


TOUCH AND TECHNIC:

— FOR —

Artistic • Piano • Playing.



BY MEANS OF A NEW COMBINATION OF EXERCISE-FORMS AND METHOD OF PRACTICE
CONDUCTING RAPIDLY TO EQUALITY OF FINGER POWER, FACILITY
AND EXPRESSIVE QUALITY OF TONE.

— BY —

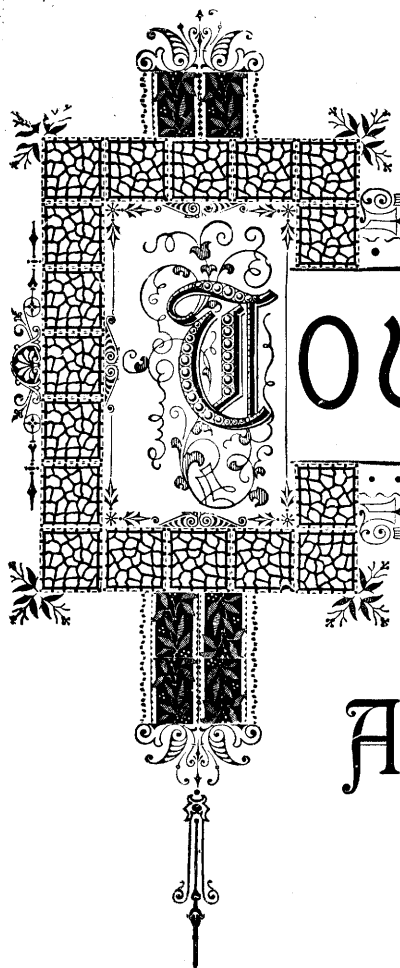
DR. WILLIAM MASON.

+ OP. 44. +

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|---|---|---|---|---|---|----------|
| Vol. I.—TWO-FINGER EXERCISES (School of Touch), | . | . | . | . | . | \$1.00 |
| Vol. II.—COMPLETE SCHOOL OF SCALES (School for Brilliant Passages), | . | . | . | . | . | 1.00 |
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Philadelphia
Theodore Presser Co.
1712 Chestnut Str.


NOTE.—Although published in separate volumes, the four kinds of exercises contained therein are intended to enter into the daily practice concurrently, through the entire course of study, from the first grade upwards.



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The daily practice is intended to embrace each of these different kinds of exercise in turn, for a few minutes only, but no one to excess. This system of technical practice imposes but slight burdens upon the pupil, and never over-exercises one set of muscles or faculties; and at the same time, through the system of metrical elaboration, absorbs and concentrates the attention to a degree otherwise unattainable in the practice of exercises. The hand is left elastic and in a high condition of artistic responsiveness, the value of which is seen positively in the superior musical quality of the playing of those trained under it; and negatively in the fact that not a single case of pianist's "cramp," so far as known, has been experienced by students practising in the diversified manner here directed.

SEC. 3. Volume I. Inasmuch as a musical and discriminative touch intelligently applied is the most important part of a player's outfit, the first volume of "Touch and Technic" is exclusively devoted to this part of the training. That volume having now been some time before the public, and many thousands of copies circulated, it is not necessary here to occupy much space with its especial features. Suffice it to say that its object is to thoroughly train the hands and fingers in all those varied manners of touching the keys, without which the different tone-colors and musical effects required in the compositions of the greatest tone-poets cannot be given adequate expression. With this end in view it aims to form the indispensable practical complement to the distinctly musical material through the study of which the musical faculties themselves are rendered *sensitive* and deepened, the tone-perceptions more delicate and discriminating, and musical feeling more refined and spiritual.

SEC. 4. Volumes II, III and IV. The present and companion volumes cover different ground, which must now be considered. Pianoforte passages consist either of *Scales*, *Arpeggios*, *Chords* or *Octaves*. These in the aggregate comprise the totality of brilliant pianoforte technic. They are not generally played in the thoughtful and impressive manner appropriate to melody, but with speed, brilliancy, and at times with almost inconceivable lightness and delicacy. The effective execution of this part of the playing has long been regarded as the distinguishing mark of a well-trained pianist, and instruction books and manuals of technics have furnished a great number of typical forms intended for training in this direction. All arbitrary combinations of tones devised for practice have, however, the great disadvantage that they are vacant of meaning, nor is it possible by simply repeating them over and over to build up out of them significant unities. The habitual reiteration of them in daily practice engenders mental habits of the most careless description, and owing to their tiresome character and arbitrary construction, the fingers derive from practising them but limited aid toward overcoming the difficulties offered by well-made bravoura pieces.

SEC. 5. In the effort to surmount these unfavorable elements of practice, in the case of certain pupils more than usually inattentive, yet with an encouraging amount of latent musical endowment, the Author, about thirty years ago, had recourse to the metrical treatment of the radical elements themselves of brilliant passages, namely, the *Scales* and *Arpeggios*. The immediate results were so gratifying, that by degrees further applications of the same principle were made in the instruction of some hundreds of pupils, a large number of whom are now concert players, high-class teachers, and accomplished musical amateurs. The system has made encouraging progress through the somewhat uncertain medium of oral teaching, and at several times its principles and methods have been given to the public in more or less completeness. But with the purpose of securing yet greater simplicity and clearness in the explanations, and of including the latest conclusions relating to it, the present volumes are offered to the consideration of teachers, and students.

SEC. 6. The fundamental principle of this system, then, is that scale, arpeggio and chord passages comprise the totality of brilliant technic. They employ comprehensively and unitedly the muscles of the fingers, wrist and arm. And the main and characteristic feature of the method of practice is, that every day the hand receives its "daily bread" in each one of these different faculties; no one being neglected, but all receiving attention, if but for a few minutes,—the entire practice occupying much less time than has generally been supposed indispensable where a high degree of technical attainment is intended.

A NEW METHOD OF DEVELOPING SPEED.

SEC. 7. The Author feels that he would be unjust to his readers, and to the experience of which the volumes of this series are the fruit, were he to fail to call attention in advance, and in a formal manner, to one of the most vital elements of the whole system of practice here exhibited, and at the same time the most novel. Reference is made to the new method of developing speed. About thirty years ago he discovered that speed could be arrived at by average pupils much more quickly by intermingling fast and slow practice in certain proportions, than by confining the attention to either one, to the exclusion of the other; and that rapid playing indeed was necessary in order to establish proper hand positions, and correct muscular action. He also found that speed would come sooner by making a sudden transition from slow practice to a very fast playing of a passage for a few times, and then recurring to the slow motions, upon which the sure order and method of the playing depended. More than twenty years ago he devised his Velocity forms, which were first printed in his *Technics*, in 1876. These had in them the germ of the entire principle, but the application was incomplete; and while many pupils experienced great benefit from this method of practice

tice, there were others whom it still failed to reach. Some time before the publication of the *Technics* he had been in the habit of using in his own teaching a graded study of rhythm like that in No. 275 of the *Technics*, and the exercise was correctly printed in that work, but owing to its location, amid a variety of other forms of exercise with which it had no very apparent connection, its vital significance, as the central thought of the entire method of practice, was not appreciated by students, and its use has accordingly and very naturally been limited.

SEC. 8. In the present work, this principle meets the student at the very outset of his studies in every form to which metrical treatment is applied. After a very few preliminary performances of the passage, whether arpeggio or scale, he is immediately required to play it in a metrical gradation of rhythm, proceeding from whole-pulse rhythms to half-pulse, quarter-pulse, and eighth-pulse lengths, at a rate of speed already corresponding in the first grade to a strong allegro. Contrary to the impression of teachers who have not tried it, young pupils arrive at the first grades of speed by this system with very little trouble, and it is only a short time before they are able to make a successful approximation to the great rapidity of the last form, Grade IV.

The principle upon which the exercise rests is that of first making the player conscious of the musical figure out of which the exercise is composed, and of the muscular motions needed in playing it. This happens in Grade I. In Grade II, there is still time for deliberation as to figure and finger; in grade III, a degree of speed is at once taken which under the old system is not reached for a much longer time of preliminary study. And in Grade IV, we come immediately to a speed which is great even for good players. This in the case of beginners may not be reached for a little time, but if the effort be persisted in, and the incontestible testimony of the metronome be continually appealed to, in order that there may not be a weakening of the rhythmic motion for the accommodation of slow fingers, the pupil will in almost an incredibly short time seize the knack of the hand and finger motions upon which fast playing depends.

SEC. 9. It will be observed that this method of velocity differs in two important respects from all other velocity practices offered students. In the first place, the musical form is very short, and is a real unity of itself, such as appeals to every latent musical intelligence. In this respect it differs from all arbitrary formulas used as motives. Second, it admits and invites development into larger and larger unities, which as soon as formed are just as apprehensible and comprehensible (even by young pupils) as the short forms out of which they have been composed. In this respect again, it differs from all long passages developed out of arbitrary musical figures. Hence at this point the student is already in a very favorable position with reference to the high degree of speed required, since

the mental strain of conceiving the entire passage as a unity does not exist, the passage, when composed of arpeggios or scales being felt as a unity by the intuitive exercise of musical intelligence of a grade requiring little or no preliminary training.

SEC. 10. Still more important, third, are the conditions under which speed is demanded in this exercise. Instead of leaving the student to "gradually increase the speed, as he gains in ease," he is made here to *exactly double the speed* at the very first step. There is no question of waiting, he is to do it at once—intuitively. The metronome is ticking away, leaving no possible doubt as to what this exact doubling may mean. Then he goes on again to double this in turn, the metronome still going on with its relentless admonition. And, finally, he doubles once more, the metronome being still the witness.

The Author has found by experience, that in the old way of expecting the speed to be gradually increased, the majority of pupils continued with very slight increase of movement beyond the moderate dog-trot which they first happened to hit as a fast form; but in the new method the mathematical relation of the fast way to the slow way immediately preceding affords the student an enormously efficient incitation, so that as soon as the sense of time becomes quickened to the true significance of the fast form, the speed is very soon attained, even in the high grades.

SEC. 11. The principle of the fast forms, Grades III and IV, here is in no way different from that of the Velocity exercises which were so important a feature in the *Technics*, and several of his previous works. Only the *method* of making the student conscious of the high speed desired, is applied in another way. But *this method is everything*. It lies at the very foundation, and affords a way by which inexperienced players can learn the knack of playing fast, and at the same time secure what is of equal importance to the later development, *the certainty of practicing their exercises in three or four degrees of speed radically different from each other*. By this diversified speed of practice alone will brilliant playing be attained.

SEC. 12. So whatever of novelty the teacher may find in these graded exercises, and however difficult they may seem for the place they occupy in every department of this system, it is hoped that they will be faithfully attempted, in careful observance of the directions appended; which being done, the Author has no fears for the result. He desires simply that other teachers may find in this simple exercise the aid that he has invariably had from it in many years' experience in teaching.

DEFINITIONS.

SEC. 13. In the course of these works it is found convenient to employ certain terms in definite meanings, which being in part peculiar to this system, or not generally a part of the terminology of *technics*, need to be accurately defined.

Time in music includes all the elements of tone-length and duration, as also rests, pauses, holds, etc.

Meter is the measuring off of the time into a definite rate of *pulsation*, and the grouping of these into *measures* by means of accents. Every piece limits its motion in time by assuming a certain pattern of pulse-rapidity, and a certain frequency of accent. This continues to the end of what is called the *movement*; which is changed whenever there is a new *rate* of pulse, or a new *grouping* of pulses into measure. Meter holds the same place in the *time* of music that tonality holds in *tune*. In the same way that a movement is composed in a certain *meter*, so a melody is composed in a certain *key*; *i. e.*, all the tones in the melody are taken from a certain key, or are related to it. In like manner all the durations in a piece are computed by reference to the meter.

Rhythm is the rate at which the tones of the music move, as measured against the background of the meter. Hence rhythms are complicated to an endless degree, and it has not yet been found possible to form a terminology capable of expressing them clearly. In the present work the rhythms are comparatively simple, being pulse-rhythms, or half-pulse, quarter-pulse, etc., without subordinate modifications. An established rhythm of this kind in a piece of music is called a *motion*, and is generally found in the accompaniment, or the counterpoint, and rarely, in this simple form, in the melody itself.

Metrical Treatment. By metrical treatment is meant playing the form (that is to say the scale or arpeggio) in a certain kind of meter (measure).

Rhythmical Treatment. By rhythmical treatment is meant playing an exercise in *rhythmical relation*; which may be either one of two kinds, or both together: First, the different meters may be combined in it in such a way as to show their mutual relation. This takes place in all the Rhythmic Tables of the present work, such as those in Exercises 6, 7, 11, 36, 39, and many others. These are designed to correct the common imperfect misapprehension of the exact relation existing between half-pulse, quarter-pulse, and eighth-pulse motions in the same movement. Second, a single rhythmic motion may be taken and repeated over and over through the form until the rhythm is completed by the return of the accent to the starting point. This is what takes place in all the exercises in the present work, especially in the sixes, nines, and other forms which do not complete themselves upon the first repetition of the pattern. Third, both methods may be combined in the same exercise. This takes place in all the Graded Tables, especially in those containing sixes and nines. The object of rhythmic treatment is that of intensifying the sense of rhythm, which being the representative of the mathematical part of music, requires to enter into the playing with the exactness of mathematical proportion.

Accent is a stress laid upon a tone in order to

indicate its relation to something else in the same connection.

Metrical Accents are those which mark the meter by a stress laid upon certain tones in order to indicate the boundaries of rhythmical unities. Hence two important practical considerations follow: First, the Accent must be *distinct to the ear of the hearer*, and unmistakable. This is a vital point too generally neglected. Second, every rhythmic unity has two boundaries, a beginning and an ending. The hearer must be able to distinguish both these by means of accent. The end of one unity is generally the beginning of another.

Motion-Patterns, or simply "Patterns," are outline-patterns of the *direction* which the hands take with reference to each other, in the performance of scales or arpeggios. Such as *direct* (both hands in the same direction and at octaves); *contrary*, (the hands moving in opposite directions); *canon*, (where one hand follows the other at a certain interval, repeating the same melody). *Velocity*, (the instantaneous sweep of the hands from one extreme to the other,) etc. The term "practice-forms" has been reserved for application to the different forms arising from treating the "motion-pattern" metrically. Hence every motion-pattern may afford a considerable number of "practice-forms."

ARPEGGIOS.

CHAPTER I.—ARPEGGIOS DERIVED FROM THE DIMINISHED SEVENTH.

SEC. 14. By *Arpeggio* is meant a melodic formation produced by the tones of a chord sounded separately. The term *Broken Chord* is herein applied to those arpeggio forms arising from the tones of a chord taken in *irregular order* according to the pitch. Arpeggios consist of the tones of a chord taken *consecutively* according to the pitch.

Arpeggios are founded upon Triads (chords of three tones), and upon Seventh chords (chords of four tones). For reasons purely of a mechanical nature, the practice is recommended to begin with the positions on the diminished seventh, which is here to be introduced and taught in a mechanical manner. The advantage of employing the seventh chord instead of the triad in the earlier stages of practice are two: First, it employs all four of the fingers in regular order, whereas in triad arpeggios there is always one finger omitted, consequently, these arpeggios are easier for the student. Second, they give rise to a great variety of available forms, and when exhaustively carried out, amount to a complete summary of four-note arpeggios.

SEC. 15. Purely as a matter of convenience the C

position of the diminished chord is taken as a starting point, as shown in the figures Ia and Ib, and in Ex. 1, page 11. By regarding this position as a starting point, and as a preparation for each harmonic change, the various positions which follow are, by means of a simple device, arranged in the order in which they here appear.

Observe that the thumb and fifth finger remain in the octave position throughout the entire series. The harmonic changes are brought about by moving the 2d, 3d and 4th fingers, first singly, then in pairs, and

finally the three together. It is essential to bear in mind that these changes must, in musical parlance, be uniformly by half-steps. For example, place the left hand in the primary position, see Figure 1. Now move the second finger to the next key on the left, and we have the second position, as shown in Figure 2. Always remembering to place the hand in the primary position before proceeding to the formation of a new one, the fifteen different hand-positions of the First Series may be tabulated as shown below.

TABULAR VIEW OF DERIVATIVES FROM THE C POSITION OF THE DIMINISHED CHORD.

| FIRST SERIES. | | | | | | SECOND SERIES. | | | | | |
|---|--|--|--|--|--|---|--|--|--|--|--|
| { The thumb and fifth finger remain } | | | | | | { The thumb and fifth finger remain } | | | | | |
| { in the octave position, throughout. } | | | | | | { in the octave position, throughout. } | | | | | |
| " Move the 2d finger to the next key on the left, | | | | | | " Move the 2d finger to the next key but one | | | | | |
| | | | | | | upon the left, whole-step lower, | | | | | |
| | | | | | | | | | | | |
| " " 3d " " " " III. | | | | | | " Move the 3d finger to the next key but one | | | | | |
| | | | | | | upon the left, or a whole-step lower, . . . | | | | | |
| | | | | | | | | | | | |
| " " 4th " " " " IV. | | | | | | " Move the 4th finger to the next key but one | | | | | |
| | | | | | | upon the left, or a whole-step lower, . . . | | | | | |
| | | | | | | | | | | | |
| " " 2d " " " right, V. | | | | | | " Move the 2d finger to the next key but one | | | | | |
| | | | | | | upon the right, or a whole-step higher, . . | | | | | |
| | | | | | | | | | | | |
| " " 3d " " " " VI. | | | | | | " Move the 3d finger to the next key but one | | | | | |
| | | | | | | upon the right, or a whole-step higher, . . | | | | | |
| | | | | | | | | | | | |
| " " 4th " " " " VII. | | | | | | " Move the 4th finger to the next key but one | | | | | |
| | | | | | | upon the right, or a whole step higher, . . | | | | | |
| | | | | | | | | | | | |
| " " 2d and 3d fingers to the left, . . VIII | | | | | | " Move the 2d and 3d fingers to the next key but | | | | | |
| | | | | | | one upon the left, or a whole-step lower, . . | | | | | |
| | | | | | | | | | | | |
| " " 3d and 4th " " . . IX. | | | | | | " Move the 3d and 4th fingers to the next key but | | | | | |
| | | | | | | one upon the left, or a whole-step lower, . . | | | | | |
| | | | | | | | | | | | |
| " " 2d and 4th " " . . X. | | | | | | " Move the 2d and 4th fingers to the next key but | | | | | |
| | | | | | | one upon the left, or a whole-step-lower, . . | | | | | |
| | | | | | | | | | | | |
| " " 2d and 3d " right, . . XI. | | | | | | " Move the 2d and 3d fingers to the next key but | | | | | |
| | | | | | | one upon the right, or a whole-step higher, . | | | | | |
| | | | | | | | | | | | |
| " " 3d and 4th " " . . XII. | | | | | | " Move the 3d and 4th fingers to the next key but | | | | | |
| | | | | | | one upon the right, or a whole-step higher, . | | | | | |
| | | | | | | | | | | | |
| " " 2d and 4th " " . . XIII. | | | | | | " Move the 2d and 4th fingers to the next key but | | | | | |
| | | | | | | one upon the right, or a whole-step higher, . | | | | | |
| | | | | | | | | | | | |
| " " 2d, 3d and 4th " left, . . XIV. | | | | | | " Move the 2d, 3d and 4th fingers to the next key | | | | | |
| | | | | | | but one upon the left, or a whole-step lower, XXVIII. | | | | | |
| | | | | | | | | | | | |
| " " 2d, 3d and 4th " right. . . XV. | | | | | | " Move the 2d, 3d and 4th fingers to the next key | | | | | |
| | | | | | | but one upon the right, or a whole-step higher, XXIX. | | | | | |

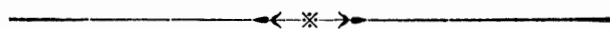
It will be seen that these various derivatives from the diminished seventh in the first series are all dominant sevenths, secondary sevenths, and the so-called 'French' sixth, *i. e.*, the chord of the augmented sixth, fourth and third.

SEC. 16. *Second Series.* Yet fifteen other derivative chords may be formed from the same primary position, by moving the 2d, 3d and 4th fingers a whole step instead of a half-step. This series of changes does not give rise to so musical chord-forms as the preceding, and the hand-positions involved are less easy and natural. For this reason the Second Series is recommended to the practice of advanced students only, and then with great moderation. The player in search of virtuosity, however, will find them of considerable assistance, since similar arpeggio forms are scattered here and there through the entire range of difficult modern compositions for the piano.

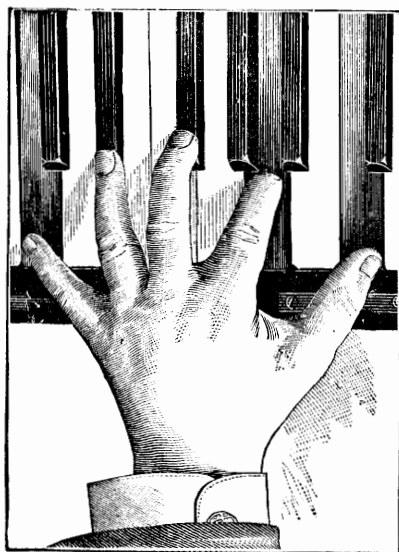
The manner of producing the entire twenty-nine derivatives of the C Position is here shown in tabular form.

SEC. 17. *Farther Development of Arpeggios.* In the same manner, by taking primary positions upon any other keys, both series of harmonic changes can be made from the new point of departure thus chosen. Since there are twelve finger-keys in the octave upon which diminished chords can be played, and since the two series of changes here described number twenty-nine for every primary position, the total number of diminished chords and derivatives included in the system amounts to 348. The number of exercises resulting from these different chords, when metrical treatment is applied to them, according to the directions hereafter given, is almost inconceivable. A very moderate estimate gives many thousands of exercises essentially different, resulting from the intelligent following out of the plans hereinafter described. It is not expected that any student will fully complete the system, or more than the first series of derivatives from a few of the leading primary positions.

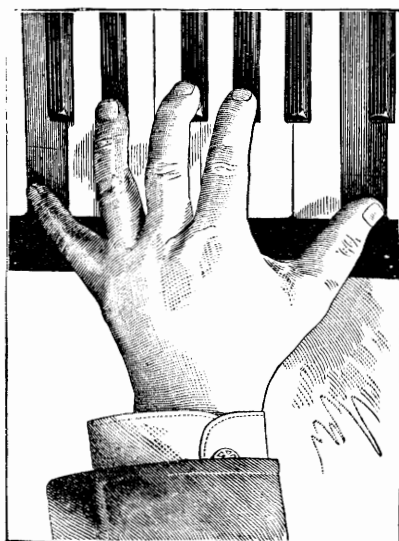
TABULAR VIEW OF THE HAND-POSITIONS IN THE CHORDS OF SERIES I.



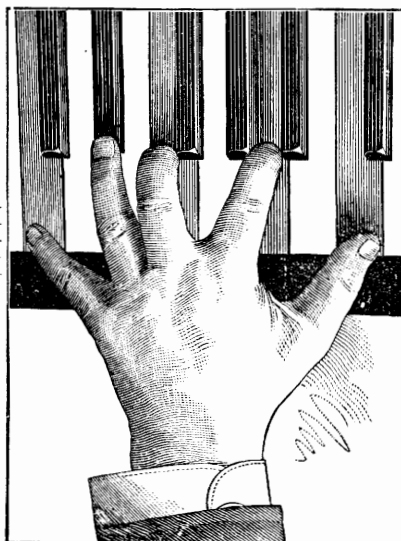
I.



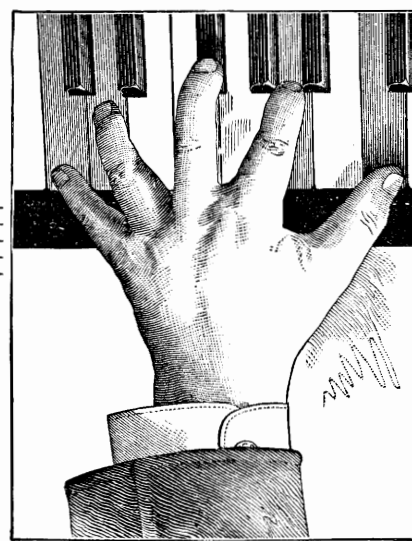
II.



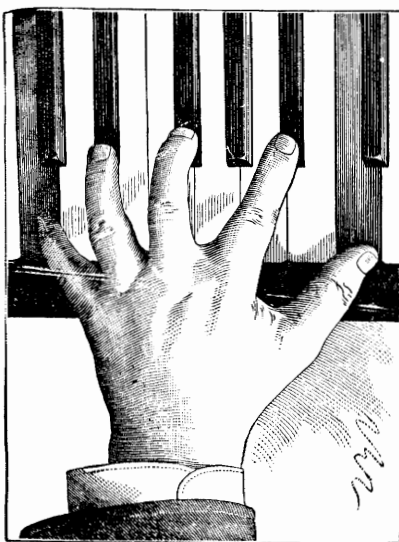
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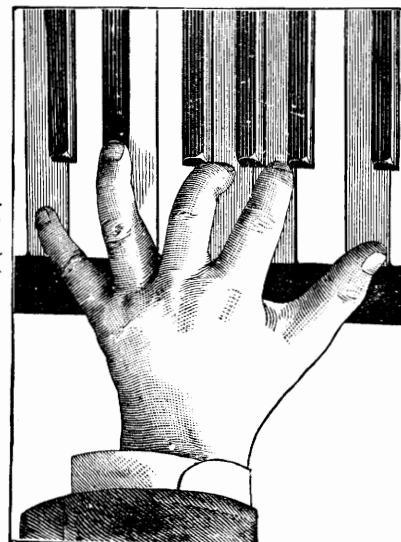
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V.



VI.



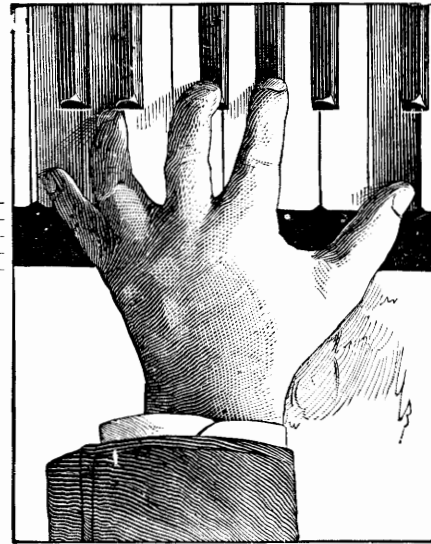
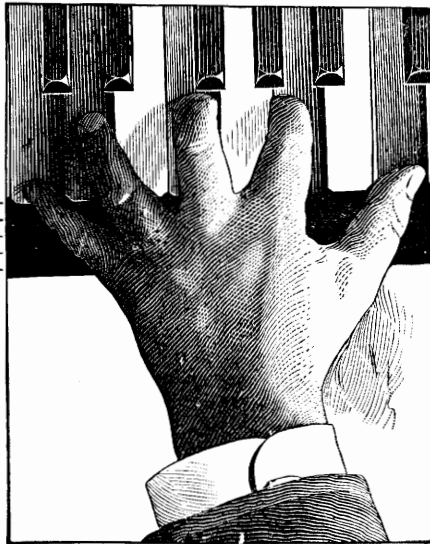
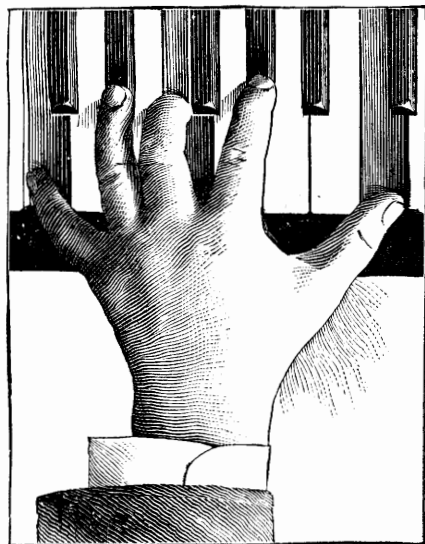
VII.



VIII.

IX

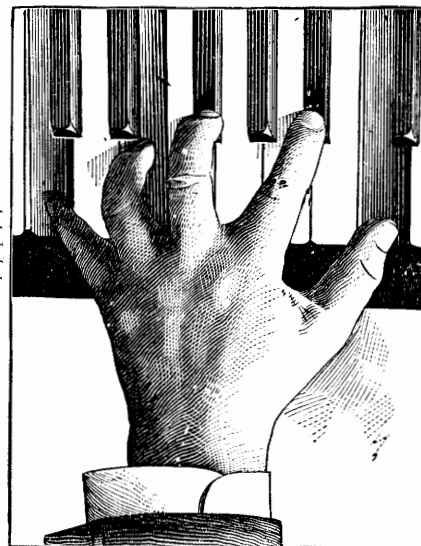
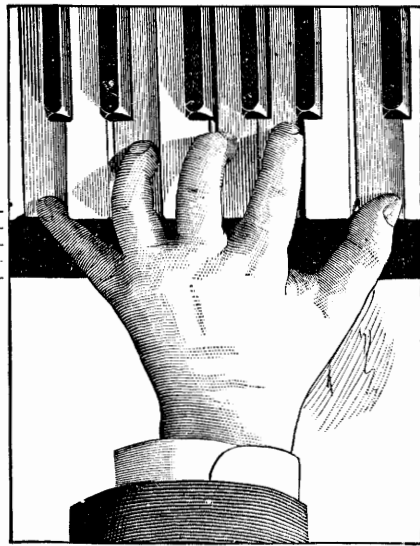
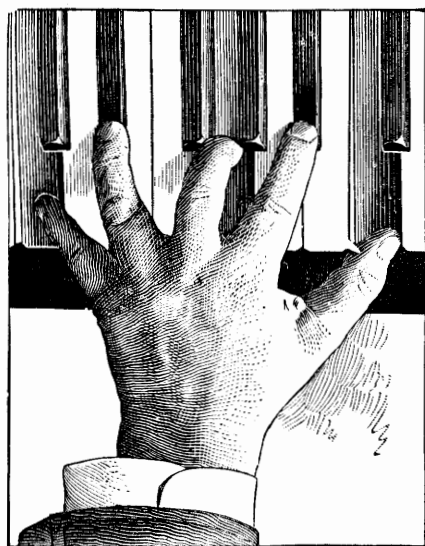
X.



XI.

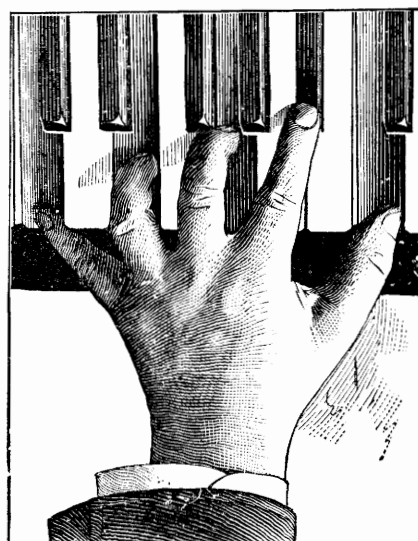
XII.

XIII.



XIV.

XV.



METHOD OF PRACTICE.

SEC. 18. The qualities desired in the satisfactory performance of running passages, whether scales or arpeggios are *four*.

STRENGTH,
ELASTICITY,
VELOCITY,
TONE QUALITY,

and these will not be acquired unless the practice be intelligently administered. Hence in every day's practice the following points must be considered and provided for:—

1. MUSICAL VARIETY, through the frequent change of scale* or scale form and arpeggio.
2. METRICAL VARIETY, through the application of various meters and rhythms.
3. RHYTHMICALLY VARIED AND GRADED SPEED, for securing repose in brilliant passages of every kind.
4. VARIETY OF FORCE, through the application of all grades and degrees of power.
5. VARIETY OF TONE-COLOR, through the application of every kind of touch.

DIRECTIONS FOR DAILY PRACTICE.

Choice of Meters. Meters of 6's, 8's, 9's and 16's are the most important for daily use.

Grades of Speed. Combine the meters in such a way, that at the very least two rhythmic grades of speed are comprised in every exercise; in a majority of cases three grades should be practiced in connection. This is shown in the Rhythmic Tables, like Exercises 6, 7, etc. Occasionally two grades may be combined, as for instance 6's and 12's, 9's and 27's, or 9's and 18's, etc.

Complete the Form. In all cases of metrical treatment there is one principle which is absolutely universal, and *admits of no exception*. The rhythmic form is to be completed by playing the pattern over and over so many times as may be necessary for bringing the accent back again upon the point where it commenced. Sometimes this will happen at the end of a single repetition; at other times after two or three repetitions; in yet other cases many times through are required before the accent will fall again upon the starting point. But in every case the form must be played quite through to the end. If through inattention or sluggish rhythmic sense the meter be lost, the exercise must be

* *Important Note.*—In the early stages of learning, the scale-key is not to be changed too often, but be continued for a week or more, meanwhile changing the motion-pattern and the meter, but retaining the hand in the same key until it begins to be at home in it. Later, the key of the scale may be changed every day or every two days, while metrical variety is still further applied. Still later, when an advanced stage of proficiency has been reached, the scale in many keys may be included in the practice of every day. In the early stages the element of tonality and certainty of finger must first be considered. Versatility comes later. The same principle prevails in the arpeggios where in the early stages the same primary position with its derivatives, furnishes the material for practice for perhaps some weeks together. Later more and more frequent changes are the rule.

begun again, and this must go on over and over until the attention is educated up to the ability of carrying the accent quite through, no matter how long the form may be. On page 15 will be found an example of meter of nines applied to the pattern of Exercise 1. It requires nine times up and down the figure, to complete the rhythmic form. On page 20 the meter of nines is applied to a rotation pattern of seven elements. The resulting form takes the player sixty-three times up and down the keyboard. On page 21 there is a rotation of fifteen elements, which takes the player 105 times up and down the figure. Moreover, it will not escape the attention of students specially gifted with rhythmical perception that the nines as here given require to be gone through with a second time, in order to bring the rhythmus to a fully satisfactory completion. This point, however, may be waived in practice, except for those whose rhythmic perceptions require it.

Therefore, teacher and pupil must not fail to observe that all the meters indicated in the following pages and left incomplete with an "etc." to indicate that they are to be finished, *are invariably to be played quite through to the end, and never in practical use left unfinished*, as they are in the notes merely to save space.

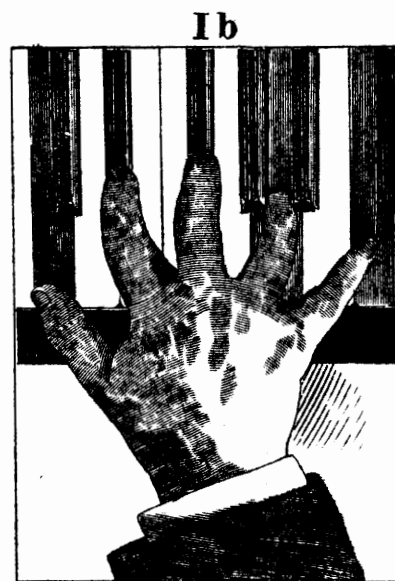
Rate of Movement. The Metronome must be in daily use. In no other way can rhythmical certainty be attained. In the graded studies in rhythm the tempo should be set to a pulse movement of 72, and in this tempo at least three grades of speed be played, like the rhythms in Tables I, II and pages 12, 13. Very soon four grades can be played in this tempo. Then increase the speed day by day. In more advanced stages of proficiency the tempo must be carried as high as 100, and so on to 132 or 152, in which advanced players will still have plenty of time for four grades of rhythm. This will amount to the unusual rapidity of 1216 tones to the minute. In daily practice, however, even advanced performers will find a speed of about 132 sufficiently fast, when four grades are played. In many cases, however, it will be advantageous to play only three grades, and to take the tempo somewhat more rapidly, say from 132 to 184, as the pupil gains in technic. The latter in three grades containing fours will give the very respectable, but wholly practicable speed of 736 tones per minute. In short, increase the speed as technic improves. Increase it as a means of improving the technic. But do not make the main part of the daily practice in a tempo as fast as the pupil can merely scramble through. Moreover, the teacher must not fail to observe two points: (1) The use of three grades geometrically related, as in the Rhythmic Tables here, ensures an amount of comparatively slow practice far beyond what students generally get. (2) The art of playing very fast passages with repose and clearness is one which cannot be acquired without considerable practice in fast tempos, which educates the hand to the necessary lightness and celerity.

Practical forms of arpeggio derived from the diminished Chord.

Sec. 19. Beginning with the primary chord, and the arpeggios derived from it, the hands are to be placed in the positions shown in the illustrations following:



Left hand.



Right hand.

Exercise 1. *Meter of Fours. Accent with the fifth finger and thumb.* Begin with the left hand in the position shown above. Play the ascending figure with the left hand. The Right hand takes the top note and plays the descending figure.

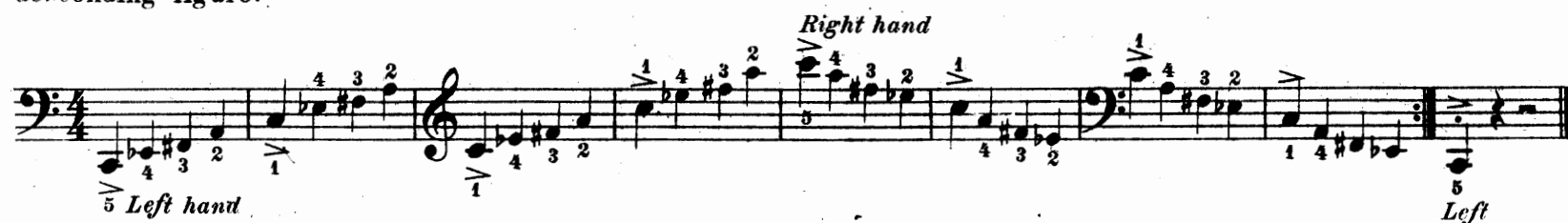
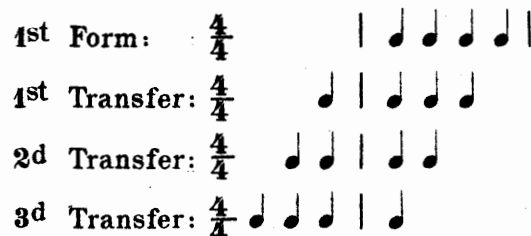


Diagram of transfer of accents.

Through successive transfers of the accent to the next finger the following measure forms will arise:

Direct:



Exercise 2. Transfer the accent to the fourth finger, by beginning the arpeggio with the count "four," giving rise to the measure form of the 1st transfer above.



Exercise 3. Transfer the accent to the third finger, by beginning the figure upon the count "three." This will give rise to the form indicated at (a) below.

Transfer the accent to the second finger by beginning the figure upon the count "two." This will give the form at (b) below.

a. Exercise 3.  **b. Exercise 4.** 

Exercise 5. All the preceding varieties of meter produced by transfer of accent must now be practised in reverse order viz; the left hand beginning at the top of the form as in the following example.



The exhaustive transfer of accents in graded form II will result in eight forms, through the successive removal of the accent by degrees away from the point of beginning. The treatment of Grade III in the same manner will give rise to sixteen different forms, or methods of beginning.

Transfer of accents is to be exhaustively applied to the 8s and 16s in the Graded Exercise following, giving rise to eight different measure-forms in the former case, and sixteen in the latter. These although not radically different from each other, nevertheless require a different mental effort to play.

Exercise 6. *Graded Study of Rhythm and Touch.*

Directions for touch.

Grade I is to be played with the clinging legato touch concerning which observe carefully the directions in Vol I of "Touch and Technic," Sec. 14: "The finger strikes the key with determination, settles firmly down upon it, as with the sense of having come to stay, and the steady and continued pressure is not relaxed, but transferred at the proper time to another key, through the agency of another finger. Each key must be held with unrelaxed pressure throughout the full time-value of the tones as indicated by their representative notes." The tone quality in this grade must be full, solid, earnest, and the metrical accent at beat "one" will be scarcely perceptible, in consequence of the earnestness of the entire tone-chain.

Grade II is to be played (1) with a legato touch, but somewhat less clinging than the preceding. The tone-quality is still earnest and melodic, but the force of the touch is drawn somewhat less from the arm than in the preceding form. The metrical accent is decided, and must be made so strong as to be unmistakable.

(2). About half the practice upon Grade II must be done with the finger staccato, closely approximating the elastic touch described in Secs. 16 and 19 of "Touch and Technic" Vol. I. In this way of attacking the keys the tone is obtained by quickly drawing the point of the finger towards the palm of the hand, flexing it mainly at the second joint. When played with this touch, the accentuation must not be neglected, but must be as full, firm, and reliable as in the legato touch.

Grade III is to be played (1) with finger legato, but with very little pressure upon the keys. The accent must be distinct and reliable, but not so strong as in the preceding grade. In all the accented arpeggios and scales the accent is to be proportionate to the degree of force employed in the unaccented tones. Hence less heavy in the fast and light forms.

(2). Grade III is also to be practiced with the light finger staccato, as described in Sec. 19 "Touch and Technic" Vol. I.

Grade IV is to be played with a still lighter touch, scarcely any weight of the hand resting upon the keys. The touch is (1) legato, and (2) mild staccato, in alternation, in about equal proportions. In the mild staccato the point of the finger is slightly flexed in the act of making the touch.

Method of Practice.

In order to derive full advantage from this graded study, it is necessary to observe the following cautions implicitly, in addition to the variations of touch already mentioned.

- 1) Observe the rate of speed according to the metronome marks.
- 2) Play the exercise entirely through from beginning to end without the slightest break, deviation in time, or variation of the movement.
- 3) Play Grade I twice through.
- 4) Play Grade II four times through.
- 5) Play Grade III eight times through.
- 6) Play Grade IV eight times through.
- 7) Pass from one Grade to the next without interrupting the time.
- 8) Play Grade I *fortissimo* and *forte*.
- 9) Play Grade II both *forte* and *mezzo*.
- 10) Practice Grades III and IV *mezzo*, *piano*, and *pianissimo*.

(Note) The intention of the gradation of force is that, in all varieties, the faster forms are played with a lighter touch than the slow forms in connection. Hence when Grade I is played *fortissimo*, Grade II must be played *forte*, Grade III *mezzo*, and Grade IV *piano*.

11) Grades II and III are the most useful forms for many repetitions. They are also the ones in which "rotations" should be practiced. See exercises 14, 15, etc.

12) Be sure that the accents on the first note in each measure are always sufficiently marked to be unmistakably perceptible to the ear.

Grade I. ♩ = 100.

Left Right

Grade I. ♩ = 100.

Left Right

Grade II. ♪ = 100.

Left Right

Grade III. ♪ = 100.

Left Right

Grade IV. ♪ = 100.

Left Right

In all the transfers of accent heretofore given the accent remains throughout the exercise upon the finger to which in the beginning it had been assigned. An exercise of this kind has the merit of concentrating the attention upon the finger which is to administer the accent, and these forms of accentuation are therefore peculiarly advantageous in the earlier stages of the practice. But for the qualities of smoothness and lightness triplet meters are more advantageous, when once the earlier stages of arpeggio practice have been passed, since the rhythm in these forms invariably crosses the musical motive, and only after several repetitions does the accent fall a second time upon the corresponding tone of the chord. Hence for daily practice, forms like the following are to be much used.

Exercise 7. Graded Study of Triplet-Rhythms.

(1) Play through two octaves in quarter notes, counting two: at the beginning of the repetition play a triplet to each count, still counting two; continue this rhythm until completed by the accent falling again at the beginning of the figure; at this point change the count to three, still playing triplets, and continue the meter of "nines" until the rhythm completes itself with the accent upon the tone of beginning; if the student desires he can effect a still farther doubling by continuing the exercise in eighteens when the nine is completed, which will be done by playing two triplets to each count, or by counting six in each measure. This rhythm will require nine repetitions.

Observe all the different applications of touch directed in exercise 3.

Be very careful to *keep steady time throughout*.

(2) *Variation*. Yet another graded exercise may be derived from the following notes by playing first the slow movement in common time, four quarters to a measure; then proceed immediately to triplets, four in a measure, giving rhythms of 12's, requiring to be repeated three times in order to complete the form. This derivative will be precisely the same as the Meter of Sixes, with every alternate accent omitted, and two measures counted as one.

Grade I. Meter of Twos.



Right (6) Left Right (7) Left Right (8) Left Right (9) Left

Grade IV. Meter of Eighteens.
(Six triplets.)

etc.

Exercise 8. Transfer of Accents in Triplet Meters.

While the triplet forms of arpeggio bring the accent upon each finger in turn, impartially, there are certain advantages in varying the method of beginning, by transferring the accent to the second, third, fourth, or fifth tone of the figure, in the same manner as already illustrated in the treatment of the meters of four and eight. In these cases the beginning will correspond to one of the beginnings in exercise 7. When the accent begins with the second tone of the figure, the form will correspond to the beginning of the eighth repetition, and the entire form will be precisely the same as if Exercise 7 were to begin at (8) and after making the ninth repetition should go on to complete itself by beginning with the first, and so on to the point where the eighth repetition commenced. In like manner when the accent begins with the third tone, the entire form will correspond to Exercise 7 beginning with the 6th repetition, and ending there after completing the *da capo*. While the transfers of accent in the meters based upon triplets do not give rise to radically new forms, the mental effort is slightly different with each transfer of accent. Wherefore the following table is given of the measure-forms considered most useful and effective for all forms of arpeggios.

Table of most important measure-forms for practice.

(To be applied to all derivative chords, and to all the arpeggio forms preceding or to follow in the course of this volume.)

4/4 4/4 etc. 4/4 4/4 etc.

4/4 4/4 4/4 4/4 etc. 4/4 etc.

6/8 6/8 6/8 6/8 6/8 etc. 6/8 etc.

9/8 9/8 9/8 9/8 etc. 9/8 etc.

Exercise 9. Arpeggios in Velocity. (Direct and Reverse.)

The following applications of the velocity principle, more fully discussed in volume II of "Touch and Technic," are to be carried out to the compass of at least two octaves; and by advanced pupils to four octaves. In these exercises the following directions must be carefully attended to.

(1) Keep the time exactly.

(2) Be sure and count out the rests their full time. The periods of repose between the successive efforts, or "spurts," of playing the velocity run, are very important.

(3) Listen carefully for inequalities of tone, especially where the thumb is passed under a finger. The run must be very light, even, brilliant and spirited, and the crescendo carefully observed.

A. Ascending from a fixed point by equal or enlarging distances.

Velocity in ascending forms. To be applied to all chord positions, and made a part of daily practice.

Continue until the compass of four octaves is reached, as in "e"?

At present play the left hand according to the fingering and form in "A"; answer each run of the left hand with one by the right passing through the corresponding distance according to the fingering and form at "B". Later the left hand according to "C" and the right hand according to "D". Still later, after the reverse forms have been introduced, the remaining forms will be needed.

B In descending forms.

etc.

2^d form.

C. Ascending from different points by equal or greater distances. (Corresponding to a transfer of accents.)

Ascending.

etc.

D. Descending from different points, by equal or enlarging distances.

Descending.

etc.

3^d form.

E. The hands answering each other through a compass of four octaves.

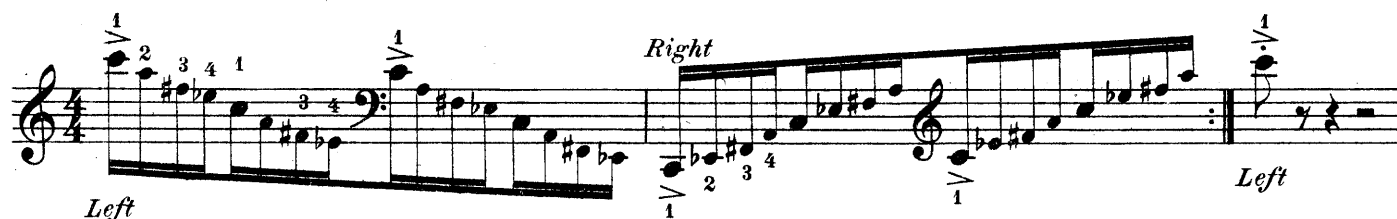
etc.

Arpeggios in reverse direction of the hands.

All the exercises thus far given employ the hands in the direction from the weak fingers towards the strong ones. It is even more important to employ them in the opposite direction, since it is always easier to play towards, or in the direction of the thumb, than in the reverse direction.

Exercise 10. Primary Arpeggio in Reverse Direction of the hands.

Begin with the left hand at the top of the figure, playing all the descending passages with the left hand; all the ascending passages are played by the right. *To be applied to all the metrical forms and the velocity practice thus far given, and to be carried out later in all derivative chords hereafter mentioned.*

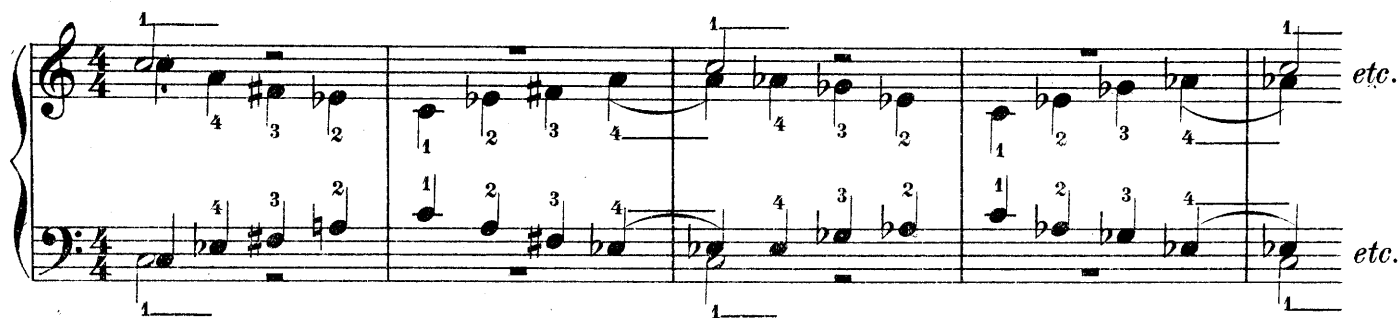
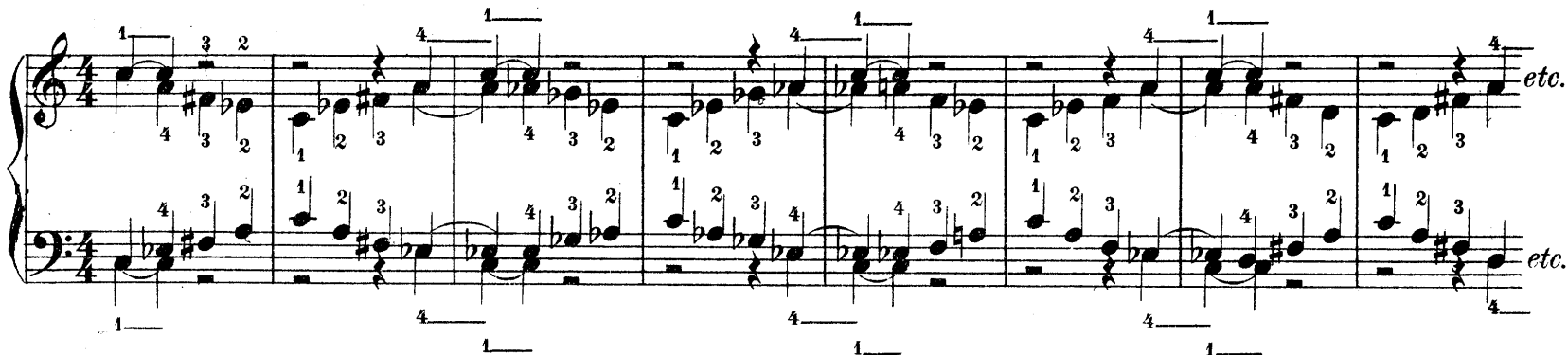


Important Caution. In playing these reverse forms two very important points must be observed: First, the arm must be carried along from left to right and from right to left with an even motion, and not by a series of jerks.

Second, the legato where the fourth finger is passed over the thumb must be scrupulously observed. In order to secure the latter point a preparatory exercise like the following may be employed.

Be sure to hold the thumb the full time of its notes.

To be practised with each hand separately.



The most important assistance in the light movement of the thumb will come from the velocity forms in reverse direction, Ex. 12. Therefore these must be introduced immediately, and diligently cared for in the work of every day.

Exercise 11. Graded Arpeggio with reversed motion of the hands.

Experience has shown that students generally find it difficult to effect changes of chords or movement when the hands are extended in unfamiliar positions. Therefore it is also necessary to practice the graded arpeggio in this form as well as that in Ex. 3.

Observe carefully all the directions given before, especially those on pages 12 and 13.

Grade I. M. M. ♩ from 72 to 154. See Sec. 19.



Grade II.



Grade III.



Grade IV.



Exercise 12. Velocity forms in reverse direction.

Play the velocity forms in the reverse direction as follows: Play the right hand according to Ex. 9, "A," answering each run with the corresponding distance of the left hand according to "B." Later take the forms at "C" for the right hand, answering with the left hand according to "D." Finally the forms in "E," both hands in reverse directions.

Sec. 20. When to introduce the derivative forms.

It is optional with the teacher to carry the pupil entirely through all the metrical treatments of the diminished chord given in exercises 1 to 9, before proceeding to vary the harmonic interest, and at the same time the mechanical adjustment of the hand, by intro-

ducing one or more of the fifteen derivatives of the First Series. In a majority of cases it is better to introduce one or more of the changes without waiting until the pupil has entirely completed the metrical treatments preceding. When a new form has been introduced however, it is not intended to supersede the old one entirely, but both together are to be carried through the metrical treatments remaining. And so on when yet other derivatives are taken, all together are to be carried through one metrical treatment after another, completing the whole practice with the "rotation" exercises like those in numbers 14 to 20. Each one of these derivatives should be practiced sufficiently when first introduced, to conform the fingers to its positions before introducing another. For directions for producing these derivative chords mechanically, see Table, page 8.

Rotation Arpeggios.

Sec. 21. As soon as the pupil has been carried through the principal rhythmic treatments of the six derivatives thus far given, various exercises in rotation are to be practiced, both in direct and in reverse motion of the hands.

Exercise 14. *Rotation Arpeggio of Chords I to VII, inclusive. In meter of eights.*

Begin with the first chord and after having it played up and down through the compass, proceed immediately to the second chord, and at the next ascent to the third, and so on until the entire series has been completed.

The image displays seven rotation arpeggio exercises, labeled I through VII, arranged in a staggered grid. Each exercise is written for two staves: a Right hand staff (treble clef) and a Left hand staff (bass clef). The time signature is 4/8. Fingerings are indicated by numbers 1 through 5. Exercises I through VI are followed by a double bar line and a final chord in the left hand. Exercise VII is followed by a double bar line and a final chord in the left hand.

Exercise 14b. *Rotation in reverse direction of the hands.*

Begin with the left hand at the top of the figure, like Exercise 11, making the change from one chord to the next at the top instead of the bottom.

Rotation forms in triplet meters give rise to extremely long forms, and are therefore peculiarly useful for developing musical intelligence and concentration, as well as steadiness and endurance, in the playing. The most difficult of these is the rotation in meter of Nines, which does not complete itself until after the entire series of seven chords has been played nine times through. On account of the space required to show this exercise in full only the first time through the series is given.

Exercise 15. Rotation Arpeggio, Chords I to VII inclusive.*Meter of Nines.*

Begin with the accent, count three, take a new chord at each beginning of the ascent, and continue until the accent falls again at the beginning of the first chord.

As soon as Chords VIII to XV have been carried through the necessary rhythmic treatments individually, they must be combined into a rotation exercise upon the same plan as those in Exercises 13, 14 and 15. Thus will arise the following forms:

Exercise 16. Rotation Arpeggio, Chords VIII to XV inclusive. Meter of Eights.*Direct Motion of the Hands.*

Begin with Chord VIII, (See Ex 19.) at each ascent take the next succeeding derivative; Count two, play four tones to each count.

Exercise 17. Rotation Arpeggio, Chords VIII to XV inclusive. Meter of Eights.*Reverse Motion of the Hands.*

Begin with the left hand at the top, when each descent begins take the next succeeding derivative; Count two, play four tones to a count.

Exercise 18. Rotation Arpeggio, Chords VIII to XV inclusive. Meter of Nines.*Direct Motion of the Hands.*

Begin with the left hand at the bottom, (at VIII in Ex. 19.) and at each ascent take the next succeeding derivative; Count three, play triplets to each count; Continue until the accent comes out again at the beginning of Chord VIII. (This requires seventy-two ascents and descents before the form is completed.)

Exercise 19. *Rotation Exercise Chords I to XV, inclusive.**Meter of Sixteens.*

Begin with Chord I left hand at bottom of compass. At each ascent take the next succeeding derivative; Count Four, four tones to a count.

The musical score for Exercise 19 consists of 15 chords, labeled I through XV, arranged in a sequence. Each chord is represented by a staff with a treble and bass clef, showing the notes and fingerings for the left and right hands. The chords are arranged in a sequence, with the left hand starting at the bottom of the compass for Chord I. The exercise involves ascending and descending scales, with the left hand moving up and the right hand moving down, and vice versa, creating a continuous flow of sound. The chords are labeled I through XV, and the exercise is titled 'Exercise 19. Rotation Exercise Chords I to XV, inclusive.' The meter is 'Sixteens'.

Still more difficult are the rotation forms in which a new derivative is taken at each turn from ascending to descending, and vice versa, as in Exercise 20. Those desiring a still greater degree of difficulty may go to yet other forms, introducing a new chord every two octaves, or in the still more complicated form of changing with every octave. This exercise when carried through the entire series of derivatives and positions, will afford exercise for would-be virtuosi.

Exercise 20. *Rotation Arpeggio, Chords I to XV inclusive, changed with every change of direction. Meter of Sixteens.*

Begin with the left hand at the bottom of the first chord; at the top change to the second chord; at bottom to chord III; and so on through the exercise. Count four, four tones to a count.

The musical notation for Exercise 20 is presented in four staves, each containing four measures. The first staff contains measures I, II, III, and IV. The second staff contains measures V, VI, VII, and VIII. The third staff contains measures IX, X, XI, and XII. The fourth staff contains measures XIII, XIV, XV, and ends with a 'Fine.' marking. Each measure contains a single chord, and the chords are labeled with Roman numerals I through XV. The notation is in bass clef with a key signature of one flat (B-flat).

Second series of Derivatives from the primary position.

The following are the arpeggio figures of the second series of derivatives. They may be applied to all or any of the metrical treatments and practice forms preceding or following.

The musical notation for the Second series of Derivatives is presented in two staves. The first staff contains measures XVI, XVII, XVIII, XIX, XX, XXI, and XXII. The second staff contains measures XXIII, XXIV, XXV, XXVI, XXVII, XXVIII, and XXIX. Each measure contains a single arpeggio figure, and the figures are labeled with Roman numerals XVI through XXIX. The notation is in bass clef with a key signature of one flat (B-flat).

Two hand positions of the Arpeggios.

Sec. 22. All the derivatives of the diminished chord are to be carried through all forms of metrical treatment, with both hands together, in the same manner as already given for the hands singly.

Exercise 21. Chord I, with both hands in Sixths.

Left hand plays in the primary position; right hand begins with the fourth finger upon its own key, as in the primary position. Count four.

(a) One Octave. (b) Compass of Two Octaves. (c) Compass of Three Octaves. (d) Compass of Four Octaves.

By progressive degrees, adding one tone at each effort, the compass is to be extended to two octaves, three octaves, and at length four octaves.

Exercise 22. Graded Arpeggio in Sixths. Table I.

Carry out the Rhythmic Table I, as in Exercise 6, in the two-hands position, as above. Observe all the directions for touch and tempo, (Pages 12 and 13.)

Exercise 23. Transfer the accents, in the same manner as in Exercises 4 and 5.

Thus will arise measure-forms like the following:

1st Transfer 2d 3d 4th 5th etc.

Each of these measure forms is to be carried through Rhythmic Table I, after which Rhythmic Table II is to be applied, in the same manner as in Exercise 7.

Exercise 24. Two-hand Arpeggio, Chord I, Four Octaves.

Meter of Nines.

Begin at the top of the figure, in sixths. Count three, play triplets to each count. Continue until the accent returns to the point of beginning.

Exercise 25. Two-hand Positions, Chord I. in Velocity.

Observe the directions in Exercise 9, and gradually increase the compass.

Velocity in descending.

Two-hand Positions of Derivatives of Primary Chord.

The following are the beginnings of the two-hand positions of the entire first series of derivatives of the primary chord. Each one in turn is to be carried through the same metrical treatment, and in substantially the same order, as already given for the hands singly in the first 25 exercises of the present volume. After due mastery has been gained of the derivatives individually, they are to be combined into a rotation exercise like Exs 14 to 20.

Exercise 32. Rotation Exercise of the First Series of Derivatives of the Primary Position, in Sixths.

Meter of Eights.

Begin in the same position as exercise 22; Changing to a new chord at each ascent until the rotation is completed

Exercise 33. Rotation of Chords I to VIII in Meter of Nines.

like Ex. 15.

Begin as in the previous exercise, and carry out the form precisely as in exercises 14 & 15. Count three, play triplets

Exercise 34. Grand Rotation of Chords I to XV, Meter of Eights.

Carry out the form of exercise 19 for both hands in sixths.

Exercise 35. Grand Rotation of Chords I to XV, Meter of Nines.

Carry out the form of exercise 19 for both hands in rhythms of 9s.

To entirely complete the exercise will require nine times through the entire form, or 135 times up and down the key board.

Arpeggios derived from other Positions.

Sec. 23. When the derivatives of the C position have been sufficiently practised, those from the G and F positions should follow, carrying each in turn through the entire variety of treatment here illustrated for the derivatives of the C position, but much more rapidly in succes-

sion. Each new chord involves new adjustments of the fingers, and the frequent changes conduce to flexibility and adaptability of the hands. Advanced pupils should on no account fail to go through the entire fifteen derivatives from each new position. The two-hand positions of the derivatives of G here follow.

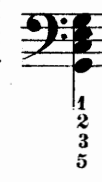
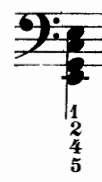
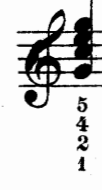
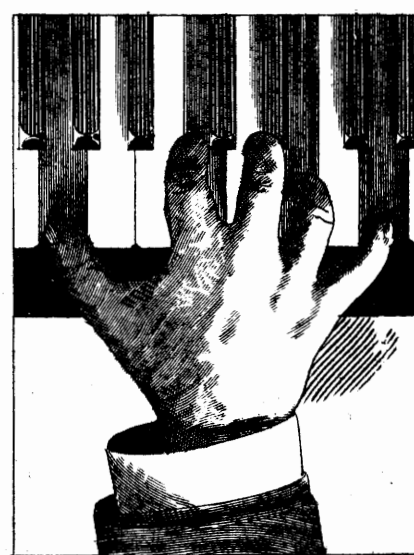
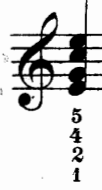
Two-hand Positions of Chords I to VII of G Position.
Two-hand Positions of Chords I to VII. of F Position.

Triad Arpeggios.

Arpeggios derived from Triads are more difficult to finger than those derived from seventh chords, in consequence of the number of tones being less than the number of fingers. Hence there is always one finger to be omitted; the omitted finger being at times the fourth and at times the third, according to the position. This difficulty will yield only after considerable practice, and a most rigid adherence to the strict fingering as shown in the illustrations below. The variations from this fingering which were permitted by most authorities until recently, the author disfavours, regarding it as on the whole better, safer, and quite as easy in the long run, to *employ the strict fingering in every instance*. The fourth finger, which in some of the black key positions is refractory at first, presently reconciles itself to the some-

what abnormal extension, and as a result gains materially in strength and facility, and becomes of correspondingly increased use in these as well as in other passages. In case a peculiarity of the individual hand renders this rule a hardship in such positions as some of those of the triad of B, it may be relaxed. Another instance where it may be disregarded is in the broken chord passages at the beginning of the finale of Beethoven's "Moonlight Sonata." But no such exception should be made until after an honest trial has shown the proper fingering to be impracticable for the individual player.

The three positions are shown below, as they appear for both hands, with the proper fingering.



In continuing the practice of triad arpeggios, care must be taken to select those in turn which bring into use all the different positions of the hands upon the white and black keys. The triads entirely upon the white keys are those of C, F, G, A minor, E minor and

D minor. Those with a black key for third are D, E, A, C minor, F minor and G minor. Those with two white keys and one black are D \flat , E \flat , A \flat , C \sharp min. F \sharp min. and G \sharp min. Entirely on black keys, F \sharp and D \sharp min. Care should be taken to rotate in the practice so as to cover all kinds of positions.

Sec. 27. The metrical treatment of the triad arpeggio begins with meters of threes, because the forms derived from this meter have the advantage of bringing the accent upon the same finger in all the octaves of the figure. The accent is transferred from one to another in the same manner as in the arpeggios derived from the diminished chords. Thus arise the metrical patterns following:

Measure - Forms:

| | | |
|---------------|--|--------------|
| $\frac{3}{4}$ | | direct |
| $\frac{3}{4}$ | | 1st transfer |
| $\frac{3}{4}$ | | 2d transfer |

Or in notes as in Exercise 36.

Exercise 36. *First Position of Triad of C, Meter of Threes, with Transfer of accent.*

Place the hand in the first position, Count three, one tone to each unit. Play until the accent can be made with certainty and until the hand becomes habituated to the fingering; then go on with the next accent.

Notes with stems downwards for the left hand.

Notes with stems upwards for the right hand.

Exercise 37. *Graded Study of Rhythm, Applied to the first Position of the Triad.*
Meter of Threes.

Observe the directions in all respects, as given in connection with Exercise 6.

Intermediate Grades between III and IV, to be used at the discretion of the teacher. Very important for advanced students.

Apply the graded exercise to the other triad positions, observing the fingering given on page 25.

The meters of Fours in triad arpeggios give rise to long forms. The fundamental measure forms are the following.

Measure - Forms:

| | | |
|---------------|--|--------------|
| $\frac{4}{4}$ | | direct |
| $\frac{4}{4}$ | | 1st transfer |
| $\frac{4}{4}$ | | 2d transfer |
| $\frac{4}{4}$ | | 3d transfer |

Or in notes as shown in Ex. 36.

Exercise 38. *Meter of Fours applied to the First Position of the Chord of C.*

Begin with the octave position. Count four. As soon as the fingers are a little habituated to the accent, transfer it in the usual manner.

Exercise 39. *Graded Arpeggios derived from the Meter of Fours.*

To be applied to the Second and Third Positions of the Triad. Observe the directions in Exercise 6 in every particular.

Exercise 40. *Velocity treatment of Triad Arpeggios.*

Observe the directions given in Exercise 9. Play with each hand separately, the right hand answering the left, at each distance traversed by the velocity run. Or the left hand immediately answering the right.

Triad Arpeggios in reverse direction of the hands.

In the same manner that reverse directions were applied to the arpeggios of the diminished chord in Exercise 11; exercises 36 to 37 should now be practised in reverse direction, the left hand playing all the descending passages and the right hand all the ascending. Any inequality which may be noticed in the passage of the thumb in this form of exercise will very soon yield to the practice of the fast forms of the Graded exercises,

and the velocity forms, which here take the reverse direction, the right hand fingering as in Ex. 40 "A," the left hand as in Ex. 40 "B."

The teacher must not overlook the fact that the triad arpeggio forms foregoing furnish a complete apparatus for treating this part of the technic. They are to be applied to all positions, carried out in reverse directions, and applied to other chords. The most important rhythms for daily practice are the 12's, 18's and 24's of exercise 37, and the 8's, 16's, and 32's of exercise 39.

Sec. 29. Broken Chords derived from Triads. The following forms of broken chords derived from triads are to be applied to the other two positions of the triad, and other triads, according to the direction of the teacher, or the ambition of the student, until the hands are thoroughly trained in passages of this kind.

Exercise 41. Graded Study of Meter and Rhythm starting from a four-pulse meter.

Observe all the directions in regard to time, movement and touch, found in connection with Ex. 6.

Grade I. Full-Pulse Motion. *Meter of Fours.*

Grade II. Half-Pulse Motion. *Meter of Eights.*

Grade III. Quarter-Pulse Motion. *Meter of Sixteens.*

etc.

etc.

etc.

Fine

The primitive forms of 4-4 measure are four in number, of which Grade I above represents the first. The remaining forms are obtained by a transfer of accents exactly as in Exercise 3. The measure-forms thus resulting are the following, each of which must be carried out in all grades, exactly like Exercise 41 above.

2^d Measure-Form. 3^d Measure-Form. 4th Measure-Form.

etc. *etc.* *etc.*

Exercise 42. Graded Study of Meter and Rhythm, starting from a Three-Pulse, and subdividing by 2.

To be carried out in strict time and in various degrees of force and qualities of touch.

Grade I. Full-Pulse Motion. *Meter of Threes.*

Right 1 *etc.* 2

Left 5 5 5

Grade II. Half-Pulse Motion. *Meter of Sixes.*

Right 1 *etc.* 1

Left 5 5 5

Grade III. Quarter-Pulse Motion. *Meter of Twelves.*

Right 1

Left 5 5 5

Exercise 43. Meter of Sixes and Nines.

This may be derived from Exercise 39 if the teacher pleases, by playing one triplet of the sixes in the time of a quarter note in Ex. 39. At the beginning of the meter of Nine change the count to three in a measure.

Meter of Sixes.



Meter of Nines.



Exercise 44. Broken Chord Exercises in Canon, Right hand leading. Requires eight times up and down to complete the form. *Meter of Sixteens.*



Exercise 45. Canon Broken Chord Exercise. Left hand leading.



Exercise 46. Various forms of Canon, obtained by applying transfer of accent to Sextolets, each hand leading in turn. The beginnings merely are indicated.

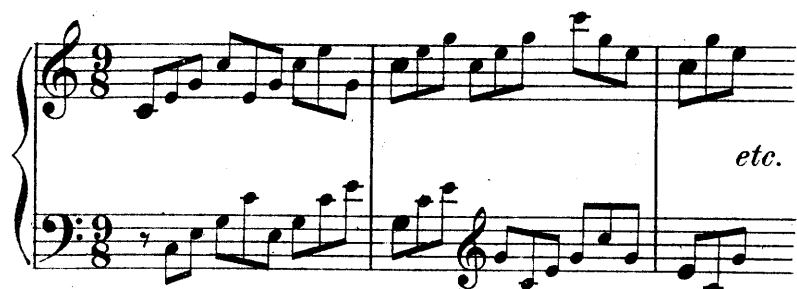
Right hand leading.



Left hand leading.



Meter of Nines. Requires nine times up and down.

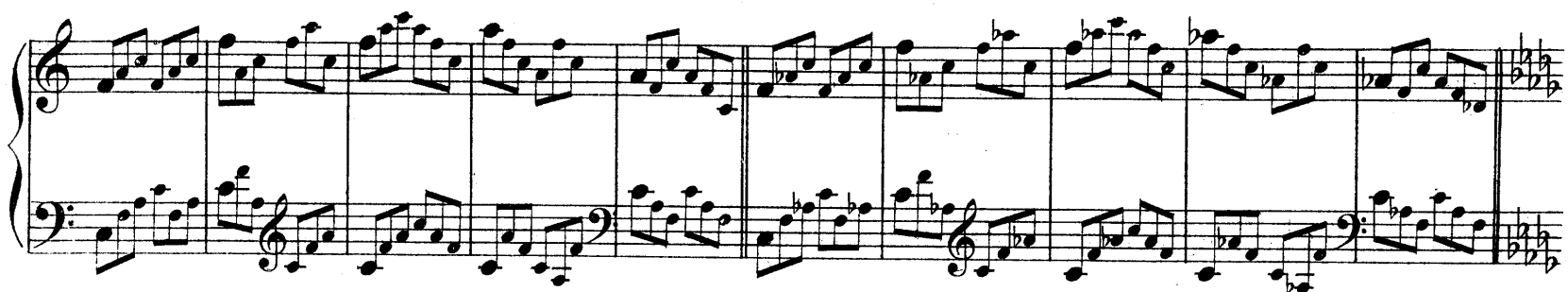


Other forms may be obtained by applying the transfer of accent to the meter of nines. The measure forms obtained will correspond to those in the meter of sixes.

Exercise 47. *Modulating Series of Chords.*

By a series of changes, in which each chord differs from the preceding in a single tone only, the figure modulates successively upwards through the entire octave, according to the harmonic pattern shown on page 31 at 47b.

Pay no attention to the double bars. They are intended to assist the eye in observing the point where the key is changed.



Exercise 47 (b). *Harmonic completion of the Preceding.*

Carry the modulation on through the entire octave. When this can be done easily, the broken chord exercise will not be difficult.



Sec. 30. Broken chord forms. *Practice forms derived from the Diminished Chord.*

The following graded exercises embrace the meters of 6s, 8s, 9s, 12s, and 16s, the 6s and 12s in the different forms in which they arise through the order of subdividing the unit. If these are properly carried out in the derivative chords they will afford a sufficient variety of exercises of this kind. It may be added that they are extremely useful to the fingers.

Exercise 48. *Graded Study in Broken Chords derived from the diminished Chord: Meter of Fours, Eights and Sixteens.*

To be played in strict time, and with the varieties of touch and force recommended in Ex. 6.

Grade I. *Meter of Fours.*



Grade II. *Meter of Eights.*



Grade III. *Meter of Sixteens.*



Exercise 49. *Broken Chord Study in Rhythm and Meter, derived from meter of Three, subdivided by 2.*

Grade I. *Meter of Three.*

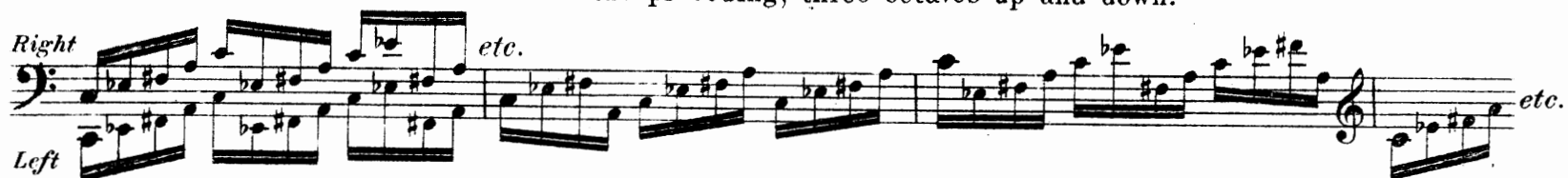


Grade II. *Meter of Sixes.*



Grade III. *Meter of Twelves.*

To be carried out in the same manner as the preceding, three octaves up and down.



Exercise 50. *The same in Meter of Sixes, derived from a meter of Twos, subdividing by 3.*
To be carried through three octaves, three times up and down.



Exercise 51. *Meter of Nines.* To be carried Nine times through three octaves up and down.



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TOUCH AND TECHNIC.

PART IV.

The principles of Octave Practice.

Sec. 1. The proper performance of octaves turns primarily upon the wrist and arm, and secondarily upon the strength and vitality of the two extreme fingers.

There are two radically different types of octave passage: ordinary non-legato octaves, played with a loose wrist, either lightly or heavily, but with an impulse largely from the upper arm; and, secondarily, legato octaves, in which the upper tones of the right hand and the lower of the left are played by changing fingers, while the thumb produces its touches with such limited hand motions as are practicable when it is confined by the legato voice. All chord and bravoura passages are played according to the principles of the octaves of the first class, the wrist and arm being the active agents.

Before proceeding to the proper study of octaves, there is one caution which the student must observe. Octaves are never to be played with the specific hand touch commonly taught for this purpose in many manuals of instruction. The objectionable touch here referred to is that which occurs when the hand moves upon the wrist with a hammer-like action, the forearm being confined. This touch whether made slowly or rapidly, with wide motions or small ones, is never employed by artists in performing octaves. It is therefore mentioned here by way of necessary precaution. The proper octave touch is that of the "up-arm" described in Sec. 30-34 Vol. I. of Touch and Technic. Fast octaves are played with a touch more nearly resembling what is there called the "devitalized" arm, or hand, for while in fast octave playing only the hand seems to act, and that but slightly, the force, nevertheless, comes very largely from the arm. And the entire success and effectiveness of octaves and of martellato bravoura passages in general, turns upon a responsive and supple arm combined with strong incisive power in the fingerpoints. These qualities are among the most notable created by the different forms of the two-finger practice, and for this reason the attentive student will find that nearly all his preparation of octaves has been already accomplished for him. There will remain, therefore,

as the task of the present volume, only the provision of a comparatively small number of exercises specially adapted to the peculiarities of octave playing. Nor is it necessary for the student to devote a large amount of time to this department of piano technics. The reason why so large a proportion of time has generally been regarded as indispensable for this part of the practice is that the exercises making up the staple of ordinary piano technics consists almost exclusively of finger forms specially intended for training the hammer-touch of the fingers, while the grasping powers of the fingers, and all play of the hand and arm, are carefully avoided. The consequence is that the student too often comes to octave passages without any part of the technical provision which ought to have been arranged for him. In the present system, on the contrary, these important touches and conditions of the arm and hand are recognized from the start, and their training is made a part of daily practice from the very beginning. The result is that the student through practicing the two-finger exercises is possessed of the technic of touch and of the strength and lightness of wrist thereto belonging; thus he comes to octaves already prepared, and this so thoroughly that the few exercises here given furnish him all the schooling needed. If more be desired, suitable passages may be found in the list of octave studies appended to the present work.

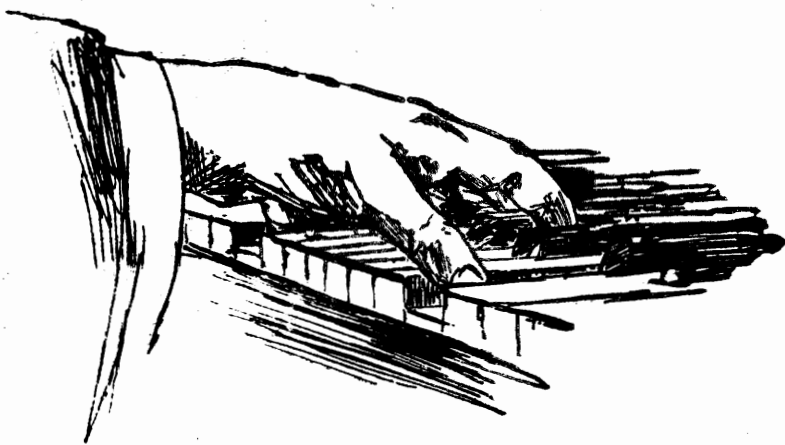
Non-legato Octaves.

Sec. 2. The first preparation for heavy octaves is made by means of exercise No. 1, which is to be played with the down arm touch, described in Sec. 29 Vol. I, of Touch and Technic. The arm is raised some distance above the keys, perhaps three inches or more if a very heavy fall is desired, and "let go" as there directed, alighting strongly upon the octave, the fingers being set like a clamp exactly adapted to grasp the octave, the position of the hand being that shown in figure 1. The sharpness of the touch will depend upon the vigor of the finger points at the moment of attack. Two ways are given for the subsequent control of the hand, reckoning from this point.

First way: The hand alighting in this sharp, incisive way upon the octave is held firmly (but not rigidly) for a certain definite time, namely, one beat. At the count "two" the wrist is instantaneously relaxed, and falls in the manner described in Vol. I, Sec. 31, and shown in figure 2. Here it remains through the time of one beat and most of another. This falling of the arm, its firm holding, and later its instantaneous release into a limp condition, and the repose afterwards, take place in every measure of exercise 1. When the wrist is relaxed and the forearm falls into the devitalized position, the finger points continue to hold on the keys, but with only sufficient force to prevent their falling off.

Second way: Take exercise No. 2, and play in the same manner as already described (Fig. 1), taking care that the points of the fingers are bent inwards, as if pinching the intervening group of keys, but the wrist is to be relaxed at the very moment of making the touch, falling instantly into the devitalized position (Fig. 2) before the count "one" is fairly spoken. This method of biting, incisive attack, followed instantly by complete relaxation of the entire hand and arm, leads rapidly to the elastic condition necessary for the production of a strong musical tone in octave playing.

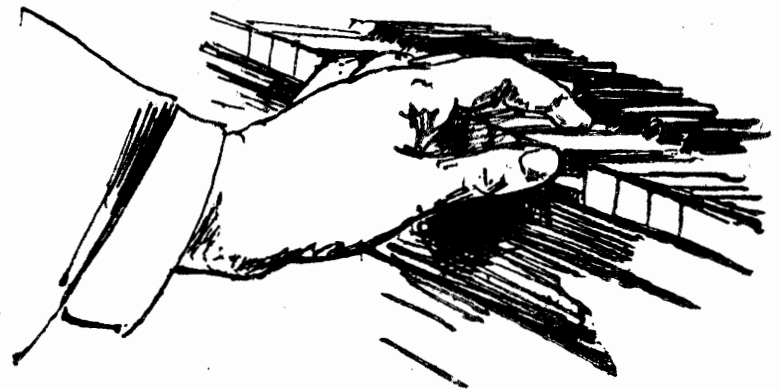
Figure 1.



2. The Light Wrist. Just as soon as the slow exercise has been played a few times, proceed to the light and fast exercise No. 5. The foundation of these has already been laid in the one finger exercise for devitalized hand, Vol. I, Sec. 31, and in the light and fast forms of the two finger exercise. The hand falls upon the octave with an elasticity which, as it were, causes it to bound off and complete the remaining tones of the passage like the using up of an impulse not fully exhausted by the first tone. The hand motion is very slight in the rebounding tones, and, although it appears to be merely a motion of the hand itself, in reality the force comes from the arm, the wrist and fingers being limp, and so affording unresisting passage for the impulse formed deep within. This exercise is to be prepared by first "devitalizing" the wrist and arm in the manner explained in Sec. 31, of Vol. I. It is shaken loosely at the side, as there recommended.

As soon as the short passages can be played like those in Nos. 15 & 16, the longer ones are to follow, as in Nos. 17 and 18. Should the touch of the fingers prove ineffective in these exercises, the weak ones can be strengthened by the use of the two finger forms, like Nos. 1, 2, 3, 24, 25 etc. in Vol. I. of Touch and Technic. Sixths played with the hand and finger elastic touches, and with arm elastic touches, are also useful, and are recommended - - See Nos. 65, 66, 67, 68, and 69, also 70 to 74 inclusive, Vol. I.

Figure 2.



Octave Principles in Sixths. (For small Hands only.)

Exercise for loosening wrist. First way.

Sec. 2, figures 1 and 2.

Exercise for loosening wrist. Second way.

The wrist sinking instantly that the touch is made. (Figures 1 and 2.)

No 1. The wrist sinking at the count "two."

No 2.

Right hand

Left hand

Nos. 3 to 8 are varieties of light touch, each measure being played in the manner described in Sec. 2, No. 3. Be sure that the manner therein described is observed, and that while in the slower forms the first tone may be somewhat accented, the later ones in the measure are all light, and have the character of echoes or reboundings of the first.

No 3. Exercise for light touch, three tones to each impulse.

No 4. Exercise for light touch, four tones to each impulse.

The same touch, the hand moving with the bounding touches. Observe the long intervals of repose, indicated by the rests.

The same with shorter intervals of repose.

No 5.

No 6.

The motion may be likened to that of a soap-bubble which, by the impulse of a single breath, is sent bounding over the carpet.

Extension of the rebounding period to a greater number of subdivisions.

In No. 8 the entire upwards and downwards run is to be made with a single impulse, in the same manner as in the shorter ones.

No 7.

No 8.

A similar form involving thirds in ascending and sixths in descending.

The same applied to the left hand.

Be careful that the left wrist is kept in the same condition as the right in the preceding exercise.

No 9.

No 10.

FUNDAMENTAL OCTAVE EXERCISES

Observe carefully the directions in the sections referred to in the text.

Preliminary exercise for loose wrist.

First way, the wrist sinking at the count "two."

Sec. 2, No. 1. Figures 1 and 2.

Second way, sinking immediately.

Sec. 2, No. 2. Figures 1 and 2.

No 11.

Right hand

Left hand

No 12.

Fine.

Nos. 13 and 14 are to be played with the light touches described in Sec. 2, No. 2. The hand falls upon the first touch in each measure, which is somewhat accented; all the remaining touches in the measure are like the rebounding of this first one, as if by a continuation of the same impulse. Play moderately at first, and afterwards faster. No. 14, a, b, & c, are the three Triad positions. These should later on be practised in all keys. No. 14, d, e, f & g, are different positions of the dim. 7th chord. These forms of exercise should eventually be adapted to all of the derivatives of the dim. 7th chord, as shown in Vol. III, pp 8 & 9.

No 13. Play as Nos. 3 & 4 above.

No 14. a. b.

c.

d.

e.

f.

g.

Right Hand.

Left Hand.

Five tones with a single impulse.
With long intervals of recovery.
Scrupulously observe the rests.

No 15.

The hand falls on the first octave as a ball thrown on the floor, and bounds along through the rest of the series.

Five tone exercises, with quick recovery.

No 16.

Nine tones with a single impulse.

No 17.

The motion may be compared to that of a flat stone skipping across the smooth surface of the water, propelled by a single impulse.
Wrist - Loosening exercise for left hand.

No 19. First way, sinking at count "two"

Seventeen tones with a single impulse. Be sure that the entire run is made with a single impulse.

No 18.

No 20. Sec. 2. No. 1, Figure 2.

Light touch for left hand. Be sure that the wrist is kept in the proper condition, and that the groups are each made with a single impulse.

No 21.

The same with shorter intervals for recovery.

No 22.

The long intervals of recovery (rests) afford time for re-summing the loose condition of wrist.

Groups of nine tones for the left Hand, to be played with a single impulse.

No 23.

Groups of seventeen tones played with a single impulse. Be sure that the entire circuit of the scale is completed as a single curved line, without break or fresh beginning until the whole is completed.

No 24.

Octave groups with both hands, in contrary motion. Be sure that the wrists are both kept flexible.

No 25.a.

The first touch is the arm fall, with the wrist loosened as in Exercise No. 13, Velocity form.

No 25.b.

Right Hand.

Left Hand.

Interlocking Octaves.

Very brilliant and startling effects are produced by passages in which the chromatic scale is played in octaves upon the co-operative principle, each hand taking every alternate note. This trick is in reality very easy, and it will be not at all difficult for the student who has mastered the preceding exercises to acquire it without any great trouble. Attend therefore to the following directions.

Begin the scale upon C with the left hand, as in N^o 35. The left hand will then ascend by whole steps, playing C, D, E, F[♯], G[♯], A[♯] and C. The right hand will play the intervening notes, C[♯], D[♯], F, G, A, B. This gives the forms in Nos. 35 and 36. After playing these two parts separately for a few times, and after having carefully noted the path which the left hand makes in going up the octave, as after it plays two white keys it goes forwards to the three black keys;

then note the corresponding path of the right hand. Having done this, play the two hands together, as in N^o 37. The thumbs are to be played nearly legato, and the stress of the touch is upon the thumbs and not on the fifth fingers. As soon as a certain degree of ease has been reached apply immediately the principle of velocity, Nos. 52 to 59. The graded forms in quarter notes, eighths and sixteenths will also be useful. In general, however, the order of developing this part of the technic already given in Nos. 35 to 51, will be more advantageous than any other. The indispensable point to guard is the loose and responsive condition of the wrists. The accents at beginning and ending are to be delivered with a very sharp and biting touch, derived from the vigorous vitality of the finger-points, aided perhaps by a slight element of "push" from the shoulder.

N^o 35. Path of the Left Hand.



N^o 37. The two together. *Left Hand Octaves, Right Hand single tones.*



N^o 39. *In Twelves.*



N^o 41. *Meter of 6s*



N^o 43. *Octaves in both Hands.*



N^o 36. Path of the Right Hand. *Either way of fingering may be employed.*



N^o 38. *The same in Meter of 6s*



N^o 40. *Left Hand Single Tones, Right Hand Octaves. Meter of 4s*



N^o 42. *Meter of Twelves.*



N^o 44. *Ascending and descending.*



Nº 45. The same in compass of two octaves.



The same principle may be applied equally well when the left hand begins with a black key, giving rise to preparatory forms like the following:

Nº 46. The Left Hand will play these.



Nº 47. And the Right Hand these.



Nº 48. Left Hand Octaves; *Right Hand single tones.*



Nº 49. The same in different meter.



Nº 50. Left Hand Octaves; *Right Hand single tones.*



Nº 51. The Scale complete through two octaves.



The Velocity principle applied to the forms beginning upon a white key. (Nos. 35 to 44.)

Nº 52. Velocity applied to Nº 39 ascending.



Nº 53. Velocity applied to Nº 39 descending.



Nº 54. Velocity applied to Nº 40.



Nº 55. Velocity.



Nº 56. Velocity applied to Nº 43 ascending.



Nº 57. Velocity applied to Nº 43 descending.



No 58. Velocity applied to No 45. *Ascending and descending.*

In like manner the velocity principle should be applied to all the forms Nos. 46 to 51, the following example sufficiently illustrating the method.

No 59. Velocity applied to No 48.

The following, No. 60, is an excerpt of four measures from the concluding passage of the Rondo, or last movement, of Chopin's Concerto Op. 11. As originally written it is in single tones, both hands playing in unison as follows.

No 60(a)

Vivace. ♩ = 104.

Tausig has wrought out a climax differing from that of Chopin by arranging this passage in octaves which interlock between the hands in the following manner:

No 60(b)

Vivace. ♩ = 104.

In modern Pianoforte music there are many passages of this kind, but the method of study and practice in order to acquire facility and brilliancy in playing them is the same in every case. Hence the analysis of one is sufficient to show how all the rest should be worked out in practice. Careful attention is requested to the directions which follow in detail.

1. Divide the passage into sections of four notes each. The first of these short sections will give two octaves to the left and two to the right as at No. 61, a. See also the short Velocity exercise No. 56. Also Nos. 52 & 54, Page 9. As the left hand takes the lead in the passage the path of the hand over the key-board should first be fixed in the eye. This path consists simply of two white keys, viz: E natural and F double sharp. The path of the right hand lies over the intervening two black keys, viz: F sharp and G sharp. In making the first practical effort, only the keys in their proper order are to be fixed in the eye and played as though on a dumb key-board, that is, abstracting the thought from the sounds. Repeat this short section a few times slowly, - then exactly double the rate of speed and finally practice it as a velocity exercise, taking the passage through the four keys as one volition, or as a unit of thought. Stop abruptly and with a sharp accent and crisp staccato upon the final octave of the group, viz: G sharp. In this way the hand habits will be very soon

acquired and the short section brought under control so as to be freely and brilliantly played.

2. Now proceed to the next section as at b and practice in like manner.

3. Atc the two sections a and b are joined together and now the group of seven tones constitutes the unit of thought and is played as if by one volition.

4. Sections d and e should now receive the same treatment and be practiced first separately and then joined together as at f.

5. A longer section is now formed by uniting c and f, which results in section g. Proceeding in the same way the whole passage of four measures is finally built up and brought easily freely and brilliantly under the fingers. This method of practice applied to any passage is the surest and quickest way to complete mastery and control.

The whole of this Tausig-Chopin passages consists of some sixteen measures and the manner of treatment as here described is to be applied throughout.

No 61. a) b) c) d) e)

f) g)

The accidentals are repeated twice in some measures for the better guidance of the eye.

Another passage of this kind is the following from a concerto by Saint-Saens. The method of practice in detail, building it up by short and progressively larger sections, is to be precisely the same as already described for the extract from Chopin.

Concluding passage of the last movement of the Second Concerto by Camille St. Saens. G minor. Op.22.

Notes with upward stem to be played with the right hand.
Those with downward stem with the left hand.

No 62.

Presto. $\text{♩} = 120.$
con bravoura



The fingering above viz: $\begin{smallmatrix} 4 & 5 \\ 1 & 1 \end{smallmatrix}$ or $\begin{smallmatrix} 5 & 5 \\ 1 & 1 \end{smallmatrix}$ may be used at the option of the player. In either case the thumb plays glissando, and the other fingers as nearly so as possible.



LEGATO OCTAVES.

Sec. 3. In legato octaves the outer voices are connected by changing fingers, while the inner voices (played by the thumbs) are made as legato as possible. In this form of octave playing the weight of the hand rests mainly upon the fourth and fifth fingers, and care must be taken that the wrist is not constricted in the effort to maintain a better sostenuto. For this reason the exercises for legato octaves should be interspersed with the practice of those of the non legato variety, where the wrist is duly loosened.

Small hands may acquire the art of this touch by the sixths, which are given for the purpose. See Nos. 63-70. It is to be observed however, that constant effort is to be made in the case of very small hands to extend the compass to the octave, since it has a tendency to permanently increase the reaching power of the hand and render it supple.

If this effort be begun with a child's hand at the age of eight years or less, the compass of the octave will soon be mastered; and if meanwhile the wrist condition be duly attended to by means of the non-legato exercises in sixths (until the octaves can be reached) no harm will result from it. Stretching the hand must not be carried to the point where soreness is felt some time after practicing. This means inflammation, and is a sign to desist. In fact all efforts of this kind will succeed better if made in very small doses repeated for a very few minutes every day, than by any kind of heroic treatment.

It will also be found useful to practice the legato exercises like those in Nos. 63 to 70 in connection with the relaxing of wrist, illustrated in Sec. 2, the relaxation taking place after the substitution of fingers has been effected.

The preparatory work of this part of the technic has been done so thoroughly in the various forms of the two-finger exercise, particularly by the octave forms, Nos. 70 to 74, that very little more is necessary. The following forms, however, are indicated as examples of the devices leading to practical improvement by the shortest possible route.

As this principle is important for children as well as for adults, the first forms are in Sixths, for small hands only.

Nº 63. Upper voice legato

Right hand alone



Nº 64. Lower voice legato



Nº 65. Both voices legato



Nº 66. Lower voice legato

Left hand alone



Nº 67. Upper voice legato

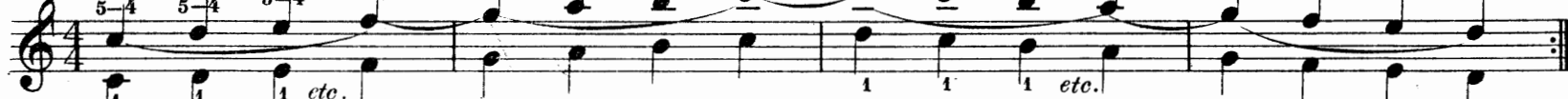


Nº 68. Both voices legato



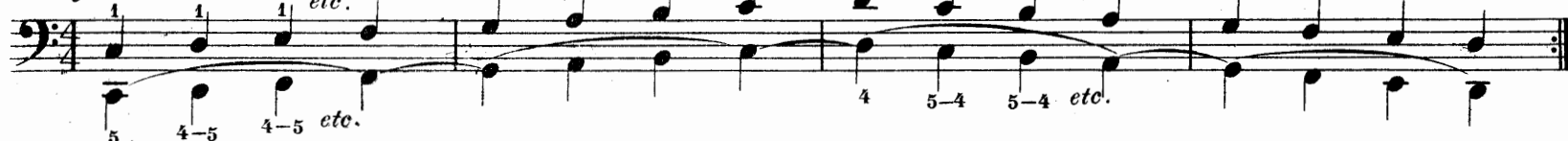
Nº 69. The same in Octaves. Upper voice legato

Right hand alone



Nº 70. Lower voice legato

Left hand alone



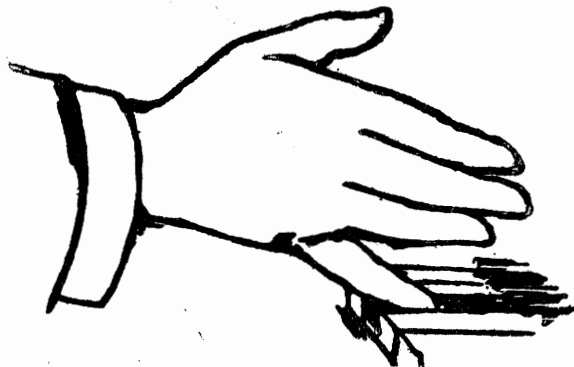
Should additional exercises in this department be needed, they may be produced by carrying out the above in other keys. In this way their number may be increased indefinitely. The teacher must observe, however, that it is not the number of exercises practiced so much as the perfection with which they are done which determines the students improvement.

Exercises for rotating the hand, and for contractions and expansions.

The following forms of exercise have a very important bearing upon looseness of wrist, and must therefore be intermingled in the daily practice with the other forms of octaves.

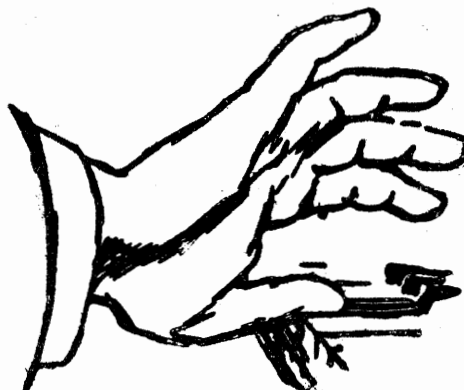
In performing those of the first class, like Nos. 71 and 72 the hand rotates upon the thumb or fifth finger as a pivot. In Figure 3 the right hand is shown rotating in this manner upon the fifth finger.

Figure 3.



This is the manner in which the first part of Nos. 71 and 72 are to be played by the left hand (in a lower octave). The second half of the same exercises when played by the right hand would employ the hand in the same manner. Figure 4 shows the hand rotated upon the thumb, the palm being swung upwards as far as possible, as shown in the figure.

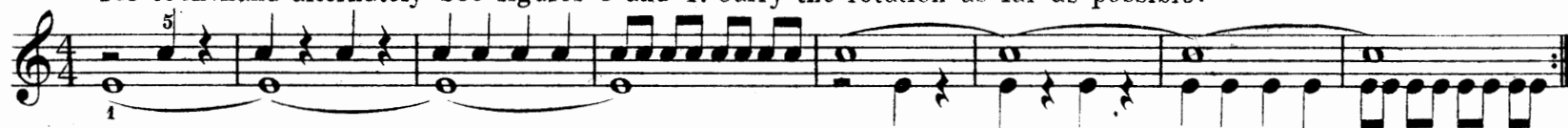
Figure 4.



In this manner the right hand is to play the first part of Nos. 71 and 72; and in like manner the left hand plays the second part of the same exercises. It is important to carry the rotation of wrist as far as possible, since the object proposed is that of increasing the flexibility of wrist to the utmost possible degree. Let the student take care that the entire tone-production is effected by the rotary motion of the hand, and not by means of finger touches.

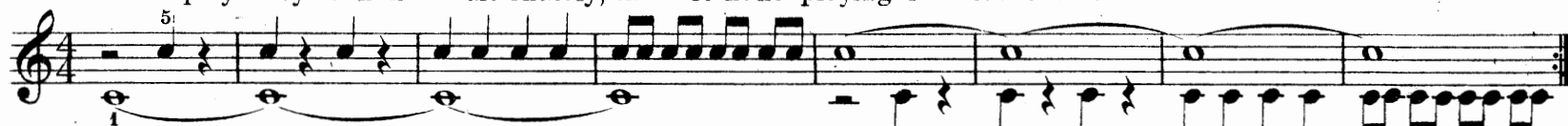
No 71. Rotary Exercise in Sixths, for small hands.

For each hand alternately. See figures 3 and 4. Carry the rotation as far as possible.



No 72. Rotary Exercises in Octaves. See Figures 3 and 4.

To be played by each hand alternately, the left hand playing in a lower octave.



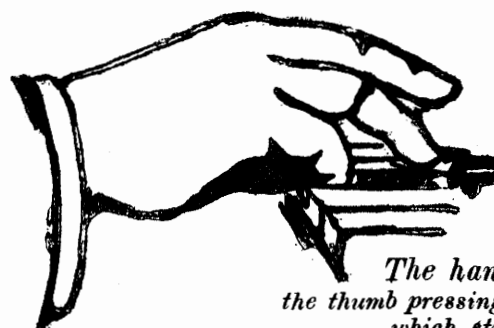
The art of octave playing depends to a degree upon the ability of the hand to assume the octave extension quickly and certainly, and to change again to any other extension, or to any other kind of passage, without uncertainty or distress. For this purpose the following exercises in quick contractions and expansions are very valuable. In performing them the hand first takes the octave extension, as shown in figure 5. The thumb then forsakes its key and the hand contracts until the thumb firmly presses the fifth finger, which still holds its key, as shown in figure 6. In exercise 73 only the tones played by the thumb while the hand is extended are sounded. The other tones, represented as being played by the thumb in the contracted position, do not sound.

Figure 5.



The hand in octave extension.

Figure 6.



The hand contracted.
the thumb pressing the 5th finger.
which still holds its key.

No 73. Quick Contractions and Expansions.

Take the long tone with the fifth finger and hold it throughout the exercise. Then bring the thumb upon the same key alternately with its octave. The holding tone will not repeat.

For the Right Hand

For the Left Hand



The following exercises, involving contractions and expansions of the hand, were great favorites of Alexander Drey-schock, who was particularly celebrated as an octave player. They conduce to limpness and elasticity of hand Drey-schock practiced them for the most part through a compass of four octaves, as in exercise No. 77.

In performing them the hand assumes alternately the position shown in figure 5 and that in figure 6. Each exercise is given in two degrees of speed, and the best way of practice is to play connectedly and without interruption of the measure. Play the first grade through four times in succession, then pass to second grade and practice in like manner. Three or more grades of speed may be used at the option of the student. It is perhaps advisable to remind the student that whatever the effort necessary for the more rapid grades, the wrist must always be left in a condition of limpness and freedom. To fail in this respect will be to miss the very point of the entire exercise.

No 74. Compass of two octaves. Rhythm I.

Rhythm II.



No 75. Compass of three octaves. Rhythm I.



No 76. Compass of three octaves. Rhythm II.



No 77. Compass of four octaves. *Rhythm I.*



No 78. Compass of four octaves. *Rhythm II.*



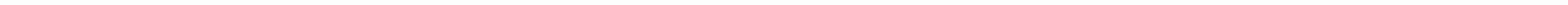
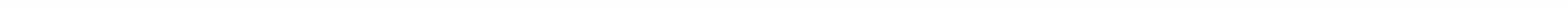
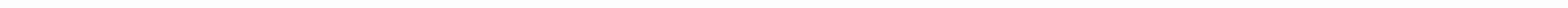
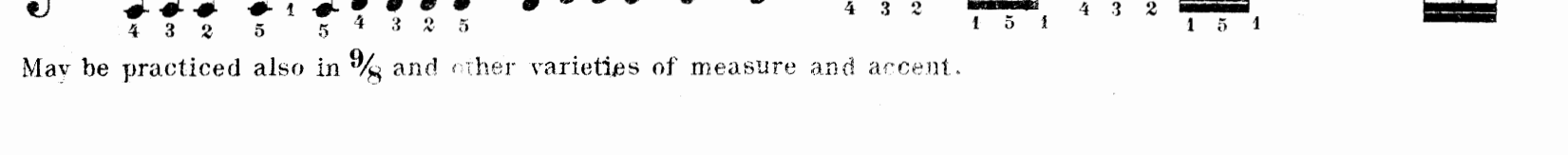
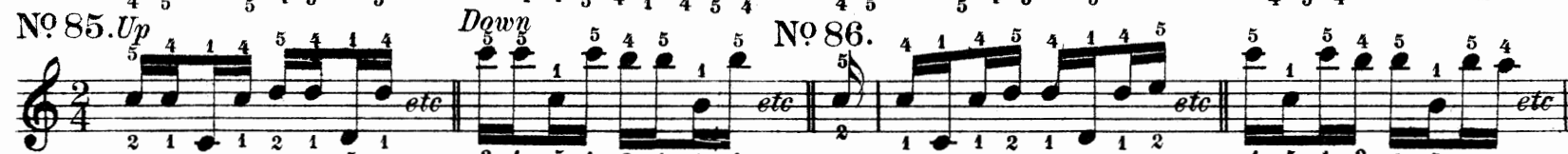
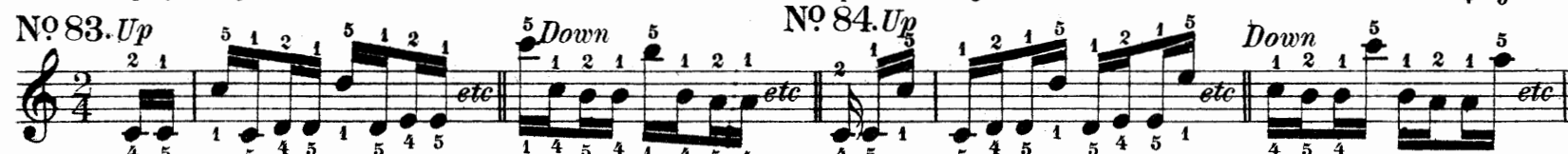
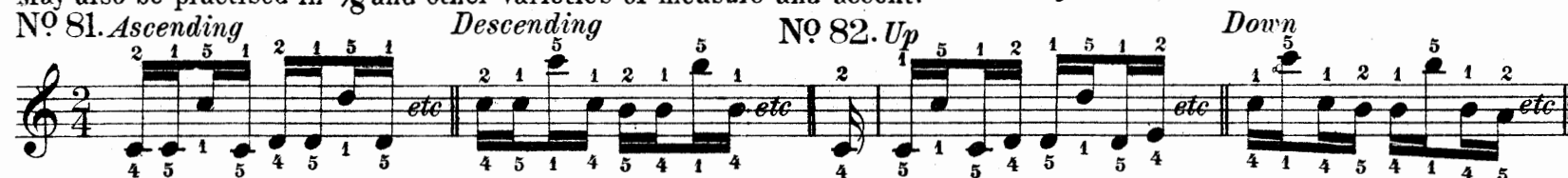
No 79. Another form. *Without repeating the lower and upper notes.* In $\frac{6}{8}$ measure.
Compass of three octaves.



No 80. Compass of four octaves, $\frac{6}{8}$ measure.



May also be practised in $\frac{9}{8}$ and other varieties of measure and accent.



May be practised also in $\frac{9}{8}$ and other varieties of measure and accent.

MISCELLANEOUS EXERCISES; Not all Octaves, but having reference to Preparation of Hands for Octave playing.

The following are not exactly rotation exercises, since the hand strictly speaking does not rotate; but the principle is similar, and they have a very important bearing on loosening the wrist. The second and third fingers, in turn, in the right hand, and the second and fourth fingers in the left, hold down a key firmly while the hand is loosely shaken from side to side, in playing the thumb and fifth finger.

In order to acquire perfectly flexible motions, play them in all grades of power from pianissimo to fortissimo.

Nº 93. *Ascending*

Descending

Exercises 93 - 98 inclusive should also be practised playing all of the 16th & 8th notes in an extremely staccato and light manner.

Nº 94. *Ascending*

Descending

Nº 95. *Ascending*

Descending

Nº 96. *Ascending*

Descending

Nº 97. *Ascending*

Nº 98.

The Pedals.

Owing to the superior resonating qualities of the modern pianoforte, the management of the pedals is intimately connected with that of touch, and the present treatise would be incomplete were it left without the necessary fundamental exercise in this department also. Hence the following outline explanations, having for their object merely that of informing the student of the proper office of these important adjuncts to the tone-producing apparatus of the pianoforte, and of calling his attention to the nature of the modification they effect upon the tone as prepared at the keyboard, and to the principles, therefore, which should determine their use.

Upon the best modern instruments there are three pedals. Of these the one at the left is what is called the "Soft Pedal" having for its office a reduction in the volume of tone following a given touch upon the keys. This is accomplished in grand pianos by shifting the action one degree to the right, so that every hammer sets in vibration only two strings of its unison instead of three, as when the soft pedal is not employed. In upright pianos it interposes a felt, or brings the hammers nearer the strings, whereby the same touch produces less force than when the entire powers of the instrument are used. The soft pedal is used continuously for as long a time as it is desired to reduce the volume of tone (and perhaps somewhat modify its quality.) It is always operated with the left foot, which is firmly pressed at the beginning of the passage and retained until the end. Its use has no influence upon the use of the other pedals during the same passage.

The middle pedal when there is one is called the "Tone-sustaining" pedal. It prolongs the vibration of such tones as were held by the keys at the moment it was pressed, but not of those which may be taken later while it is still in use.

The principal pedal is what is improperly called the "loud pedal" a term which is misnomer in every way. Its true name is "damper-pedal," so called because it prevents the dampers from falling again upon the strings when the fingers are removed from the keys. The dampers are little cushions of felt which are held away from the string when a key is pressed, thus allowing it to vibrate after the hammer touches it; when pressure upon the key ceases and the key rises to its level the damper falls upon the string and stops the vibration. The damper pedal operates in two ways: It permits tones to be prolonged after the fingers have been removed from the keys, thereby rendering many effects possible which could not otherwise be attained without more than two hands. It also improves the resonance of tones by permitting them to be reinforced through their harmonic relatives. As the latter is one of the most important principles in the management of the pedal for the production of delicate effects, and at the same time is one of the least known, the following exercises are given, by the aid of which the student may easily test at the same time the quality of his ear and the perfection of his instrument.

These exercises depend upon the property which vibrating strings have of awakening a response in other strings which happen to possess elements in consonance with theirs. Exercise 99 illustrates the manner in which the the bass strings reinforce the tones of the treble strings when the pedal is used discreetly. It is written upon three staves. The lowest one shows the bass key which is taken with the left hand but not sounded. The upper staff shows the tones which are forcibly sounded by the right hand and instantly left. The middle staff indicates the soft harmonic tones which the bass string will be heard emitting after the right hand has been taken from the keys.

Exercise 99. Illustrating the manner in which the bass strings reinforce the treble.

Right hand playing. Strike the keys forcibly.

The harmonics which will be heard from the bass strings after the right hand has played.

Left hand. Press down the key without striking or sounding it, and hold it down throughout the exercise.

Exercise 100 Illustrating the manner in which the treble strings reinforce the bass.

Right hand. Press down the key without producing any sound.

The treble will sound these tones.

Left hand playing. Strike the keys forcibly.

The student must understand that while the pedal is one of the most indispensable parts of the tone controlling mechanism of the pianoforte, it is at the same time that part concerning which the fewest precise directions can be given. Pianos, even of the same maker, differ extremely in their resonating power and vibrating qualities, and pedal actions differ very much in their quickness of action. Hence for the production of the very same effect by the same player upon two different pianos the time of taking and leaving the pedal would differ considerably. Moreover, the difference would not be susceptible of preliminary pointing out, but would have to be ascertained by the ear at the moment, the player adapting his pedalling unconsciously to the peculiarities and capabilities of the instrument, in the same manner that, without much calculation but merely in obedience to his tonal sense, he would employ a heavier touch upon one instrument than another. Hence no very close reliance can be placed upon the signs. The player must take them with considerable allowance, and consider the effect intended.

The sign "Ped." is to signify that the tone-sustaining begins at the point where the mark is placed. The asterisk * that the tone ends there. The foot is managed at the proper time and in the proper way to reach this general result. The same meaning must be connected with the line which many now prefer. No possible mark can be contrived for

One-finger exercise for the study of the *legato*, effected by the use of the damper pedal. Play first with the right hand alone, then with the left hand in similar manner. First use the second finger only, throughout the exercise. Afterwards, the third, fourth, fifth and thumb each in succession.

No 101. Playing with one finger. Use the down-arm touch illustrated in Vol. I, See 29 figures a and b.

Be careful to raise the finger at the end of beat one, throughout the exercise, and as the finger leaves the key the foot presses the pedal. A fine *legato* can only be successfully attained through the sense of hearing, therefore listen intently and carefully to be sure that each tone is continued up to the next and as it were runs into it without in the least overlapping.

No 102. Playing with one finger. Down-arm touch. The pedal is used here sooner than in the preceding exercise viz: at the second half of count one, and the finger raised accordingly. In doing this be careful not to impair the *legato*. Pressing down the pedal *after* the key has been struck is called "Pedal Syncopation."

Melody. Etude for one finger alone.

This exercise is for the purpose of acquiring a true musical *legato* effect by means of the damper pedal. It is to be played with one finger throughout. First play it with the right hand and take in turn the 2^d, 3^d, 4th and 5th fingers. Then go through the same process with the left hand. Use the down-arm touch, - see Part I of *Touch & Technic*, p. 6. Keep the hand and arm in as limp a condition as possible. Play the melody with expression and make it perfectly *legato* by means of the damper pedal. The "una corda" pedal may also be used in addition, at the option of the player. This however will depend largely upon the instrument as regards the musical quality of tone and the effect of which it is capable. The pedal is one of the most wonderful features of the Pianoforte and beautiful effects can be produced by the Pedals, used separately or in combination. No definite and infallible rules can be laid down for these but the student must learn to listen intently and thus cultivate and develop a discrimination as to true musical effects. A pure musical *legato* can only be accomplished through the sense of hearing.

No 103. *Andante*. The melody must predominate and be heard distinctly, but not unduly and out of proportion.

Pedal marks are purposely omitted. This matter being left entirely to the discrimination and close attention of the student. The full chord must be heard at the close and left to fade gradually away

General Considerations governing Sound Pedalling.

1. The principal use of the pedal is for prolonging tones after the fingers have been removed from the keys.

2. Basses are pedalled in this way for the purpose of prolonging the low bass tone until the chord belonging to it is heard.

3. The pedal also promotes blending of tones in the different ranges of pitch, by permitting the harmonics to be reinforced.

4. Melody tones are often prolonged by means of the pedal while the fingers are busy performing embellishments or other ornamental additions. This is the reason of its use in many pieces which cannot be effectively performed without the constant use of the pedal.

5. Since the office of the pedal is to permit tones to prolong themselves, and to call forth harmonic additions to the tonal contents of the finger touches, it follows that the same apparatus is peculiarly liable to promote confusion and unclearness in the playing. Indiscreet use of the pedal is probably the greatest defect in ordinary amateur piano playing.

6. Therefore observe carefully the following cautions:

(1) The pedal is never to be held while the chord is changed. Whenever there is a new chord be sure that the tones of the preceding one stop before those of the new one begin.

(2) The sign "Ped." and the * are not to be understood as showing the precise place where the foot should take the pedal and release it, but as defining approximately the true duration of the tones; the pedal must be taken sooner or later according to the responsiveness of the pianoforte and the nicety of the pedal action, in order that the tones may

be just enough connected, and never intermingled.

(3) In the same manner the marks proposed, like those in example must be understood as indicating the desired duration of the tones.

(4) When the pedal is indicated to be held while many tones are intermingled in the lower parts of the piano, as happens sometimes in works by Liszt and others, the composer must be understood as thinking of mere noise and not of music. Such use of the pedal is permissible when noise is desired without regard to musical effect.

(5) Owing to the quickness with which vibrations come to an end in the upper part of the piano, the pedal may be much more liberally used there than lower. Even scales with the pedal held are allowable in the upper part of the instrument, provided the touch be sufficiently clear for individualizing the tones, so that no unclearness disagreeably impresses the ear.

(6) In the original editions of the works of Schumann where the term "Ped." is written once at the beginning of the composition, great care must be taken to so use it that no unclearness results. In many modern compositions the pedal is taken and left in connection with every emphatic chord of the entire work.

(7) Almost invariably the foot takes the pedal a little after the fingers have taken the chord intended to be affected by it.

The result is an addition of the harmonics, as shown in examples A and B. (8) The foot releases the pedal just as the next following chord is expected to sound, hence at almost the very moment when the hand is upon the point of attacking the next following chord. Many beautiful effects in the Beethoven slow movements depend upon this use of the pedal.

Press down the keys silently with the right hand, without striking them, or causing the hammers to strike the strings. Continue in this way throughout the exercise, thus as though playing on the organ.

Ex. 104(a) *Lento.*

Right hand touching silently, and holding.

Left hand playing vigorously

Play these chords with the left hand resolutely and with decision, using the elastic touch with great force and crispness. Do not neglect the *sfz* or accent to be brought out with the thumb. The foot is raised from the pedal simultaneously with the hand. The sostenuto tones of the right hand will be heard singing, so to speak, after the tones of the abrupt chords played by the left hand have ceased, thus giving an organ-like effect. If the pedal is omitted altogether a nearly similar effect will result, but its

use serves to re-inforce the tones which result from the holding down of the keys by the right hand.

Another way of playing this is to strike the keys of the right hand chords very gently and softly. The fact that these keys are struck must not however be obvious to the hearer, as their tones will be covered up by the volume and sonority of the left hand chords.

Still another way of producing a like effect is to omit the left hand chords altogether and in their place to play merely a single bass note either using or omitting the pedal as follows:

Ex. 104(b)

Lento.

Play any ordinary church tune of sustained chords in like manner with similar effects.

Place the hands in proper position for playing the arpeggio, or broken chord. This begins in the second half of count "four," and is completed precisely on count "one" of the following measure. Now, with right foot pressing firmly the damper pedal, play the tones of the arpeggio in a rapid and forcible manner, ending with a decided accent upon the final tone of the series, which is also made vibratory and crisp by means of the elastic touch. At this point the hands instantaneously leave the keys, but all of the tones of the arpeggio continue to sound because the damper pedal has not yet been released. Still pressing down this pedal, place the hands immediately on the keys of the following chord, but without striking them and in the quietest possible manner. At the instant this is accomplished release the pedal for a moment, but only long enough to cause all of the

tones to cease sounding excepting those which are prolonged by the fingers which continue their pressure upon the keys. Now press down the damper pedal again, on the second half of count "three," so that through its agency the tones may be yet further sustained, while the hands immediately leave the keys and take the proper position for playing the next arpeggio. Proceed in like manner throughout the exercise. This exercise, together with others of similar character, affords useful practice in training the ear, since such practice necessitates close attention and careful listening on the part of the player. Many beautiful effects result from the skilful management of the pedals, either separately or in combination, but this depends in great measure, upon the ingenuity of the player, and only very general indications can be given in a work like this.

Exercise in producing pure legato effects by means of the hands and pedals used alternately and in combination.

Note. Do not sound the chords marked *ppp* in placing the fingers upon the keys. Pay strict attention to the *ff*

No 105. *Lento.* In playing this, follow the directions explicitly and minutely, otherwise the intended effect will not be attained.

Played

The pedal marks have been placed with great care. Attend to them closely.

Motive

Effect

This represents the sostenuto and chorale effect of the motive and is not to be played.

HOME SWEET HOME.

A One-finger Pedal Study for the Pianoforte.

Wm. Mason.

The object of this little study is to give the student a practical knowledge of the nature and use of the damper pedal in particular, as well as to aid in the cultivation and development of a musical touch.

Modern Pianofortes have in general three pedals, and of these the one on the right, called the Damper pedal, is by far the most important. It is called the Damper pedal because by means of foot pressure, the dampers are lifted from the strings, leaving them free, and thus prolonging the sound. It is frequently called the "Loud pedal", but this term is misleading, for the damper pedal is constantly used in connection with the "una corda" or soft pedal, in *pianissimo* passages.

It is not too much to say that the damper pedal is the very life and soul of the instrument, for in its absence or in case of its being out of order, the most skilful virtuoso would be helpless and unable to produce genuine musical effects. Being of such vital importance, its nature and proper use should receive the careful attention of the student at the outset, when the germs and seeds of poetic and expressive playing are being sown and nurtured.

Beginnings are of serious import. If at first the effort is solely to gain physical strength of fingers, wrist and muscles, a merely mechanical development will result, and become so habitual as to nullify all later attempts to acquire a musical and poetic touch. Through many years of practical experience, the writer has had ample demonstration of this result. Prevention is better than cure. Cultivate and develop a musical touch from the outset.

How to acquire expression in playing.

Pianoforte playing devoid of expression is like fruit without flavor. In order to form the habit of playing musically and with expression, you must learn to listen intently to your own playing, for the ear, as well as the fingers, needs development. Do not postpone your efforts to do this, but begin right away.

By means of the *ear*, musical effects are cultivated and perfected just as by means of the *eye* the painter perfects his work. The musician must learn to listen intently to the effect of his own playing, as well as to the playing of others, just as the painter must learn to see clearly the effect of light and shade.

A fine toned instrument of responsive action is a good companion for you, and aids essentially in the development of a sympathetic touch.

You must do this work yourself. It cannot be done by proxy. The teacher can guide, advise, and perhaps give excellent examples on the pianoforte, but the accomplishment of the result rests with you, and with care and persistence will be achieved, slowly at first, but with cumulative progress. Artistic playing will follow, and not merely facility in mechanism.

Moreover, and of vastly greater importance, those who faithfully persist in this course, will do much more than merely learn to play the pianoforte, for principles

of life will be realized, developed and wrought into personal experience. Learn to persevere.

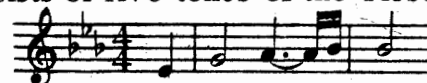
Explanations.

As one finger alone has to play both melody and accompaniment it is obvious that while the accompaniment figures are being played, the melody tone started by the finger, must be sustained by the pedal, thus releasing the finger to play the accompaniment. The melody must dominate the accompaniment and not be confused or intruded upon. In other words, the melody tones must be played with emphasis and made to sound throughout their exact value, and not a moment longer, the object being to acquire a habit of rhythmic accuracy combined with a perfect *legato* or singing effect. Keep also in mind that the air of "Home Sweet Home" is plaintive and tender, and train the fingers to give expression to these qualities. In this connection, a pianoforte of fine musical tone, and with sensitive action, is an excellent companion on account of its ready response to the mood of the player. I well remember Thalberg's saying to me many years ago, "A good pianoforte not only helps the player, but suggests musical ideas to the composer."

Pedal marks are purposely omitted, one object of the study being to teach the pupil to listen for musical effects, and to train the ear to give the tones their length, independently of pedal directions.

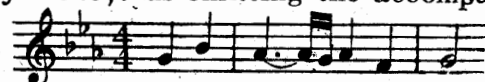
Directions for preliminary practice.

Much the best way for beginners or others, is first to master small sections of the melody alone, omitting the accompaniment until later on, as in the following example, which consists of five tones of the first melodic phrase, thus:



Let the index finger of the right hand, this being the easiest to begin with, fall firmly, but not heavily, upon the key with a momentary pressure. Immediately thereafter the right foot presses down the damper pedal, and thus sustains the tone just started by the finger. The finger, being liberated, promptly rises and prepares for the next fall, which takes place precisely on time, that is, on the right beat of the measure. In this way the *legato* of the melody is sustained throughout. This is really the whole thing in a nutshell, for the process is simply repeated throughout the study. Listen carefully and incessantly in order to be sure that the foot presses the pedal just after each melody tone, and holds it long enough to sustain the tones throughout their full value, as represented by the notes. Practice this section thoroughly until you can play it easily and without hesitation.

The student can now proceed in one of two ways, according to inclination. One of these is to complete the first section of the melody alone, thus omitting the accompaniment until later on.



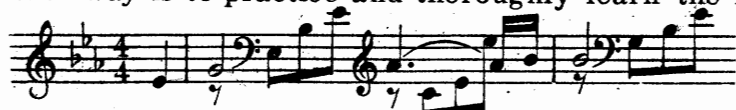
Practice carefully in order to bring under easy control.

Now connect the first of these sections with the second, and we have a complete phrase, thus:



Each one of these sections or phrases must be brought under thorough control, first singly, and afterward in connection. Proceed in like manner through the piece. Try to play even these short sections with expression and with a genuinely musical touch.

The other way is to practice and thoroughly learn the first section, *with added accompaniment*, thus:



Next practice the second section, with added accompaniment, thus:



Next practice the whole phrase, as follows, with added accompaniment:



Finally, practice the Etude from beginning to end without interruption.

A One-finger Pedal Study for the Pianoforte on the Melody of Home Sweet Home.

WILLIAM MASON.

Andantino. (Moderately fast.)

Chords with Partial or Entire Finger Touch.

The technic of chord-playing is nearly all included in that of octaves, since for their good effect chords need to be played with the light wrist and incisive finger-touch. The modern practice tends more and more towards playing chords with the elastic touch of the fingers and arm, or with the up-arm touch, and but rarely with the down-arm touch, or the corresponding forms of hand and finger touch. Many chords are played with the fingers, and for the production of certain fine discriminations of tonal effect it is necessary to direct the force of the touch into one particular voice of the chord. This art is very important, since it has to do with refinement and intelligence in chord effects. It is easily acquired by practicing an

ordinary church tune, playing at first the soprano voice legato by changing fingers upon each key, the remaining voices being played with a finger staccato. When this is mastered apply the same principle to the other voices in turn. In this way will arise forms similar to the successive phrases of No. 106. Owing to its combining two radically different forms of finger touch, (the finger legato and the finger staccato) this exercise is very useful.

No. 106: shows this principle applied to each voice in turn, in the effort to bring out an imitative effect especially designed for this illustrating touch.

In performing these touches the hands are first placed just above the keys, in the position represented in Figure 7. The touches are then made entirely with finger movements, and not at all with hand or arm movements. This is a very important point, and is the central fact of the whole exercise, and the source of the refining influence which this form of practicing has upon the playing of chords.

Figure 7.

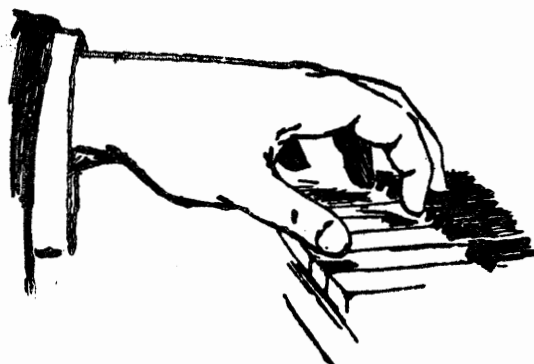


Figure 8 represents the right hand at the moment when the chord has been struck and the fifth finger has given place to the fourth, which at this moment is holding the melody preparatory to the next chord.

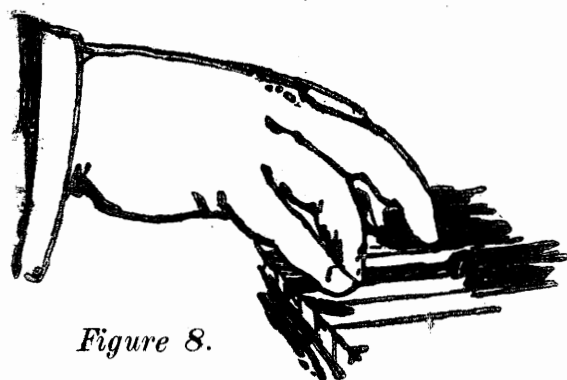


Figure 8.

Figure 9 represents the left hand playing the tenor legato. The thumb has just given place to the second finger, for holding out the tone.

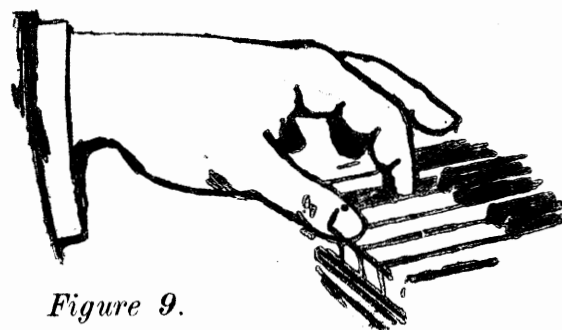


Figure 9.

Play slowly and give especial emphasis to each voice written in half-notes. Cling to the keys throughout the full value of the notes.

No 106.



Nº 107. Andante from the Second Grand Sonata.

KARL MARIA von WEBER, Op. 39.

Andante.
ben tenuto

etc.

Nº 108. Concertstück Op. 79.

Larghetto, ma non troppo.

KARL MARIA von WEBER.

p con duolo e ben tenuto la melodia
senza Pedale

ten.
ten.

Nº 109. Second Movement from Sonata Op. 2, Nº 2.

L. van BEETHOVEN.

Largo appassionato
tenuto sempre

p ten.
ten.
ten.
ten.
ten.
ten.

Nº 110. From Camille Saint-Saen's Caprice on airs from the ballet in Alceste.

GLUCK.

Andante

etc.
etc.

Nº 111. Two other arrangements of the same melody.

etc.
etc.

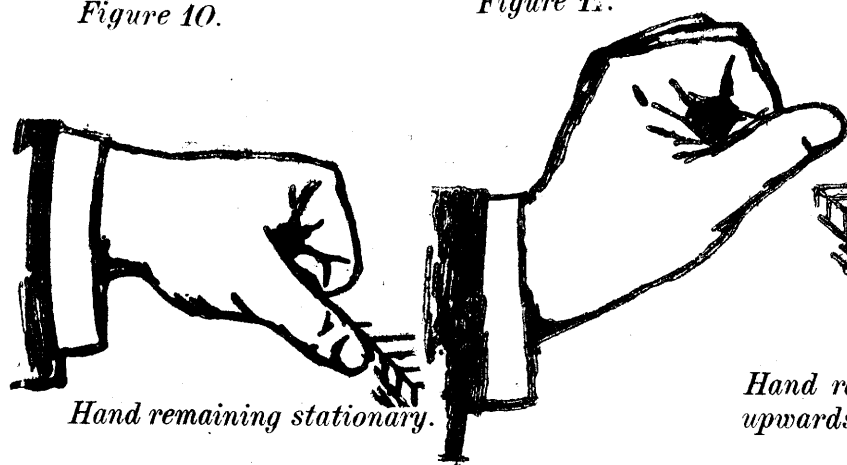
Chords with Elastic Touch.

In order to play these chords properly the hands are first placed just above the keys, the points of the fingers almost or quite in contact with them, but without depressing the keys, exactly as represented in Figure 7. The chords are then played by suddenly and vigorously flexing the muscles, as in the act of spitefully shutting the hands. If the flexion ceases the moment the chord is played the hand at the termination of the touch will assume the position shown in Fig. 10.

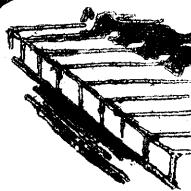
Figure 10.

Figure 11.

Figure 12.

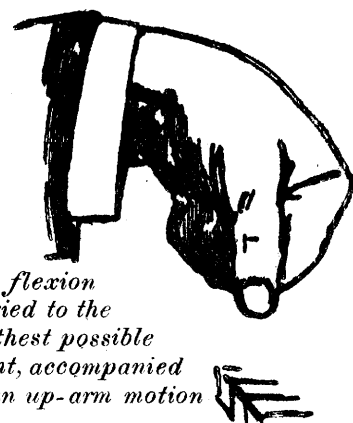


Hand remaining stationary.



Hand rebounding upwards.

Or, if the wrist be loosened at the very moment when the points of the fingers have swept across the keys, the hand will slightly rebound upwards, and take the position shown in Figure 11.



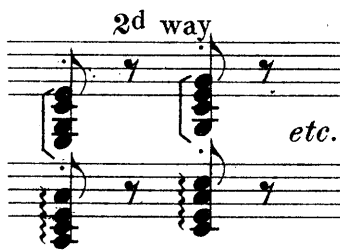
The flexion carried to the farthest possible point, accompanied by an up-arm motion

Still another way, which has great advantages for increasing the incisiveness and volume of the chord playing, continues the flexion until the entire hand is drawn under towards the elbow, as shown in Figure 12. This touch will be still further improved in power if in addition to violently flexing the hand, as already described, the up-arm touch be added, the arm springing away from the key-board to a height of several inches or a foot at the completion of each chord. The rebound must be extremely elastic, and no composition of motions or angular transition from one motion to another must be discernible but the entire touch must appear a single volition.

Each of these ways has its advantages, and the best form of practice will be a combination of all the forms. The main danger of the method shown in Figure 10 is that the wrist will remain rigid after the touch is delivered. Great care must be taken at this point to bring the wrists instantaneously into a thoroughly limp condition.

Modulating Sequence for Heavy Chord-Practice.

Three ways of practising this exercise are equally useful, examples of which follow. The braces signify that the keys are to be struck and the tones produced simultaneously,—the curved lines signify that the tones are to be spread, or played as arpeggios. The same exercise should also be practiced with the "up arm" touch, Vol. I, p. 6 whereby the volume of tone will be much greater.



No 112. Exercise.



This and the following Exercise are by E M Bowman. They are taken by permission from the "Demonstrative Exercises" of the American College of Musicians.

The foregoing Sequence also affords an excellent formula for applying the finger touches already described in Nos. 106 to 111. In performing them the hand will assume the same positions as in figures 7, 8, 9, etc.

Melody with Chord Accompaniment. *Clinging and Elastic Touches in Combination.*

In ascending, accent and sustain the upper tone of the chord, thus playing the melody legato e tenuto, and attack the other keys with the Elastic touch. In descending, the lowest tones form the Melody and the upper ones the Accompaniment. In order that a more perfect legato may be effected, three voices only are given to the hand which plays the sustained melody.

No 113. ♩ = 100.

A perfect legato may also be applied to one or more of the inner voices as follows. The fingering is indicated for the legato tones.

No 114. *Ascending*

Descending

Ascending

Descending

Ascending

Descending

Exercise 115 is a Prelude by Chopin. It includes full arm touches, the legato being produced by means of the pedal, used just after each chord is taken, and released at precisely the moment which will connect the successive chords without anywhere permitting them to overlap.

No 115.

F. CHOPIN, Op. 28, No 20.

Largo. ♩ = 40.

Octave Exercise, Hands in alternation. Play lightly but with perfect distinctness and clearly mark the time with moderate and easy accent; first in groups of four, then of eight and finally of sixteen. Be careful to keep the muscles limp and elastic, the wrists loose and in a state of thorough relaxation throughout. The degree of speed should be varied, also the degree of force, but

the exercise is most useful if repeated many times in succession with moderate speed and force in an easy, light, delicate and agile manner, with perfectly distinct accents to correspond.

Another useful way of practicing the exercise is to make well graduated *crescendos* in each ascending scale and *diminuendos* in descending.

The musical score is written for piano in 4/4 time, featuring alternating ascending and descending scales for both hands. The exercise is divided into five systems. The first system includes markings for 'm.g.' (moderate group) and 'm.d.' (moderate descending). The second system includes markings for 'm.g.' and 'm.d. etc.'. The third system includes markings for 'm.g.' and 'm.d.'. The fourth system includes markings for 'm.g.' and 'm.d.'. The fifth system includes markings for 'm.g.' and 'm.d.'. The score is written in 4/4 time and includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings.

Etude for the Left Hand Alone.

From Krause's Method for the Left Hand.

Dr. EDUARD KRAUSE Op. 80, No. 38.

Allegro.

[illegible]

Andante maestoso.

Andante maestoso.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and a melodic line. The system includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' and '*'.

ETUDE CARACTERISTIQUE

H. RAVINA

Leggieramente e staccato M.M. ♩=132

The musical score consists of six systems, each with a piano (left) and treble (right) staff. The key signature is one sharp (F#), and the time signature is 6/16. The tempo is marked 'Leggieramente e staccato M.M. ♩=132'. The dynamics and articulations are as follows:

- System 1:** Treble staff starts with *pp*. Both staves end with *senza Ped.*
- System 2:** Treble staff has a *cresc.* marking.
- System 3:** Treble staff starts with *ff*, followed by *sfz* and *p*. The piano staff has a *p* marking.
- System 4:** Treble staff starts with *pp*, followed by *cresc.*, *f*, *cresc.*, and *ff*. The piano staff has a *pp* marking.
- System 5:** Treble staff starts with *pp*, followed by *fpp*. The piano staff has a *pp* marking.
- System 6:** Treble staff starts with a triplet of eighth notes, followed by *straccinato*. The piano staff has a *pp* marking.

a tempo
pp



pp cresc. *f* *ff* *dim.* *pp*



p *f* *pp dolce*



cresc. *ff* *sec.*



Excerpt from an Etude.

C.V. ALKAN, (The elder) Op. 25.

Allegro barbaro.*ten.***ff****ff**
*ten.**sempre ff**Fine.**sostenuto***p** *sempre**con una certa espressione**dim. D.C.*

TOCCATINA. EXTRACT.

The Melody is played with the thumbs of each hand in alternation.
It must be clearly defined and well brought out. Keep the muscles of the arms and wrists in a continuous state of relaxation, with the exception of a slight contraction of the thumbs, necessary to the proper marking of the melody.

Allegro con brio.

Wm. MASON Op. 46.

ff brillante e con bravura

simile

martellato

brillante

quasi trillo

sempre ff e con bravura

Tutta la forza

ff

ff

ff

OCTAVE STUDY

R. KLEINMICHEL

Allegro moderato M.M. ♩ = 88

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of 88 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The final system includes a crescendo (*cresc.*) marking and a piano (*p*) marking.

System 1: Treble staff has a series of eighth-note chords. Bass staff has a melodic line with slurs and fingerings (2, 1, 2, 2, 4, 5, 3, 2). Dynamics: *p*.

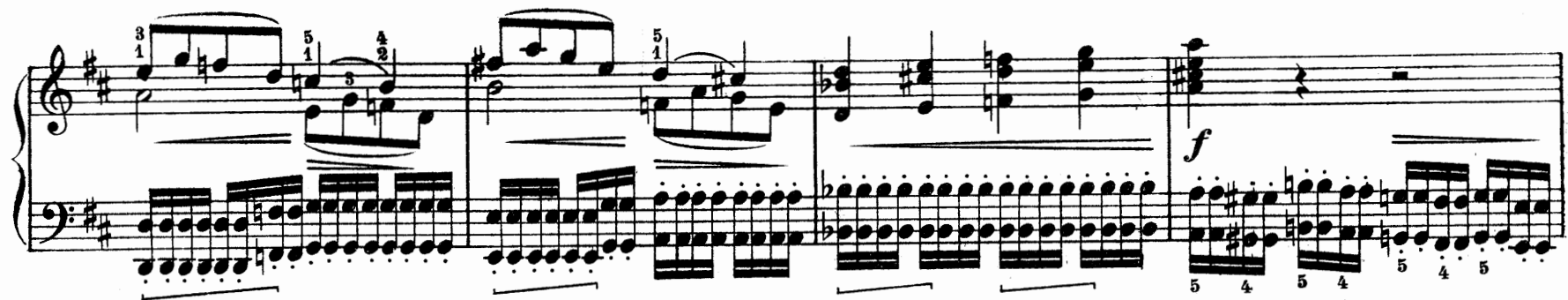
System 2: Treble staff continues with eighth-note chords. Bass staff has a melodic line with slurs and fingerings (2, 1, 1, 1, 4, 3, 2, 1). Dynamics: *p*.

System 3: Treble staff continues with eighth-note chords. Bass staff has a melodic line with slurs and fingerings (2, 1, 1, 1, 4, 3, 2, 1). Dynamics: *mf*.

System 4: Treble staff continues with eighth-note chords. Bass staff has a melodic line with slurs and fingerings (4, 3, 2, 1, 4, 3, 2, 1). Dynamics: *f*.

System 5: Treble staff continues with eighth-note chords. Bass staff has a melodic line with slurs and fingerings (1, 2, 1, 2, 4, 3, 2, 1). Dynamics: *f*, *cresc.*, *mf*.

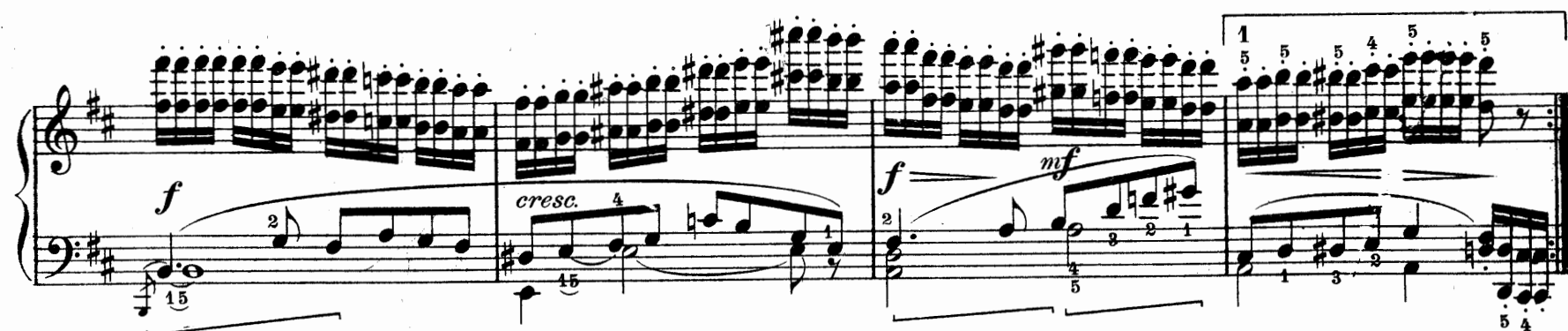
System 6: Treble staff continues with eighth-note chords. Bass staff has a melodic line with slurs and fingerings (4, 3, 2, 1, 4, 3, 2, 1). Dynamics: *p*.



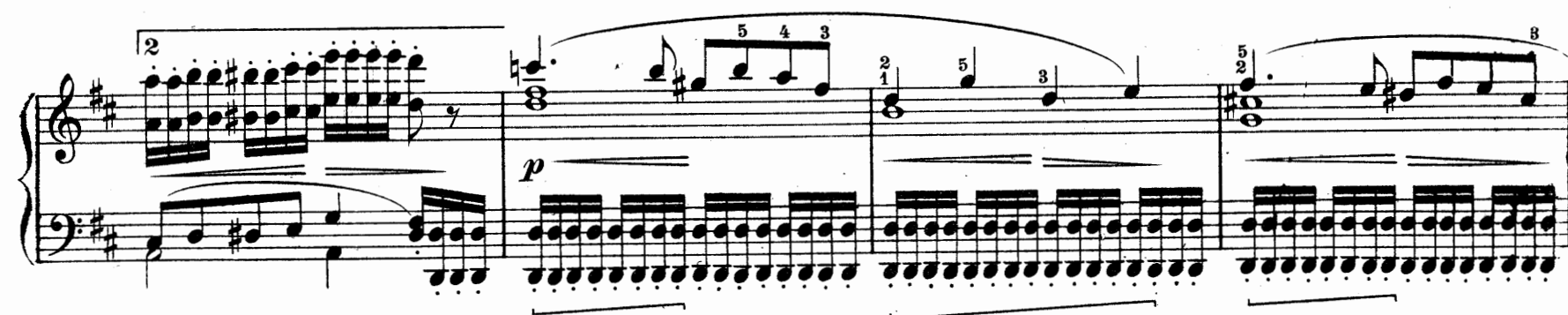
First system of musical notation. The treble clef staff contains a melodic line with fingerings 3 1, 5 1, and 4 2. The bass clef staff features a dense, continuous sixteenth-note accompaniment. A dynamic marking of *f* (forte) is present in the right hand.



Second system of musical notation. The treble clef staff continues the melodic line with fingerings 1, 2, 1, 2, 3, and 2. The bass clef staff has a dynamic marking of *mf* (mezzo-forte) and includes fingerings 1, 2, 1, 2, 3, and 2. A fermata is placed over a note in the bass staff.



Third system of musical notation. The treble clef staff features a melodic line with fingerings 1, 5, 5, 5, 4, 5, and 5. The bass clef staff includes a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. Fingerings 2, 1, 5, 3, and 2 are shown.



Fourth system of musical notation. The treble clef staff has a melodic line with fingerings 2, 5, 4, 3, 2, 1, 5, 3, and 2. The bass clef staff includes a dynamic marking of *p* (piano) and a fermata over a note.



Fifth system of musical notation. The treble clef staff features a melodic line with fingerings 2, 4, 1, 2, 3, 1, 4, 1, 3, 2, 3, and 2. The bass clef staff includes a dynamic marking of *mf* (mezzo-forte).



Sixth system of musical notation. The treble clef staff has a melodic line with fingerings 2, 4, 1, 2, 3, 1, 4, 1, 3, 2, 3, and 2. The bass clef staff includes a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. A fermata is placed over a note in the bass staff.

Etude in Octaves.

D. STEIBELT, Op. 78, No. 22.
1765-1823

Presto con bravura.

flissibile e con leggerezza

The musical score is written for piano in 6/8 time. It features rapid octave passages in both hands, characteristic of Steibelt's style. The tempo is 'Presto con bravura' and the performance instruction is 'flissibile e con leggerezza'. The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each, showing intricate rhythmic patterns and octave runs.



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