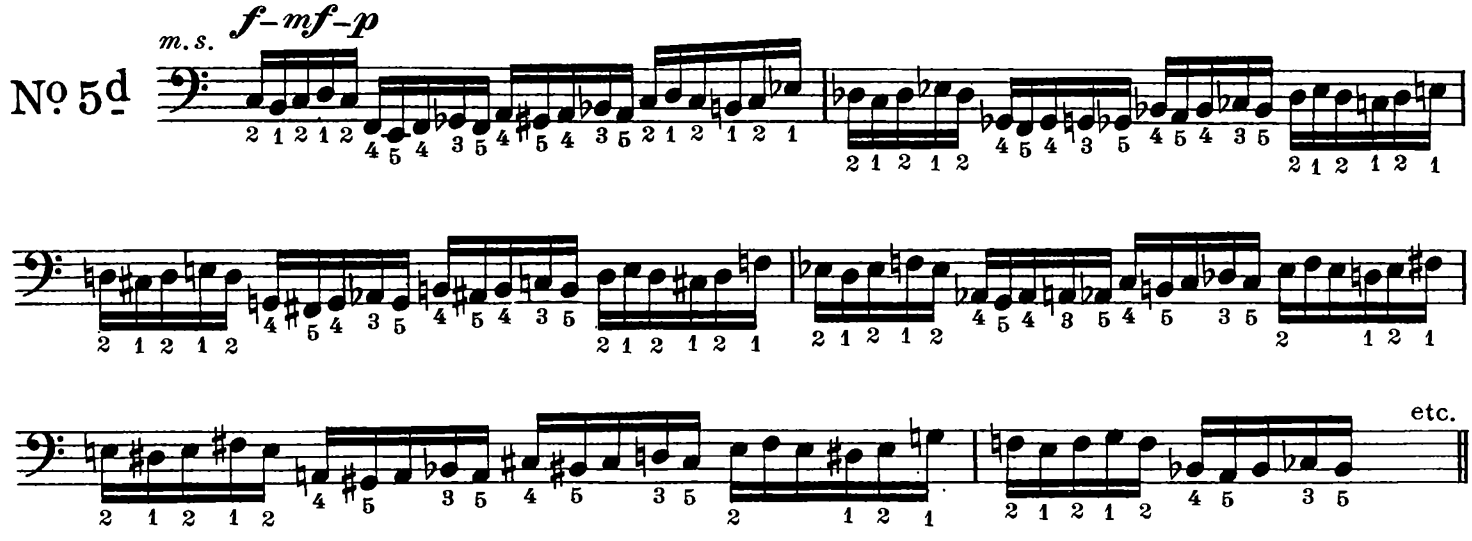
Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

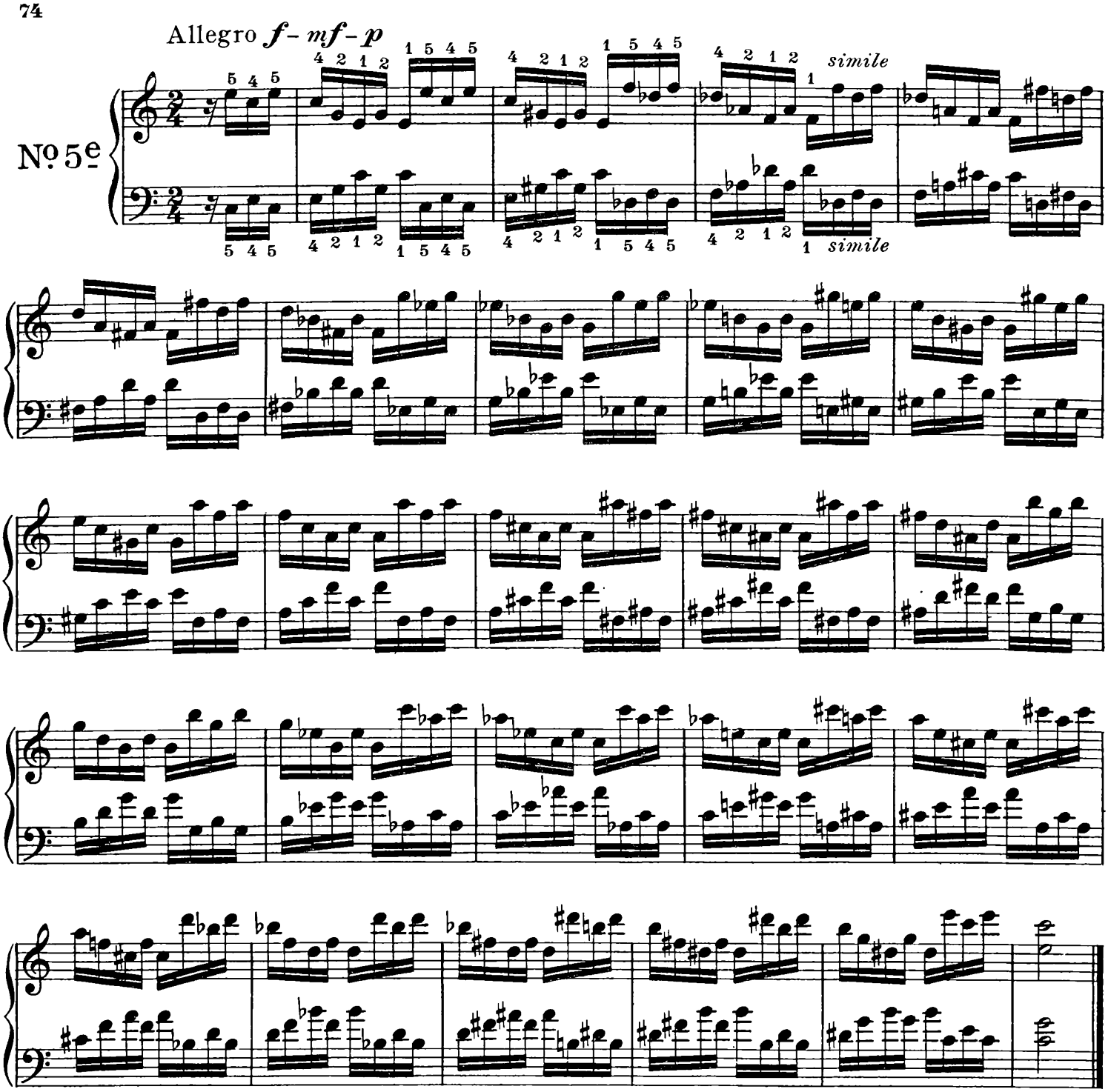


Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

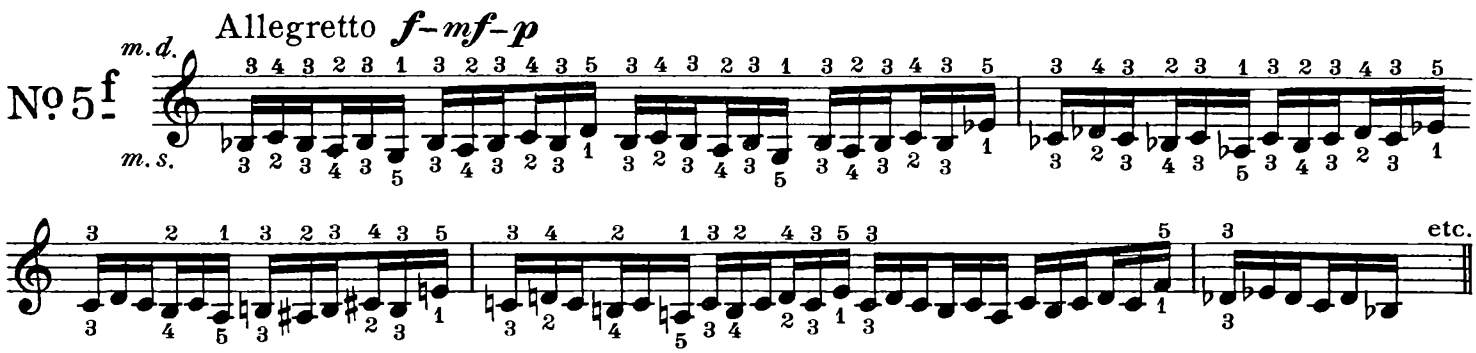

No. 5b
m. s.
due ottave bassa
etc.
Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos


No. 5c
m. d.
f–mf–p
etc.


No. 5d
m. s.
f–mf–p
etc.



For the third finger. | *Für den dritten Finger.* | Pour le troisième doigt. | *Para el tercer dedo.*



Chromatic finger exercises.

They are of special worth in the development of a virtuoso technic, for they not only give the hand strength, but flexibility. Tausig was the first to develop these chromatic exercises in a virtuoso sense. The following exercises have, as a special feature, the consistent working out of the accents. In conjunction with these exercises one should practise those given in the section marked "For flexibility of the hand."

Chromatische Fingerübungen.

Sie sind von ganz besonderem Wert für die Ausbildung einer virtuosenhaften Technik, denn sie verleihen der Hand nicht allein Kraft, sondern auch Gelenkigkeit. Tausig war wohl der erste, der sie im virtuosen Sinne ausgearbeitet hat. Folgende Übungen zeichnen sich durch die consequente Ausnutzung der Akzente aus. Im Zusammenhang mit diesen chromatischen Übungen sind die Übungen "für Gelenkigkeit der Hand" aufzunehmen.

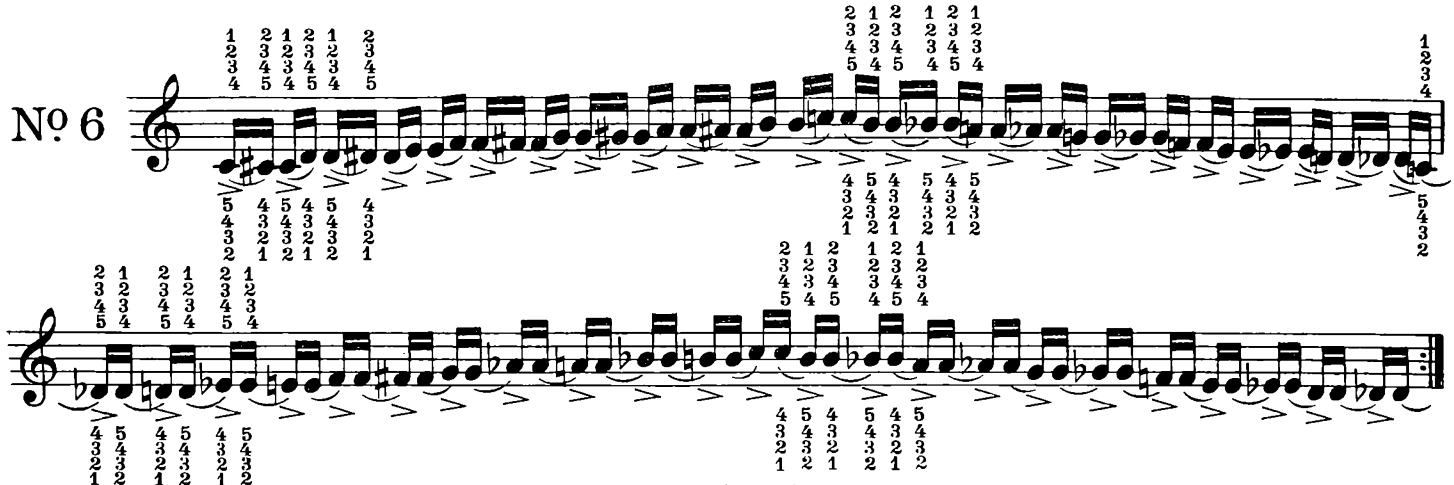
Exercices Chromatiques de doigts.

Ils sont d'une valeur spéciale pour le développement d'une technique de virtuose, car ils donnent à la main, non seulement la force, mais aussi la flexibilité. Tausig a été le premier à développer les exercices chromatiques dans le sens de la virtuosité. Les exercices suivants ont comme caractéristique l'emploi, logiquement développé, des accents. On prendra, avec les exercices suivants, ceux qui se trouvent sous la rubrique "Pour la souplesse de la main."

Ejercicios cromáticos de dedos.

Son de gran utilidad para el desarrollo de una técnica de "virtuoso," pues dan a la mano, no solo fuerza, sino flexibitidad. Tausig fué el primero en desarrollar estos ejercicios en el sentido de la virtuosidad. Los ejercicios siguientes se caracterizan por el empleo, desarrollado consistentemente, de los acentos. Junto con estos ejercicios, se tomarán los que se encuentran en la sección titulada "Para la flexibilidad de la mano."

Nº 6



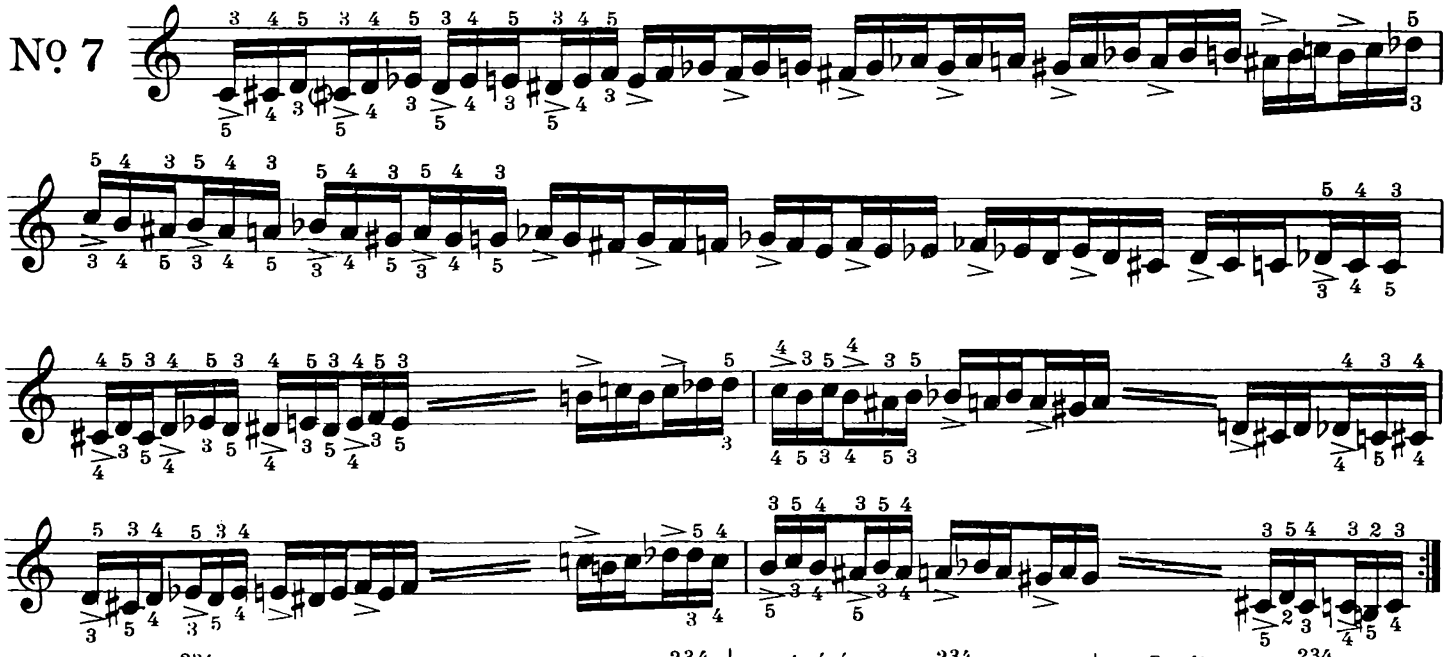
Repeat with the other fingerings.

Wiederholen, jedoch mit den anderen Fingersätzen.

Répétez avec les autres doigtés.

Repetir con las otras digitaciones.

Nº 7



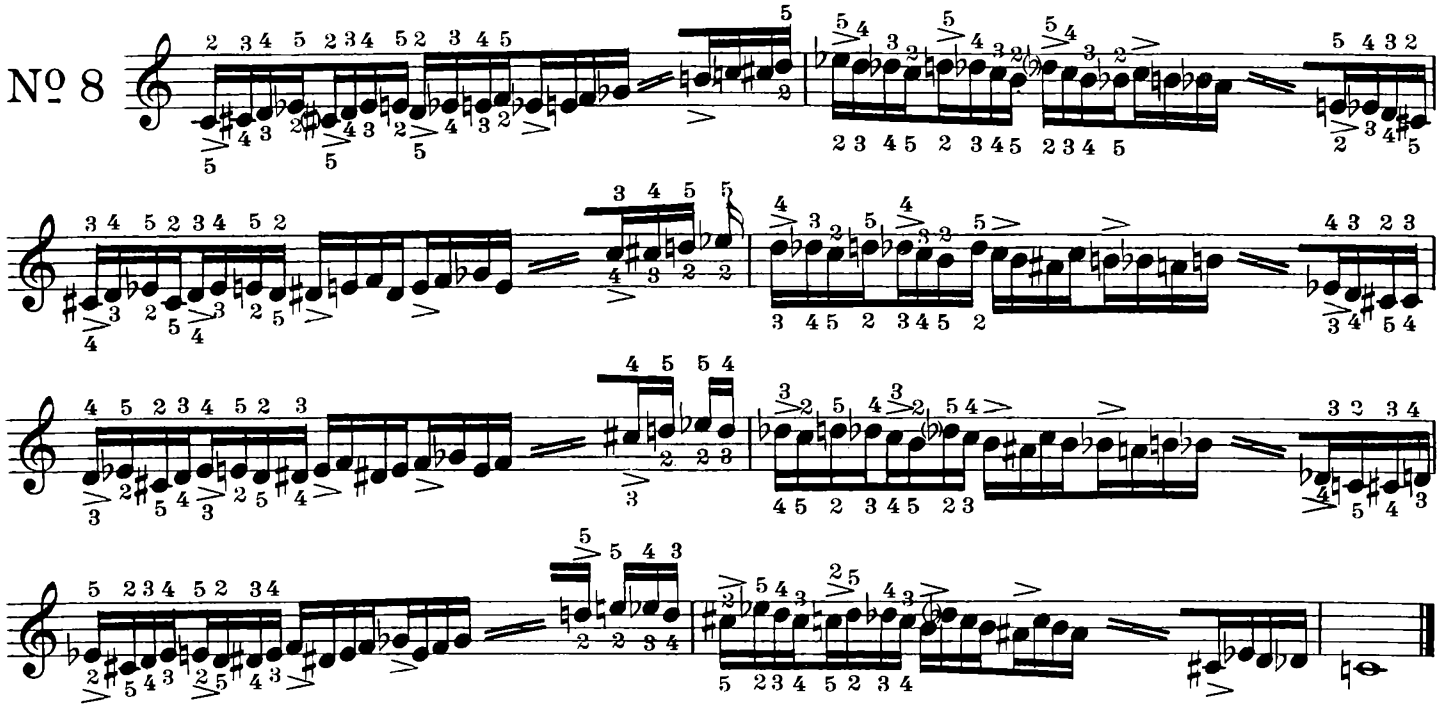
Repeat with $\frac{234}{432}$ an octave higher, and with $\frac{123}{321}$ an octave lower.

Man wiederhole mit $\frac{234}{432}$ eine Oktave höher, und mit $\frac{123}{321}$ eine Oktave tiefer.

Répétez avec $\frac{234}{432}$ une octave plus haut, et avec $\frac{123}{321}$ une octave plus bas.

Repítase con $\frac{234}{432}$ una octava más alta, y con $\frac{123}{321}$ una octava más baja.

Nº 8



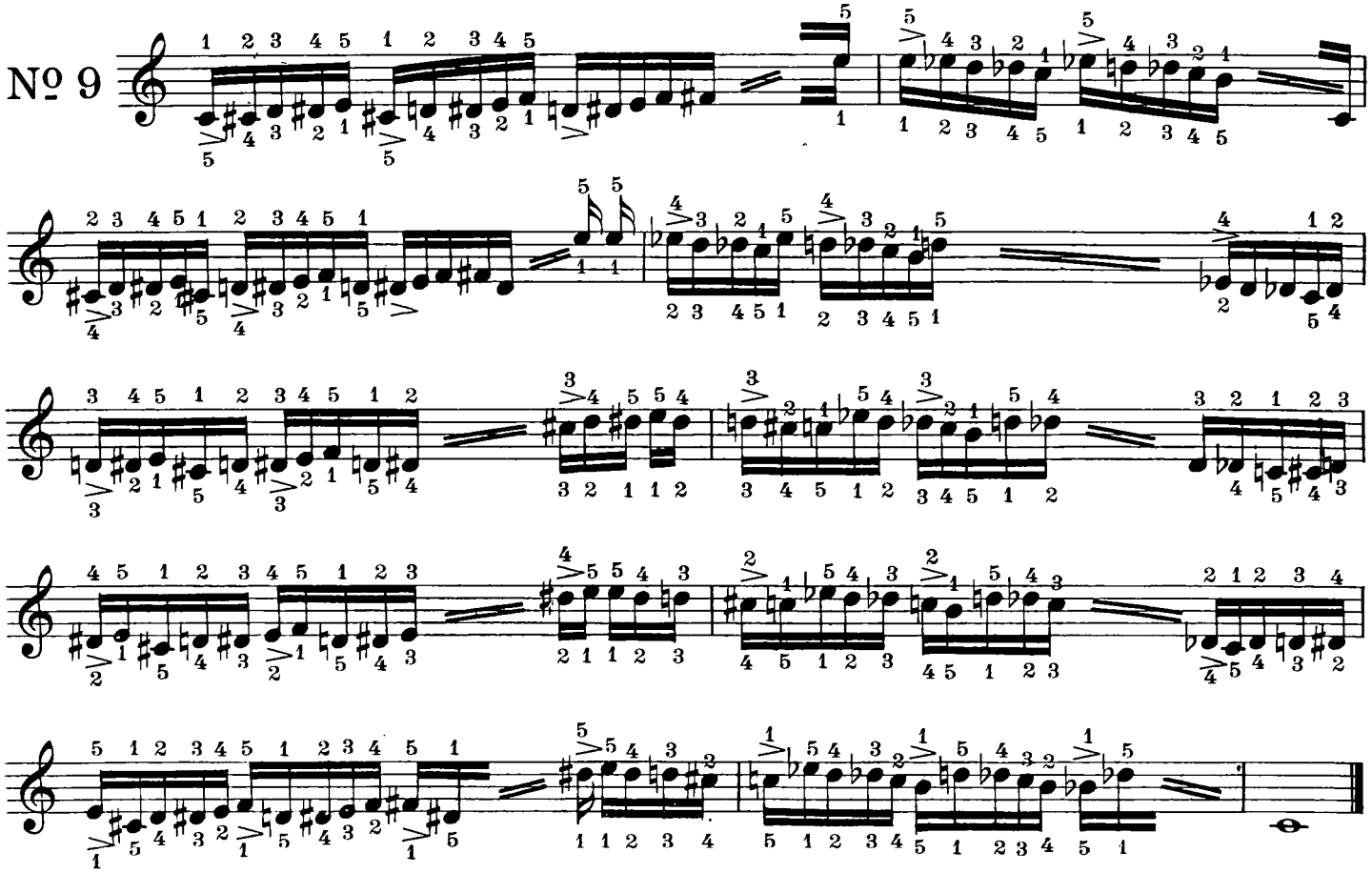
Repeat with $\frac{1234}{4321}$ an octave lower.

Man wiederhole mit $\frac{1234}{4321}$ *eine Oktave tiefer.*

Répétez avec $\frac{1234}{4321}$ une octave plus bas.

Repetir con $\frac{1234}{4321}$ *una octava más baja.*

Nº 9



For other chromatic finger exercises see Chapter "Flexibility of the hand."

Für andere chromatische Fingerübungen siehe Abschnitt "Gelenkigkeit der Hand."

Pour d'autres exercices chromatiques de doigts voir le chapitre "Flexibilité de la main."

Para otros ejercicios cromáticos de dedos, véase el Capítulo "Flexibilidad de la mano."

Special exercises with notes held.

Most of the following exercises belong more properly in the chapter of extensions. Yet I have placed them here because, as a rule, the pupils consider extensions a speciality, to be practised only now and again, and it is as *finger exercises* that the following exercises give the best results. Using them, all the sinews and ligaments of the fingers and of the hand are stretched in all directions, and are made remarkably strong, supple and active, so that even after going over all these exercises once the hand will feel much stronger, more agile and more flexible.

In many of these exercises which, be it said by the way, are very difficult and only suitable for advanced pupils, there appears a new feature which, as far as I know, has not been mentioned in any pedagogical work; I mean the systematic development of the generally neglected, yet valuable *side motion* and flexibility of fingers, wrists and forearms. It plays a not sufficiently valued and yet most important role in the development and in the *maintaining* of virtuoso piano technic.

Besondere Übungen mit gehaltenen Noten.

Die meisten der folgenden Übungen gehören eigentlich in das Kapitel der Streckübungen, ich habe sie jedoch hierhergesetzt. weil der Schüler Streckübungen im allgemeinen als etwas besonderes betrachtet, das nur hie und da geübt zu werden braucht. Gerade aber leisten die folgenden Übungen als Fingerübungen *die vortrefflichsten Dienste. Durch sie werden alle Sehnen und Bindungen der Finger, sowie der Hand, nach allen Richtungen gestreckt und auffallend kräftig, geschneidig und beweglich gemacht, so dass die Hand selbst schon nach einem einmaligem Durchgehen aller dieser Übungen ganz bedeutend kräftiger, flinker und lockerer wird.*

Bei vielen dieser Übungen, die, nebenbei bemerkt, sehr schwierig und daher nur für vorgeschrittene Schüler bestimmt sind, tritt eine neue Erscheinung zutage, welche nach meinem Wissen bisher in keinem pädagogischen Werke erörtert wurde. Ich meine damit die systematische Ausbildung der vielfach vernachlässigten und doch so bedeutenden seitlichen Bewegung, *der Geschmeidigkeit der Finger, Gelenke, sowie der Vorderarme. All dies spielt eine bis jetzt nicht gebührend anerkannte, dabei aber höchst wichtige Rolle zwecks Entfaltung und* **Beibehaltung** *einer grossen, virtuosenhaften Klaviertechnik.*

Exercices spéciaux avec notes tenues.

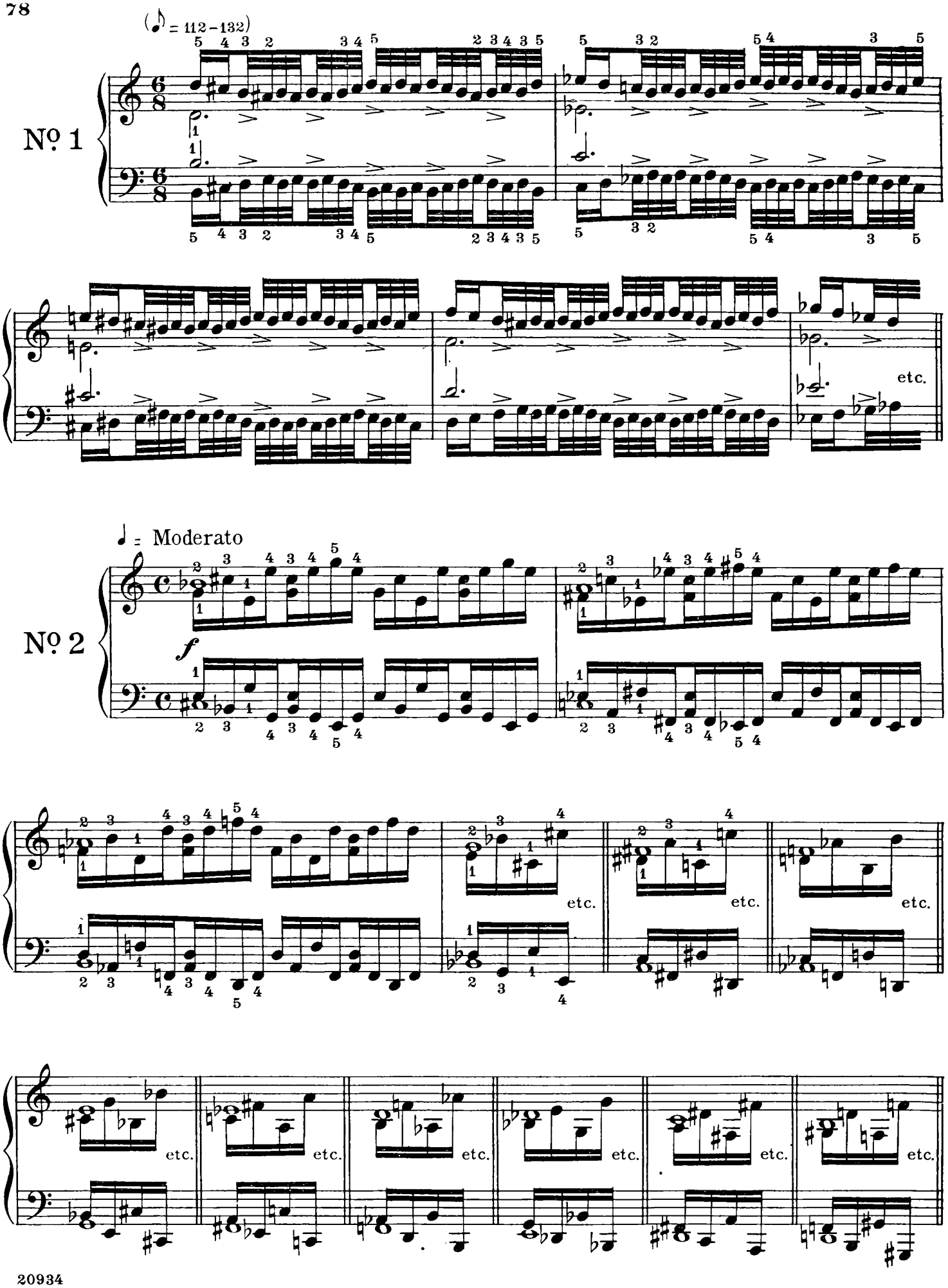
La plupart des exercices suivants devraient en réalité se trouver dans le chapitre des extensions. Je les ai mis ici parceque l'élève, en général, considère les extensions comme quelque chose de spécial et qui n'a besoin d'être étudié que de temps en temps; or, c'est justement comme *exercices de doigts* que les exercices suivants donnent les meilleurs résultats. Ils ont pour effet d'étirer les tendons et les ligaments des doigts dans tous les sens et de les rendre remarquablement plus forts, plus agiles et plus souples, de sorte que, même lorsqu'on ne les joue qu'une seule fois, on sent la main plus forte, plus agile et plus flexible.

Dans beaucoup de ces exercices, lesquels, soit dit en passant, sont très difficiles et ne doivent être employés que par les élèves avancés, apparait un nouveau procédé, lequel, que je sache, n'a encore été mentionné dans aucune oeuvre pédagogique; je veux parler de l'éducation systématique (généralement négligée et pourtant si précieuse) du *mouvement latéral* et de la flexibilité latérale, des doigts, des poignets et des avant-bras. Ce mouvement et cette flexibilité latérale jouent un rôle insuffisament apprécié, et pourtant très important, dans l'acquisition et la *conservation* d'une grande virtuosité technique du piano.

Ejercicios especiales con notas tenidas.

La mayor parte de los ejercicios siguientes pertenecen en realidad al capítulo de las extensiones. Los he puesto aquí porque, en general, el discípulo considera las extensiones como algo especial, que no se necesita estudiar más que de vez en cuando, y justamente los ejercicios siguientes dan, como ejercicios de dedos, *los mejores resultados. Estiran los tendones y los ligamentos de los dedos en todos sentidos, y los hacen notablemente más fuertes, más ágiles y más flexibles, de suerte que aun cuando no se ejecutan más que una sola vez todos estos ejercicios, se siente la mano más fuerte, ligera y ágil.*

En muchos de estos ejercicios, los cuales, sea dicho de paso, son muy difíciles y solamente destinados a discípulos avanzados, aparece un nuevo procedimiento, el cual, que yo sepa, no ha sido aún mencionado en ninguna obra pedagógica: me refiero a la educación sistemática (en general descuidada y sin embargo de tanto valor) del movimiento lateral *y de la flexibilidad lateral de los dedos, de la muñeca y del antebrazo. Este movimiento y esta flexibilidad lateral ejercen influencia no bastante apreciada y, sin embargo, muy importante, en el desarrollo y* conservación *de una gran virtuosidad técnica en la ejecución pianística.*

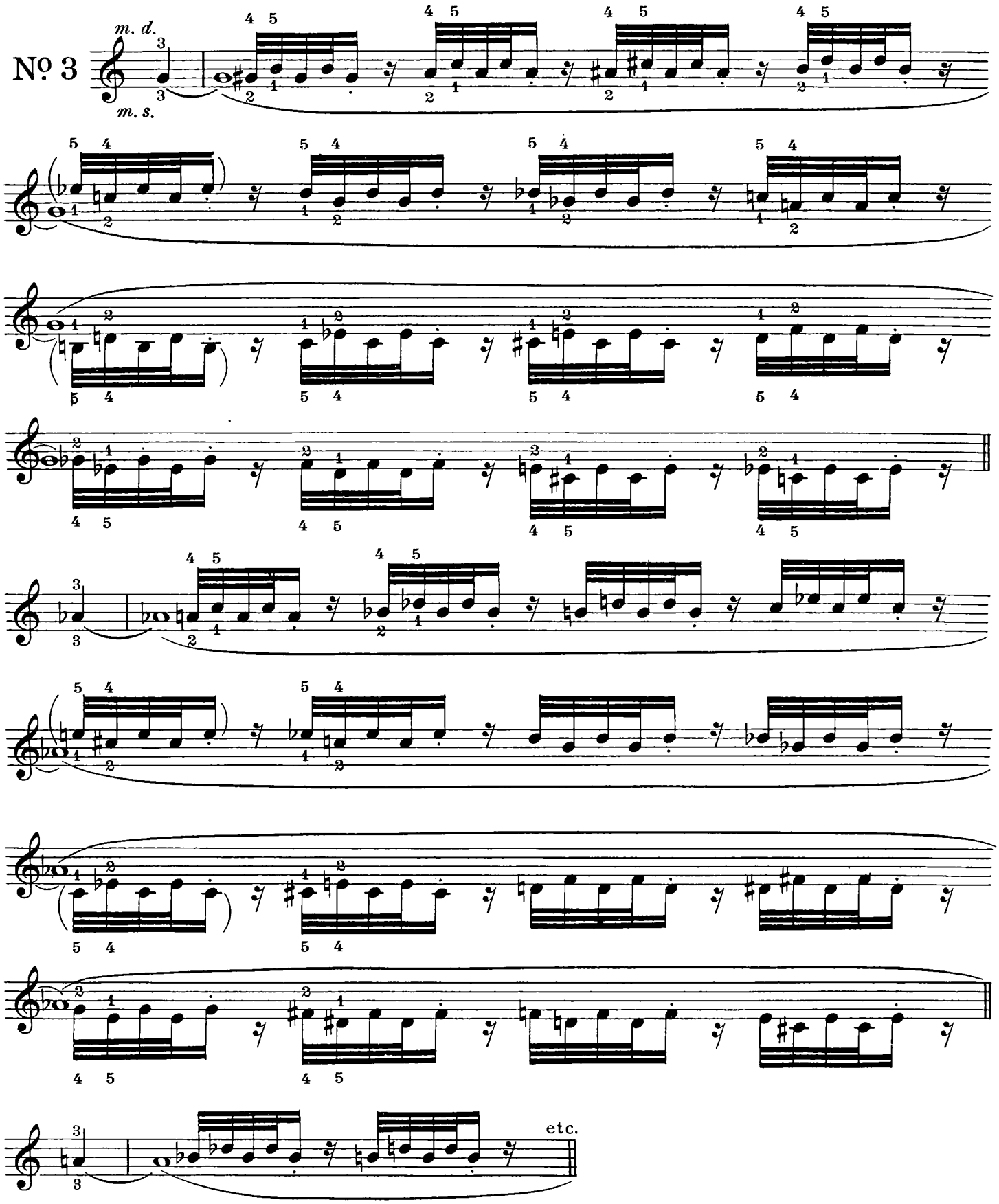

(♪ = 112–132)
No. 1
etc.
♩ = Moderato
No. 2
f
etc.

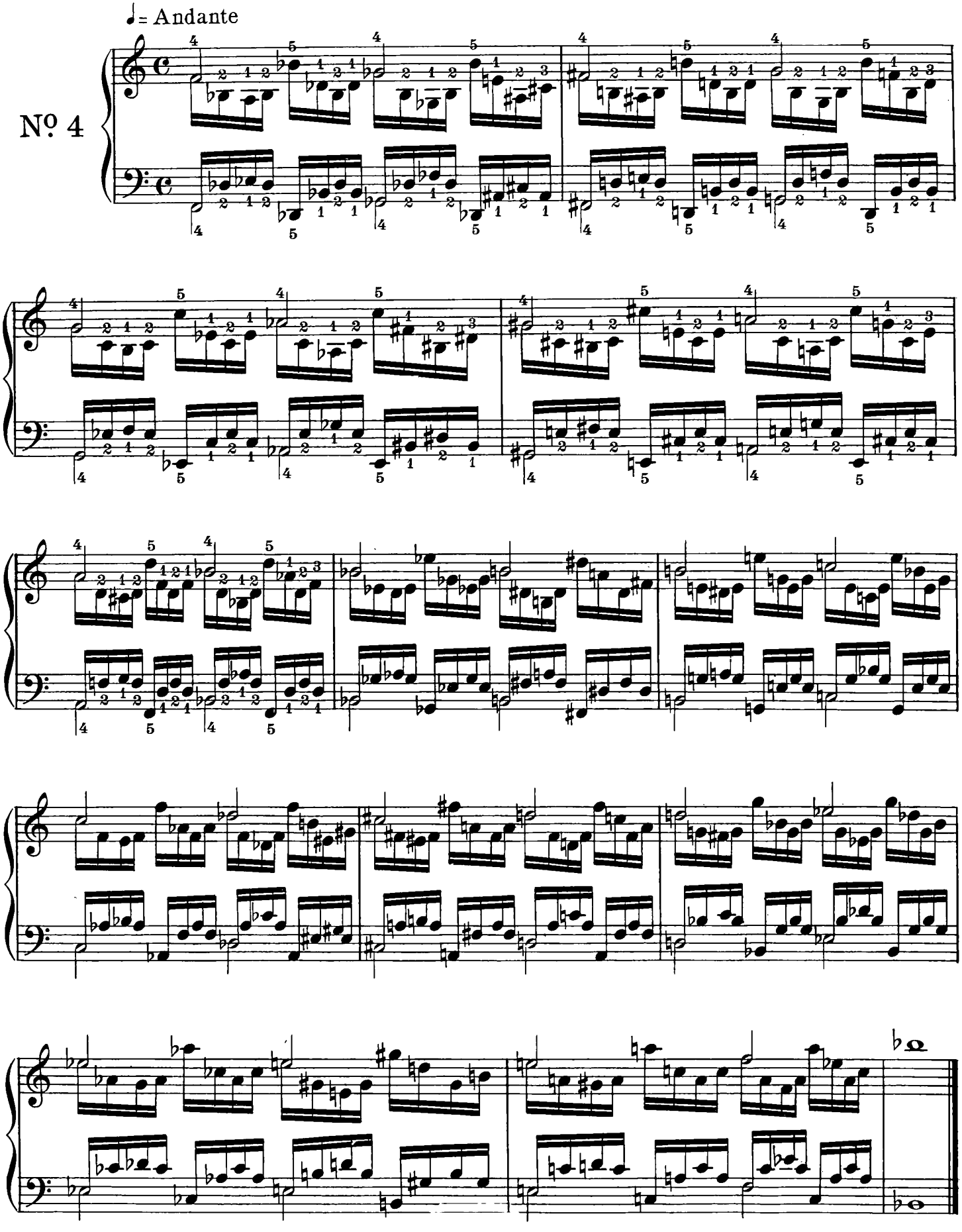
The notes between parenthesis should only be practised by hands large enough, or well developed.

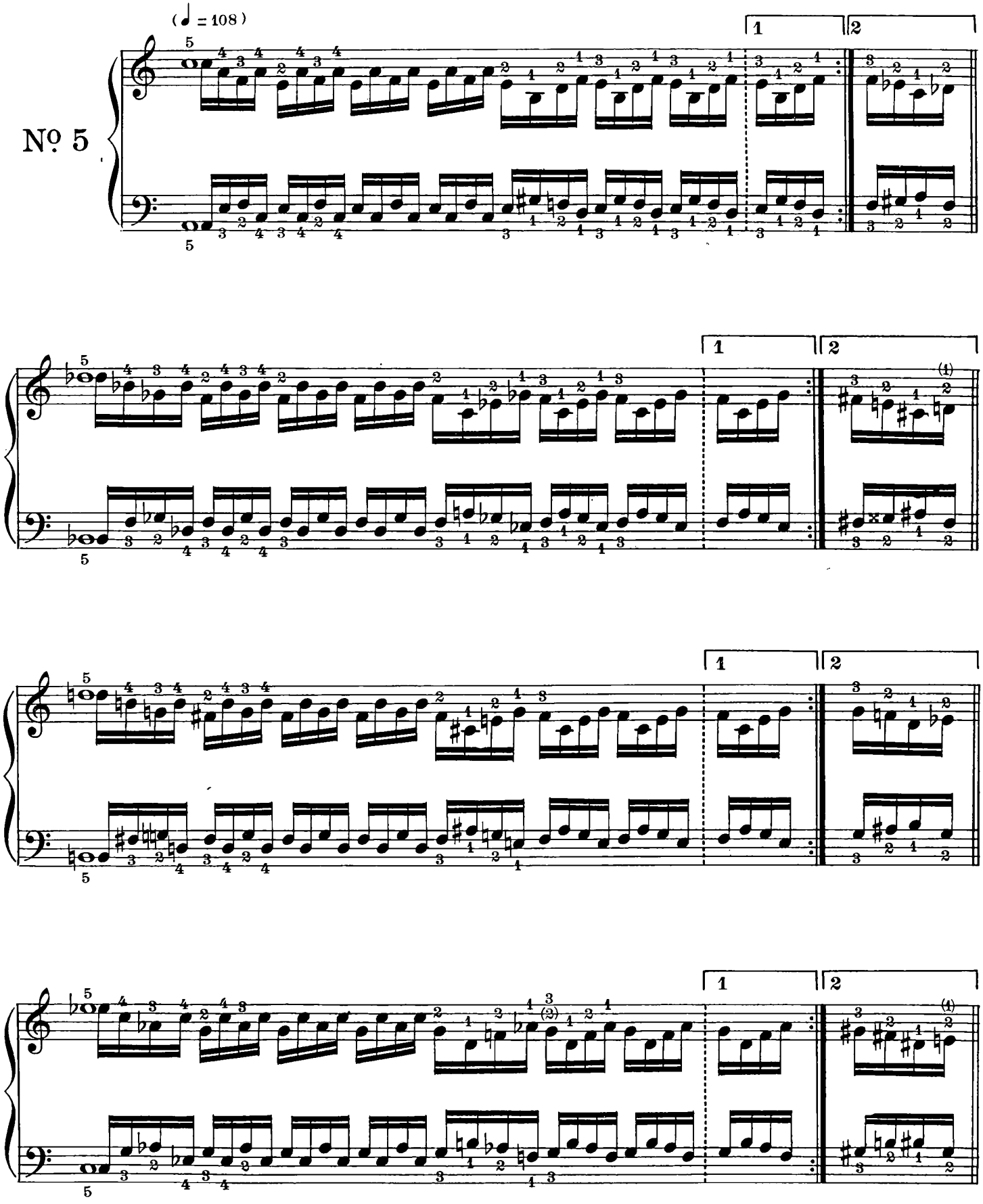
Die zwischen Klammern geschriebenen Noten sollen nur von grossen, oder gut ausgedehnten Händen geübt werden.

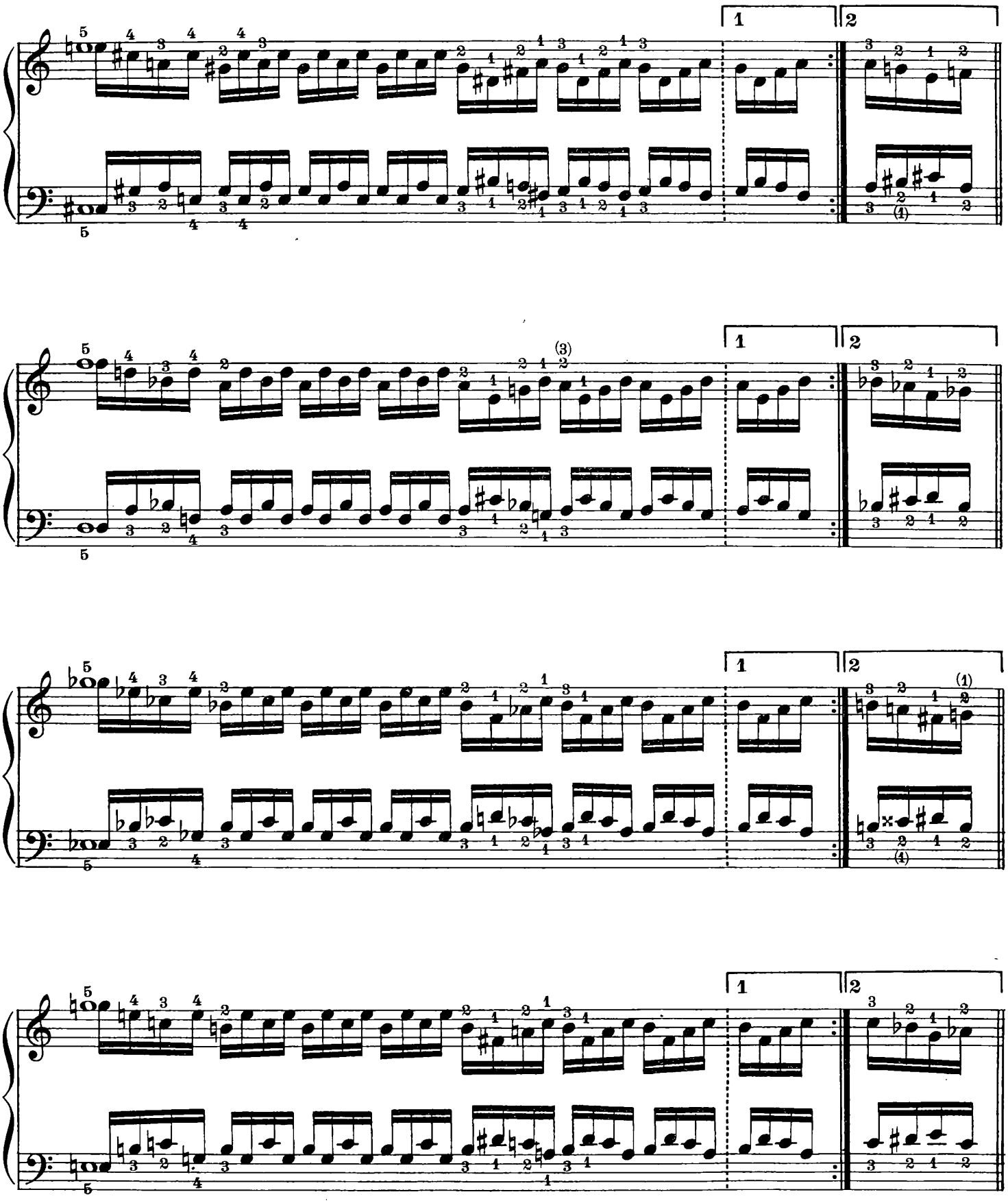
Les notes entre parenthèses ne doivent être étudiées que par des mains assez grandes, ou bien développées.

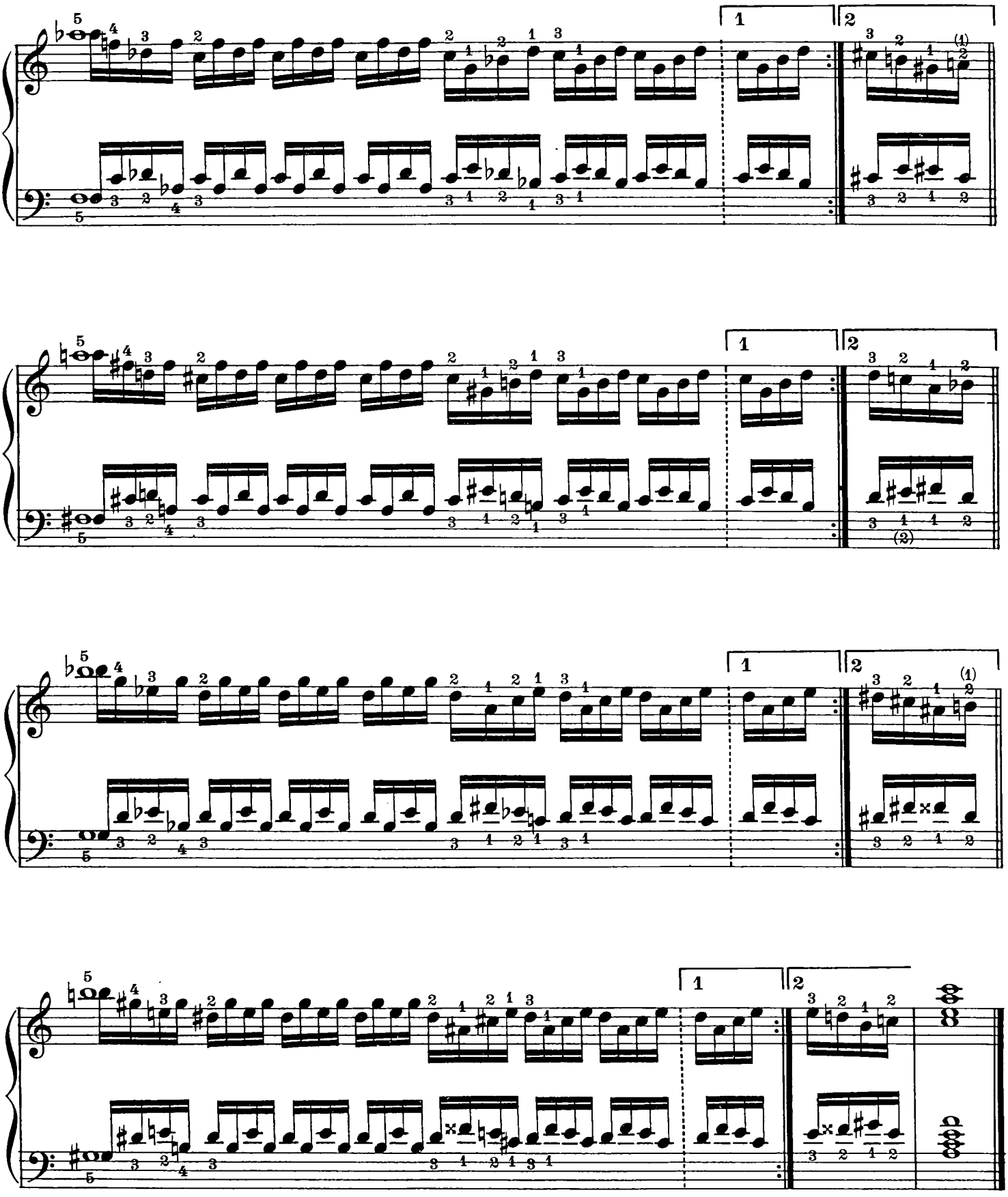
Las notas entre paréntesis no se deben estudiar si las manos no son bastante grandes, o bien desarrolladas.




♩= Andante
Nº 4


(♩ = 108)
No. 5
1
2



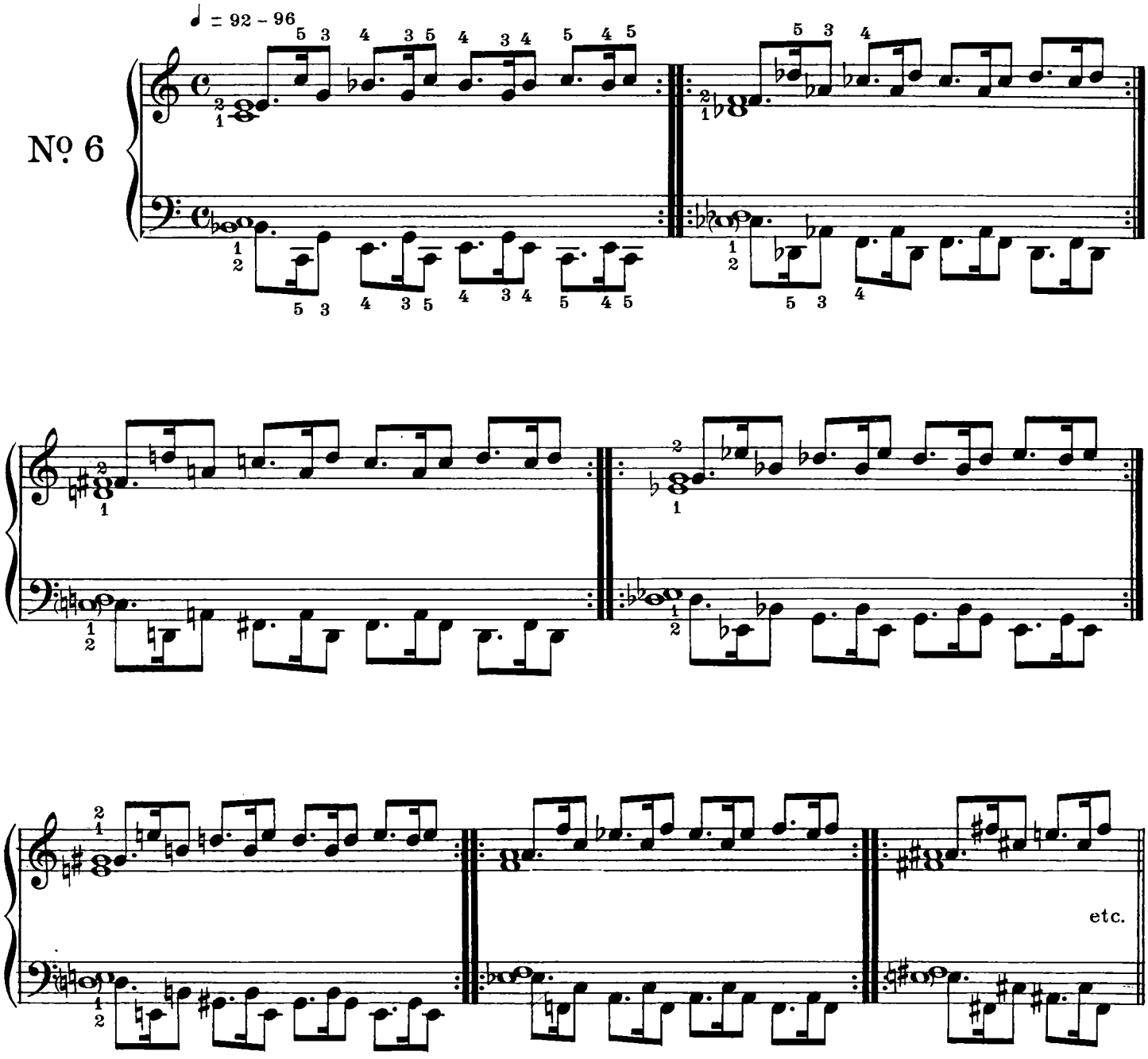


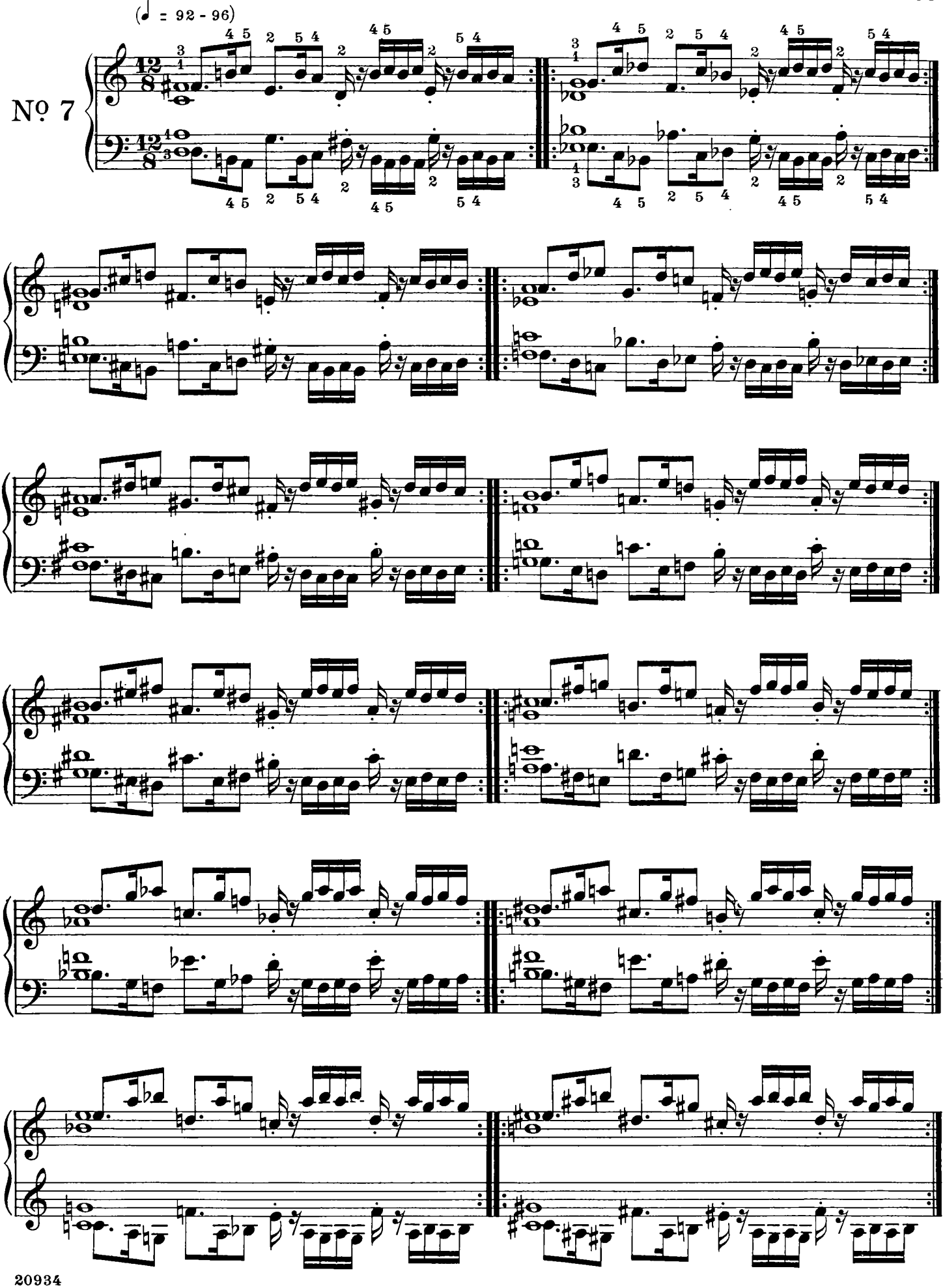
Be sure that the fingers which hold the whole notes keep the keys well down and do not let them rise. Small hands should not strive to keep the whole note marked in a parenthesis.

Man sorge dafür, dass die Finger, welche die ganzen Noten zu halten haben, die Tasten gut eingedrückt halten und dieselben nicht wieder aufkommen lassen. Kleinere Hände sollen die zwischen Klammern stehende ganze Note nicht festhalten.

Faites attention à ce que les doigts qui doivent tenir les rondes gardent les touches enfoncées et ne les laissent pas remonter. Les mains trop petites ne doivent pas essayer de garder la ronde entre parenthèse.

Cuídese de que los dedos que tienen que sostener las redondas guarden las teclas hundidas y no dejen que estas vuelvan a subir. Las manos demasiado pequeñas no deben tratar de guardar la redonda que se halla entre paréntesis.



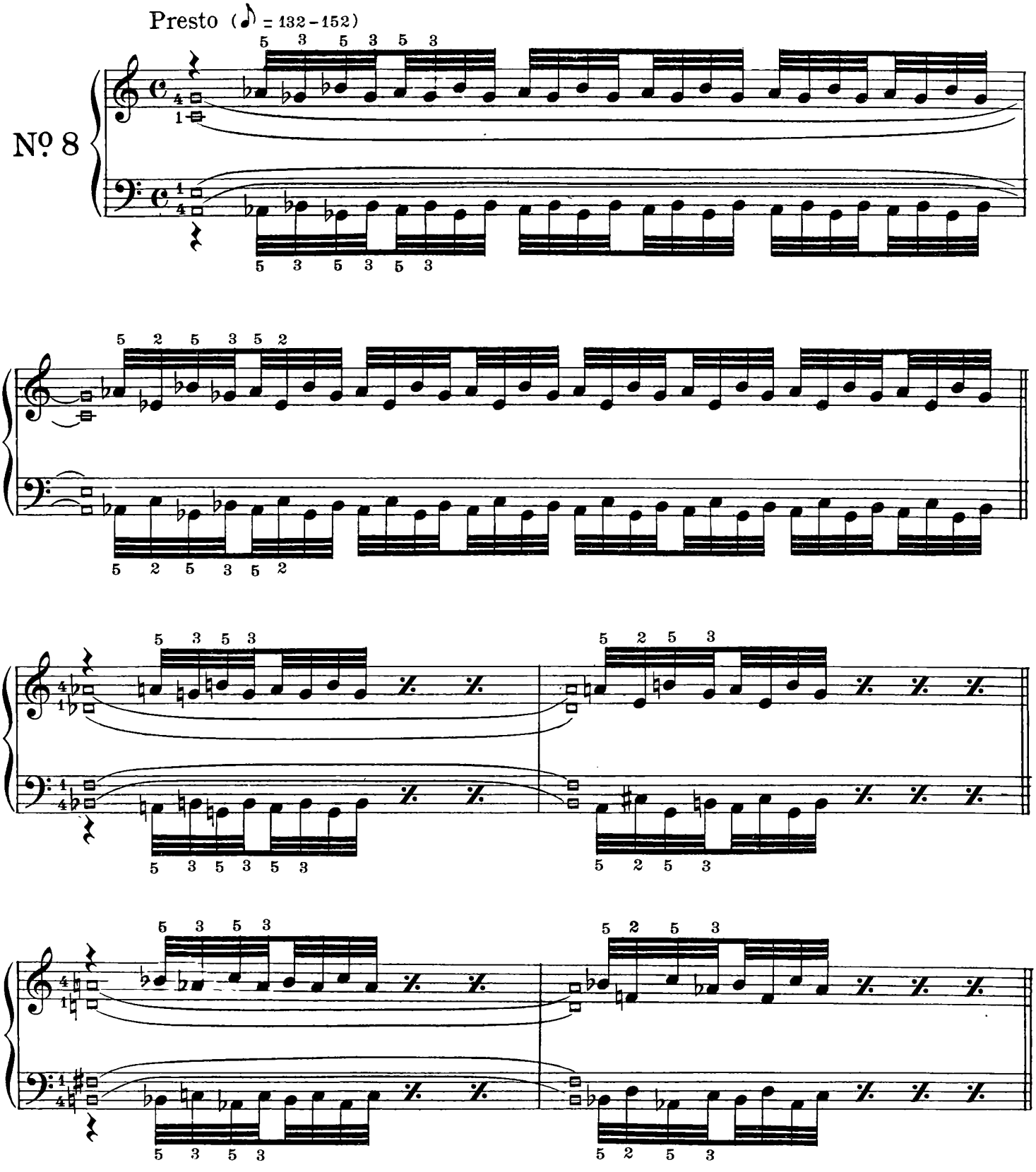

(♩ = 92 - 96)
No. 7

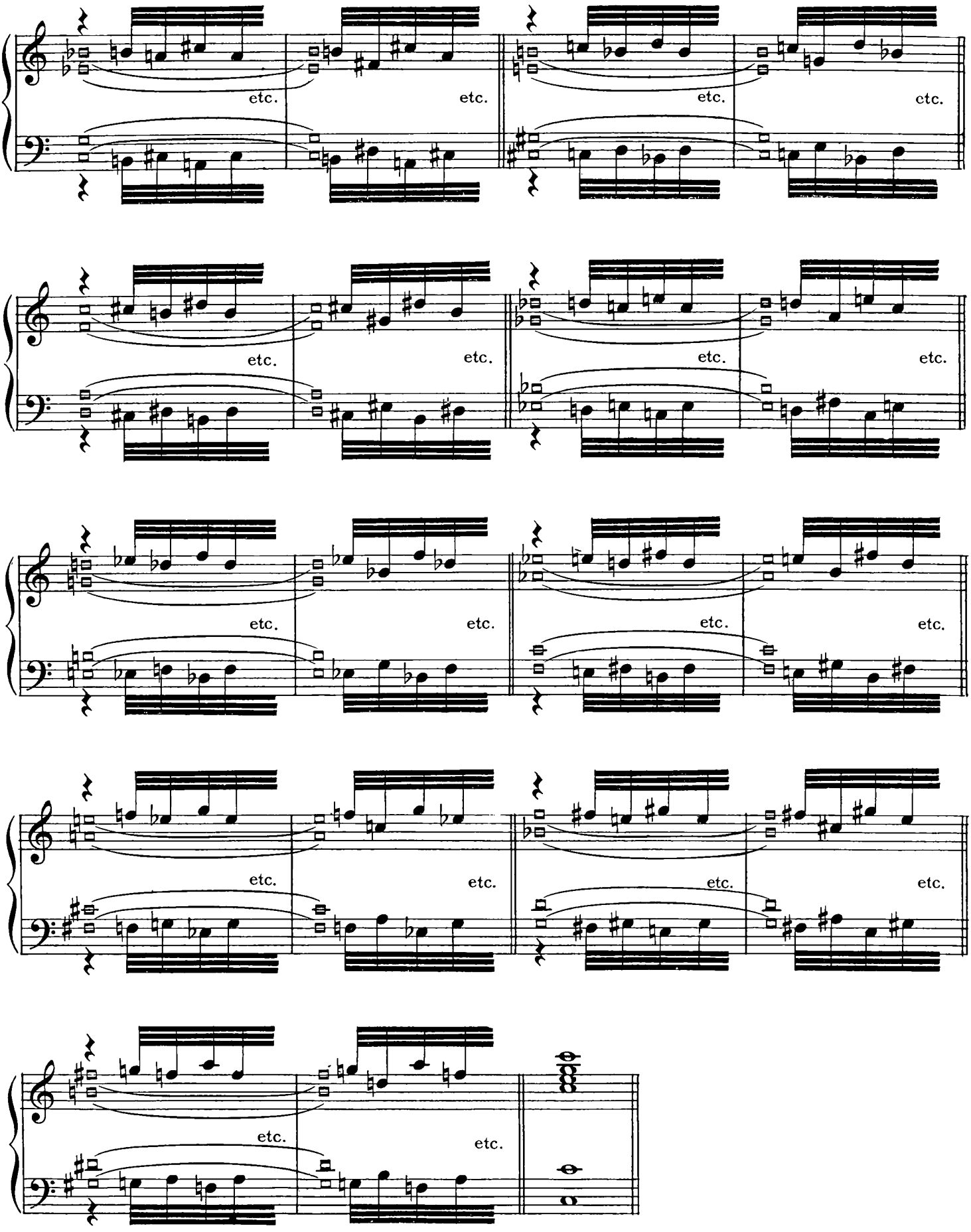
The square notes should be pressed down silently. Good for speed and side motion of the 5th finger.

Die Quadratnoten sind tonlos einzudrücken. Gut für Schnelligkeit und seitliche Bewegung des fünften Fingers.

Les notes carrées doivent être enfoncées silencieusement. Bon pour la vitesse et le mouvement latéral du 5me doigt.

Húndanse silenciosamente las notas cuadradas. Bueno para la rapidez y movimiento lateral del 5º dedo.

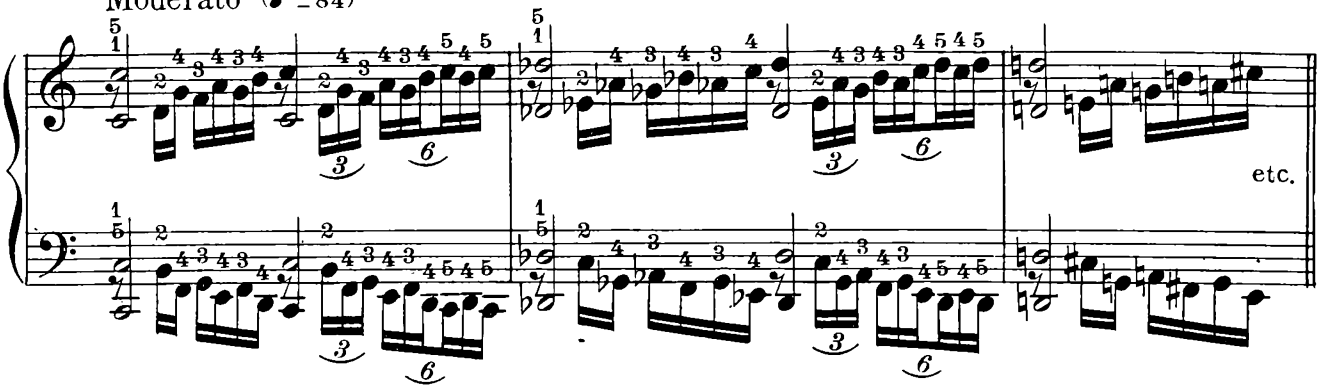



etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.
etc.

Side motion of the 4th finger. | *Seitliche Bewegung des 4ten Fingers.* | Mouvement latéral du 4me doigt. | *Movimiento lateral del 4º dedo.*

Moderato (♩ = 84)

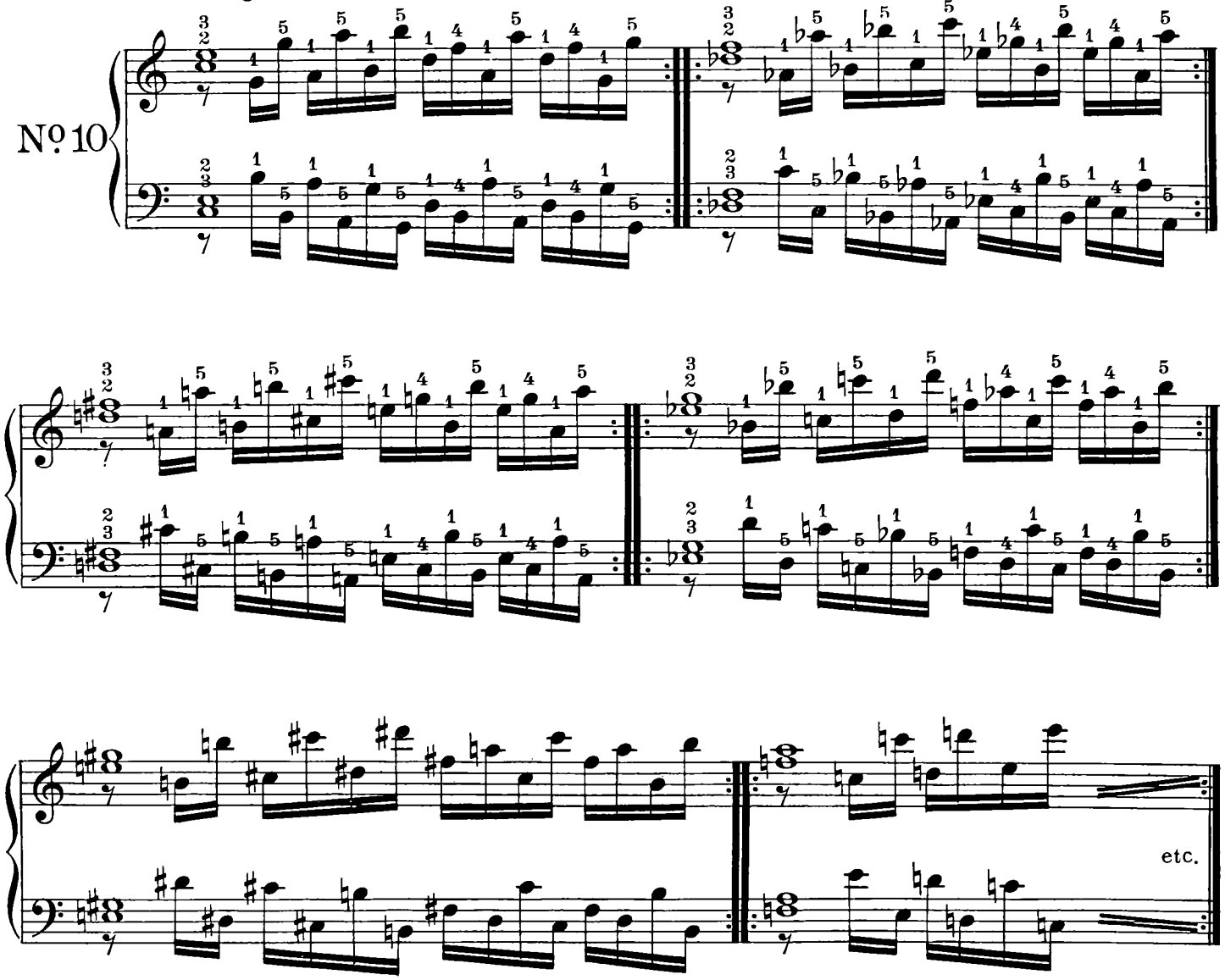
No. 9



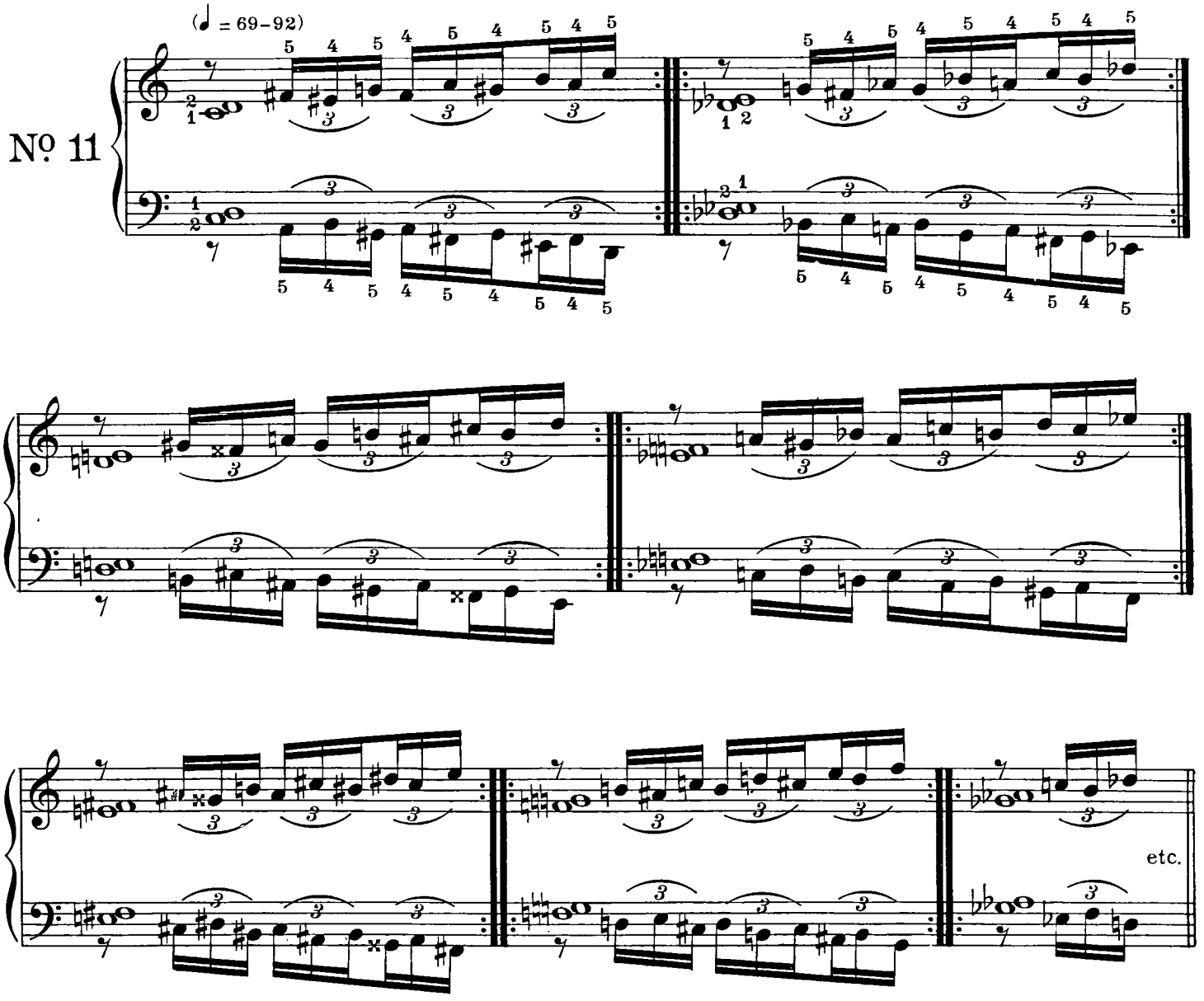
Side motion of the thumb. | *Seitliche Bewegung des Daumens.* | Mouvement latéral du pouce. | *Movimiento lateral del pulgar.*

Allegretto (♩ = 96–120)

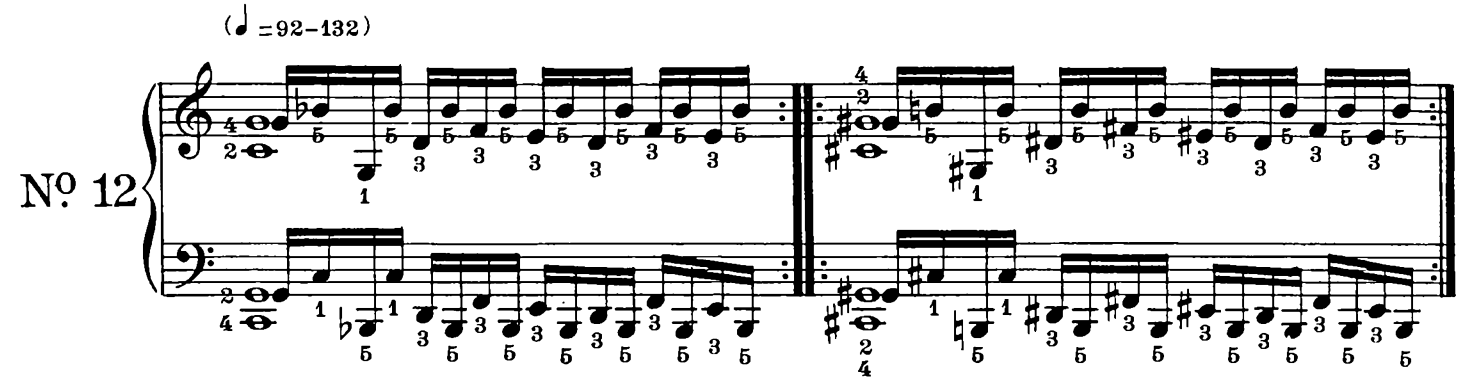
No. 10

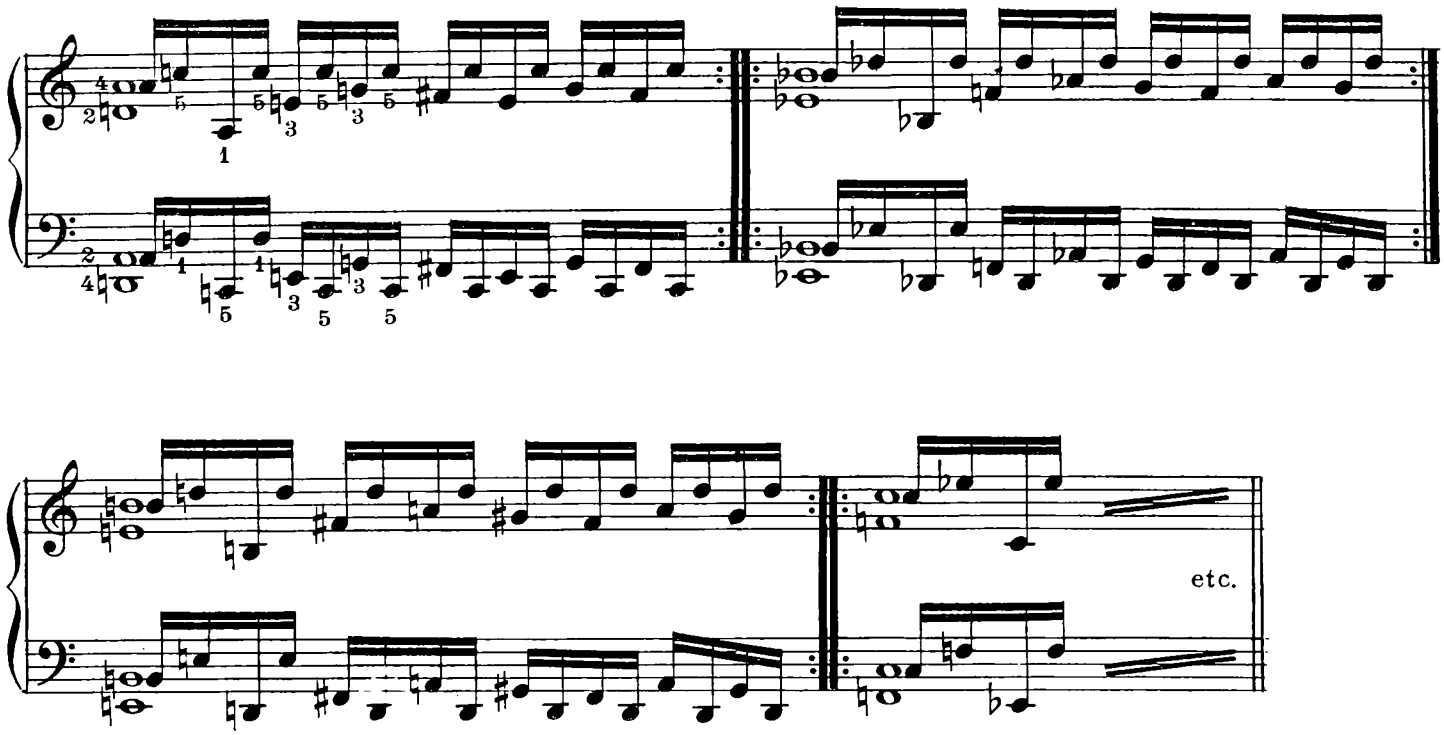


Side motion of 4th and 5 th fingers. | *Seitliche Bewegung des 4ten und des 5ten Fingers.* | Mouvement latéral du 4me et 5me doigt. | *Movimiento lateral del 4º y del 5º dedo.*

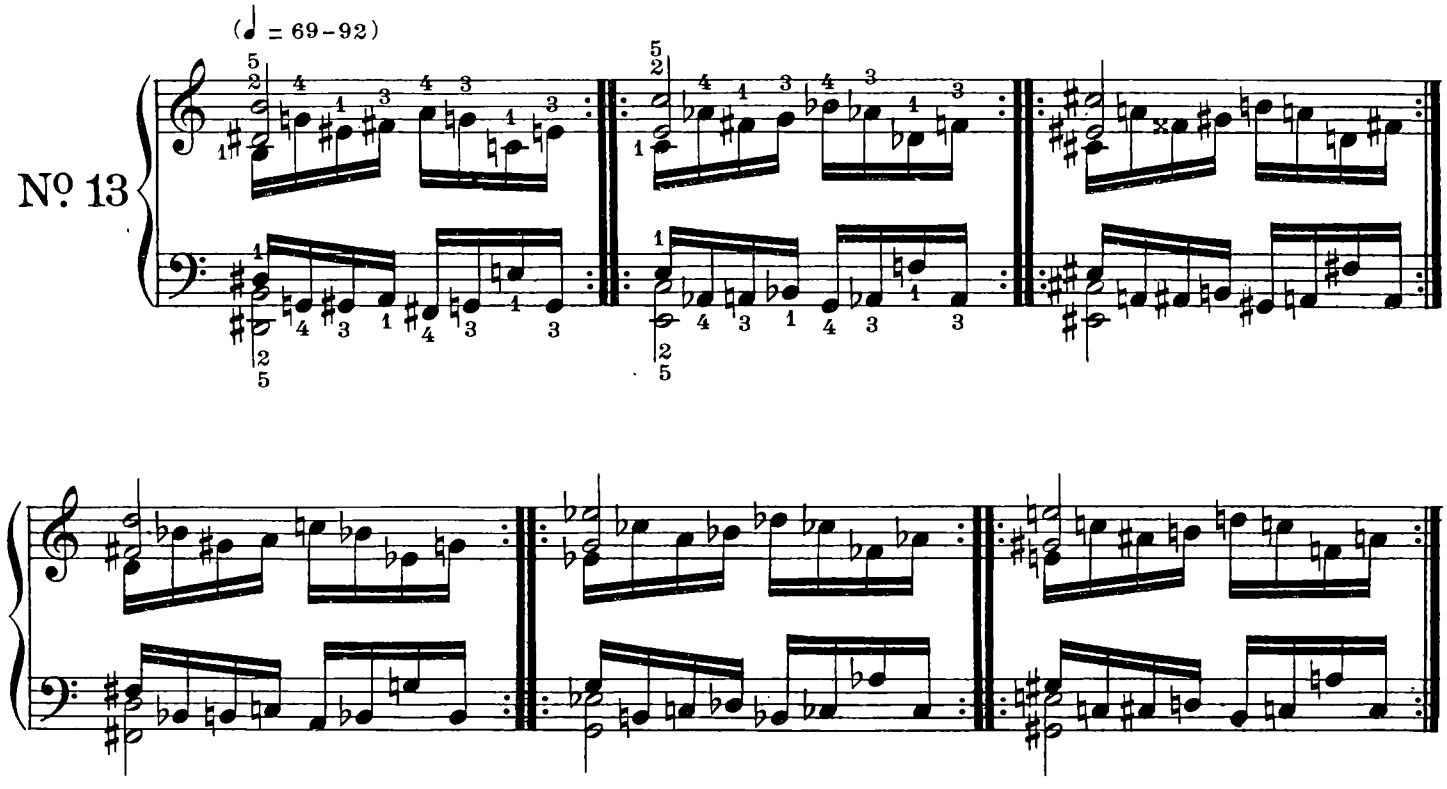


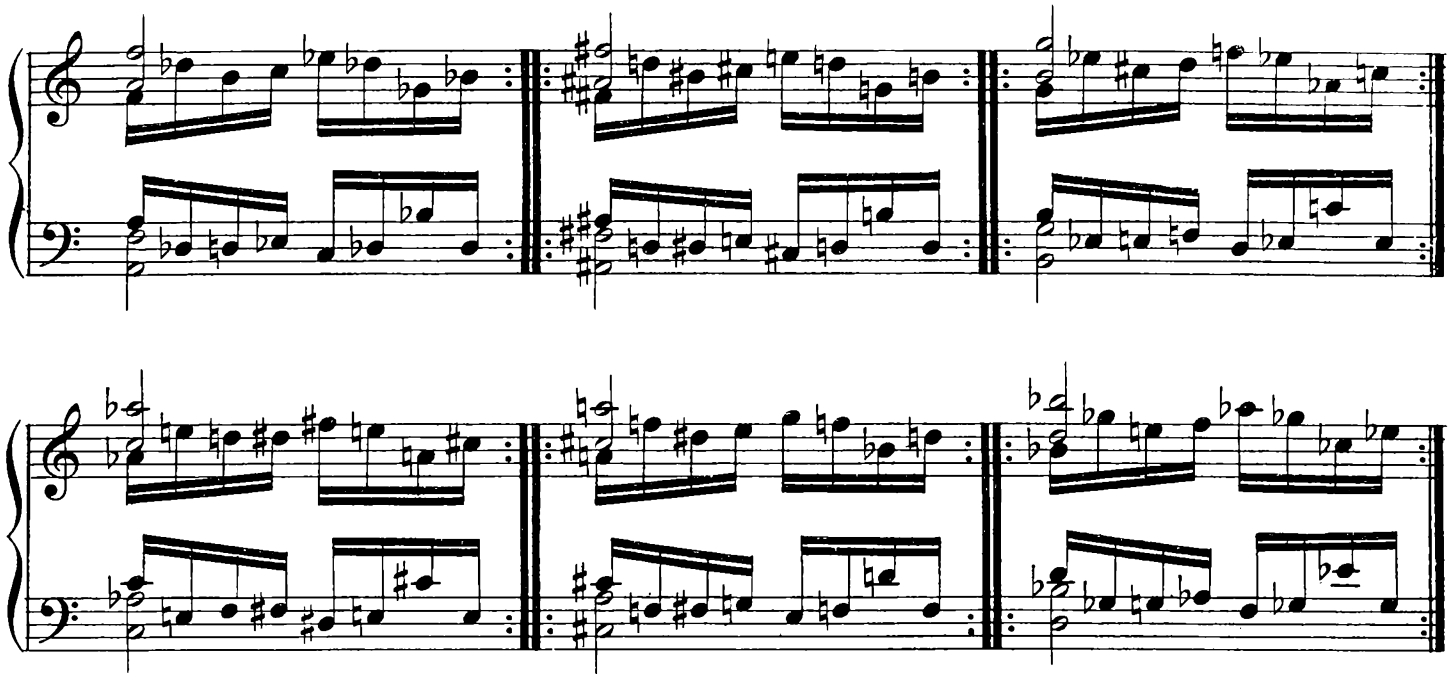
Side motion of the 3rd finger. | *Seitliche Bewegung des 3ten Fingers.* | Mouvement latéral du 3me doigt. | *Movimiento lateral del 3er dedo.*





Side motion of the 3rd and 4th fingers. | *Seitliche Bewegung des 3ten und 4ten Fingers.* | Mouvement latéral du 3me et 4me doigt. | *Movimiento lateral del 3er y 4º dedo.*

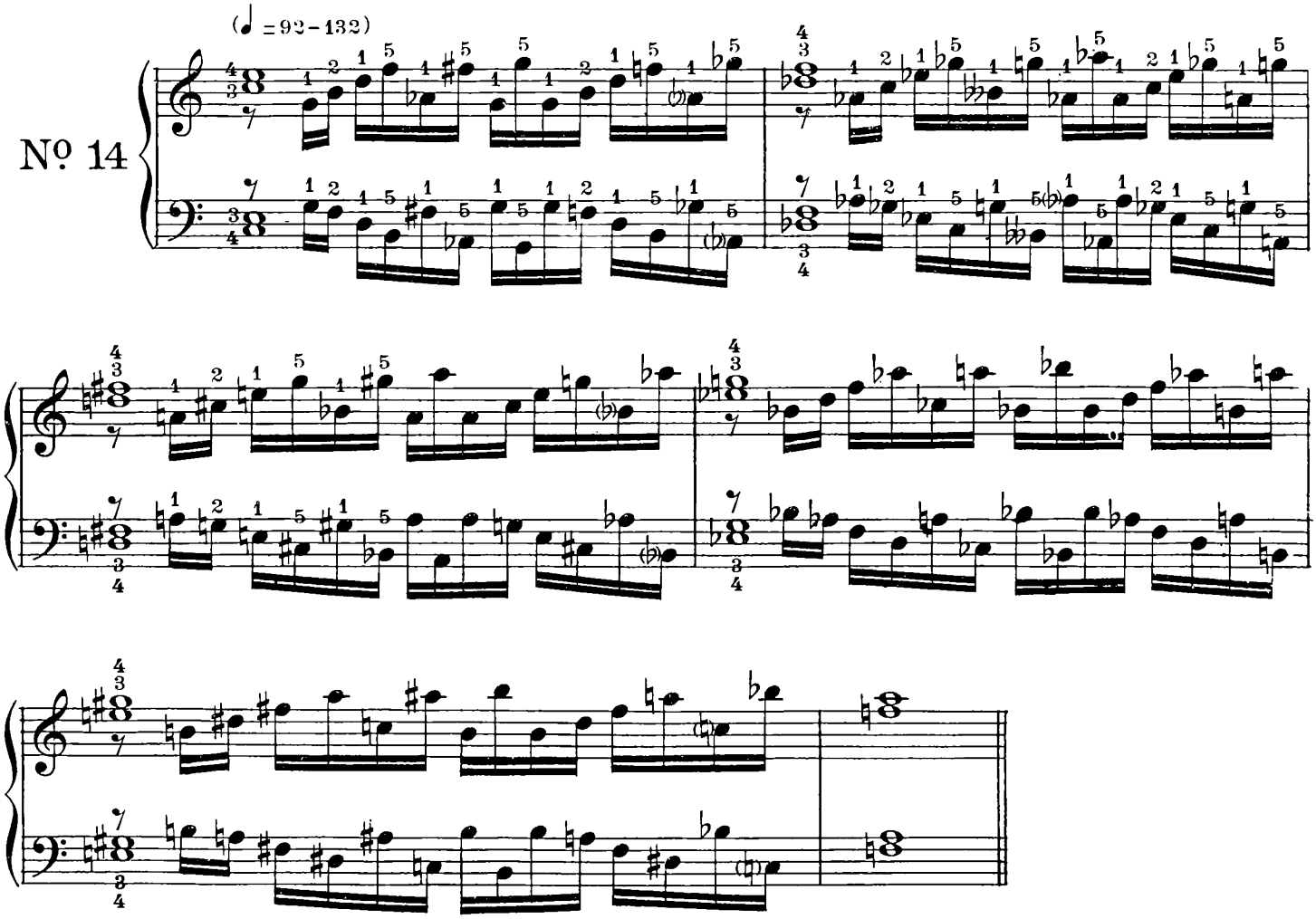




Side motion of the thumb. | *Seitliche Bewegung des Daumens.* | Mouvement latéral du pouce. | *Movimiento lateral del pulgar.*

Nº 14

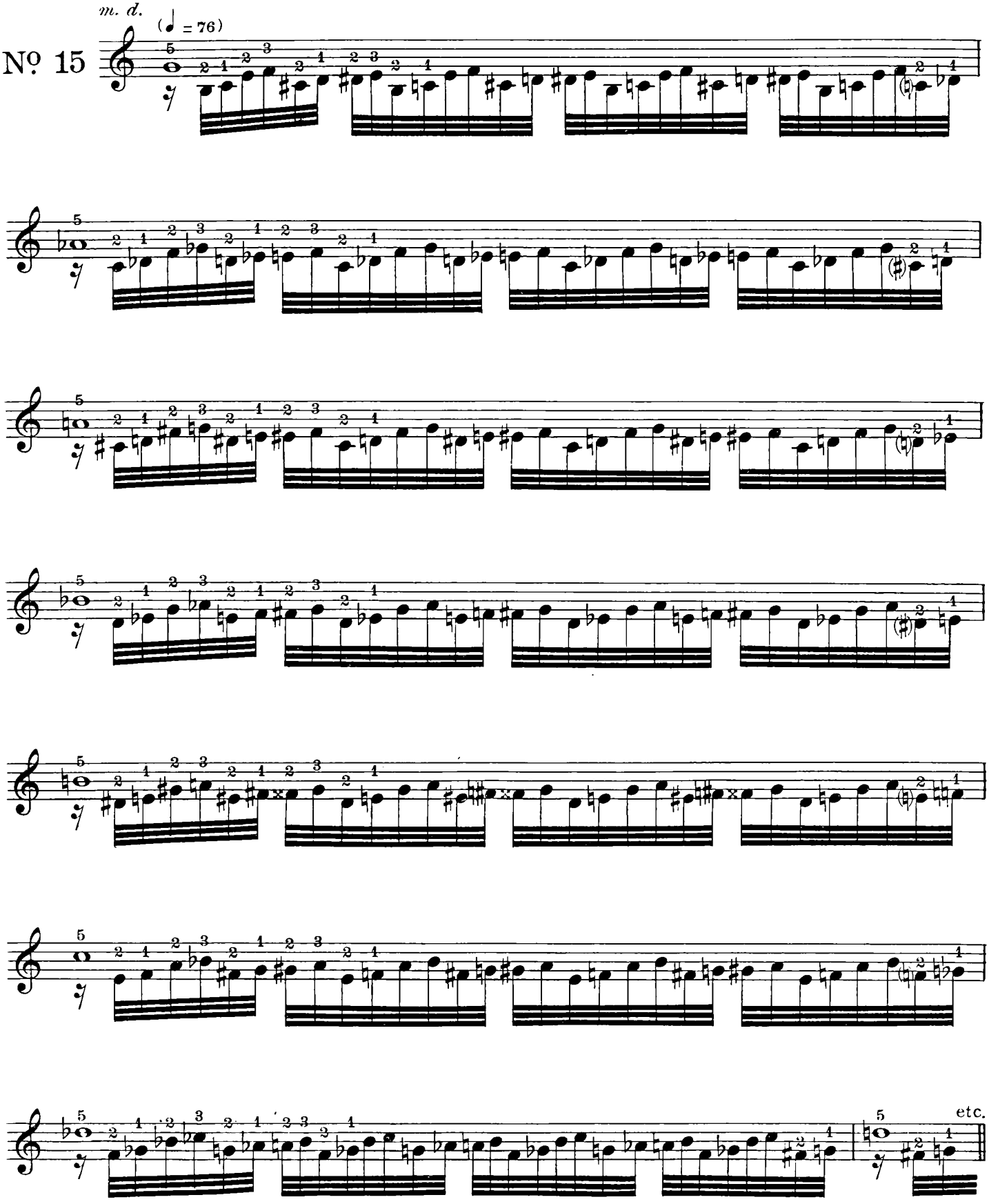
(♩ = 92–132)

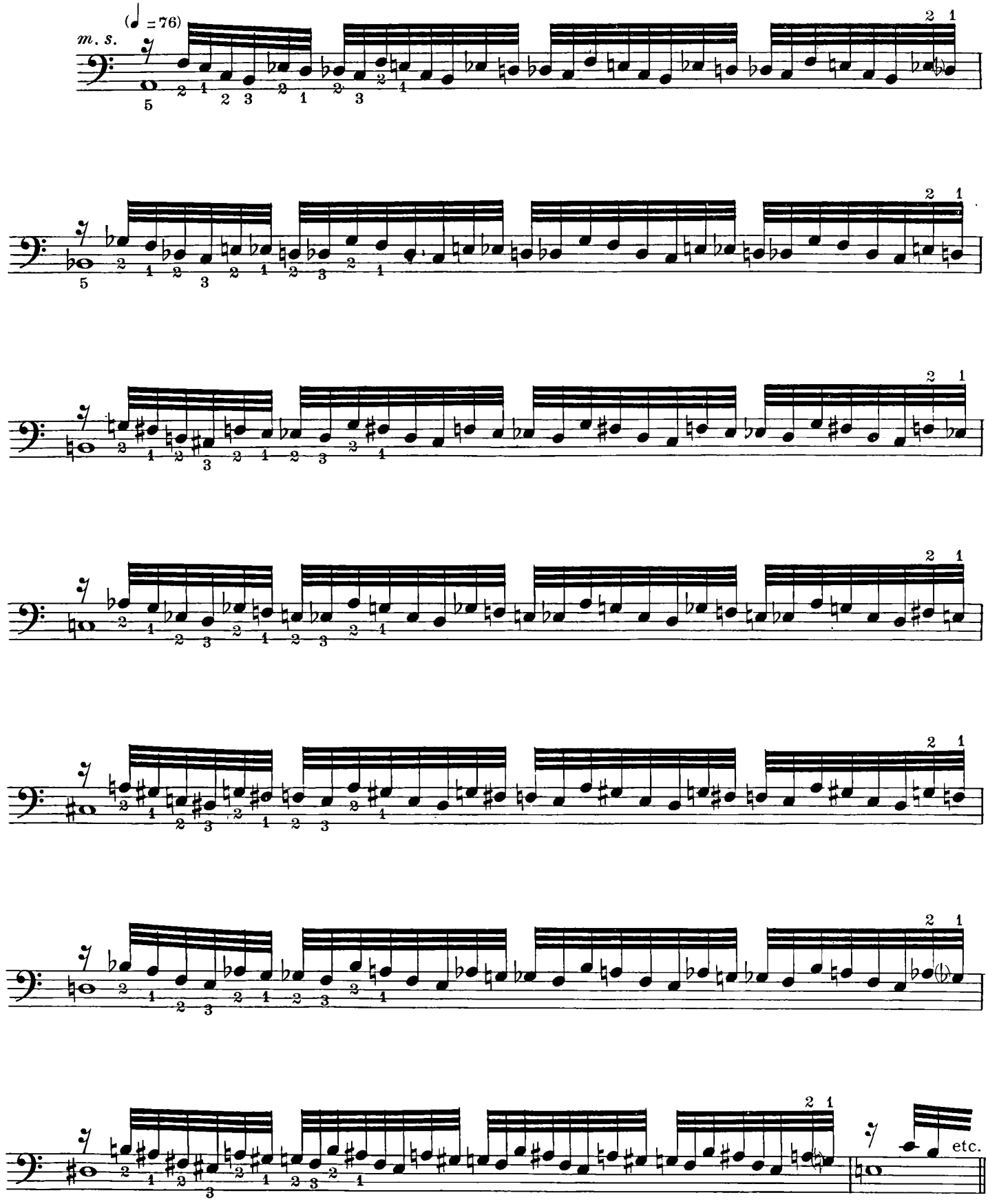


Side motion of the 2nd finger. | *Seitliche Bewegung des 2ten Fingers.* | Mouvement latéral du 2me doigt. | *Movimiento lateral del 2o dedo.*

Nº 15

m. d. (♩ = 76)



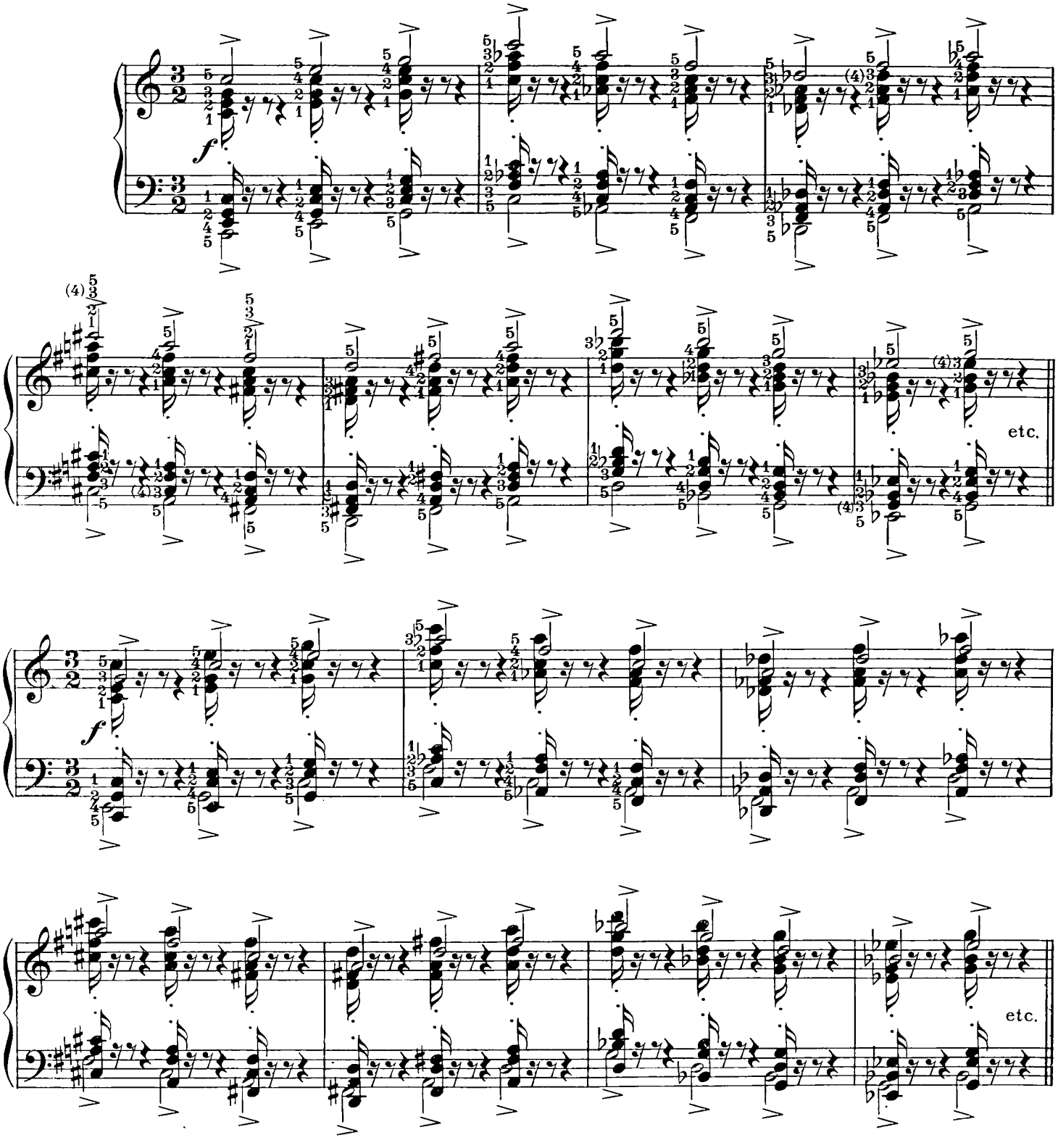

(♩ = 76)
m. s.
etc.

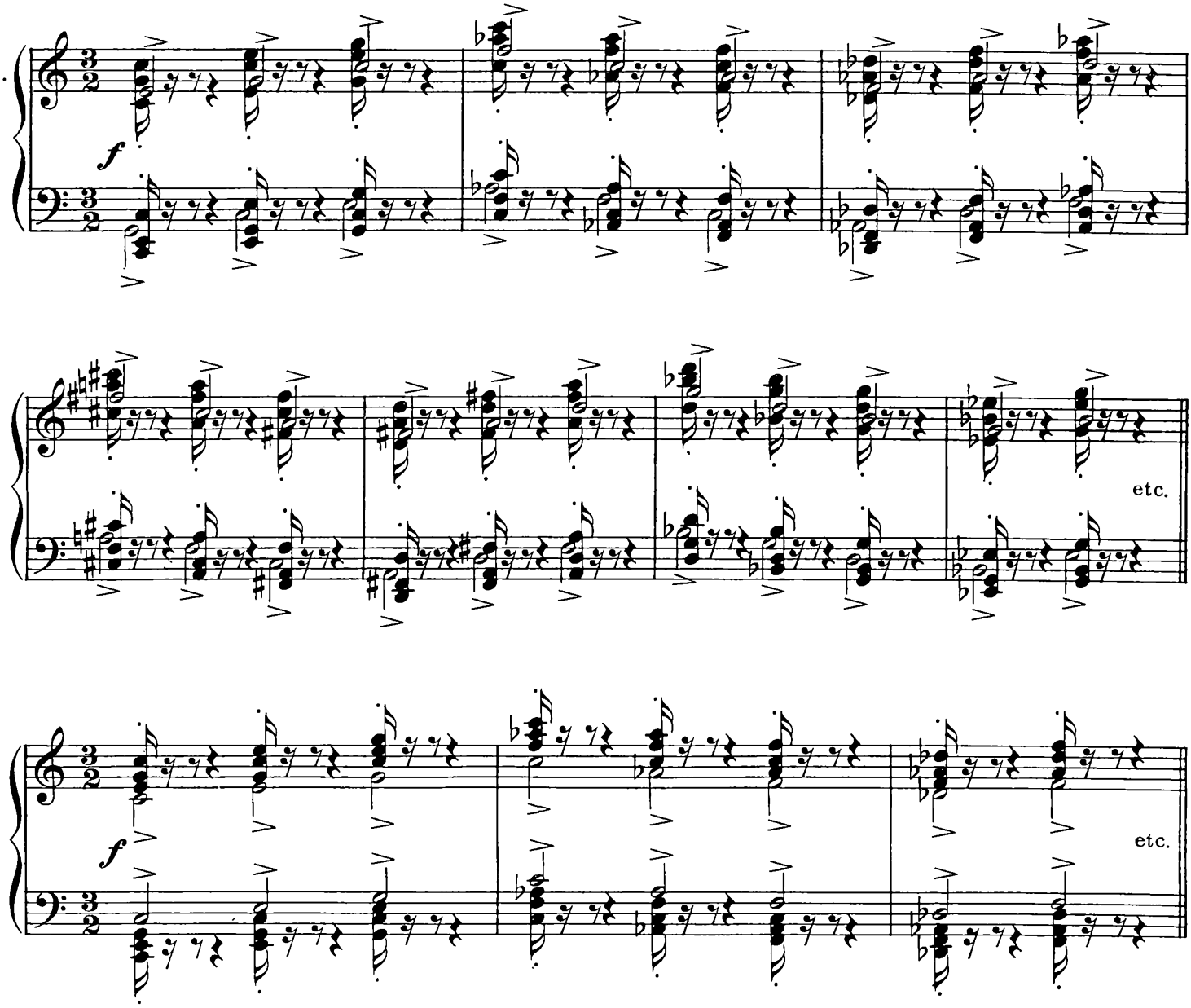
Exercises for strengthening the individual fingers, for evenness of touch, and as a preparation for the acquisition of the "singing" tone.

Übungen zur Kräftigung der einzelnen Finger, Ebenmässigkeit des Anschlages, und als Vorbereitung zur Erlangung des "singenden" Tones.

Exercices pour fortifier les doigts, pour l'égalité du toucher et comme préparation pour l'acquisition du "son chantant."

Ejercicios para dar fuerza a los dedos, para igualdad del "toucher" y como preparación para la adquisicion del "sonido cantante."



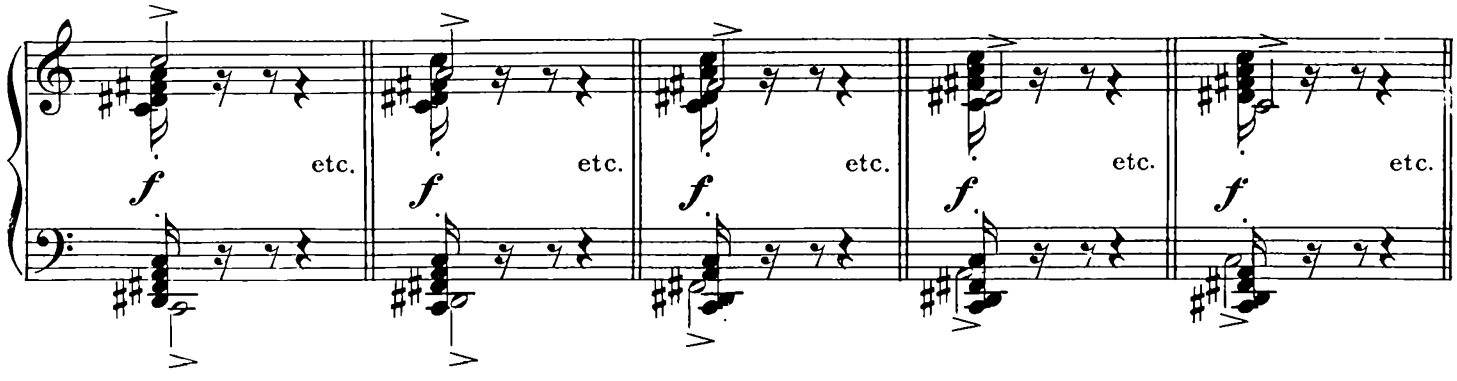


Practise all diminished seventh chords in the same manner.

Man übe in gleicher Weise alle verminderten Septimenakkorde.

Étudiez de la même façon tous les accords de septième diminuée.

Estúdiense de la misma manera todos los acordes de sétima disminuida.



Exercises in diminished seventh.

With these I am including only such as are effective beyond question; but hundreds can be devised, as is proved by the special books by I. Philipp and Edward Mac Dowell.

In all these exercises l. h. plays two octaves lower. Legato *f* and *p*, finger staccato *f* and *p*.

Übungen in verminderten Septimen.

Ich bringe hier nur solche, die zweifellos von Wirkung sind; es können aber hunderte erdacht werden, wie es ja auch die besonderen Hefte beweisen, welche I. Philipp und E. Mac Dowell herausgebracht haben.

Bei allen diesen Übungen spielt die l. H. zwei Oktaven tiefer. Legato f und p, Finger-staccato f und p.

Exercices de septième diminuée.

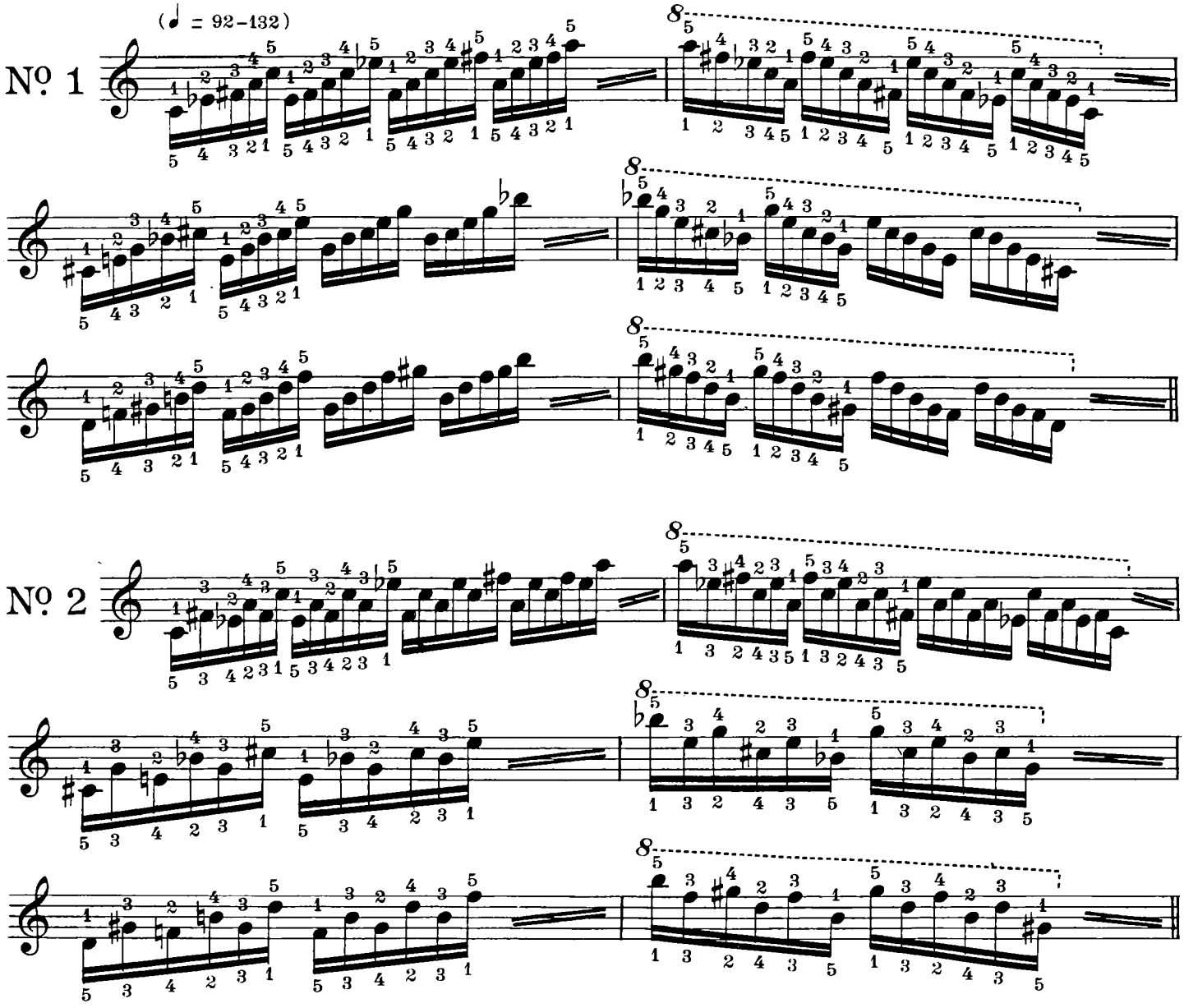
Je ne donne ici que ceux dont la valeur et l'effet ne peuvent être mis en doute; mais il est possible d'en inventer des centaines, comme le prouvent les cahiers spéciaux publiés par I. Philipp et par E. Mac Dowell.

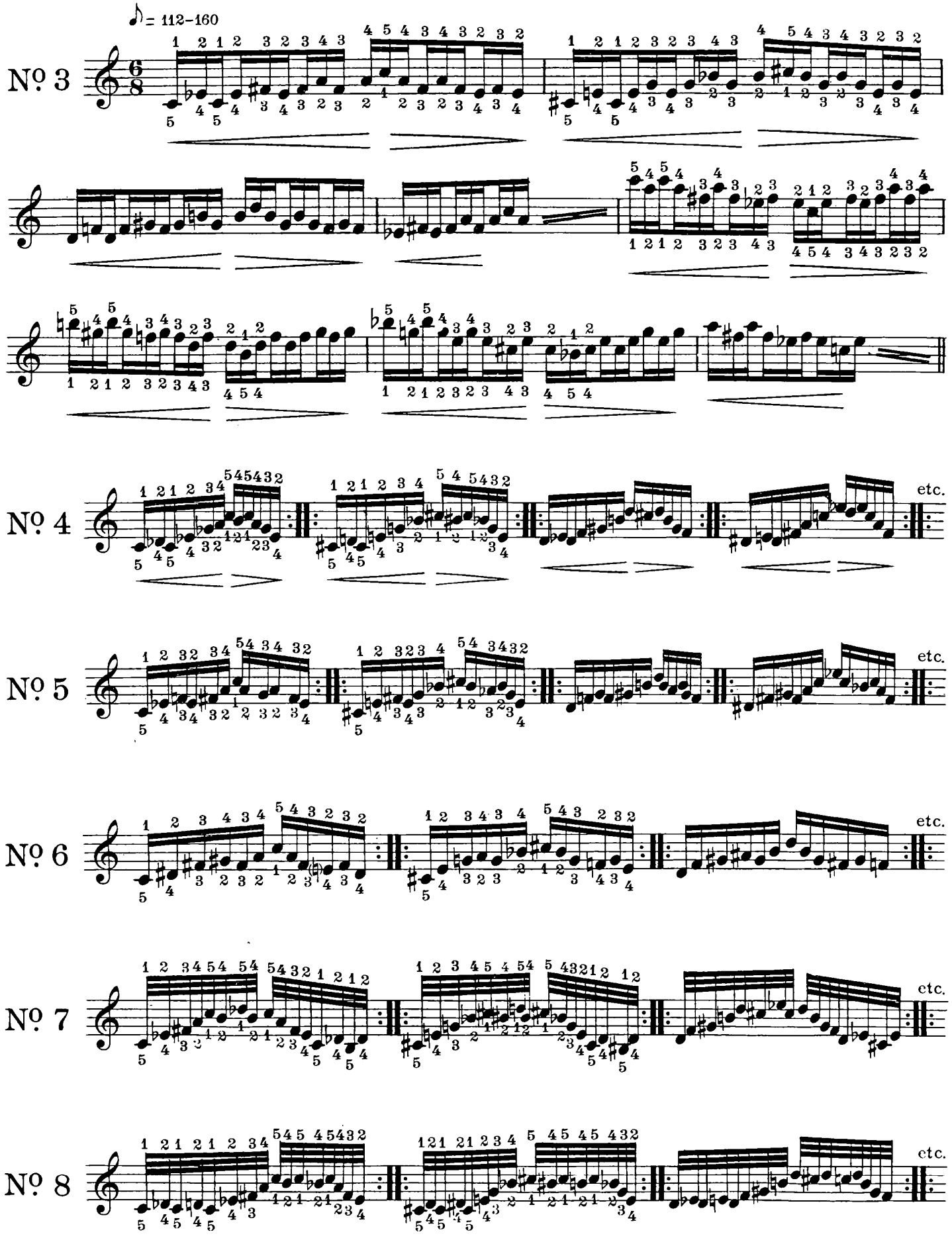
Dans tous ces exercices la m.g. joue deux octaves plus bas. Légato *f* et *p*, staccato de doigts *f* et *p*.

Ejercicios de sétima disminuída.

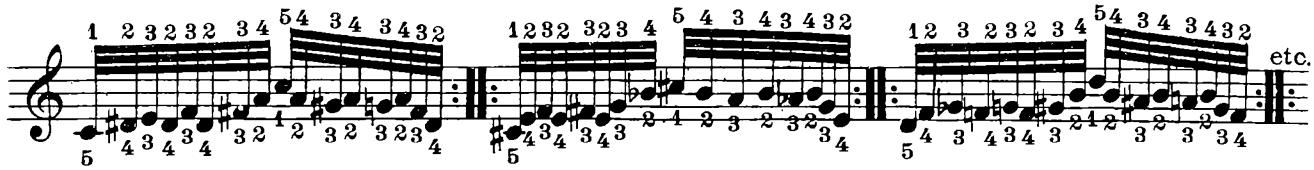
Sólo doy aquí los que son de un valor y efecto indiscutibles; pero se les puede idear por centenares, como lo prueban los cuadernos especiales publicados por I. Philipp y E. Mac Dowell.

En todos estos ejercicios la m. iz. toca dos octavas más bajo. Legato f y p y staccato de dedos f y p.

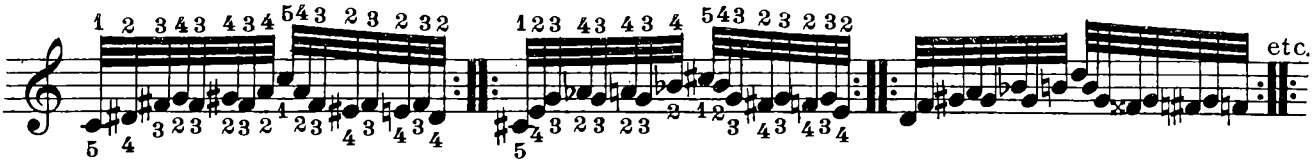



♪ = 112–160
No. 3
No. 4
No. 5
No. 6
No. 7
No. 8
etc.

No. 9

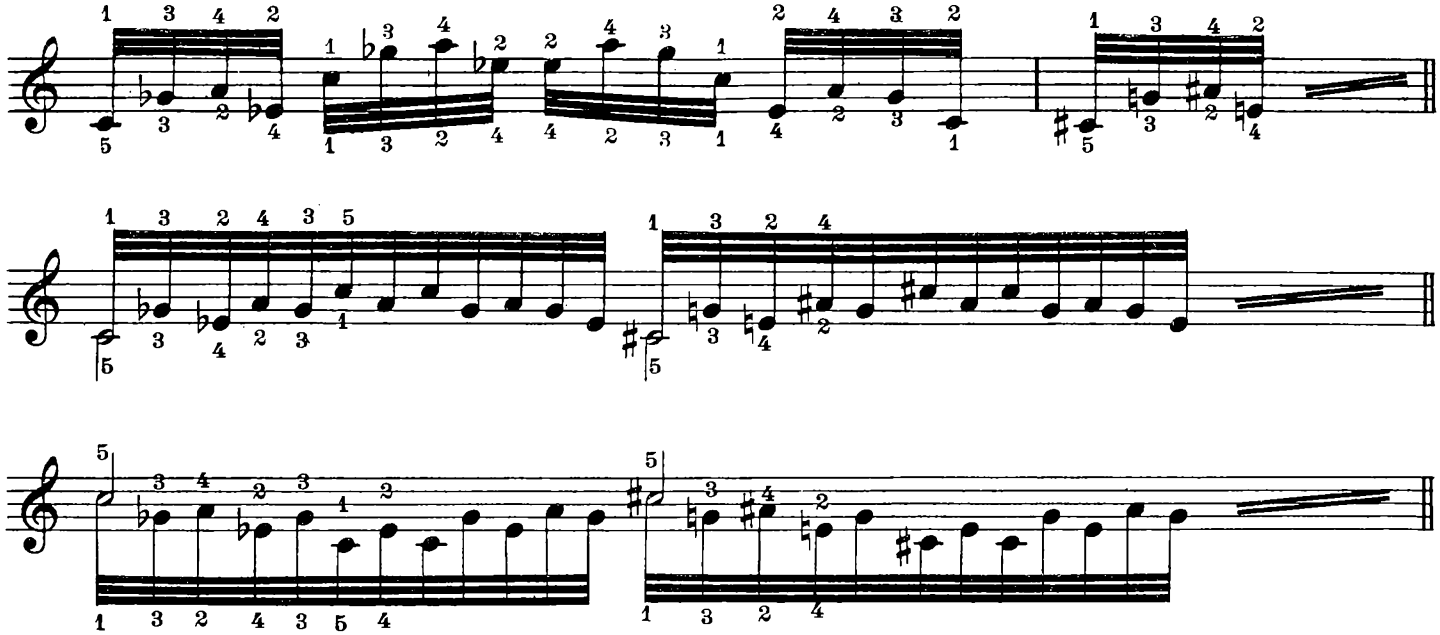


No. 10

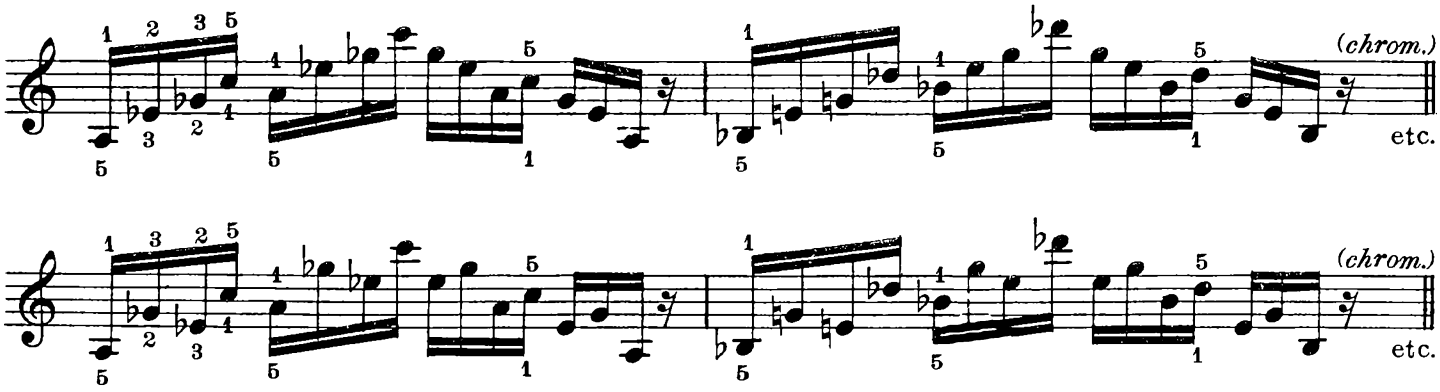


I. Philipp *)

Exercises for the independence of the fingers



Rosenthal - Schytte, { School of Modern Pianoforte Virtuosity / *Schule des höheren Klavierspiels*



*) By permission of G. Schirmer, New York.

Special exercises for the 4th and the 5th fingers.

It is not necessary to explain the need of these exercises; most fourth and fifth fingers are weak.

Besondere Übungen für den vierten und fünften Finger.

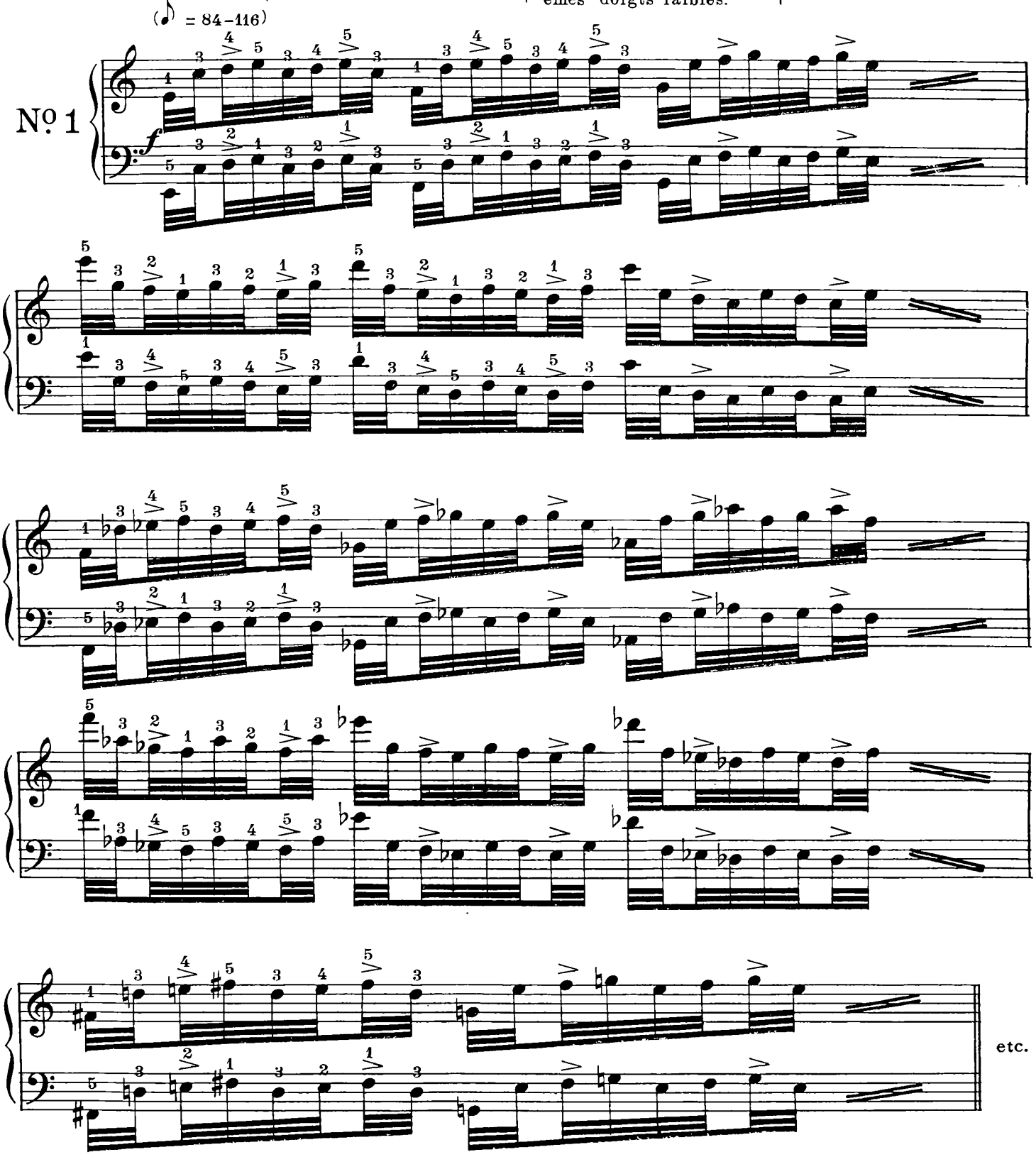
Über die Wichtigkeit dieser Übungen braucht nicht gesprochen zu werden; fast jeder vierte und fünfte Finger ist schwach.

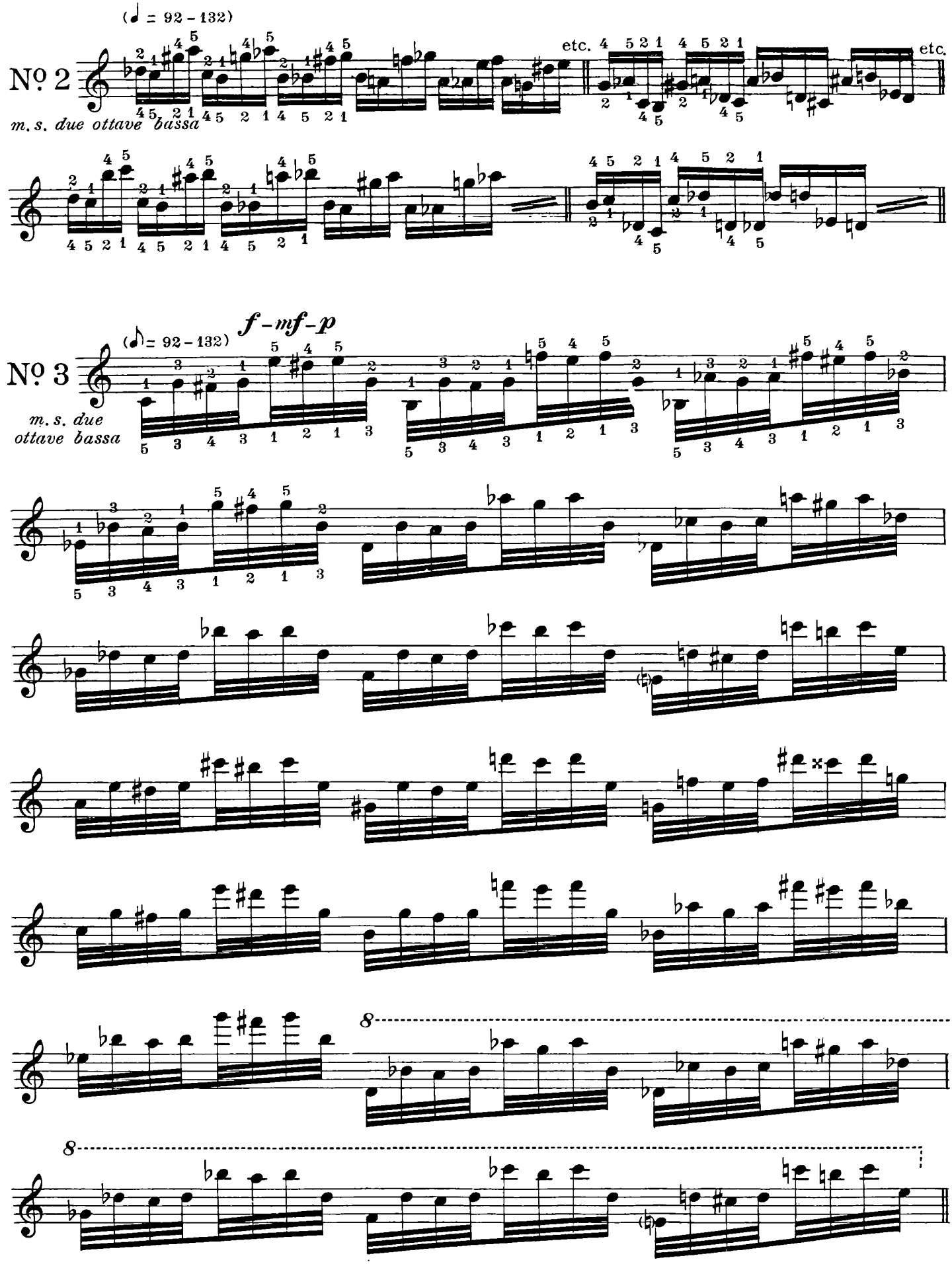
Exercices spéciaux pour le 4me et 5me doigt.

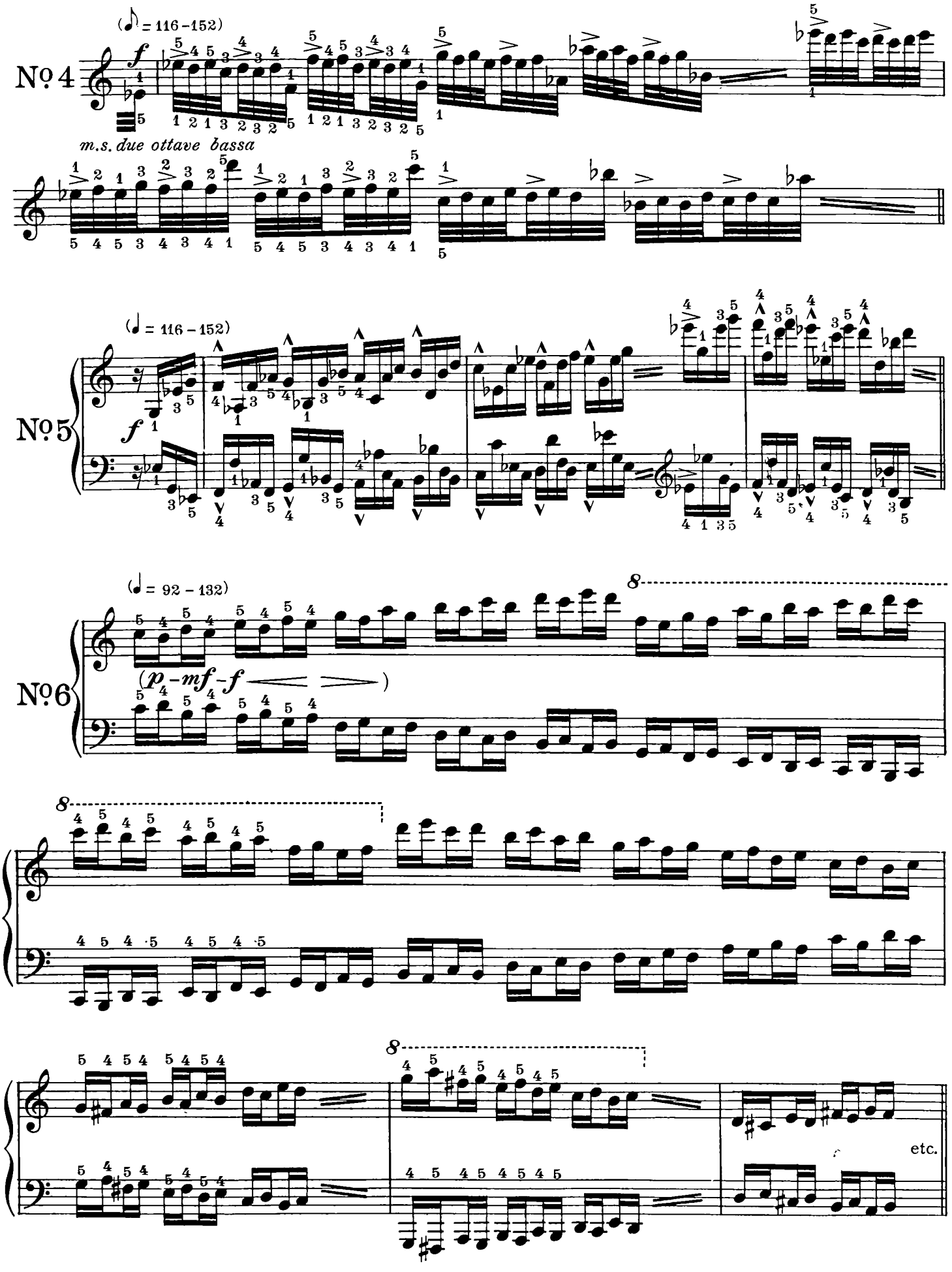
Il n'est guère nécessaire d'expliquer l'importance de ces exercices; la plupart des personnes ont des quatrièmes et cinquièmes doigts faibles.

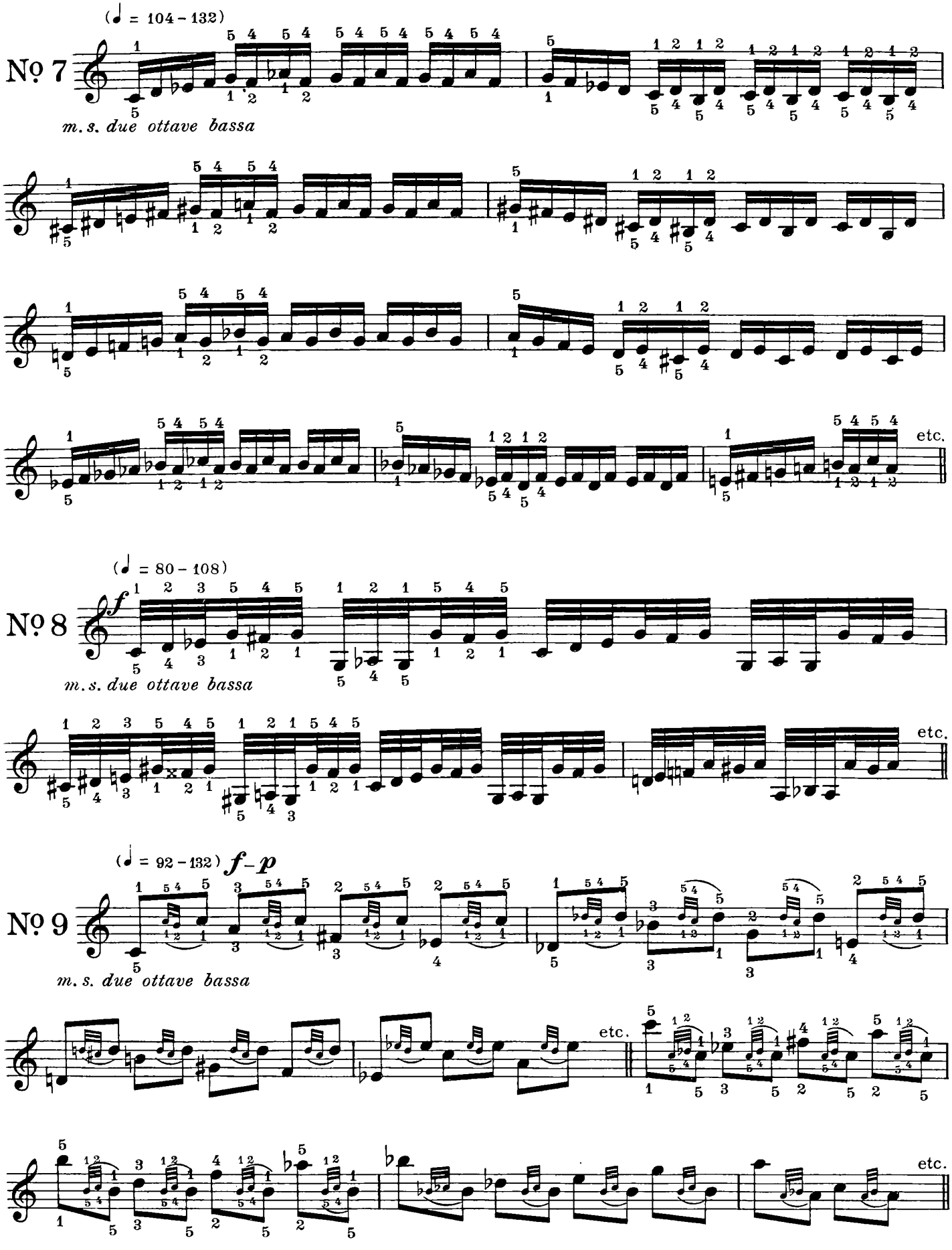
Ejercicios especiales para el 4º y el 5º dedo.

No es necesario explicar la importancia de estos ejercicios; la mayor parte de las personas tienen débiles los cuartos y quintos dedos.




(♩ = 92 - 132)
Nº 2
m. s. due ottave bassa
etc.
etc.
f - mf - p
(♪= 92 - 132)
Nº 3
m. s. due
ottave bassa
8
8


No 4
(♪ = 116-152)
f
m.s. due ottave bassa
No 5
(♩ = 116 - 152)
f
No 6
(♩ = 92 - 132)
(p - mf - f)
8
etc.


(♩ = 104 – 132)
№ 7
m. s. due ottave bassa
(♩ = 80 – 108)
№ 8
f
m. s. due ottave bassa
(♩ = 92 – 132)
f – p
№ 9
m. s. due ottave bassa
etc.

For flexibility of the hand.

Do not let the hand jump up between groups of 4 32nd notes, but play smoothly and let the hand glide along easily. The thumb should pass *over* the fourth finger with a side motion; thus, too, the second finger *over* the fifth.

Für Gelenkigkeit der Hand.

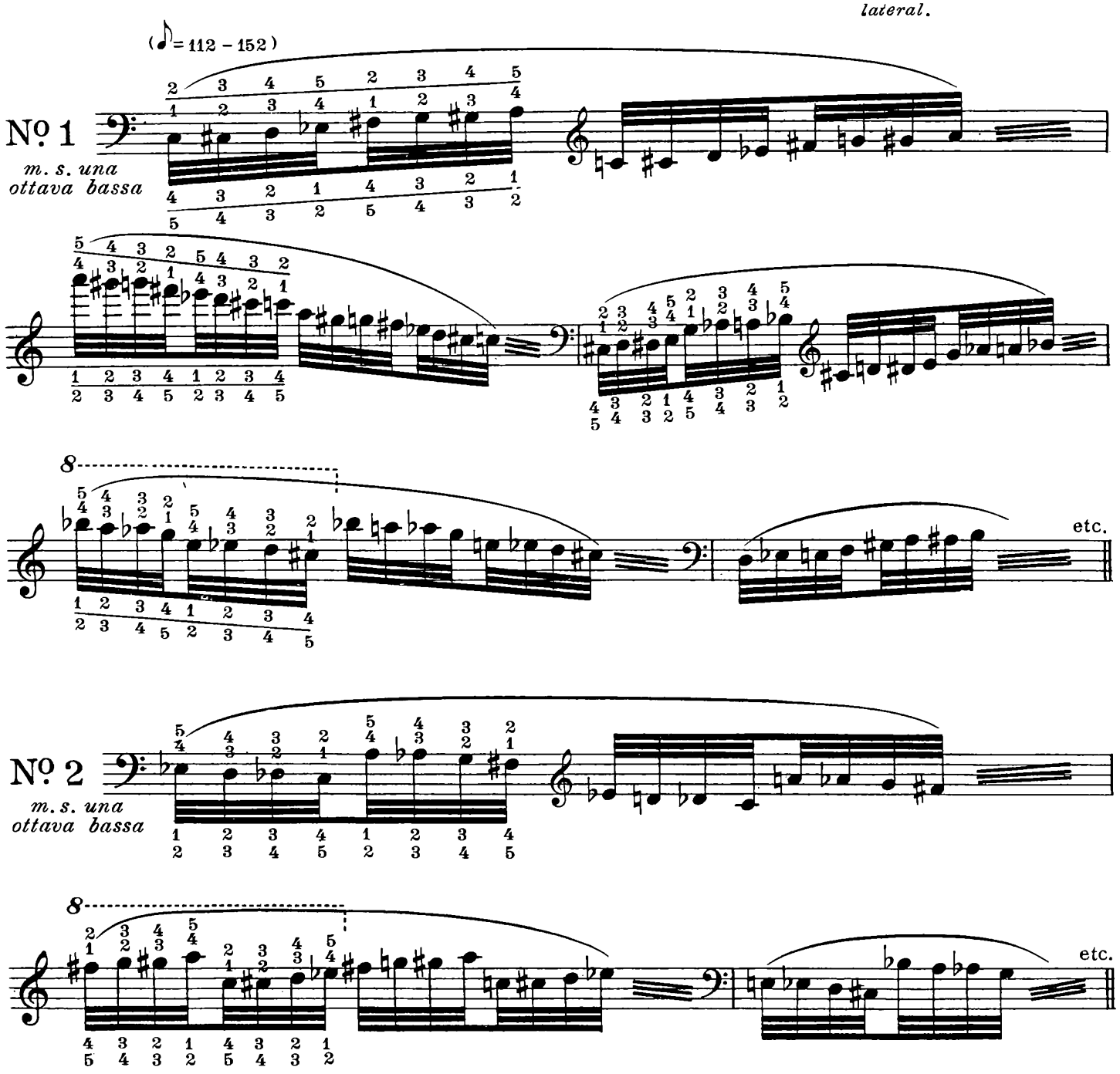
Man springe nicht nach jeder Gruppe von vier 32stel, sondern spiele glatt, mit leichtem Weiterrücken der Hand. Der Daumen wird mit seitlicher Bewegung über *den vierten Finger gebracht, ebenso der zweite Finger* über *den fünften.*

Pour la souplesse de la main.

Il ne faut pas que la main saute à chaque groupe de quatre triple croches; jouez avec égalité et laissez la main se déplacer avec aisance. Le pouce doit passer par *dessus* le 4me doigt, le 2me doigt par *dessus* le 5me, mais par un mouvement latéral.

Para la flexibilidad de la mano.

La mano no debe saltar a cada grupo de cuatro triple corcheas; tóquese con igualdad y haciendo que la mano se mueva con facilidad. El pulgar debe pasar por encima *del 4º dedo, el segundo por* encima *del quinto, pero por medio de un movimiento lateral.*

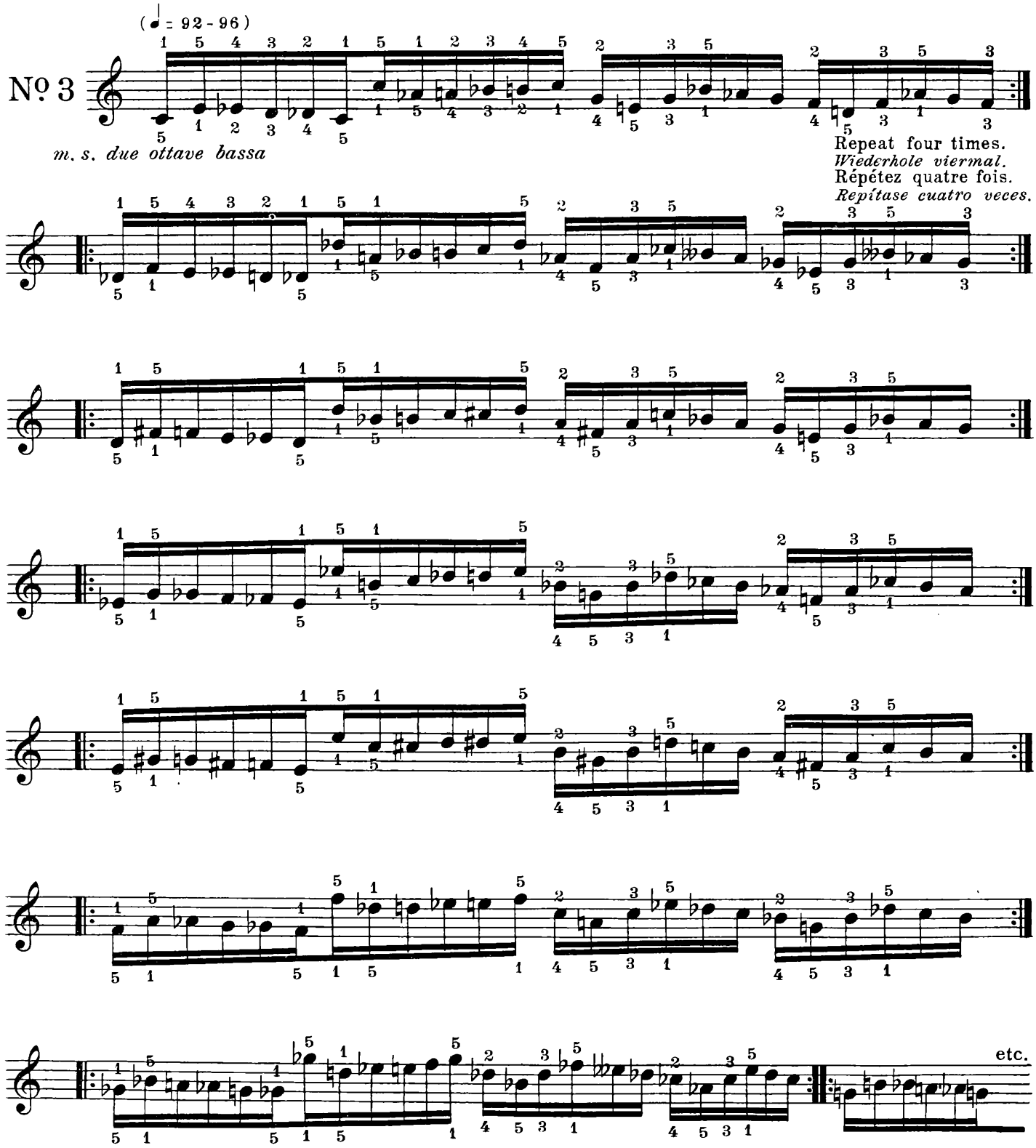


Not too slow and not too loud. Play with dexterity and with a light legato.

Nicht zu langsam und nicht zu kräftig. Mit flinker Beweglichkeit und leichtem legato.

Pas trop lent et pas trop fort. Jouez avec vivacité et adresse, et employez un léger légato.

No demasiado lento ni demasiado fuerte. Ejecútese con vivacidad y destreza, empleando un ligero legato.

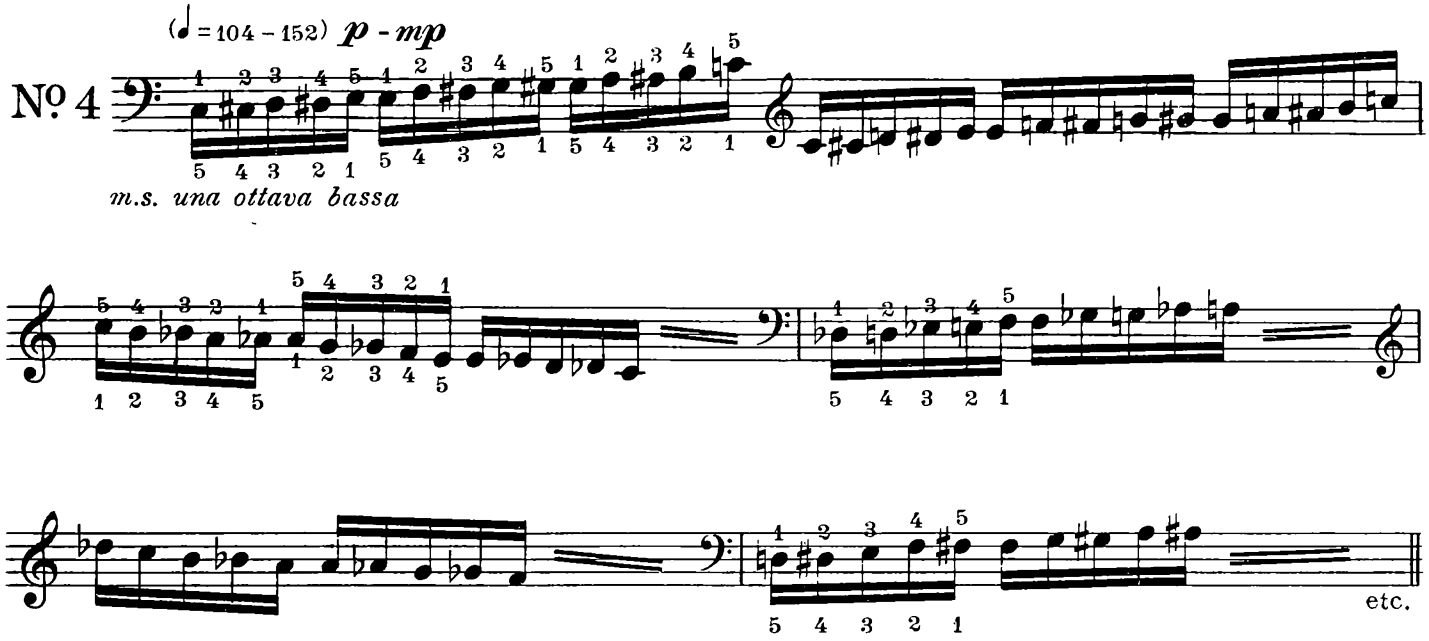


Also to be recommended as a "rest exercise" after stretching or octave exercises.

Auch als "Erholungsübung" nach Streckungen oder Oktavenspiel empfehlenswert.

Aussi comme "exercice de repos" après des exercices d'extension ou d'octaves.

Tambien como "ejercicio de reposo" después de ejercicios de extensión o de octavas.

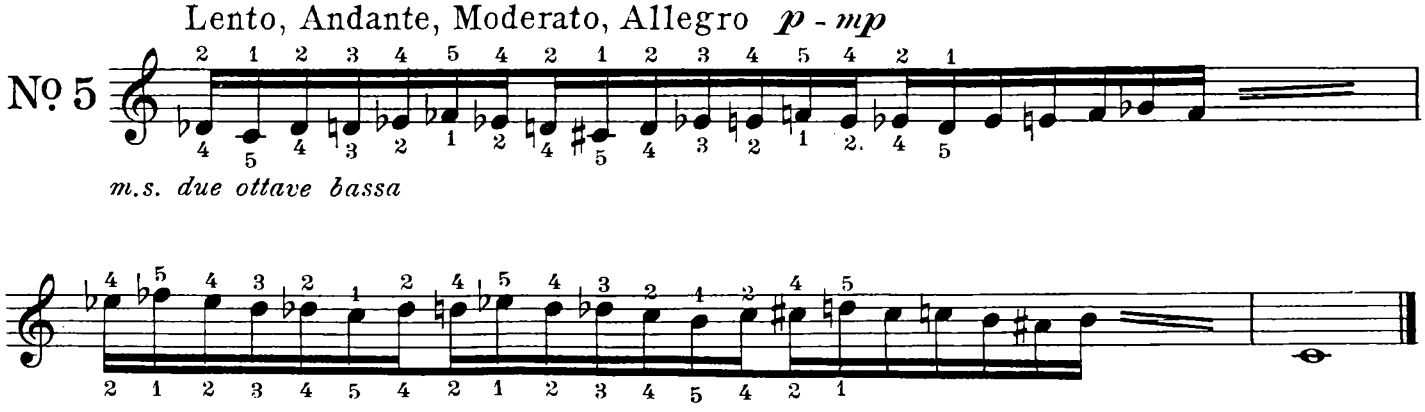


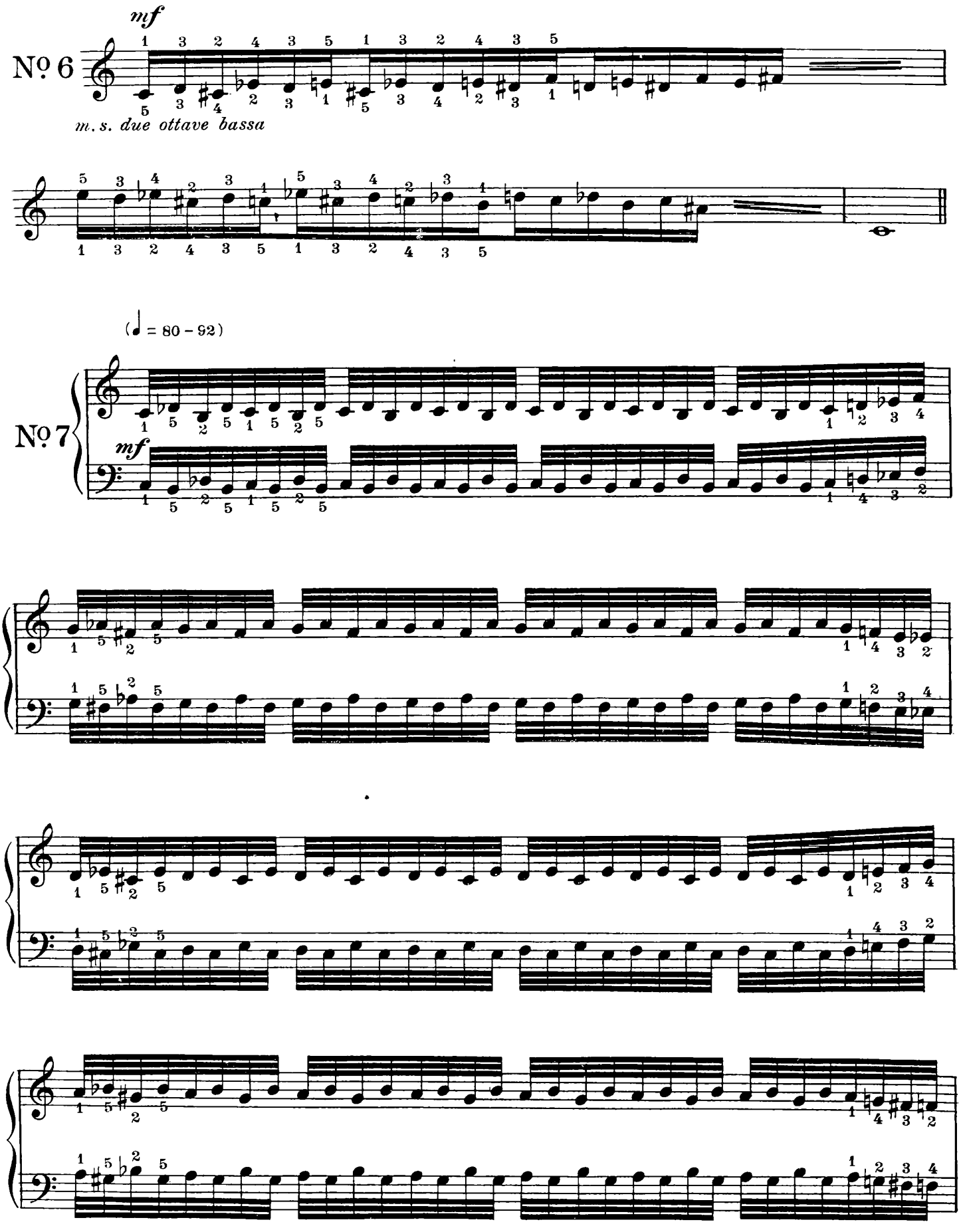
The following four exercises complete this collection of "flexibility" exercises which, unfailingly, will give the industrious, conscientious student the desired elasticity and flexibility of hand. It is however taken for granted that the chromatic exercises at the beginning of the Chapter of finger exercises, have been studied.

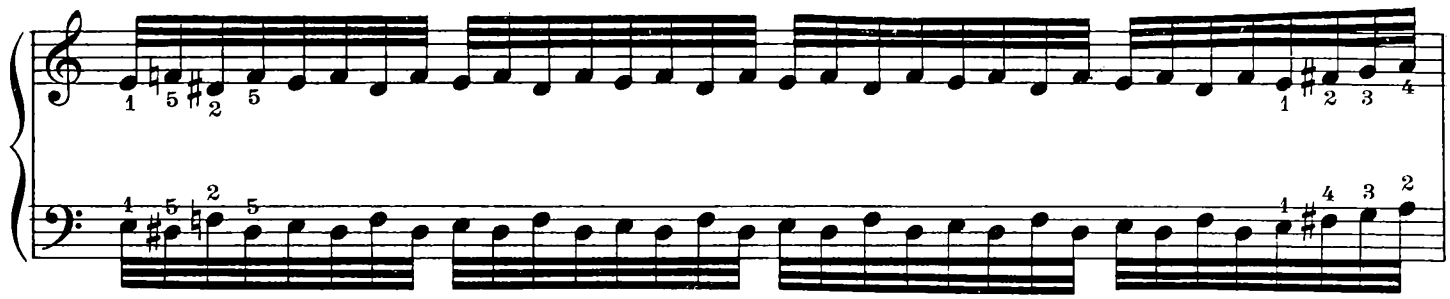
Die vier folgenden Übungen vervollkommnen diese Reihe von Geschmeidigkeitsübungen, welche ganz sicherlich dem fleissigen, gewissenhaften Schüler die erwünschte Elastizität und Biegsamkeit der Hand verleihen werden, vorausgesetzt, dass die chromatischen Übungen am Anfang des Kapitels der Fingerübungen durchgenommen worden sind.

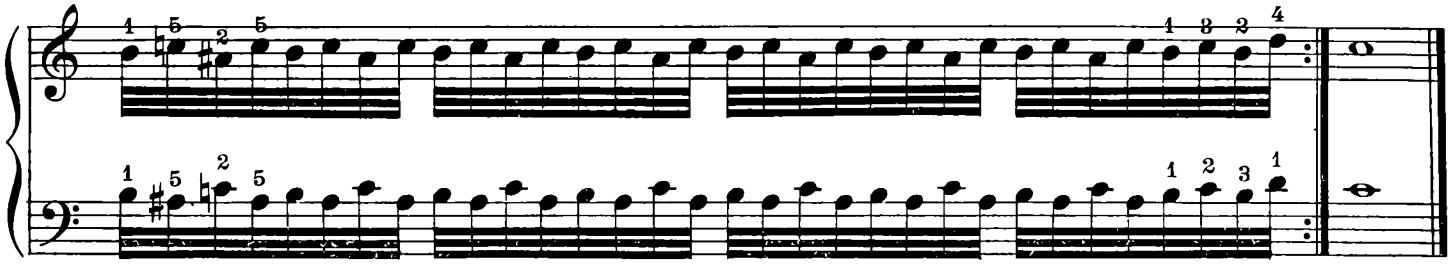
Les quatre exercices suivants complètent cette série d'exercices de "flexibilité" laquelle ne peut manquer de donner, à l'élève appliqué et consciencieux, l'élasticité et la souplesse de main désirées. Il est pourtant sous-entendu que les exercices chromatiques, au commencement du Chapitre des exercices de doigts, ont été travaillés.

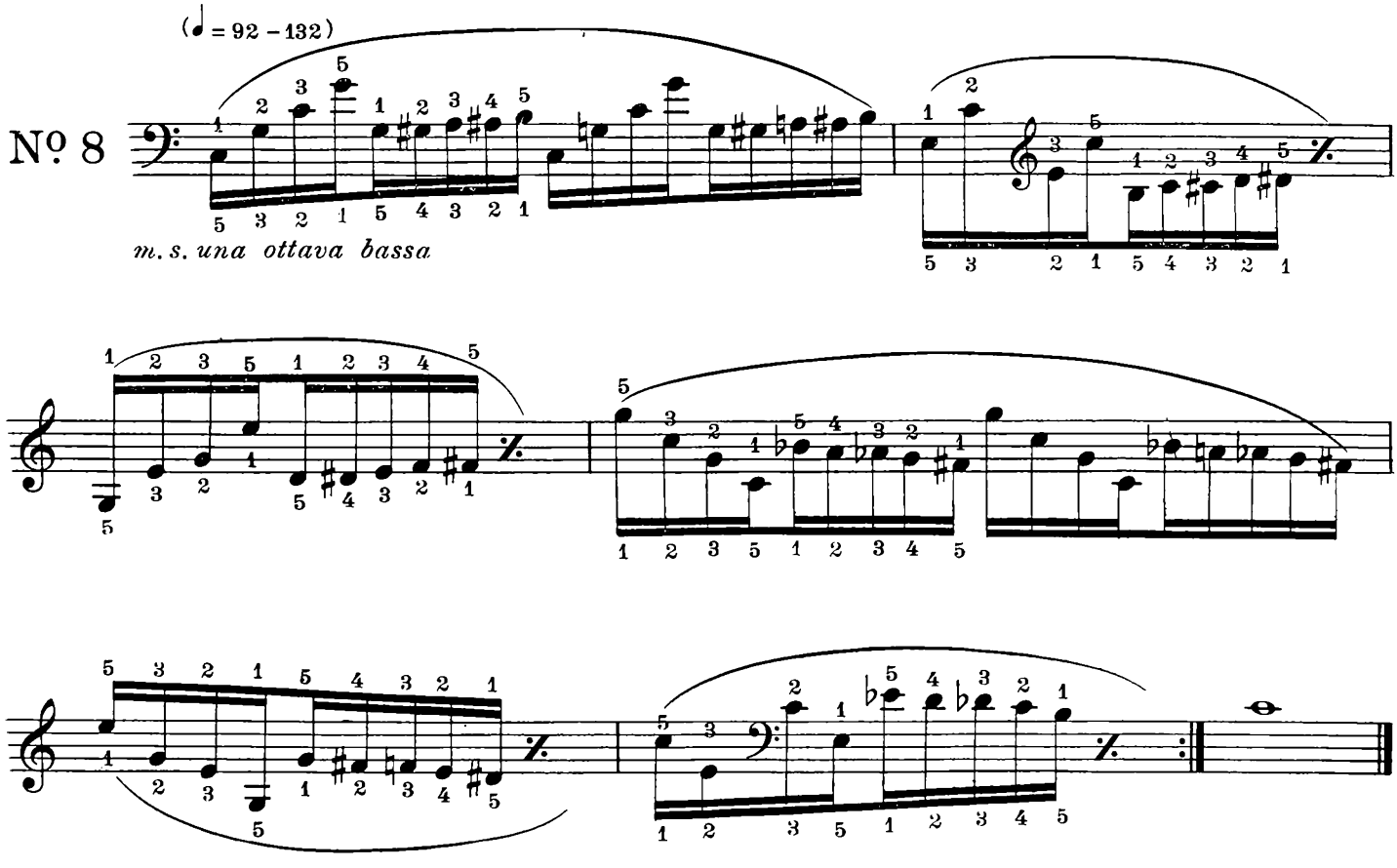
Los cuatro siguientes completan esta serie de ejercicios de "flexibilidad", la cual seguramente dará al discípulo trabajador y concienzudo, la deseada elasticidad y flexibilidad de mano. Queda sobrentendido que habrá estudiado antes los ejercicios cromáticos, al principio del Capítulo de ejercicios de dedos.




mf
No 6
m. s. due ottave bassa
(♩ = 80 – 92)
No 7
mf






(♩ = 92 – 132)
Nº 8
m. s. una ottava bassa

Finger exercises with combined legato and staccato touch for one hand.

The correct execution accomplished at the same time and with one hand of the two kinds of touch: legato and staccato, presupposes a smooth and advanced tecnic. For interesting examples see the Chapter: "Legato - Staccato - Portamento."

Fingerübungen mit gleichzeitigem Legato und Staccatoanschlag in einer Hand.

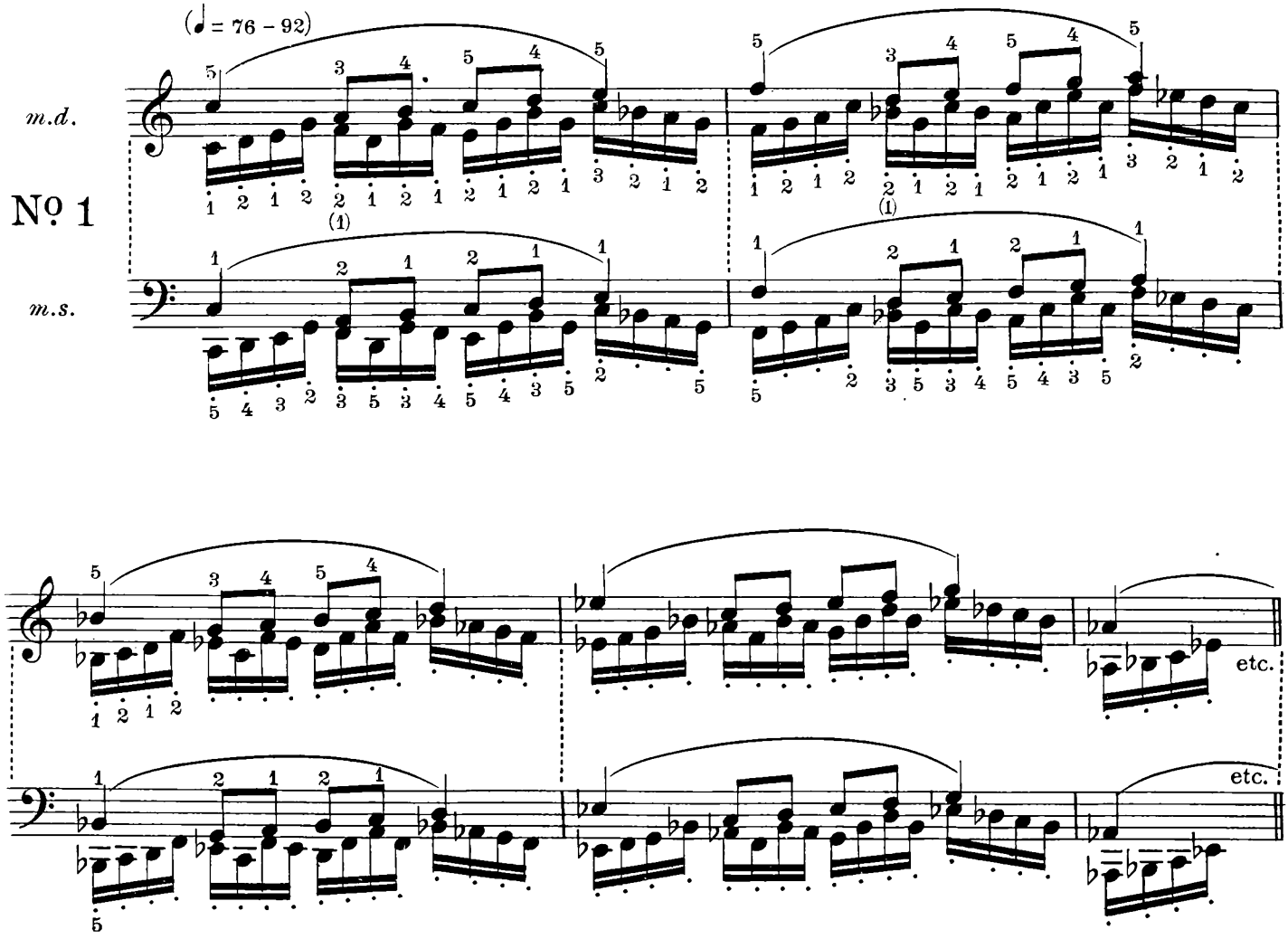
Für die richtige, gleichzeitige Ausführung der beiden Anschlagsarten legato und staccato mit einer Hand, ist schon eine ziemlich ausgefeilte, fortgeschrittene Technik erforderlich. Betreffs interessanter Beispiele nehme man Einsicht in das Kapitel: "Legato - Staccato - Portamento."

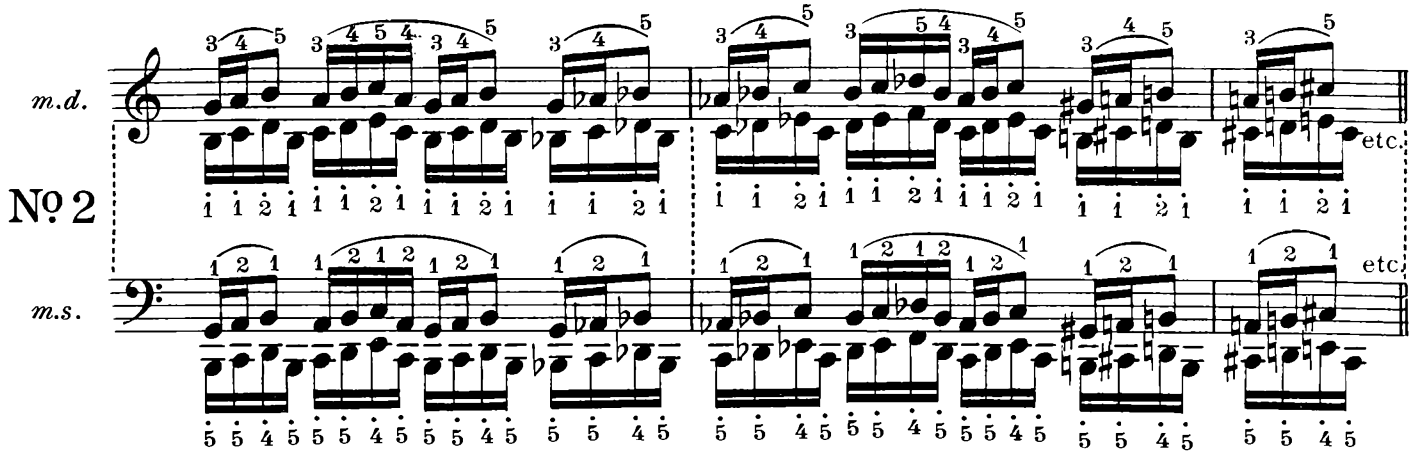
Exercices de doigts avec combinaison du légato et du staccato dans une main.

L'exécution correcte, accomplie en même temps et avec une main seule, des deux sortes de toucher: légato et staccato requièrent déjà une technique bien nivelée et avancée. Voyez les intéressants exemples dans le Chapitre: "Légato - Staccato - Portamento".

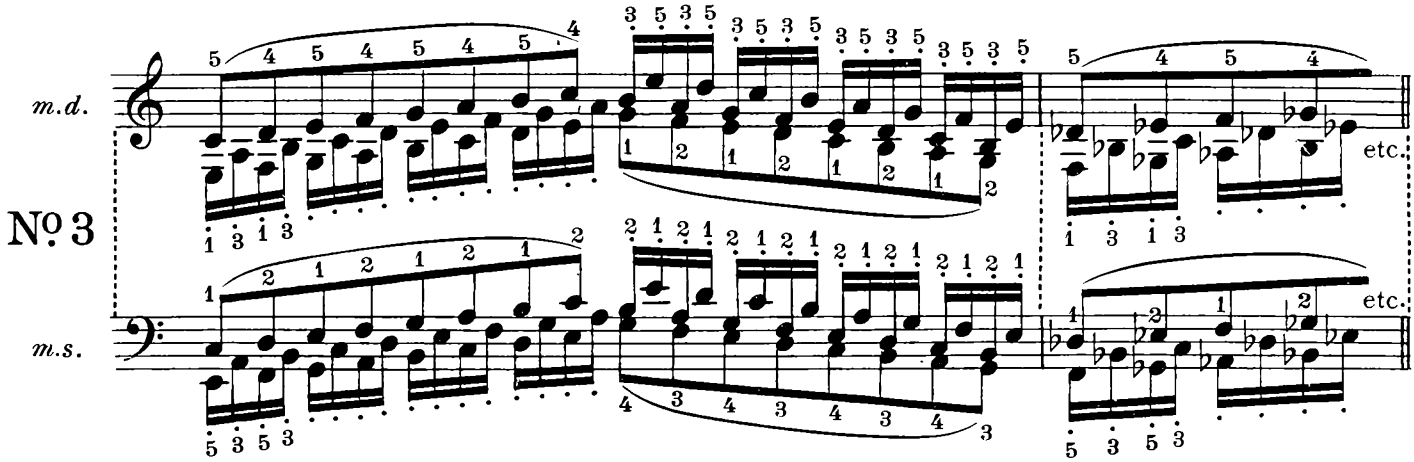
Ejercicios de dedos con combinacion del legato y staccato en una mano.

La ejecución correcta, en un mismo tiempo y con una mano sola, de las dos clases de "toucher" legato y staccato -, requiere ya una técnica muy uniforme y avanzada. Véanse los interesantes ejemplos del Capitulo: "Legato - Staccato - Portamento".

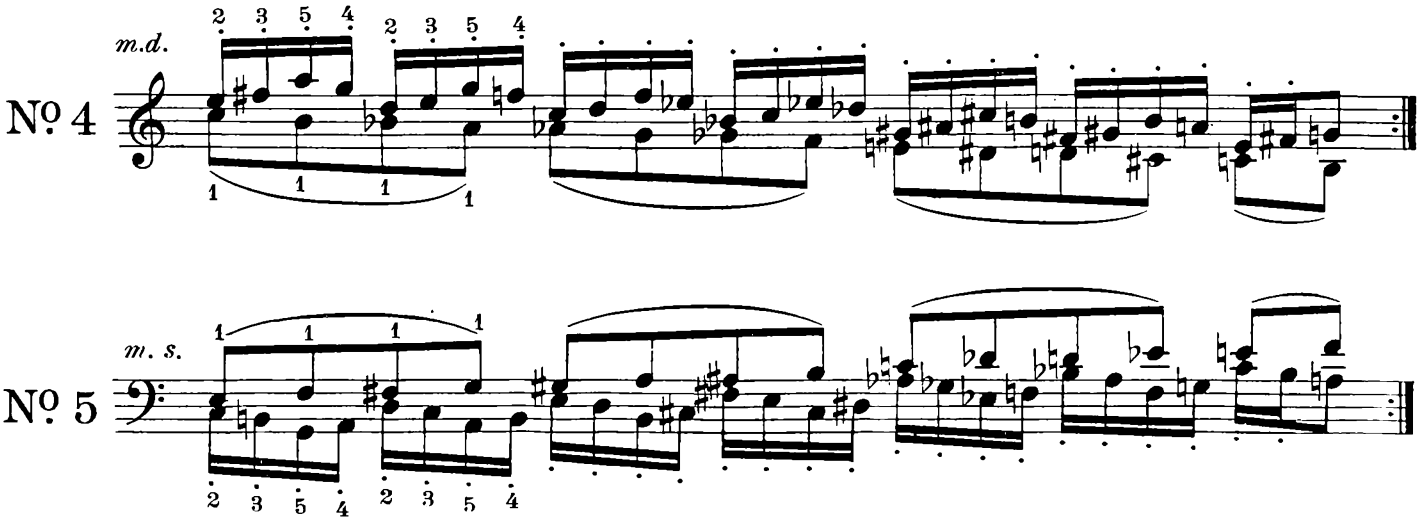




№ 2



№ 3



№ 4

№ 5

Finger exercises with crossing of hands.

The crossing of hands occurs so often in piano playing that it is wise to prepare, by a certain amount of practice, for the very awkward passages that are encountered at times. In the chapters of diatonic and chromatic scales as well as of arpeggios, stress has been laid on the necessity of practising such technical features also with crossed hands. In addition the following exercises possess the merit of greatly developing the independence of fingers. Practise them loud, and also soft.

Fingerübungen mit Überkreuzen der Hände.

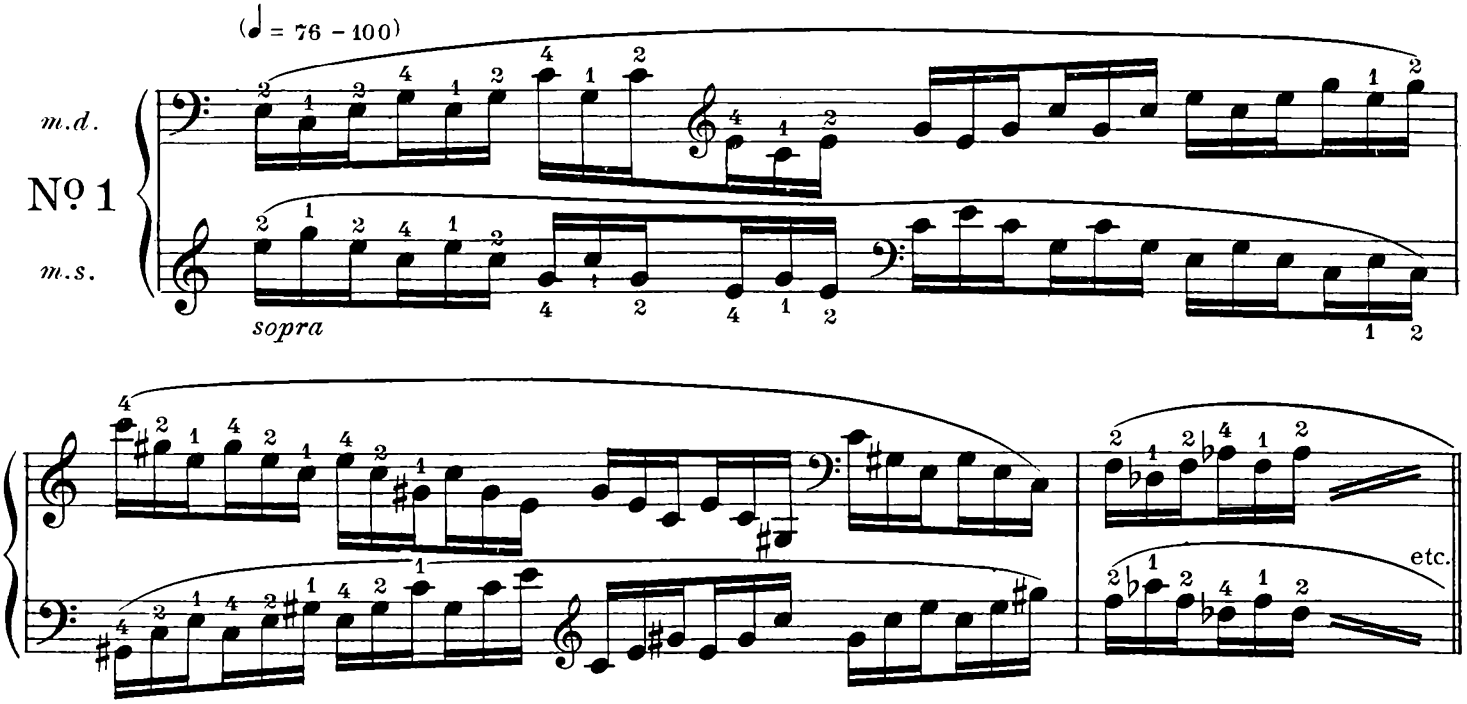
Das Überkreuzen der Hände kommt beim Klavierspiel so häufig vor, dass es ratsam ist, durch einige Übungen auf solche manchmal recht unangenehme Stellen vorbereitet zu sein. In den Kapiteln der diatonischen und chromatischen Tonleitern, sowie der Arpeggien, ist bereits die Notwendigkeit betont worden, diese Gattungen der Technik auch mit überkreuzten Händen zu üben. Folgende Übungen haben ausserdem den Vorteil, dass sie eine grosse Unabhängigkeit der Finger entwickeln. Man übe sie laut und auch leise.

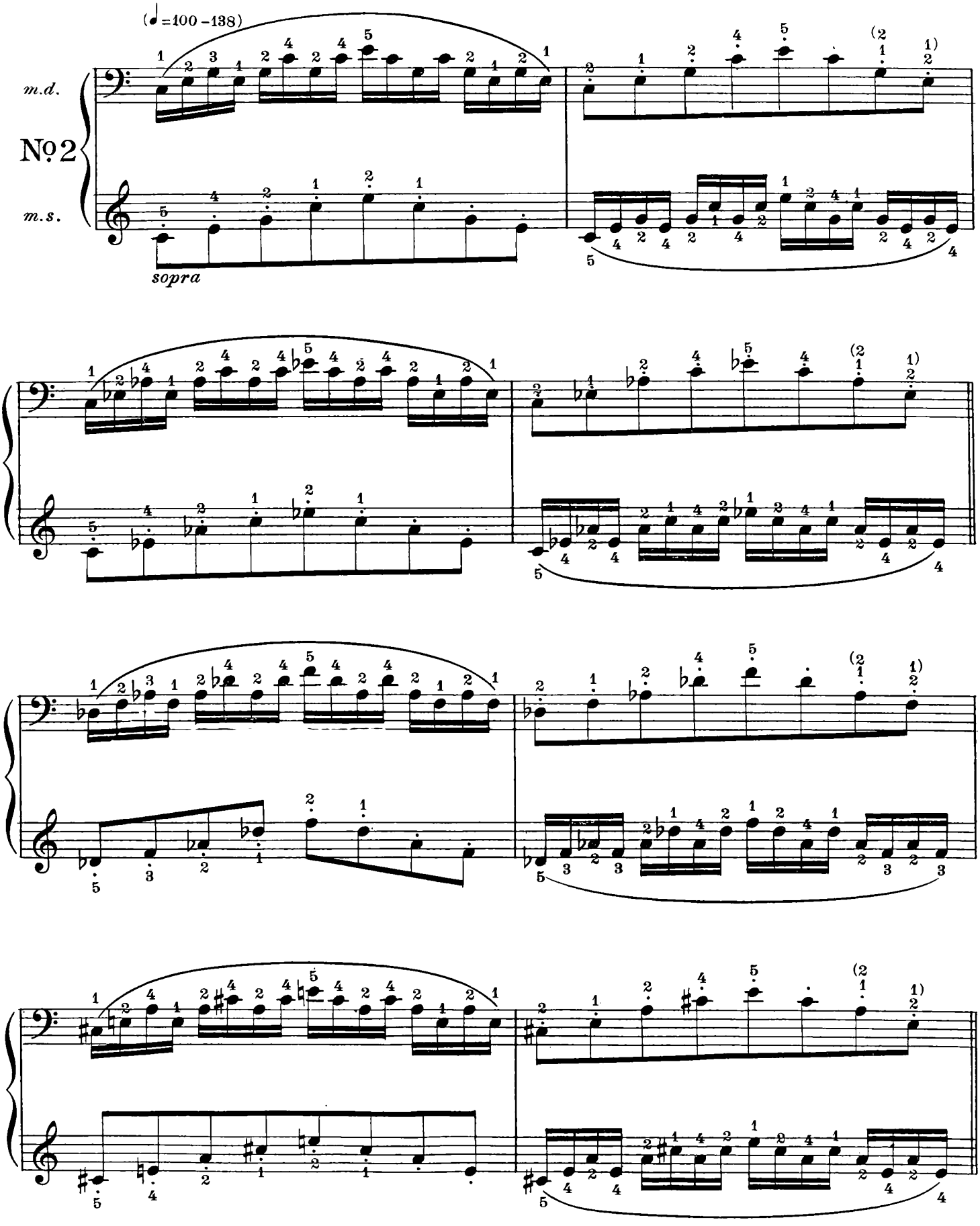
Exercices de doigts avec croisement de mains.

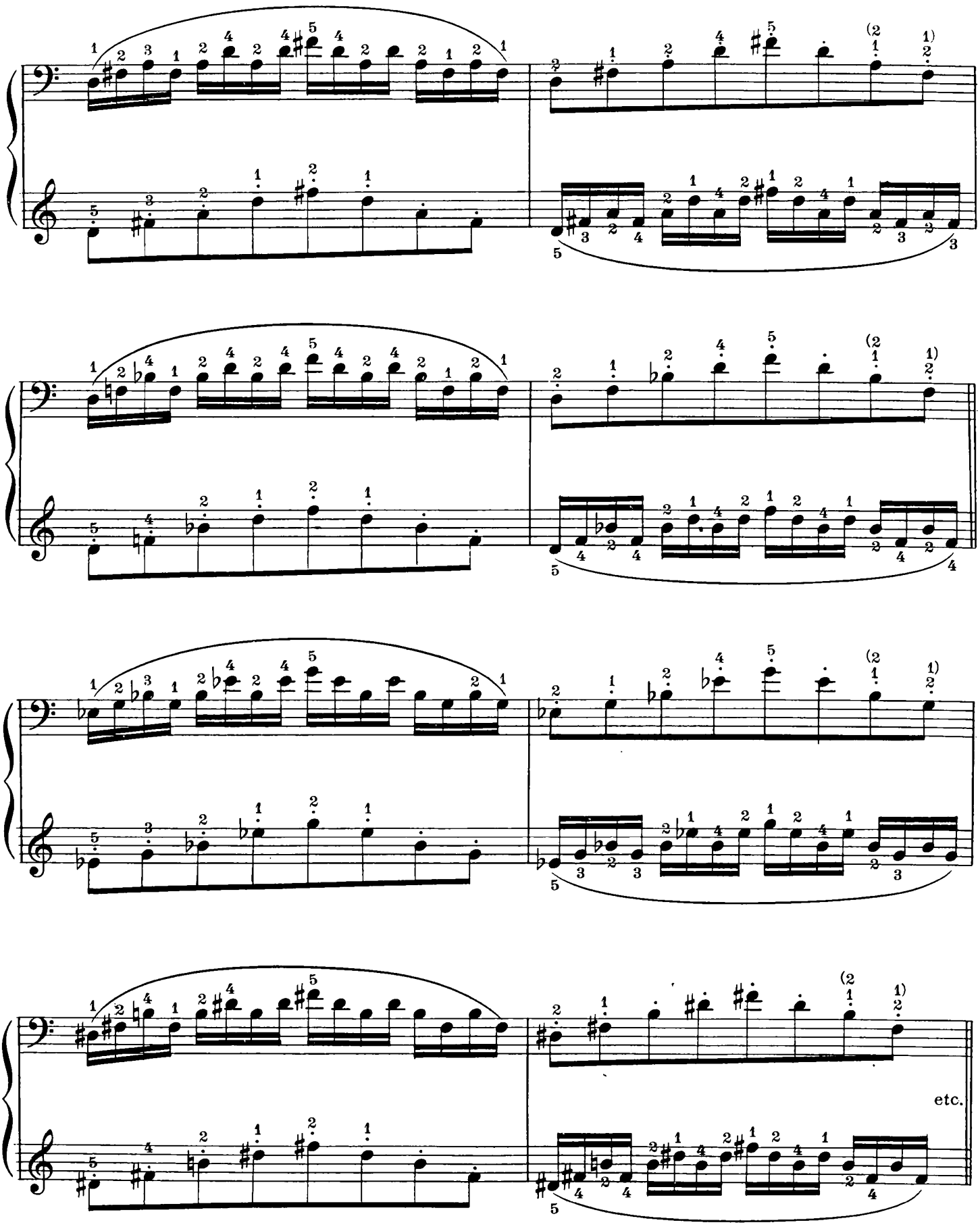
Le croisement des mains a lieu si souvent dans le jeu du piano qu'il est bon de se préparer, par l'étude, aux passages, souvent fort désagréables, qu'on est apte à rencontrer. Dans les chapitres des gammes diatoniques et chromatiques et des arpèges la nécessité a été démontrée de les travailler aussi avec les mains croisées. Les exercices suivants ont d'ailleurs le mérite de développer l'indépendance des doigts. Etudiez les *forte* et aussi *piano.*

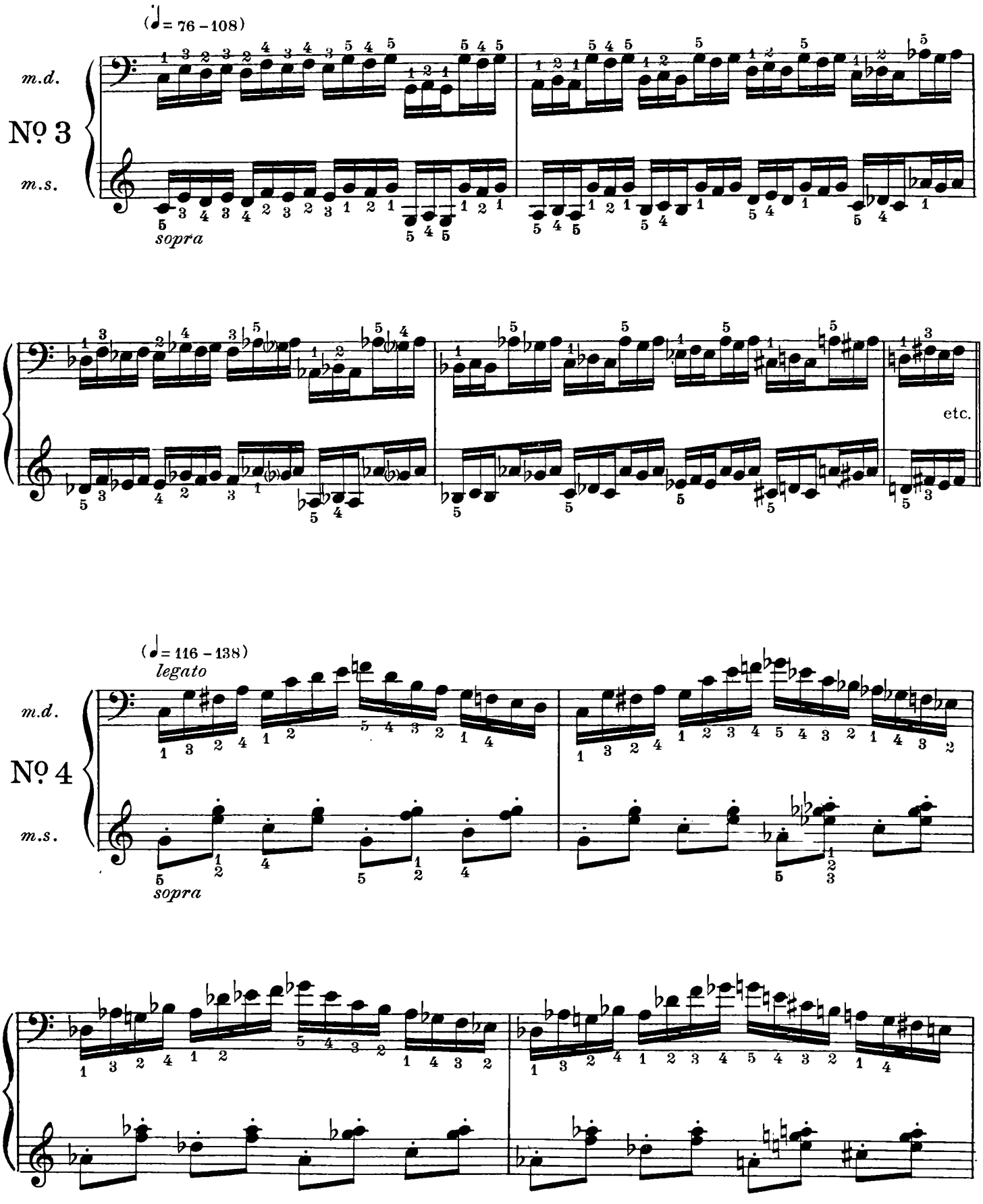
Ejercicios de dedos con manos cruzadas.

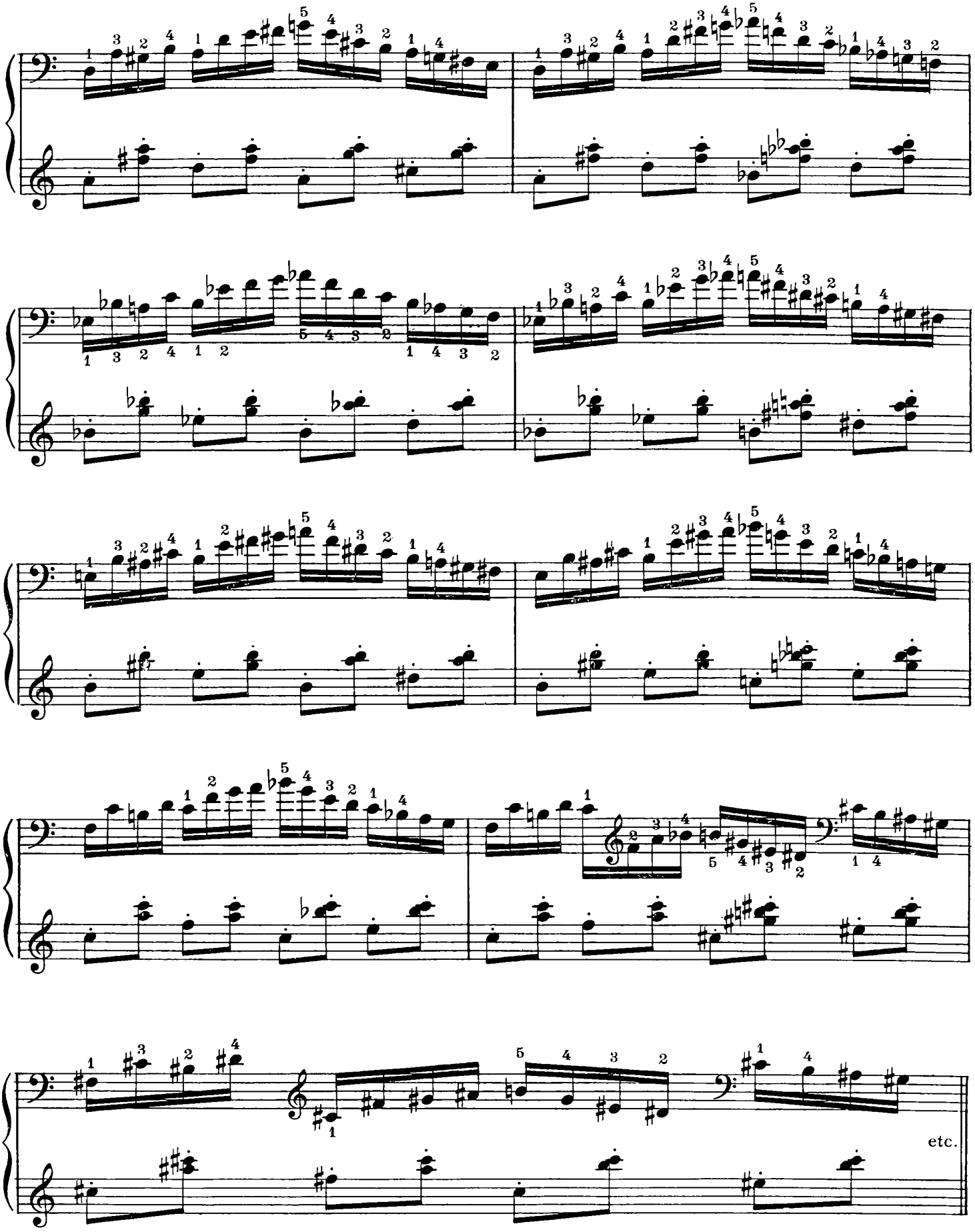
El cruzar las manos ocurre tan a menudo en el juego del piano que conviene prepararse, por el estudio, para los pasajes, a veces muy incómodos que se encuentran con frecuencia. En los capítulos de las escalas diatónicas y cromáticas, y también de arpegios, ya quedó demostrada la necesidad de ejecutar estas partes técnicas también con las manos cruzadas. Los ejercicios siguientes poseen además el mérito de desarollar la independencia de los dedos. Se ejecutarán fuerte *y también* piano.

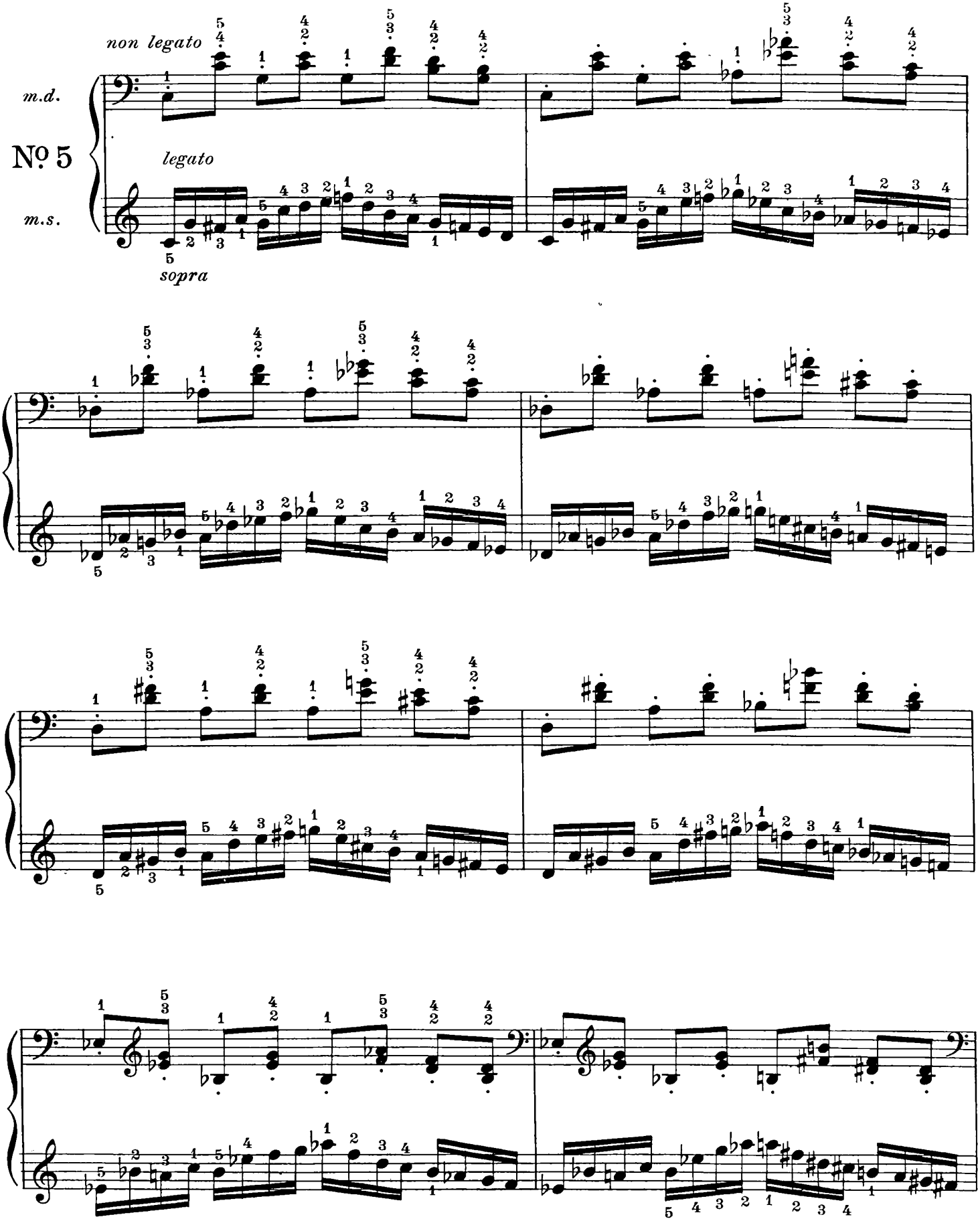


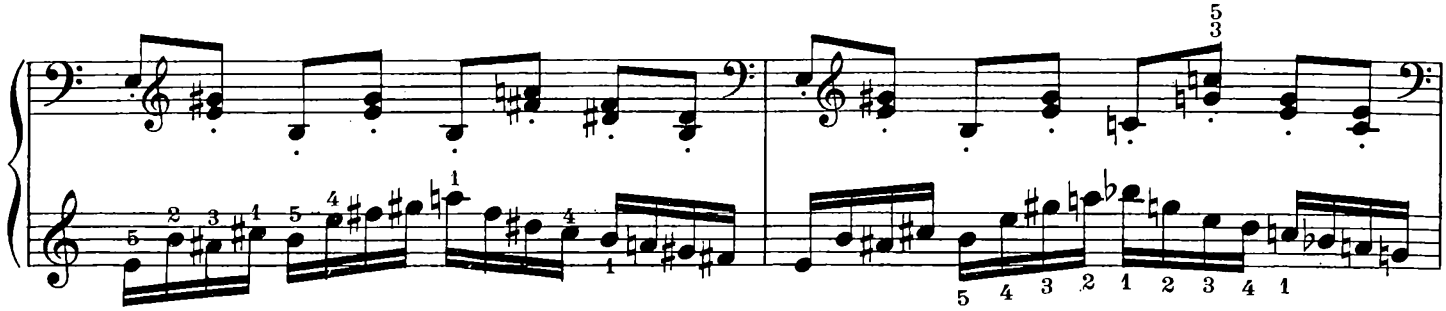

(♩=100–138)
m.d.
№2
m.s.
sopra

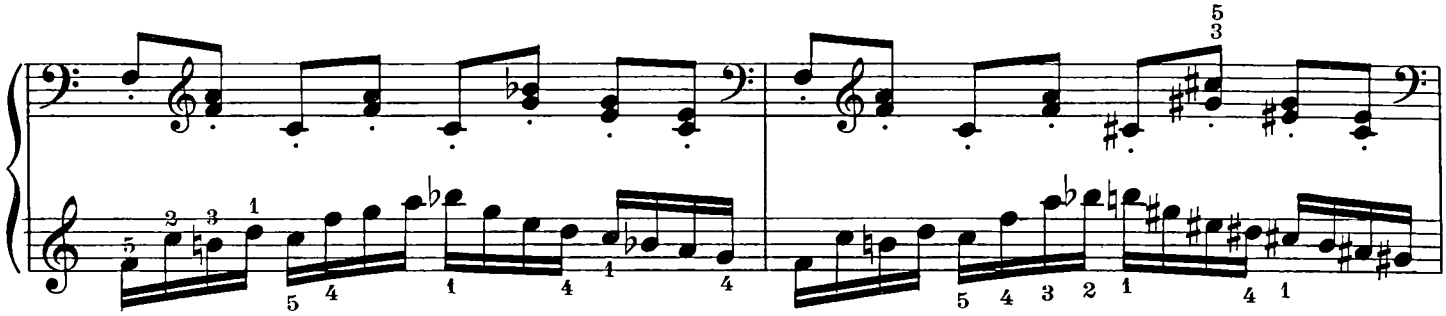

etc.

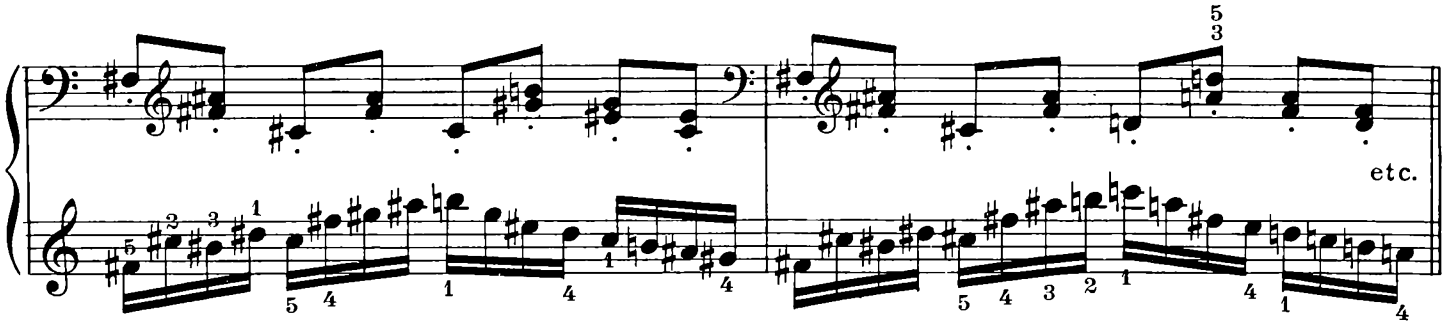

(♩= 76 – 108)
m.d.
Nº 3
m.s.
sopra
etc.
(♩= 116 – 138)
legato
m.d.
Nº 4
m.s.
sopra

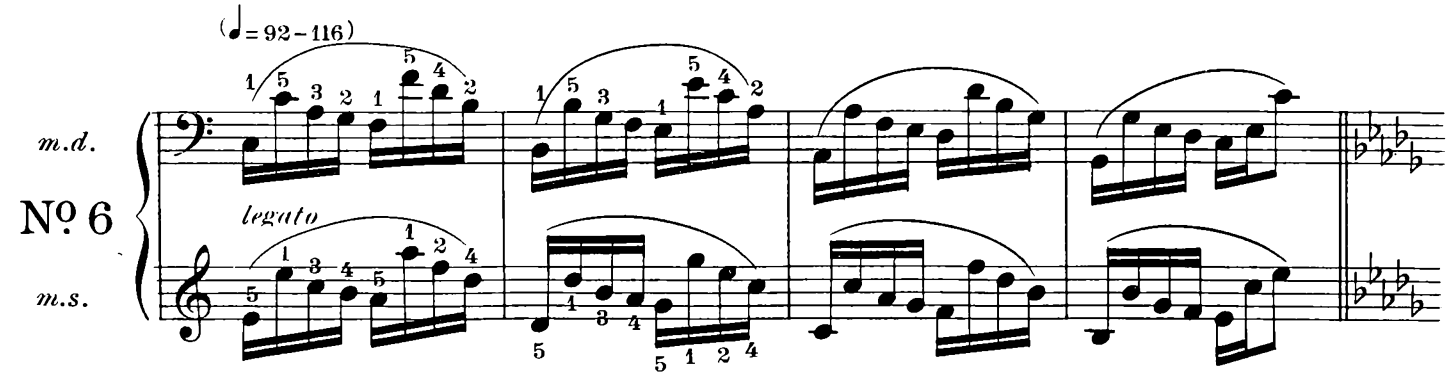

etc.

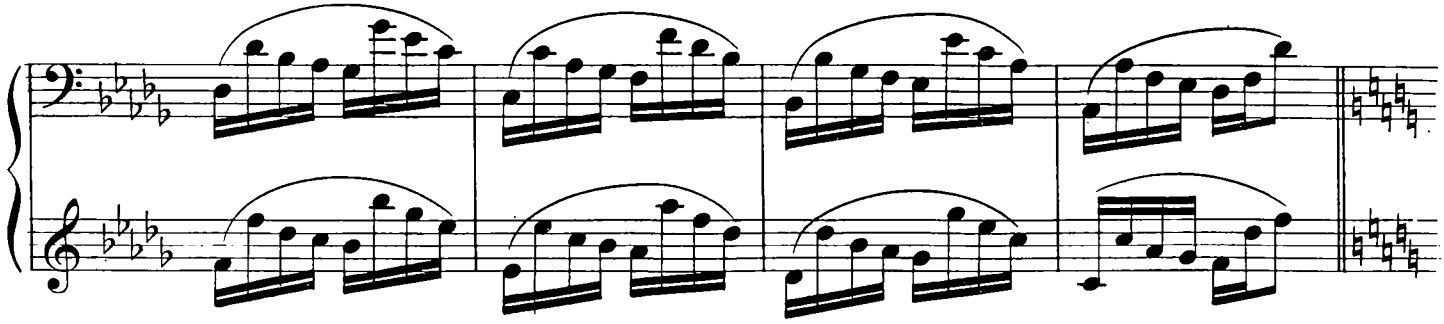

non legato
m.d.
№ 5
legato
m.s.
sopra

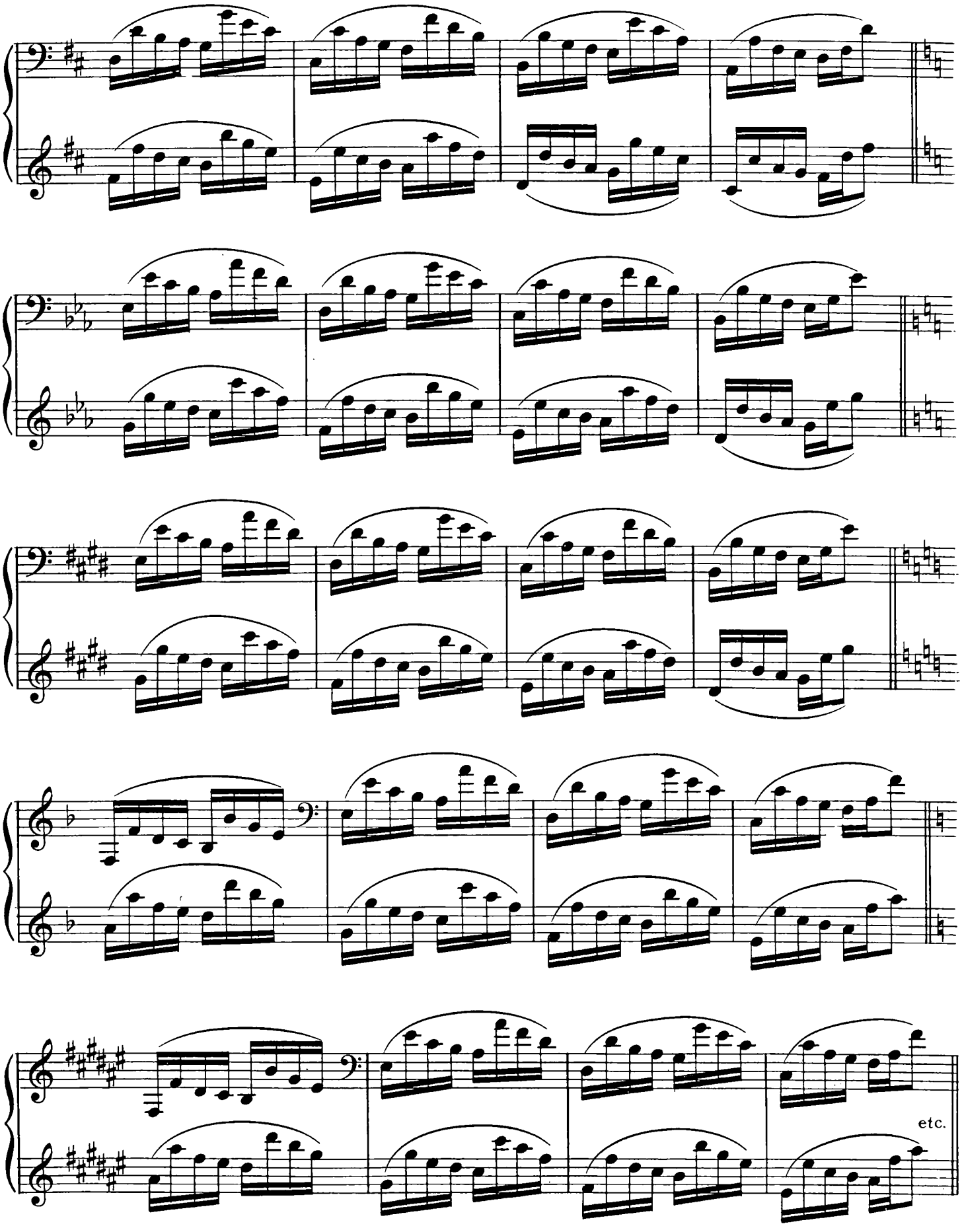





etc.


(♩= 92–116)
m.d.
No 6
legato
m.s.




etc.

For speed and lightness of fingers and flexibility of hand.

The grace notes should be played as rapidly as possible.

Für Schnelligkeit und Leichtigkeit der Finger und Geschmeidigkeit der Hand.

Die Vorschlagsnoten sind äusserst kurz zu spielen.

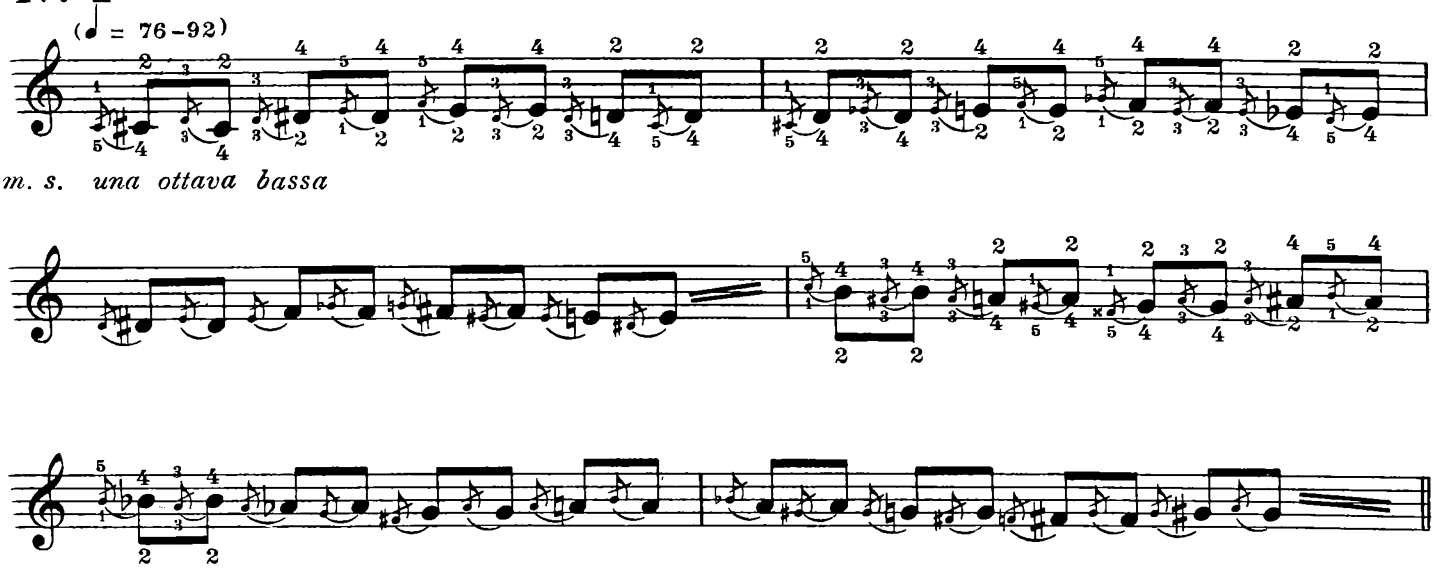
Pour la vitesse et la légèreté des doigts et la souplesse de la main.

Les petites notes se joueront aussi vite que possible.

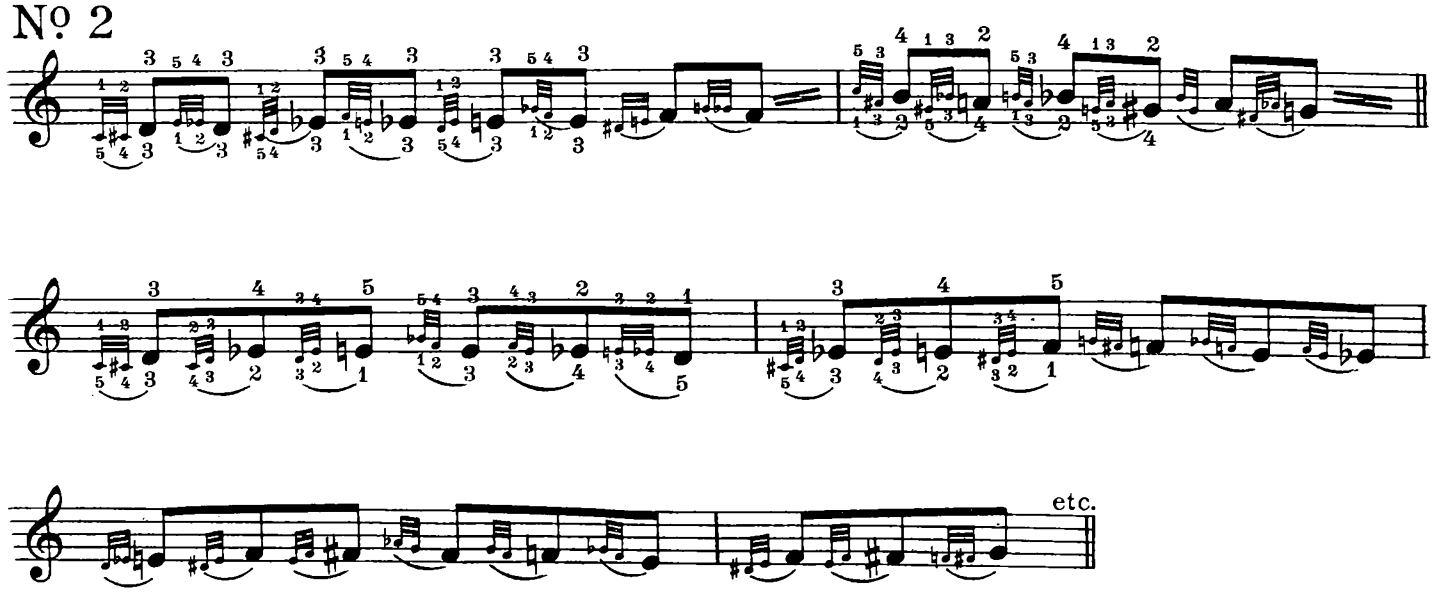
Para la rapidez y ligereza de los dedos y flexibilidad de la mano.

Las notas pequeñas se tocarán tan aprisa como sea posible.

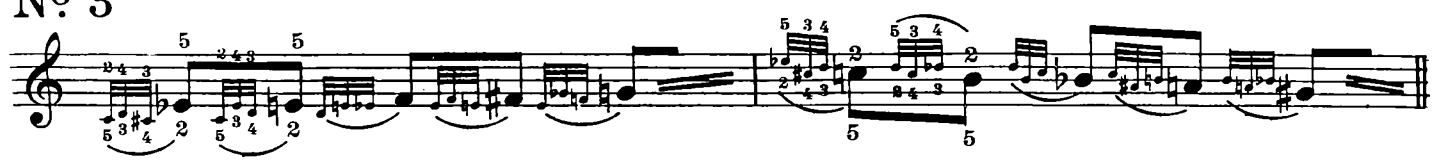
Nº 1



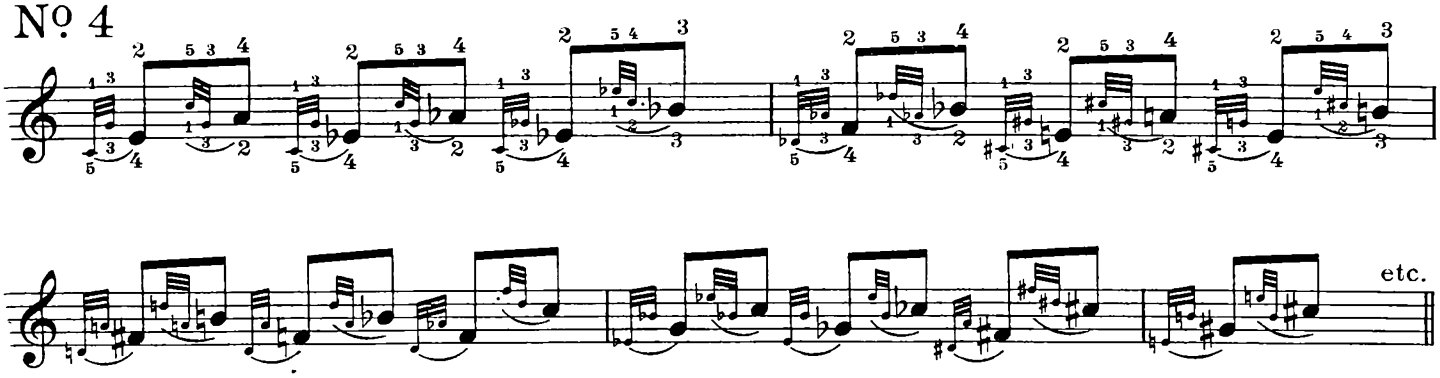
Nº 2



Nº 3



No. 4



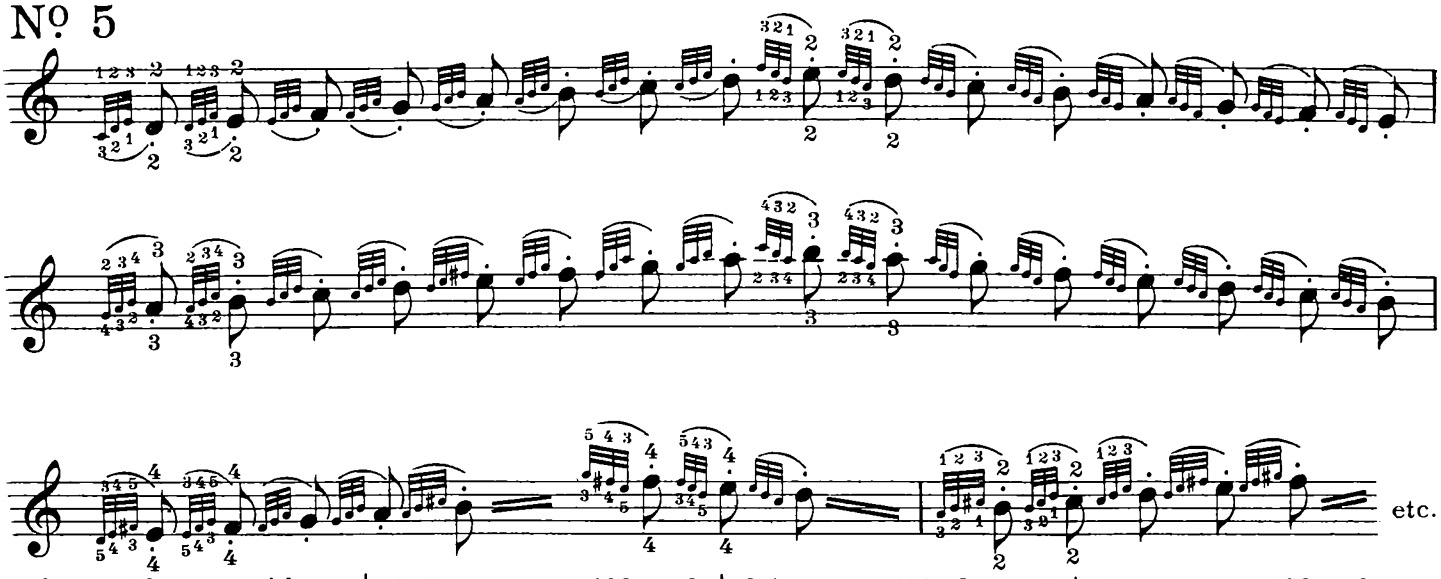
The staccato 8th notes to be sharply accented by quick lifting.

Die Achtelnoten sind mit kurzem Anschlag scharf abzustossen.

Les croches staccato, fortement accentuées et levant vivement la main.

Las corcheas staccato, fuertemente acentuadas y levantando rápidamente la mano.

No. 5



3 keys with 123; 3 with 23 4; 3 with 345.

3 Tonarten mit 123; 3 mit 234; 3 mit 345.

3 tons avec 123; 3 avec 2 34; 3 avec 345.

3 tonos con 123; 3 con 234; 3 con 345.

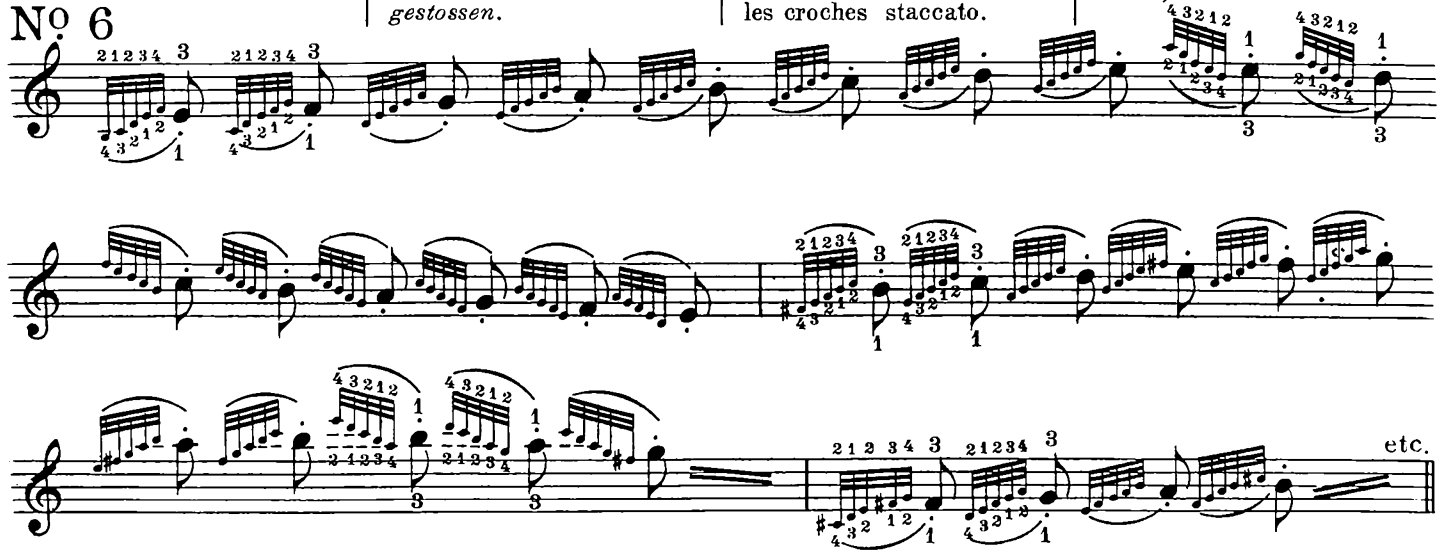
All small notes, in following exercises as rapidly as possible; the 8th notes "lifted" quickly with an accent.

Alle kleinen Noten in folgenden Übungen äusserst geschwind; die Achtelnoten mit kurzem Anschlag scharf abgestossen.

Toutes les petites notes des exercices suivants aussi vite que possible et "enlevez" rapidement, avec un accent, les croches staccato.

Todas las notas pequeñas de los ejercicios siguientes, tan aprisa como sea posible y "levántense" rapidamente, con un acento, las corcheas staccato.

No. 6



Original exercises, (independence of the fingers) expressly written for this work, by:

Originalübungen, (Unabhängigkeit der Finger) eigens für dieses Werk geschrieben, von:

Exercices originaux, (indépendance des doigts) écrits expressément pour cette oeuvre, par:

Ejercicios originales, (independencia de los dedos) escritos especialmente para esta obra, por:

LEOPOLD GODOWSKY

These exercises are very clever and of great effect. The first two exercises are to be played *legato*, six times in succession, each time faster: Lento-Andante-Moderato-Allegretto-Allegro-Presto; then repeat in staccato.

The second exercise offers a splendid opportunity to acquire mastery over the simultaneous playing of two different rhythms.

The third exercise perfects the execution, with one hand alone, of staccato notes, while the same hand holds, and keeps down, a key. *(A.J.)*

Diese Übungen sind äusserst sinnreich und von grossem Effekt. Die beiden ersten spiele man zuerst legato *und zwar sechsmal in immer schnellerem Tempo, wie:* Lento-Andante-Moderato-Allegretto-Allegro-Presto; *nachher übe man sie auf obige Art* staccato.

Die zweite Übung ist ein ausgezeichnetes Studium zur Erlangung der Meisterschaft in der gleichzeitigen Ausführung zweier verschiedener Rhythmen.

Die dritte dient zur Beherrschung des gleichzeitigen Spiels von staccato und gehaltenen Noten mit einer Hand. (A.J.)

Ces exercices sont très ingénieux et d'un grand secours. Les deux premiers exercices doivent être étudiés d'abord *légato*, six fois de suite et en augmentant chaque fois la vitesse: Lento-Andante-Moderato-Allegretto-Allegro-Presto: ensuite on les étudiera, de la même façon, staccato.

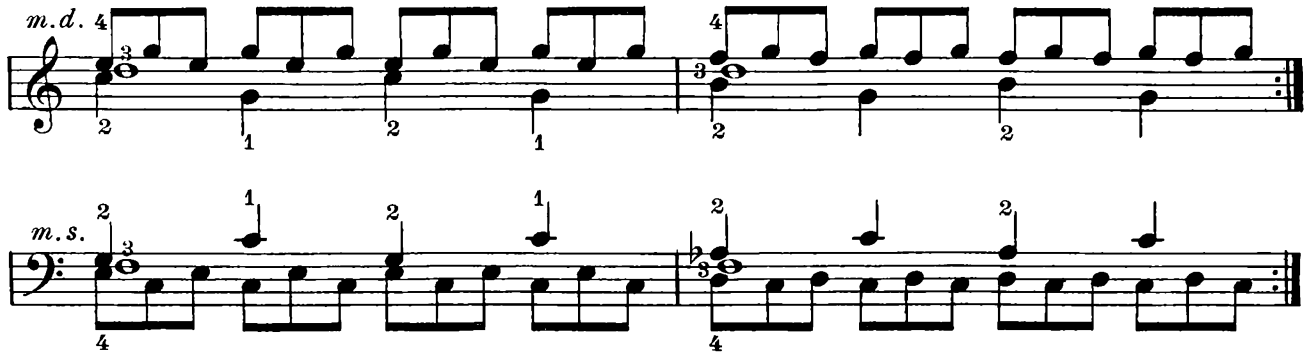
Le second exercice offre une excellente occasion d'obtenir la maîtrise dans le jeu simultané de deux rythmes différents.

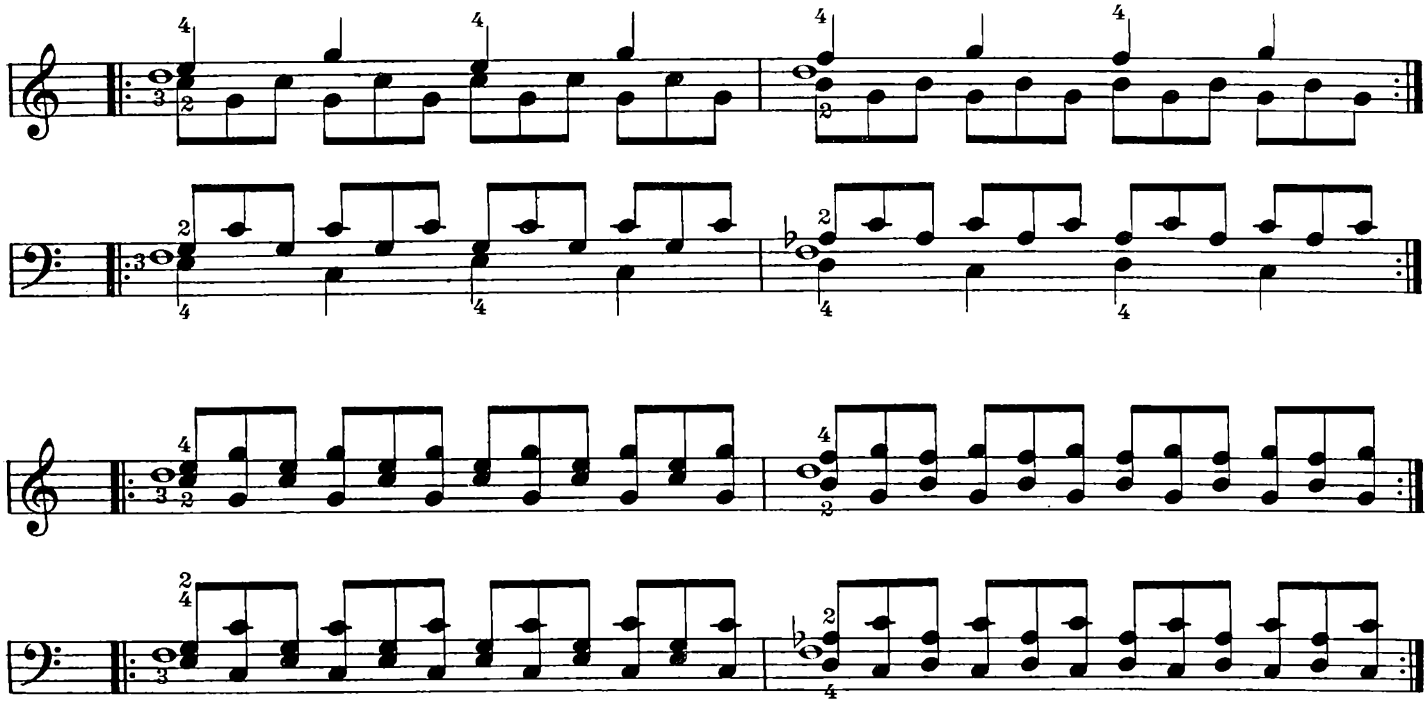
Le troisième exercice permet d'affirmer l'exécution, avec une main seule, de notes jouées staccato pendant que la même main soutient une note, c'est-à-dire: garde, enfoncée, une touche. *(A.J.)*

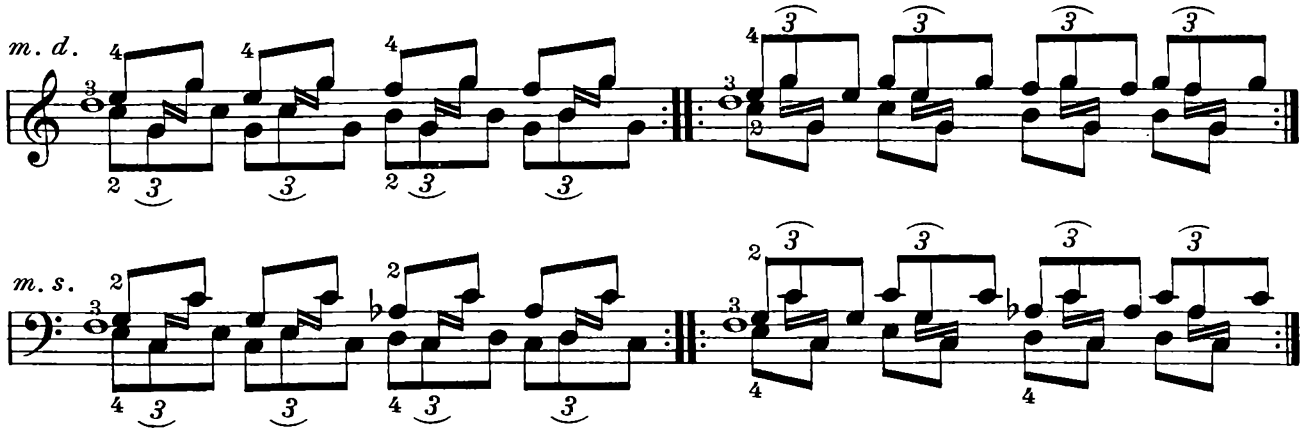
Estos ejercicios son sumamente injeniosos y de excelente efecto. Los dos primeros ejercicios se estudiarán primeramente legato, *seis veces de seguida y aumentando cada vez la velocidad:* Lento-Andante-Moderato-Allegro-Presto: *luego se estudiarán, de la misma manera, staccato.*

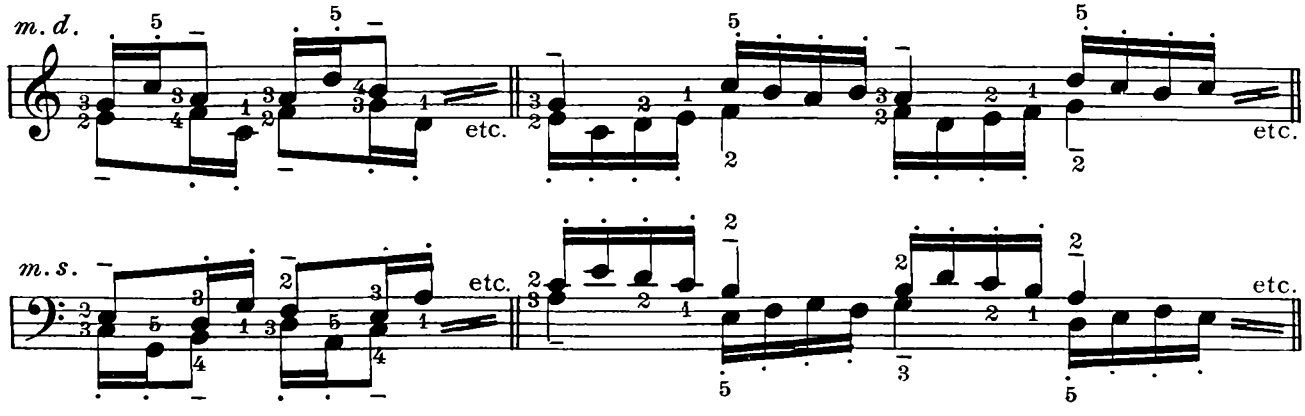
El segundo ejercicio ofrece una excelente ocasión de obtener dominio en la ejecución simultánea de dos ritmos diferentes.

El tercer ejercicio desarrolla y asienta la ejecución, con una mano sola, de notas tocadas staccato, mientras la misma mano sostiene una nota, es decir guarda hundida una tecla. (A.J.)






m. d.
m. s.


m. d.
m. s.
etc.
etc.
etc.
etc.

Original exercises, expressly written for this work, by:

Originalübungen, eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

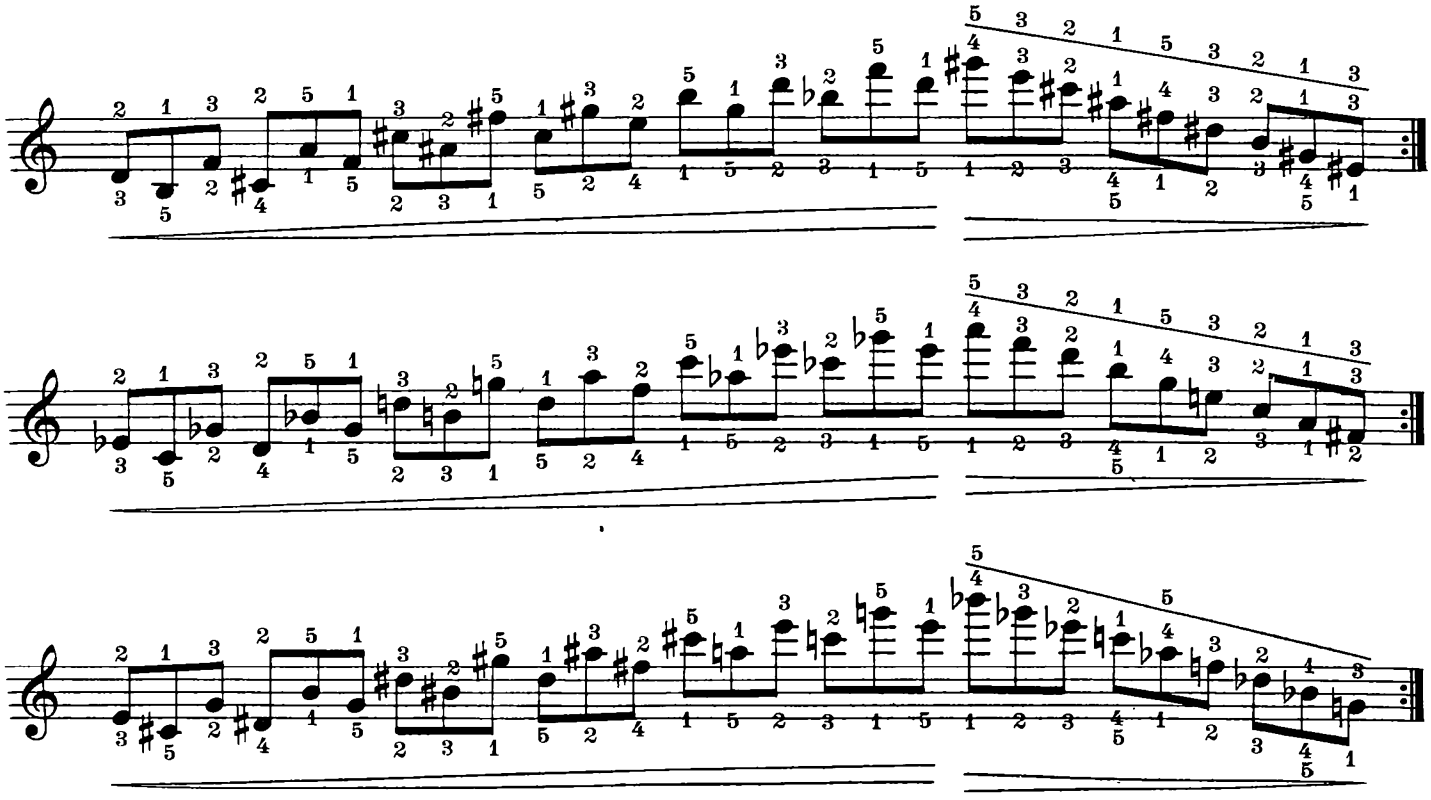
FERRUCCIO BUSONI

For flexibility of the hands, and accuracy. Play this exercise in each of the three keys *legato*, as marked: < > and from *Andante* to *Presto*. Then *staccato*, in same manner; then as follows: Ⓐ Ⓑ. (A. J.)

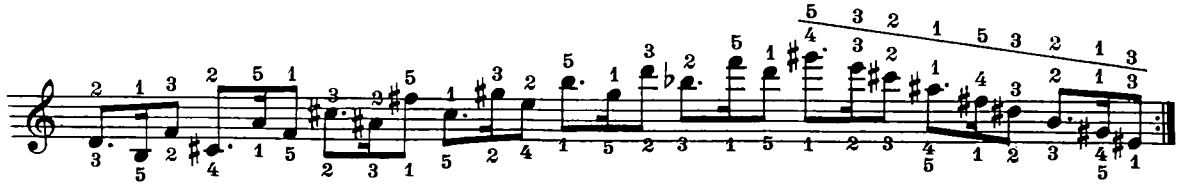
Für Biegsamkeit der Hände und Treffsicherheit. Man spiele die Übung in jeder der drei Tonarten legato, so wie sie geschrieben: < > *von* Andante *bis* Presto. *Später staccato, in gleicher Weise; nachher wie unter* Ⓐ *und* Ⓑ. *(A.J.)*

Pour la flexibilité des mains et la justesse. On jouera l'exercice dans chacun des trois tons *légato*, ainsi qu'il est marqué: < > et dans un mouvement *Andante* jusqu'au *Presto*. Ensuite *staccato*, de la même façon; puis comme suit: Ⓐ Ⓑ. (A. J.)

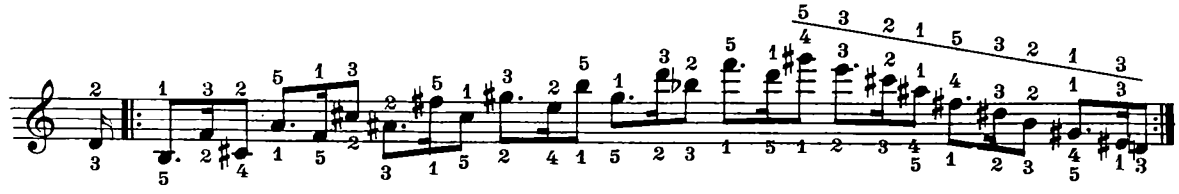
Para la flexibilidad de las manos y certeza técnica. Estúdiese el ejercicio en cada uno de los tres tonos, ligado, así como está indicado: < > *y de un movimiento* Andante *hasta* Presto. *Luego* staccato, *de la misma manera; luego como sigue* Ⓐ Ⓑ. *(A. J.)*



Ⓐ



Ⓑ

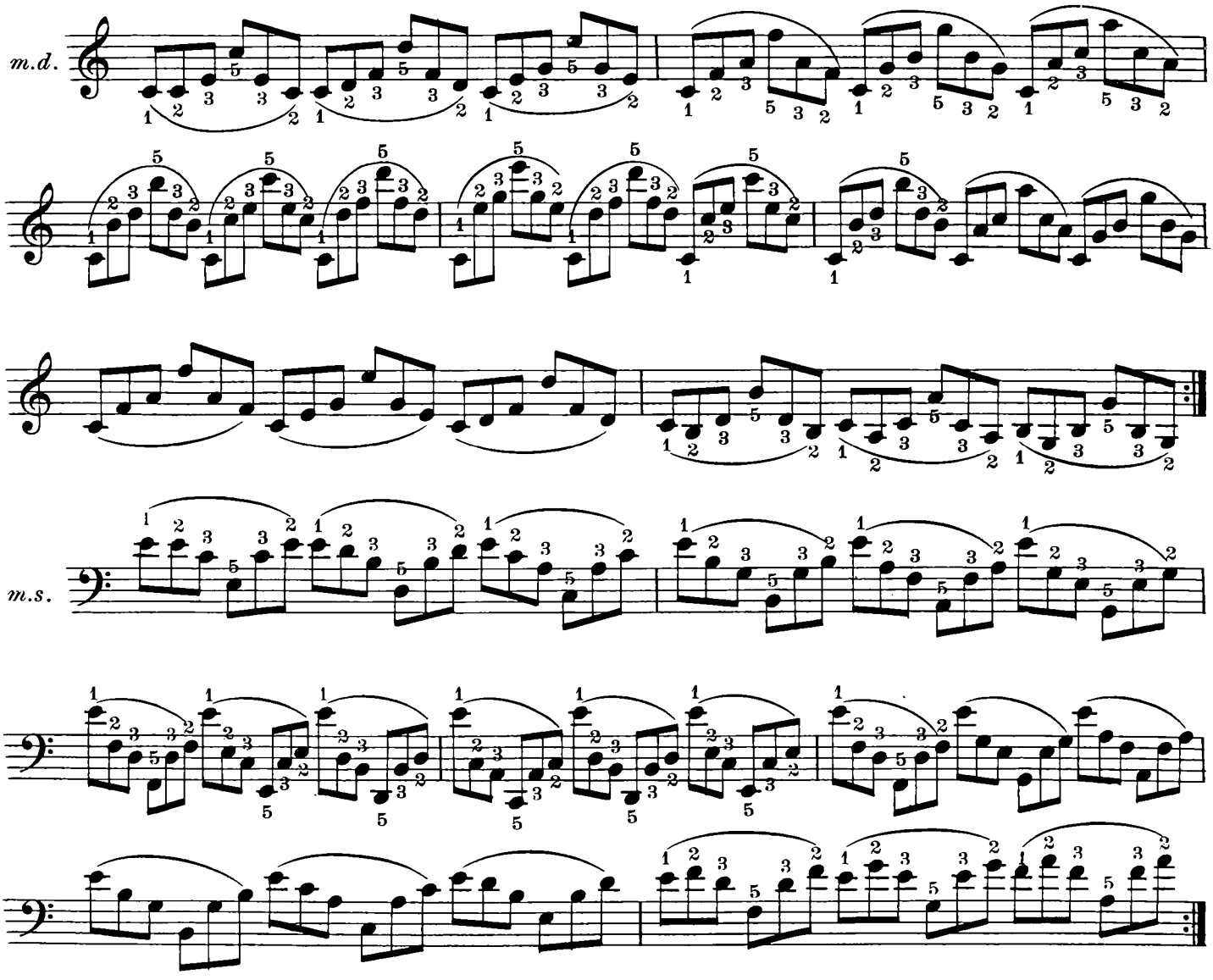


A difficult but highly effective exercise productive of many good results: 1. accuracy of the thumbs and of the fifth fingers, that is to say: of the fingers to which, more than the others, technical mistakes are due; 2. the accomplishment of playing wide skips *legato*; 3. a supple, easy action of the forearms. Play first *lento*, then *Andante, Moderato, Allegro.* (A. J.)

Eine schwere, aber höchst wirksame Übung, welche viel Gutes hervorbringt: 1 ein sauberes Spiel der Daumen und des fünften Fingers, das heisst der Finger, welche mehr als alle anderen, technische Fehler verursachen. 2. die Erlangung des gebundenen Spiels bei weiten Sprüngen. 3. eine lockere, leichte Spielart der Vorderarme. Man übe zuerst Lento, *dann* Andante, Moderato, Allegro. (A. J.)

Un exercice difficile, mais d'un excellent effet et qui produit plusieurs bons résultats: 1º justesse technique des pouces et des cinquièmes doigts, c'est-à-dire des doigts qui, plus que les autres, sont la cause de fausses notes. 2º l'acquisition du *légato* dans les sauts. 3º une action souple et aisée des avant-bras. Étudiez d'abord *Lento*; ensuite *Andante, Moderato, Allegro. (A. J.)*

Un ejercicio difícil, pero de excelente efecto y que produce varios buenos resultados. 1º certeza técnica de los pulgares y de los quintos dedos, es decir de los dedos que más que los otros son causa de notas falsas. 2º la adquisición del legato *en los saltos. 3º una acción flexible y fácil de los antebrazos. Estúdiese primeramente* Lento; *luego* Andante, Moderato, Allegro. (A. J.)



Original exercises, expressly written for this work, by:

Originalübungen, eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

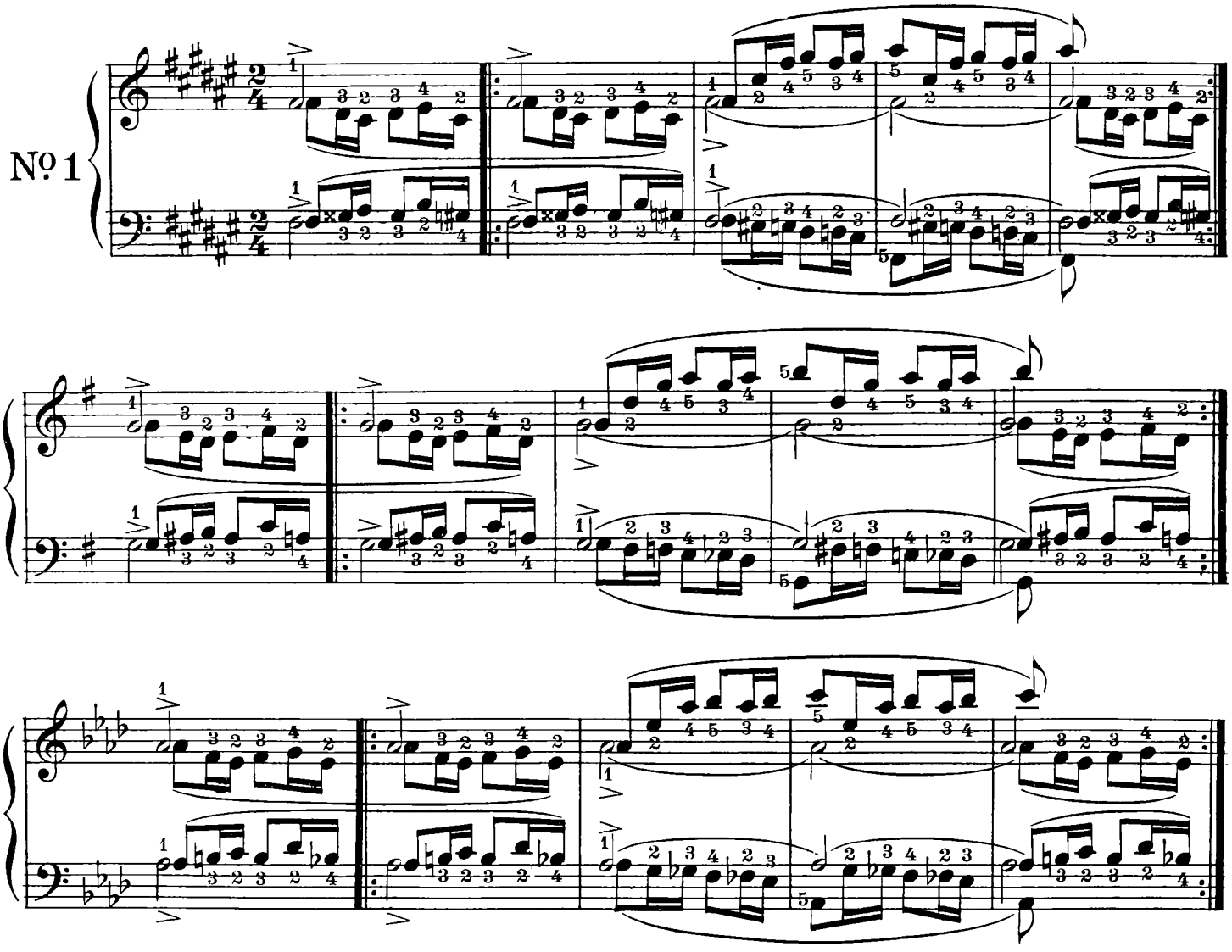
EMIL von SAUER

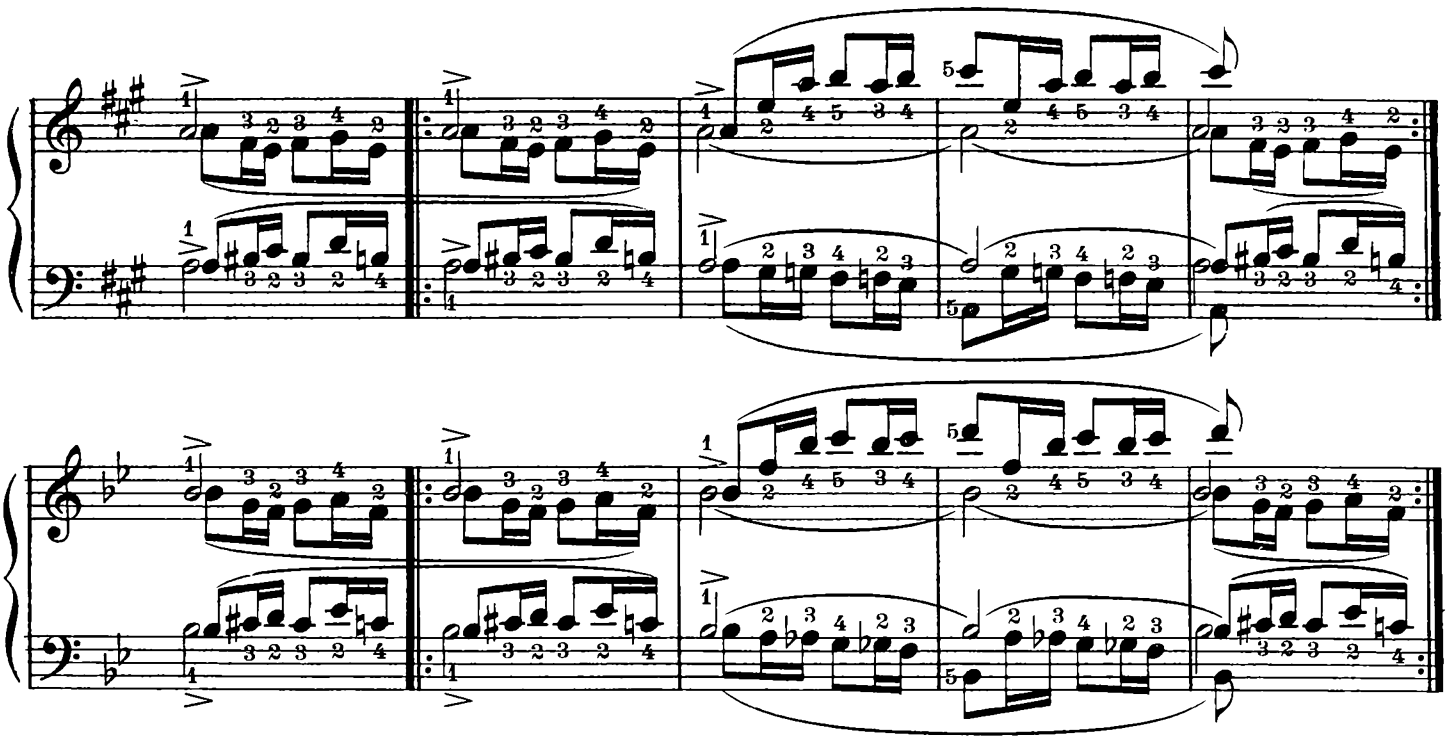
For flexibility of the fingers and of the hand. Practise first slowly; then gradually faster until *Allegro* is reached. The first two measures are to be found, as a separate exercise for the thumbs, in the Chapter entitled "Thumbs". Hands unable to reach the interval of a tenth should not strive to hold the f sharp, in measures 4-5 of the exercise, with the thumb of the right hand. (A. J.)

Für Biegsamkeit der Finger und Hände. Man übe zuerst langsam, dann nach und nach schneller, bis Allegro *erreicht wird. Die ersten zwei Takte sind als selbstständige Übung für die Daumen im Kapitel „Daumen" zu finden. Hände, die den Abstand einer Dezime nicht erreichen können, sollten nicht versuchen, das* fis *mit dem Daumen der rechten Hand, im vierten und fünften Takt der Übung, zu halten. (A. J.)*

Pour la flexibilité des doigts et de la main. Etudiez d'abord lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro.* Les deux premières mesures se trouvent annotées, comme un exercice séparé pour les pouces, dans le chapitre intitulé "Pouces". Les mains qui ne peuvent atteindre l'intervalle de dixième ne doivent pas s'efforcer de garder, avec le pouce de la main droite, le *fa* ♯ dans les mesures 4-5 de l'exercice. (A. J.)

Para la flexibilidad de los dedos y de la mano. Estúdiese primeramente despacio; luego poco a poco más aprisa, hasta llegar a un movimiento Allegro. *Los dos primeros compases se hallan anotados, como ejercicio separado para los pulgares, en el Capítulo entitulado "Pulgares". Las manos que no pueden alcanzar el intervalo de décima no deben esforzarse en guardar, con el pulgar de la mano derecha, el* fa♯ *en los compases 4-5 del ejercicio. (A. J.)*





These clever and well conceived exercises develop the technical dexterity and strength of the 3rd,4th, and 5th fingers, while increasing the flexibility of the hands through contraction and extension. (A. J.)

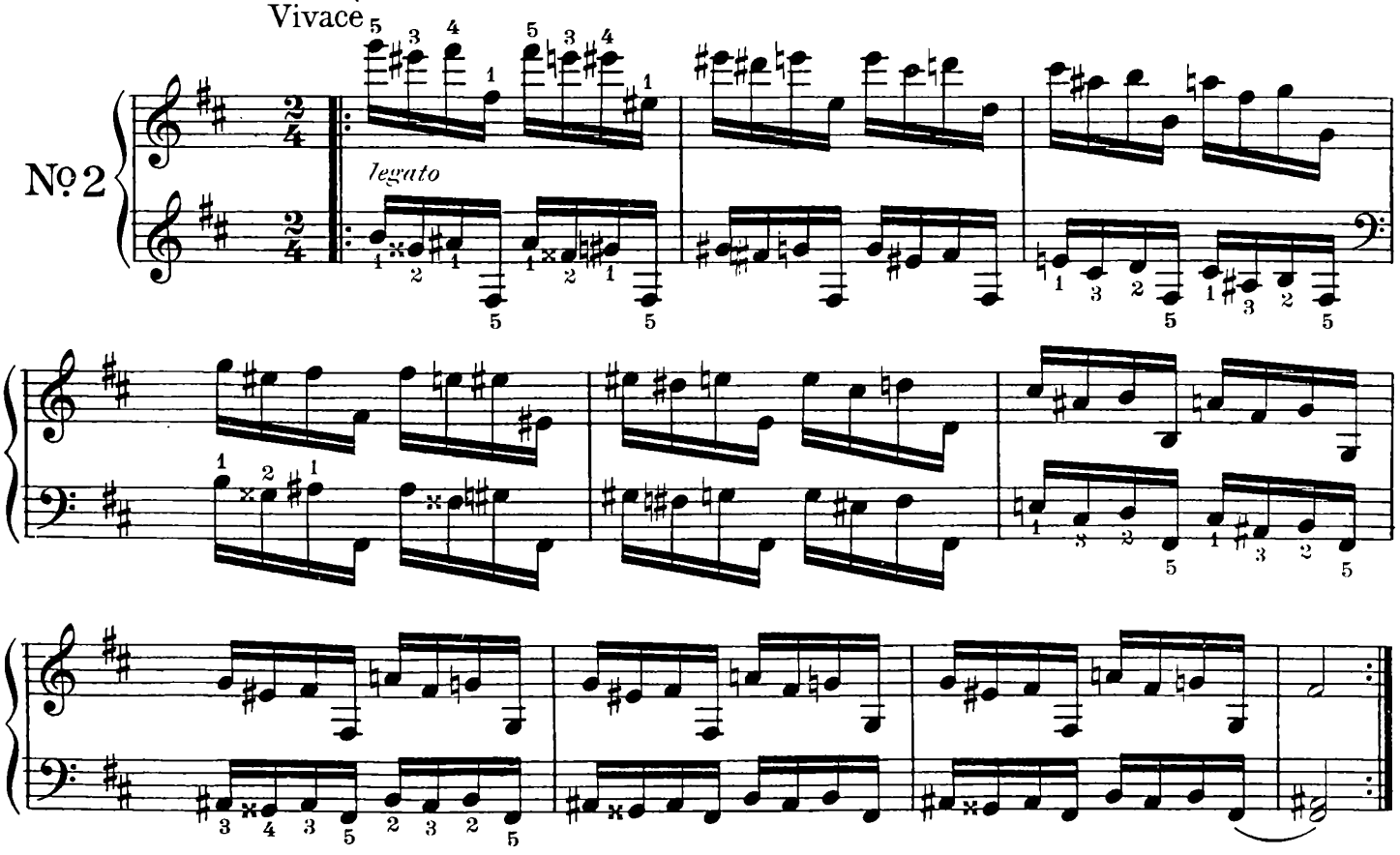
Diese sinnreich ausgedachten Übungen entwikkeln die technische Gewandtheit und Kraft des 3ten, 4len und 5ten Fingers, während die Biegsamkeit der Hände durch Zusammenziehen und Strecken befördert wird. (A. J.)

Ces exercices sont remarquablement bien conçus et développent la dextérité et la force des 3me, 4me, et 5me doigts,et augmentent la flexibilité des mains par la contraction et l'extension. (A. J.)

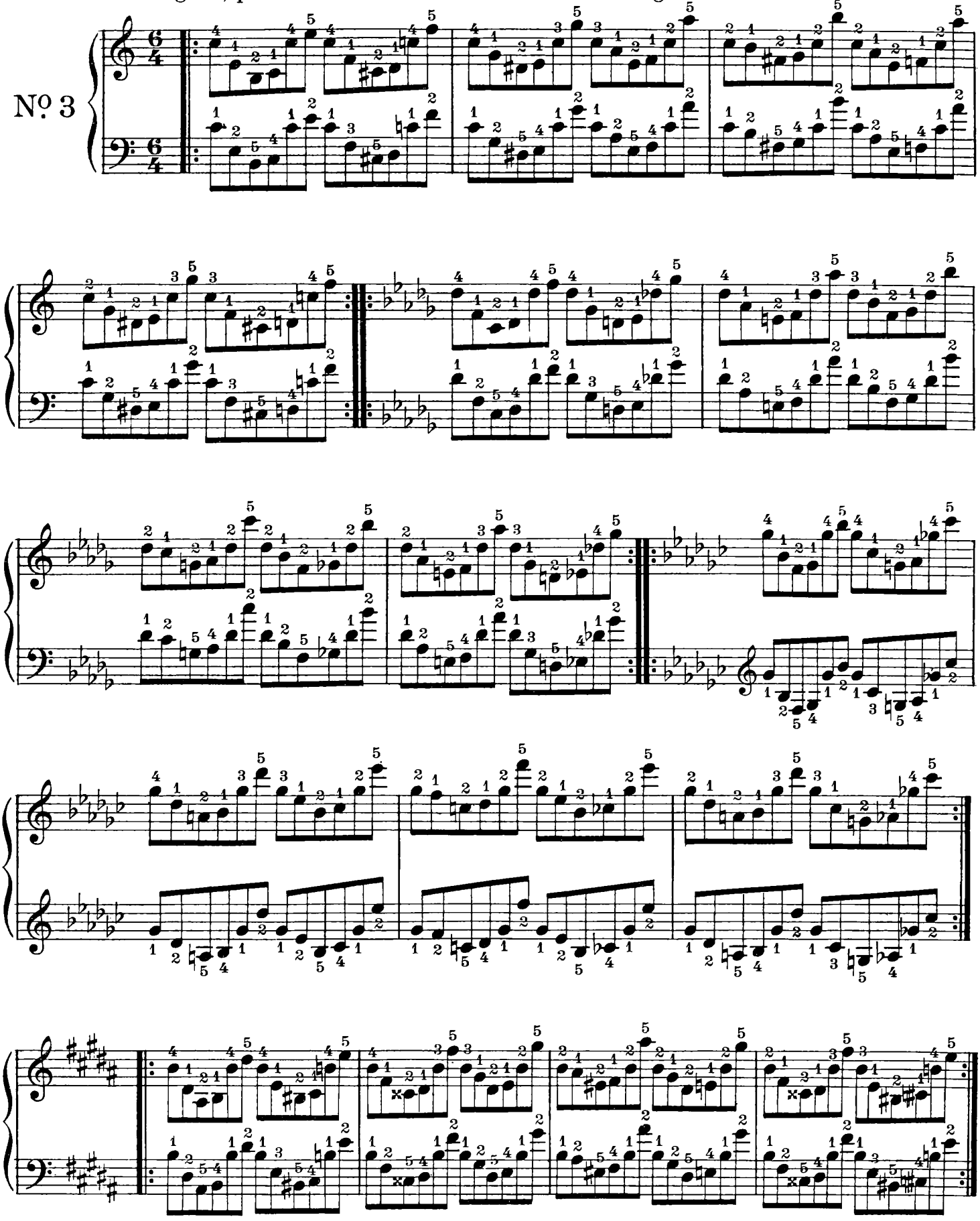
Estos ejercicios, de una concepcion notablemente buena, desarrollan la destreza y la fuerza del 3er, 4o y 5o dedo y aumentan la flexibilidad de las manos por medio de la contracción y de la extensión. (A. J.)

Vivace

No 2



Legato; poi staccato.- Andante - Moderato - Allegro *(A. J.)*



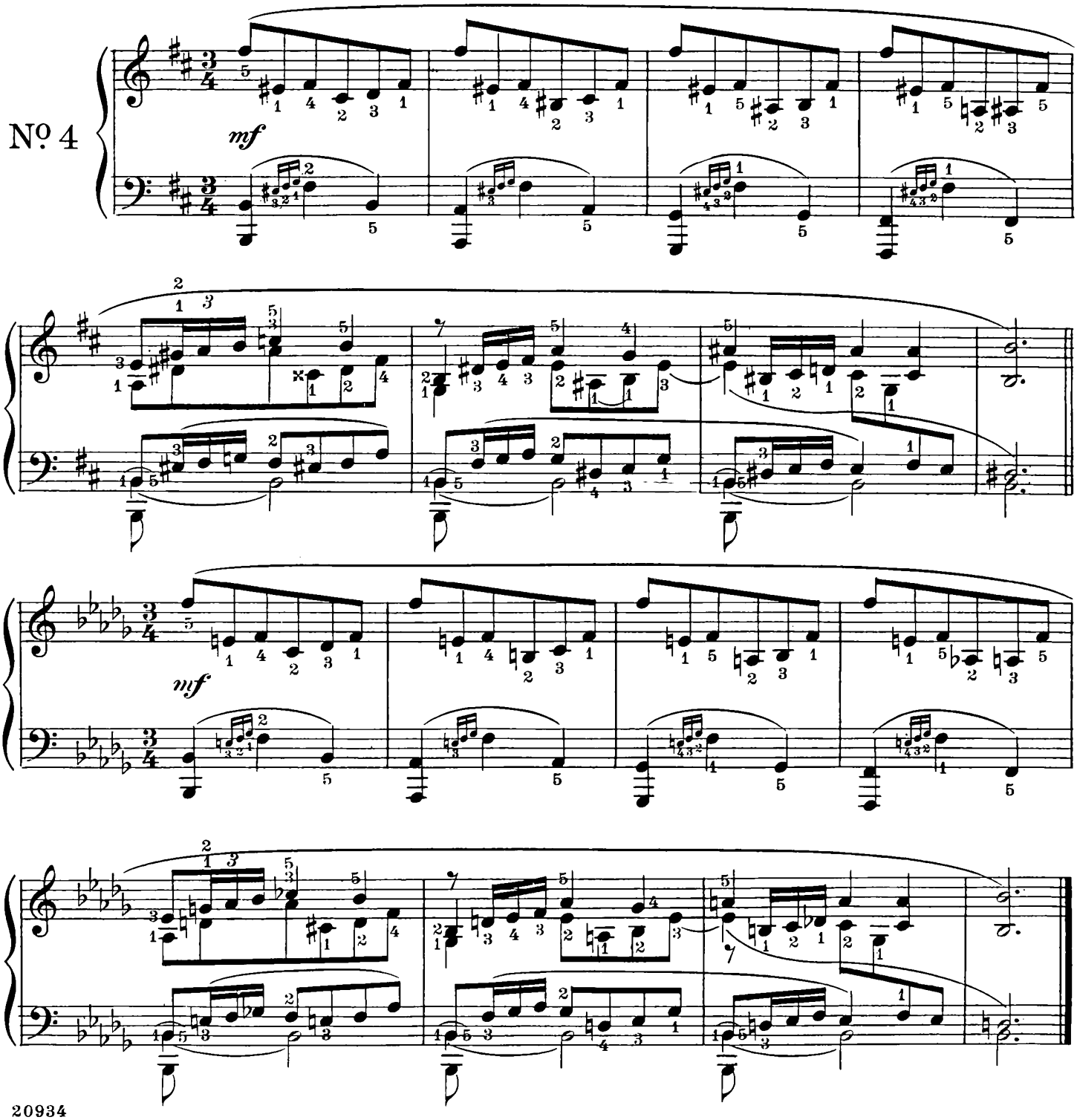
A clever exercise for promoting a clinging beautiful legato, while developing accuracy in both 5th fingers. Practise first quite slowly; then gradually faster, until *Allegro*, but always *mf* and with expression. (A. J.)

Eine geistreich erdachte Übung um ein schönes Legato *zu erlangen, da dabei auch sauberes Spiel in den beiden 5ten Fingern erzielt wird. Man übe zuerst ganz langsam, dann nach und nach schneller, bis* Allegro *erreicht ist, aber immer mf und mit Ausdruck. (A. J.)*

Un excellent exercice pour obtenir un beau *légato*, tout en développant la justesse technique des cinquièmes doigts. Étudiez d'abord très lentement; ensuite graduellement plus vite, jusqu'à un mouvement *Allegro*, mais toujours *mezzo forte* et avec expression. (A. J.)

Un excelente ejercicio para obtener un hermoso legato, *y para desarrollar la justeza técnica de los quintos dedos. Estúdiese primeramente muy despacio; luego poco a poco más aprisa, hasta un movimiento* Allegro, *pero siempre* mezzo forte *y con expresión. (A. J.)*

No. 4



A highly effective and melodious Etude for independence of fingers and suppleness of hands. (A.J.)

Eine höchst wirksame und gesangliche Studie für Unabhängigkeit der Finger und Biegsamkeit der Hände. *(A. J.)*

Une Etude fort effective et mélodieuse pour l'indépendance des doigts et la souplesse des mains. (A.J.)

Un Estudio sumamente efectivo y melodioso para la independencia de los dedos y la soltura de las manos. *(A.J.)*

Nº 5

molto legato

Original exercises, expressly written for this work, by:

Originalübungen eigens für dieses Werk geschrieben, von:

Exercices originaux, écrits expressément pour cette oeuvre, par:

Ejercicios originales, escritos especialmente para esta obra, por:

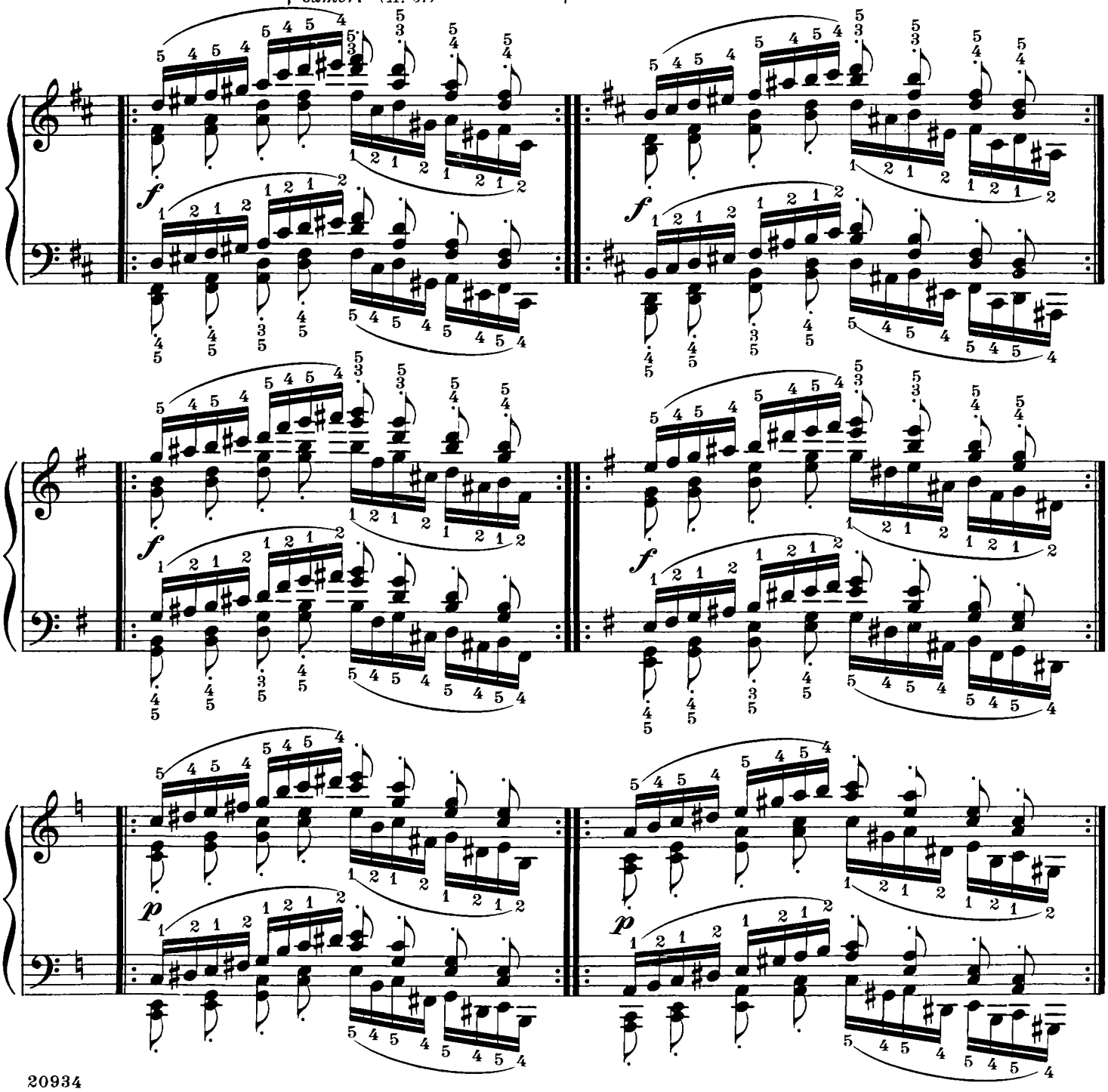
ARTHUR FRIEDHEIM

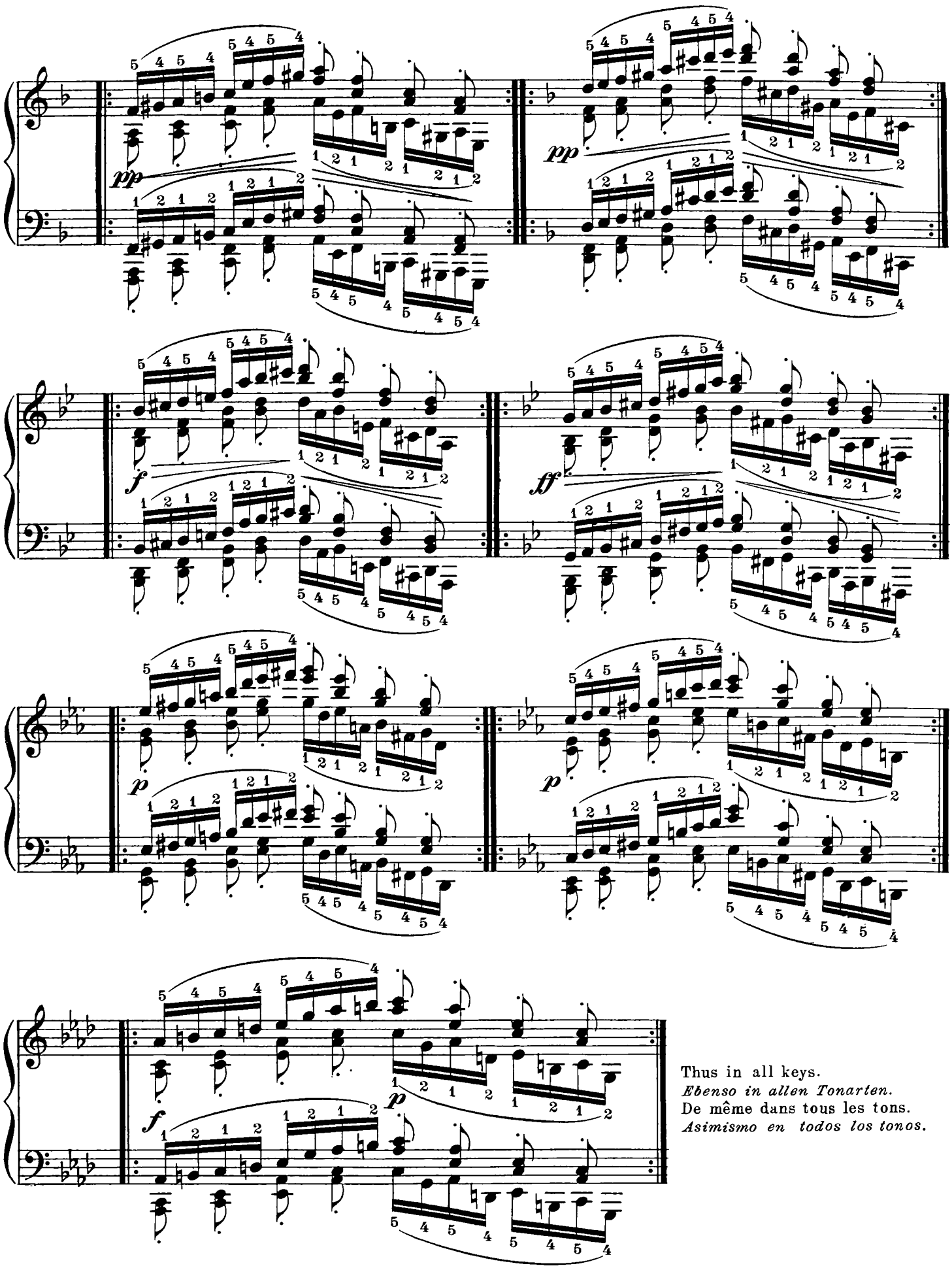
The following exercise brings a decided gain in technical proficiency. The 4th and 5th fingers are strengthened, stretched and made more pliant; opportunity is given to gain command over the simultaneous use of the legato and staccato touches; the hands are gently stretched and made more nimble; the wrists become more flexible. (A. J.)

Die folgende Übung fördert einen entschiedenen Gewinn in Bezug auf technische Fertigkeit Der 4te und 5te Finger werden gekräftigt, gestreckt und biegsamer gemacht; es wird dem Übenden Gelegenheit geboten, Herrschaft über den gleichzeitigen Gebrauch des legato und staccato Anschlags zu erlangen; die Hände werden dadurch leicht gestreckt und flincker; die Handgelenke werden biegsamer. (A. J.)

L'exercice suivant conduit à de sérieux progrès techniques. Il fortifie le 4ème et le 5ème doigt, les étire et les rends plus flexibles; il donne les moyens d'obtenir une bonne exécution simultanée du toucher légato et staccato; il étire doucement les mains et les rends plus légères; il augmente aussi la souplesse des poignets. (A. J.)

El ejercicio siguiente permite ganar en habilidad técnica. Estira el 4º y 5º dedo, los fortalece y los hace mas flexibles; da oportunidad para alcanzar el dominio de la ejecución simultánea del "toucher" legato y staccato; estira suavemente las manos y las hace más ligeras, y aumenta la flexibilidad de las muñecas. (A. J.)





Thus in all keys.
Ebenso in allen Tonarten.
De même dans tous les tons.
Asimismo en todos los tonos.

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

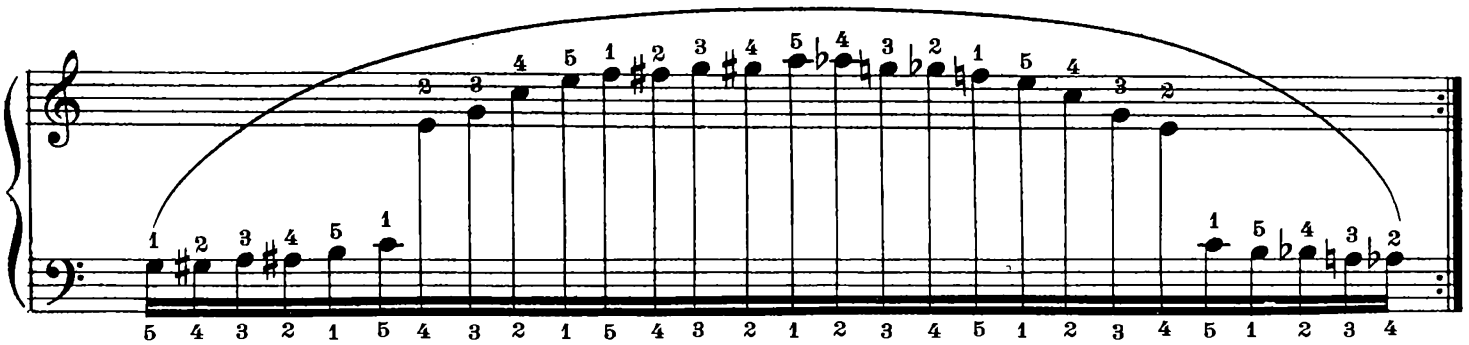
JOSEF LHEVINNE

The object of this virtuoso exercise is to promote by contraction and extension the suppleness and strength of the hands; it is also conducive to the acquisition of a fine legato. To be practised at first moderately fast and not louder than *mf*; then gradually faster in *mp*. The passing of the thumb over the 5th finger and of the 5th finger over the thumb is to be accomplished in a smooth, easy manner as the hand glides over the keyboard. Any tension of the muscles of the forearm is to be avoided. (A. J.)

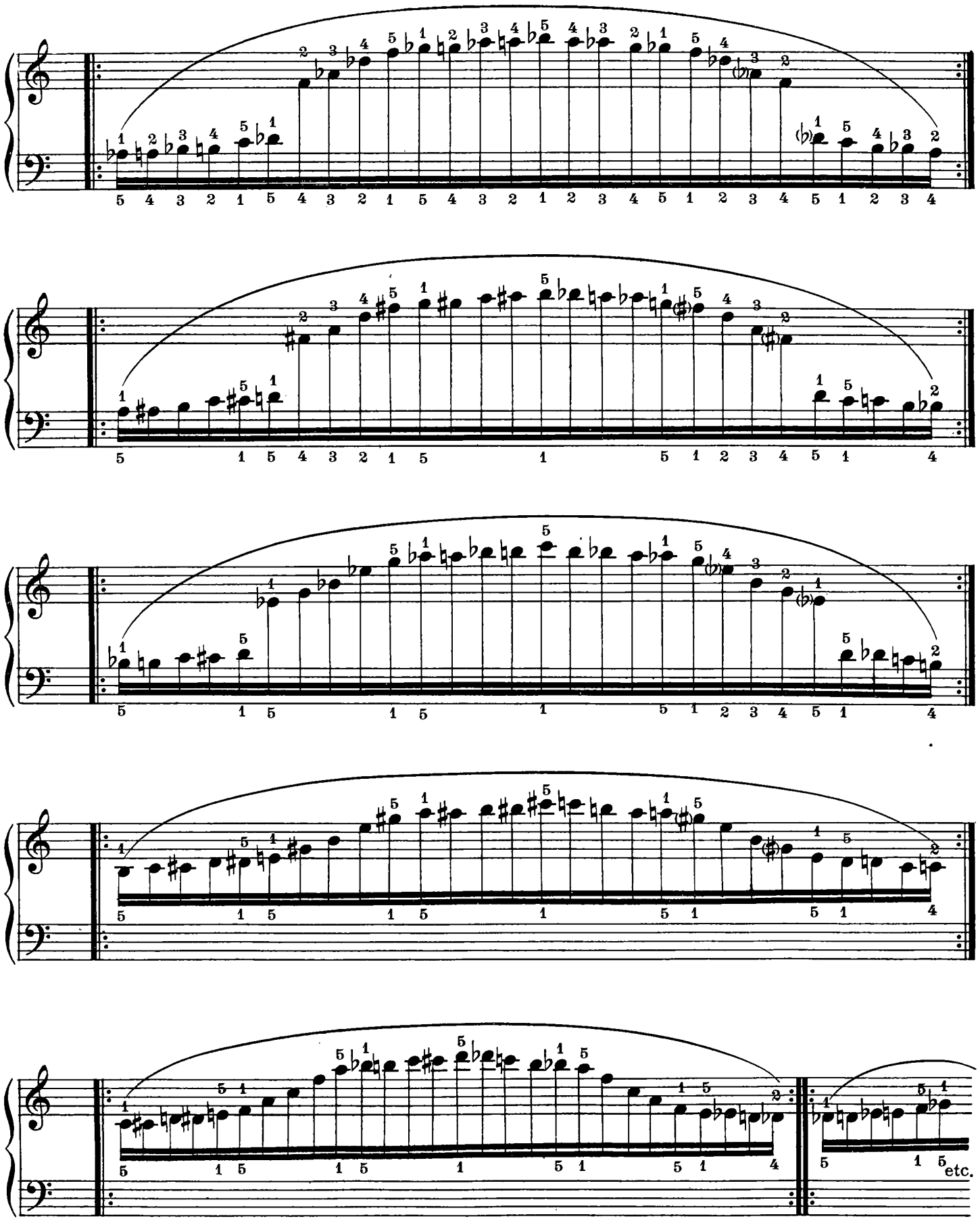
Der Zweck dieser Virtuos Übung besteht darin, die Hände durch Zusammenziehung und Ausdehnung biegsamer zu machen und zu kräftigen; ferner dient sie dazu, sich ein schönes Legato anzueignen. Man übe sie zuerst mässig schnell und nicht lauter als mf; dann allmählig schneller in mp. Das Übersetzen des Daumens über den 5ten Finger und des 5ten Fingers über den Daumen muss auf glatte, leichte Weise geschehen, während die Hand über die Klaviatur dahingleitet. Irgend eine Streckung der Muskeln des Vorderarmes muss vermieden werden. (A. J.)

Le but de cet exercice de virtuose est d'encourager la souplesse et la force des mains par leur contraction et leur extension: il conduit aussi à la possession d'un beau légato. A étudier d'abord dans un mouvement modéré et pas plus fort que *mf*: ensuite de plus en plus vite en *mp*. Le passage du pouce par dessus le cinquième doigt et du cinquième doigt par dessus le pouce doit s'effectuer d'une façon égale et facile tandis que la main se meut sur le clavier. Il faut éviter toute tension des muscles de l'avant-bras. (A. J.)

El objeto de este ejercicio "virtuoso" es obtener flexibilidad y fuerza en las manos por medio de la contracción y la extensión. Estúdiese primero en un tiempo moderado y con no más fuerza que mf; después gradualmente más aprisa y mp. El paso del pulgar por encima del quinto dedo y del quinto por encima del pulgar debe hacerse de una manera suave y fácil a la par que la mano se mueve sobre el teclado: Evítase tensión de los músculos del antebrazo. (A. J.)



m. s. ottava bassa

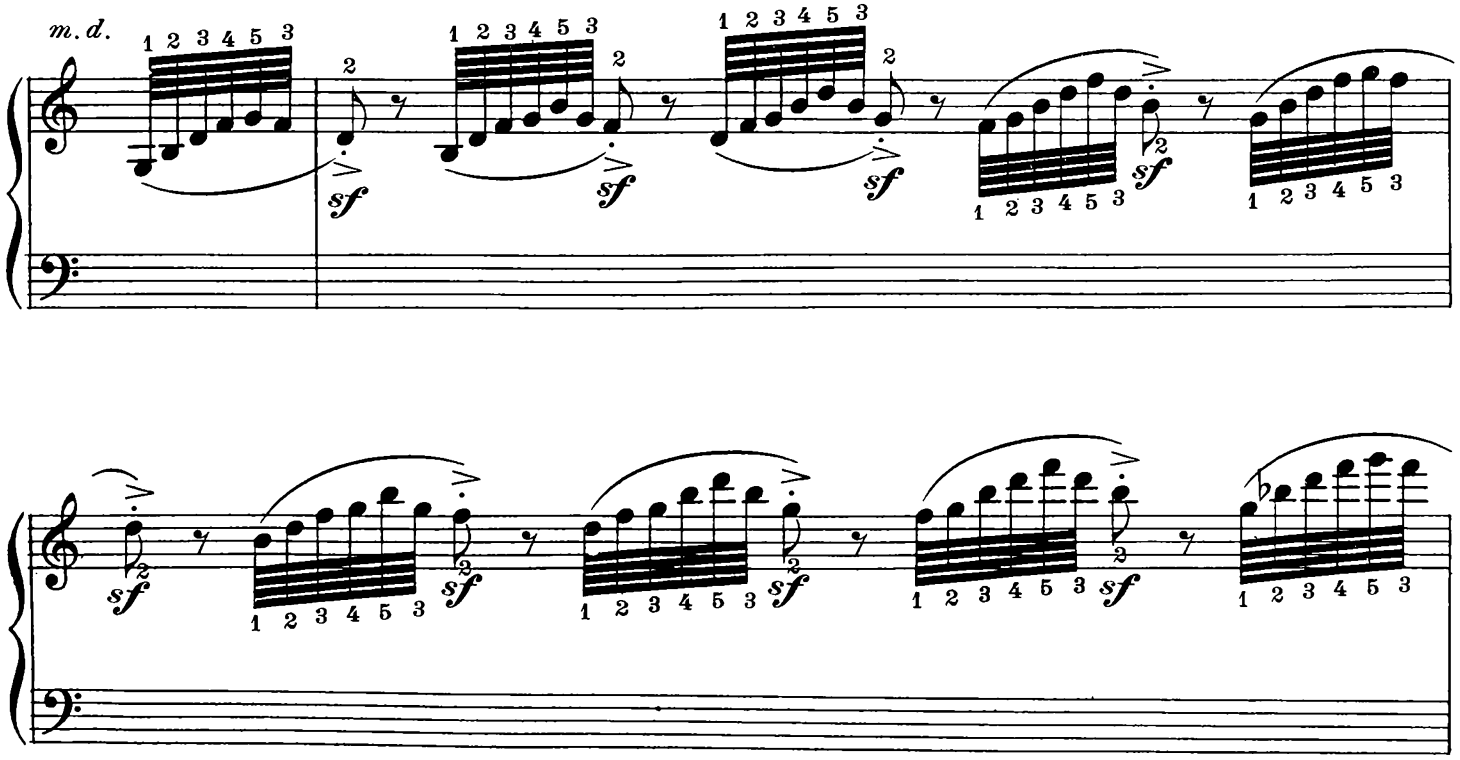

etc.

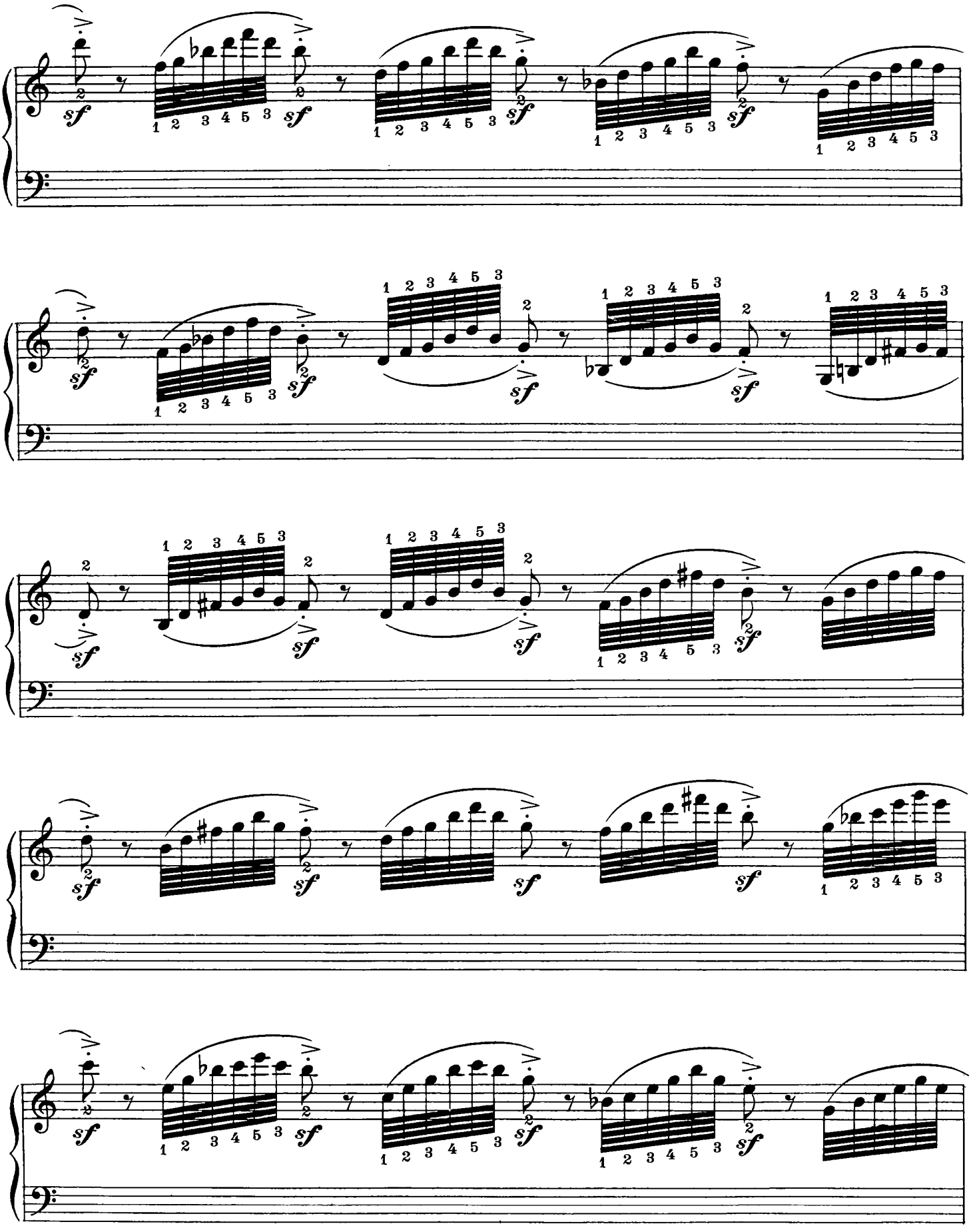
This effective exercise develops the strength of the tips of the fingers and thereby helps to obtain the so-called "jeu perlé" ("pearliness of touch") To be played rapidly, with a crisp, firm touch. On every 8th note a strong accent is to be given by means of a swift, upward motion of the finger, hand and forearm. (A. J.)

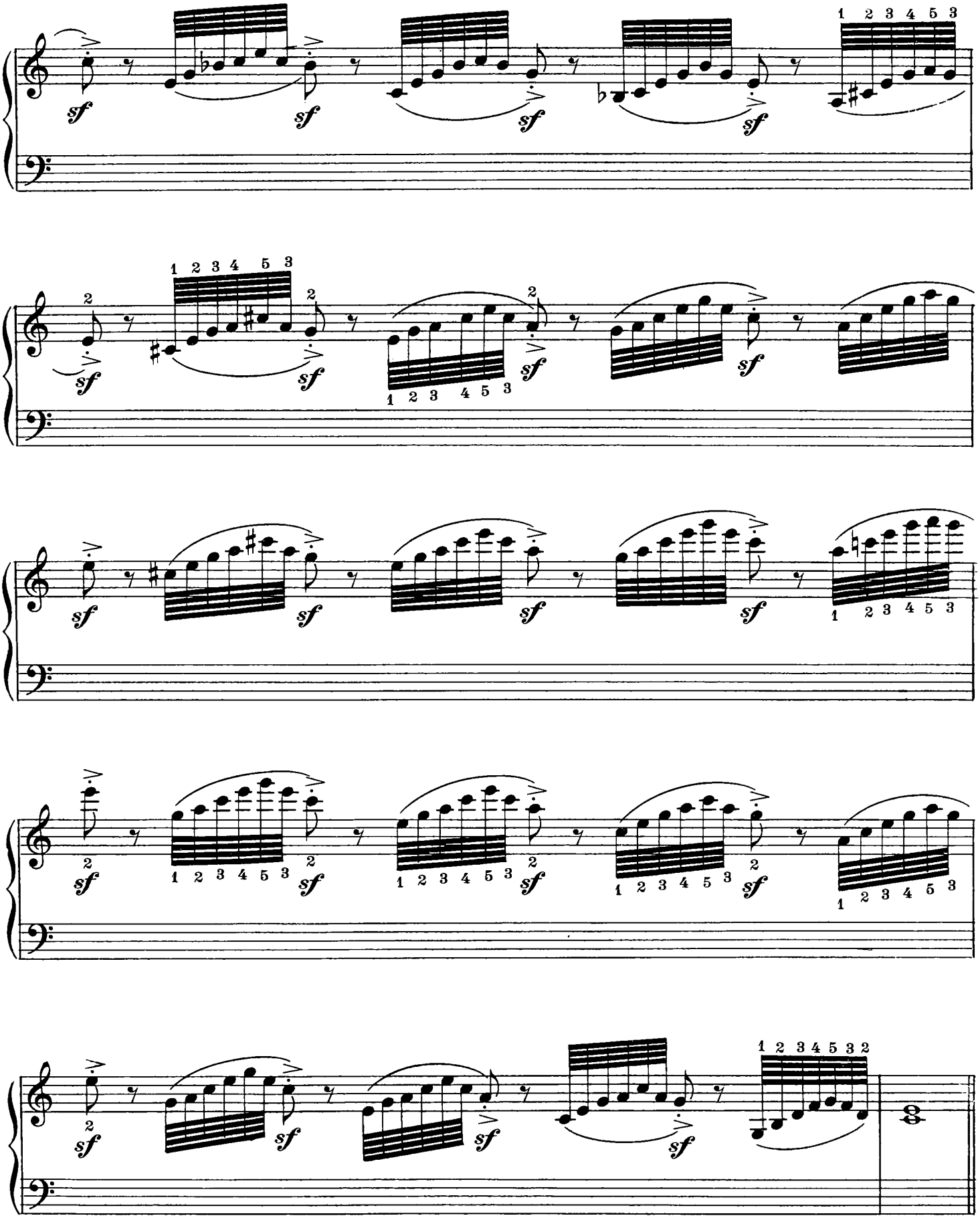
Diese wirkungsvolle Übung macht die Fingerspitzen kräftig und verhilft dem Übenden dazu, sich das sogenannte "jeu perlé" (den "perlenden" Anschlag) anzueignen. Sie sollte schnell mit einem frischen, festen Anschlag gespielt werden. Bei jeder Achtelnote muss man kräftig anschlagen, und zwar vermittelst einer schnellen, aufwärts gehenden Bewegung des Fingers, der Hand und des Armes. (A. J.)

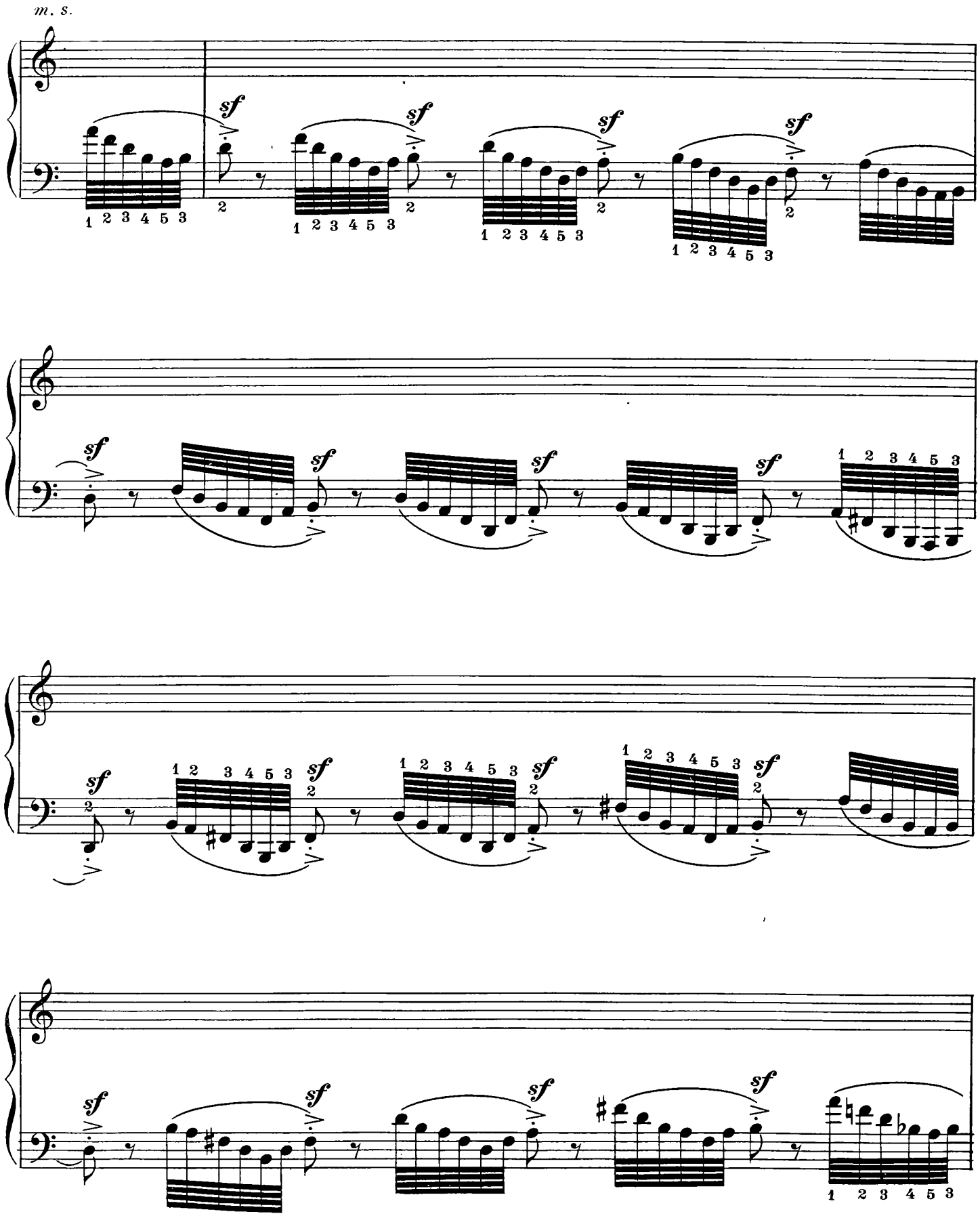
Cet exercice efficace développe la force du bout des doigts et par cela même aide à obtenir le "jeu perlé." A jouer rapidement, avec un toucher mordant et ferme. On donnera un fort accent sur chaque croche au moyen d'un mouvement ascendant du doigt, de la main et de l'avant-bras. (A. J.)

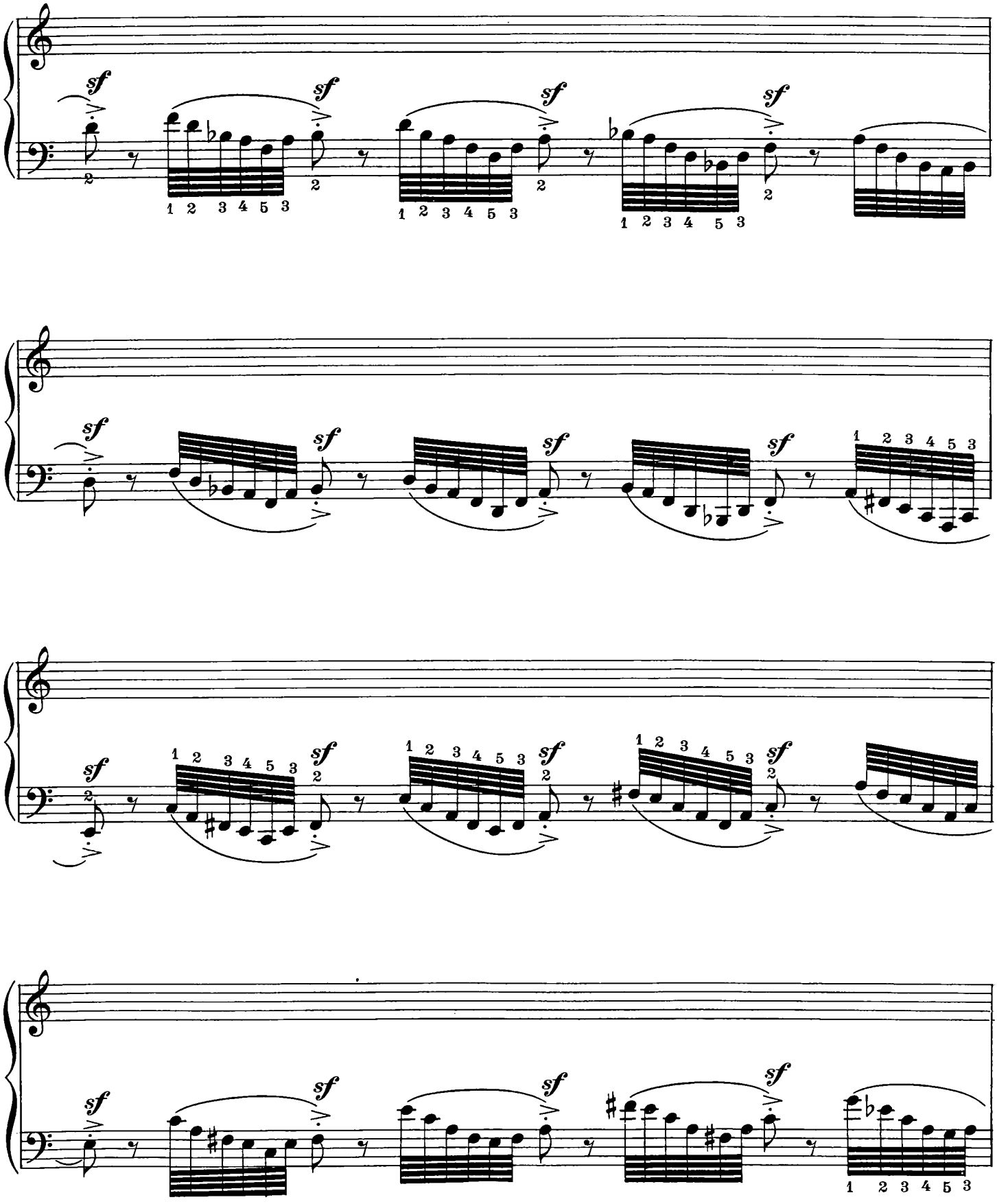
Este valioso ejercicio desarrolla la fuerza de la punta de los dedos y asimismo ayuda a obtener el "jeu perlé" (juego aperlado) Ejecútese con rapidez, con un "toucher" recio y firme. Déje un fuerte acento a cada corchea, por medio de un rápido movimiento ascendente del dedo, de la mano y del antebrazo. (A. J.)

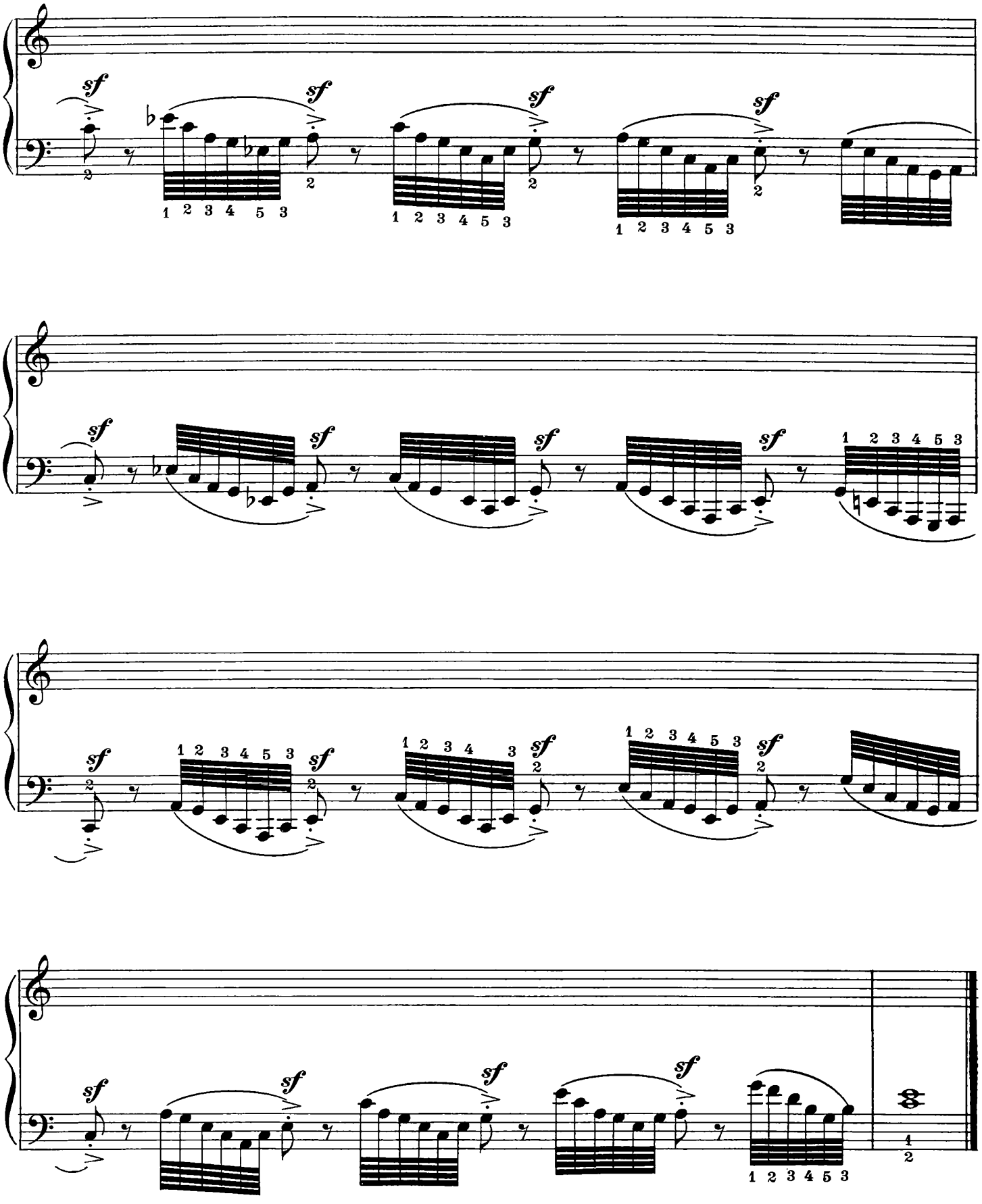







m. s.
sf


sf
1 2 3 4 5 3
2


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

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre par

Ejercicios originales, escritos especialmente para esta obra, por

IGNAZ FRIEDMAN

These exercises require more care in their execution and are productive of more technical results than may appear at first glance. Left hand is ever apt to play with a weaker, less resonant singing tone than right hand. Care must be given that both hands alternate with absolute evenness of touch and tone. This alternation is to be accomplished with ease, even with abandon, the hands being lifted from the keyboard at the same height; thereby "unconscious" technical accuracy is encouraged. The accents are to be given by either hand with the same firmness and equality of tone. When greater speed is attempted the clarity and "pearliness" of touch must be preserved. Practise ***pp - p - mf - f*** and also

(A. J.)

Diese Übungen erfordern mehr Vorsicht beim Spielen und sind nutzbringender als es auf dem ersten Blick erscheinen mag. Die linke Hand ist immer dazu geneigt, mit einem schwächeren, weniger widerhallenden oder singenden Anschlag zu spielen als die rechte Hand. Man muss sorgfältig darauf achten, dass beide Hände sich mit absoluter Gleichheit in Bezug auf Anschlag und Ton ablösen. Der Wechsel in den Händen muss mit Leichtigkeit, ja sogar mit Gelassenheit stattfinden, indem man die Hände von der Klaviatur gleich hoch aufhebt; dadurch wird "unbewusste" technische Akkuratesse entwickelt. Beide Hände müssen die Akzente mit demselben festen Anschlag und Gleichheit im Tone hervorbringen. Bei grösserer Schnelligkeit sollte man durchaus die Klarheit und das "Perlengleiche" des Anschlags beibehatten. Man übe ***pp - p - mf - f*** *und auch*

(A. J.)

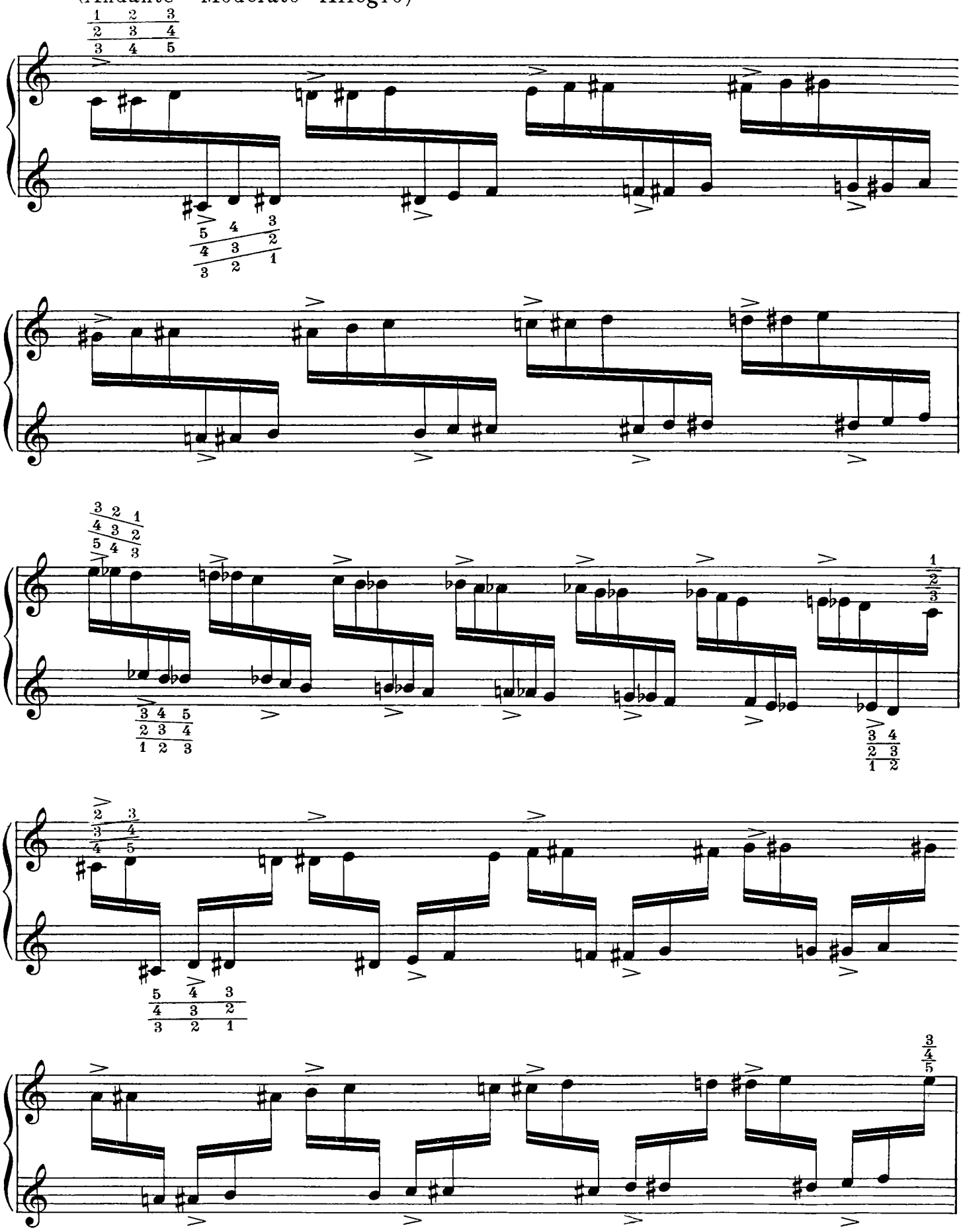
Les exercices suivants nécessitent plus de soin dans l'exécution et ils produisent de meilleurs résultats au point de vue technique qu'on ne pourrait le croire tout d'abord. La main gauche a toujours tendance à jouer avec un ton chantant plus faible et moins résonnant que la main droite. Il faut avoir soin que les deux mains alternent avec une parfaite égalité de toucher et de son. Cette alternance doit être accomplie avec aisance, même avec laisser-aller, les mains devant se lever à la même hauteur au-dessus du clavier; par là, on arrive à la sûreté technique "inconsciente". Les deux mains doivent donner les accents avec la même fermeté et la même égalité de son. Lorsque l'on essaye une plus grande vitesse, il faut conserver la clareté et le "perlé" du toucher. A étudier ***pp - p - mf - f*** et aussi

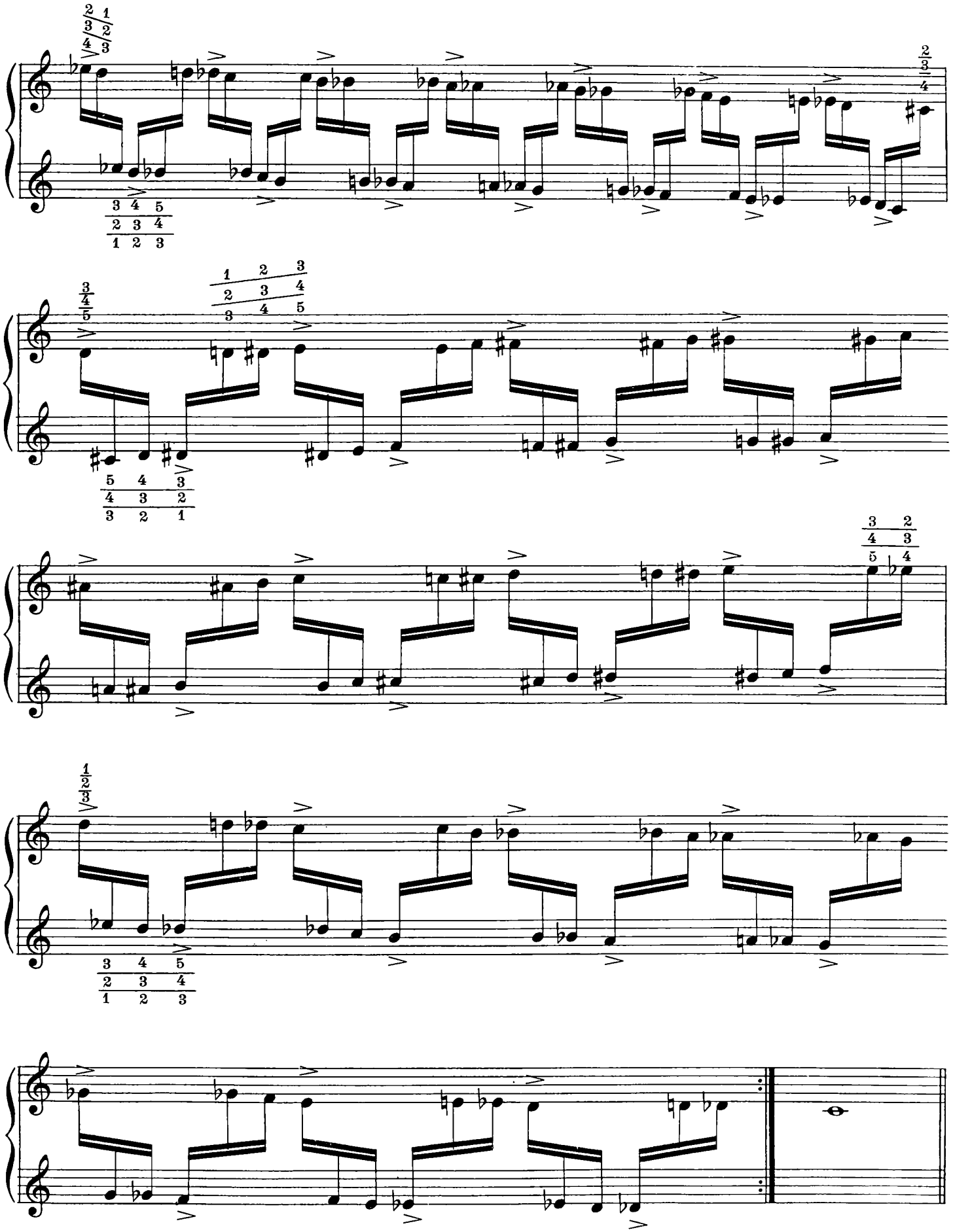
(A. J.)

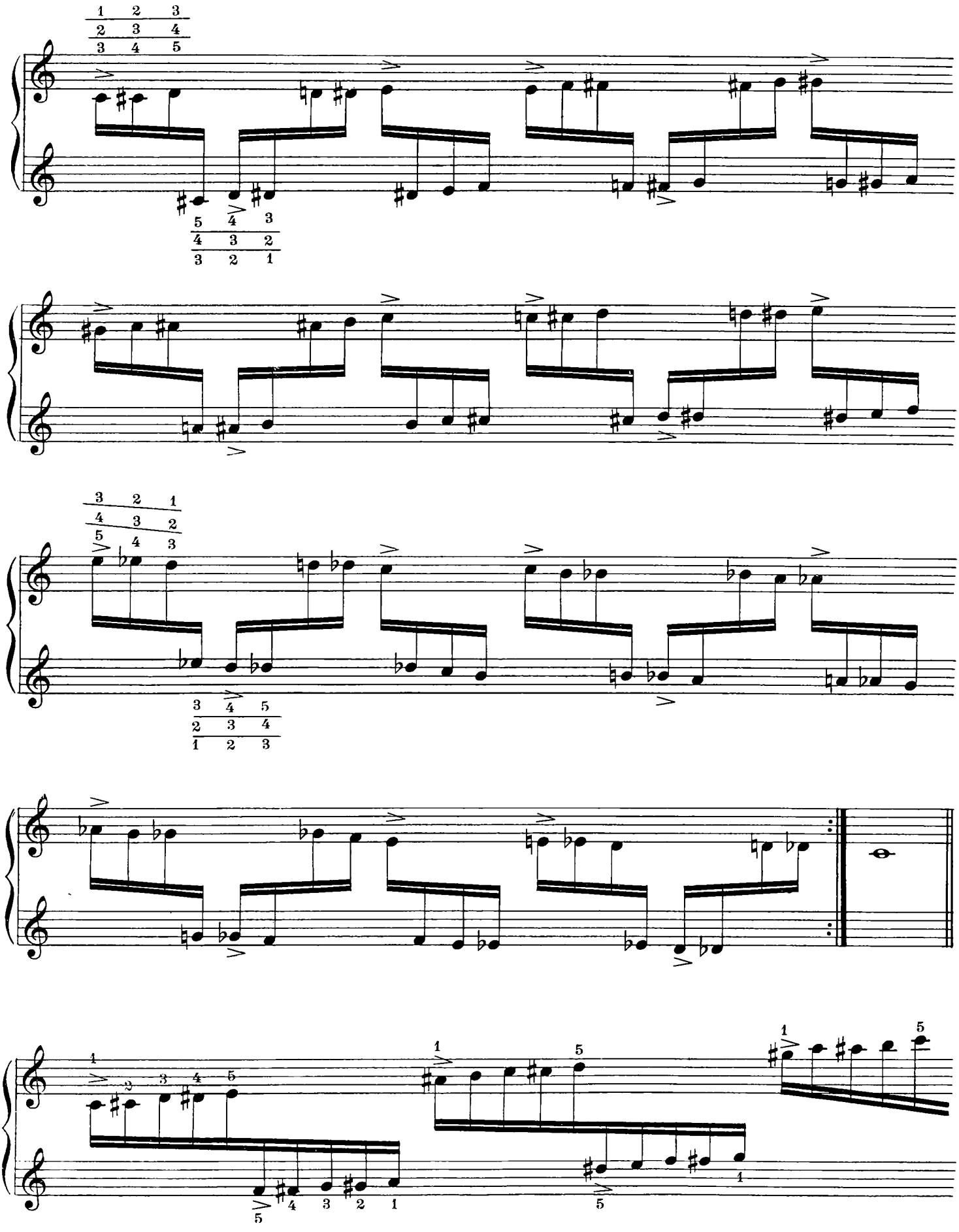
Los ejercicios siguientes requieren más cuidado en la ejecución y son de más provecho para el pianista, que lo que se pudiera creer a primera vista. La muno izquierda tiene tendencia a tocar con un "toucher" menos resonante, más débil que el de la mano derechu. Huy que cuidar que ambas manos alternen con completa igualdad de toucher y de sonido. Esta alternación se ejecutará hasta con abandono, levantando las manos a la misma altura. Las manos deben dar los acentos con igual firmeza e igualdad de sonido. Cuando se empiece a tocar estos ejercicios más aprisa hay que esforzarse en conservar la claridad y el "toucher" "aperlado". Estúdiese ***pp - p - mf - f*** *y también*

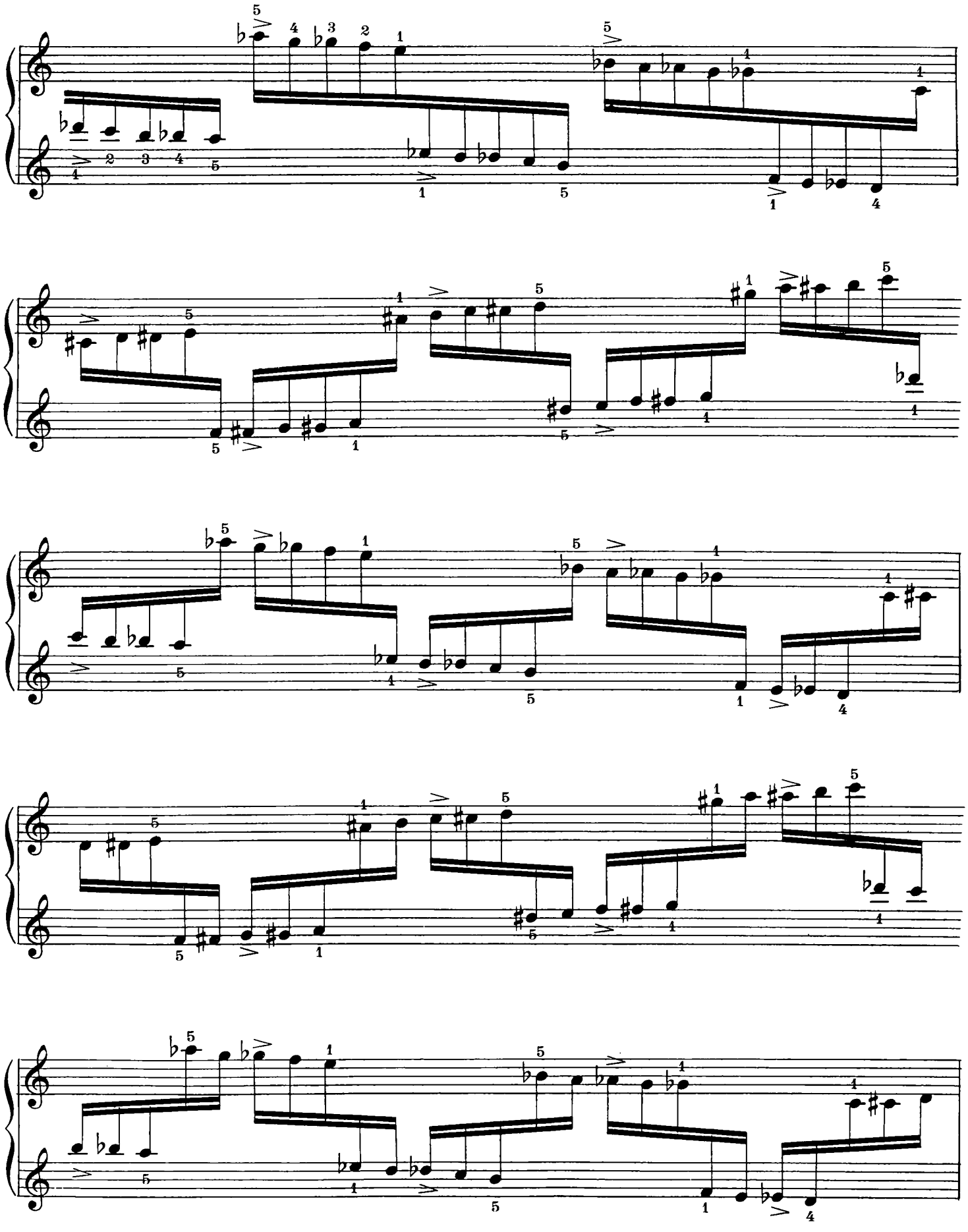
(A. J.)

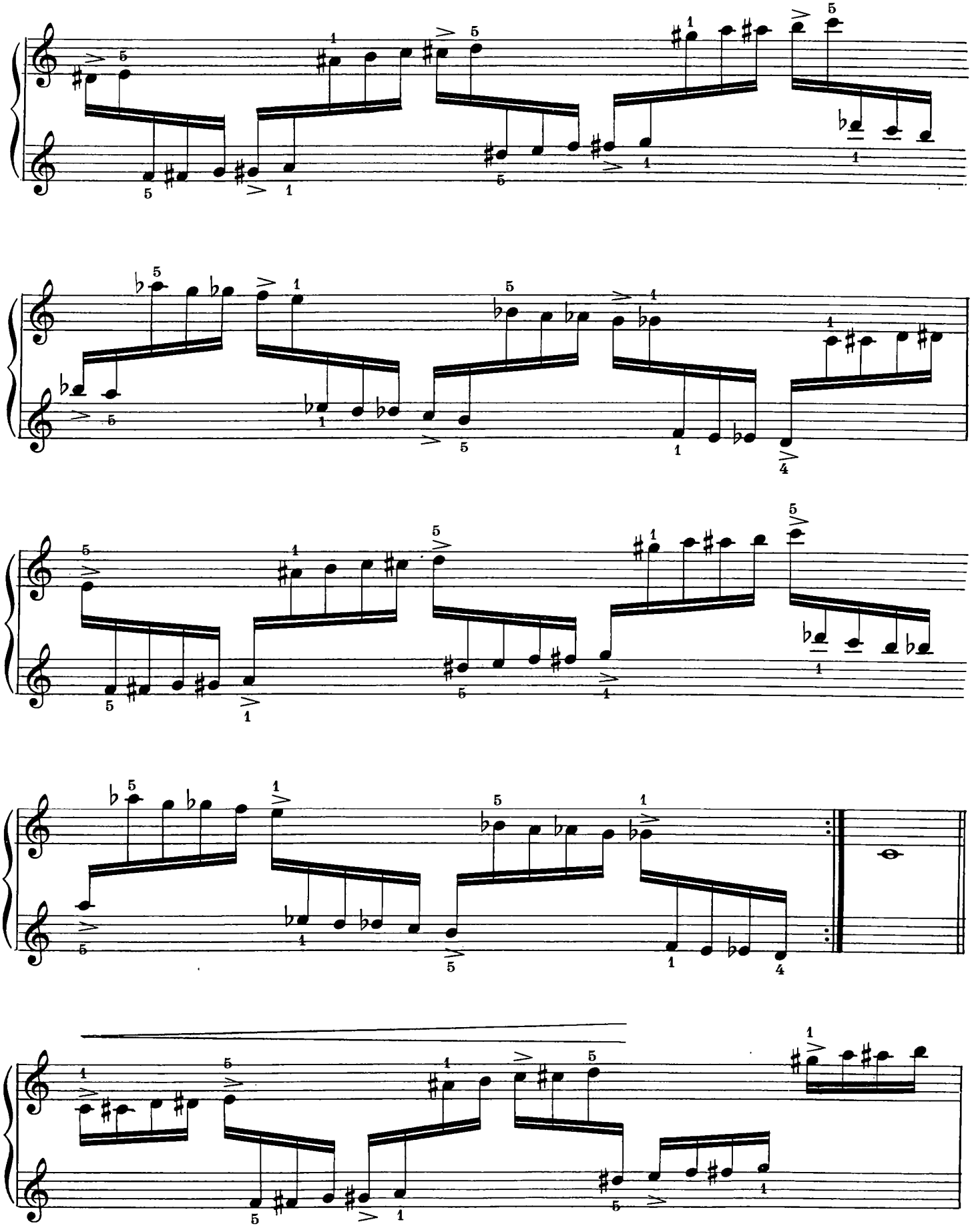
(Andante - Moderato - Allegro)

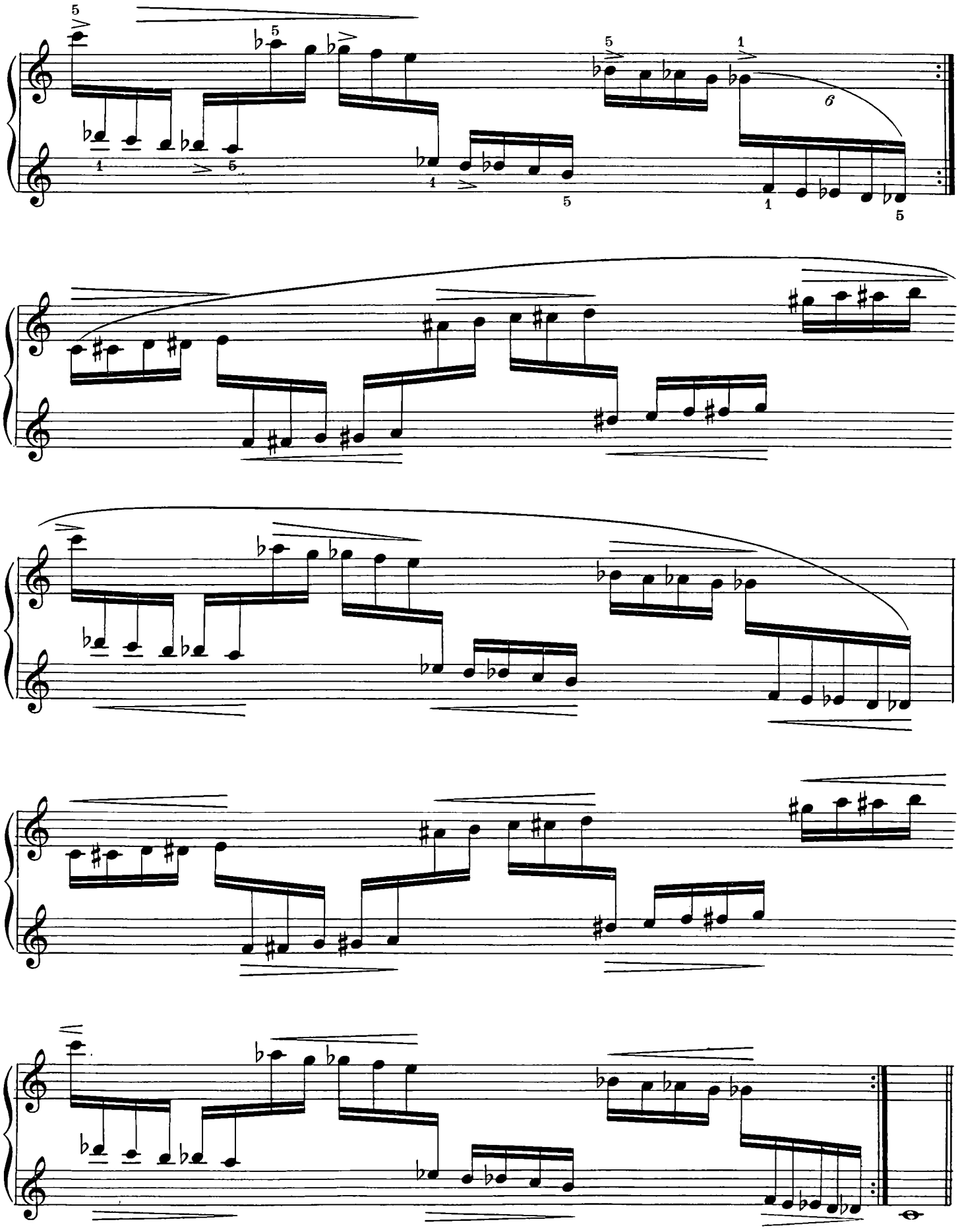












Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux écrits expressément pour cette ceuvre par

Ejercicios originales escritos especialmente para esta obra, por

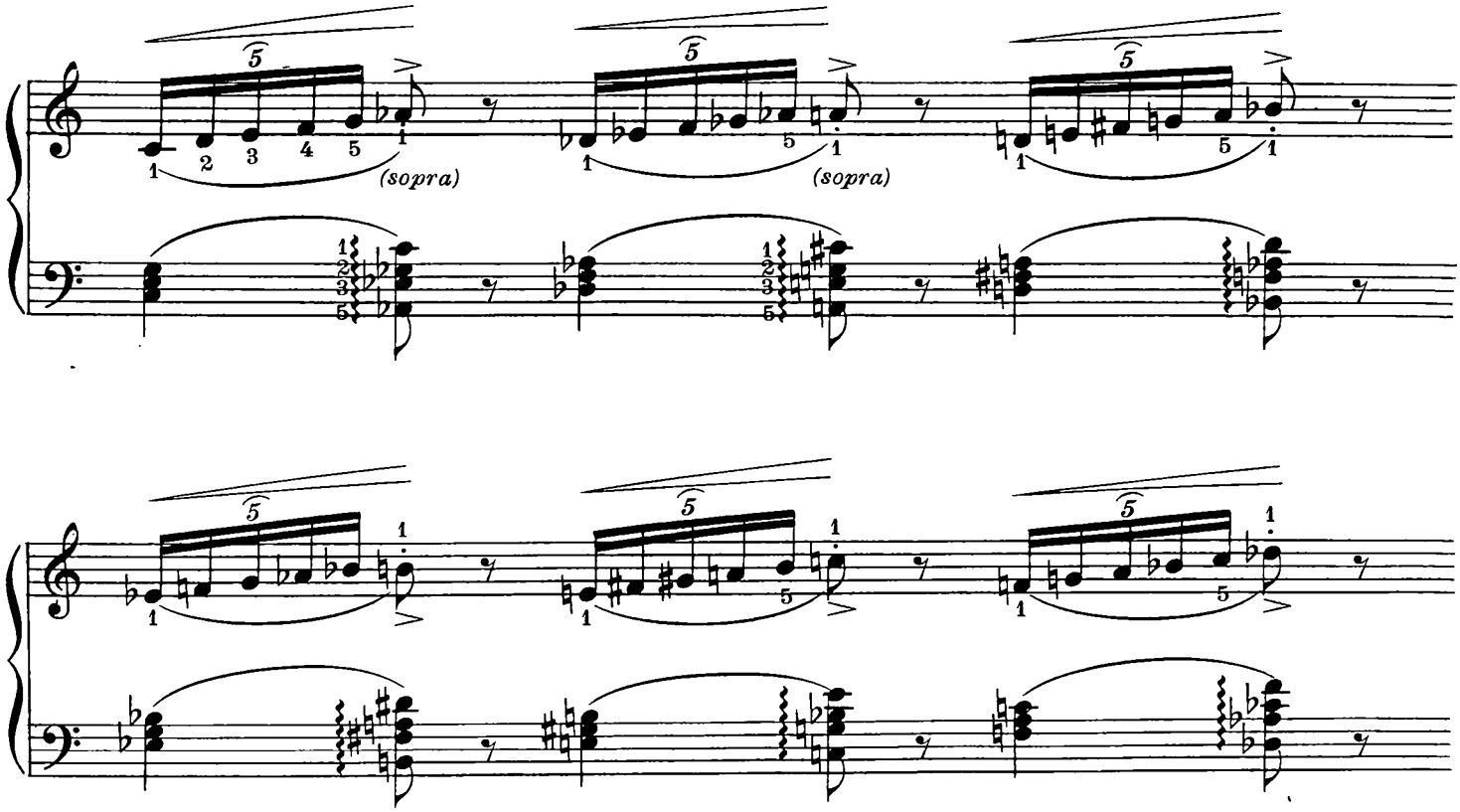
ERNST v. DOHNÁNYI

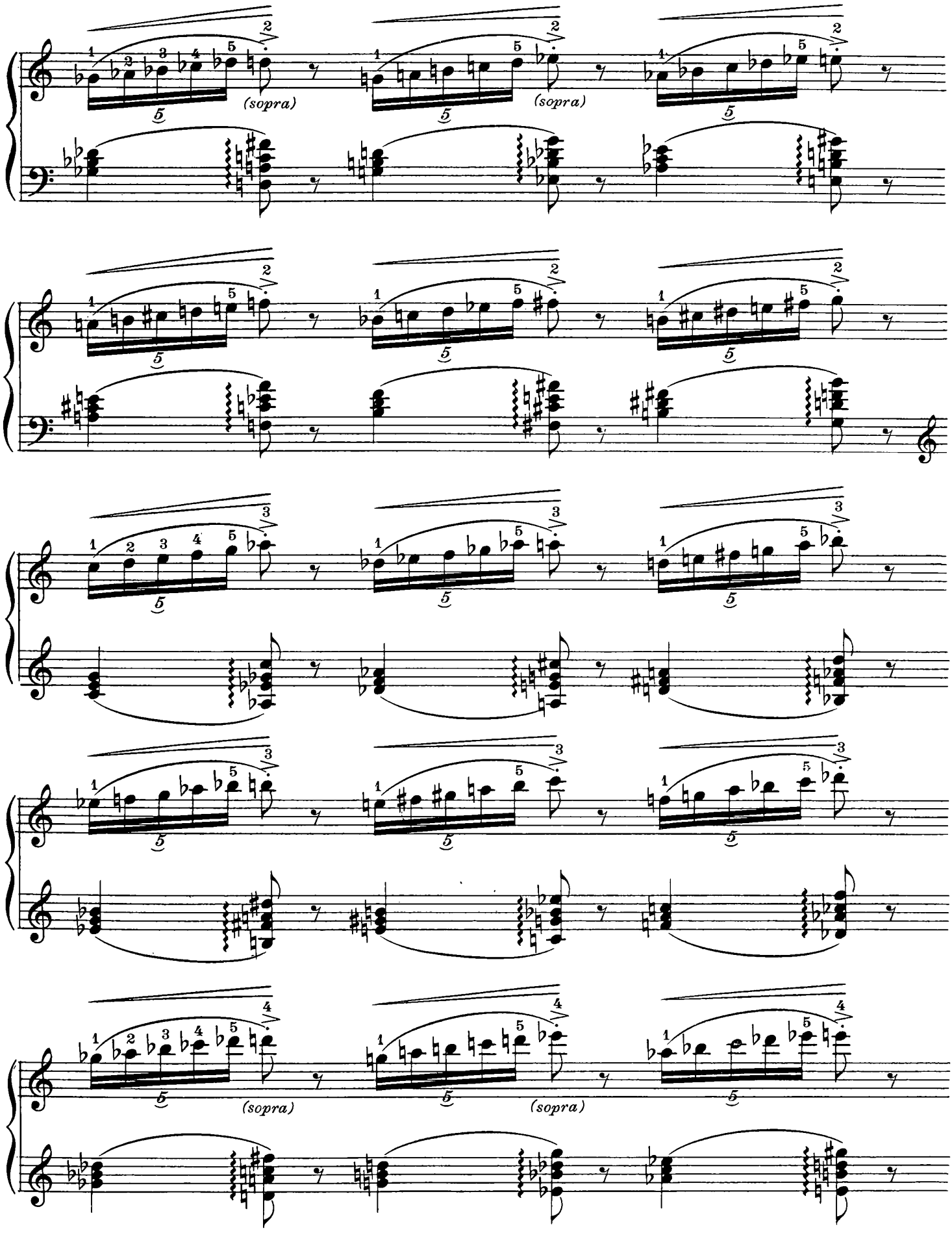
Although at first sight these exercises may appear somewhat easy yet they really require a high degree of virtuosity. Strength of the fingers, evenness of touch when passing the thumb, second, third and fourth fingers over the fifth, brilliancy and dash of style in finger passages-these are the results of practising them faithfully. (A.J.)

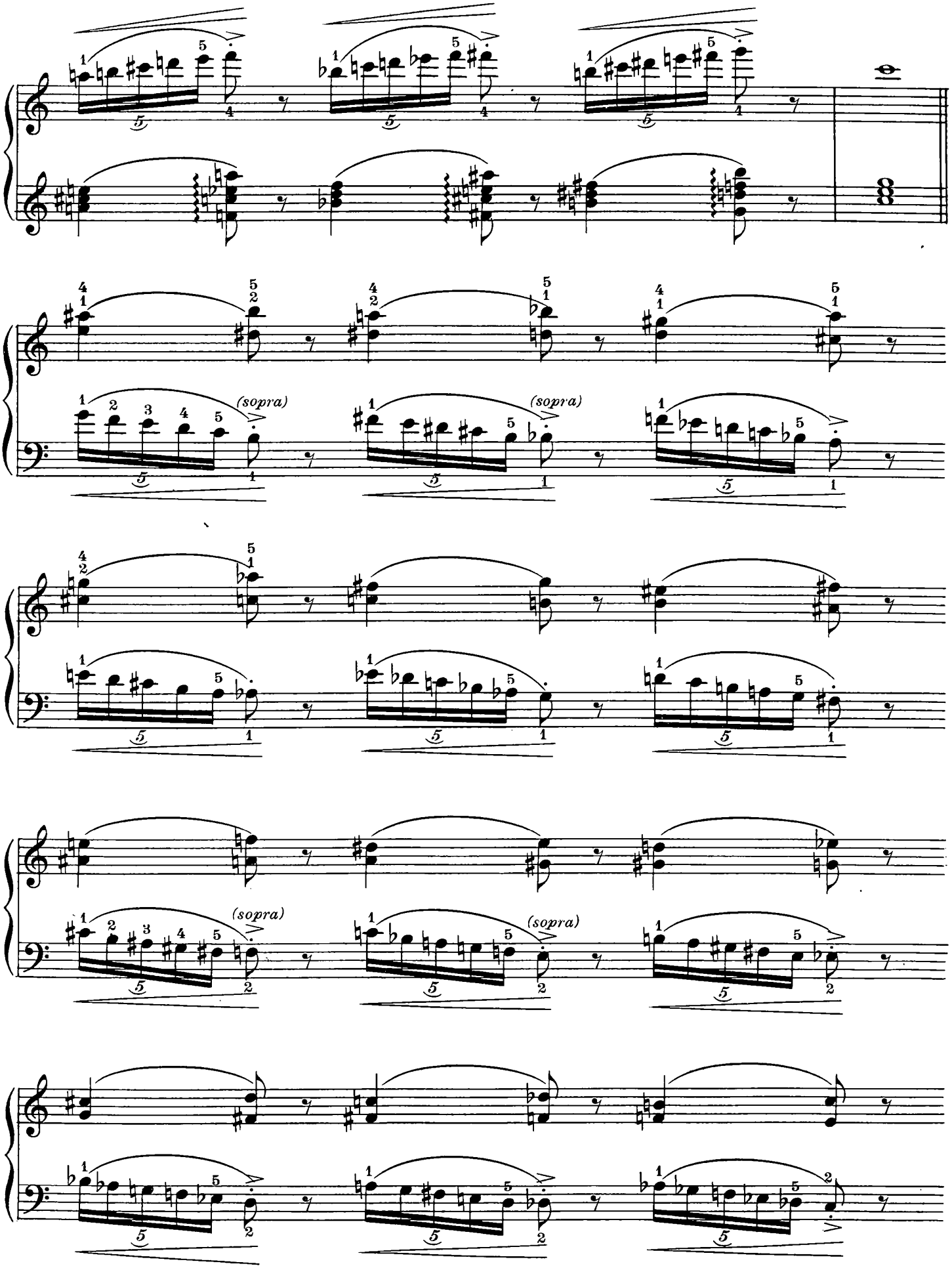
Obgleich diese Übungen auf den ersten Blick leicht zu sein scheinen, so erfordern sie doch einen hohen Grad von Virtuosität. Die Kräftigung der Finger, Gleichmässigkeit im Anschlag, wenn man den Daumen, den zweiten, dritten und vierten Finger über den fünften setzen muss, glänzendes und schwunghaftes Spiel bei den Fingerläufen, das sind die Resultate, falls man die Übungen fleissig übt. (A.J.)

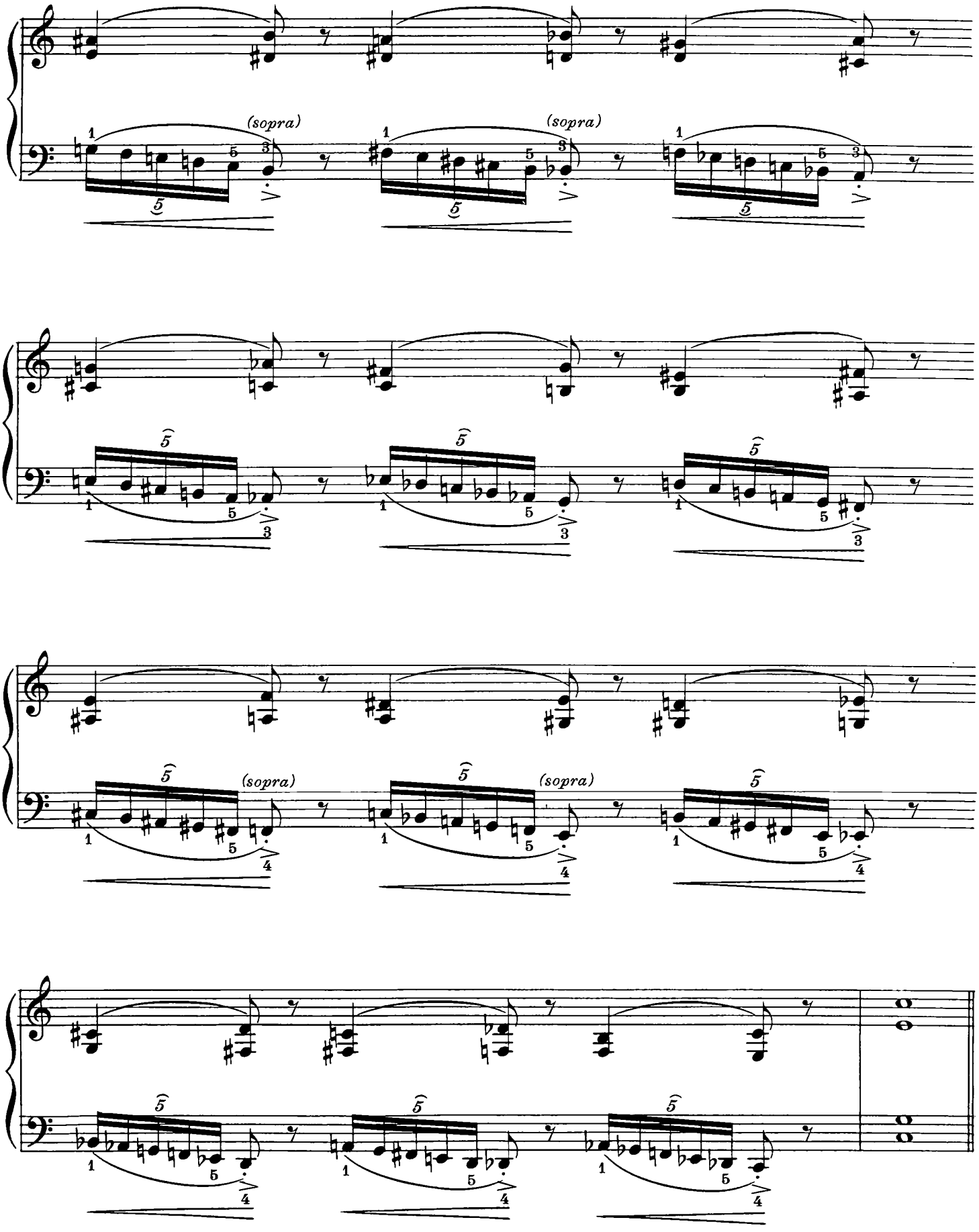
Quoiqu' au premier abord ces exercices puissent sembler quelque peu faciles, ils requièrent en réalité un haut degré de virtuosité. La force des doigts; l'égalité du toucher en passant le pouce, le deuxième, le troisième et le quatrième par dessus le cinquieme; le brillant et la fougue du style dans les passages de doigts: voilà les résultats qu' on obtiendra en les étudiant consciencieusement. (A. J.)

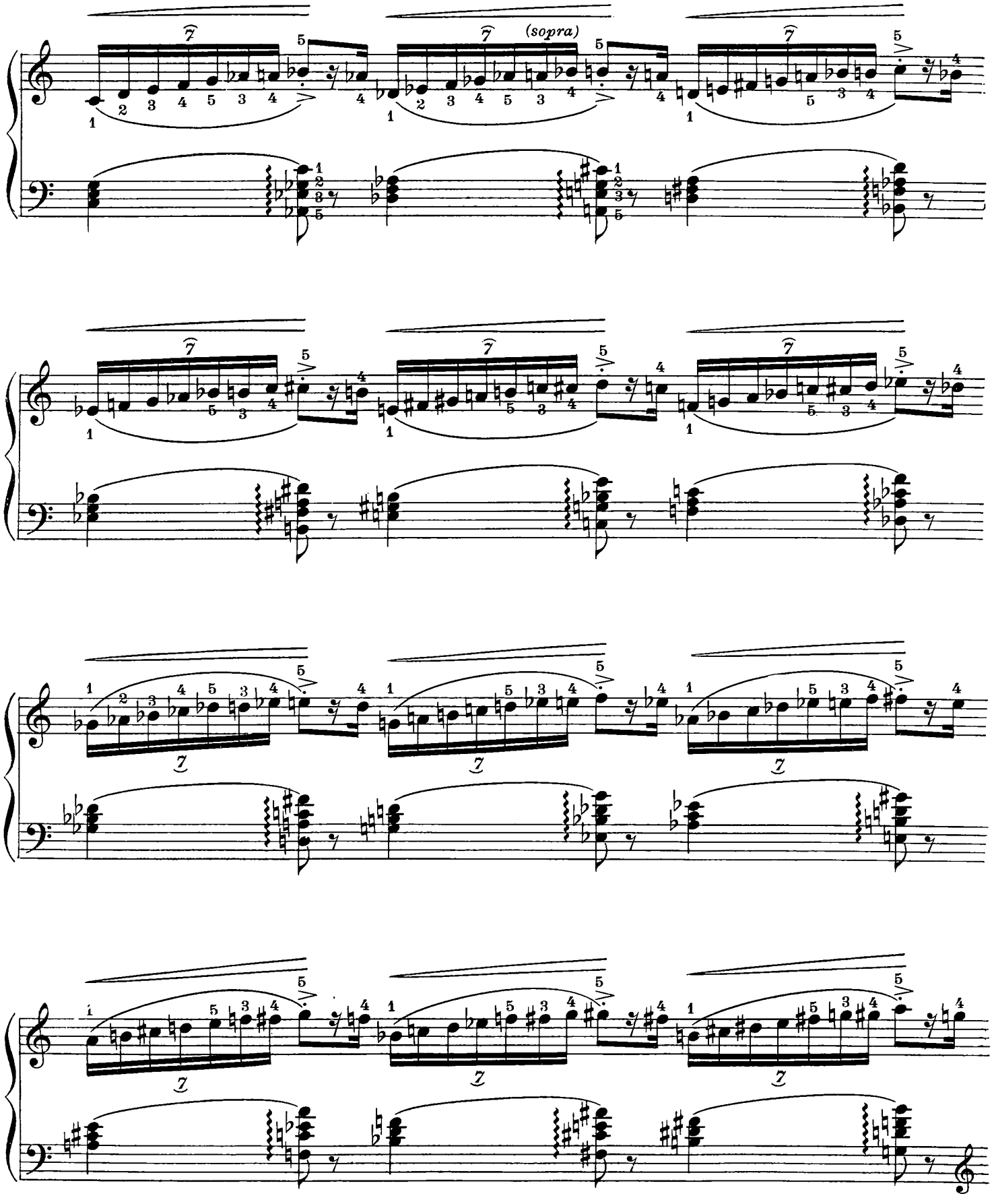
Aunque a primera vista puedan aparecer estos ejercicios un tanto fáciles; sin embargo, requieren alto grado de virtuosidad. Fuerza de los dedos, igualdad de "toucher" al pasar el pulgar, el segundo, tercero y cuarto dedos sobre el quinto; brillantez y audacia de estilo en los pasajes de los dedos: he aquí los resultados de estudiar empeñosamente estos ejercicios. (A.J.)

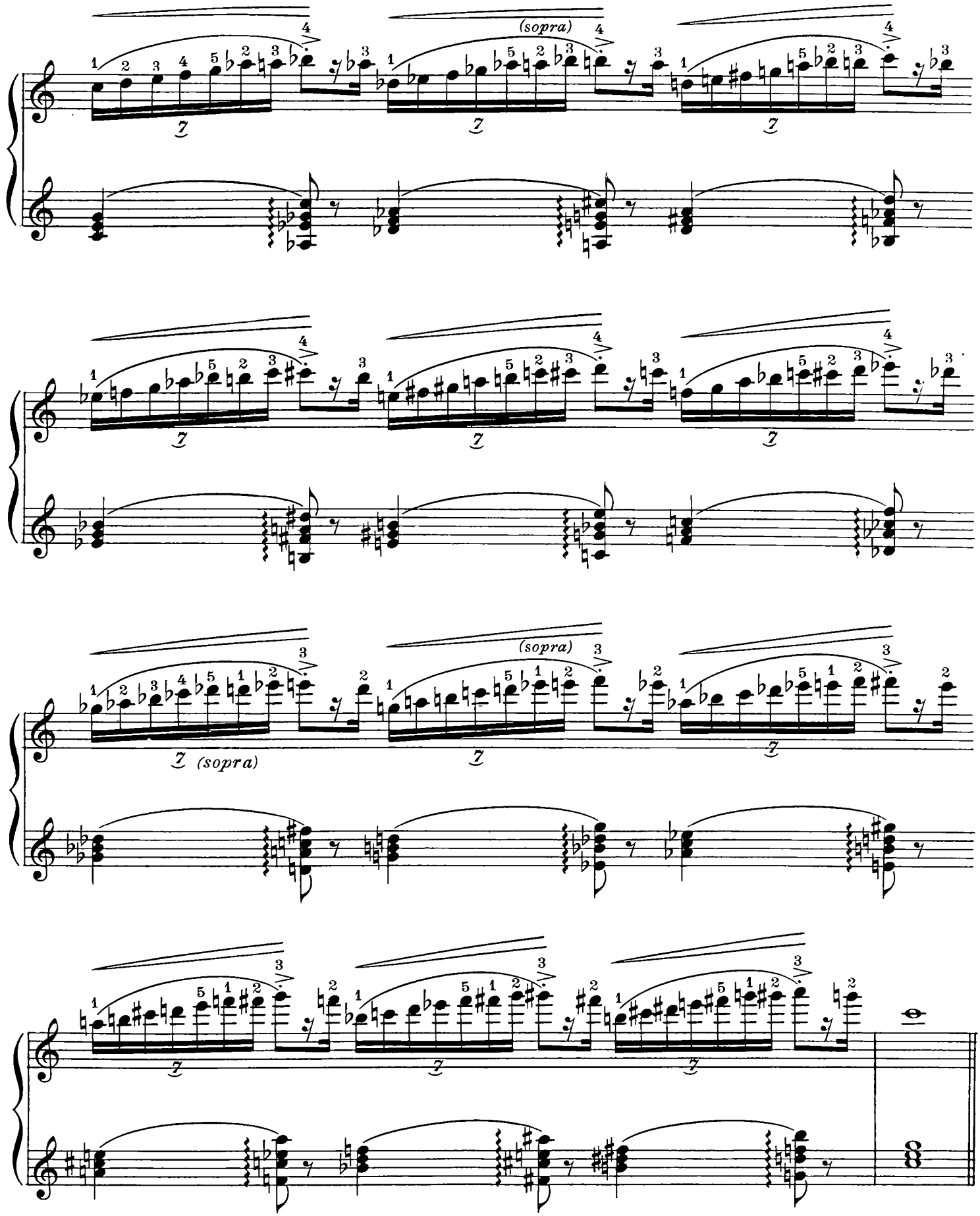


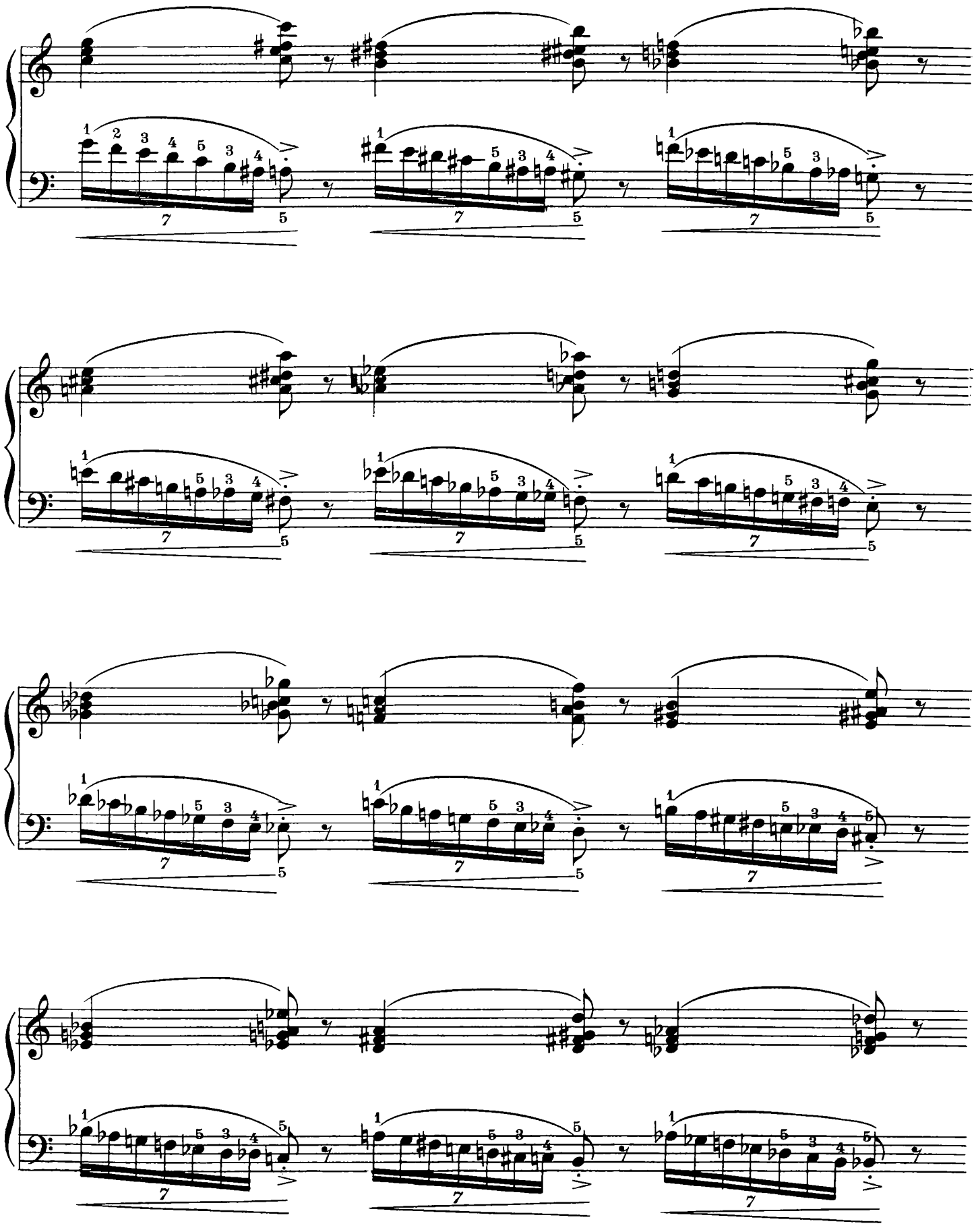

(sopra)
(sopra)
(sopra)
(sopra)

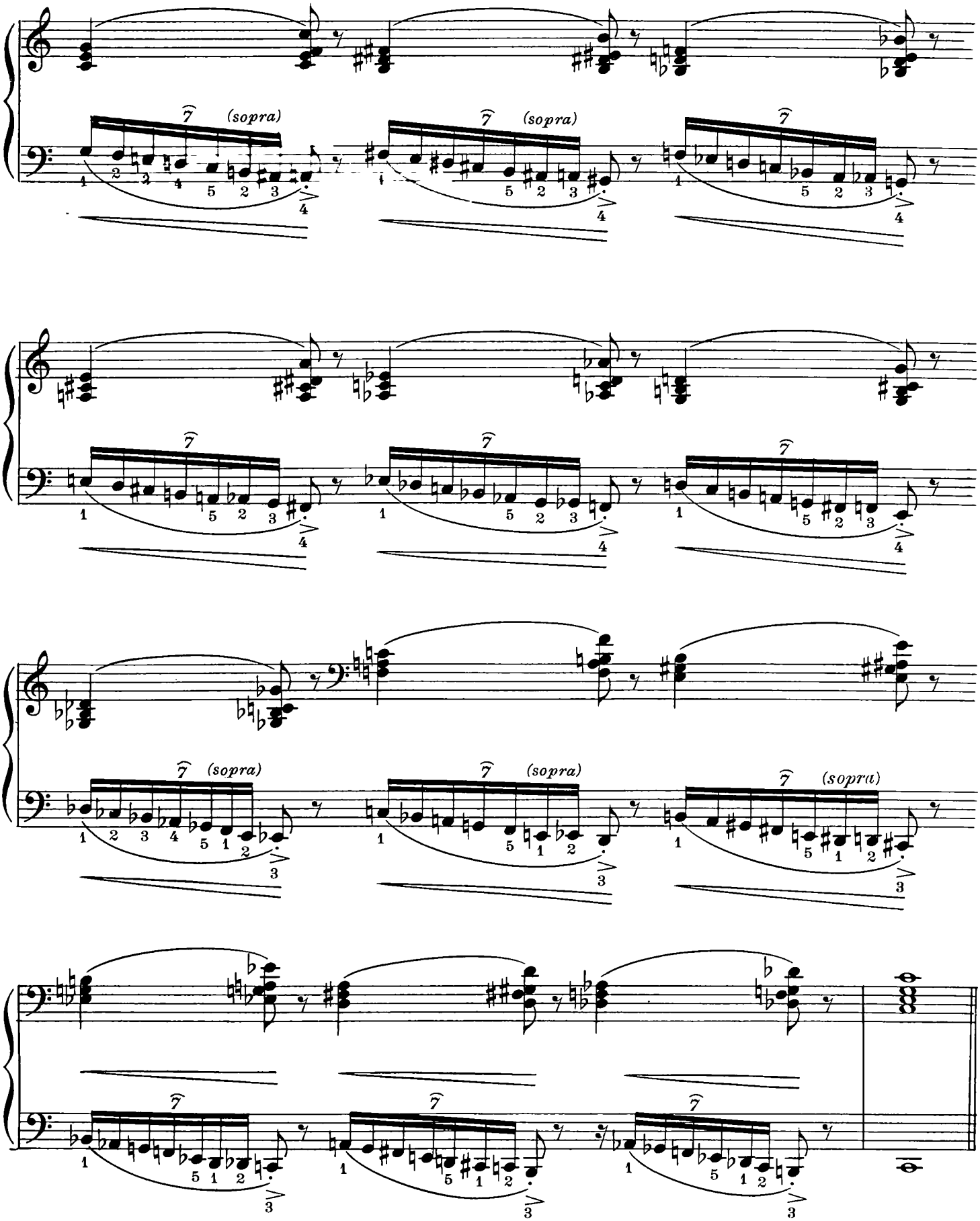

(sopra)
(sopra)
(sopra)
(sopra)


(sopra)
(sopra)
(sopra)
(sopra)


(sopra)


(sopra)
(sopra)
(sopra)




(sopra)
(sopra)
(sopra)
(sopra)
(sopra)
(sopra)

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

RUDOLF GANZ

There is hardly any need to emphasize the ingenuity and utility of the following exercise. The design of the exercise itself is one of the simplest and oldest in music, but by the device of introducing gradually and with increasing frequency the alternation of the hands unusual demands are made upon a perfect evenness of touch and tone and also of poise in both hands. The left hand usually obtains a weaker, thinner tone and is less agile than the right hand.(A.J.)

Es ist wohl kaum nötig, auf das Sinnreiche und Nützliche der folgenden Übung hinzuweisen. Die Gestalt der Übung selbst ist eine der einfachsten und ältesten in der Musik, aber durch den Einfall, dass sich die Hände allmählig und mit zunehmender Häufigkeit ablösen, werden aussergewöhnliche Ansprüche an eine vollkommene Ebenmässigkeit in Bezug auf den Anschlag und den Ton und ebenfalls auf das Gleichgewicht in beiden Händen gestellt. Die linke Hand bringt oft einen schwächeren und dünneren Ton hervor als die rechte Hand. (A.J.)

Il est à peine nécessaire de souligner l'ingéniosité et l'utilité de l'exercice suivant. Le dessin de l'exercice même est un des plus simples et des plus anciens en musique. Mais par l'introduction graduelle et chaque fois plus fréquente du changement alternatif des mains, l'exécutant est obligé d'acquérir une parfaite égalité du toucher et du son et l'équilibre des deux mains. En général la main gauche est moins agile, donne un son plus faible et moins nourri que la main droite. (A.J.)

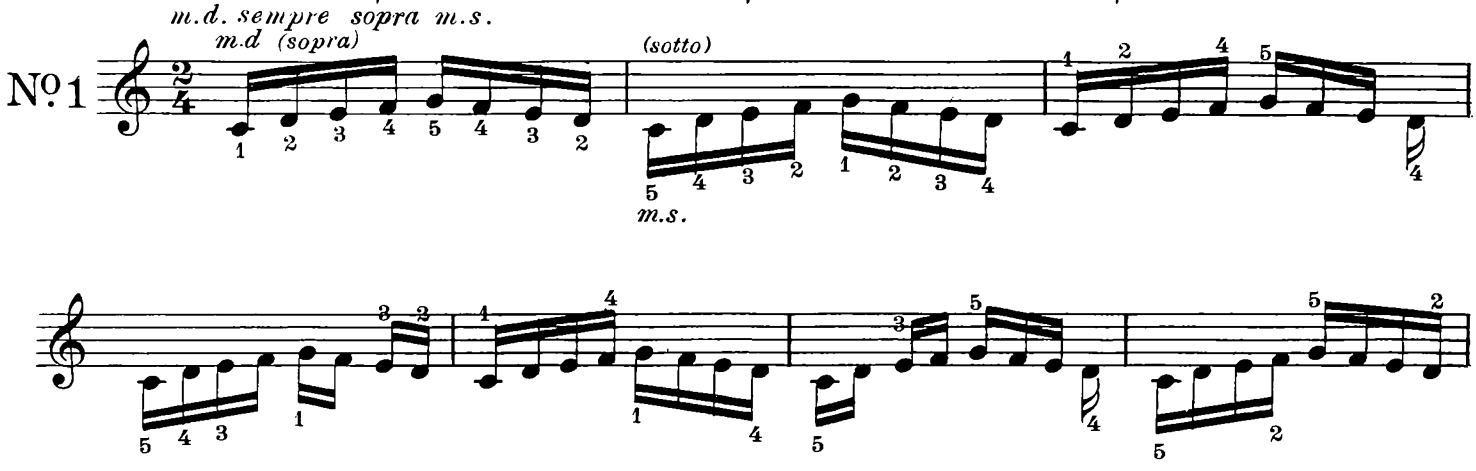
Es apenas necesario hacer resaltar lo ingenioso y útil del ejercicio siguiente. La trama del ejercicio mismo es una de las más sencillas y antiguas que hay en la música; pero mediante la introducción gradual y cada vez más frecuente del cambio alternativo de las manos, se obliga al ejecutante a adquirir una igualdad perfecta en el "toucher" y en el sonido y la ponderación de ambas manos. Por lo general la mano izquierda es menos ágil y da un tono más débil, más tenue que la mano derecha. (A.J.)

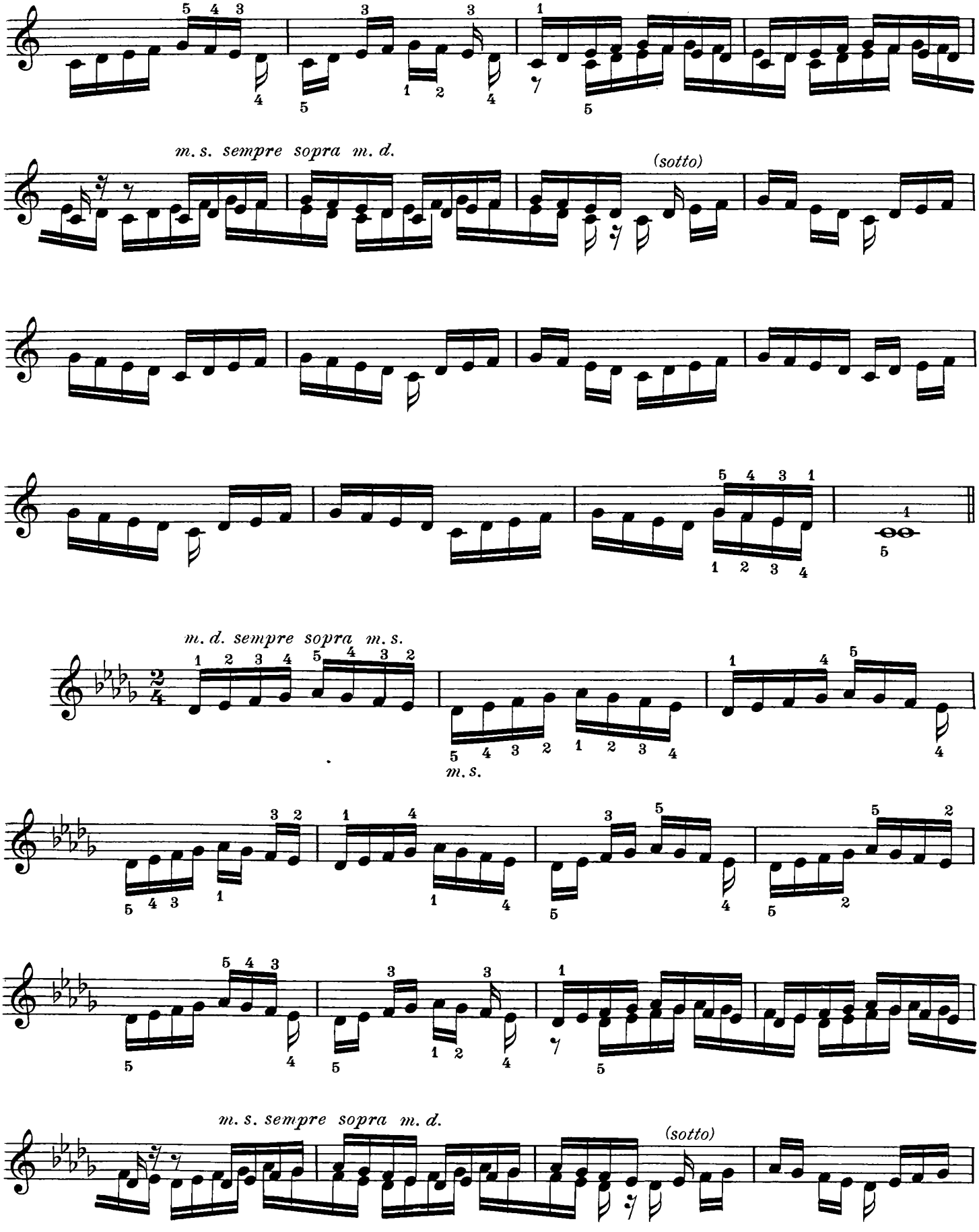
In a moderate tempo and with absolute evenness of tone. Employ all dynamic gradations (Rudolf Ganz.)

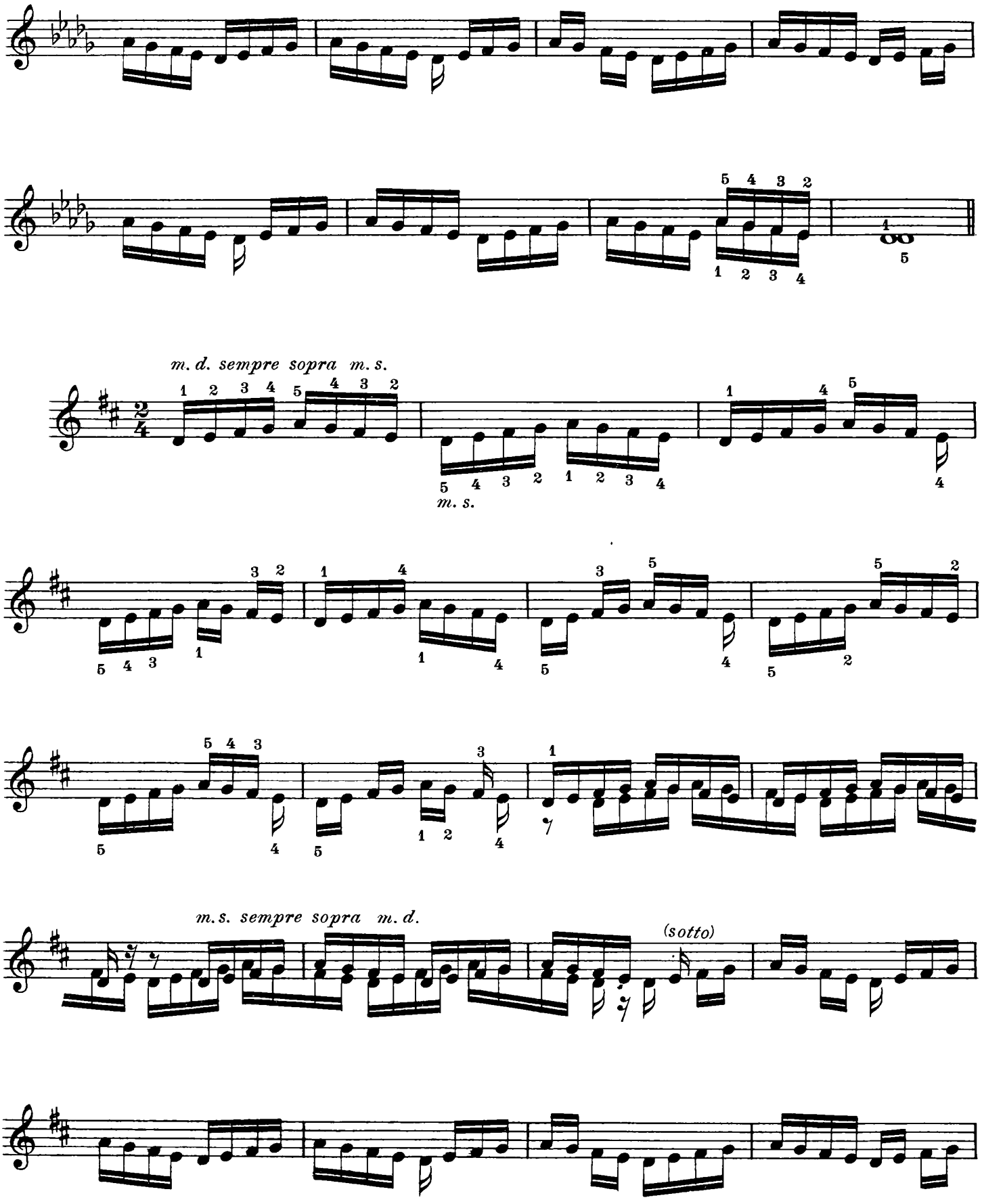
In einem mässigen Tempo und mit vollkommener Gleichmässigkeit des Tones. Man gebrauche alle dynamischen Abstufungen. (Rudolf Ganz.)

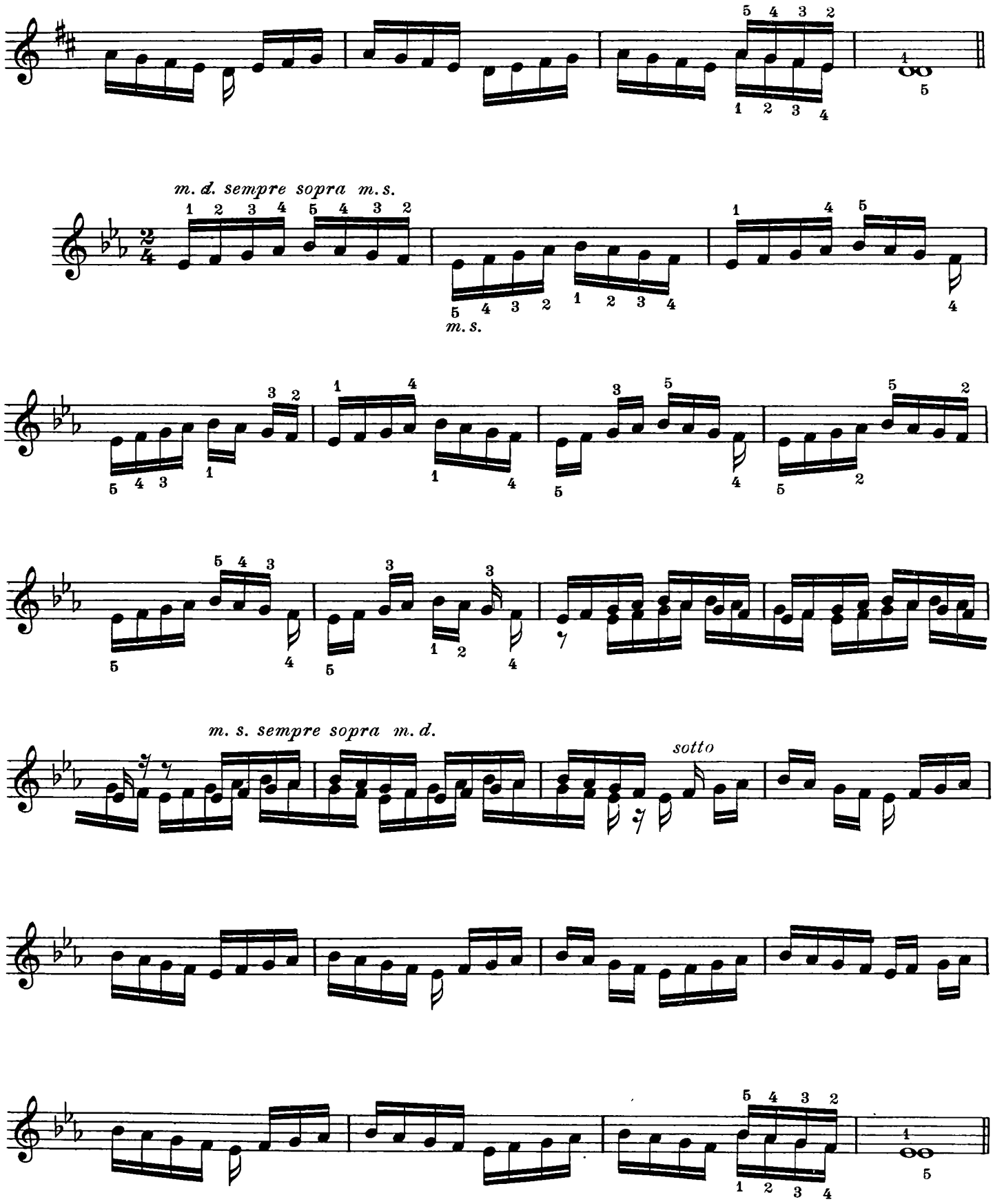
Dans un mouvement modéré et avec une parfaite égalité du son. Employez toutes les gradations dynamiques (Rudolf Ganz.)

En un movimiento moderado y con absoluta igualdad de sonido. Empléense todas las gradaciones dinámicas. (Rudolf Ganz.)




m. s. sempre sopra m. d.
(sotto)
m. d. sempre sopra m. s.
m. s.
m. s. sempre sopra m. d.
(sotto)


m. d. sempre sopra m. s.
m. s.
m. s. sempre sopra m. d.
(sotto)



Etc. in all keys, major and minor; also chromatically. (Rudolph Ganz)

Etc. in allen Dur und Moll Tonarten; auch chromatisch. (Rudolph Ganz)

Etc. dans tous les tons majeurs et mineurs et aussi chromatiquement. (Rudolph Ganz)

Etc. en todos los tonos mayores y menores y también cromáticamente. (Rudolph Ganz)

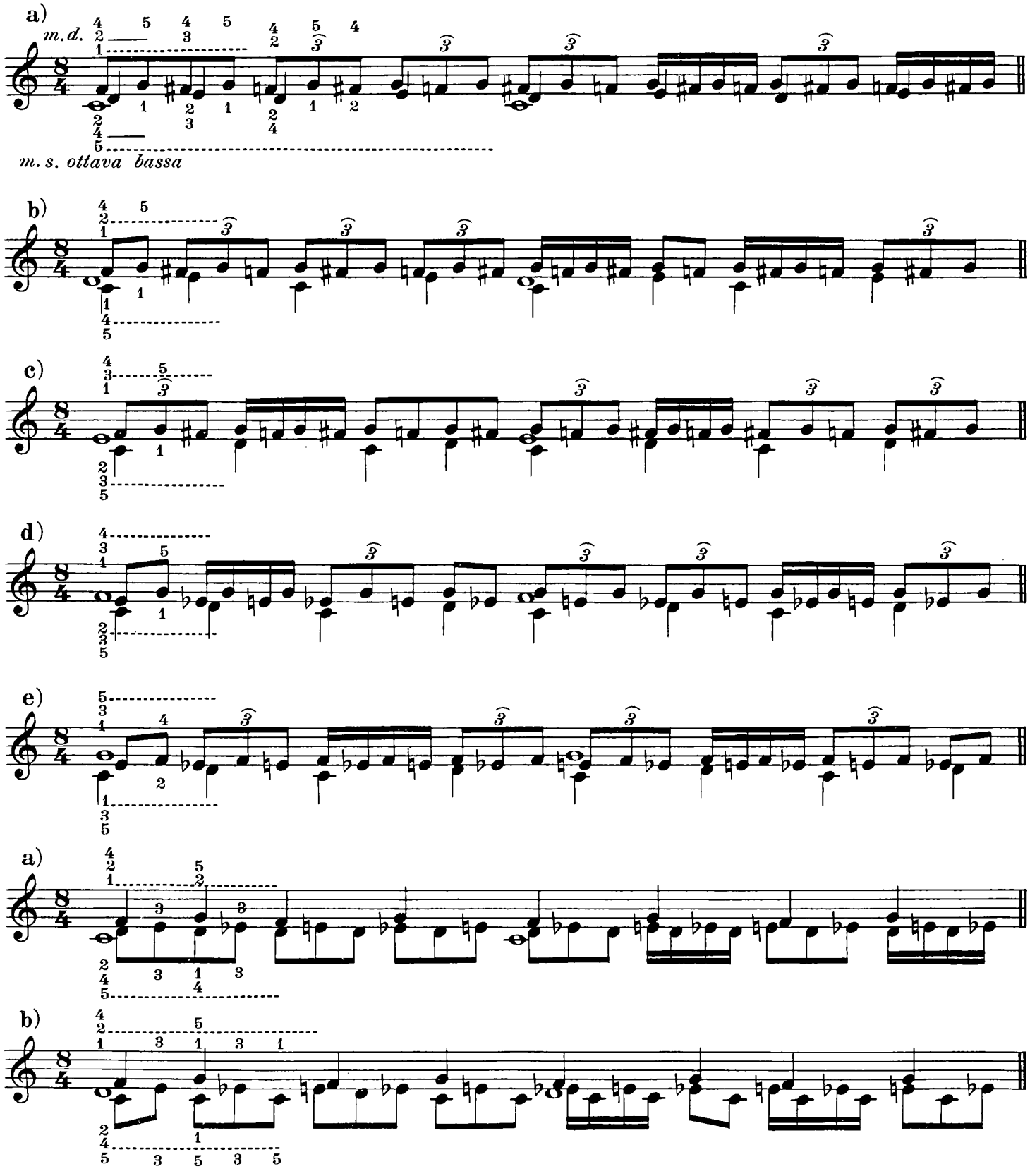
With a clear tone. Play *legatissimo,* while lifting the fingers well, though not too high. (Rudolf Ganz)

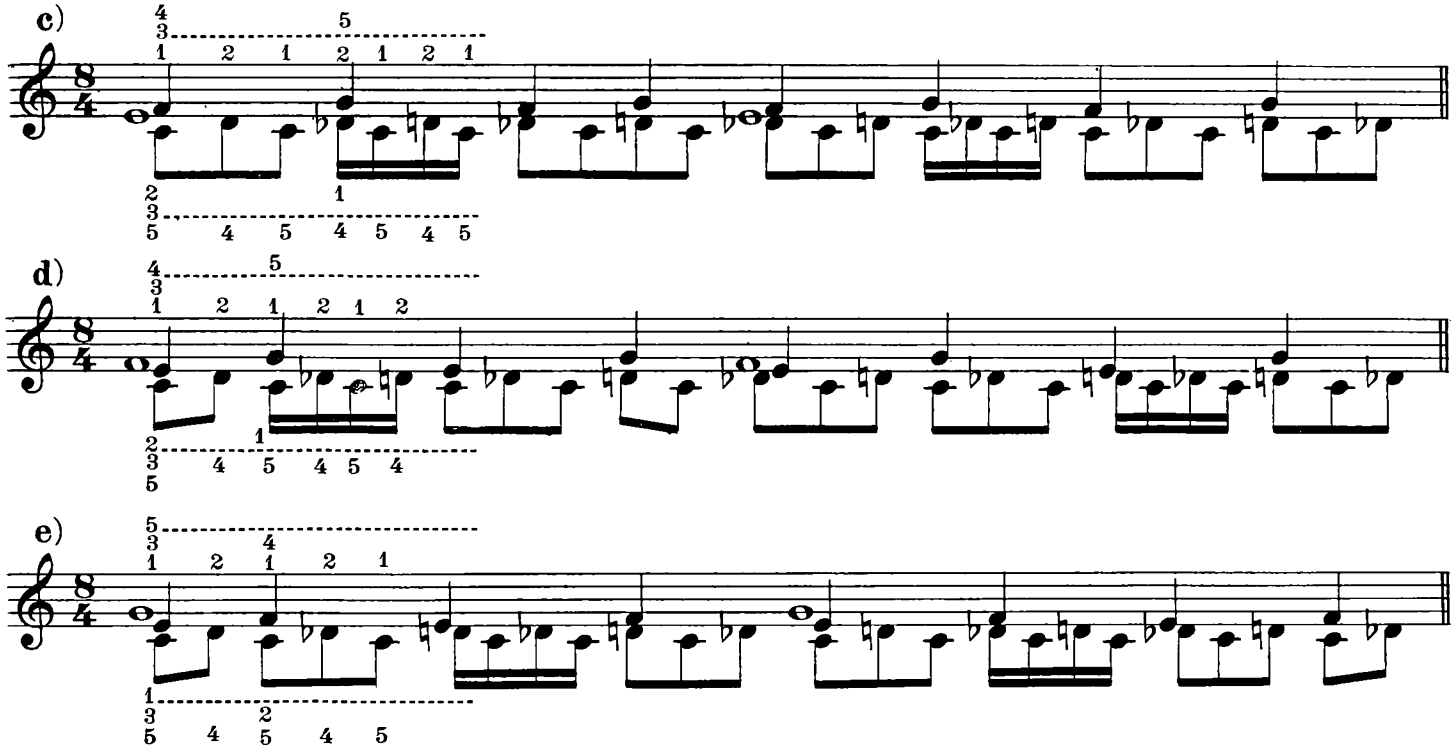
Mit klarem Ton. Man übe legatissimo, *indem die Finger gut gehoben werden, jedoch nicht zu hoch. (Rudolf Ganz)*

Avec un son clair. Jouez *légatissimo* en levant bien les doigts, quoique pas trop haut. (Rudolf Ganz.)

Con un sonido claro. Tóquese legatissimo *levantando los dedos, pero no demasiado. (Rudolf Ganz.)*

No. 2



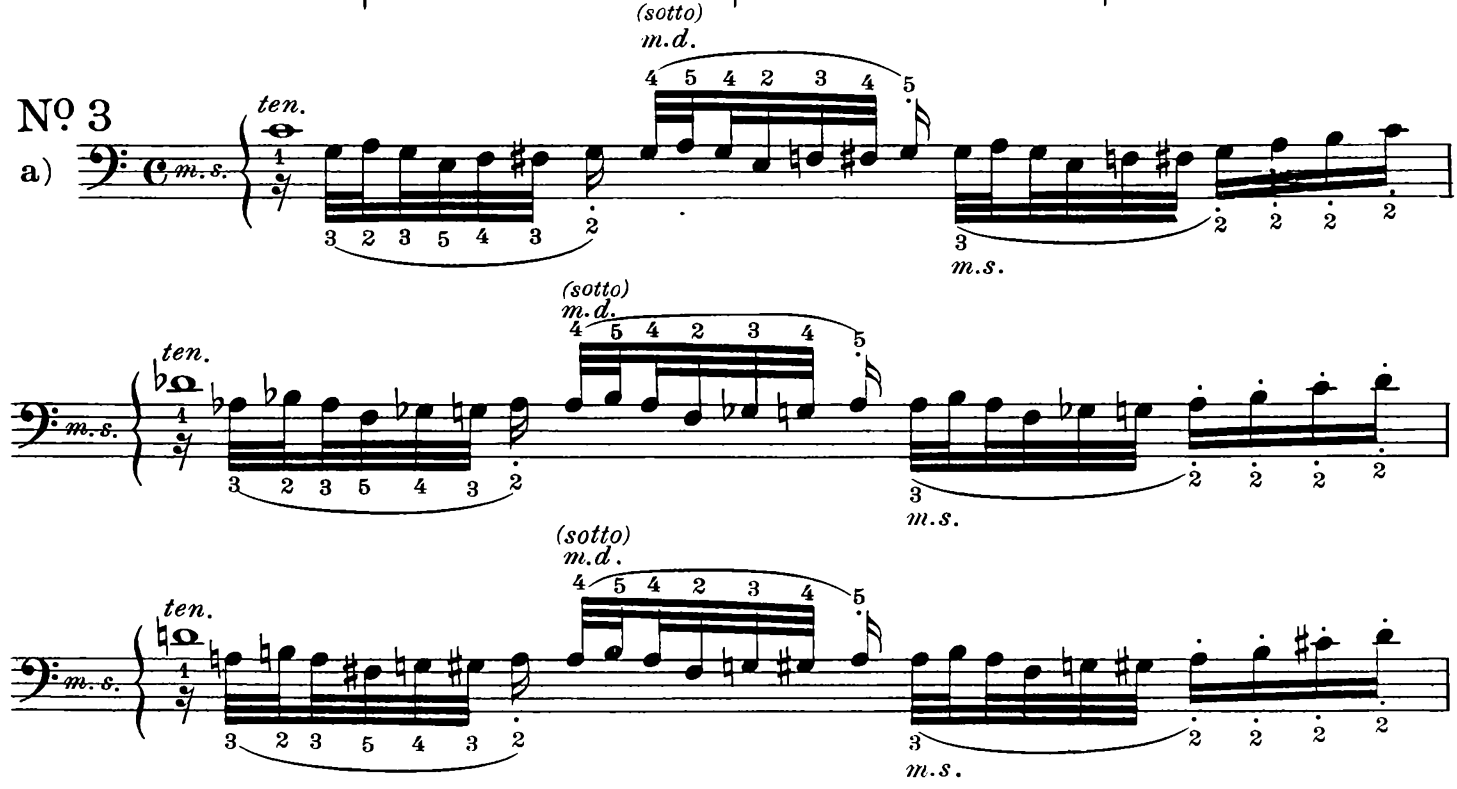


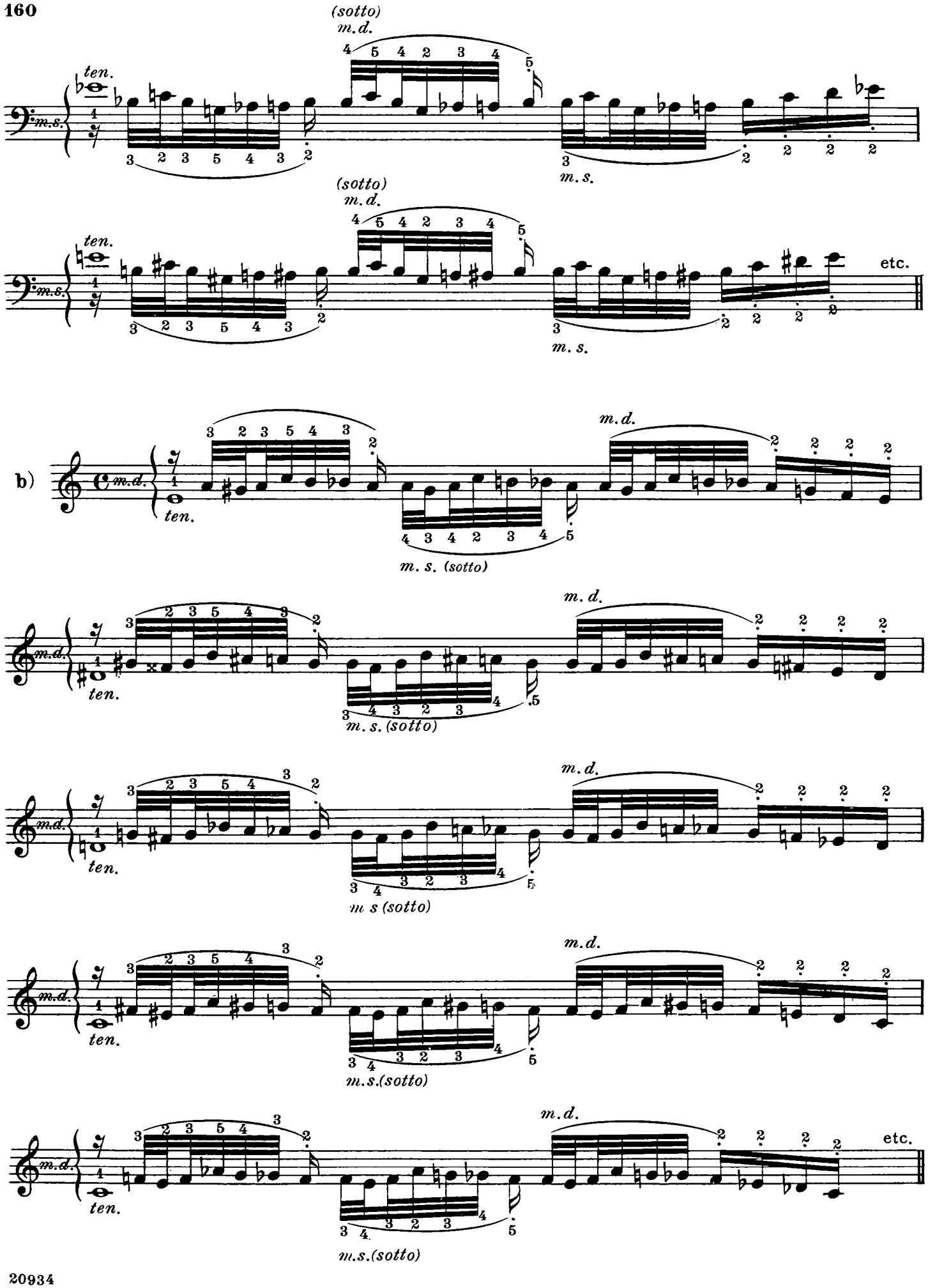
In the following exercise, the alternating change of the hands should be effected without any perceptible difference in the intensity of the tone produced by either hand. (A. J.)

In der folgenden Übung sollten beide Hände den sich ablösenden Wechsel ohne irgend einen bemerkbaren Unterschied in der Intensität des Tones hervorbringen. (A. J.)

Dans l'exercice suivant, le changement alternatif des mains doit s'accomplir sans qu'il y ait aucune différence dans l'intensité du son produit par l'une et l'autre main. (A. J.)

En el ejercicio siguiente se debe ejecutar el cambio alternativo de las manos sin que haya diferencia en la intensidad del sonido que una y otra produzcan. (A. J.)




(sotto)
m.d.
ten.
m.s.
m. s.
etc.
b)
m.d.
ten.
m. s. (sotto)
m s (sotto)
m.s.(sotto)

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales escritos especialmente para esta obra, por

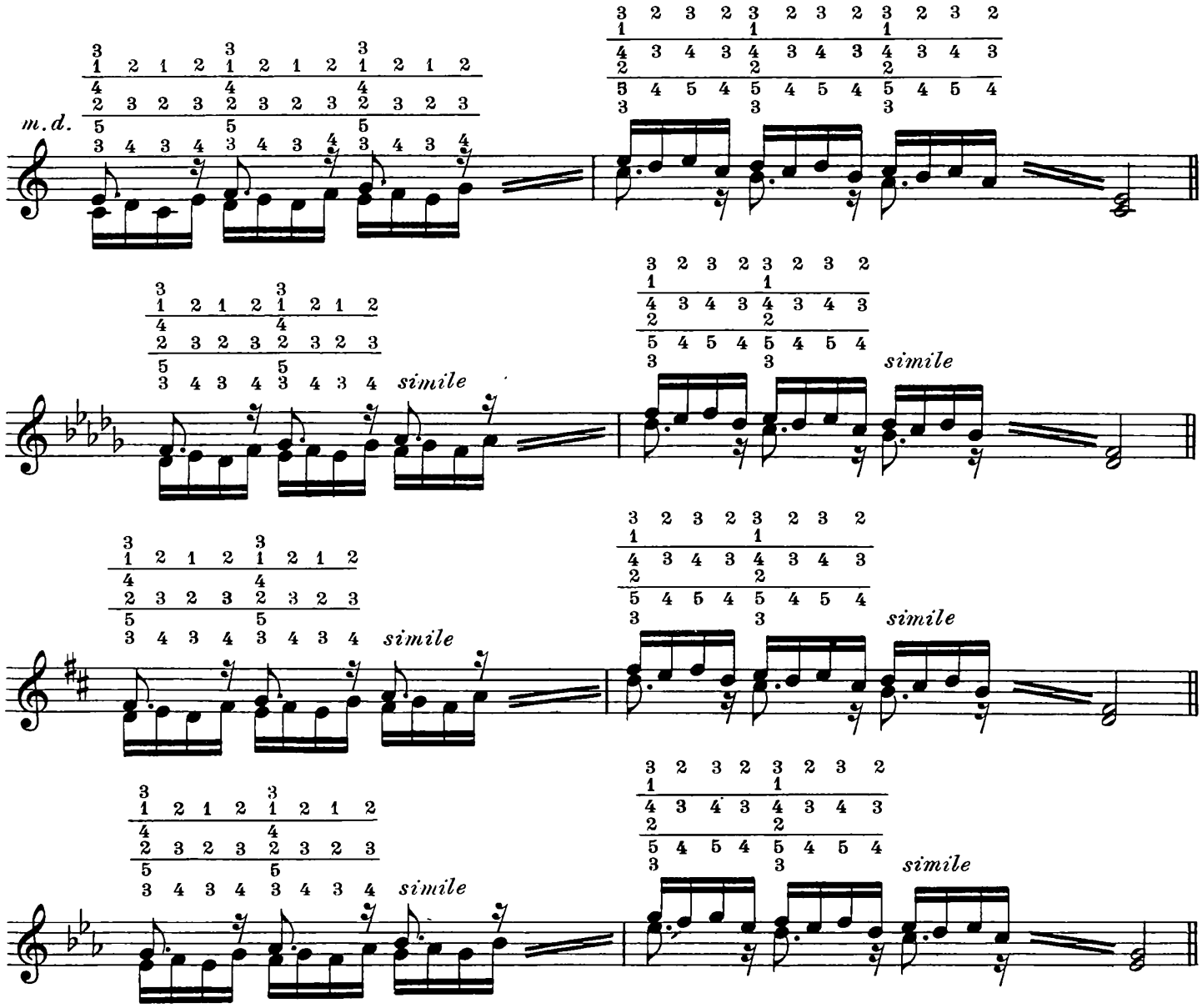
FANNIE BLOOMFIELD-ZEISLER

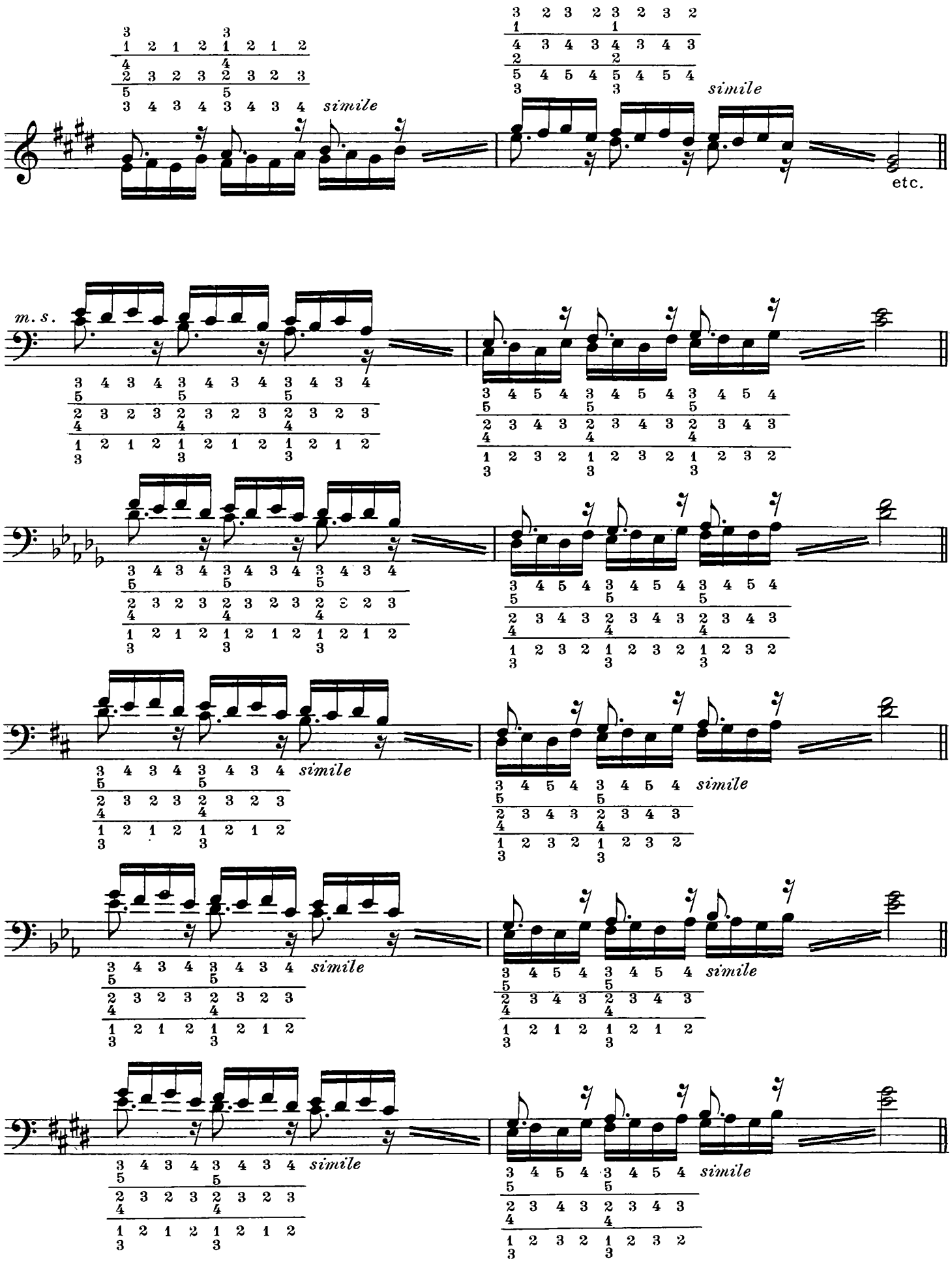
The aim of these exercises is to promote independence, strength and evenness of fingers while gently stretching the ligaments between the fingers.(A.J.)

Diese Übungen bezwekken die Entwicklung von Unabhängigkeit, Kraft und Ebenmässigkeit in den Fingern, indem die Ligamente zwischen den Fingern in sanfter Weise gestreckt werden. (A.J.)

Le but de ces exercices est de donner aux doigts l'indépendance, la force et l'égalité, tout en étirant doucement les ligaments inter-digitaux. (A.J.)

El objeto de estos ejercicios es dar a los dedos independencia, fuerza e igualdad y al mismo tiempo estirar suavamente los ligamentos interdigitales. (A.J.)




simile
simile
etc.
m. s.
simile
simile
simile
simile
simile

Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

SIGISMOND STOJOWSKI

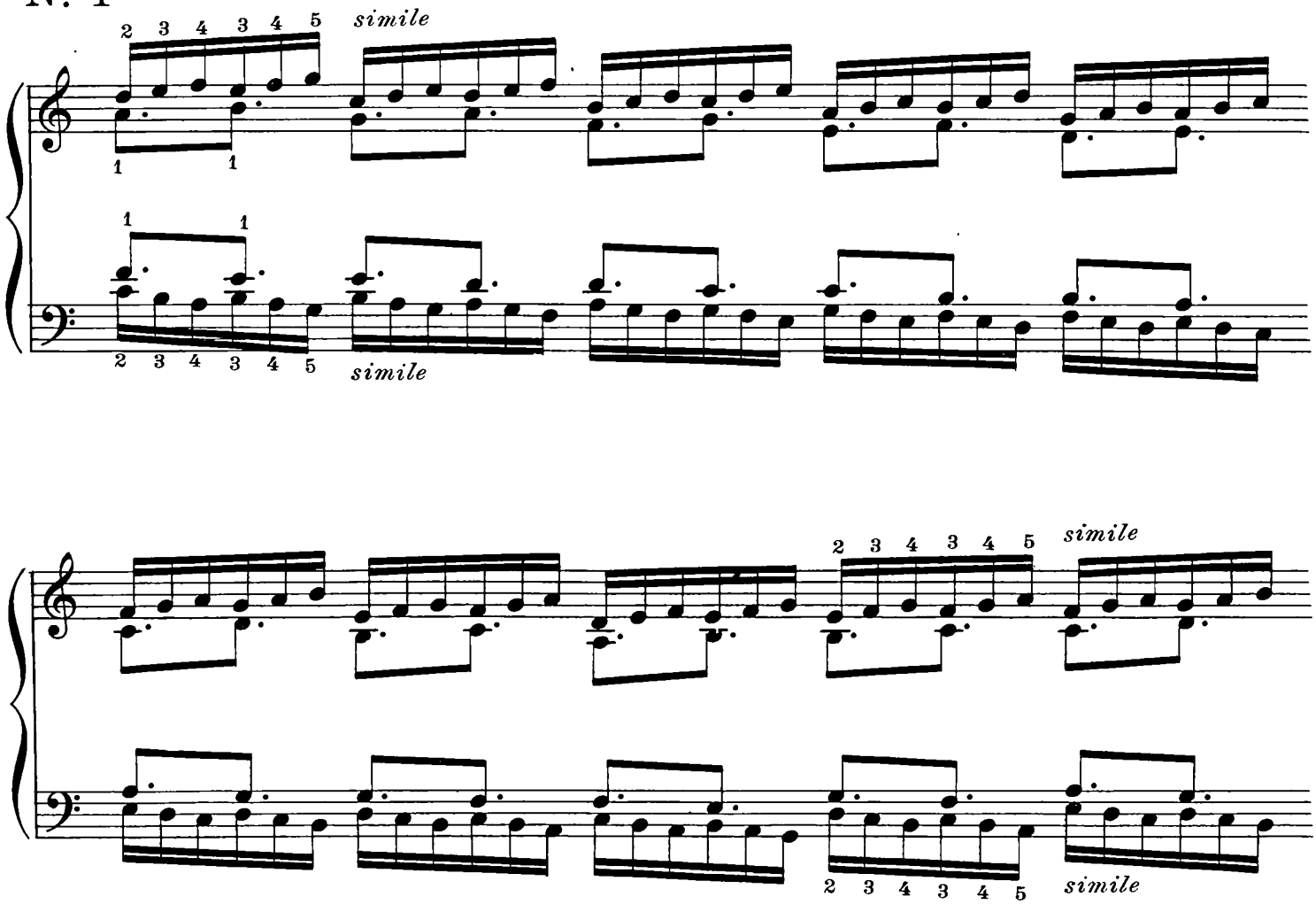
The following cleverly devised exercises are of immediate effect in strengthening the 3rd, 4th and 5th fingers. They should be practised at first in a moderate tempo, in *f*, *mf* and *p*; then gradually faster, in *mf* and *p*(A.J.)

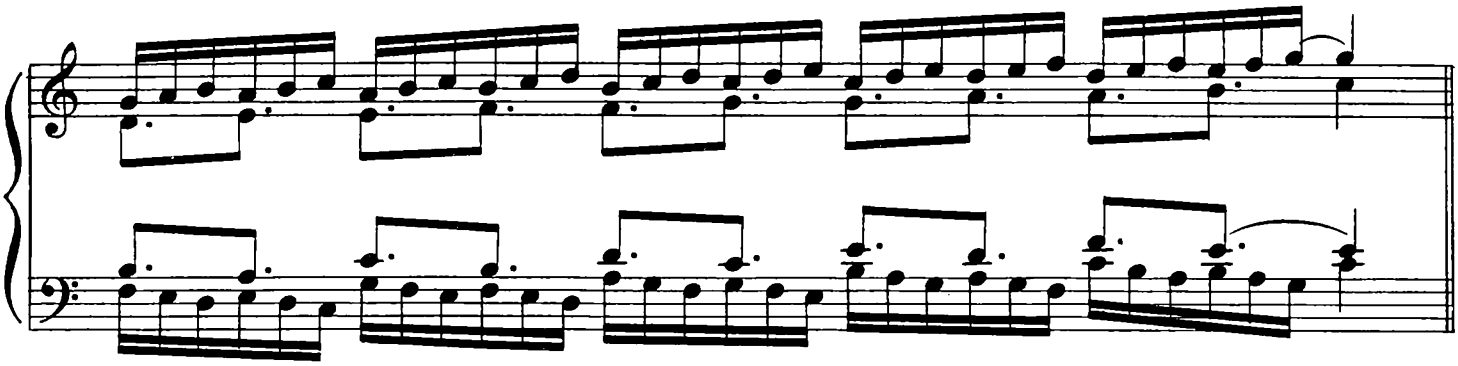
Die folgenden geschickt erdachten Übungen sind von besonderem Nutzen in Bezug auf die Kräftigung des 3ten, 4ten und 5ten Fingers. Man sollte sie zuerst im mässigen Tempo üben und zwar f, mf und p; darauf allmälig schneller mf und p. (A.J.)

Les exercices qui suivent sont fort adroitement imaginés et sont d'un effet immédiat pour fortifier les 3èmes, 4èmes et 5èmes doigts. On devra les étudier d'abord dans un mouvement modéré, en *f*, *mf* et *p*; puis peu à peu plus vite, en *mf* et *p*. (A. J.)

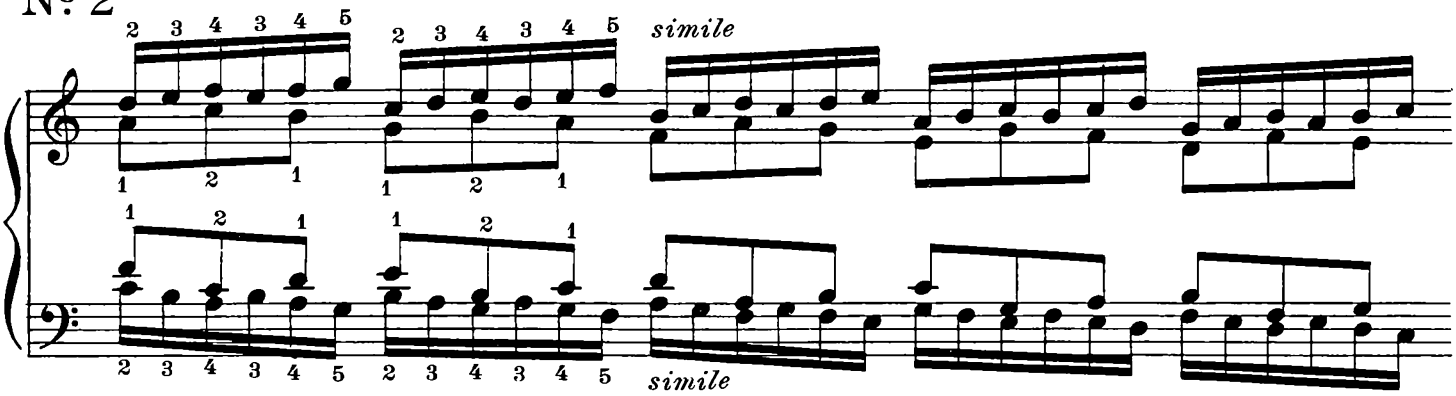
Los siguientes ejercicios, ingeniosamente preparados, son de efecto immediato para fortalecer los dedos tercero, cuarto y quinto. Deben trabajarse primero en tiempo moderado, en f, mf y p; después gradualmente más aprisa, en mf y p. (A.J.)

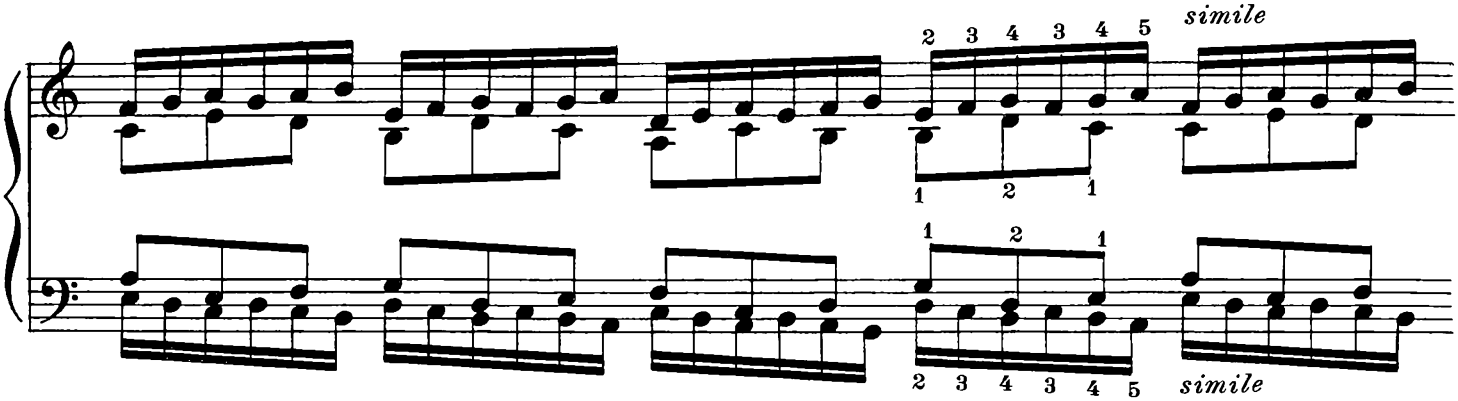
Nº 1

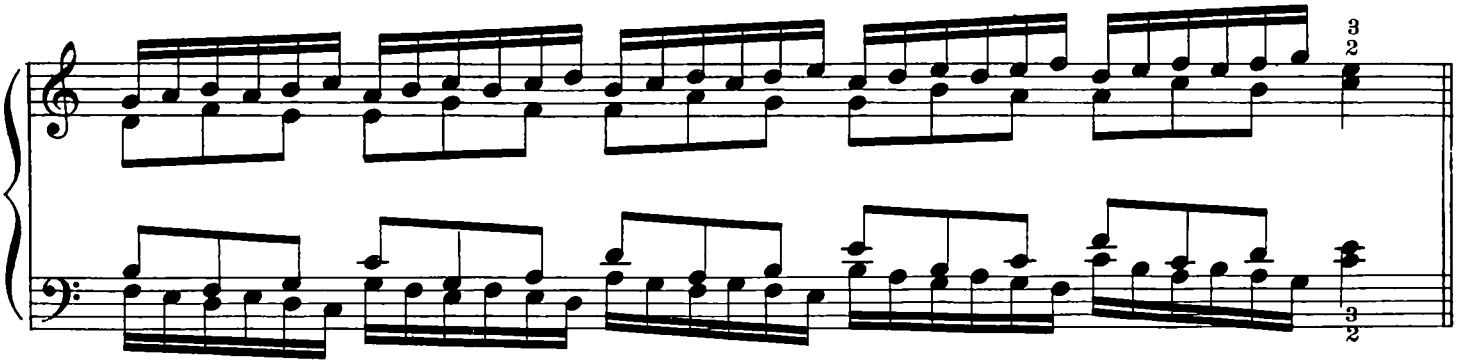


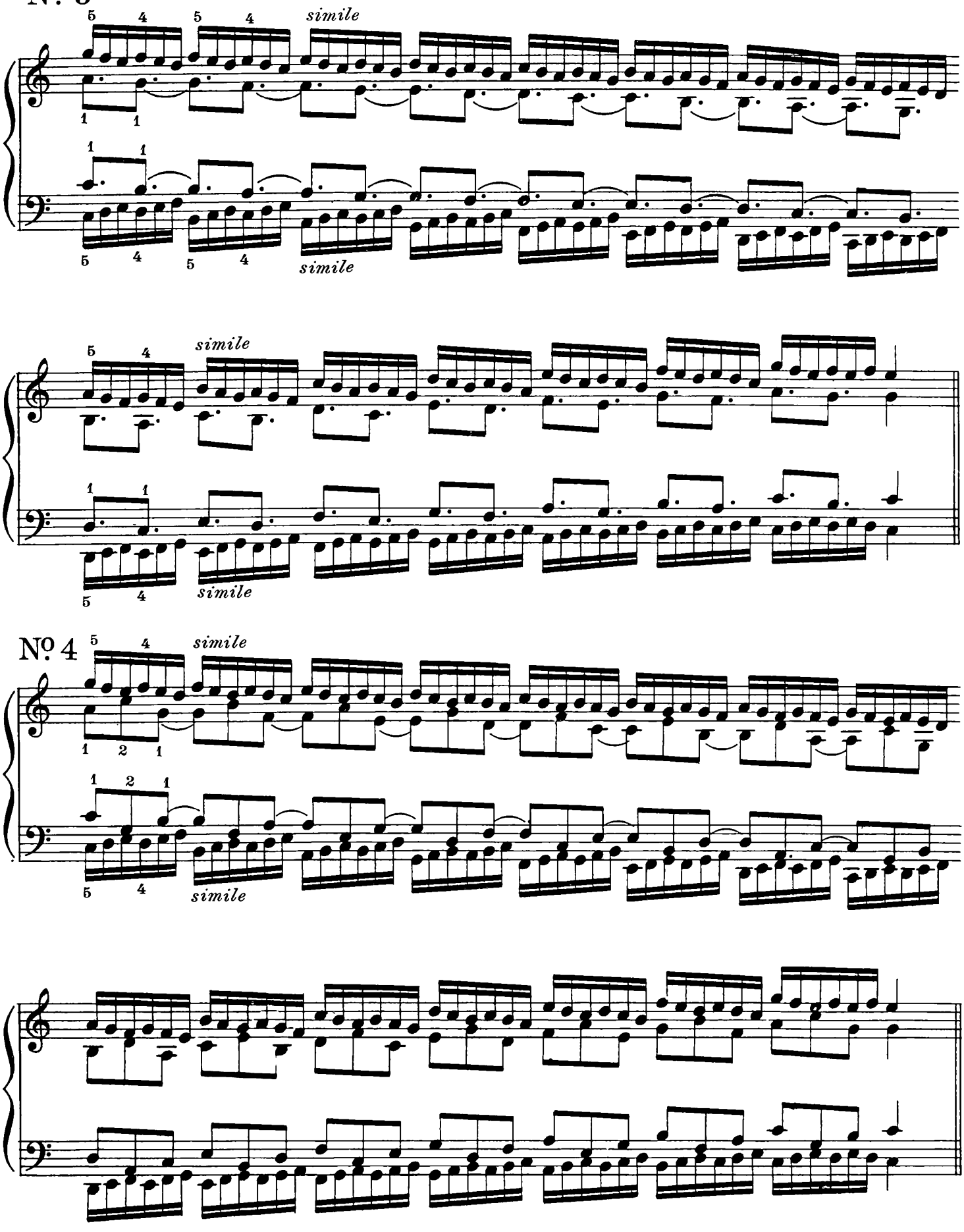


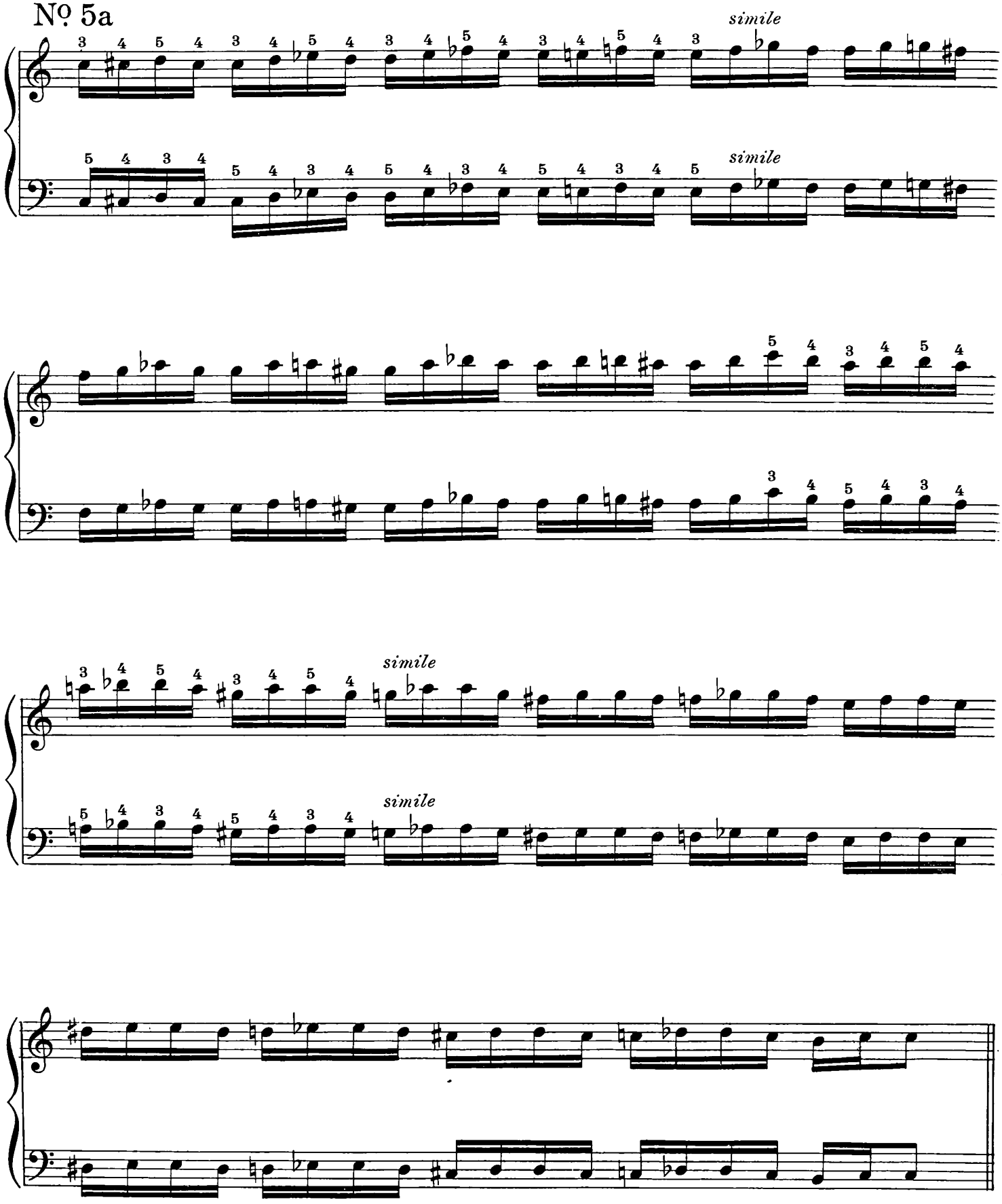
Nº 2





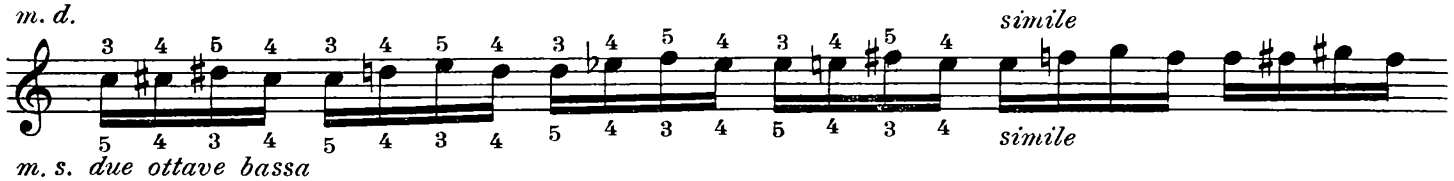



No. 3
simile
simile
simile
simile
No. 4
simile
simile

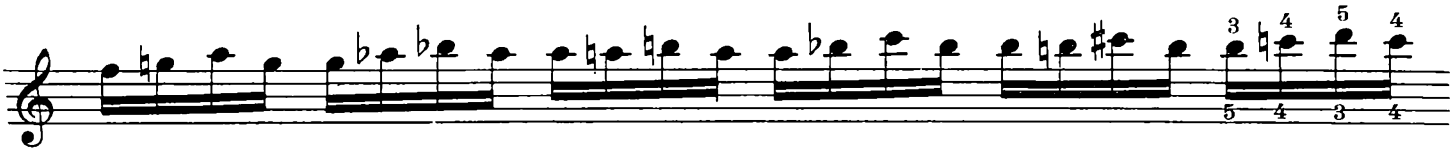

No. 5a
simile
simile
simile
simile

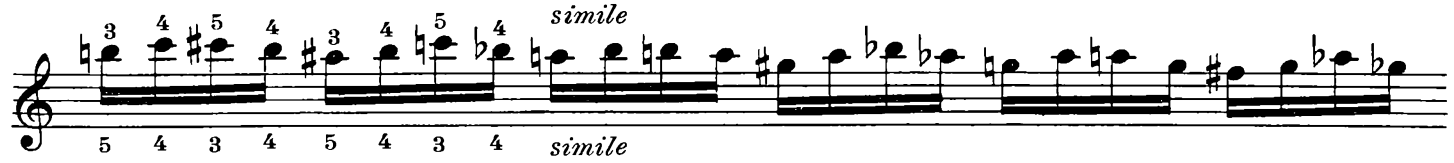
Nº 5b

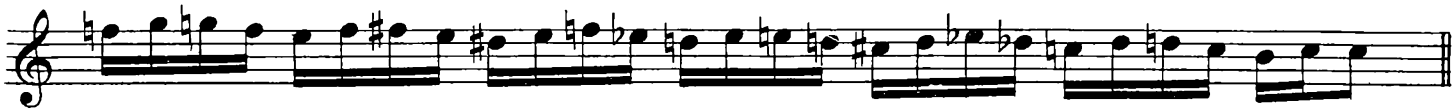
m. d.



m. s. due ottave bassa

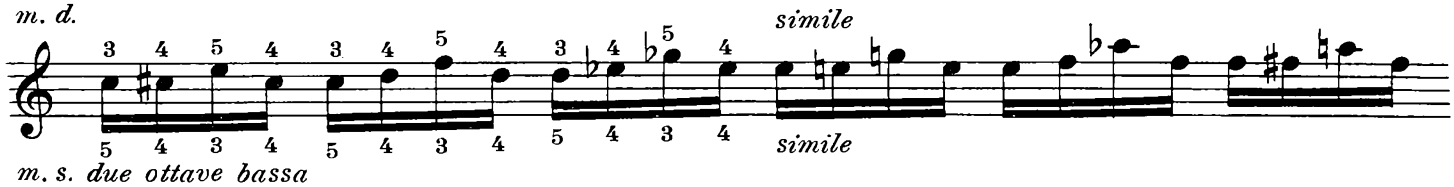




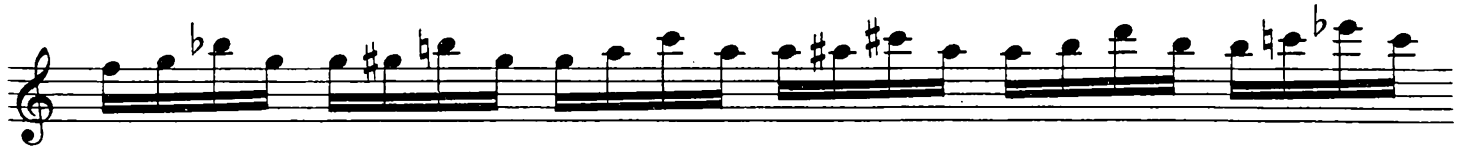


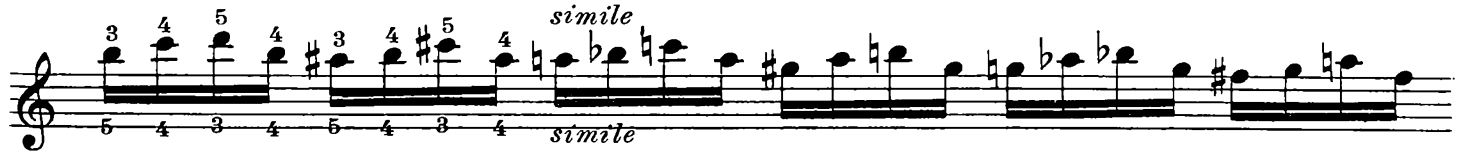
Nº 5c

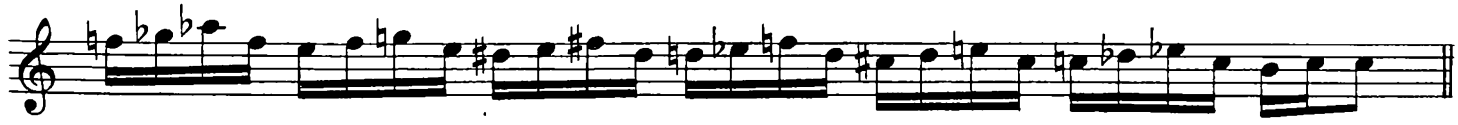
m. d.



m. s. due ottave bassa

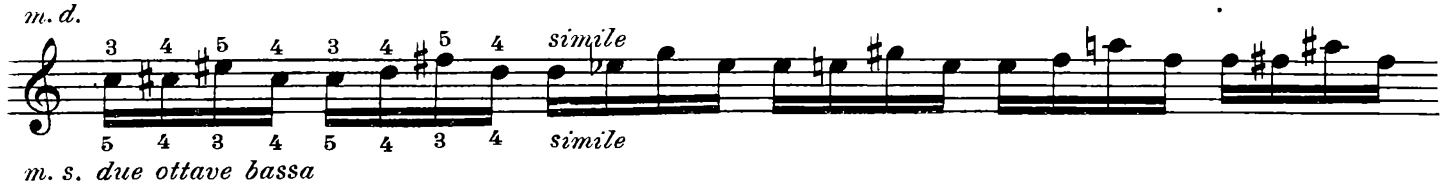




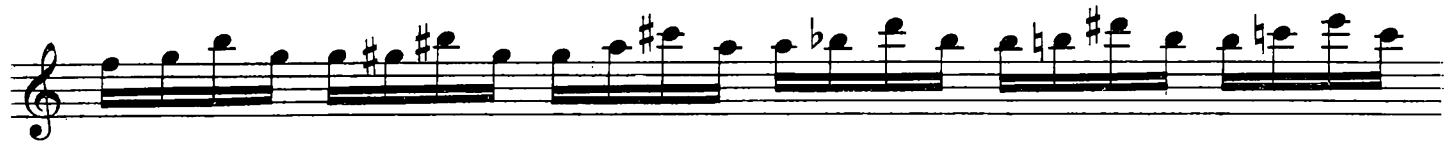


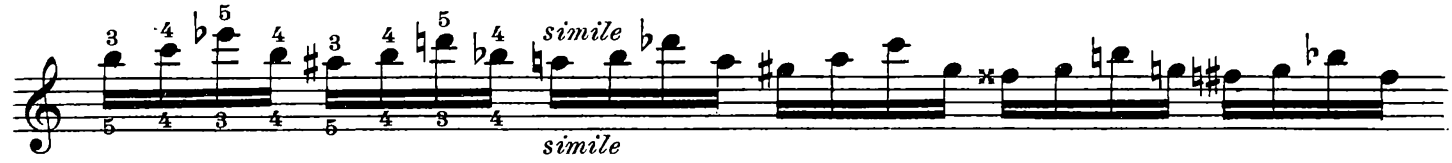
Nº 5d

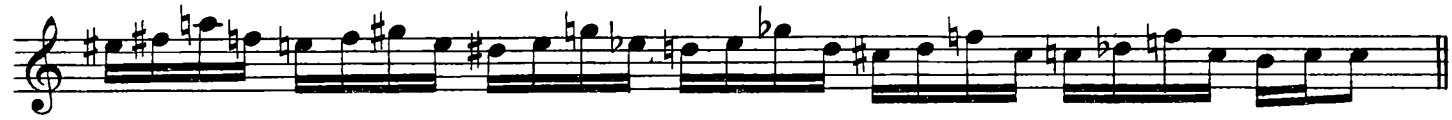
m. d.



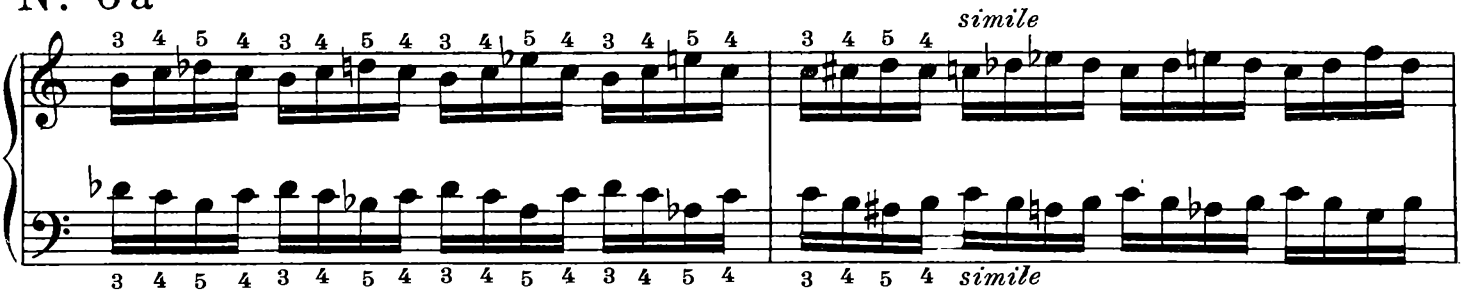
m. s. due ottave bassa

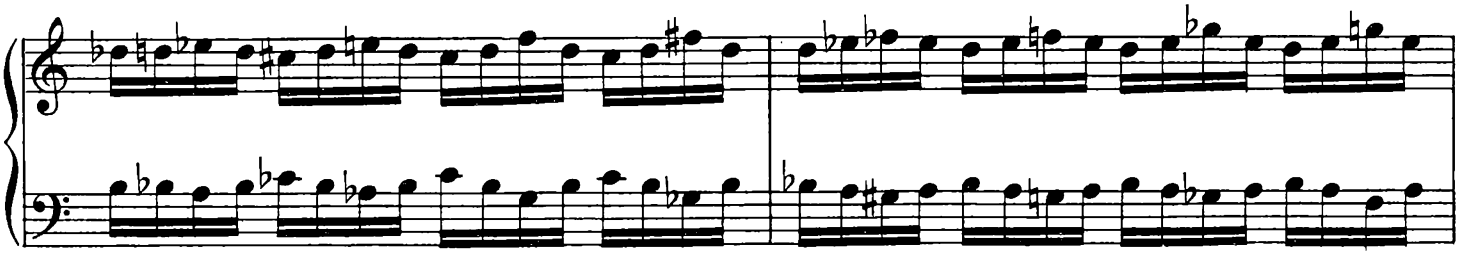


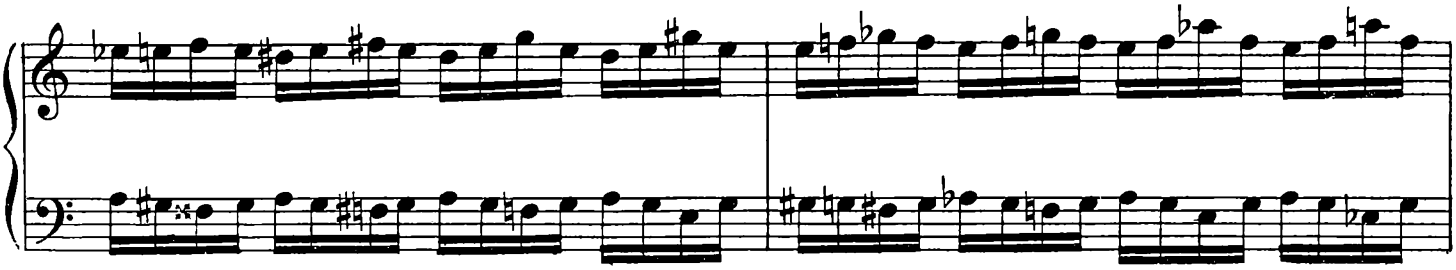


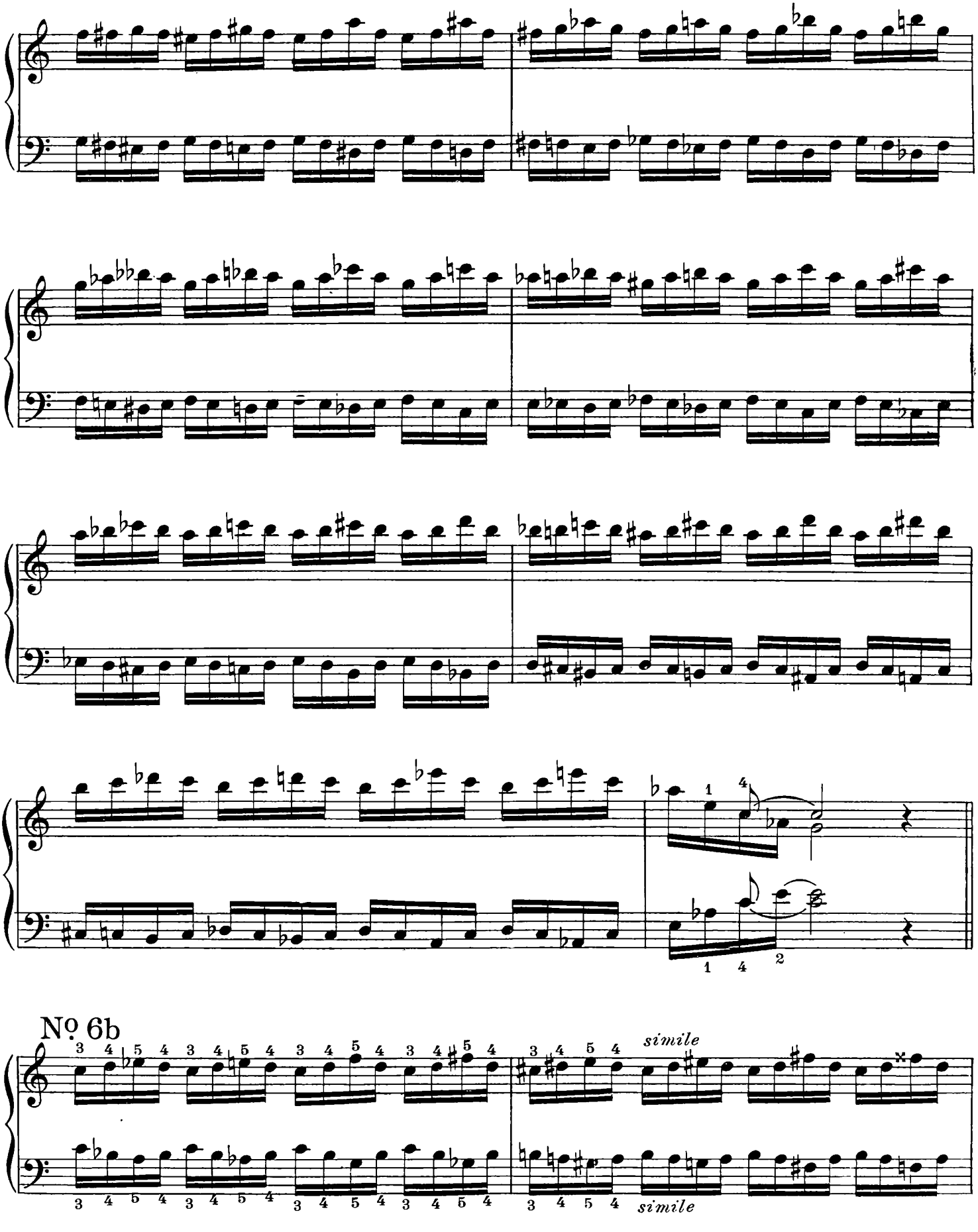


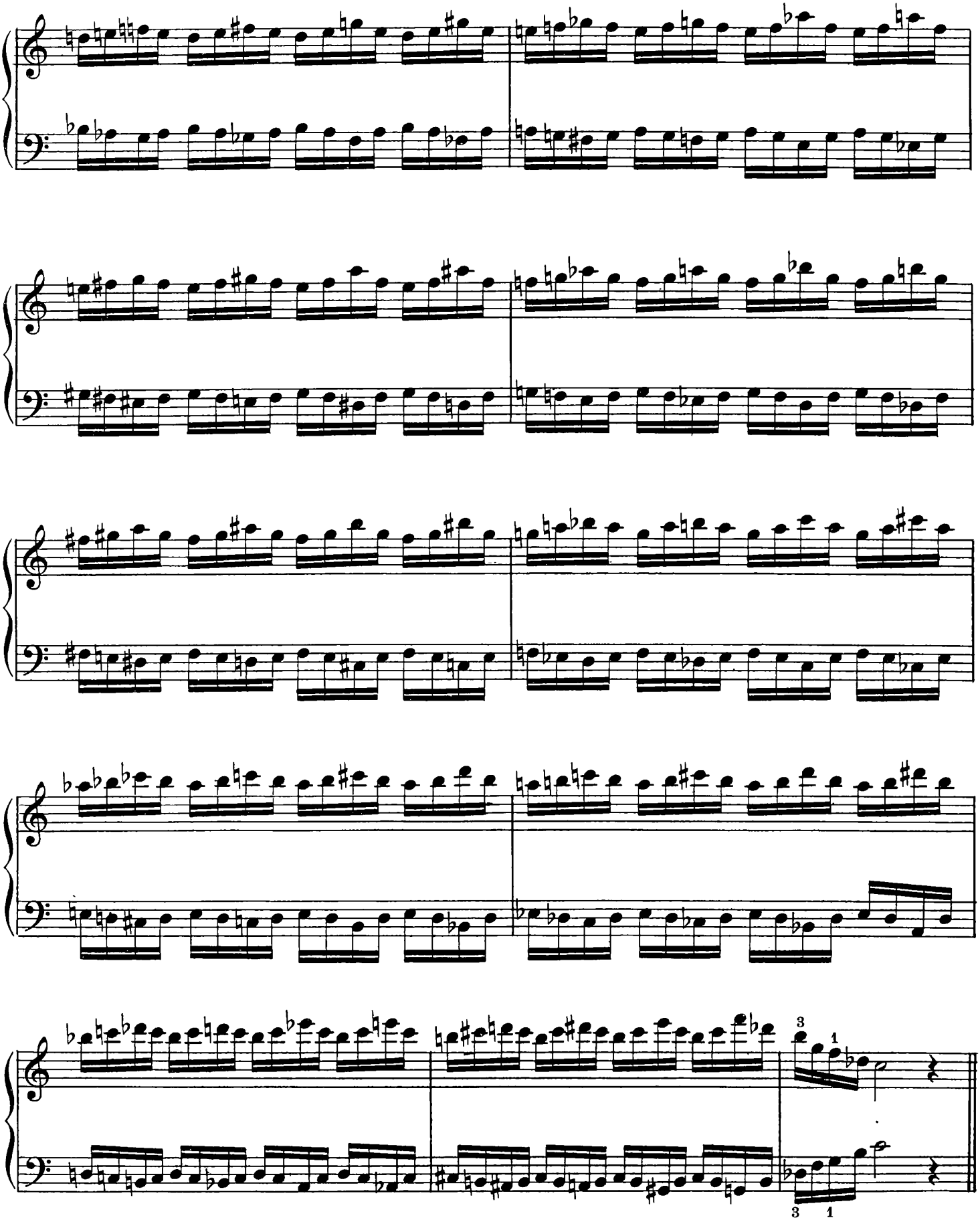
Nº 6a

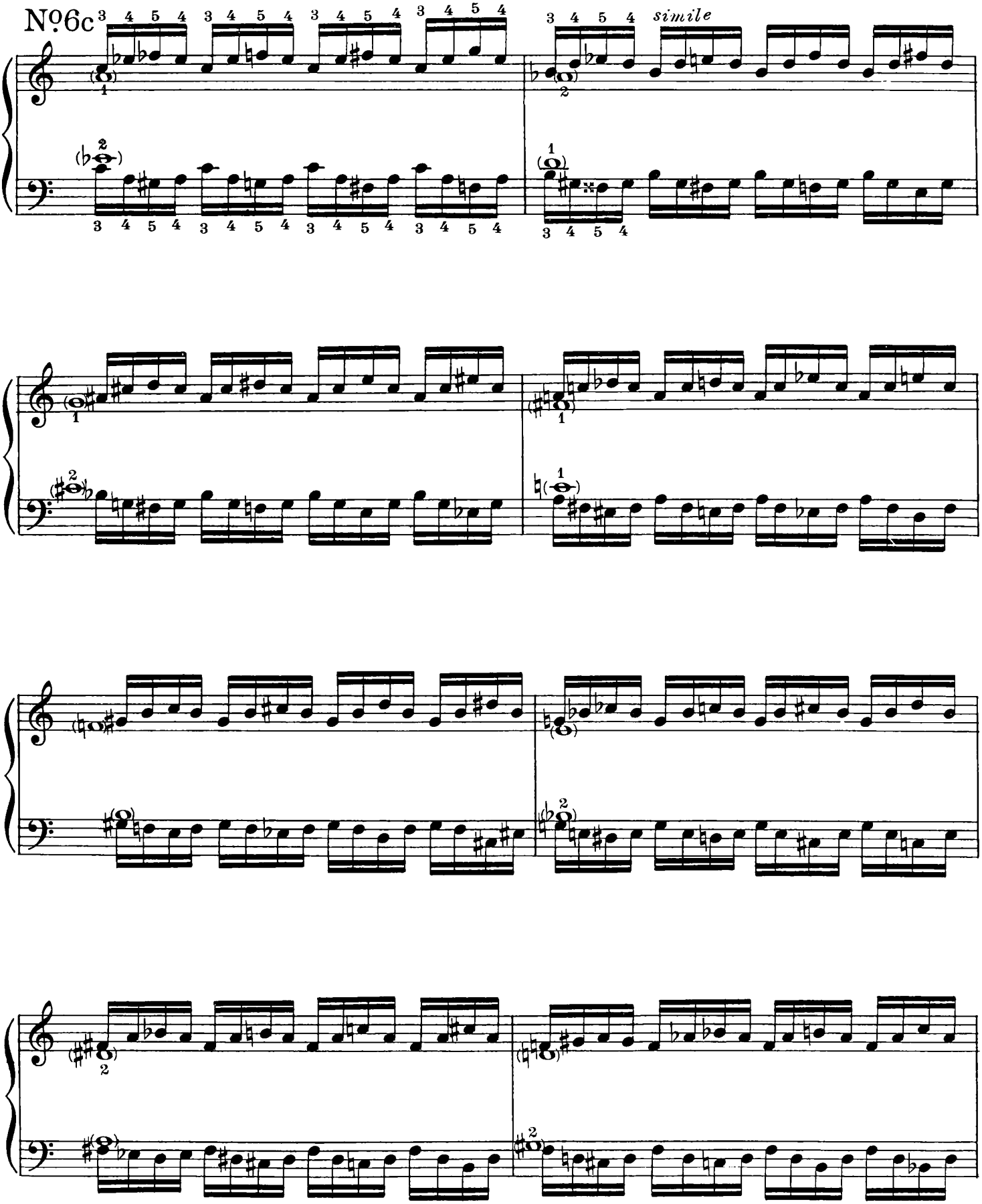


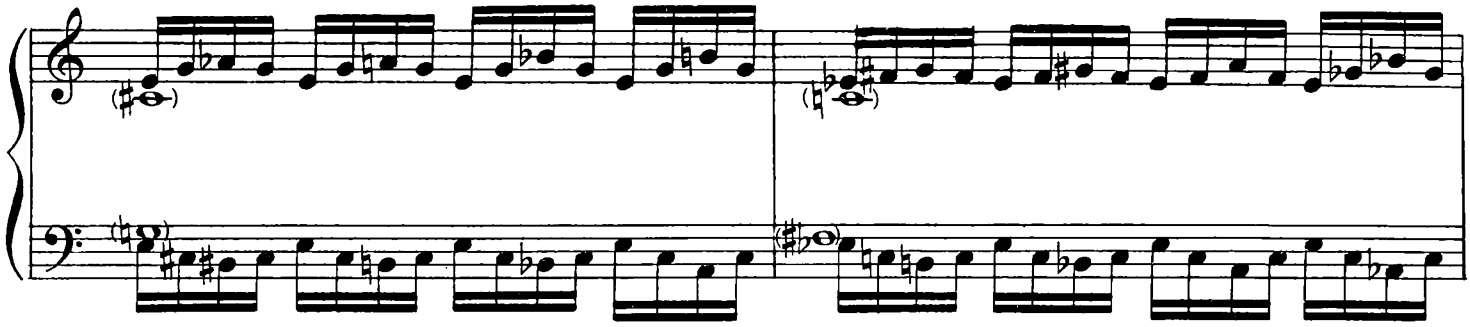


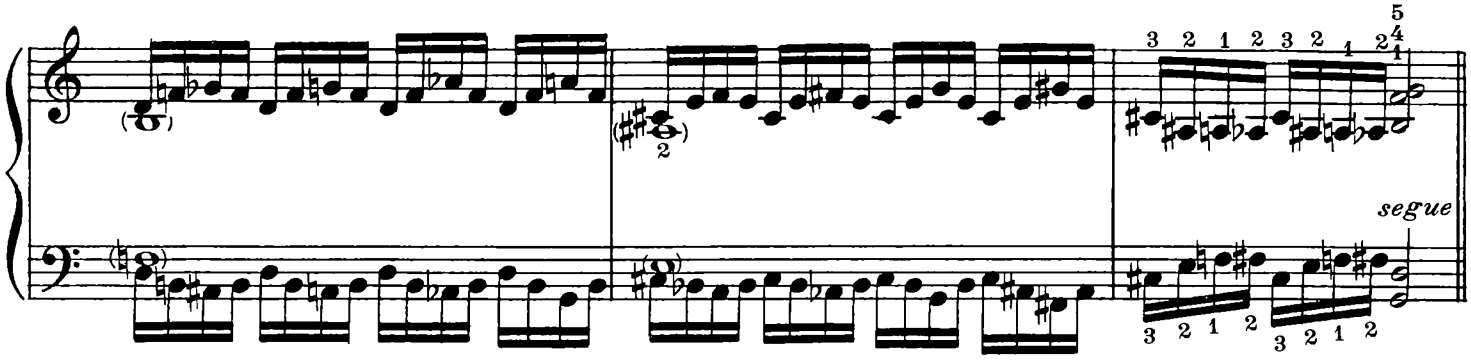



No. 6b
simile
simile

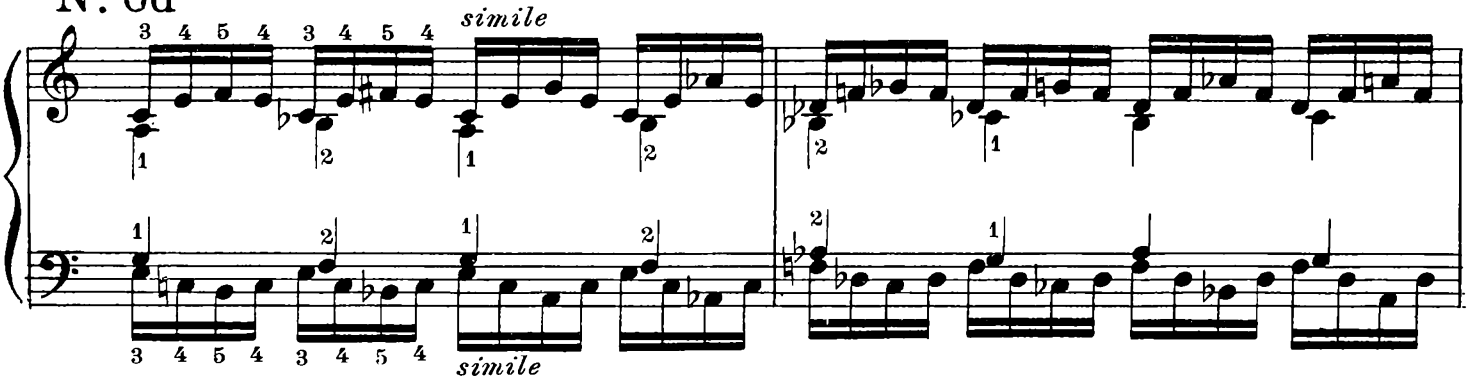


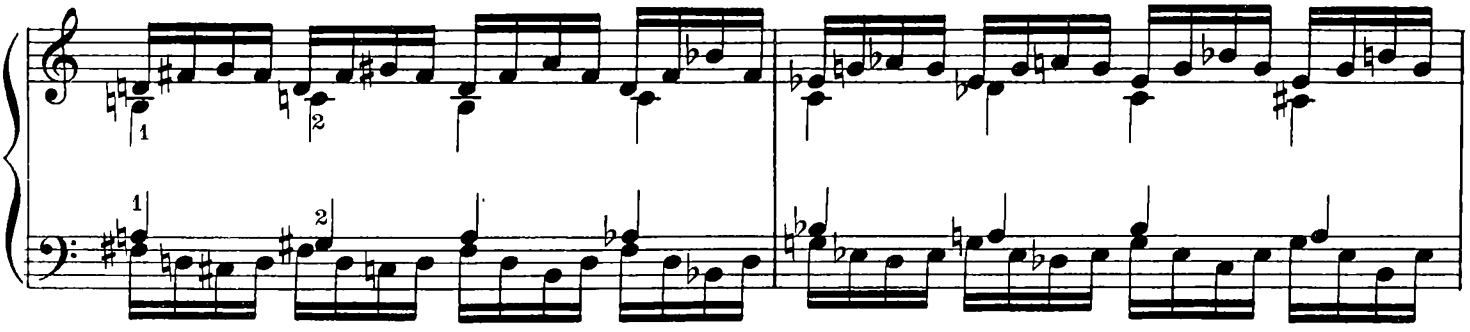

No. 6c
simile

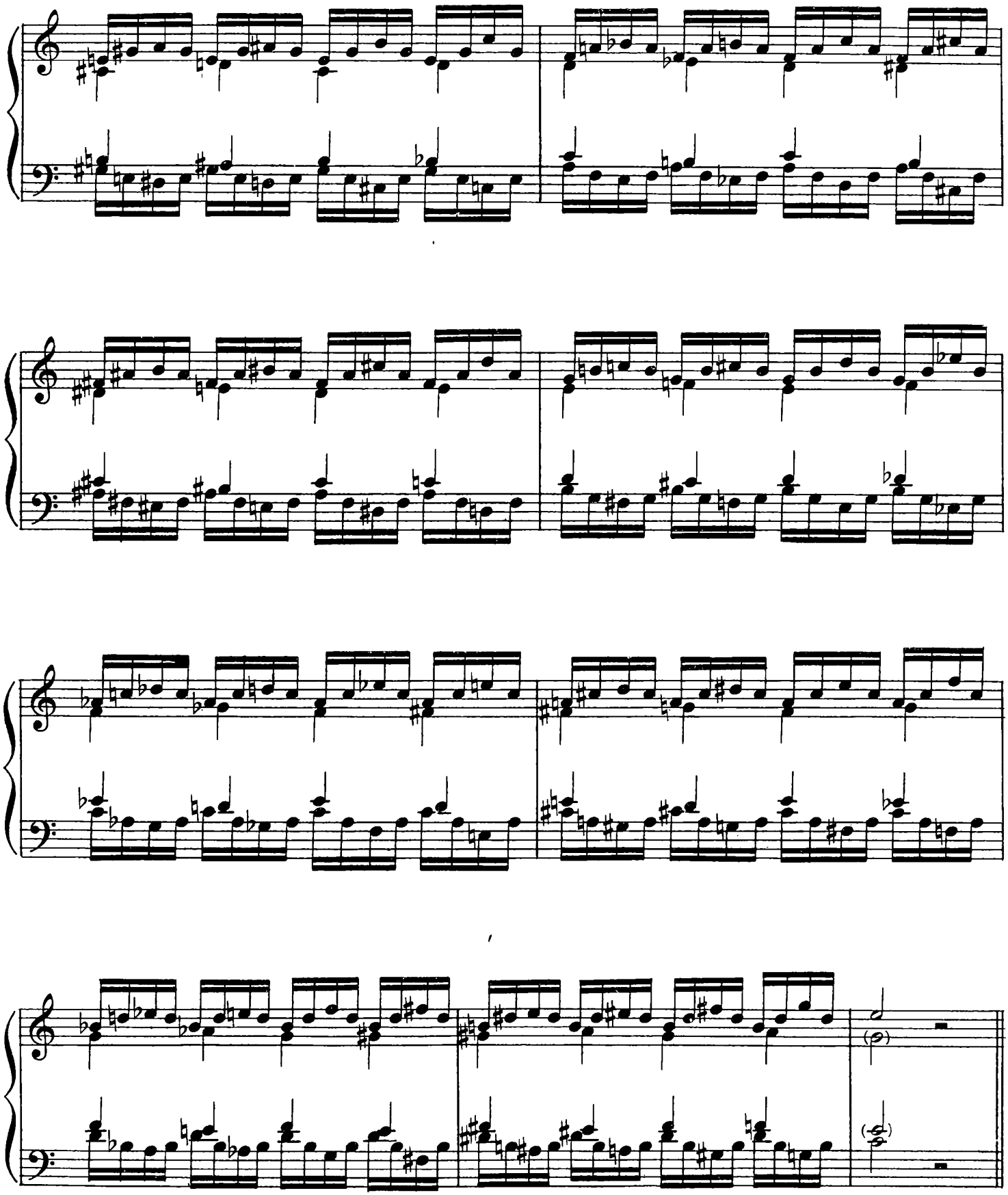




No. 6d







Original exercises, expressly written for this work, by

Originalübungen, eigens für dieses Werk geschrieben, von

Exercices originaux, écrits expressément pour cette oeuvre, par

Ejercicios originales, escritos especialmente para esta obra, por

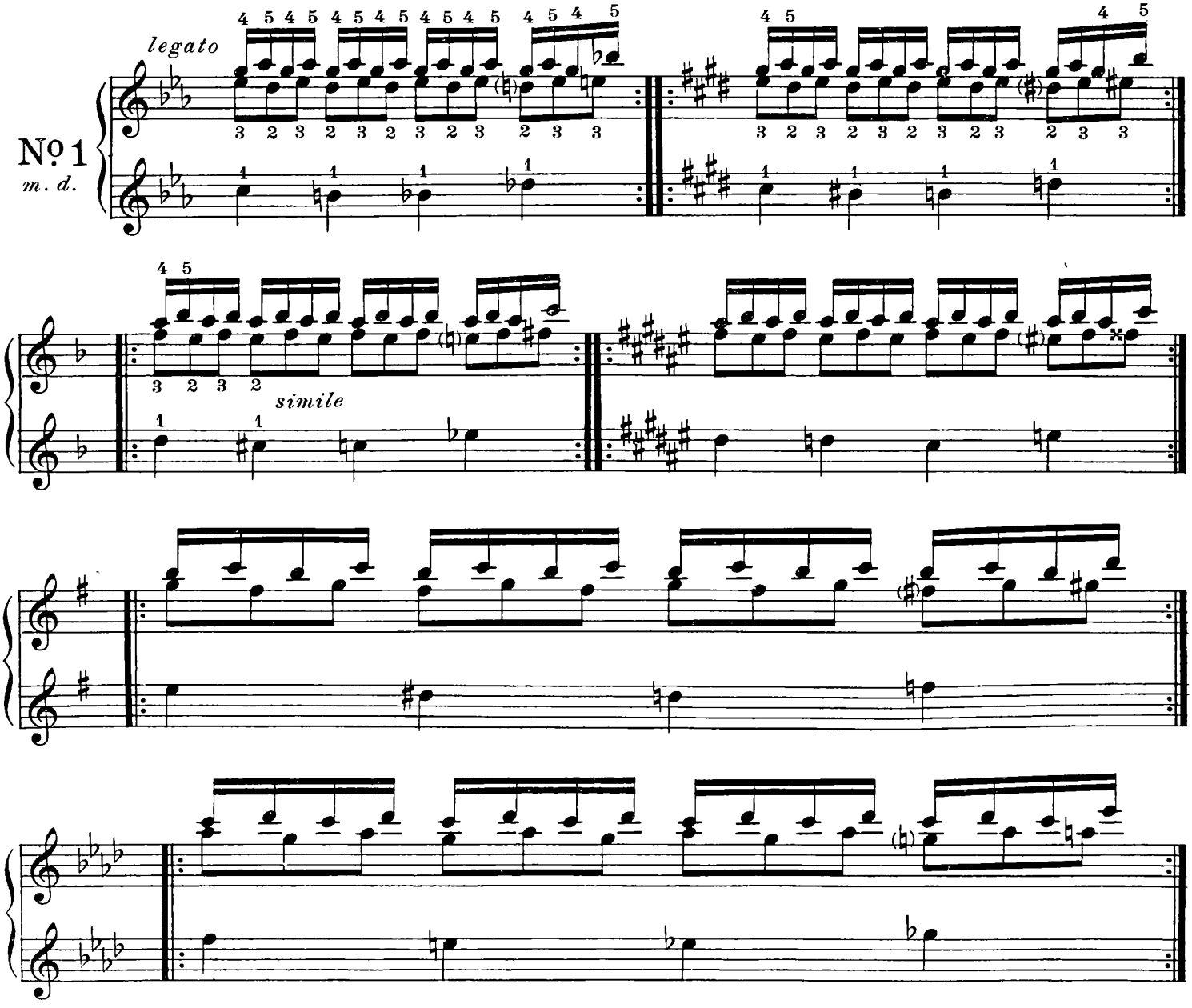
ALFRED CORTOT

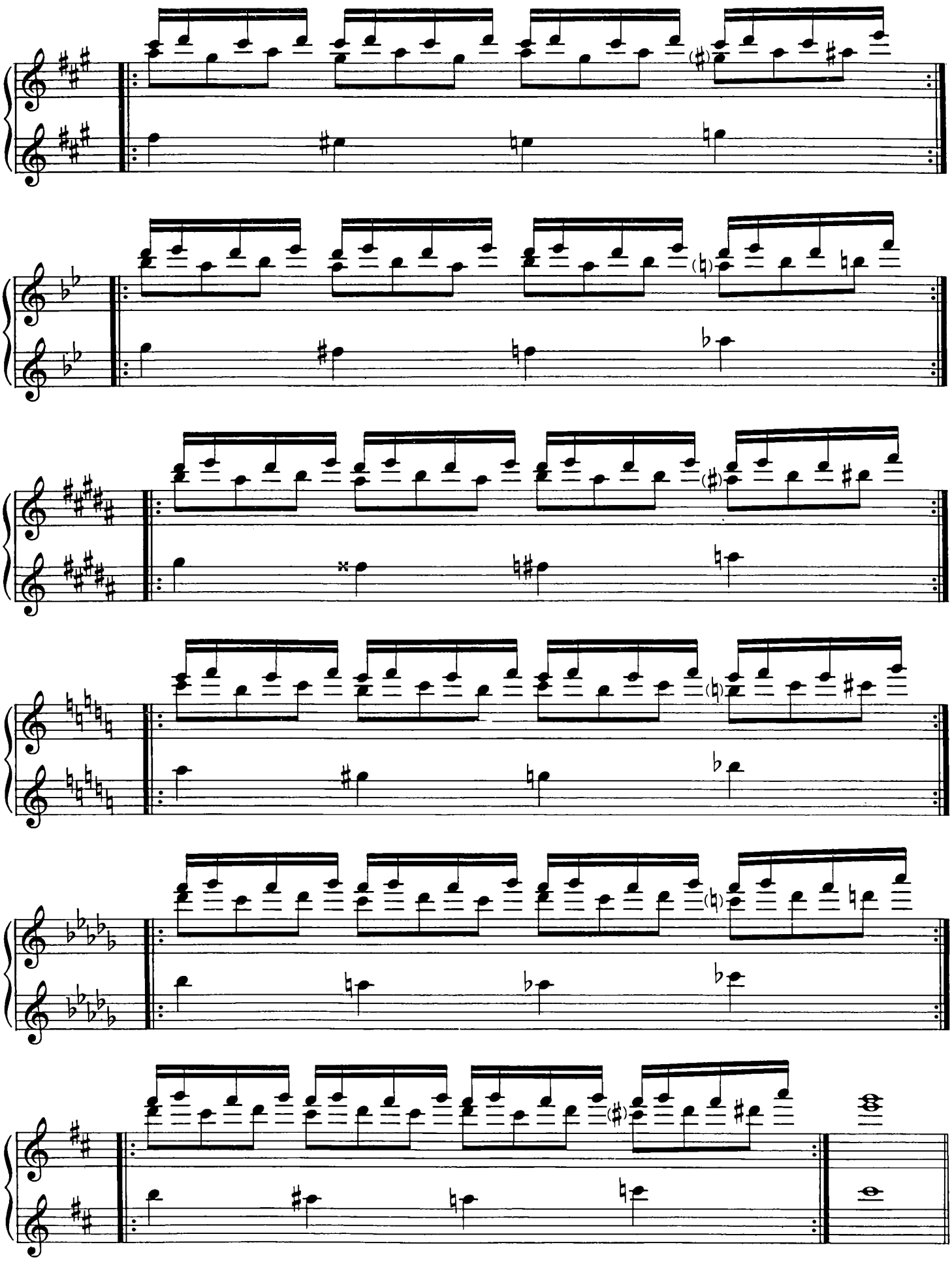
The remarkably beneficial effect which these exercises have on the 3rd, 4th and 5th fingers, as regards independence, flexibility and stretching will be apparent when they are played through all the keys. The tempo should at first be rather slow, then increased until Allegro = ♩ is reached. To be practised *p*, *mf*, *f*. (A. J.)

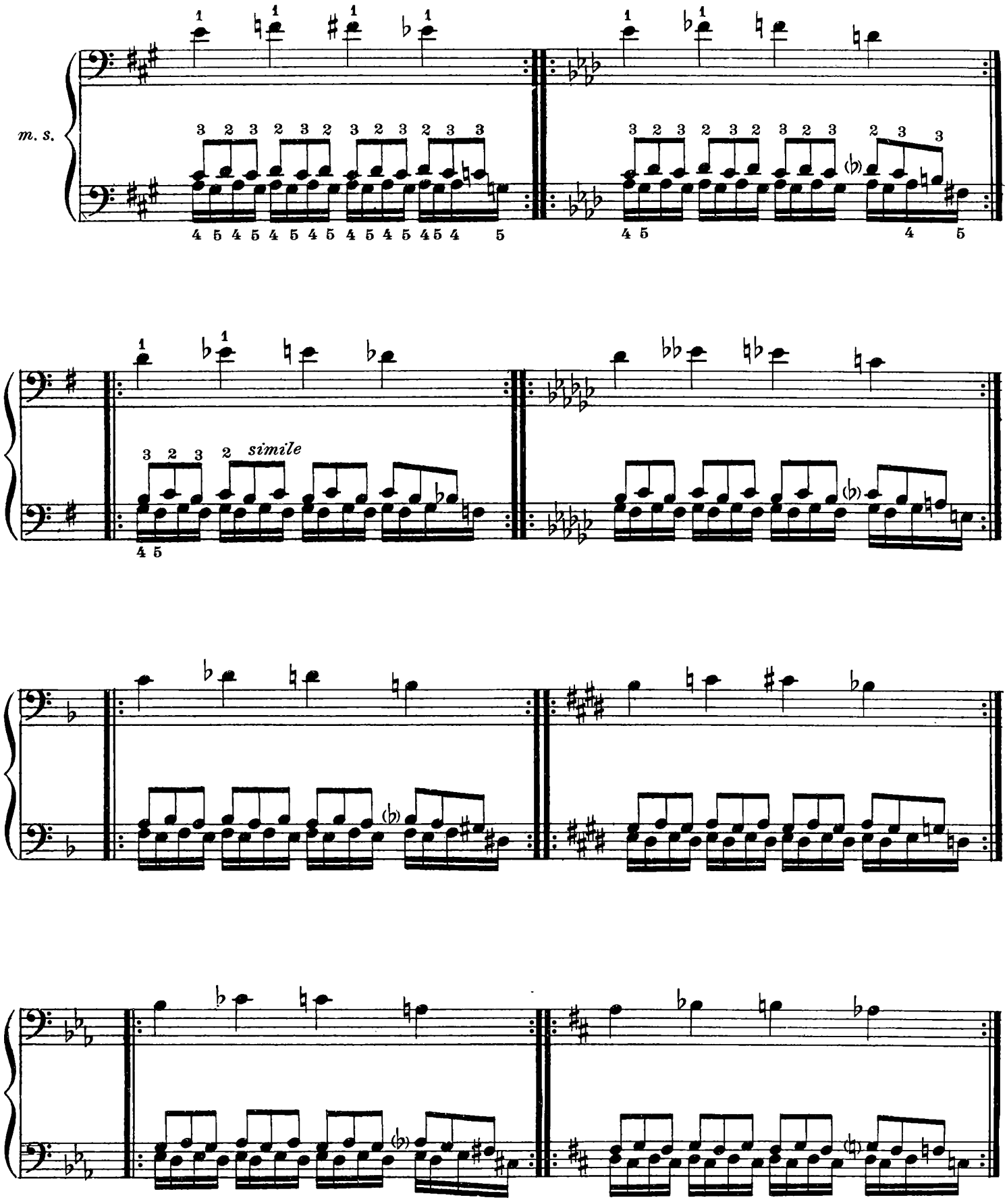
Die bemerkenswerte wohltätige Wirkung, welche diese Übungen in Bezug auf Unabhängigkeit, Biegsamkeit und Streckung auf den dritten, vierten und fünften Finger haben, zeigt sich klar, sobald man sie durch alle Tonarten spielt. Das Zeitmass sollte zuerst ziemlich langsam sein; dann so viel schneller bis zum Allegro = ♩ Man übe sie p, mf, f (A. J.)

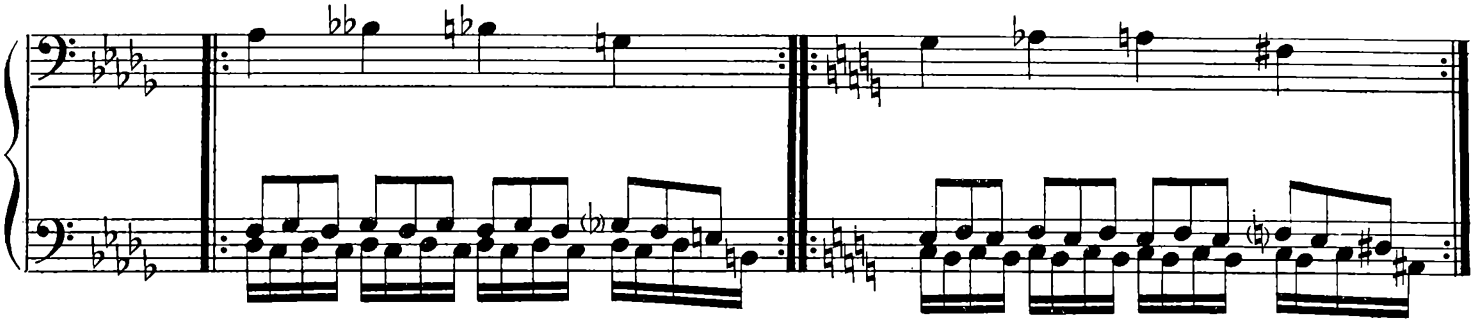
L'effet vraiment remarquable que ces exercices produisent sur les troisièmes, quatrièmes et cinquièmes doigts au point de vue de l'indépendance, la flexibilité et l'extension est évident lorsqu'on les joue dans tous les tons. On doit les étudier d'abord assez lentement, puis de plus en plus vite jusqu'à ce que l'on atteigne l'Allegro = ♩ A étudier *p*, *mf*, *f*. (A. J.)

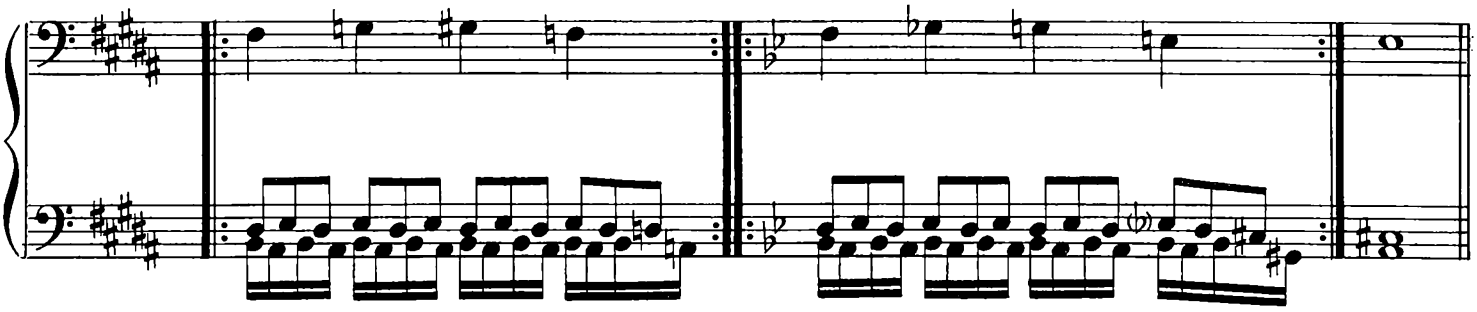
La acción sumamente benéfica que producen estos ejercicios para dar independencia, flexibilidad y extensión interdigital a los dedos tercero, cuarto y quinto, se manifiesta al tocarlos en todos los tonos. Se deben tocar al principio bastante despacio; después, más y más aprisa, hasta llegar al Allegro = ♩ *Estúdiense p, mf, f. (A. J.)*

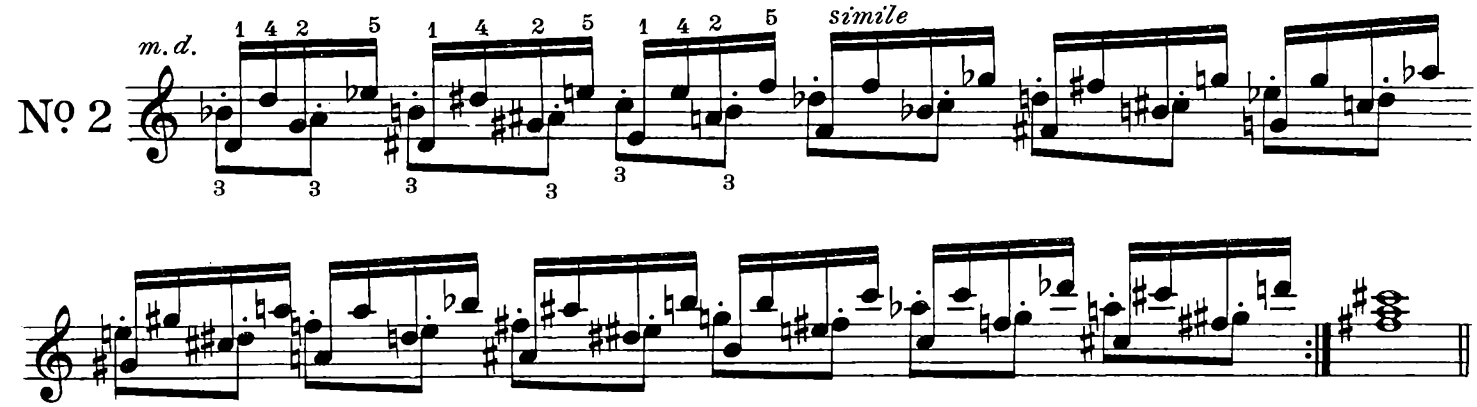


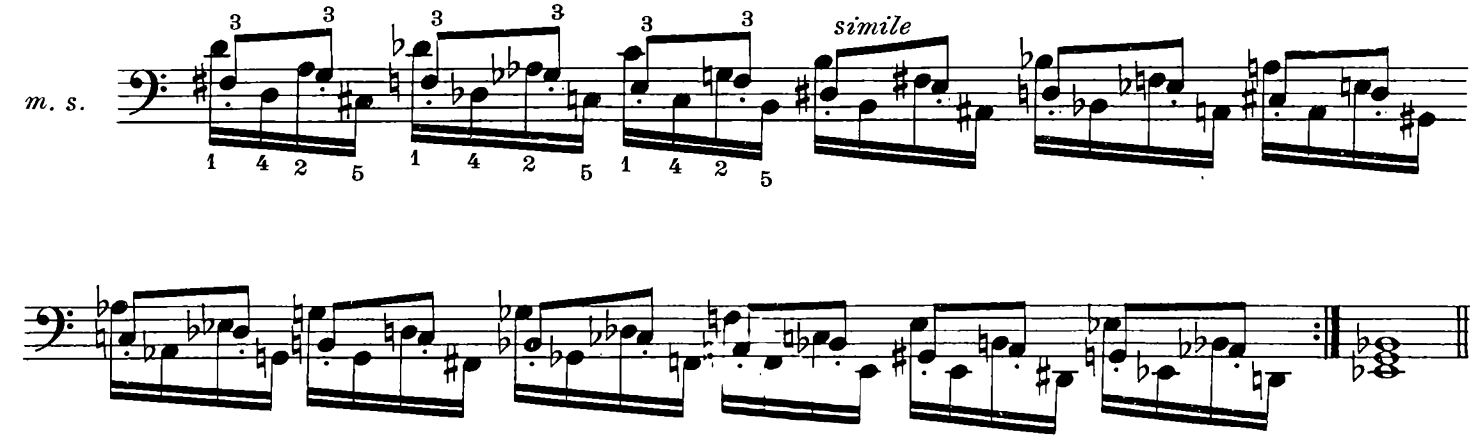



m. s.
simile






Nº 2
m. d.
simile


m. s.
simile

Exercises on black keys

See Examples and Preparatory Exercises.

Übungen auf schwarzen Tasten

Siehe Beispiele und Vorübungen.

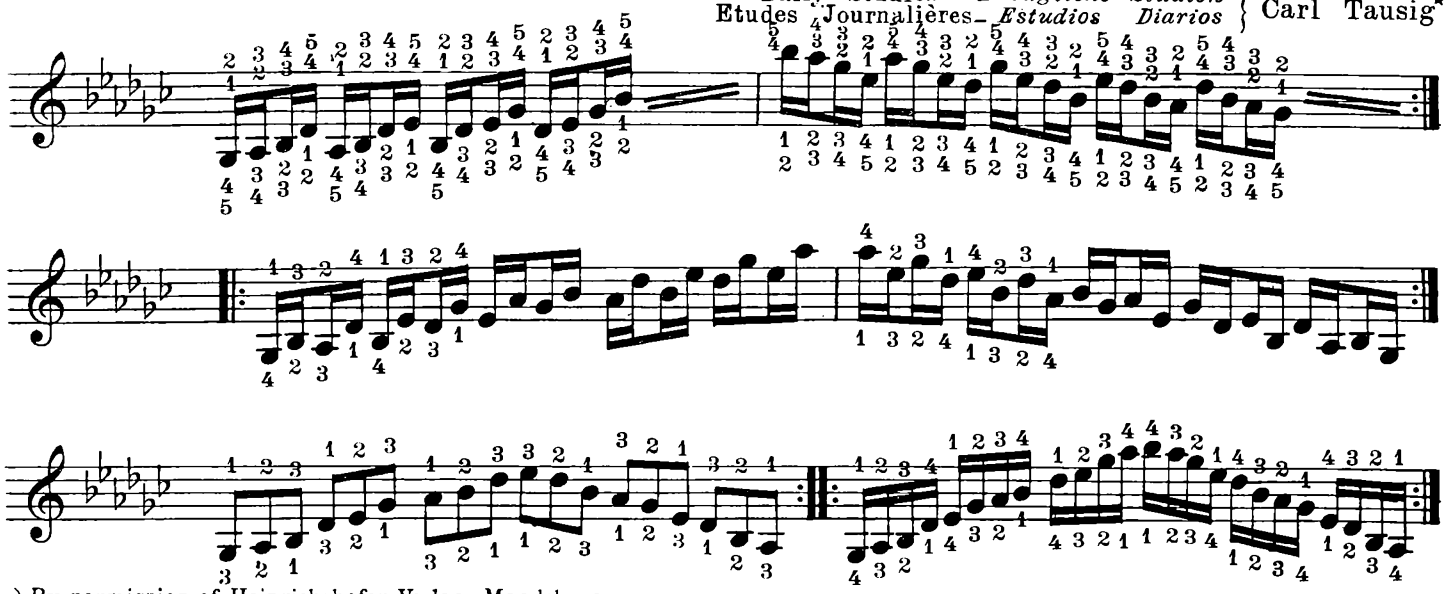
Exercices sur les touches noires

Voir Exemples et Exercices Préparatoires.

Ejercicios sobre las teclas negras

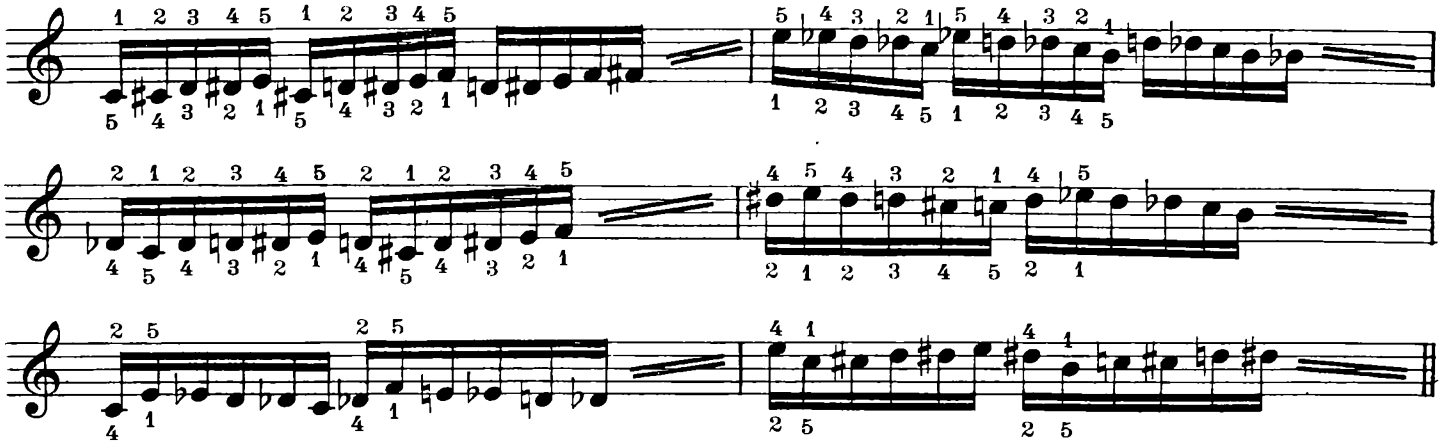
Véase Ejemplos y Ejercicios Preparatorios.

Daily Studies – *Tägliche Studien*
Etudes Journalières – *Estudios Diarios* } Carl Tausig*)



*) By permission of Heinrichshofen Verlag, Magdeburg

Chromatic Exercises. | *Chromatische Übungen.* | Exercices Chromatiques. | *Ejercicios Cromáticos.*



*) Repeat each measure 20 times without interruption.

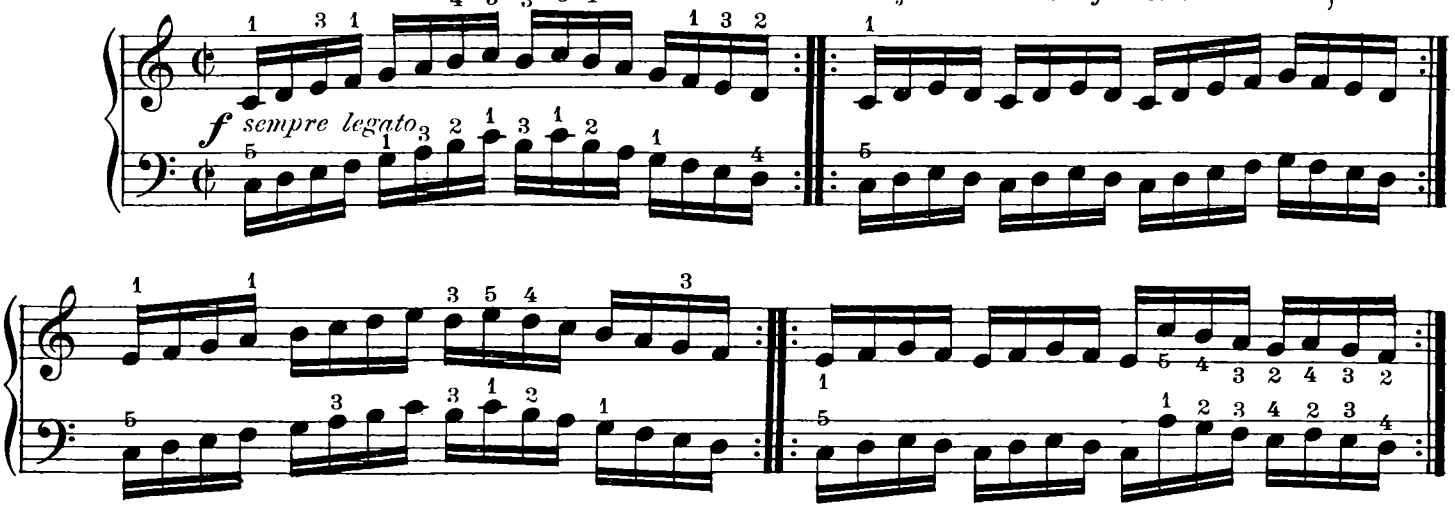
*) *Wiederhole jeden Takt 20 Mal ohne Unterbrechung.*

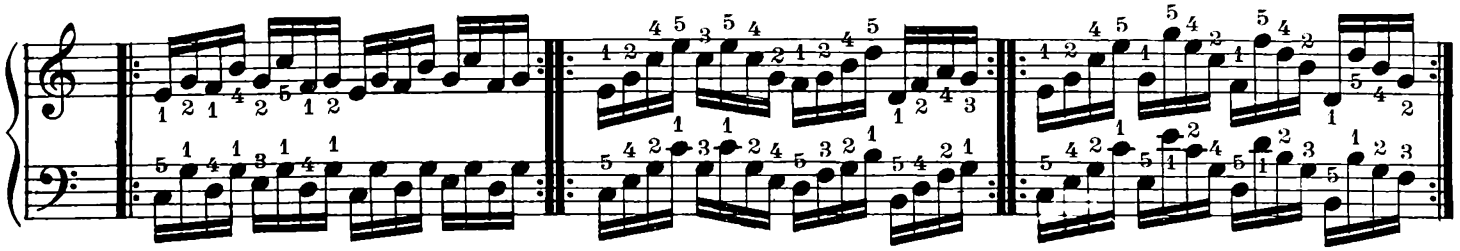
*) Répétez chaque mesure 20 fois sans interruption.

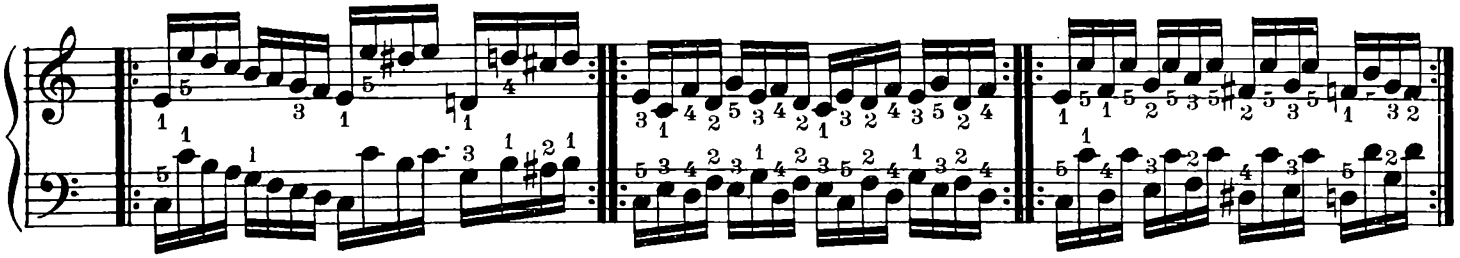
*) *Repítase cada compás 20 veces sin interrupción.*

Allegro molto (♩ = 92)

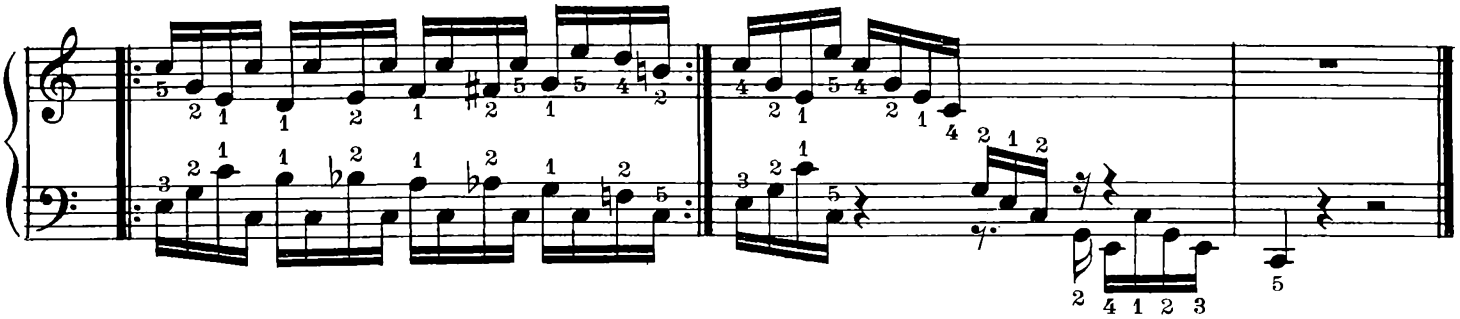
40 Daily Studies – *40 Tägliche Studien*
40 Études journalières – *40 Ejercicios Diarios* } Czerny







Coda



*) This notice, which exemplifies the old-fashioned manner of practising the piano, is reproduced in every modern edition of the 40 Daily Studies of Czerny without comment. Yet, to repeat an exercise in the same manner twenty times is apt to blunt the attention and the interest, and is not conducive to quick and lasting results. Indeed, it is safe to assume that very few pupils actually repeat every exercise twenty times.

A better, safer and more interesting manner of practice is as follows:

f
pp

Accents every first of two notes.

Accents every second of two notes

Dotted notes:

Reversed dotted notes:

Staccato *f*
Staccato *pp*
Velocity *f*
Velocity *pp*

*) *Diese Bemerkung, die die altmodische Art Klavier zu üben darstellt, ist in jeder modernen Ausgabe der 40 Tägliche Studien von Czerny ohne Erläuterung wiedergegeben worden und doch: eine Übung zwanzigmal in derselben Weise zu wiederholen, ist dazu geeignet, die Aufmerksamkeit und das Interesse abzustumpfen. In der Tat darf man annehmen, dass sehr wenige Schüler eine Übung wirklich zwanzigmal wiederholen.*

Eine bessere, sicherere und interessantere Art zu üben ist die folgende:

f
pp

Akzente auf jeder ersten von zwei Noten.

Akzente auf jeder zweiten von zwei Noten.

Punktierte Noten:

Umkehrung der punktierten Noten:

Staccato f
Staccato pp
Schnell f
Schnell pp

*) Cette indication, qui représente l'ancienne façon d'étudier le piano, est reproduite, sans commentaires, dans toutes les éditions modernes des 40 Etudes Journalières de Czerny. Et pourtant, en répétant un exercice vingt fois de la même façon on risque d'émousser l'attention et l'intérêt. Il est même permis d'affirmer que très peu d'élèves répètent vraiment vingt fois un exercice.

Une façon de travailler, meilleure, plus sûre et plus intéressante, est la suivante:

f
pp

Accents sur la première de chaque deux notes.

Accents sur la seconde de chaque deux notes.

Notes pointées:

Inversion des notes pointées:

Staccato *f*
Staccato *pp*
Vélocité *f*
Vélocité *pp*

*) *Esta indicación, que representa la manera antigua de estudiar el piano, se halla reproducida en todas las ediciones modernas de los 40 Estudios Diarios de Czerny. Sin embargo-el repetir un ejercicio veinte veces de la misma manera tiende a enervar y disminuir el interés y la atención. Se puede afirmar que muy pocos discípulos repiten verdaderamente un ejercicio veinte veces.*

Más segura, mejor y más interesante es la manera siguiente de estudiar:

f
pp

Acentos en la primera de cada dos notas.

Acentos en la segunda de cada dos notas.

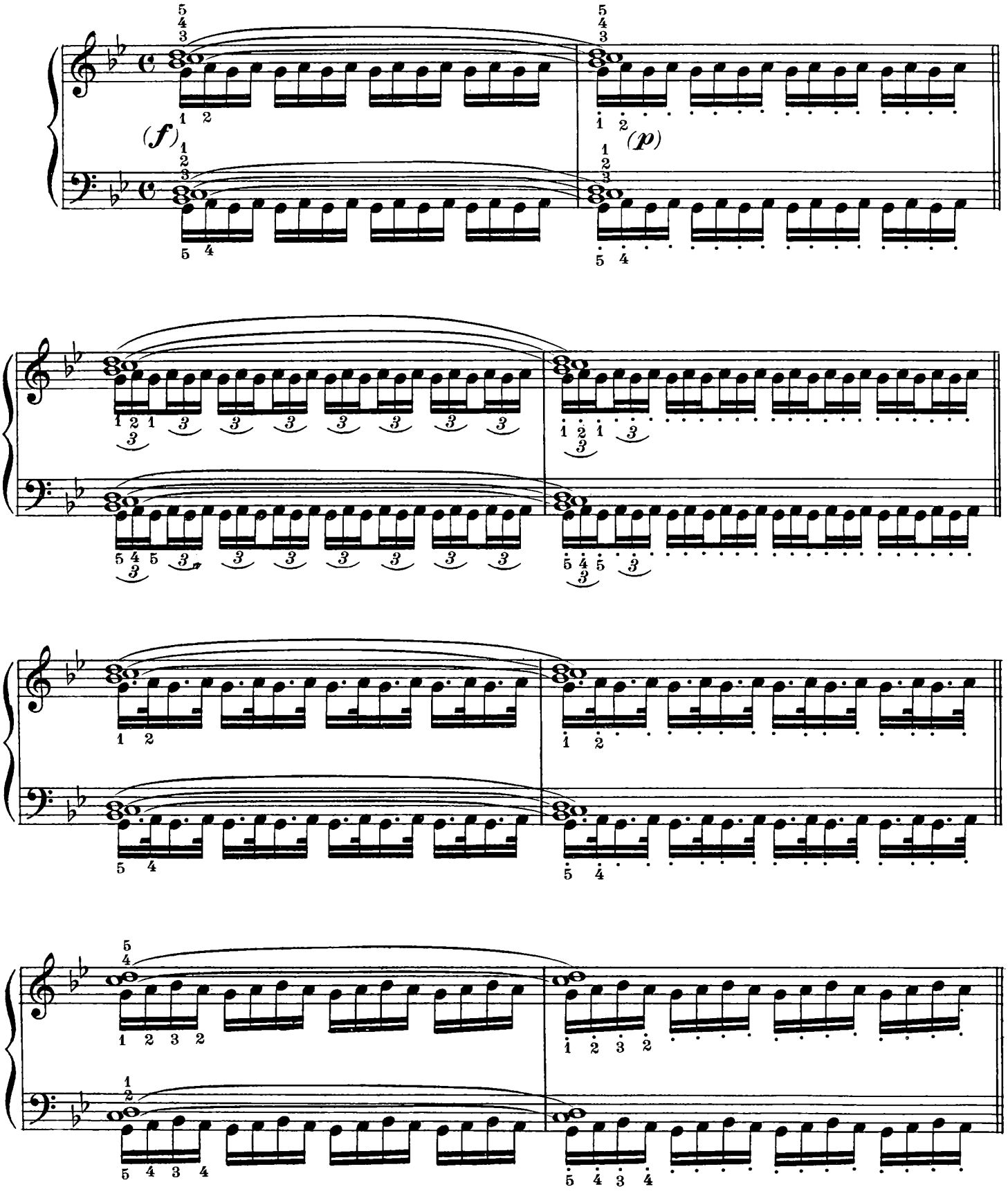
Notas punteadas:

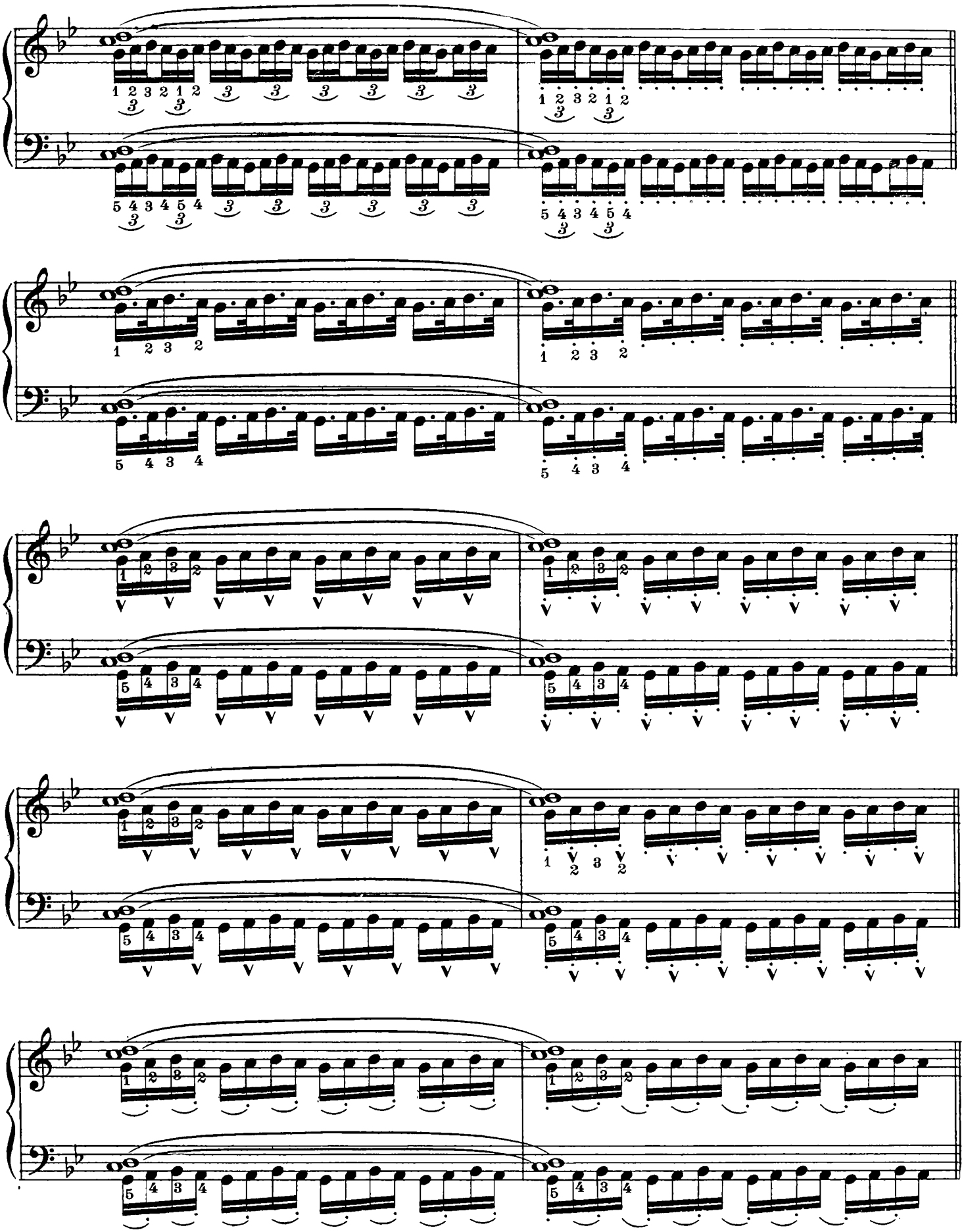
Notas punteadas invertidas:

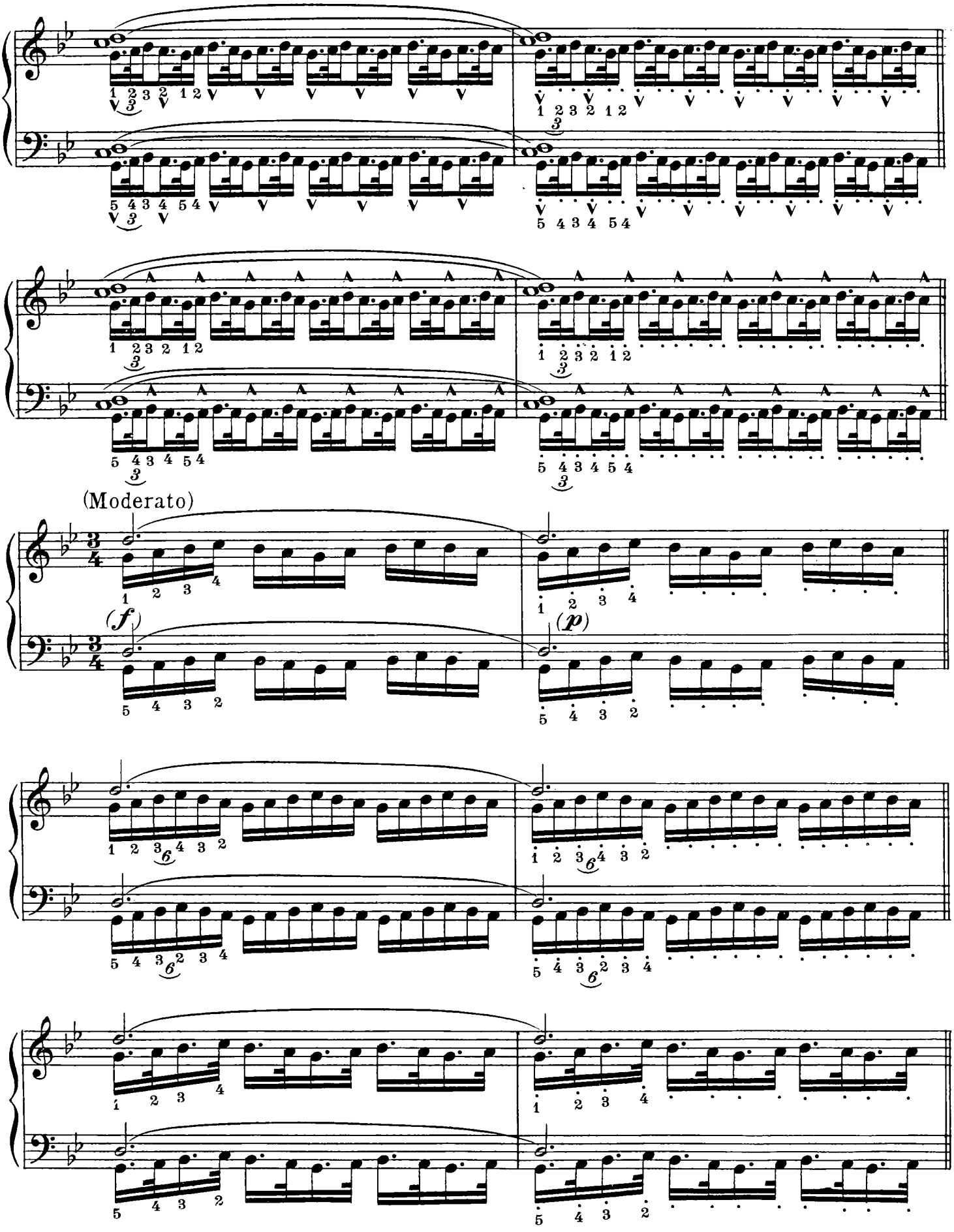
Staccato f
Staccato pp
Velocidad f
Velocidad pp

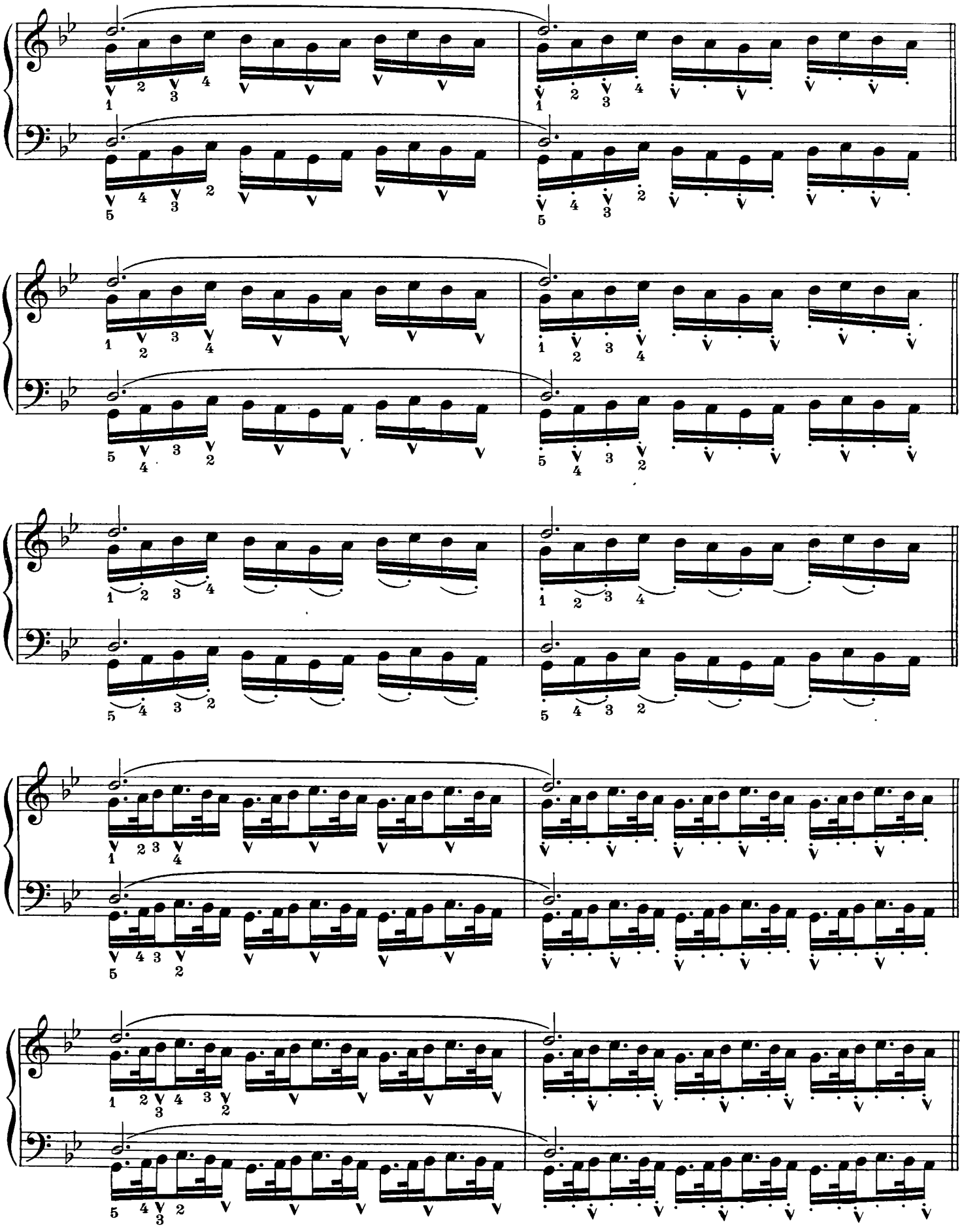
FRANZ LISZT

Andante *(A. J.)*

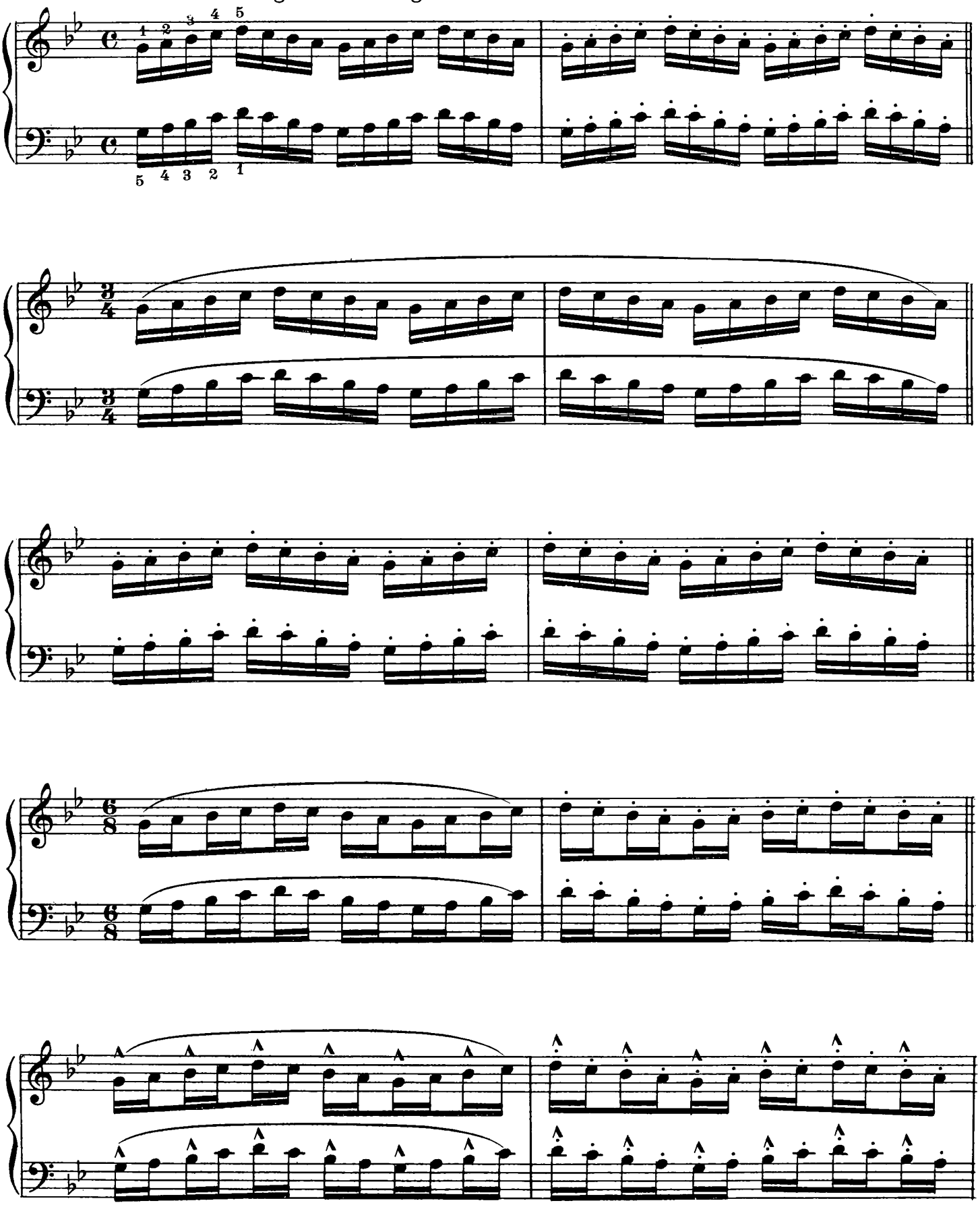


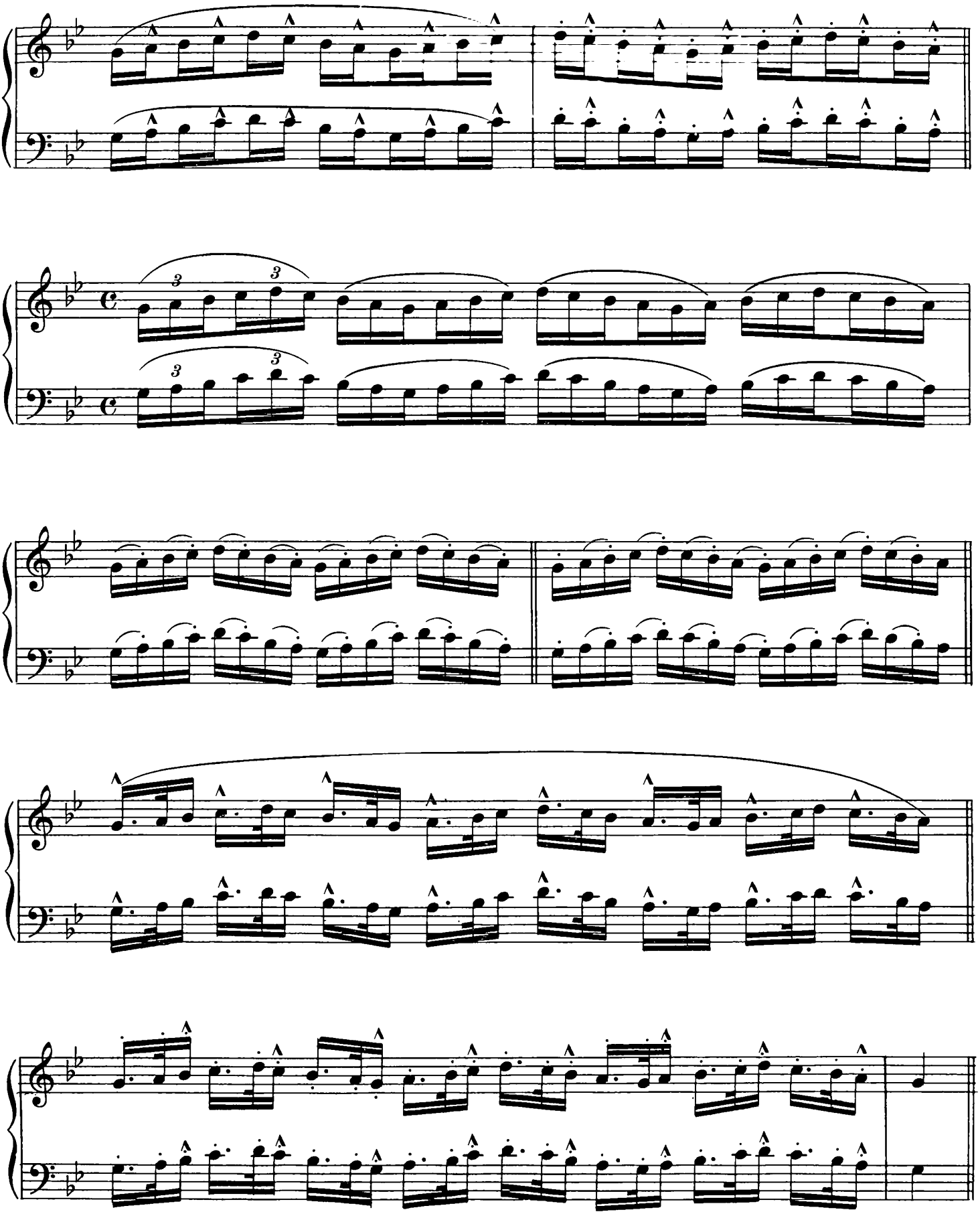



(Moderato)
(f)
(p)



Moderato - Allegretto - Allegro *(A. J.)*





FRANZ LISZT

Moderato - Allegretto - Allegro *(A.J.)*

(f - mf - p) (A. J.)

etc.

later *m. d.*
später 23, 34, 45
après *m. s.*
después 32, 43, 54

Rosenthal - Schytte, *) School of Modern Pianoforte Virtuosity
Schule des höheren Klavierspiels

(A. J.)

*) Published with permission of Adolph Fürstner, Berlin W.10, Copyright 1892 by O.B.Boise.

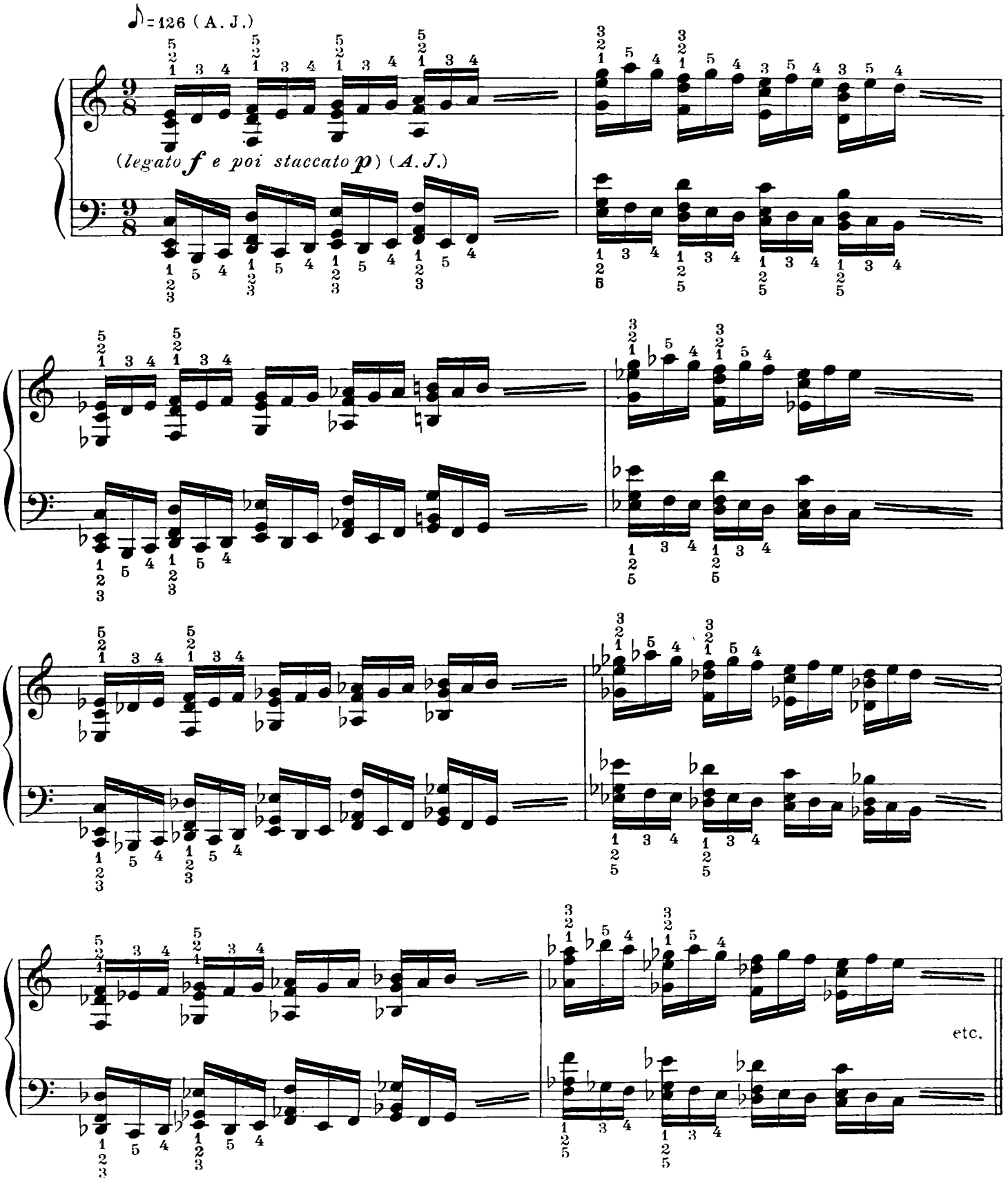
JOHANNES BRAHMS*)

Exercise of Johannes Brahms, published by Carl Tausig in his "Daily Studies."

Johannes Brahmssche Übung, von Carl Tausig in seinen "Tägliche Studien" veröffentlicht.

Exercice de Johannes Brahms, publié par Carl Tausig dans ses "Études Journalières."

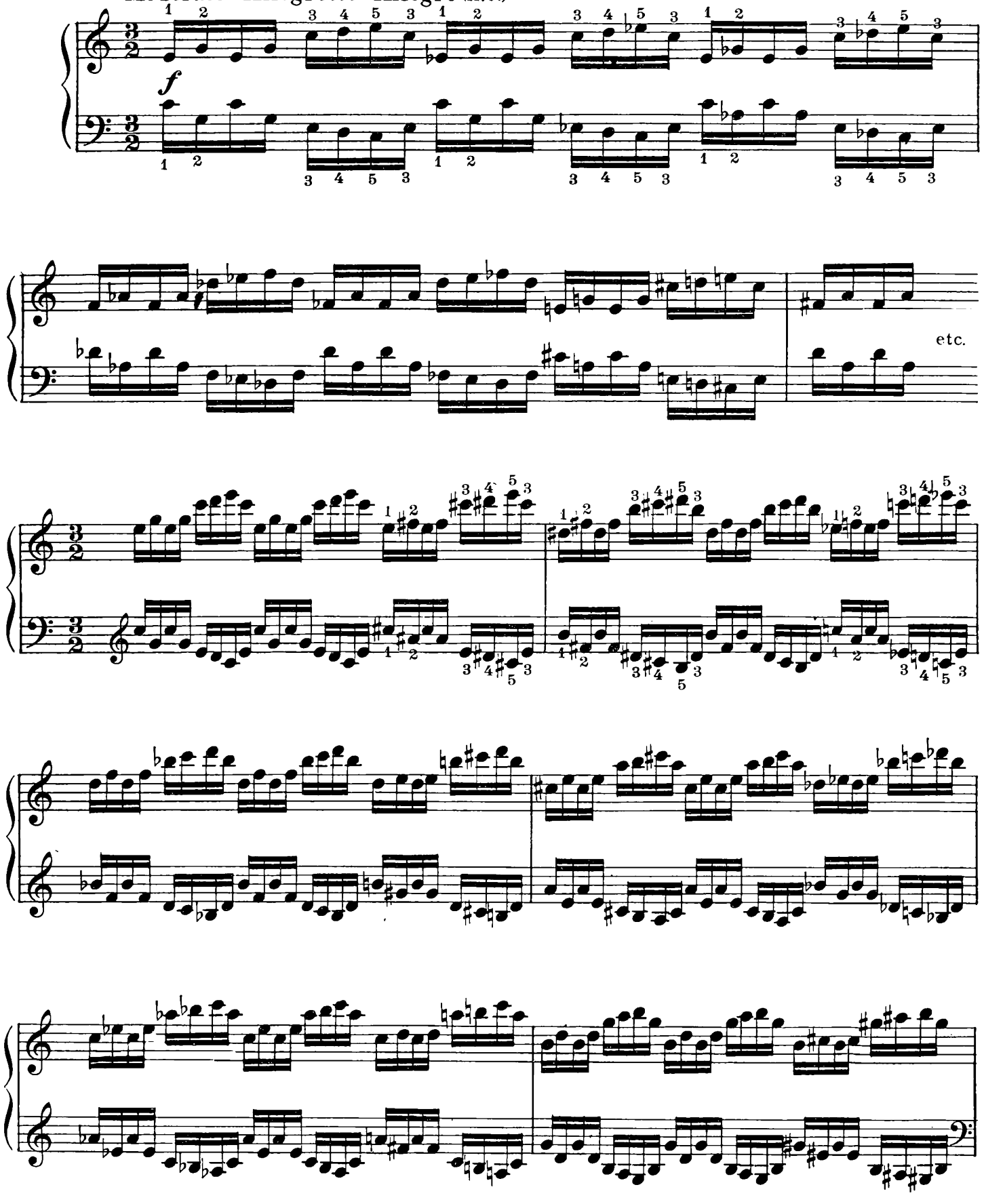
Ejercicio de Johannes Brahms, publicado por Carl Tausig en sus "Estudios Diarios."

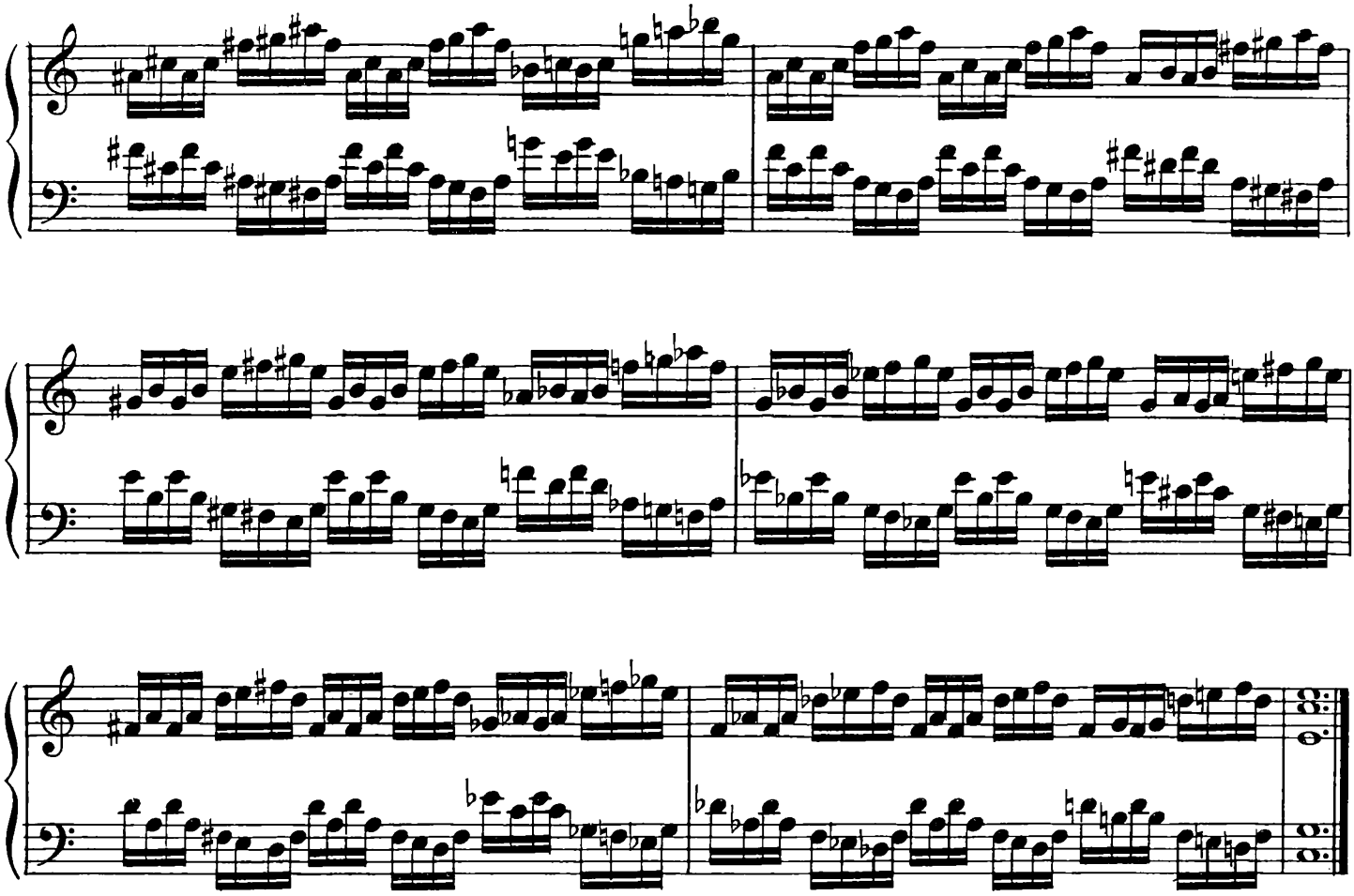


*) Published with permission of Heinrichshofen Verlag Magdeburg.

Daily Studies – *Tägliche Studien*
Études Journalières – *Estudios Diarios* } Carl Tausig

Moderato - Allegretto - Allegro (A. J.)

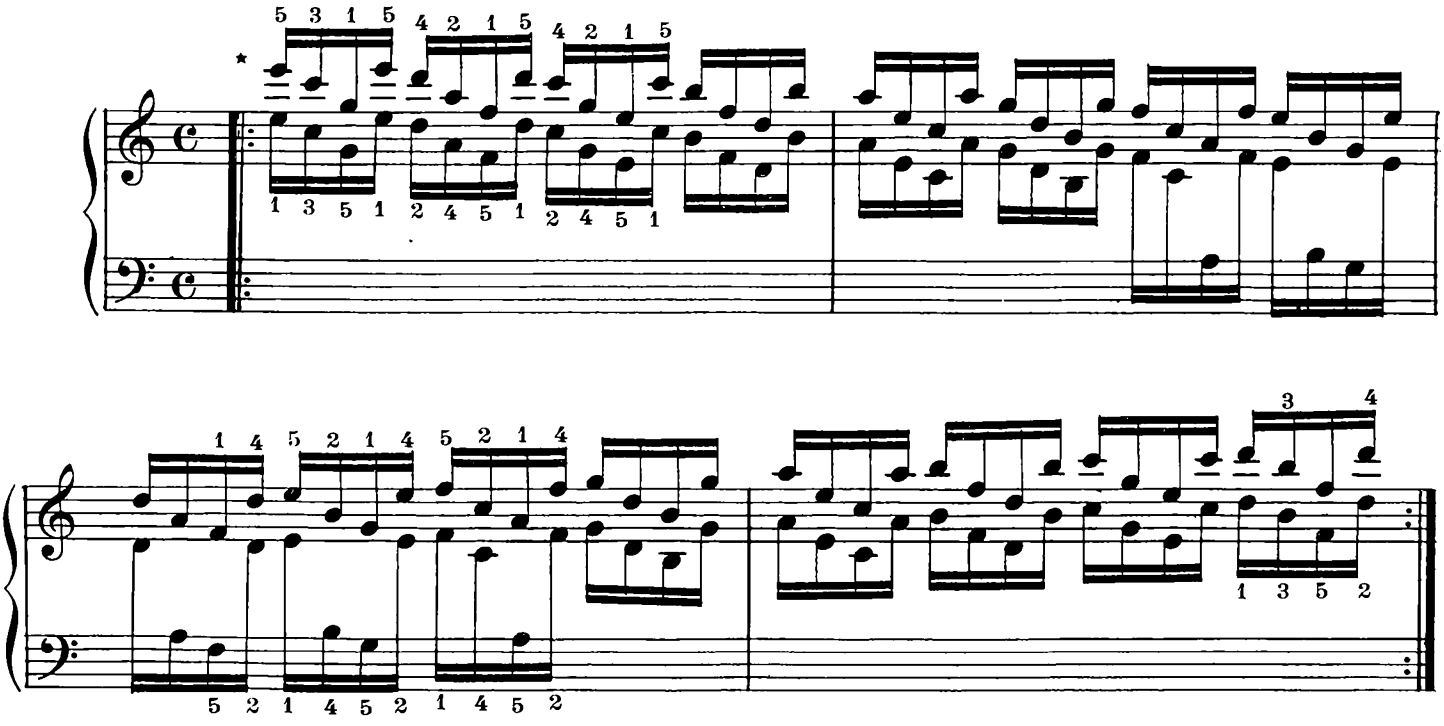




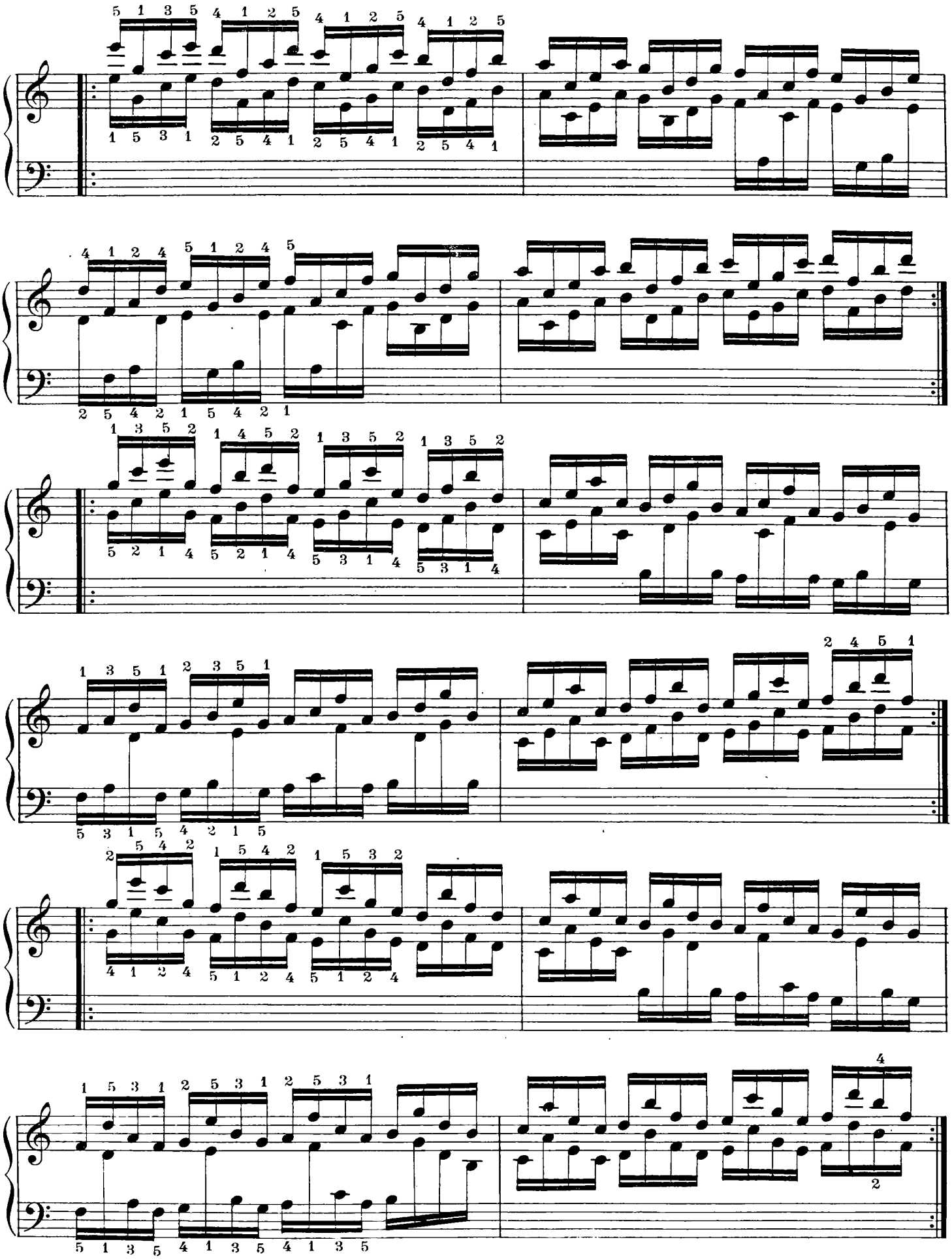
Published by permission of Heinrichshofen Verlag, Magdeburg

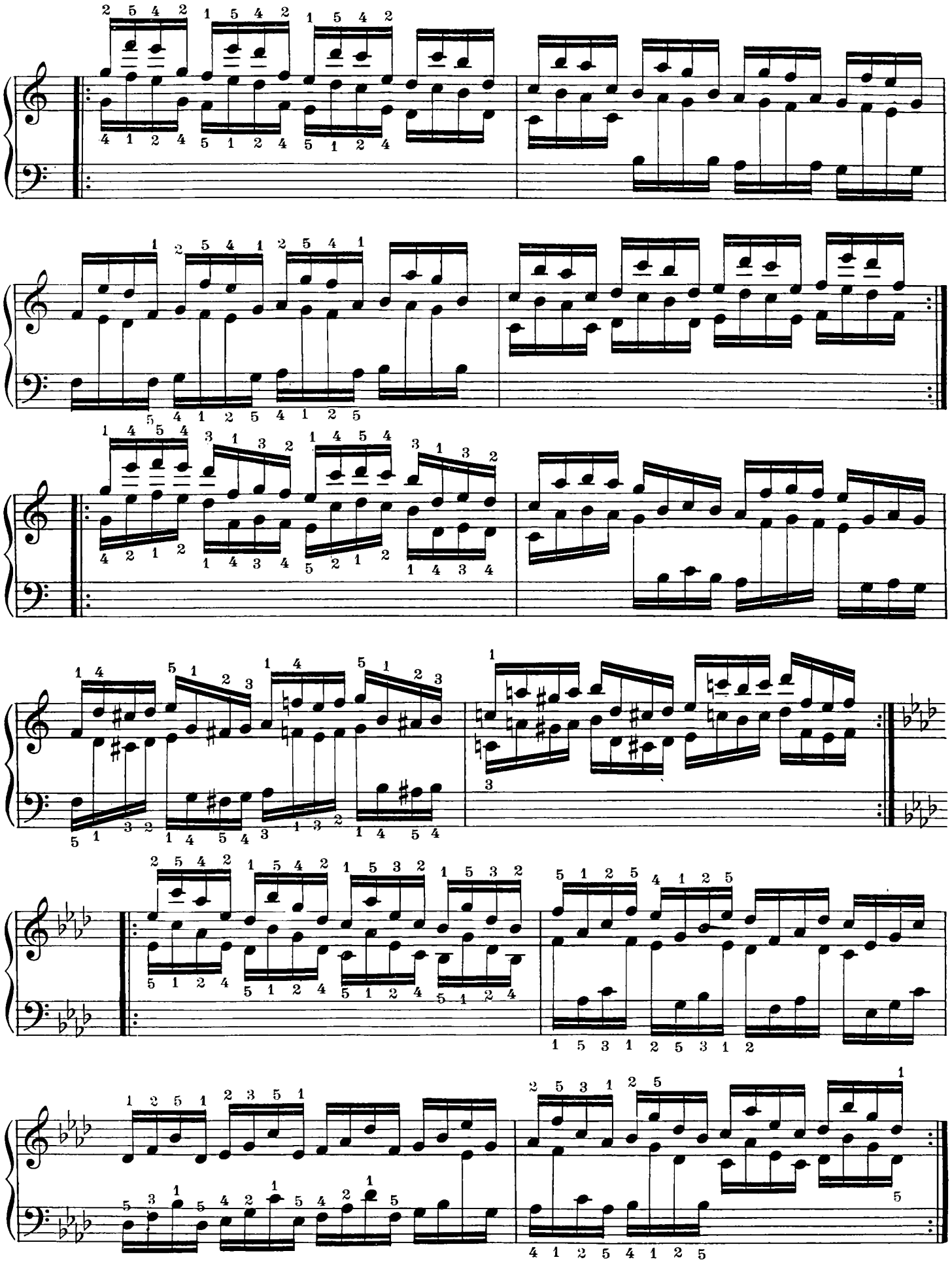
School of the Virtuoso | *Schule des Virtuosen* | Ecole du Virtuose | *Escuela del Virtuoso*

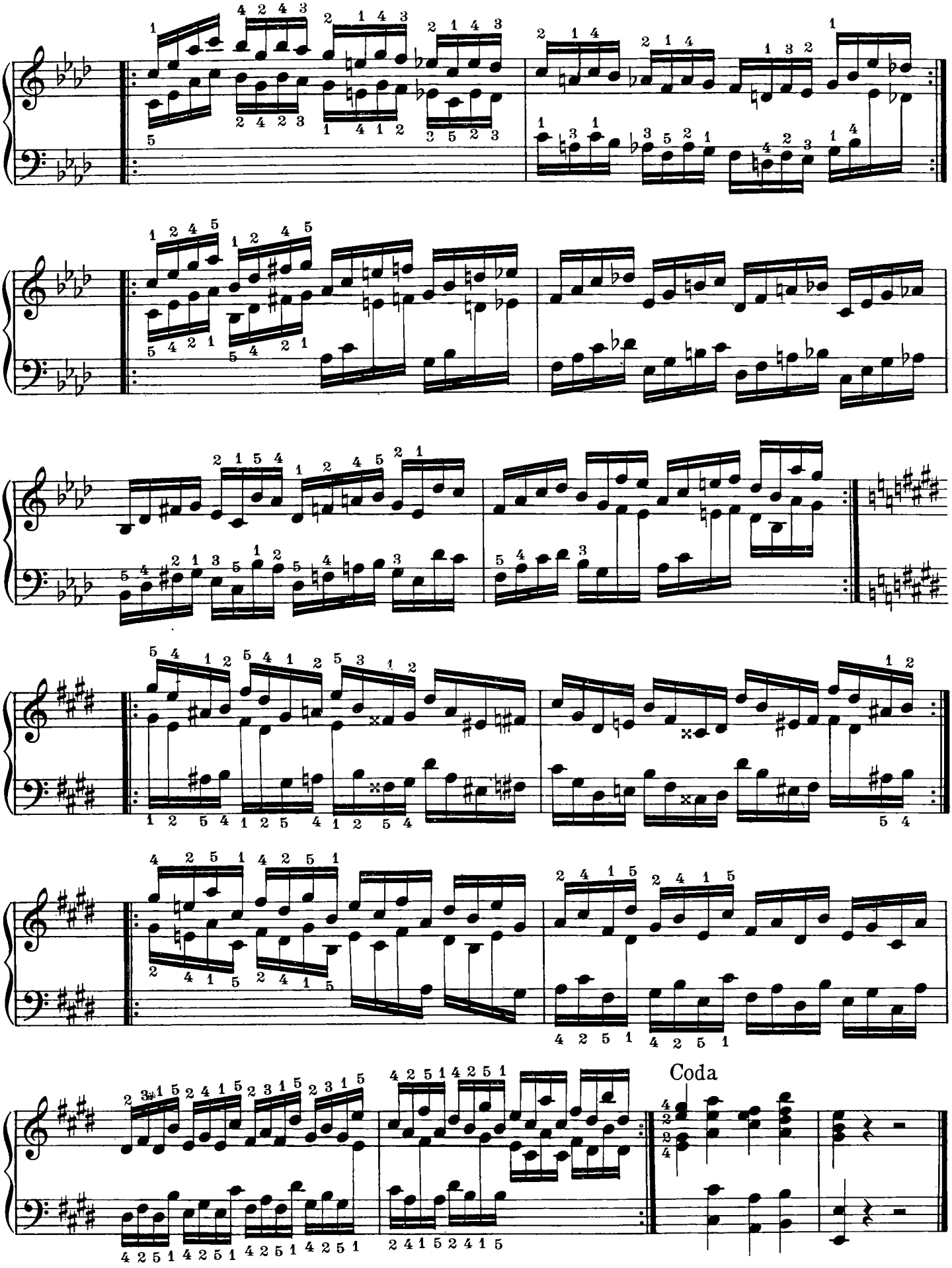
CZERNY *)



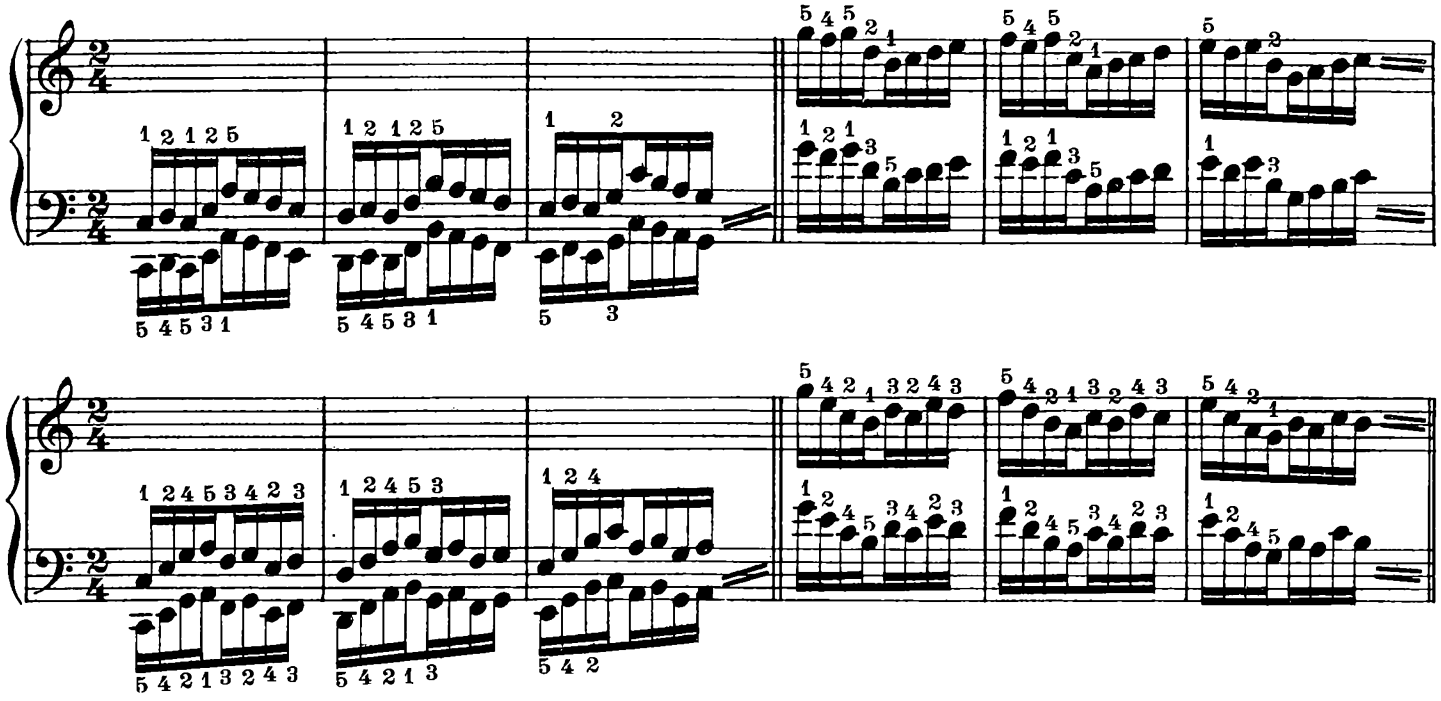
*) See page 179 | *Siehe Seite 179* | Voir page 179 | *Véase página 179*



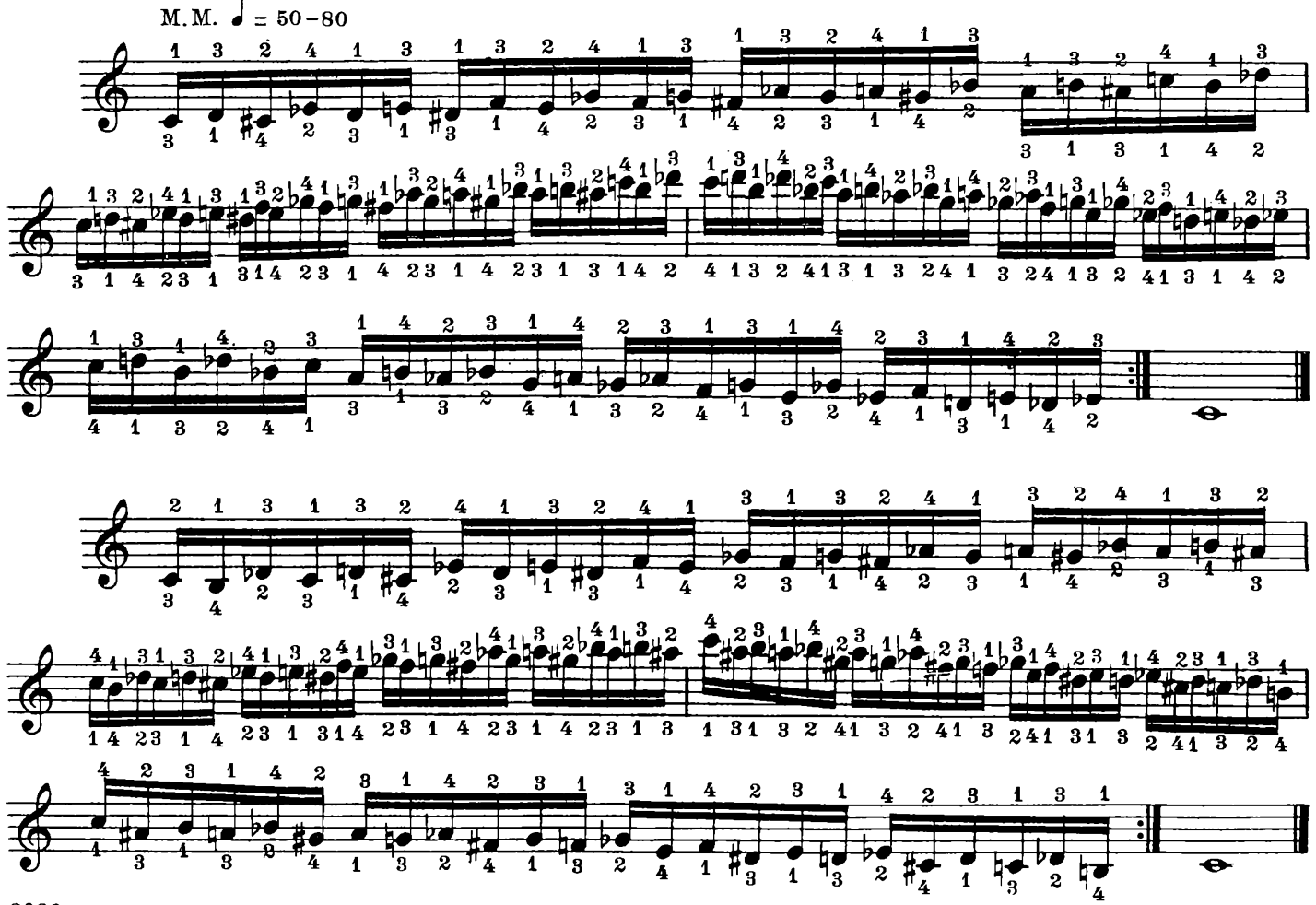



Coda

C. L. HANON *)

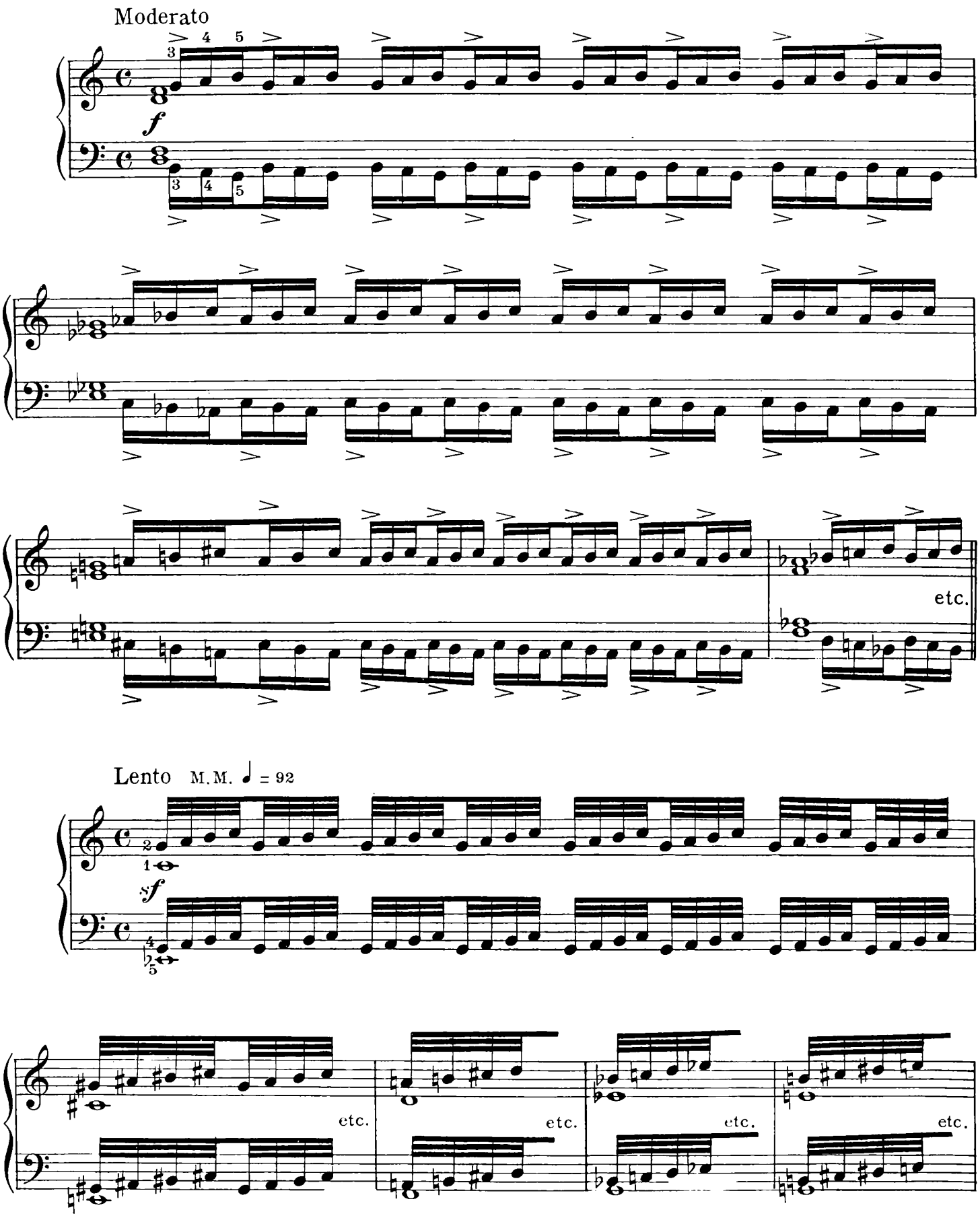


Complete School of Technic for the Pianoforte
I. Philipp *)
(By permission of Theo. Presser Co.)



*) Published with permission of Alph. Schotte and Co., Succ'rs, Boulogne-sur-Mer.

PISCHNA



Preparatory exercises and examples

It is evident that with the profusion of material at hand a restricted selection was necessary and therefore the following examples must be considered only as models of many others possibly just as instructive. The preparatory exercises show merely some of the ways to conquer a difficult passage. More anent this will be found in the Chapter "How to Practise, how to Perform!"

Vorübungen und Beispiele

Es liegt auf der Hand, dass ich aus der Fülle anwendbarem Materials nur eine kleine Auswahl treffen konnte, und daher sind folgende Beispiele nur als ein Weniges aus der Menge so vieler anderer ebenso lehrreicher Übungen zu betrachten. Indem ich auf die nachstehenden Vorübungen hinweise, will ich mit diesen nur einen Fingerzeig geben, auf welche Art man schwierige Passagen überwindet. Näheres hierüber findet man im Kapitel „Wie man üben soll, wie man vorträgt!"

Exercices préparatoires et exemples

Il est évident qu' avec la profusion de matières disponibles j'ai dû me borner à faire un choix restreint, et par conséquent, il ne faut considérer les exemples que je donne que comme des modèles, entre beaucoup d'autres peutêtre tout aussi instructifs. En donnant les exercices préparatoires je ne veux qu'indiquer quelques-uns des moyens pour se rendre maître d'un passage difficile. On trouvera là-dessus des indications plus complètes dans le Chapitre "Comment il faut étudier, comment il faut exécuter."

Ejercicios preparatorios y ejemplos

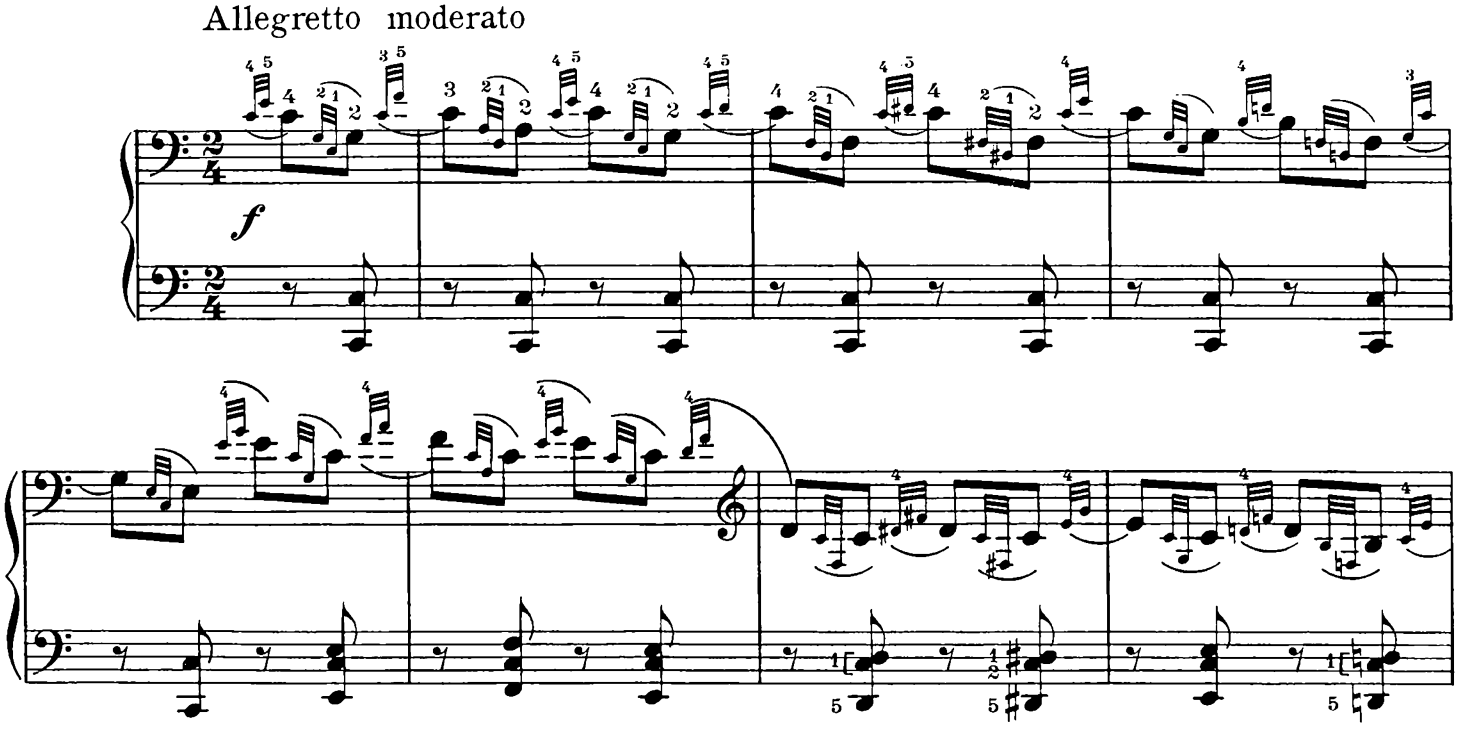
Es evidente que con la profusión de material disponible he tenido que limitarme a una corta selección y, por lo tanto, hay que considerar los ejemplos que doy, solamente como modelos, entre muchos otros, acaso tan instructivos como estos. Al dar los Ejercicios preparatorios no he deseado más que indicar algunas de las maneras de dominar pasajes difíciles. Sobre este punto se encontrarán más amplias indicaciones en el Capítulo "Cómo se debe estudiar, cómo se debe ejecutar."

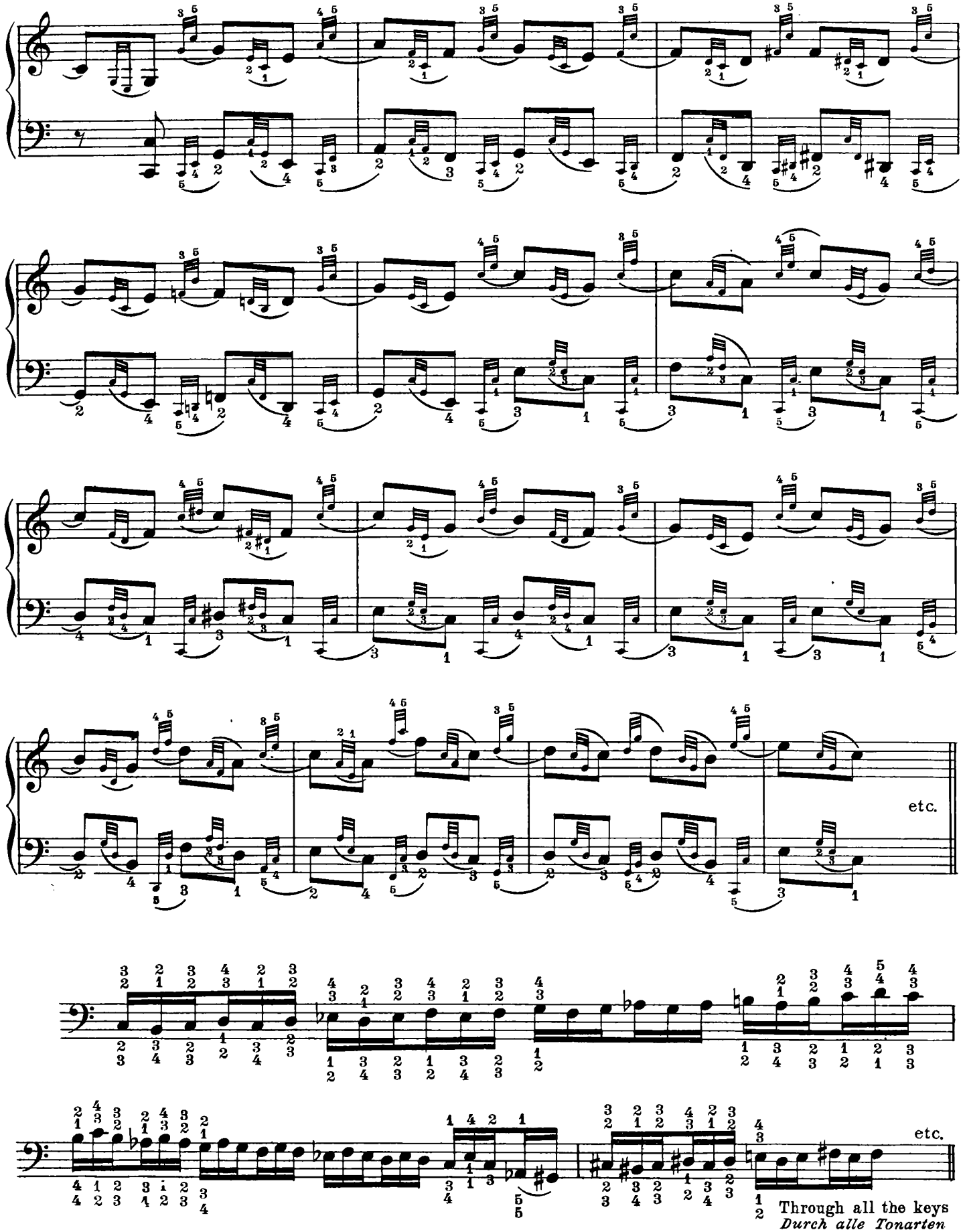
Preparatory exercises for the Sonata in C major, Op. 53, of Beethoven.

Vorübungen für die C dur Sonate, Op. 53, von Beethoven.

Exercices préparatoires pour la Sonate en *ut* majeur, Op. 53, de Beethoven.

Ejercicios preparatorios para la Sonata en Do mayor, Op. 53, de Beethoven.





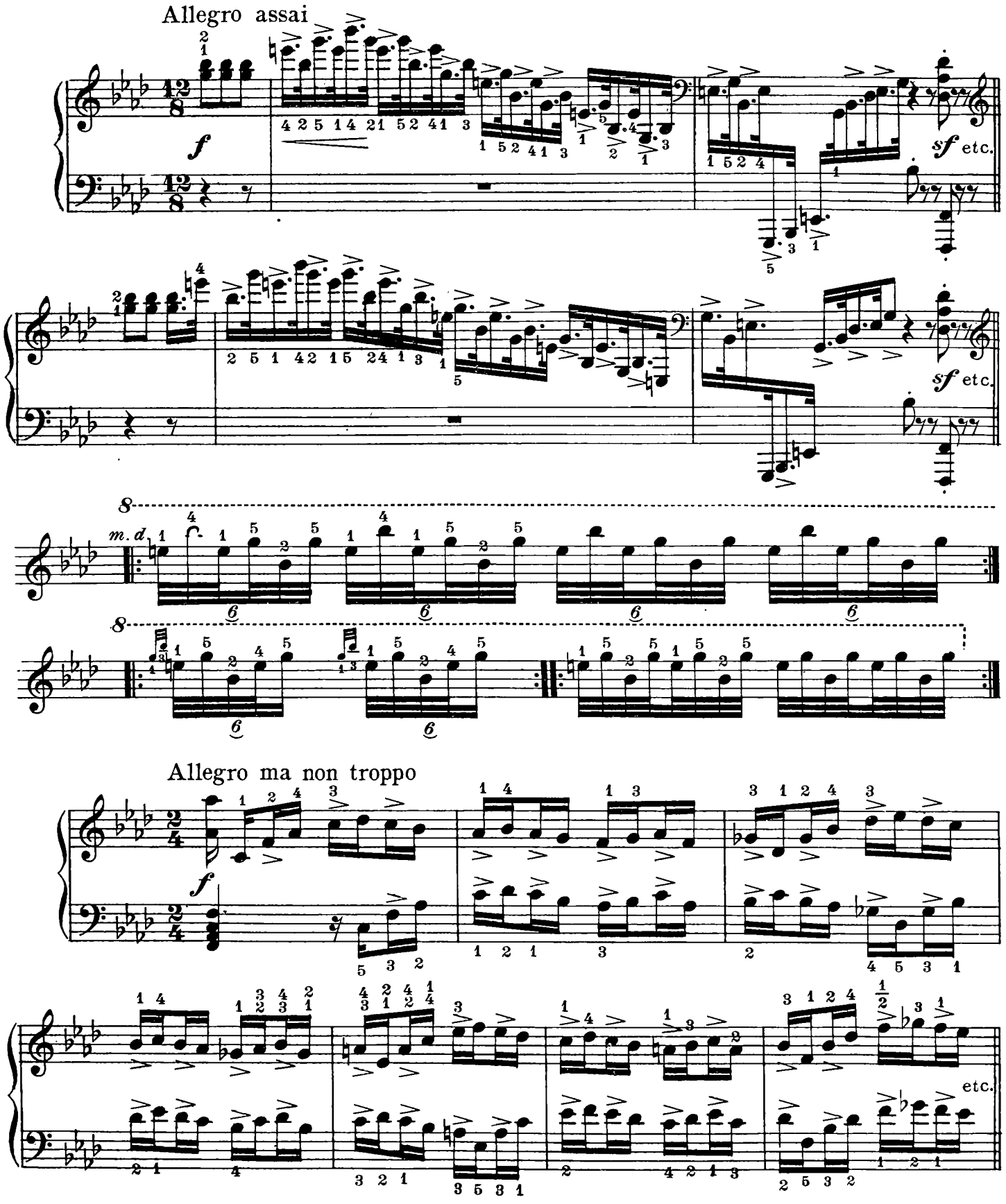
Through all the keys
Durch alle Tonarten
Dans tous les tons
En todos los tonos

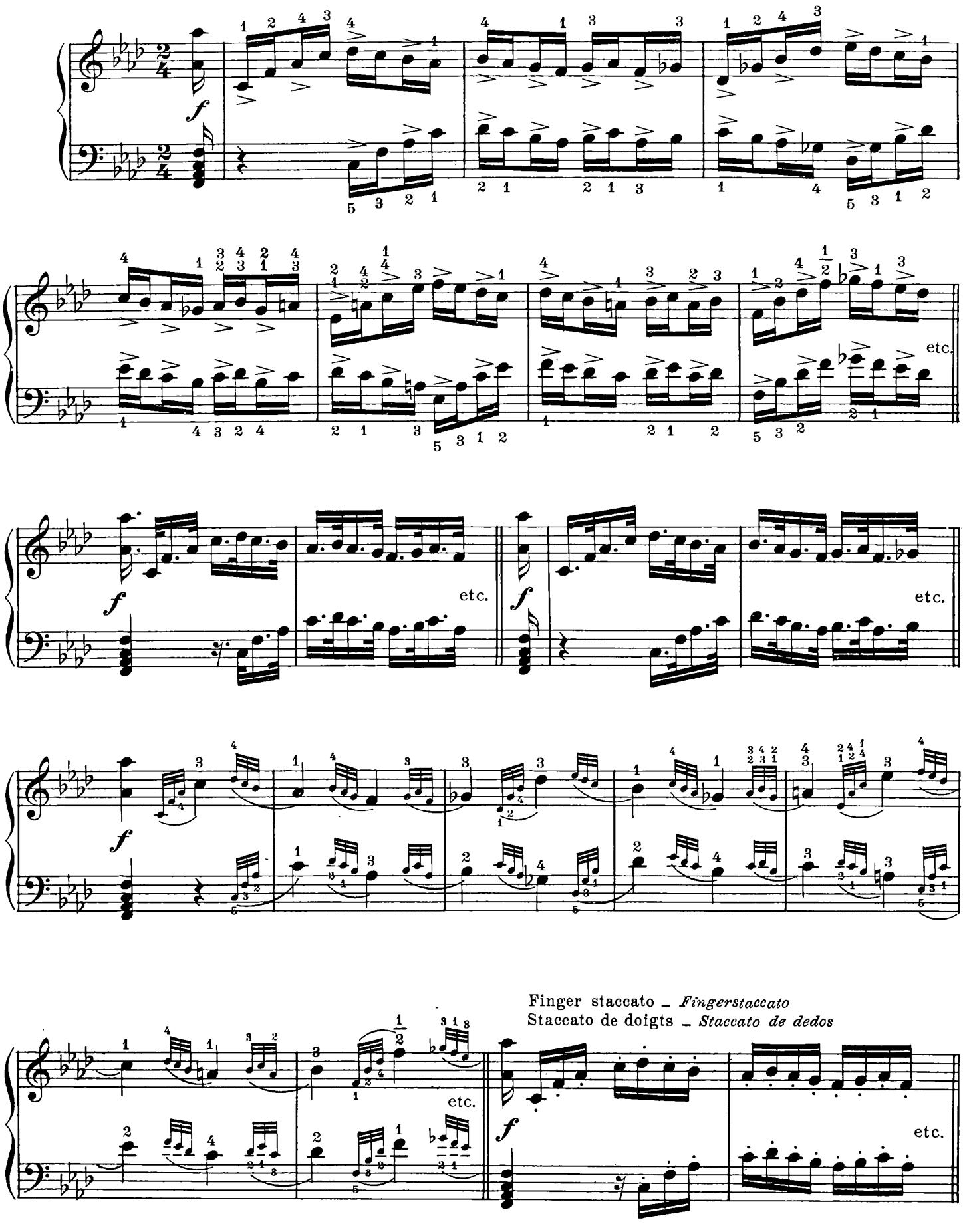
Preparatory exercises for the Sonata in F minor, Op. 57, of Beethoven.

Vorübungen für die Sonate in F moll Op. 57, von Beethoven.

Exercices préparatoires pour la sonate en *fa* mineur, Op. 57, de Beethoven.

Ejercicios preparatorios para la sonata en Fa menor, Op. 57, de Beethoven.



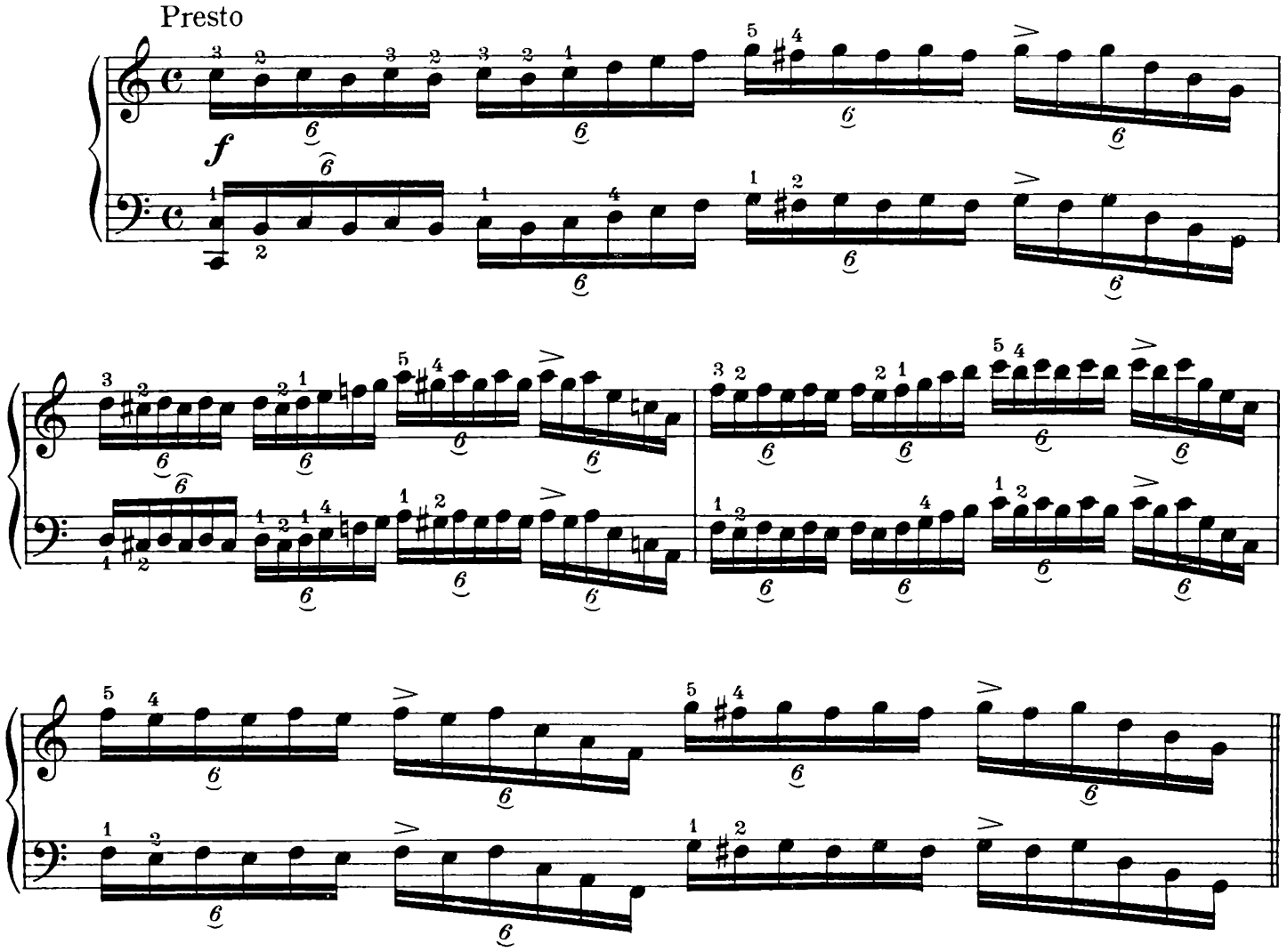

etc.
etc.
etc.
etc.
etc.
Finger staccato _ *Fingerstaccato*
Staccato de doigts _ *Staccato de dedos*

Preparatory exercise for the C minor Concerto of Beethoven (end of last movement.)

Vorübung für das C moll Konzert von Beethoven (Ende des letzten Teils.)

Exercice préparatoire pour le Concerto en *ut* mineur de Beethoven (fin du dernier mouvement.)

Ejercicio preparatorio para el Concierto en Do menor de Beethoven (final del último movimiento.)

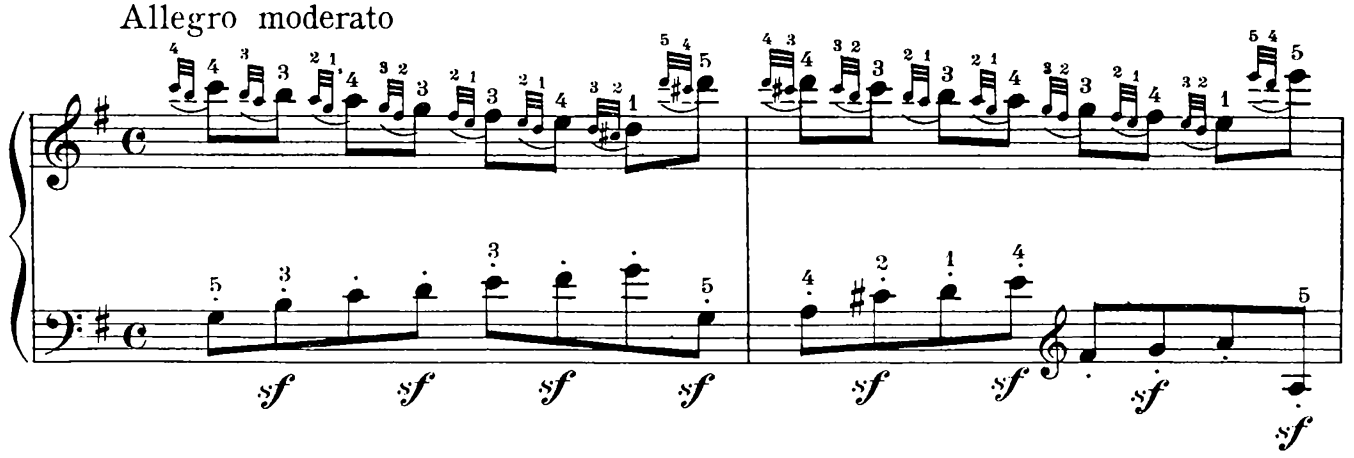


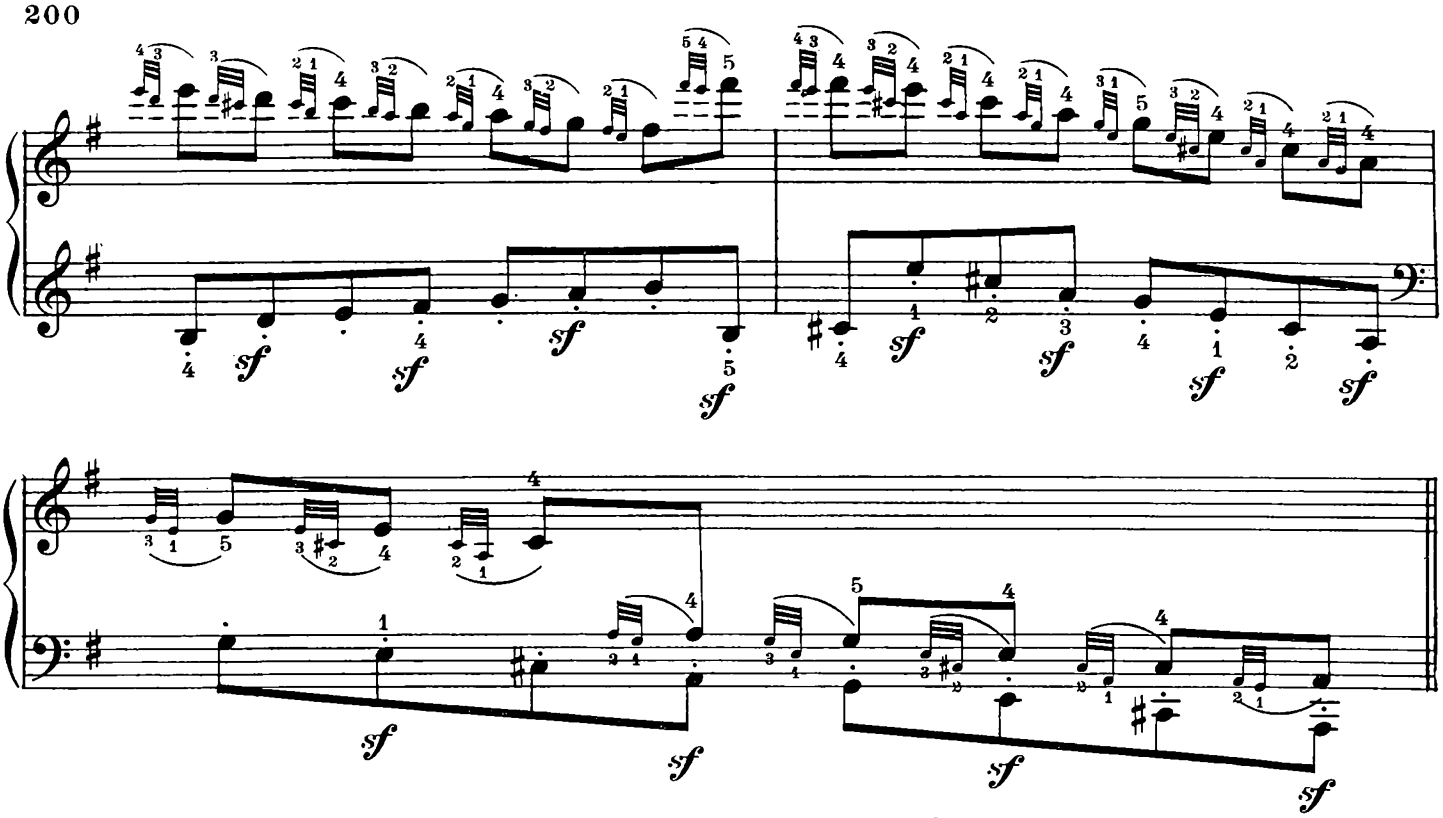
Preparatory exercise for the Concerto in G major, of Beethoven.

Vorübung für das G dur Konzert von Beethoven.

Exercice préparatoire pour le Concerto en *sol* majeur, de Beethoven.

Ejercicio preparatorio para el Concierto en Sol mayor, de Beethoven.



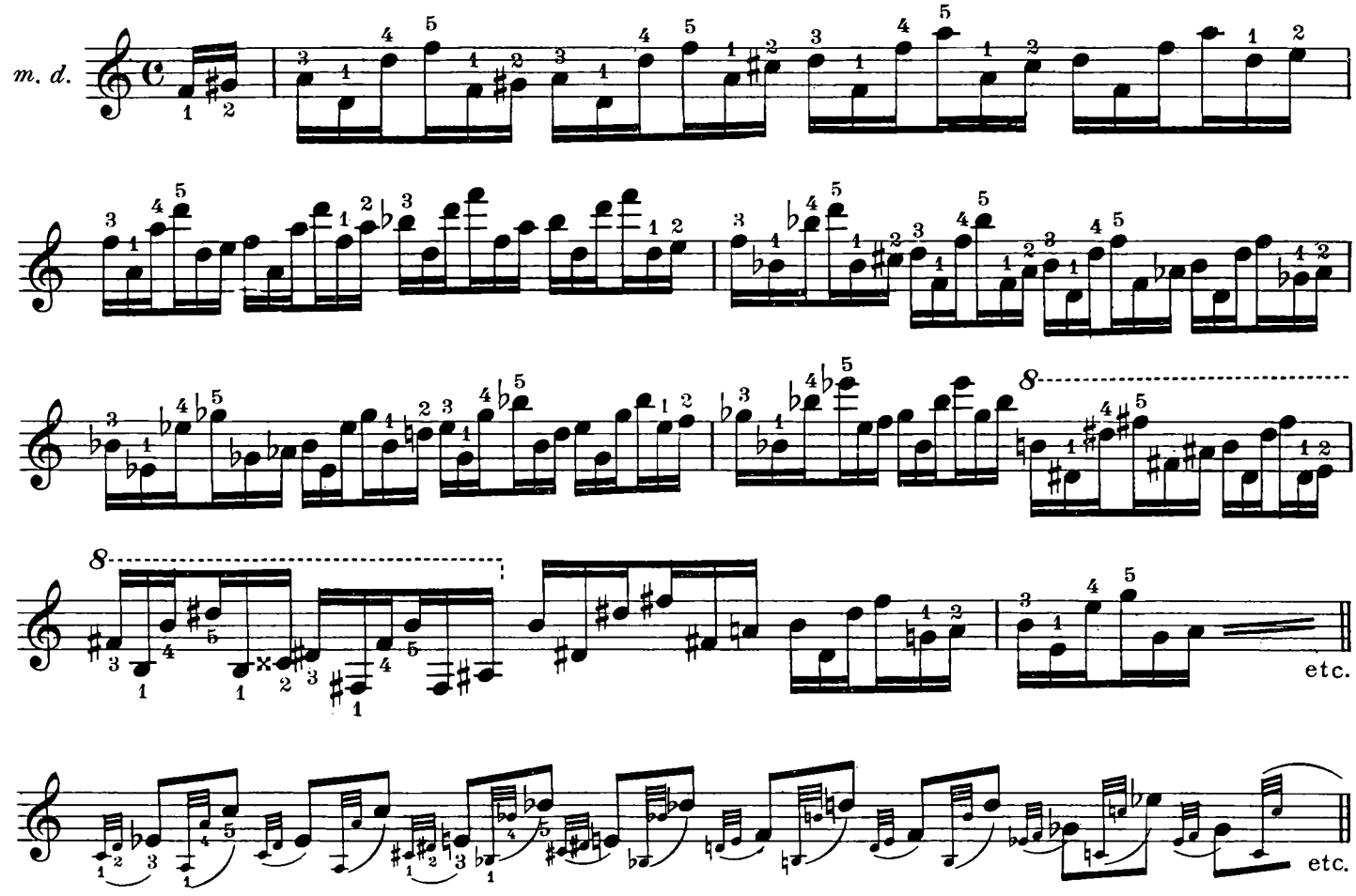


Preparatory exercises for the first Fantasy of the "Kreisleriana," by Robert Schumann.

Vorübungen für die erste Fantasie aus der "Kreisleriana", von Robert Schumann.

Exercices préparatoires pour la première Fantaisie de la "Kreisleriana", de Robert Schumann.

Ejercicios preparatorios para la primera Fantasía de la "Kreisleriana", de Robert Schumann.

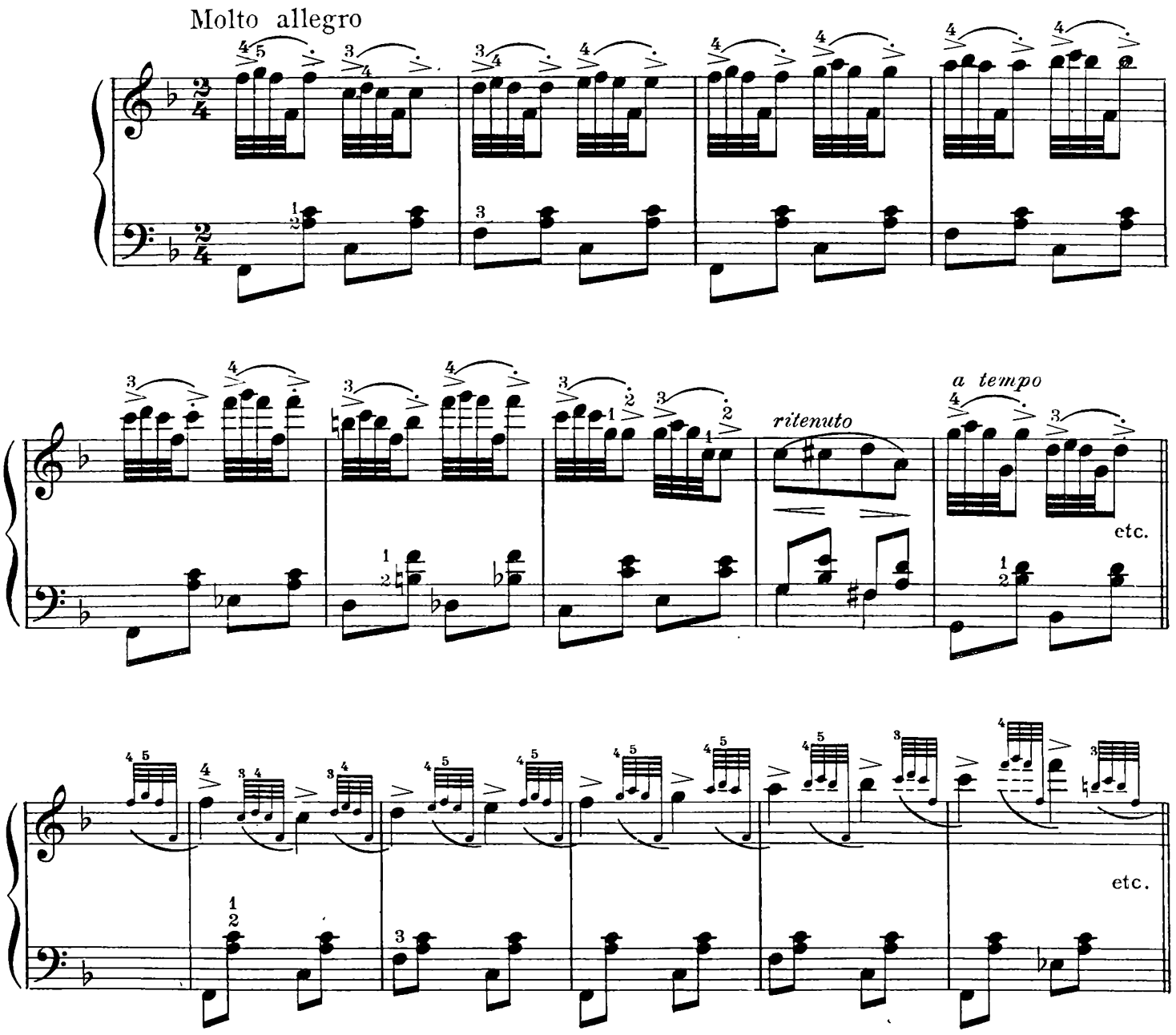


Preparatory exercises for "Traumeswirren" ("Confused dreams") of Robert Schumann.

Vorübungen für "Traumeswirren" von Robert Schumann.

Exercices préparatoires pour "Traumeswirren" (Songes voilés) de Robert Schumann.

Ejercicios preparatorios para "Traumeswirren" (Sueños nublados) de Robert Schumann.



In measures 19-20, and 23-24 do not cross the hands, as indicated in the music text, but play the 16th notes with the left hand, and the sixths with the right hand.

In den Takten 19-20, sowie 23-24 kreuze man nicht die Hände, so wie es von Schumann vorgeschrieben ist, sondern spiele die 16tel Noten mit der linken Hand, und die Sexten mit der rechten Hand.

Dans les mesures 19-20, et 23-24 ne croisez pas les mains, ainsi que Schumann l'a écrit, mais jouez les doubles croches avec la main gauche, et les sixtes avec la main droite.

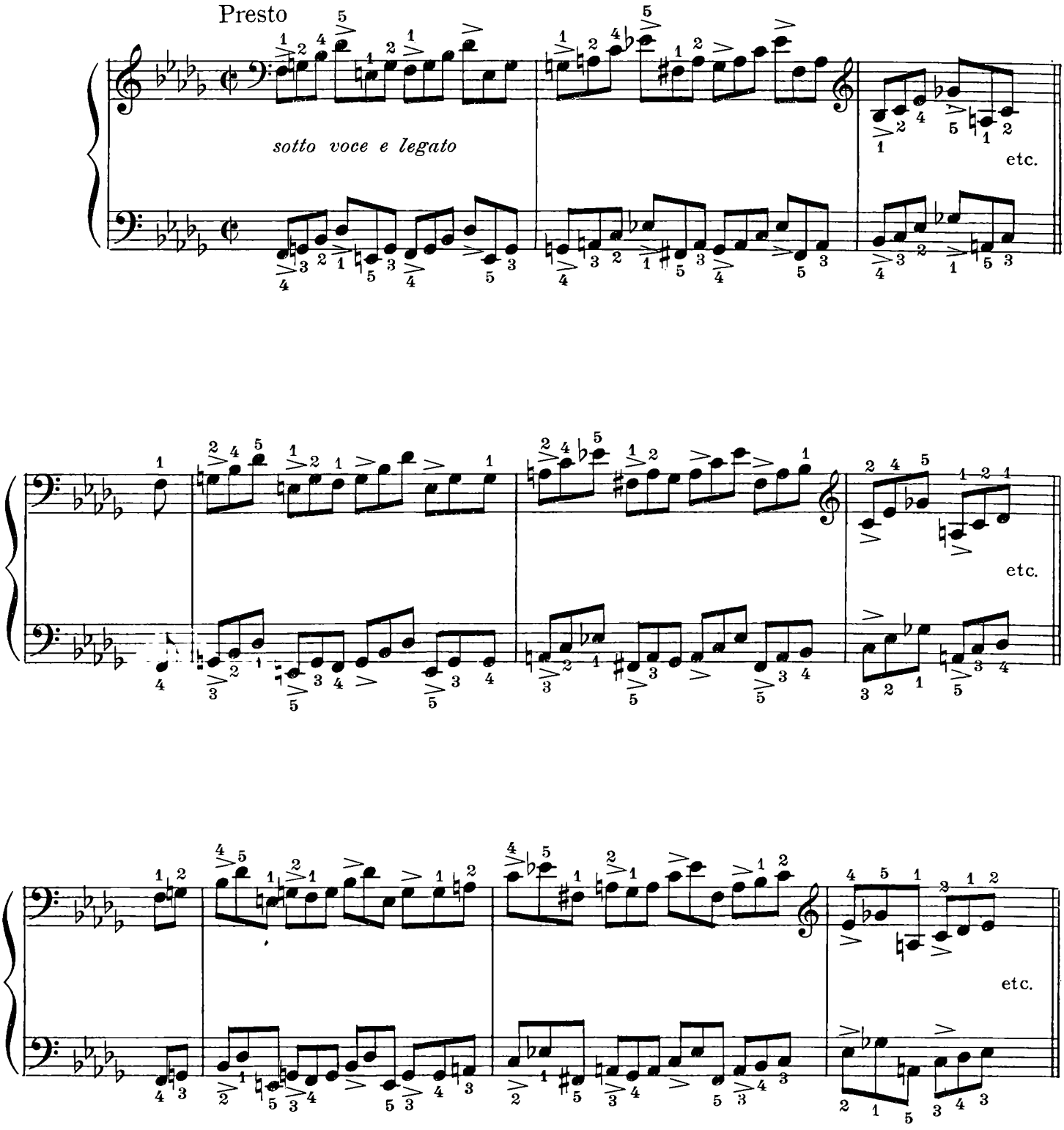
En los compases 19-20, y 23-24 no se crucen las manos, como ha escrito Schumann, sino tóquense las dobles corcheas con la mano izquierda, y las sextas con la mano derecha.

Preparatory exercises for the B flat minor Sonata (last movement) of Chopin.

Vorübungen für die B moll Sonate (letzter Satz) von Chopin.

Exercices préparatoires pour la sonate en *si♭* mineur (dernier mouvement) de Chopin.

Ejercicios preparatorios para la sonata en Si♭ menor (último movimiento) de Chopin.

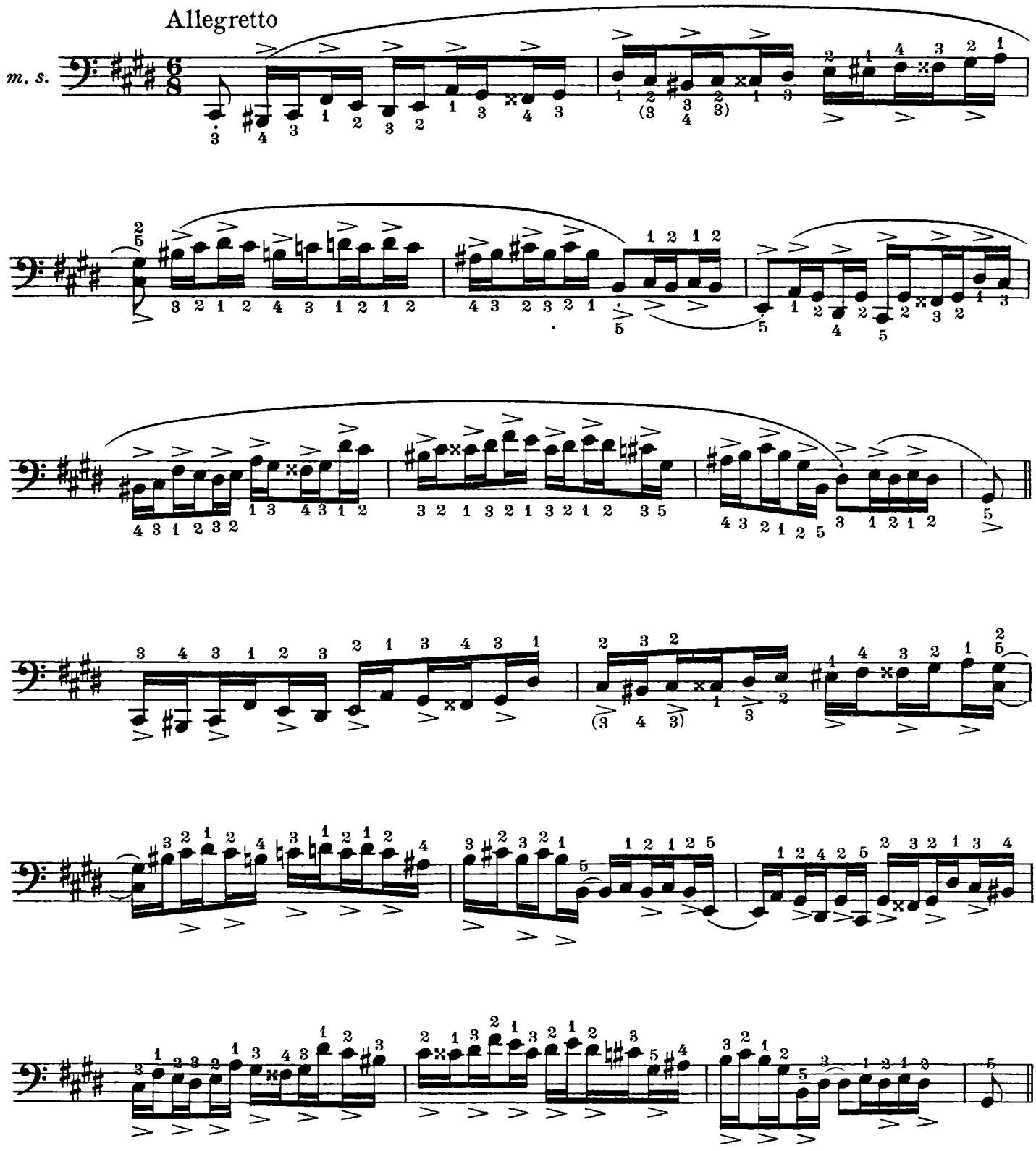


Preparatory exercises for the A flat major Ballade of Chopin.

Vorübungen für die As dur Ballade von Chopin.

Exercices préparatoires pour la Ballade en *la* ♭ majeur de Chopin.

Ejercicios preparatorios para la Balada en La♭ *mayor de Chopin.*

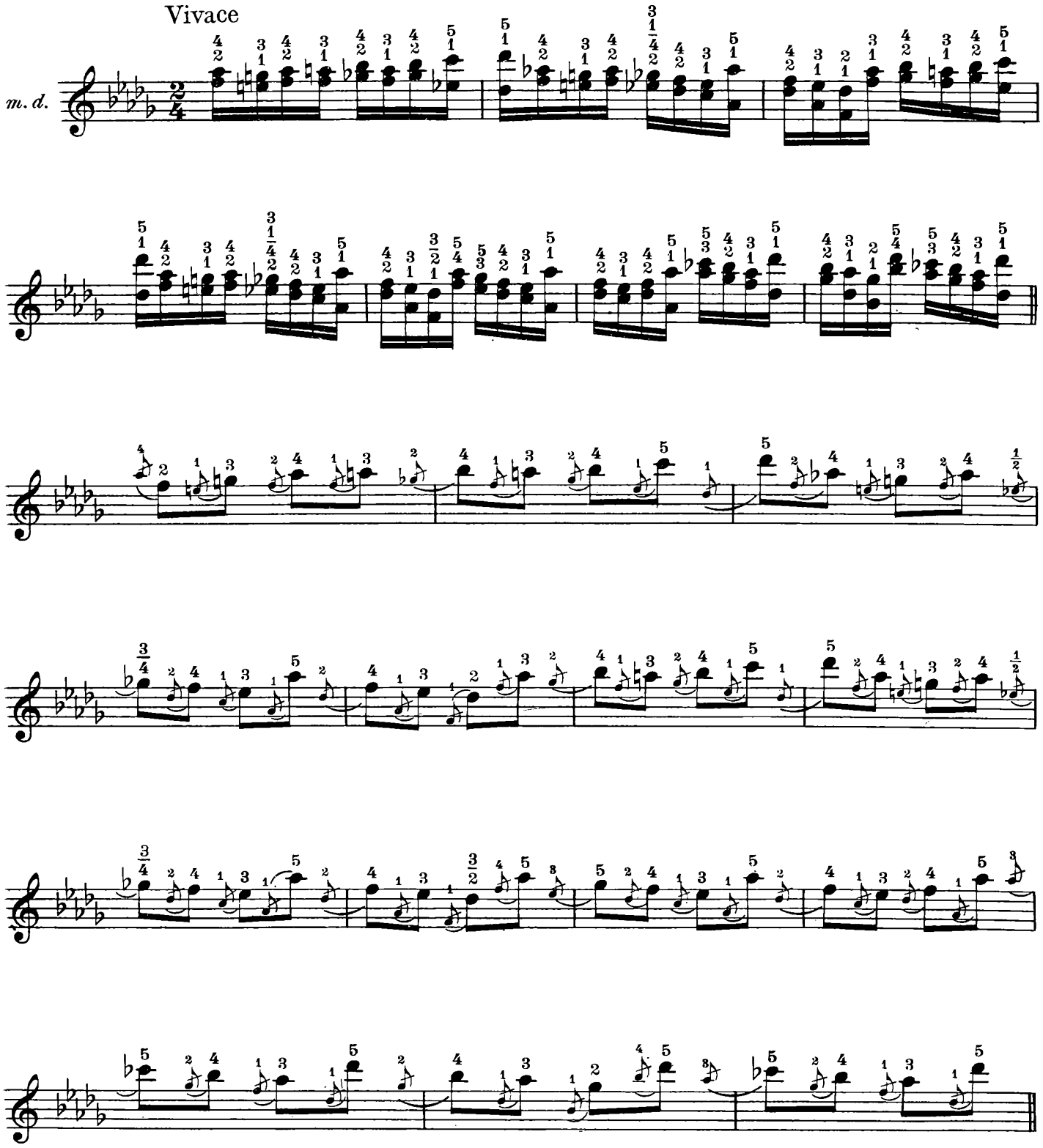


Preparatory exercises for the Rhapsody Nº 12 of Franz Liszt.

Vorübungen für die Rhapsodie Nº 12 von Franz Liszt.

Exercices préparatoires pour la Rhapsodie Nº 12 de Franz Liszt.

Ejercicios preparatorios para la Rapsódia Nº 12 de Franz Liszt.



Examples

The following example is to be played with smooth, reposeful technic. The fingers lively and supple.

Beispiele

Folgendes Beispiel ist mit glatter, ruhiger Technik auszuführen. Die Finger flink und locker.

Exemples

L'exemple suivant doit être joué avec une technique bien égalisée et tranquille. Les doigts vifs et souples.

Ejemplos

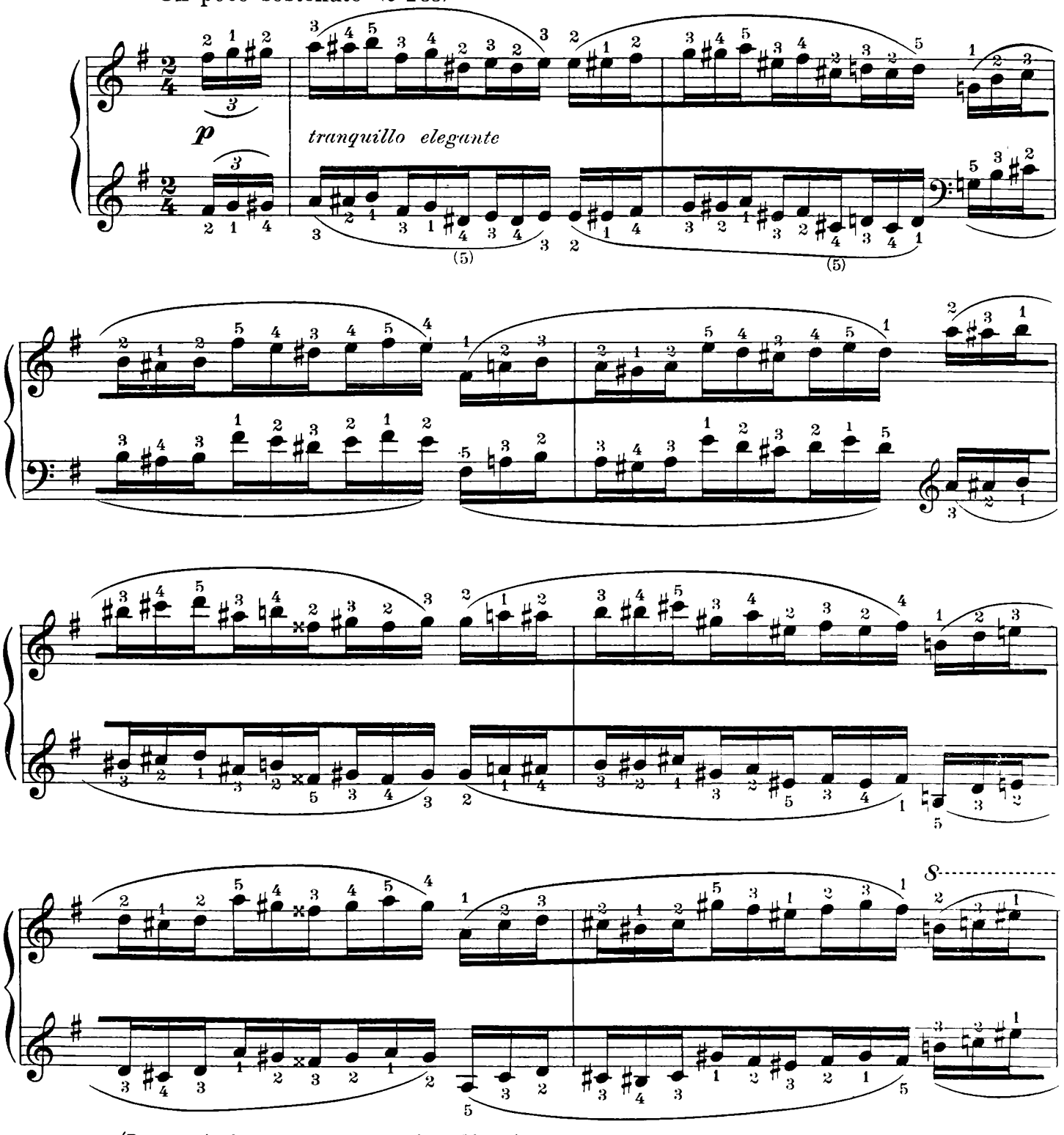
El ejemplo siguiente se debe tocar con una técnica bien igualada y tranquila. Los dedos ágiles y flexibles.

Concerto | *Konzert* | Concerto | *Concierto*

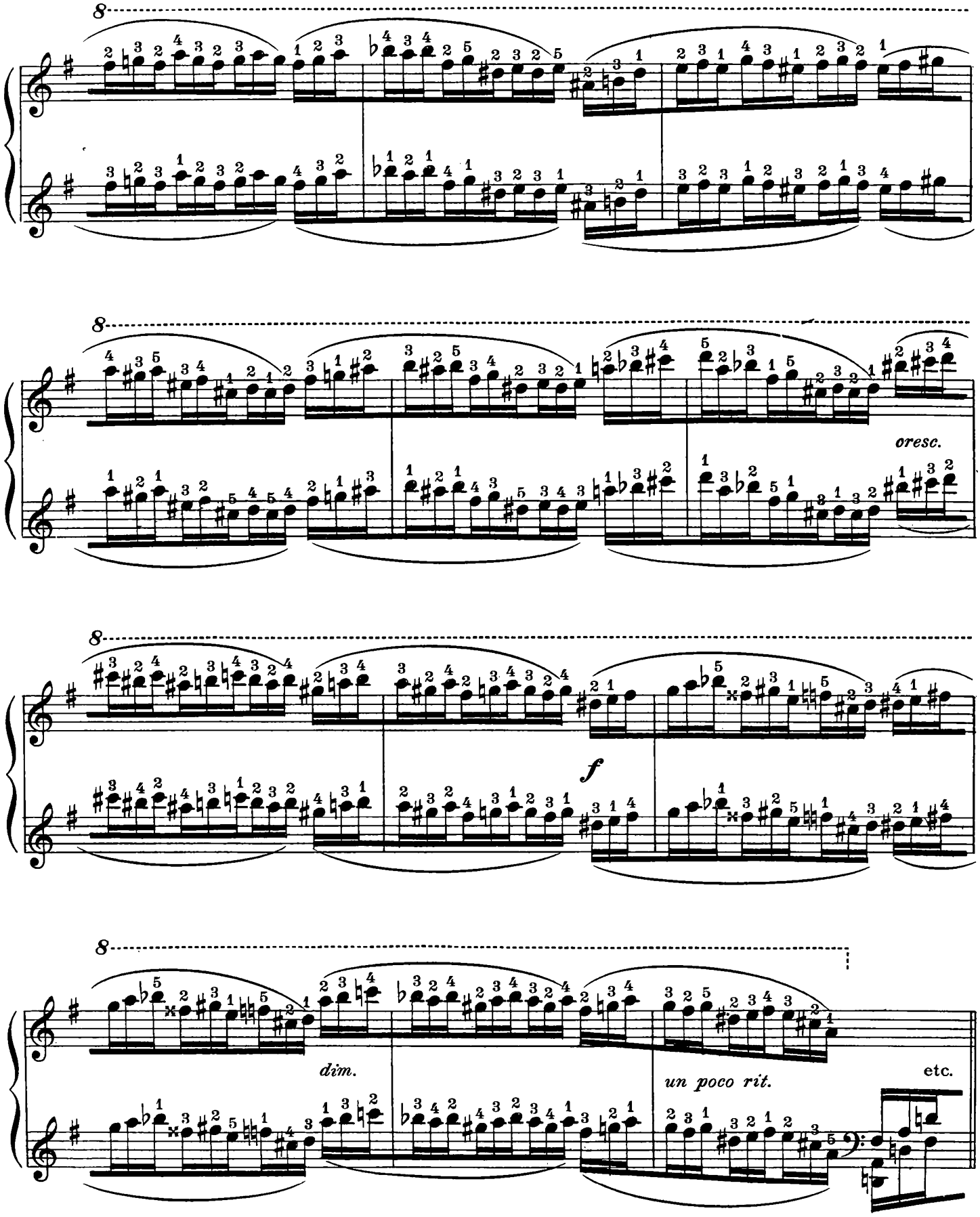
G. SGAMBATI *)

Un poco sostenuto (♩ = 88)

p *tranquillo elegante*



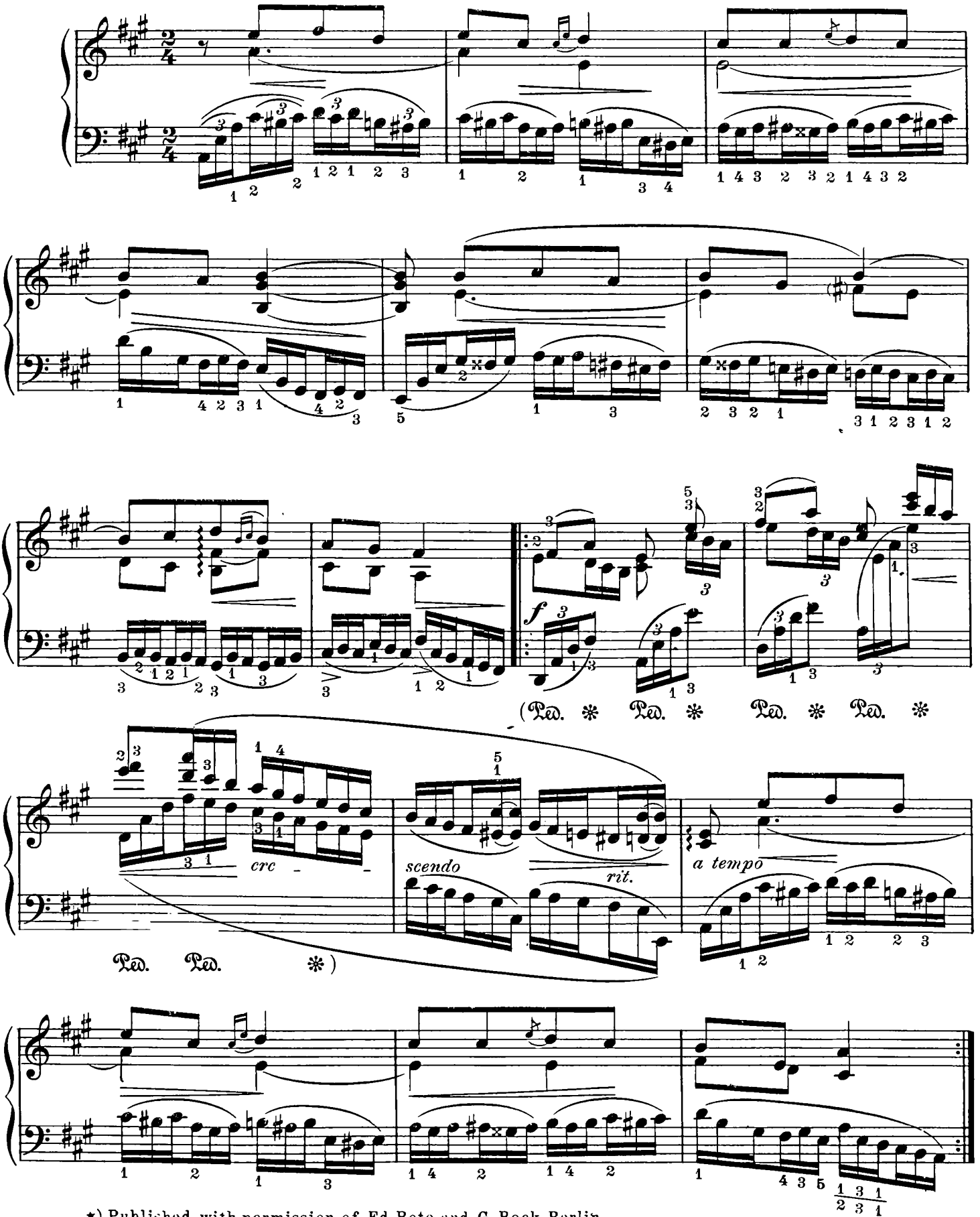
* (By permission of B. Schott's Söhne, Mainz)


8
8
cresc.
8
f
8
dim.
un poco rit.
etc.

Thème Varié

I. J. Paderewski*)
Op. 16, № 3

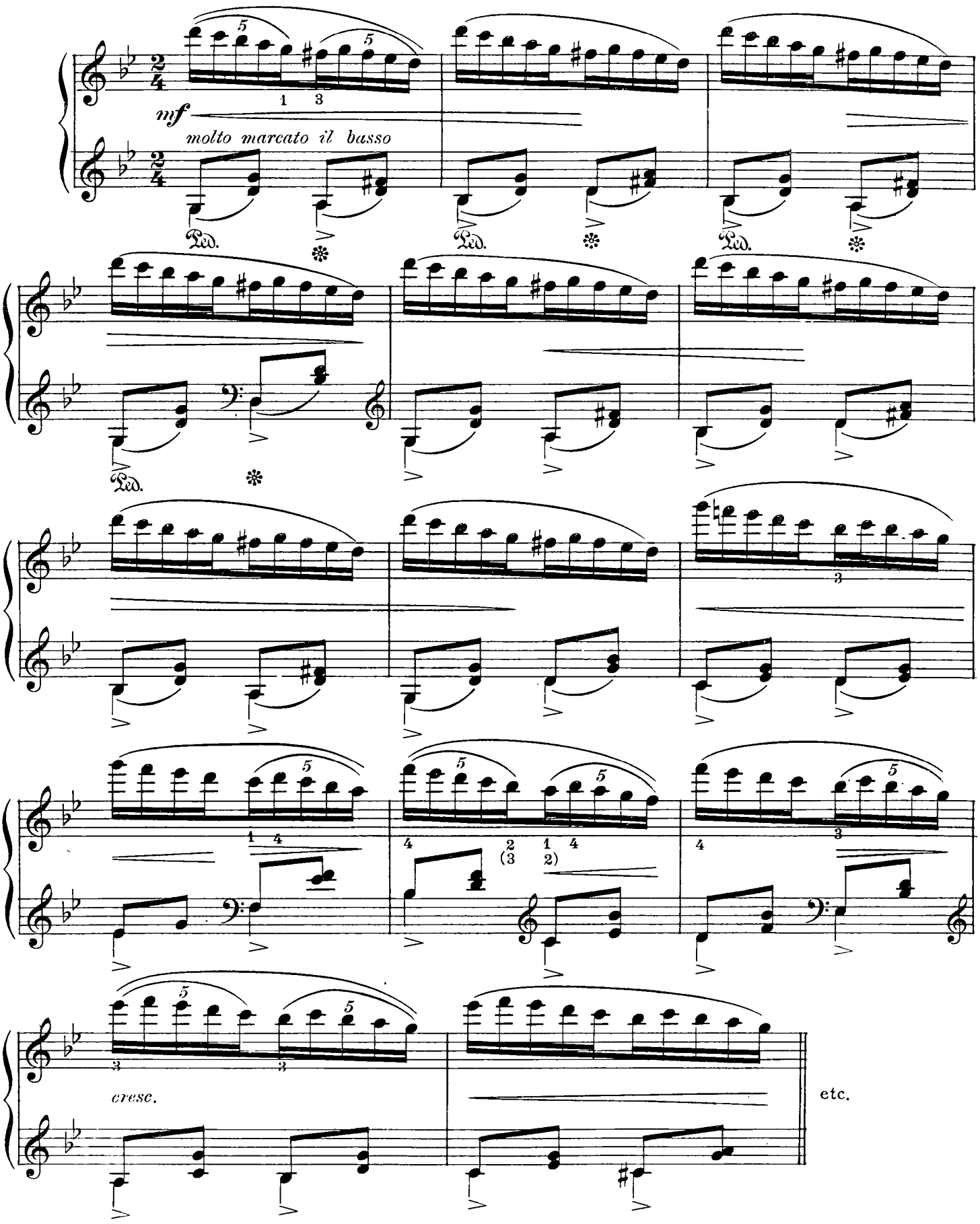
Var. II (Moderato)



*) Published with permission of Ed. Bote and G. Bock, Berlin.

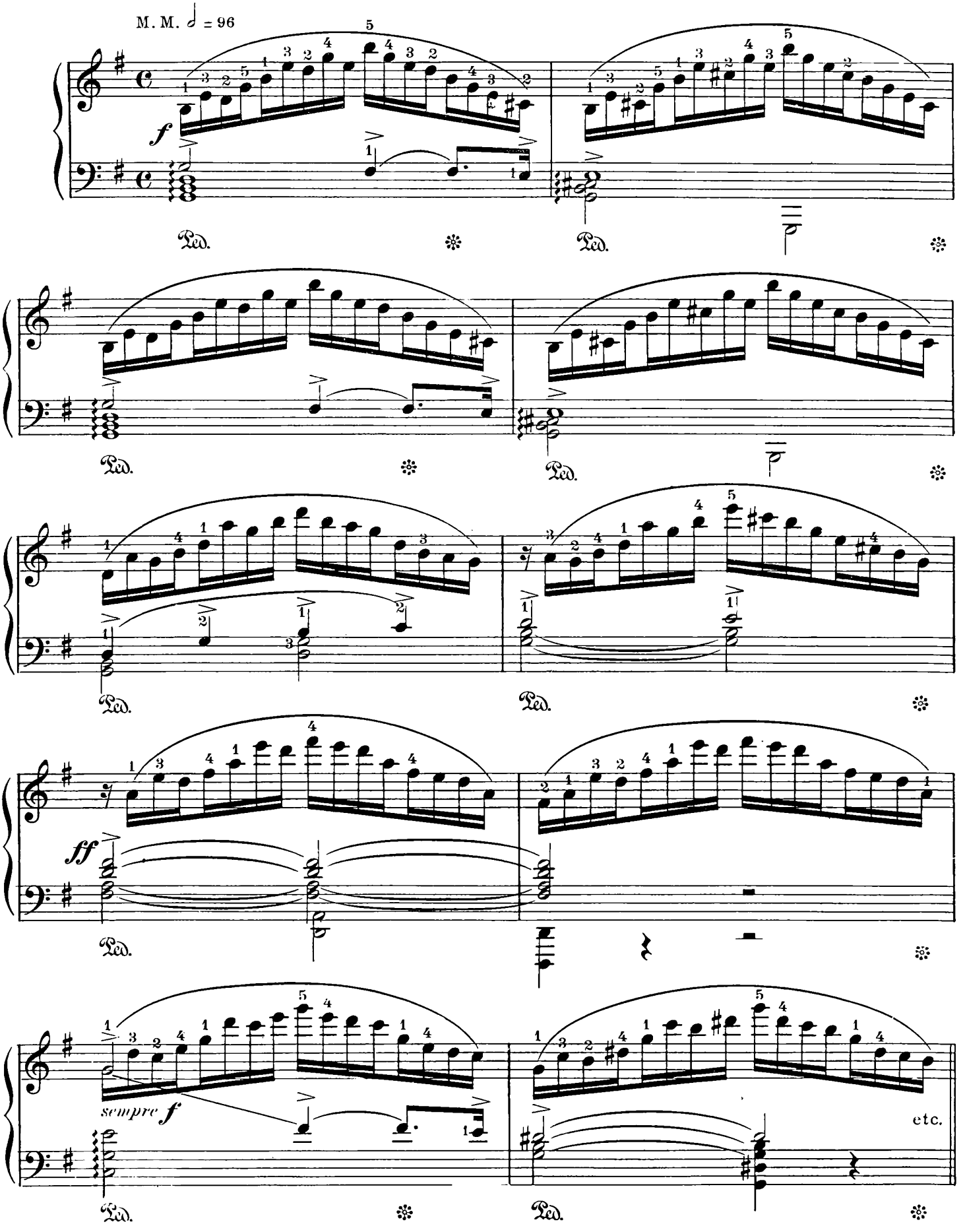
Theodore Leschetizky *)
Op. 41, № 2

Molto vivace



*)Published with permission of Ed. Bote and G. Bock, Berlin.

Etude Héroïque Op. 48 Nº 3, Theodore Leschetizky*)



*) Published with permission of Ed. Bote and G. Bock, Berlin.

This lovely piece ought to be studied in conjunction with "Traumeswirren" (Confused dreams) of Robert Schumann. In this, the thumb, second and third fingers are developed; in the other, the fourth and fifth.

Dieses reizende kleine Virtuosenstück sollte im Zusammenhang mit "Traumeswirren" von Robert Schumann geübt werden. Hier entwickelt sich der Daumen der zweite und dritte Finger, dort der vierte und fünfte.

Ce charmant morceau devrait être étudié en même temps que "Traumeswirren" (Songes voilés) de Robert Schumann. Ici se développent le pouce, second et troisième doigt; là le quatrième et cinquième doigt.

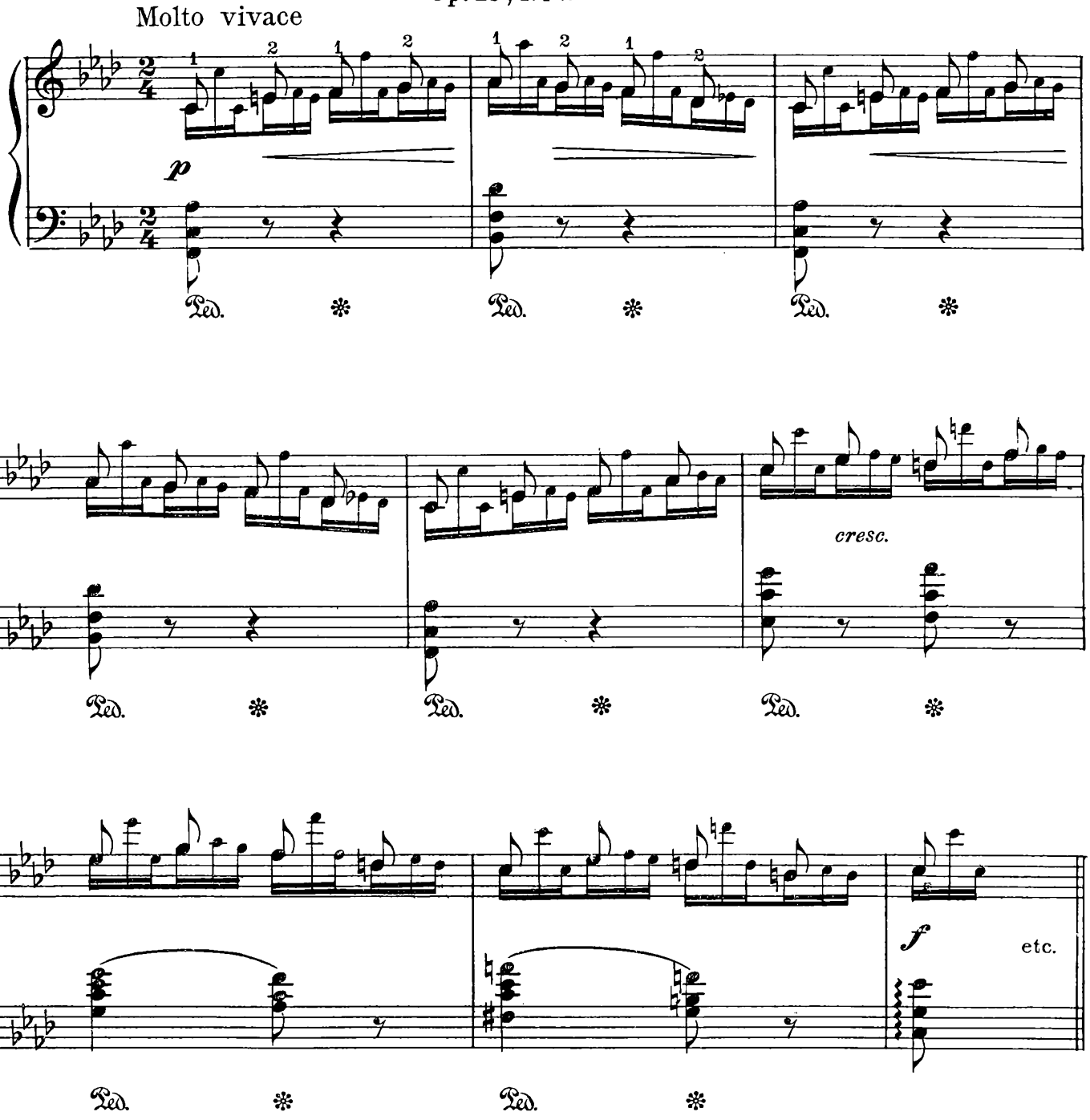
Esta linda pieza debiérase estudiar al mismo tiempo que "Traumeswirren" (Sueños nublados) de Robert Schumann. Aquí se desarrollan el pulgar, segundo y tercer dedo; en aquella el cuarto y quinto dedo.

La Piccola

(Etude) | *(Etüde)* | (Étude) | *(Estudio)*

THEODORE LESCHETIZKY*)

Op. 43, Nº 2



*) Published with permission of Ed. Bote and G. Bock, Berlin.

The passing of the 3rd and 4th over the 5th finger must be done easily and smoothly, without stiffening the wrist.

Das Übergreifen des dritten und vierten Fingers über den fünften muss glatt und leicht, ohne jedwede Steifheit des Handgelenks geschehen.

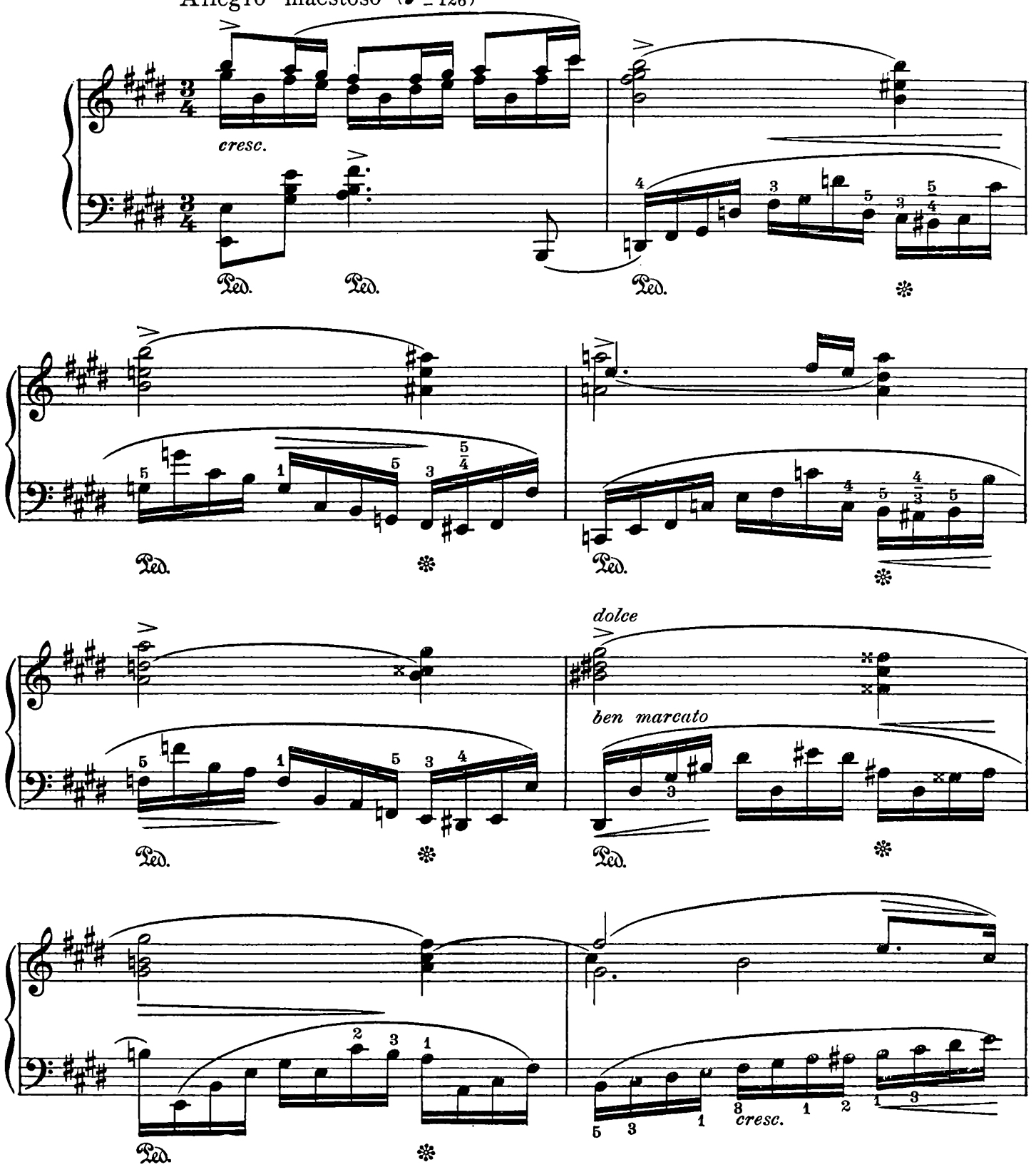
Le passage du 3me et du 4me doigt par dessus le 5me doit se faire avec facilité et égalité, sans raidir le poignet.

El pasaje del 3er y del 4o dedo por encima del 5o se debe hacer con facilidad e igualdad, sin atiesar la muñeca.

Concerto E minor | *Konzert E moll* | Concerto Mi mineur | *Concierto Mi menor*

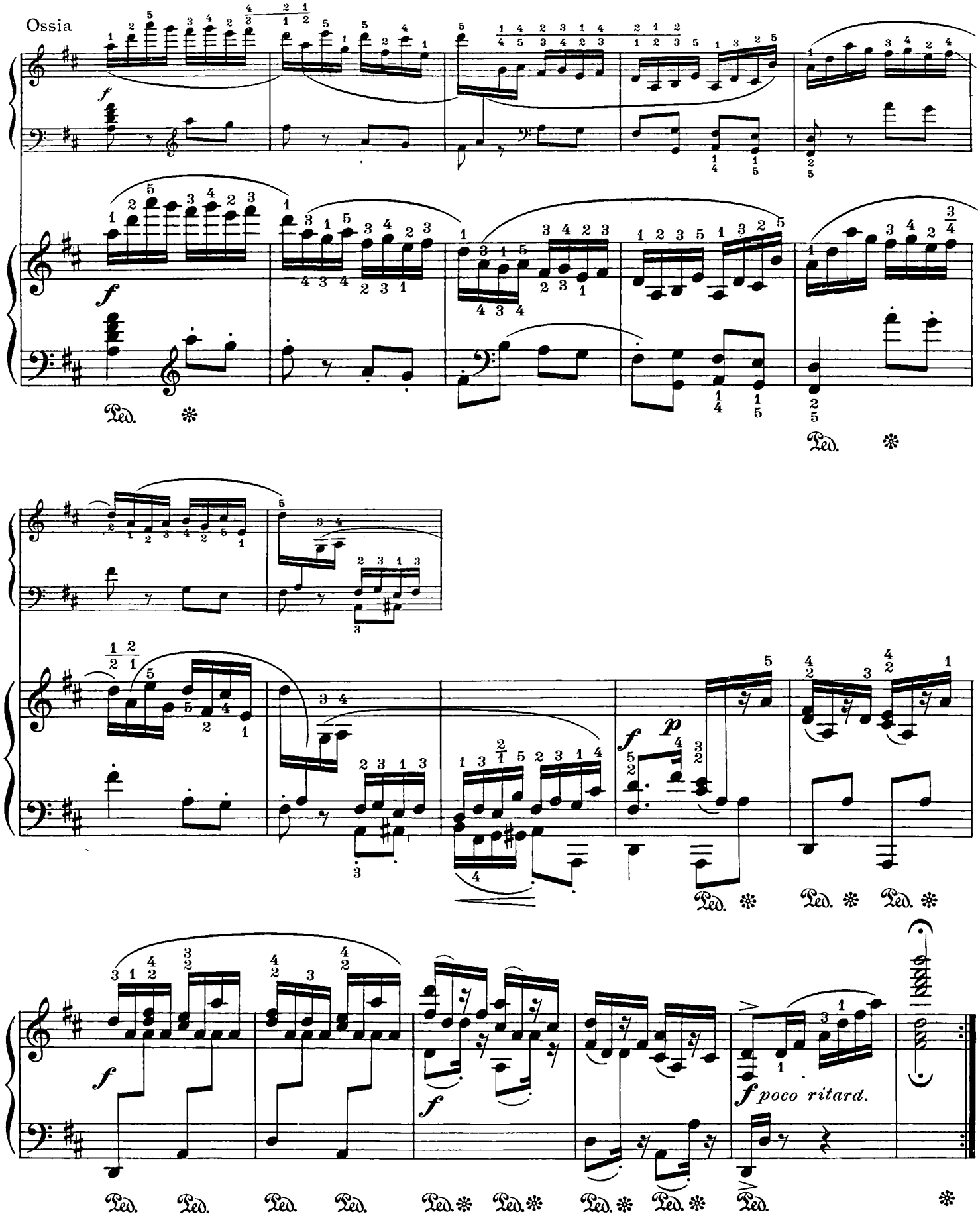
F. CHOPIN

Allegro maestoso (♩ = 126)



Capriccio

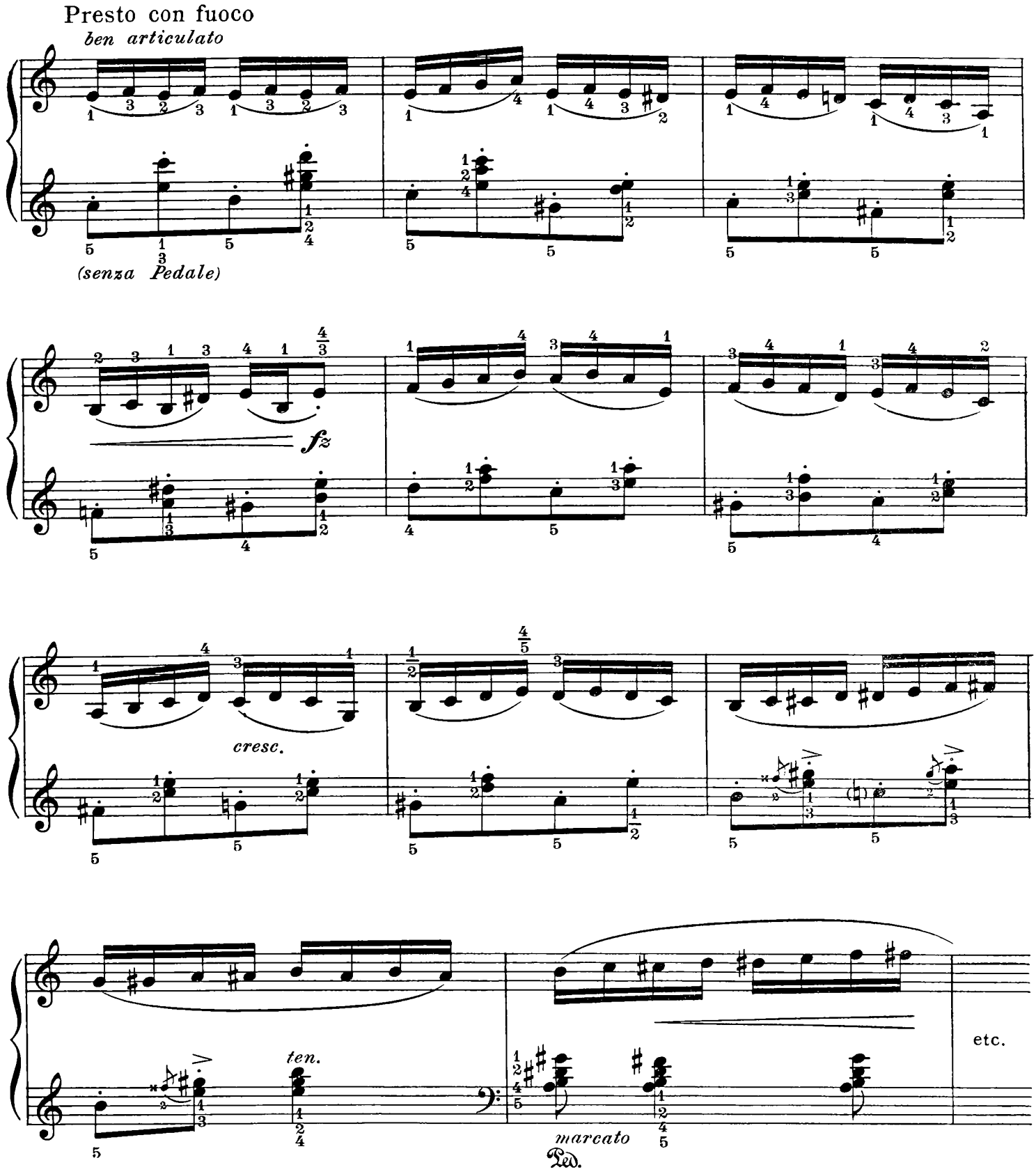
ALBERTO JONÁS, Op. 19, Nº 2 *



* Original Publishers Carl Fischer, New York

Czardas

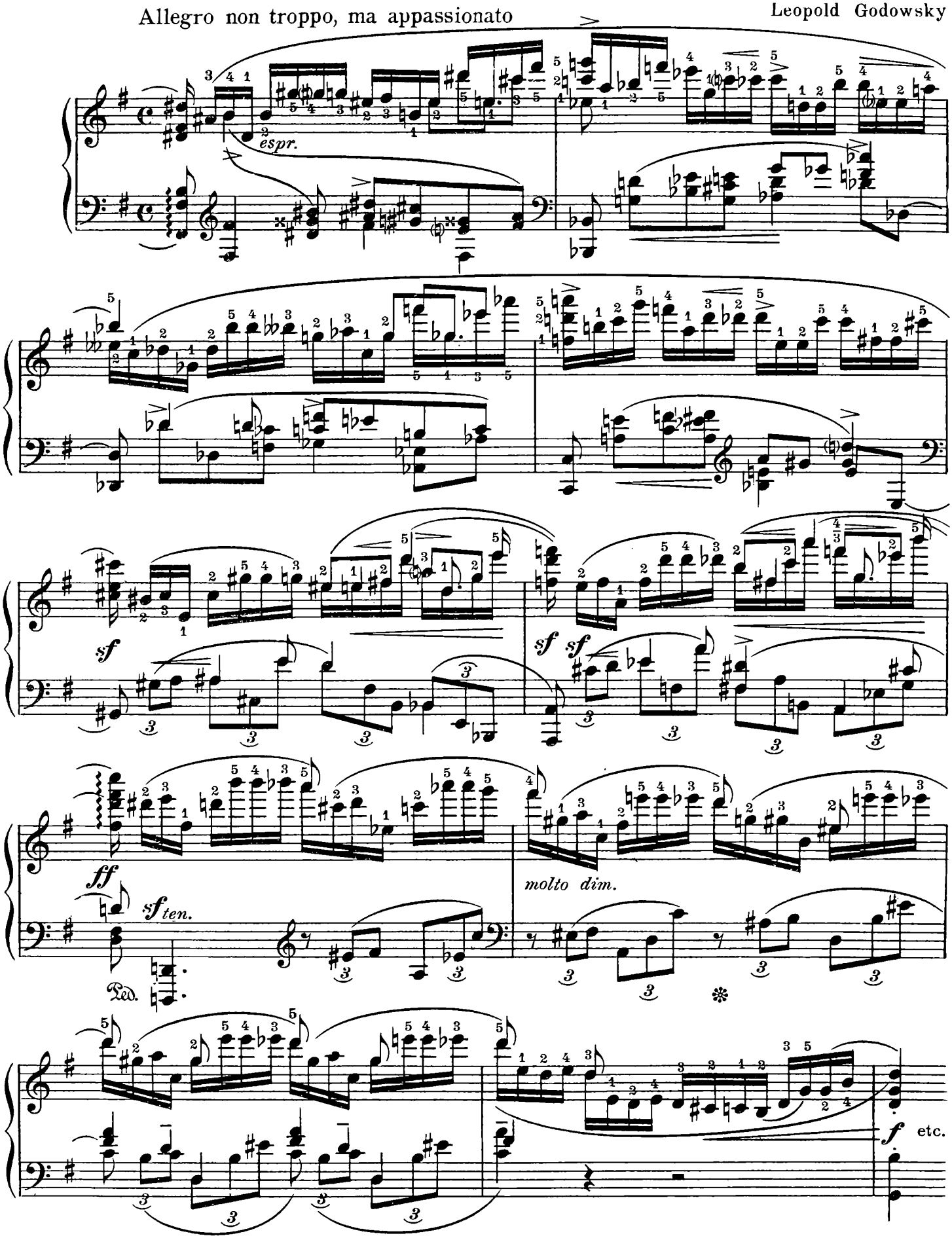
EDWARD MAC DOWELL,*) Op. 24, No. 4



*) With kind permission of G. Schirmer, New York

Allegro non troppo, ma appassionato

Leopold Godowsky



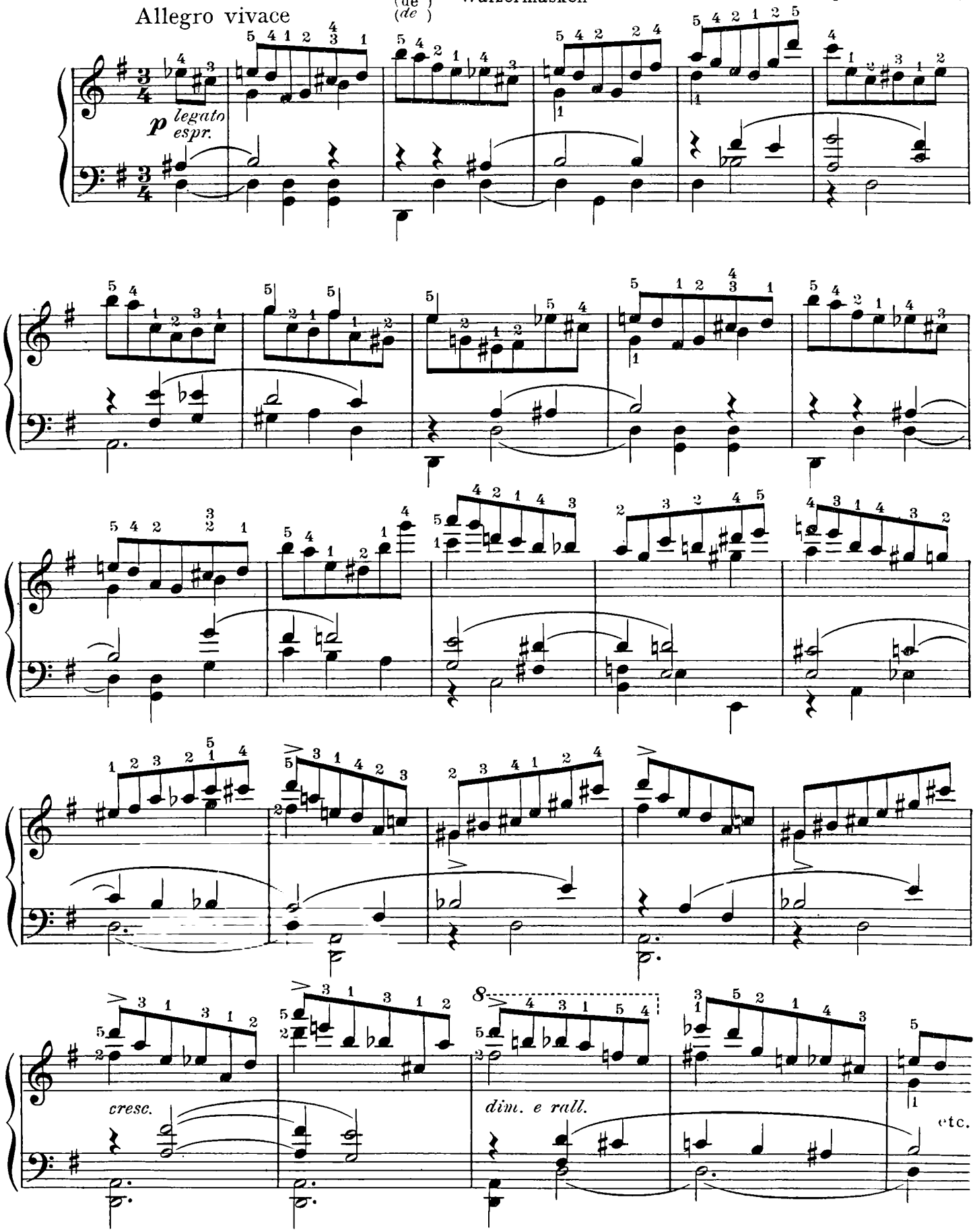
*) By permission of the original publisher, R. Lienau Schlesinger'sche Buch und Musikhandlung, Berlin.

PERPETUUM MOBILE*)

(from) (aus) (de) (de) "Walzermasken"

Leopold Godowsky

Allegro vivace



*) By permission of the original publisher, R. Lienau, Schlesinger'sche Buch und Musik handlung, Berlin.

"On the black keys."

Etude G♭ major Op. 10 No 5

"Auf schwarzen Tasten."

Etüde Ges dur Op. 10 No 5

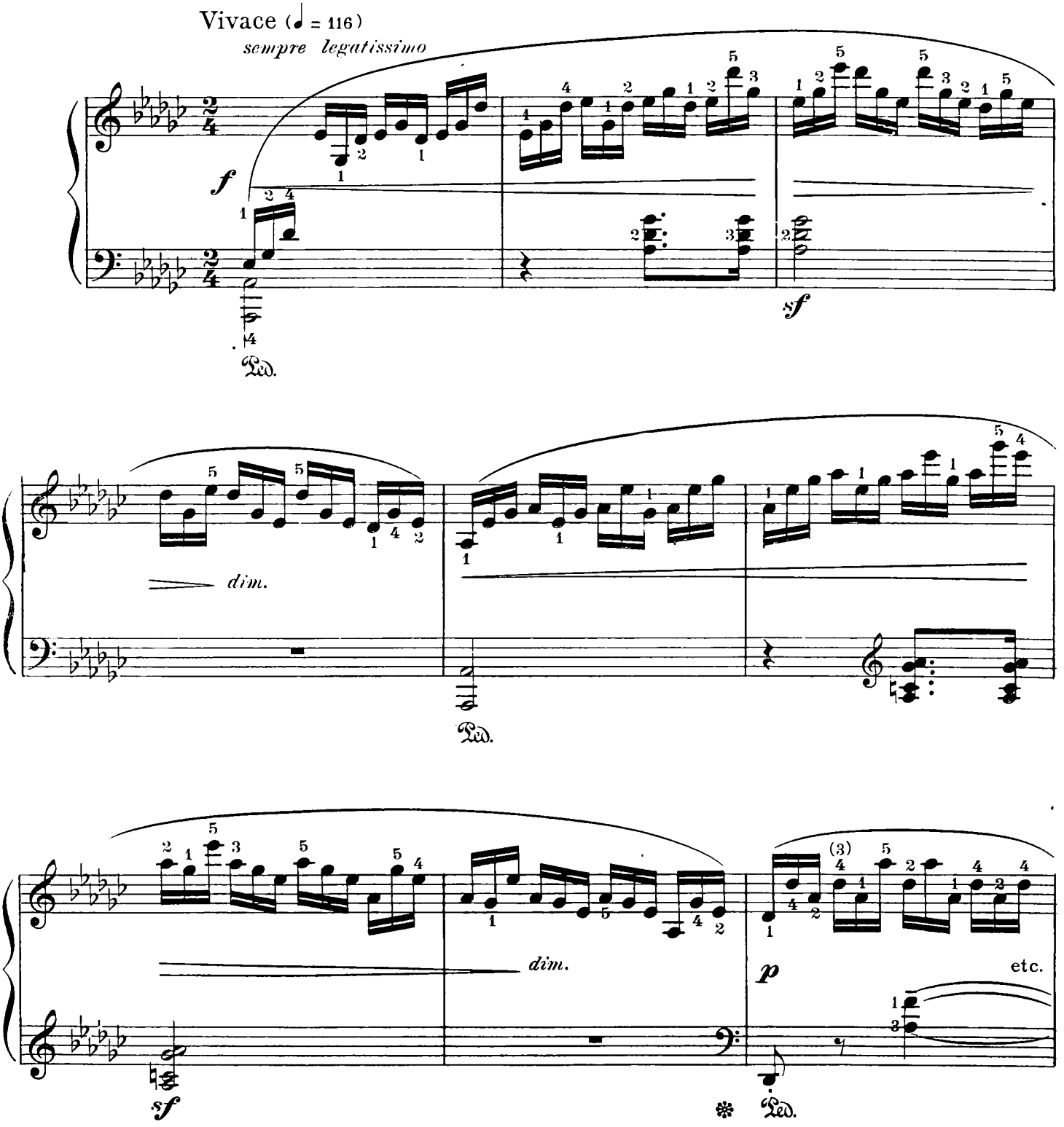
"Sur les touches noires."

Étude en *sol♭* majeur Op. 10 No 5

"Sobre las teclas negras."

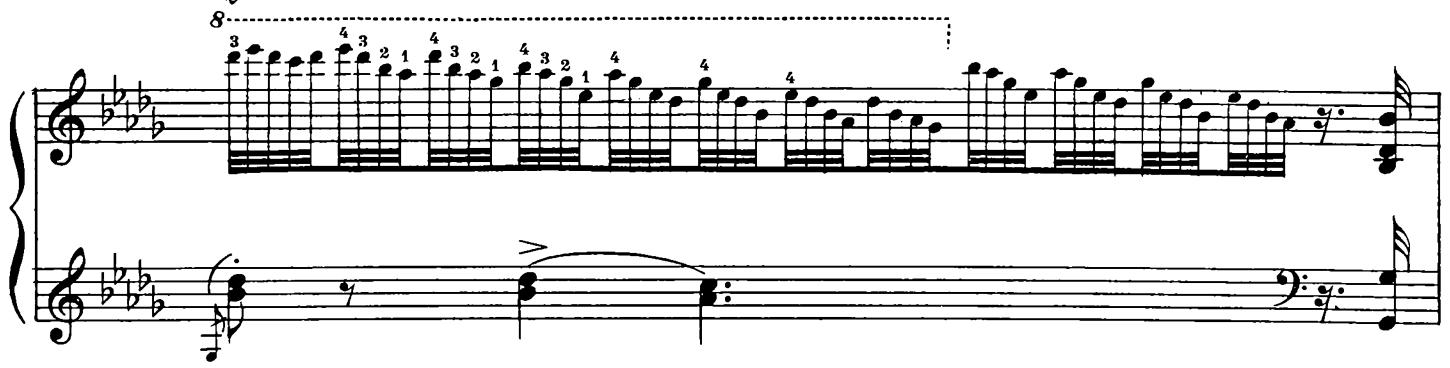
Estudio en Sol♭ mayor Op. 10 No 5

F. CHOPIN



FRANZ LISZT

Quasi Cadenza



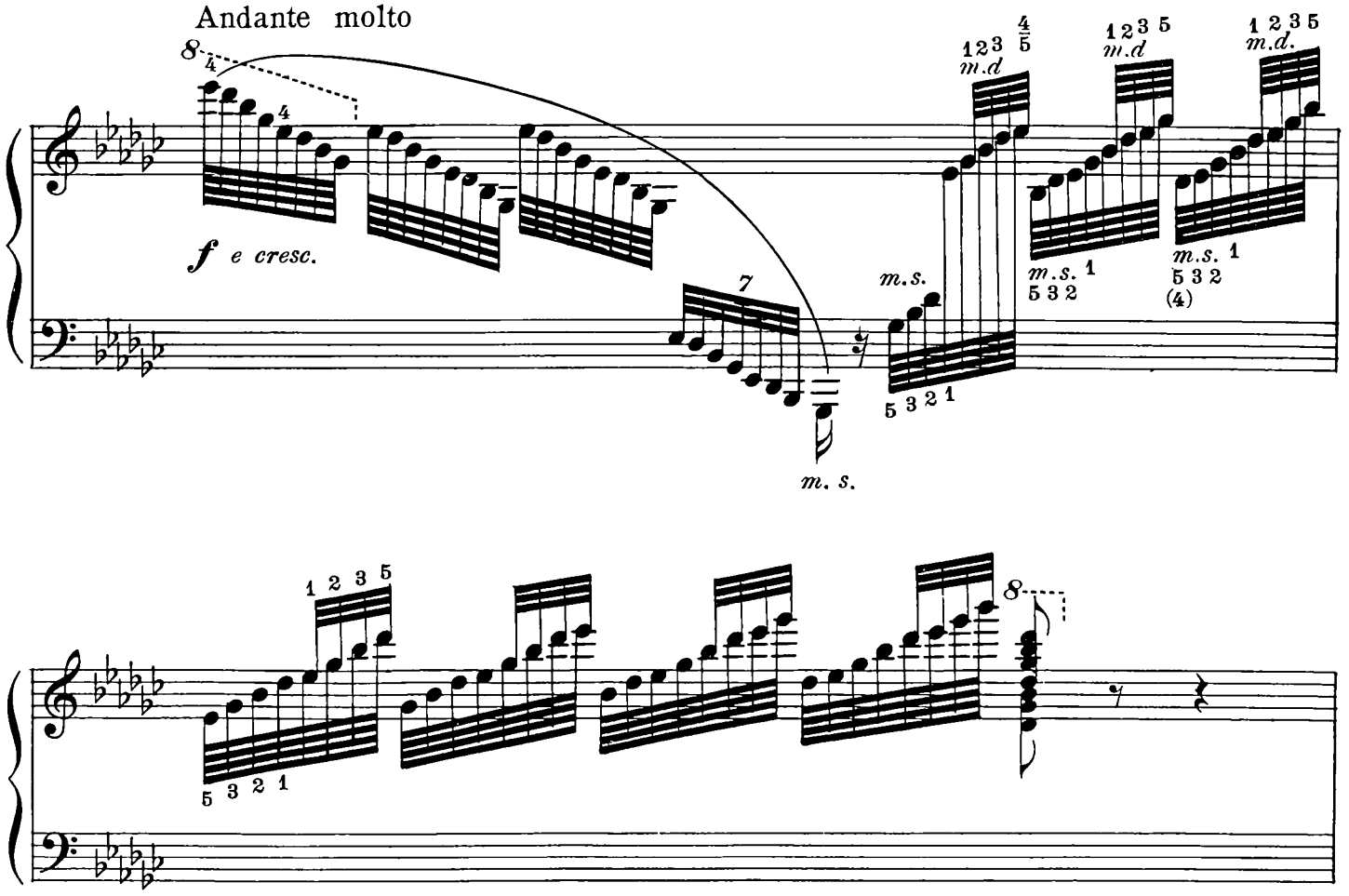
Konzertstück

Op. 39

For piano and orchestra. | *für Klavier und Orchester.* | Pour piano et orchestre. | *Para piano y orquesta.*

GABRIEL PIERNÉ *)

Andante molto



*) Published by permission of J. Hamelle, Paris.

TABLE OF CONTENTS OF ENTIRE WORK

BOOK I

Page

PREFACE

THE MENTAL ATTITUDE . 3

EXERCISES IN EXTENSION 7

Also *original exercises*, expressly written for this work. by: *Ferruccio Busoni—Leopold Godowsky—Alfred Cortot* . 17

Additional exercises by: Rosenthal-Schytte—Carl Tausig—I. Philipp 20

EXERCISES WITH FIXED POSITION OF THE HAND 25

Additional exercises by: M. Clementi—Franz Liszt—Frederick Chopin—Rosenthal-Schytte—Henri Herz—Carl Tausig—I. Philipp—L. Brassin—J. Zarembski 26 35

FLEXIBILITY AND DEXTERITY OF THE THUMBS 41

Also *original exercises*, expressly written for this work, by: *Leopold Godowsky—Emil von Sauer—Rudolph Ganz—Alfred Cortot* 58

FINGER EXERCISES . . . 65

Diatonic finger exercises 66
Chromatic finger exercises 75
Special exercises with notes held 77
Exercises for side motion of the fingers 86
Exercises for strengthening the individual fingers . . . 94
Exercises in diminished sevenths 96
Special exercises for the fourth and the fifth fingers . . 99
Exercises for the flexibility of the hand 103
Exercises with combined legato and staccato touch for one hand 108
Exercises with crossing of hands 110
Exercises for speed and lightness of fingers and flexibility of hand 118

Also *original exercises*, expressly written for this work, by: *Leopold Godowsky—Ferruccio Busoni—Emil von Sauer—Arthur Friedheim—Josef Lhevinne—Ignaz Friedman—Ernst von Dohnányi—Rudolph Ganz—Fannie Bloomfield-Zeisler—Sigismond Stojowski—Alfred Cortot* . . . 120

Exercises on black keys by Tausig and additional exercises by: I. Philipp—Rosenthal-Schytte—Carl Tausig—Franz Liszt—Johannes Brahms—Carl Czerny—C. L. Hanon—Pischna. 178

Preparatory Exercises for Pieces Quoted 195
Examples (annotated) 205

BOOK II

VIRTUOSITY IN SCALES (Master School of Scales) 1

Diatonic Scales 2

The discovery of Eschmann-Dumur (new fingerings in accordance with the equal construction, in contrary motion, of major scales with equal number of sharps and flats). 4
New fingerings for various minor scales in the left hand, and for the C minor scale in the right hand . . . 7
Fingerings for the whole-tone scales 8
Major and minor scales 9
Various rhythmic and dynamic ways of practising scales. 15
"Goals" for the old and for the new fingerings . . . 17
Scales for the acquisition of poise in both hands . . . 18
Scales with odd fingerings 22
Scales with contrasted shadings 26
Scales with crossed hands 35
Special exercises for obtaining great speed in scale-playing (published for the first time) 36
Special exercises for obtaining "pearliness" of touch in scale-playing (published for the first time) 41
Position of the thumb in very rapid scales 52
Scales with alternating hands 64
Also original exercises, expressly written for this work, by Arthur Friedheim 68
Rhythmic combinations of scales 77
Scales with rhythmical models (published for the first time) 81
"New Formula for the piano teacher and piano student," by Wassili Safonoff 93
"School of Scales (according to new principles)," by Theodore Wiehmayer 96

BOOK II (Continued)

Page

Glissando Scales 99
Examples (annotated) 101-110

Chromatic Scales 116

With two, three, four and five fingers 116
For the acquisition of poise in both hands, in legato and in staccato 118
With crossed hands 121
With contrasting shadings 122
Special exercises for acquiring great speed 123
"Goals" in chromatic scales 125
Table of the various fingerings for simple chromatic scales 127
Other fingerings, by: I. Philipp—Ferruccio Busoni—Rosenthal-Schytte . . 129
Special fingerings 130
Chromatic Scales with alternating hands 135
New modes of execution (published for the first time) . 135
Chromatic glissandos 138
Examples (annotated) 140-155

LEGATO—STACCATO—PORTAMENTO . . 157

Overlapping legato 160
Clinging legato (legatissimo) 161
Legato (simple legato) 166
Free or *light legato* 167
Non legato 168
Poco staccato 172
Staccato (simple staccato) 174
Staccatissimo 175
Pizzicato 178
Examples (annotated) 160-186

TOUCH, TONE AND QUALITY 187

How to obtain, cultivate and be master of the various kinds of touch needed to produce a tone of beauty, in its manifold aspects and various dynamic degrees 188
Co-relation between touch and tone 188
Quality—the secret of every success 191
Advice and suggestions for obtaining "quality" in piano playing 191

THE SINGING TONE 193

Evenness of the singing tone 194
Intensity and color 194
Balance 194
The "singing" tone and the surrounding tones 194
Culminations 195
Beginning and end of phrases 195
Dissonances and consonances 195
Notes of long duration 195
"Singing" with the soft pedal 195
"Singing" with the damper pedal 194-214
"Singing" turns and ornamental notes 195
"Singing" in the high, medium and low registers of the piano 203
"Singing" melodic designs represented by chords . . . 204
"Singing" with both hands at the same time 205
"Singing" with alternating hands 206
"Singing" when one hand plays both melody and accompaniment. 207
"Singing" in pieces written for one hand alone . . . 212
Examples (annotated) 196-213

ACCURACY—HOW TO PLAY WITHOUT STRIKING WRONG NOTES 215

Technical accuracy and inaccuracy in piano playing, viewed from a physiological, psychological and practical standpoint 216
Early training of the piano student a powerful factor for future technical accuracy 216
Analysis and discussion of *twenty-five reasons* for technical inaccuracy in piano playing 218
How to gain technical accuracy, *complete* and *lasting* . . 222
Exercises for acquiring accuracy and speed of motions, speed and certainty of eye and control of one's self . . 223-227
Unconscious accuracy and technical mastery 228
Additional exercises 232
Also *original exercises*, expressly written for this work, by: *Moriz Rosenthal—Ignaz Friedman—Rudolph Ganz* . . 237
Preparatory exercises and examples (annotated) . . 249-296

0300

TABLE OF CONTENTS

BOOK III — Page

ARPEGGIOS (Master School of Arpeggios) . . . 1
A new outlook on the *harmonic relation* between chords (and their arpeggios) possessing the same number of sharps and flats . . . 2
Curious examples of interrelation between apparently widely different chords . . . 4
Preparatory exercises for the common chord arpeggios . 6
Special exercises for strengthening the fingers and achieving brilliancy . . . 16
Special exercises for the thumbs in arpeggio-playing . . 9
Exercises for obtaining evenness, surety and velocity in the playing of arpeggios . . . 10
Different ways of practising arpeggios . . . 17
Special exercises for obtaining great velocity in the playing of common chord arpeggios . . . 30
"School of Arpeggios," by Henri Falcke . . . 50
Examples (annotated) . . . 51
Arpeggios of the dominant seventh chord . . . 60
Preparatory exercises with augmented intervals . . . 62
Various ways of practising the dominant seventh chord arpeggios . . . 63
Diminished seventh chord arpeggios . . . 68
Examples (annotated) . . . 72-73
Special exercises to obtain great velocity in the playing of dominant seventh and diminished seventh chord arpeggios . . . 69
Examples (annotated) . . . 71
Other seventh chord arpeggios . . . 74
Special exercises for obtaining "pearliness" of touch in the playing of arpeggios (published for the first time). 75
Arpeggios of the chord of the ninth . . . 83
Mixed arpeggios . . . 83
Examples (annotated) . . . 85
Arpeggios to develop rapid visualization and accuracy in changes of hand position . . . 95
Examples (annotated) . . . 95
Arpeggios of chords in extended form . . . 98
Preparatory exercises for pieces quoted . . . 101
Examples (annotated) . . . 103
Arpeggios with alternating hands . . . 105
Examples (annotated) . . . 108
Arpeggios with interlocking hands . . . 113
Examples (annotated) . . . 116
Other arpeggios . . . 118
Examples (annotated) . . . 122
Also *original exercises*, expressly written for this work, by:
Josef Lhevinne—Ossip Gabrilowitsch—Ernst von Dohnányi . . . 129

FINGER REPETITIONS . . . 157
Also *original exercises*, expressly written for this work, by:
Emil von Sauer—Arthur Friedheim . . . 179
Examples (annotated) . . . 162-182
Preparatory exercises for pieces quoted . . . 185

TURNS . . . 189
Examples (annotated) . . . 194

TRILLS (Master School of Trills) . . . 199
Exercises for evenness and strength of fingers . . . 200
Exercises for side-vibratory motion of hands and wrists . 202
Exercises for making supple the ligaments between the fingers . . . 205
Exercises for flexibility of the thumb and of the hand, in view of the playing of trills . . . 205
Exercises for establishing the beauty and elasticity of the trills . . . 206
Exercises to promote rapid trilling . . . 209
Chains of trills; their various executions . . . 212
Trills played with both hands . . . 215
Trills in conjunction with sustained notes . . . 226
Trills in conjunction with a melody . . . 227
Also *original exercises*, expressly written for this work, by:
Leopold Godowsky—Ossip Gabrilowitsch—Ignaz Friedman—Fannie Bloomfield-Zeisler—Katherine Goodson—Alfred Cortot . . . 231
Examples (annotated) . . . 216-249

HOW TO PRACTISE. HOW TO PERFORM
Difference between practice and performance. Analysis and discussion of the various ways of practising. How to eliminate technical mistakes in performance, that is to say, when playing a piece through, without stopping. 259
Examples (annotated) . . . 264

BOOK IV — Page

COMPLETE SCHOOL OF DOUBLE NOTES

THIRDS (Master School of Thirds) . . . 1
Exercises for developing strength of fingers, evenness of tone and agility . . . 4
Exercises for achieving evenness and nimbleness in the three difficult points of the diatonic scale in thirds . . 13
Exercises for flexibility and power of the hand . . . 14
Special exercises for 5/3 and 4/2, and as a preparation for the trill in thirds . . . 16
Also *original Exercises*, expressly written for this work, by:
Ferruccio Busoni—Josef Lhevinne—Ossip Gabrilowitsch—Arthur Friedheim—Alfred Cortot—Fannie Bloomfield-Zeisler—Ignaz Friedman—Rudolf Ganz—Isidore Philipp . . . 17
Additional exercises by:
M. Moszkowski—Carl Tausig—Rafael Joseffy—I. Philipp—Franz Liszt—Johannes Brahms . . . 34

Diatonic Scales in Thirds . . . 37
General fingering for all the major and minor scales in thirds, without regard to the equal construction, in contrary motion, of major scales with an equal number of sharps and flats. . . . 41
Fingerings according to the equal construction, in contrary motion, of major scales, with an equal number of sharps and flats. . . . 47
Transcendental fingerings for the *strict legato* in the scales in thirds (published for the first time) . . . 49-54
Other fingerings for the diatonic scales in thirds, by:
Hummel—Czerny—Franz Liszt—Carl Tausig—Jonás—I. Philipp—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—Hugo Riemann—Odd fingerings by Couperin . . . 37-55
Examples (annotated). . . . 56

Chromatic Scales in Thirds . . . 65
Preparatory exercises for the chromatic scale in thirds . 65
Fingerings for the chromatic scale in minor thirds, by:
Czerny—Hummel—Theodore Kullak—Franz Liszt—Carl Tausig—Frederick Chopin—M. Moszkowski—Rosenthal-Schytte—I. Philipp—Rafael Joseffy—Hugo Riemann — Karl Klindworth — Ferruccio Busoni—Emil von Sauer—Vladimir de Pachman—Leopold Godowsky—Alfred Cortot—Alberto Jonás . . . 68
Special fingerings by Alberto Jonás (published for the first time) . . . 69
Table of fingerings for chromatic minor thirds, given by Alfred Cortot in his edition of the Etudes of Chopin 71
Fingerings for the chromatic scale in major thirds, by:
Carl Tausig—Franz Liszt—Rosenthal-Schytte—M. Moszkowski—Ferruccio Busoni—I. Philipp—Alberto Jonás 72
Also an *original fingering*, expressly written for this work by:
Ferruccio Busoni 74
Special exercises to obtain velocity in the chromatic scales in thirds . . . 75
Various ways of practising chromatic scales in thirds 76
Examples (annotated) . . . 79

Turns in Thirds . . . 86
Preparatory exercises for turns in thirds
Various fingerings.
Exercises for velocity.

Facilitations . . . 90
Also an original mode of execution of turns in thirds (published for the first time), by:
Ernst von Dohnányi. . . . 90-95
Examples (annotated) . . . 92

Trills in Thirds . . . 96
Preparatory exercises for the trills in thirds.
Various fingerings.
Exercises for velocity.
Trills in thirds with notes held . . . 101
Various trills in thirds . . . 103
Examples (annotated) . . . 105

Repeating Thirds . . . 110
Various modes of execution.
Examples (annotated) . . . 113

Arpeggios in Thirds . . . 114
Examples (annotated) . . . 116

TABLE OF CONTENTS

BOOK IV (Continued) Page

Thirds with Alternating Hands 117
Trills in thirds with alternating hands. 121
Repeating thirds with alternating hands 121
Examples (annotated) 122

Partial (or blind) Thirds 125
Examples (annotated) 131
Also, new modes of execution (published for the first time) 132
Partial (or blind) thirds with alternating hands . . . 132

Glissandos in Thirds 133
Examples (annotated) 133

SIXTHS (Master School of Sixths) 135
Exercises to increase the reach, strength and endurance of the hands 136
Exercises to make the hands, wrists and forearms supple . 139
Exercises as preparation for the diatonic scales in sixths . 146
Exercises as preparation for the chromatic scales in sixths . 147
Additional exercises by:
Rafael Joseffy—Isidore Philipp—Moritz Moszkowski—Franz Liszt — Carl Czerny — Carl Tausig — Rosenthal-Schytte 148

Diatonic Scales in Sixths . . . . . .
Analysis and discussion of the various fingerings for the diatonic scale in sixths, given by:
Carl Czerny—Franz Liszt—Isidore Philipp—Moritz Moszkowski—Hans von Bülow—Alberto Jonás . . 151

Special Fingerings for the Diatonic Scales in Sixths 155
Examples (annotated) 160

Chromatic Scale in Minor Sixths 164
Analysis and discussion of the various fingerings for the chromatic scale in minor sixths, by:
Plaidy—Moszkowski—Klindworth—Ferruccio Busoni —Theodore Kullak—Rosenthal-Schytte—I. Philipp —Alberto Jonás (new fingerings, published for the first time) 164-165

Chromatic Scale in Major Sixths . . . 165, 167, 168
Fingerings by:
Ferruccio Busoni—M. Moszkowski—Rosenthal-Schytte —I. Philipp—Alberto Jonás (new fingerings, published for the first time).

Examples 169

Broken Sixths 171
Exercises in broken sixths.
Diatonic scales in broken sixths 171
Chromatic scales and arpeggios in broken sixths . . . 172
Also *original exercises*, expressly written for this work, by:
Moriz Rosenthal—Ignaz Friedman—Leopold Godowsky 173-179
Examples (annotated) 178

Arpeggios in Sixths 183
Examples (annotated) 184

Turns in Sixths 186
Examples (annotated) 187

Repeating Sixths 188
Examples (annotated) 189

Trills in Sixths 189
Preparatory exercises for the pieces quoted. 191
Examples (annotated) 192

Partial (or blind) Sixths 193
Examples (annotated) 196

BOOK IV (Continued) Page

Sixths with Alternating Hands 197
Examples (annotated) 200

Partial (or blind) Sixths with Alternating Hands 202
(New modes of execution, published for the first time). 203
Examples (annotated) 204

Glissandos in Sixths 204
Examples (annotated) 205

FOURTHS (Master School of Fourths) 207
Exercises to obtain evenness and smoothness of execution in the playing of fourths 208
Additional exercises by.
Carl Czerny—Franz Liszt—I. Philipp. 212

Diatonic Scales in Fourths 215
Various fingerings for the diatonic scales in fourths . . 215
Exercises in broken fourths. 219
Examples (annotated) 220

Exercises in Chromatic Perfect Fourths 223

Chromatic Scale in Perfect Fourths 225
Various ways of practising the chromatic scale in perfect fourths 225
Fingerings for the chromatic scale in perfect fourths by:
Czerny—Moszkowski—Rosenthal-Schytte 226

Preparatory Exercises for Pieces Quoted 227
Examples (annotated) 229

Exercises in Chromatic Augmented Fourths (diminished fifths) 230

Chromatic Scale in Augmented Fourths 231
Fingerings for the chromatic scale in augmented fourths by:
Czerny—Liszt—I. Philipp—Moszkowski — Rosenthal-Schytte 232
Various ways of practising the chromatic scale in augmented fourths 233

Preparatory Exercises for Pieces Quoted 234

Trills in Perfect Fourths 236

Trills in Augmented Fourths 239
Examples (annotated) 240

Turns in Fourths 241

Preparatory Exercises for Pieces Quoted 241

Fourths with Alternating Hands 243
Examples (annotated) 245

Arpeggios in Fourths 245
Examples (annotated) 247

Partial (or blind) Fourths 248
Examples (annotated) 249

SECONDS and SEVENTHS 251

Diatonic Scales in Seconds 252

Chromatic Scales in Seconds 253
Also fingerings by:
Ferruccio Busoni—M. Moszkowski. 253
Examples (annotated) 254

Trills in Seconds 254

Chromatic Scales in Sevenths 256

MIXED DOUBLE NOTES 257
Exercises combining all double notes, from seconds to ninths 258
Additional exercises by:
R. Joseffy 260
Also *original exercises*, expressly written for this work, by *Ossip Gabrilowitsch—Leopold Godowsky—Arthur Friedheim—Ferruccio Busoni—Emil von Sauer—I. Philipp.* 262
Examples (annotated) 273

TABLE OF CONTENTS

BOOK V — Page

COMPLETE SCHOOL OF OCTAVES, STACCATO AND CHORDS (Master School of Octaves, Staccato and Chords) . . . 1

OCTAVES . . . 2

Wrist touch—arm touch—speed and strength of the nerves 2

Staccato exercises with notes held . . . 3-11

Exercises to obtain speed and strength of wrists, forearms and arms . . . 8

Exercises for flexibility and speed of the thumbs in octave-playing . . . 12

Exercises to obtain strength and accuracy of the fifth finger in octave-playing . . . 15

Staccato exercises in single notes, thirds, fourths, sixths, octaves and mixed double notes . . . 14-16

Diatonic and chromatic scales in octaves . . . 23
Examples (annotated) . . . 30-32

Preparatory exercises for legato-playing in octaves . . . 33

Changing fingers without releasing key. Sliding from black to white keys . . . 35

Legato octaves (diatonic and chromatic scales; arpeggios). 37
Examples (annotated) . . . 41

Special exercises for obtaining great speed in the playing of staccato octaves. (Vibration Octaves) . . . 43

Skips in Octaves . . . 51
Examples (annotated) . . . 57

Broken Octaves . . . 59
Examples (annotated) . . . 62

Arpeggios in Octaves . . . 66
Examples (annotated) . . . 73-76

Repetitions in Octaves . . . 77
Examples (annotated) . . . 78

Octaves in combination with Notes to be Held . 80

Turns in Octaves . . . 80
Examples (annotated) . . . 81

Trills in Octaves . . . 81
Examples (annotated) . . . 84

Octaves with Alternating Hands . . . 85
Examples (annotated) . . . 87-90

Interlocked Octaves. . . . 93
Examples (annotated) . . . 94

Partial (or blind) Octaves . . . 95
Examples (annotated) . . . 96

Partial (or blind) Octaves with Alternating Hands . . 97
Examples (annotated) . . . 99

Partial, Interlocked Octaves . . . 100
Examples (annotated) . . . 100

The Tremolo . . . 100
Examples (annotated) . . . 105

Glissandos in Octaves . . . 107
Examples (annotated) . . . 108

Also *original* exercises, expressly written for this work, by:
Ferruccio Busoni—Emil von Sauer—Josef Lhevinne—Rudolf Ganz—Arthur Friedheim—I. Philipp.
85-110-112-114-115

BOOK V (Continued) — Page

CHORDS . . . 117

The functions of the arm, shoulder and back in chord-playing . . . 117-118

Various exercises to obtain accuracy, speed, lightness and strength in the playing of chords . . . 119

Exercises to obtain fulness of tone in chord-playing . . . 121
Examples (annotated) . . . 125

Chords with Alternating Hands . . . 127
Examples (annotated) . . . 129

Mixed Chords and Octaves . . . 130
Examples (annotated) . . . 131

Repetitions in Chords . . . 132
Examples (annotated) . . . 134

Arpeggiated Chords. . . . 136
Examples (annotated) . . . 138

Mixed Chords and Single Notes . . . 140
Examples (annotated) . . . 140

Chords of 6 / 3 . . . 142

Examples (annotated) . . . 148-152

Also *original exercises*, expressly written for this work, by:
Emil von Sauer—Ferruccio Busoni—Ossip Gabrilowitsch—Leopold Godowsky—I. Philipp . . . 153-159

FINGERINGS . . . 163

Rules, advice and suggestions for finding and employing correct suitable fingerings . . . 164

Curious, very serviceable fingerings . . . 173
Examples (annotated) . . . 165-189

Also *original exercises*, expressly written for this work, by:
Wilhelm Bachaus . . . 190

RHYTHM—MEASURE—ACCENTS . . . 205

The origin of rhythm; its definition and preponderant part in music . . . 206

The origin of the "measure"; its subordination to rhythm. 208

The meaning of accents; their great practical help in public performance . . . 226
Examples (annotated) . . . 211-258

BOOK VI

The Artistic Employment of Dynamics and Agogics . . . 1
The Artistic Employment of the Piano Pedals . . . 113
The Art of Memorizing . . . 218

BOOK VII

Exercises for Fingers, Wrists and Arms away from the Piano . . . 2
Phrasing . . . 7
Embellishments . . . 21
Sight Reading . . . 57
The Piano-script Book . . . 57
Conception and Interpretation . . . 61
Expression—Musical Prosody and Declamation . . . 71
Execution and Rendition . . . 85
Style . . . 101
Successful Playing in Public . . . 125