Oscar

Beringer

Daily Technical Studies

For Piano

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PREFACE

This collection is intended to serve as an exhaustive prefatory course to Carl Tausig's "Daily Studies" and to bridge over certain gaps occurring in that work. Tausig assumed students had already mastered the normal position of the hand on the keyboard, thus offering studies for extension and compression only.

Sections I and II of this book are compiled to meet this deficiency. Section III contains four preliminary studies only. A complete manual of scales and arpeggios is found beginning on page 92.

Octave studies are intentionally omitted in Tausig's scheme. It was his opinion that Kullak's "Octave School" embraced and finally exhausted every difficulty in that branch of technique and rendered further illustrations superfluous. A tolerably wide experience has however convinced me that but few young pianists possess sufficient courage and energy to tackle Kullak's voluminous and somewhat alarming work. I have therefore included this important, essential part of piano technique as an integral part of this collection. Studies in thirds, sixths and chord combinations, a branch hitherto much neglected, also form a special feature in this collection.

A system of fingering is used in these studies which is daily becoming more generally adopted in modern piano playing. It consists of using the same fingering throughout all tonalities, regardless of black keys, and results in a command of the keyboard attainable by no other method. Chopin's advent knocked the first nail into the coffin of the Clementi and Cramer system of fingering. It has now become entirely inadequate and obsolete for rendering the works of modern composers of piano music. Where an apparent awkwardness of fingering occurs in this collection it must be kept in mind that the sole aim has been to endow all fingers with equal strength and, as a consequence, equal efficiency.

Tempo marks have been entirely omitted as the studies must, at first, be played slowly, then gradually faster. It is essential that the studies, except as marked, should be practiced in every key. Nearly all technical exercises, except scales and arpeggios, have been written and played in the key of C major. This key, consisting of only white keys, cannot prepare the hand for passages alternating between black and white keys. A glance at the keyboard will conclusively prove the necessity for exercising the hand in all possible positions.

The system of transposition from key to key is so simple in this work that, after one or two exercises, students will readily transpose any of the studies. Modulatory examples (found on page 146) have been provided to assist the student. These examples have been assigned letters corresponding to those found within the text, thus rendering misapprehension impossible.

Oscar Beringer

Section I.

Five finger Studies.

The Studies in this section must be practised with three different qualities of touch.

1st, *Legato:*— The hand to be held quiescent, the fingers well rounded, the nails short, that the keys may be struck with the *ball* of the fingers. The fall of the finger must be quick and decided, great care being taken that the *rise* of one finger takes place simultaneously with the *fall* of the next; the motive power must emanate solely from the knuckle joint.

Special care must be taken to avoid falling into the very common, and fatal error of assisting the 1st finger (thumb) in its striking action by the lower arm; the arm must remain absolutely passive.

2nd, *Hand (Wrist) Staccato:*— The wrist, the chief factor in this quality of touch, claims our first attention, it must be held perfectly *loose* that the hand may rise and fall without let or hindrance.

The arm must be raised higher than for finger work; the wrist about half an inch above the keys.

The tone must be produced by a fall of the hand from the wrist, not by *hitting* the keys.

The speed of the fall must be regulated according to the amount of tone required. The quicker the fall the louder the tone. The raising of the hand in every case, however, must take place instantly after tone production.

The difficulty, with regard to this quality of touch is the achievement of lightness, in this case, a proof of strength, considerable muscular control being required to prevent the hand falling with its whole weight on the keys. The lower arm must remain as passive as *possible.* The fingers must be well rounded, as in the *Legato* touch, their movement very slight.

Studies 1 - 52, may be practised in this manner.

3rd, *Finger Staccato:*— This touch is principally employed for light and rapid passages, in which extreme *distinctness* is required. It is mainly produced from the middle joint of the fingers, assisted by the first joint; the wrist remains quiescent. The fingers must be held but *slightly* rounded and, in the act of depressing the key, must draw quickly —almost spasmodically— back towards the palm of the hand. This movement must be very rapid, or the required effect will not be produced.

Studies 1 - 60 may be practised in this manner.

The Student must have thoroughly mastered the whole of this section with the *Legato* touch, the foundation of all touches, before attempting to produce either Wrist, or Finger *Staccato.*

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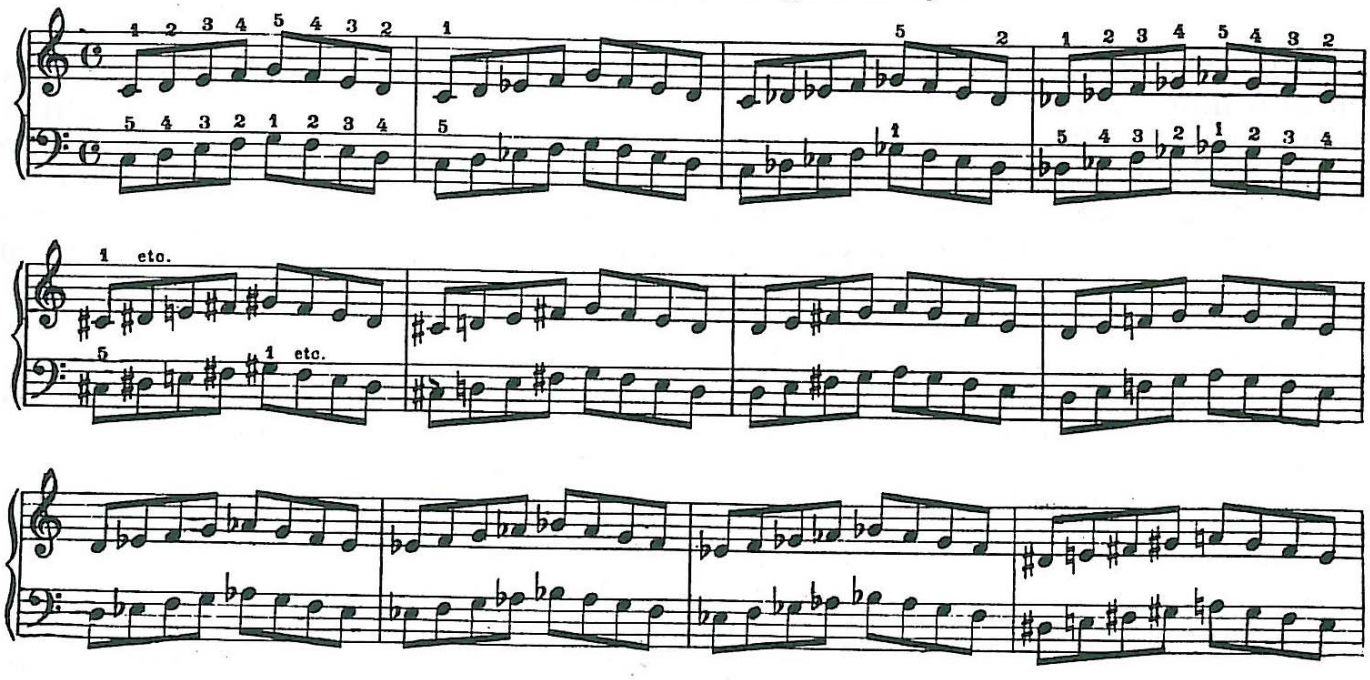

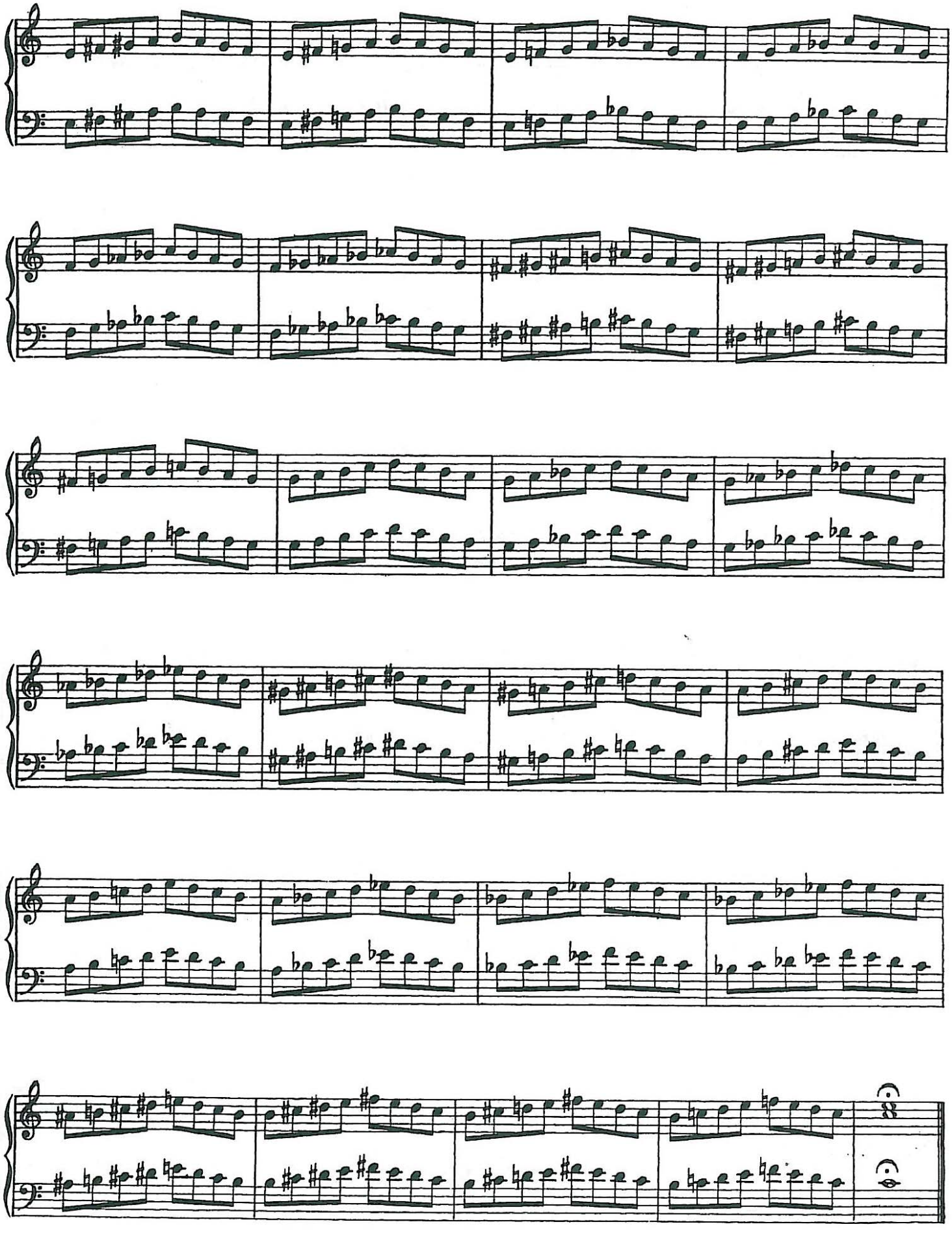

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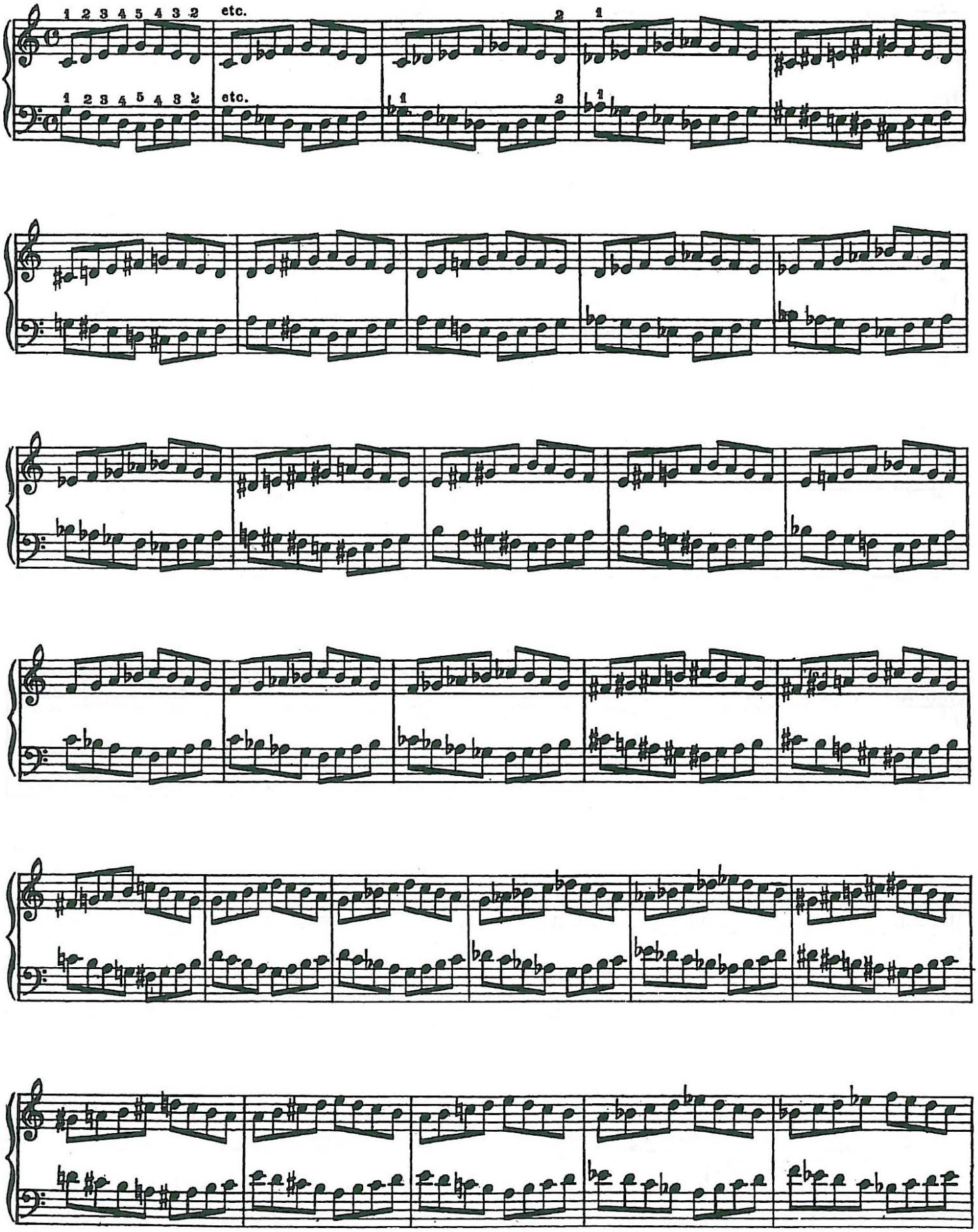

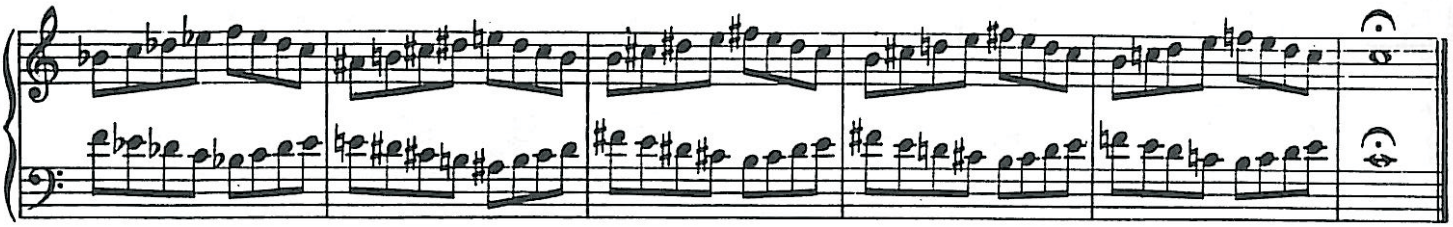

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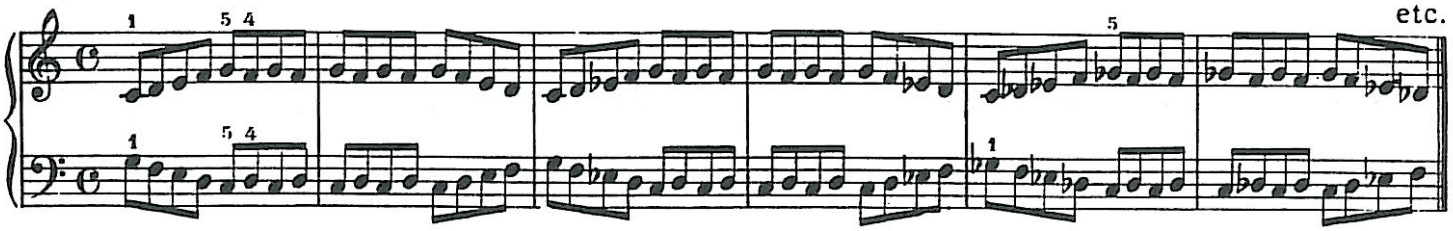

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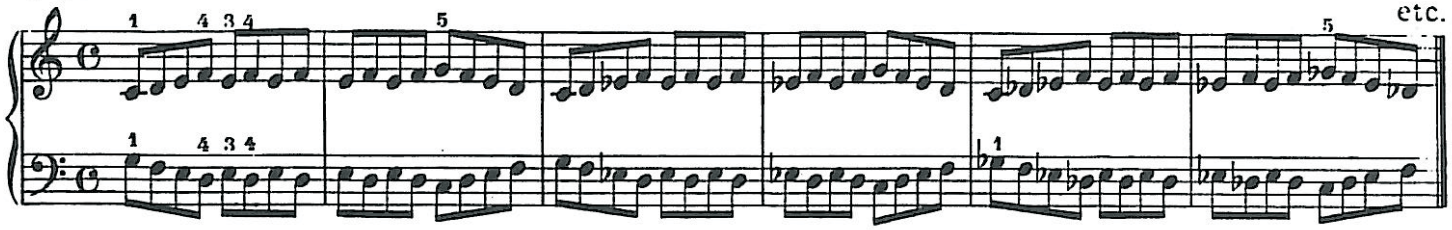

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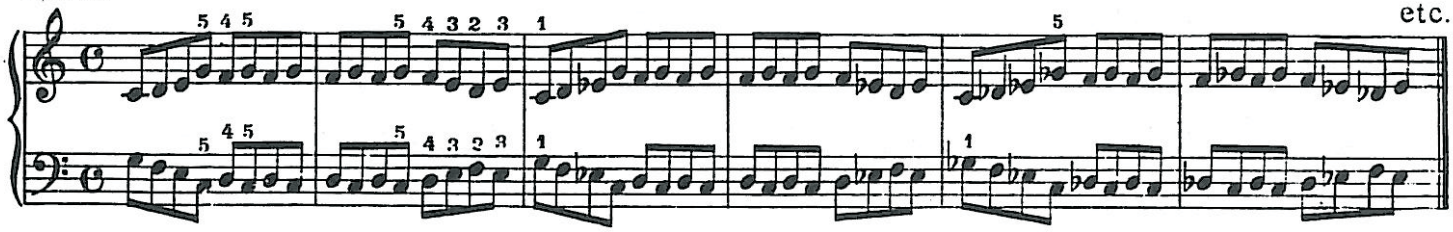

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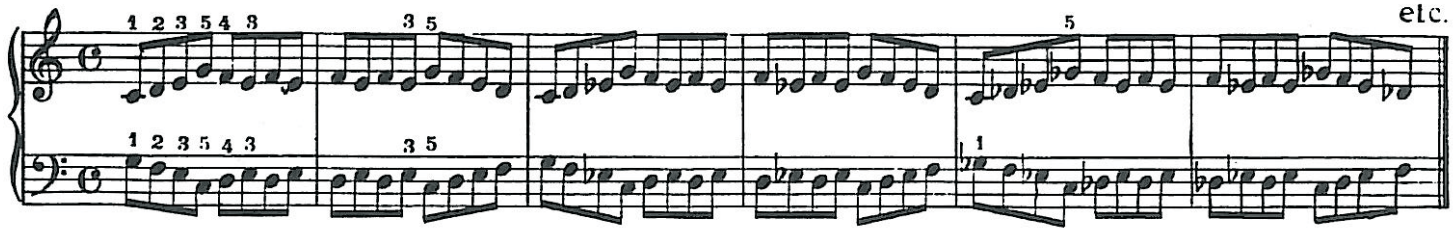

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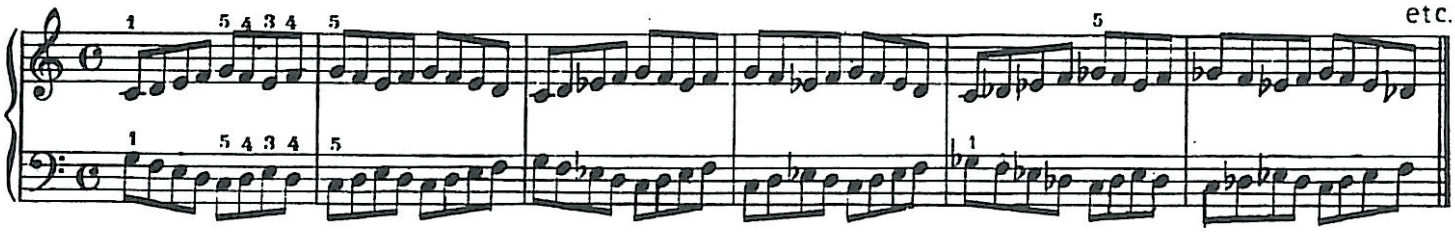

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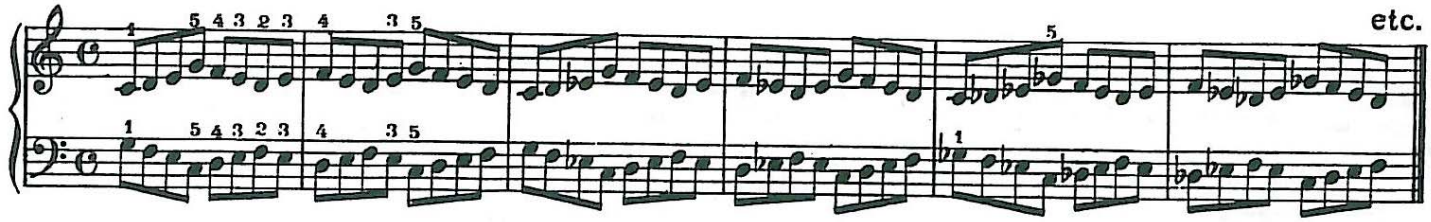

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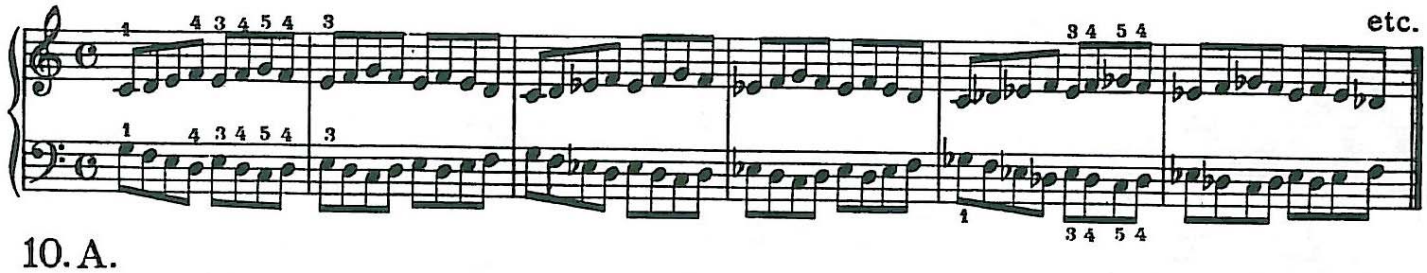

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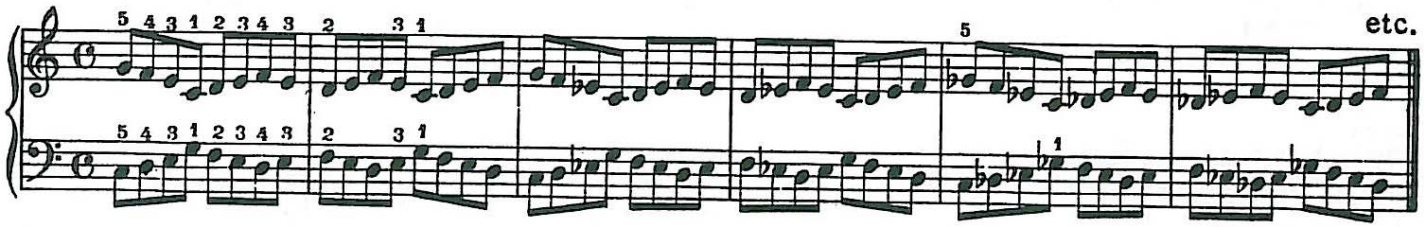

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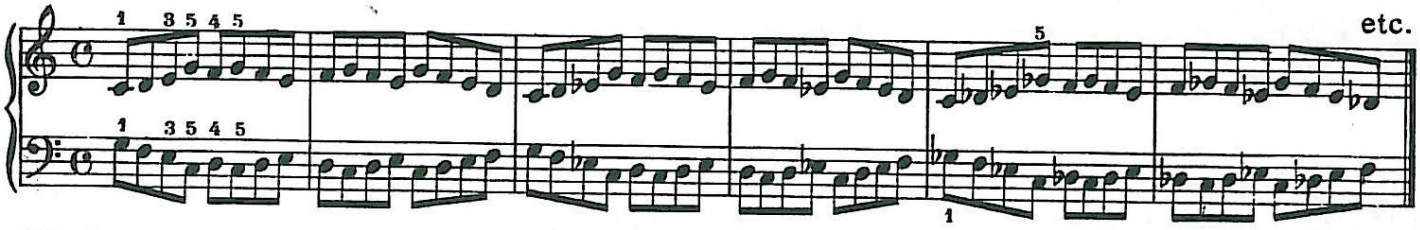

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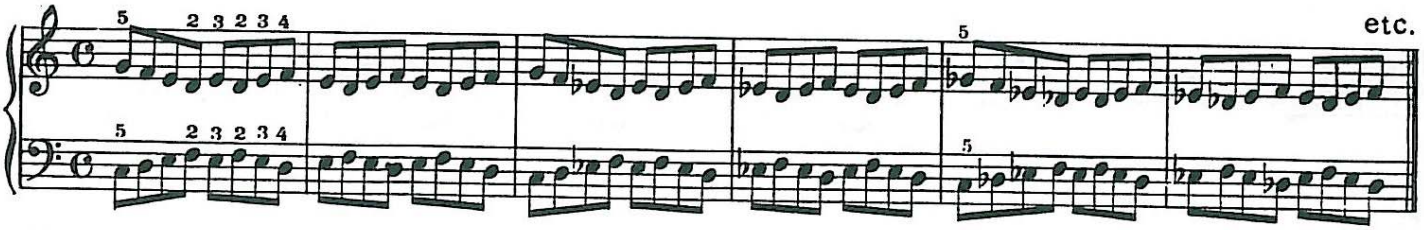

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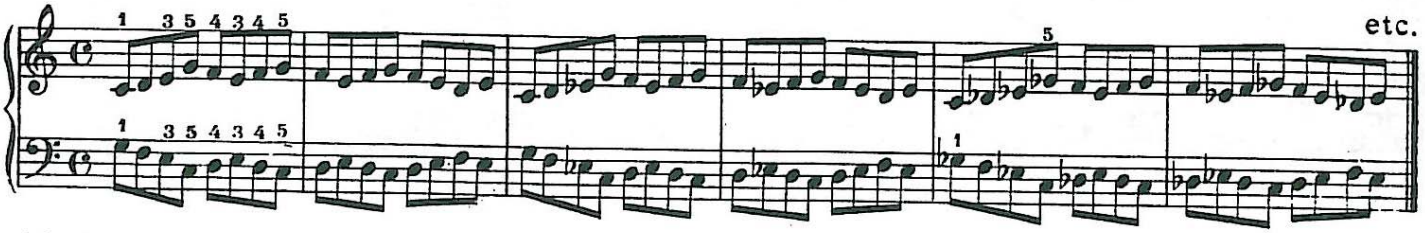

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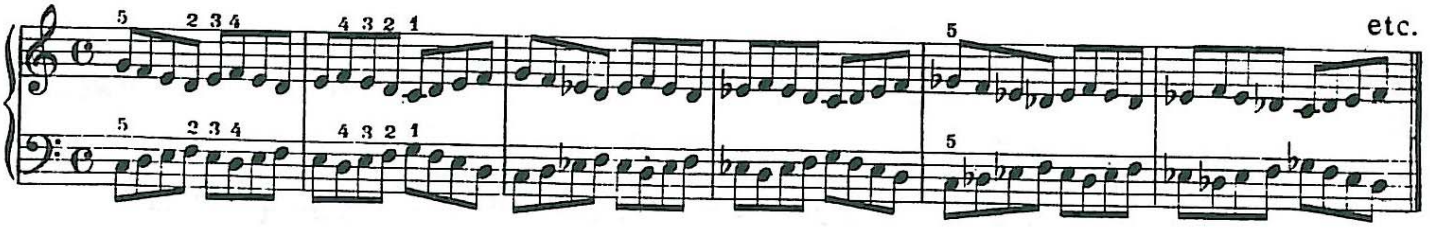

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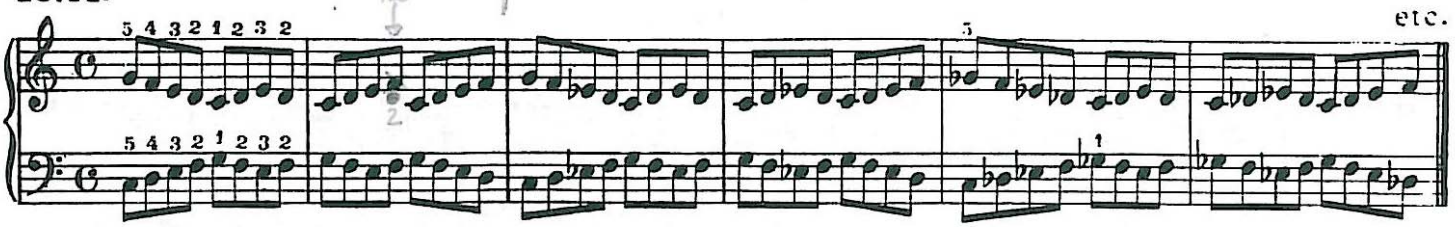

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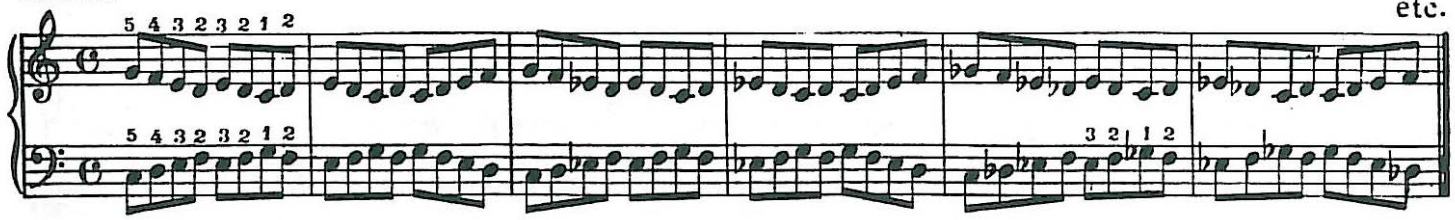

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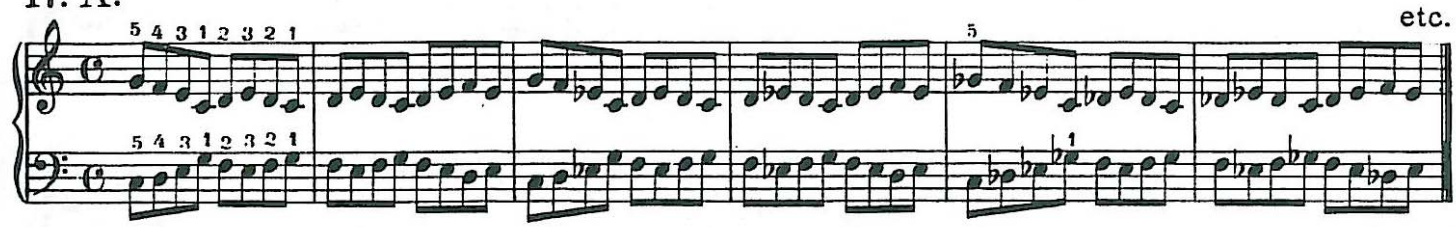

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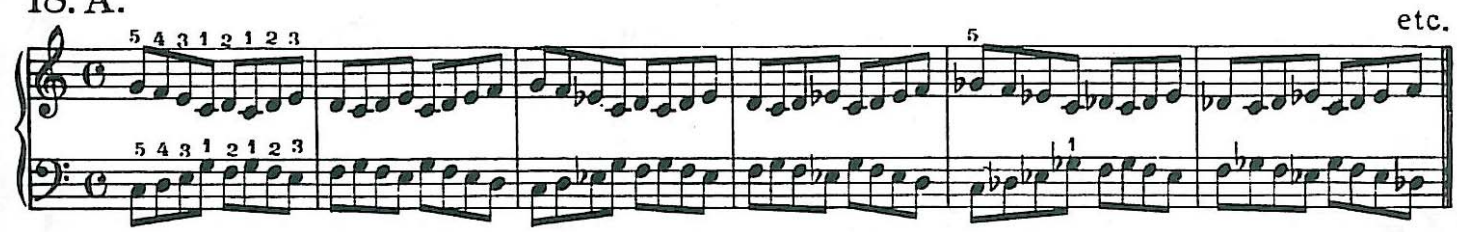

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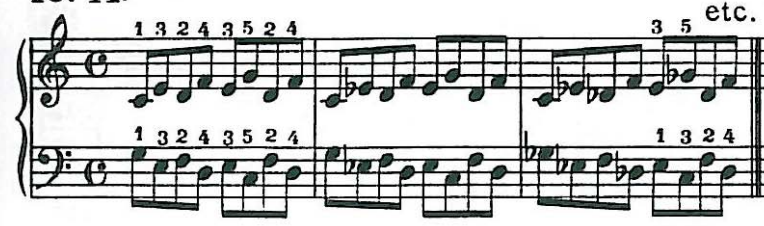

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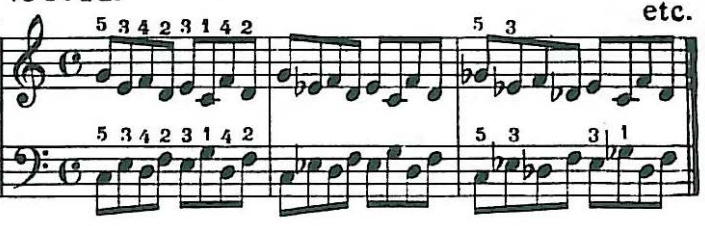

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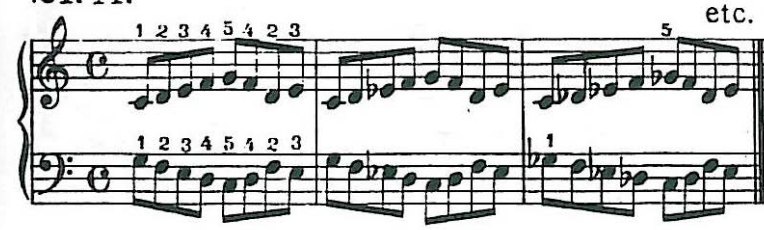

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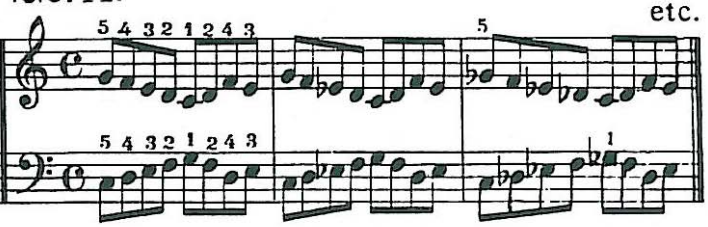

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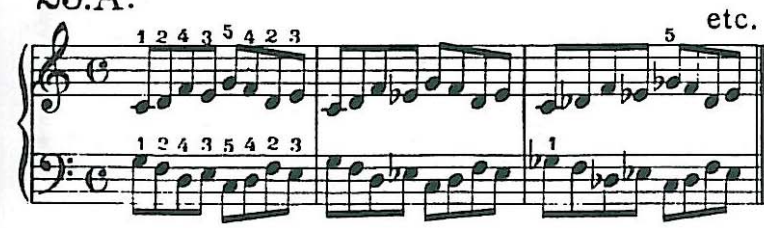

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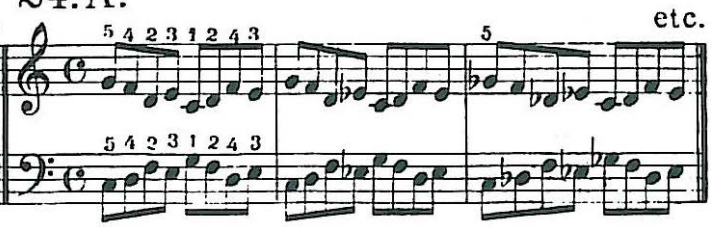

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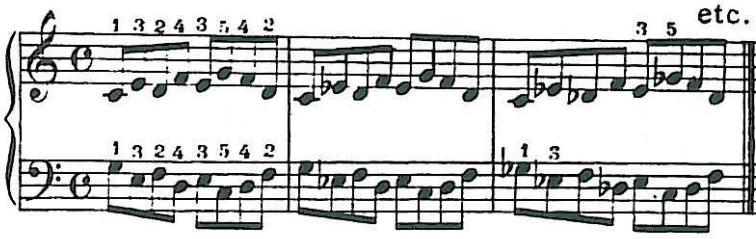

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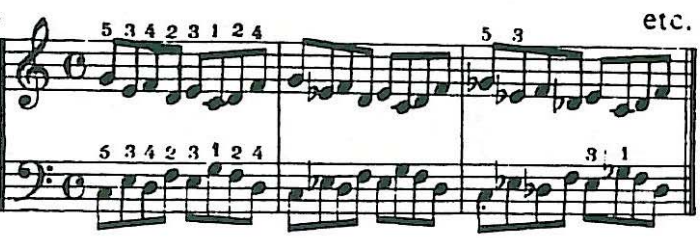

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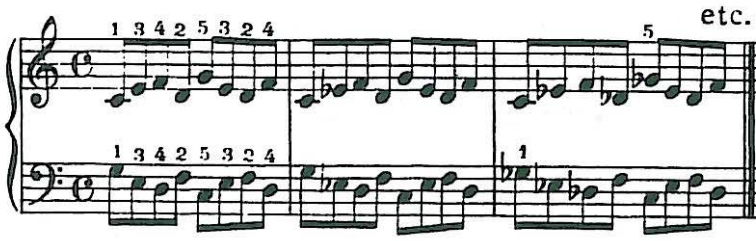

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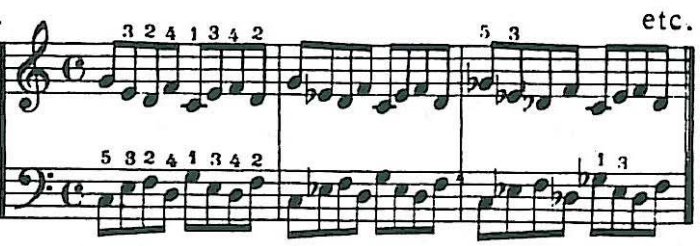

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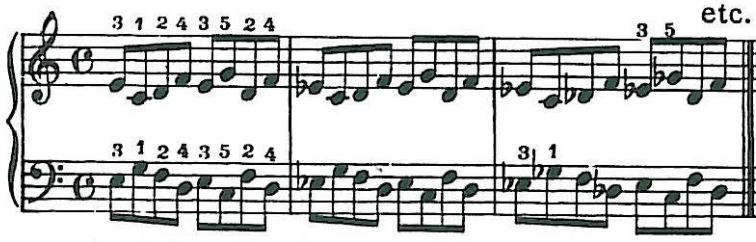

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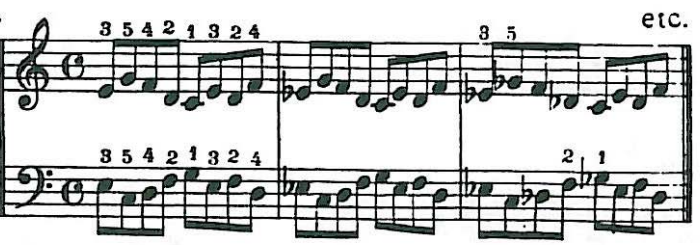

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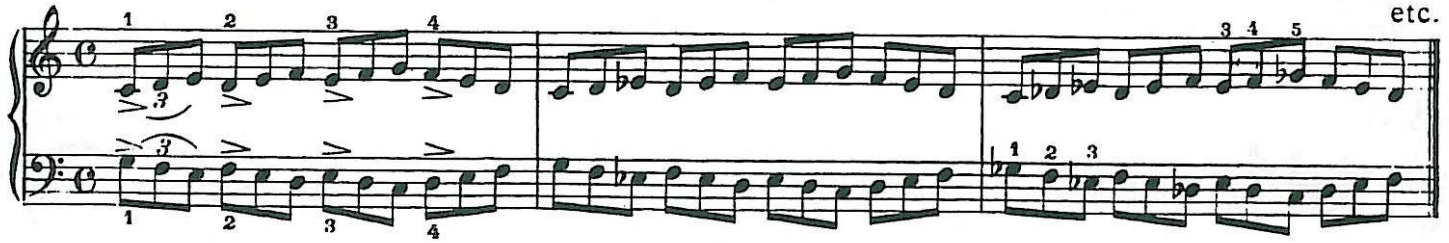

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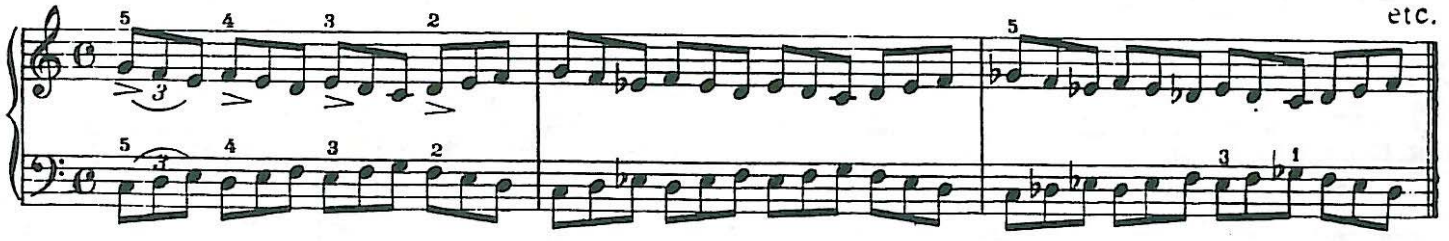

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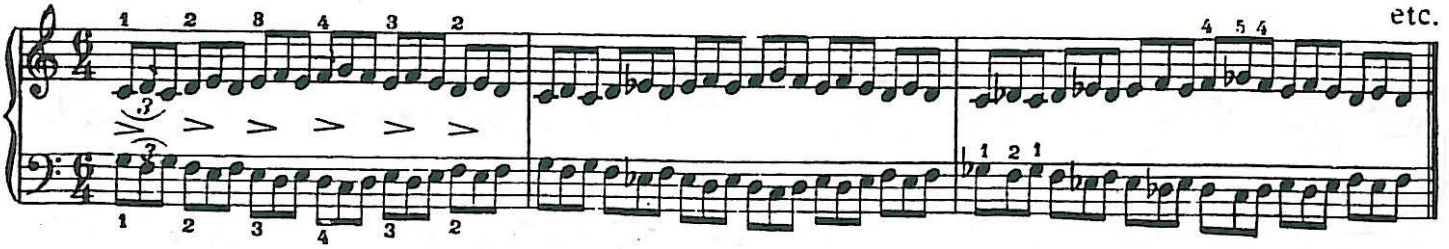

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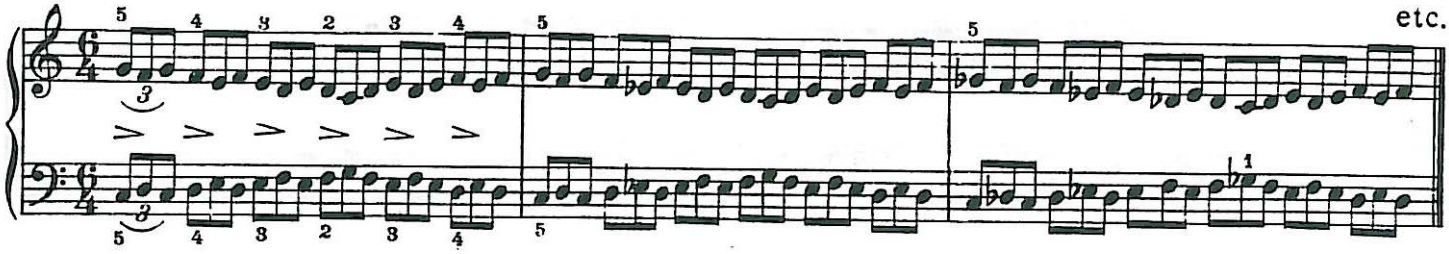

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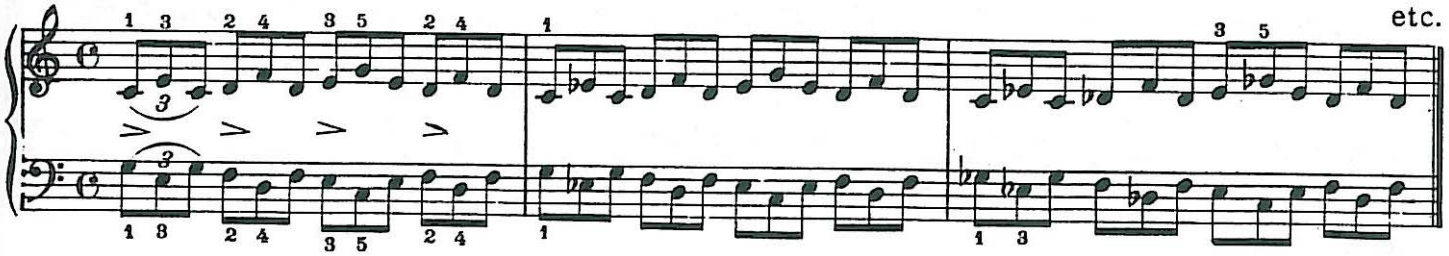

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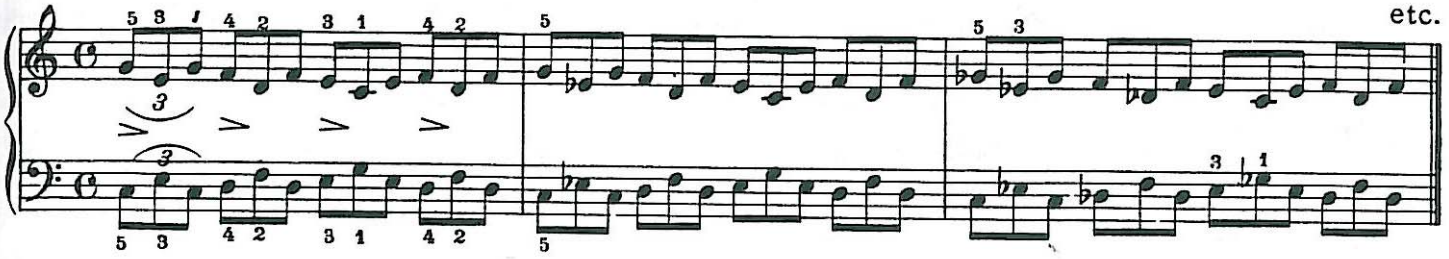

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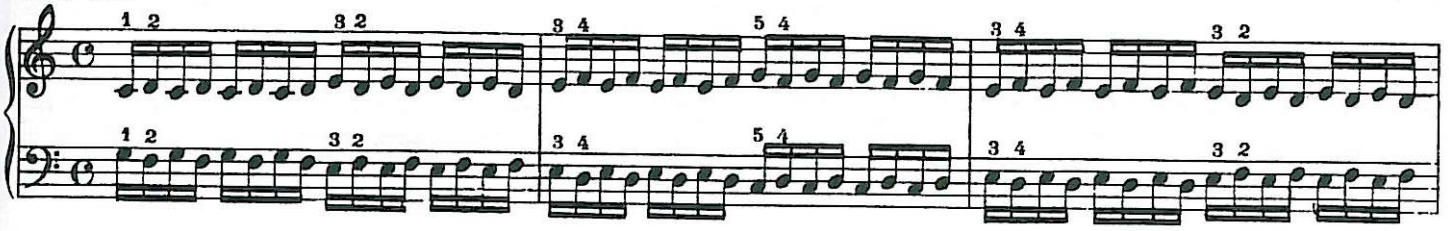

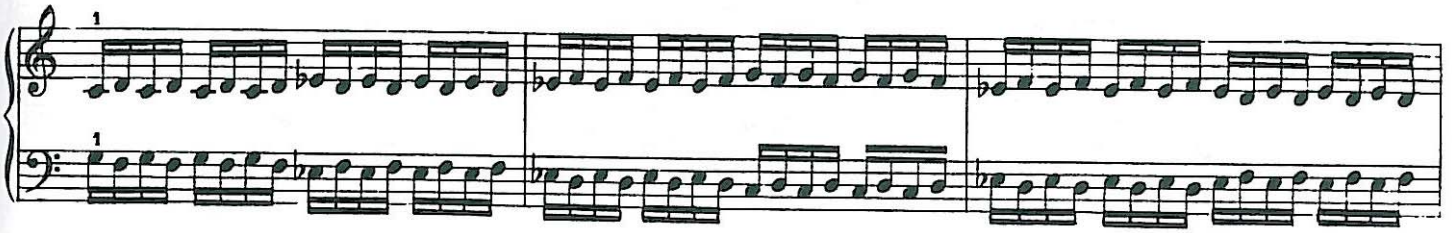

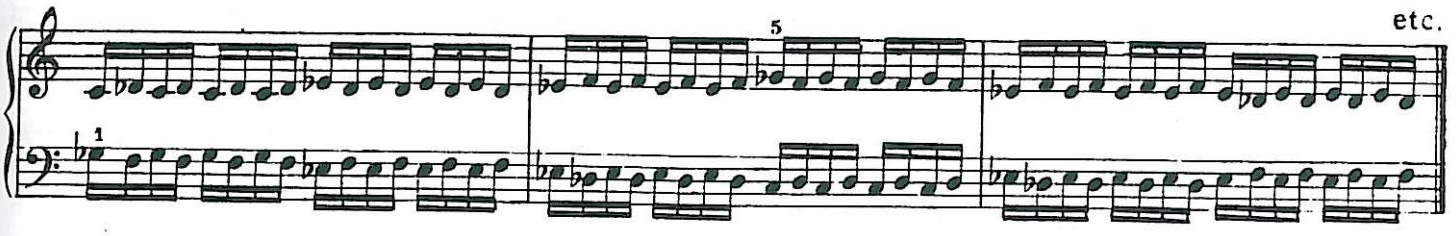

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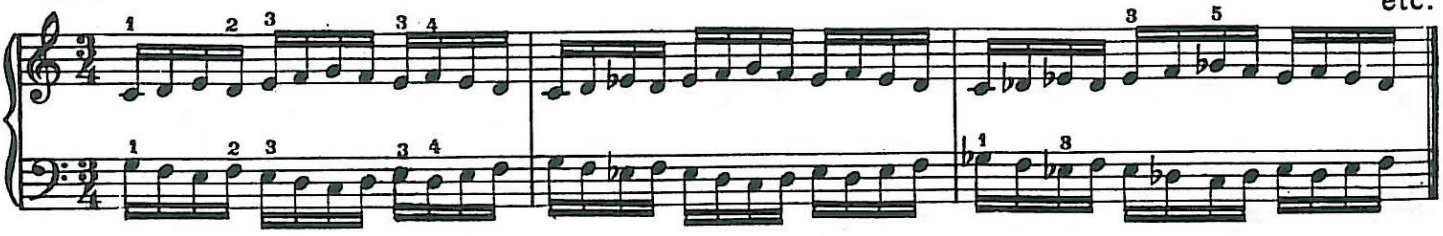

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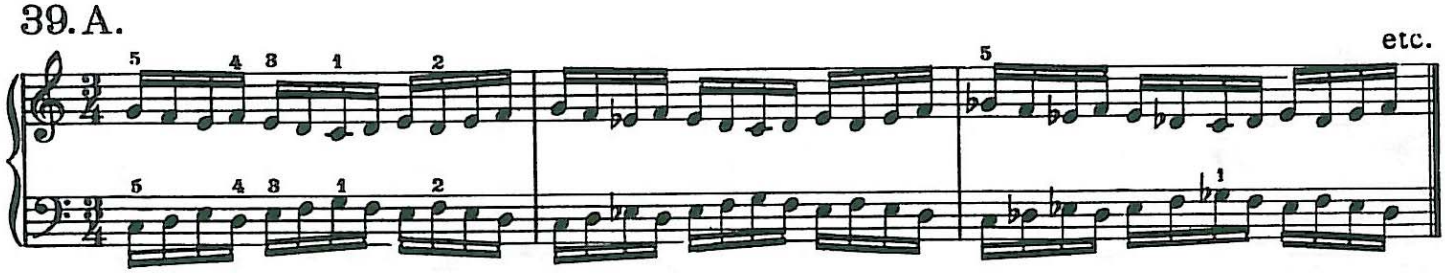

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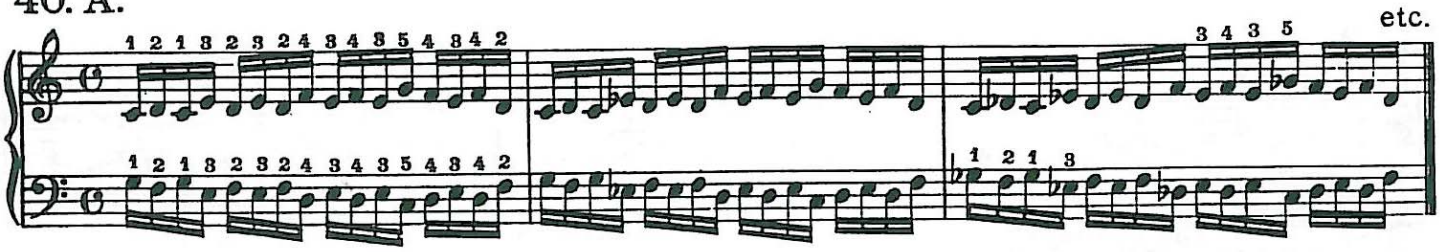

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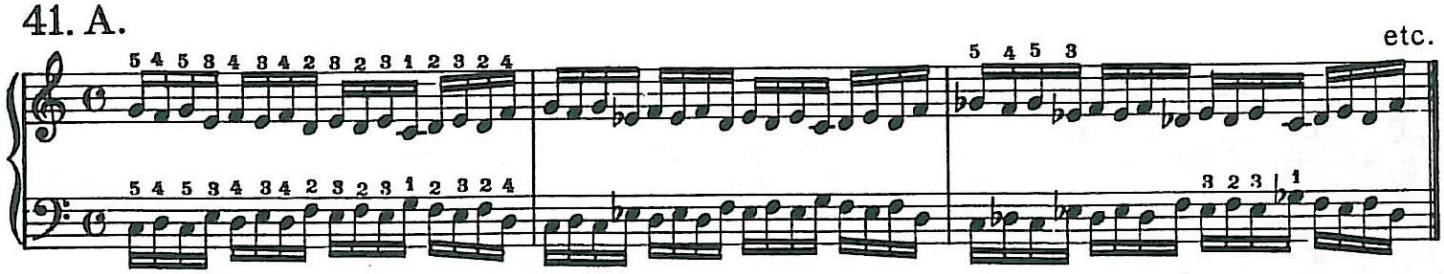

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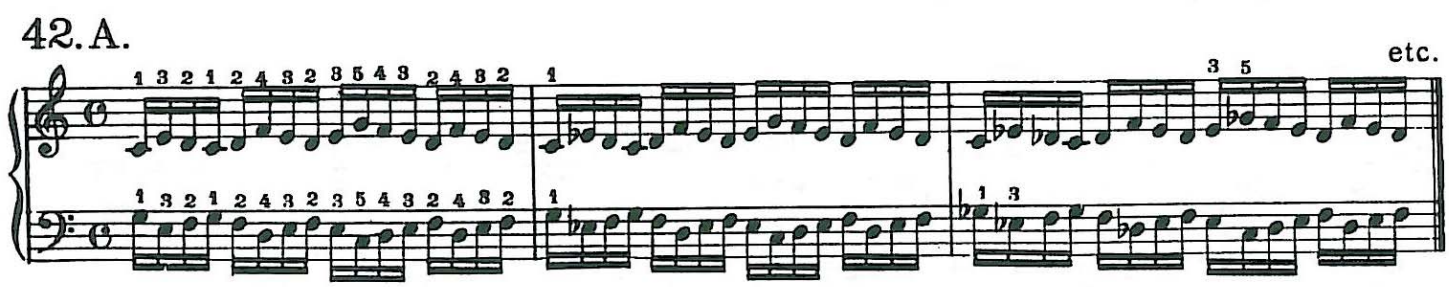

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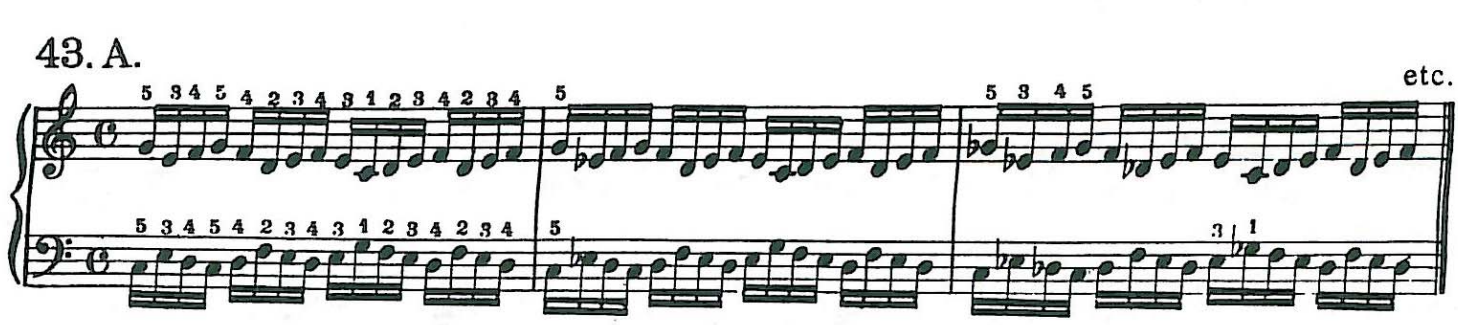

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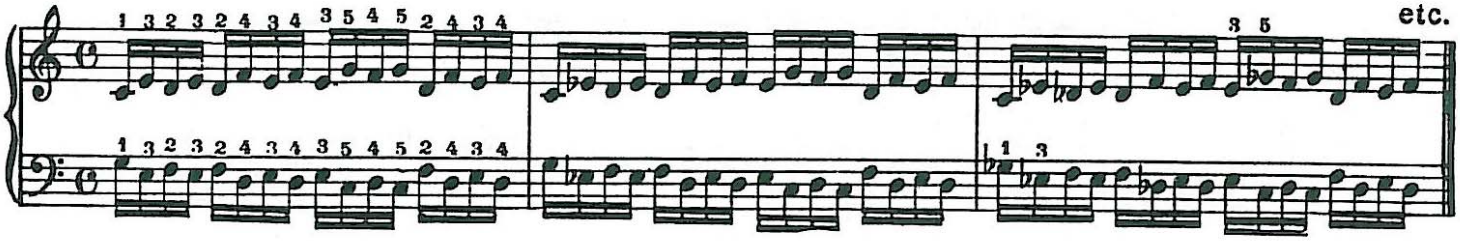

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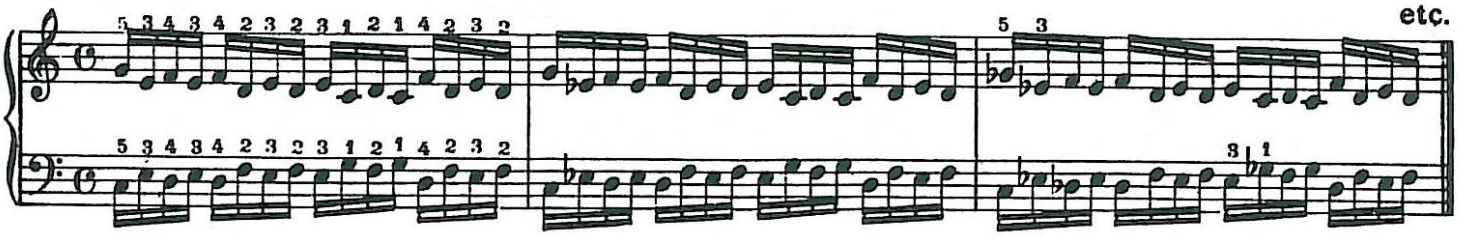
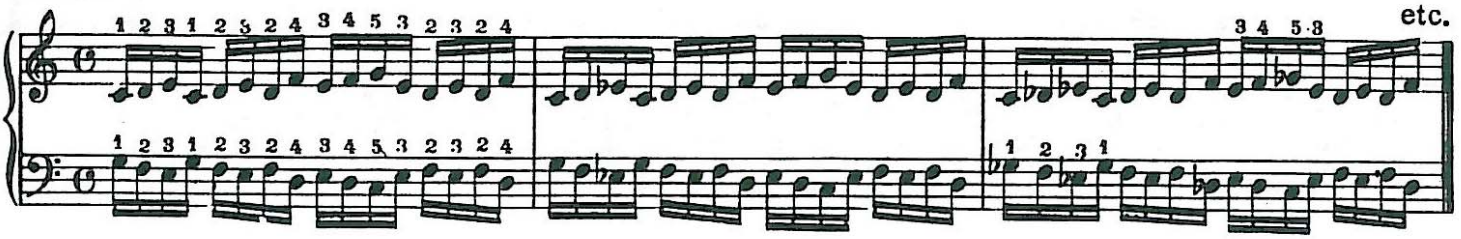


46. A.



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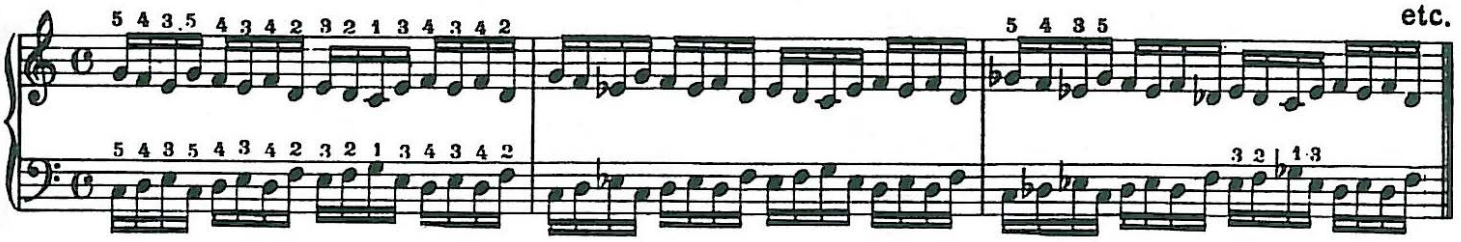

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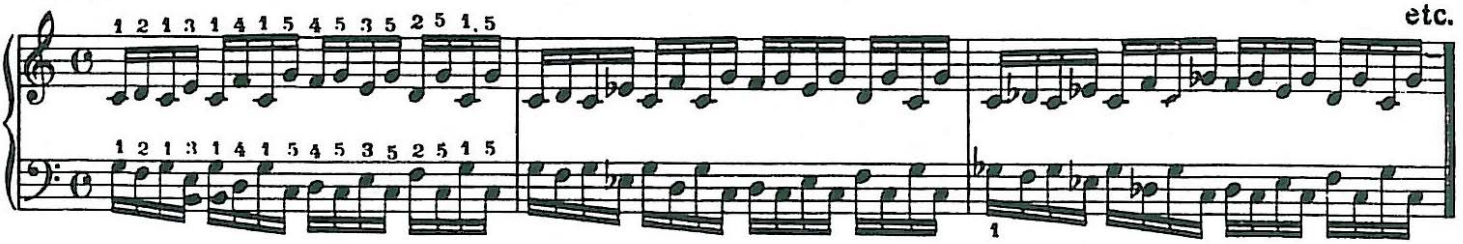

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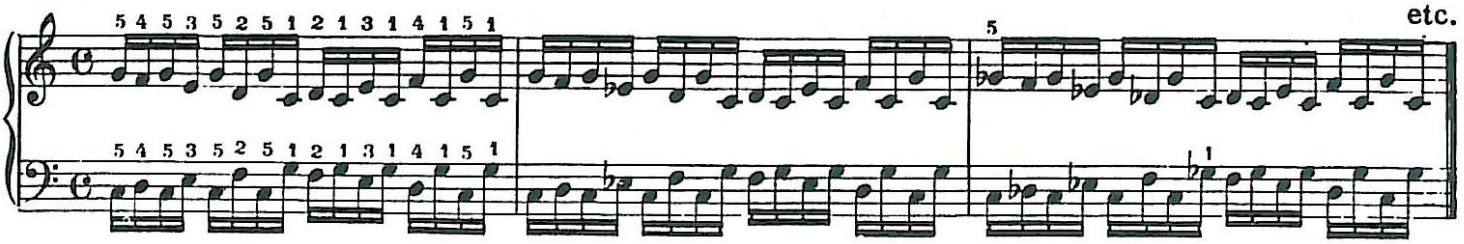

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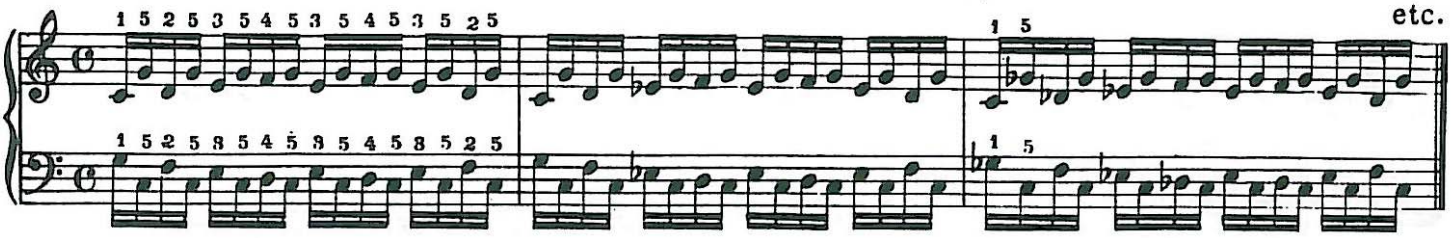

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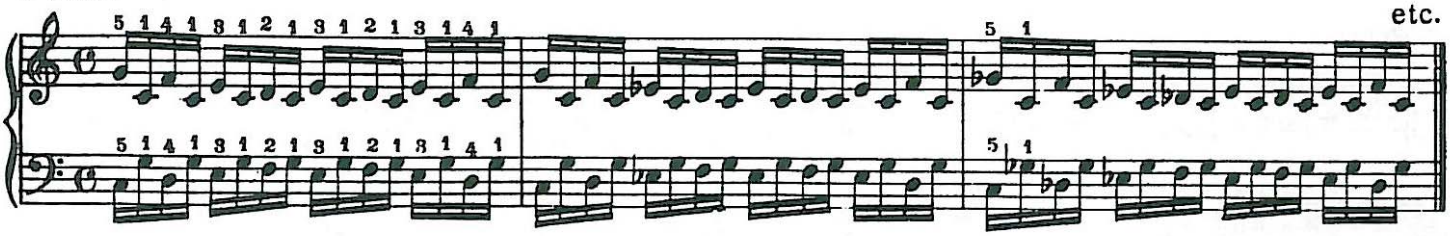

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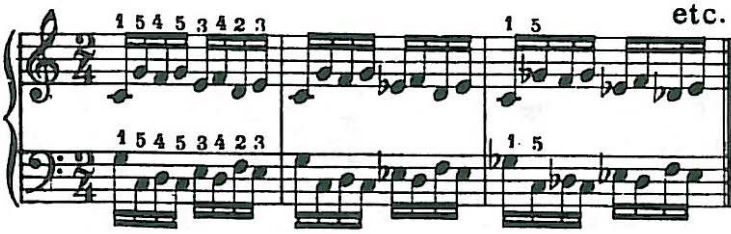
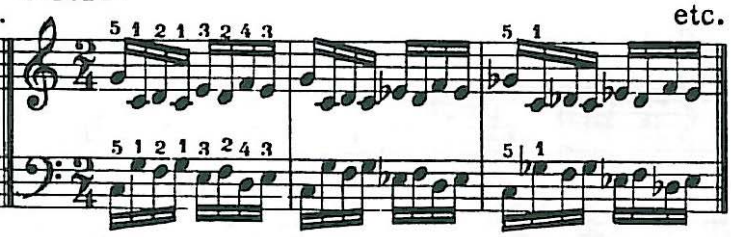
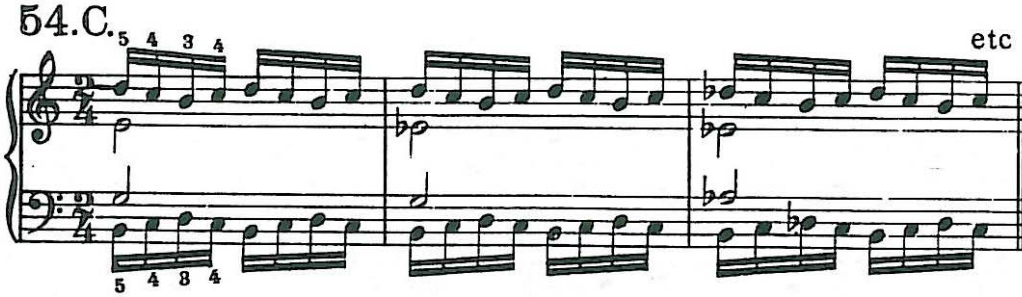


53. A.



54. C.



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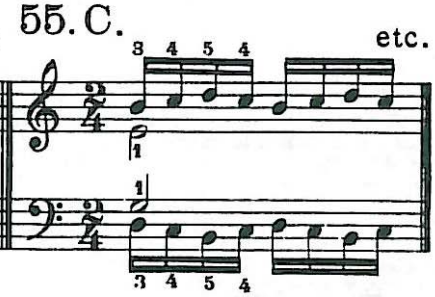

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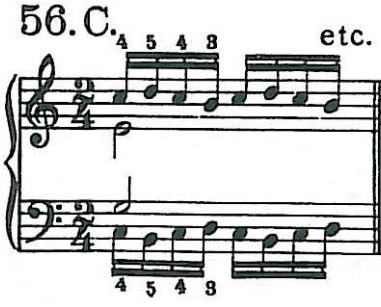

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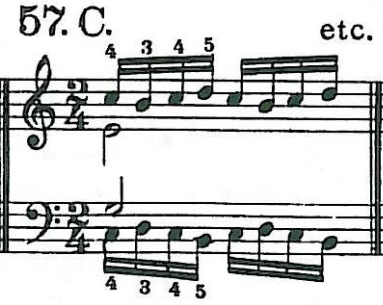

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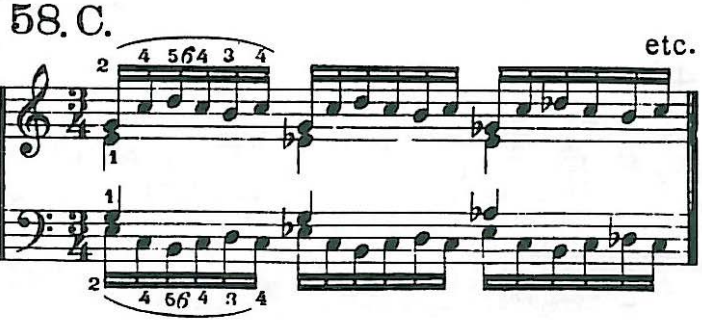

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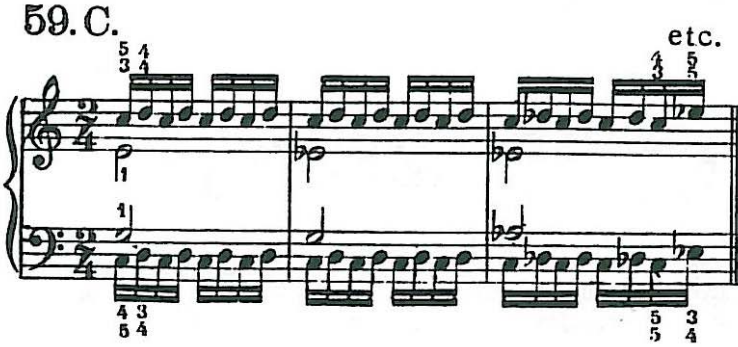

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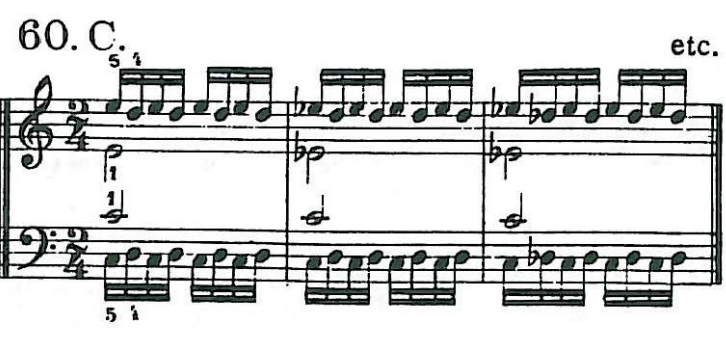


Section II.

Finger Studies with progressive movement of the hand.

The rules given in Section I with regard to *touch* are equally applicable to Section II; the necessary contraction, or extension of the hand in ascending or descending constituting the only difference.

Great care must be taken that an absolute *equality* of tone be produced in both instances.

The hand, in *Legato* playing, must never be raised, but must *glide* from position to position.

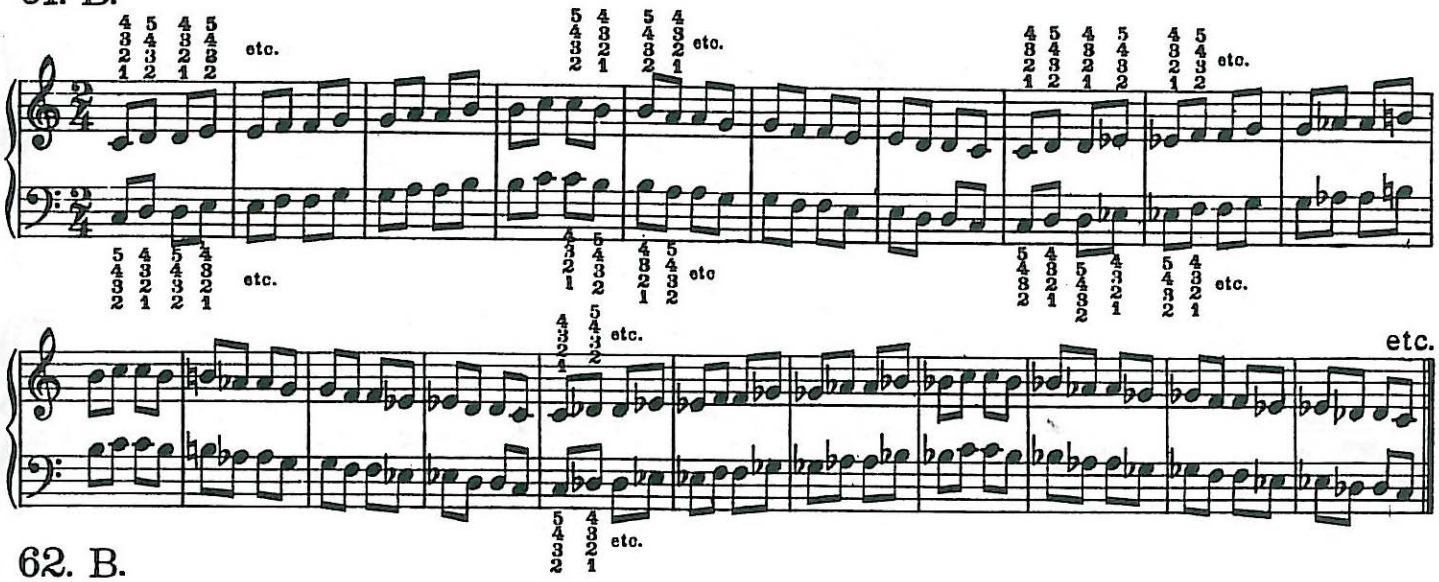
A selection of these studies should be practised with both Hand (Wrist) and Finger *Staccato* touches.

Study I must in addition, be practised with a combination touch, produced by slightly raising the hand, with the arm, at every *alternate* note:

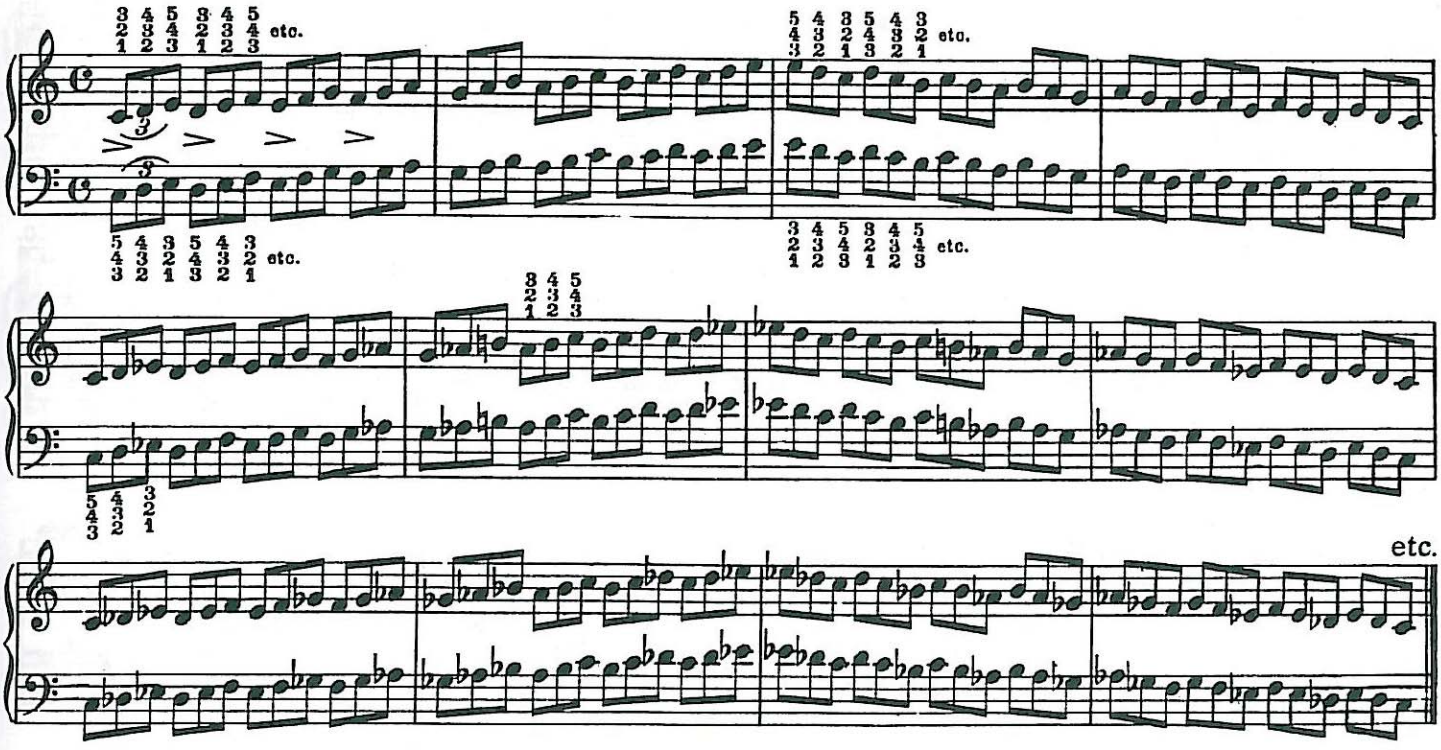
example:– etc.

All the different fingerings marked over certain studies must be practised in turn.

61. B.



62. B.



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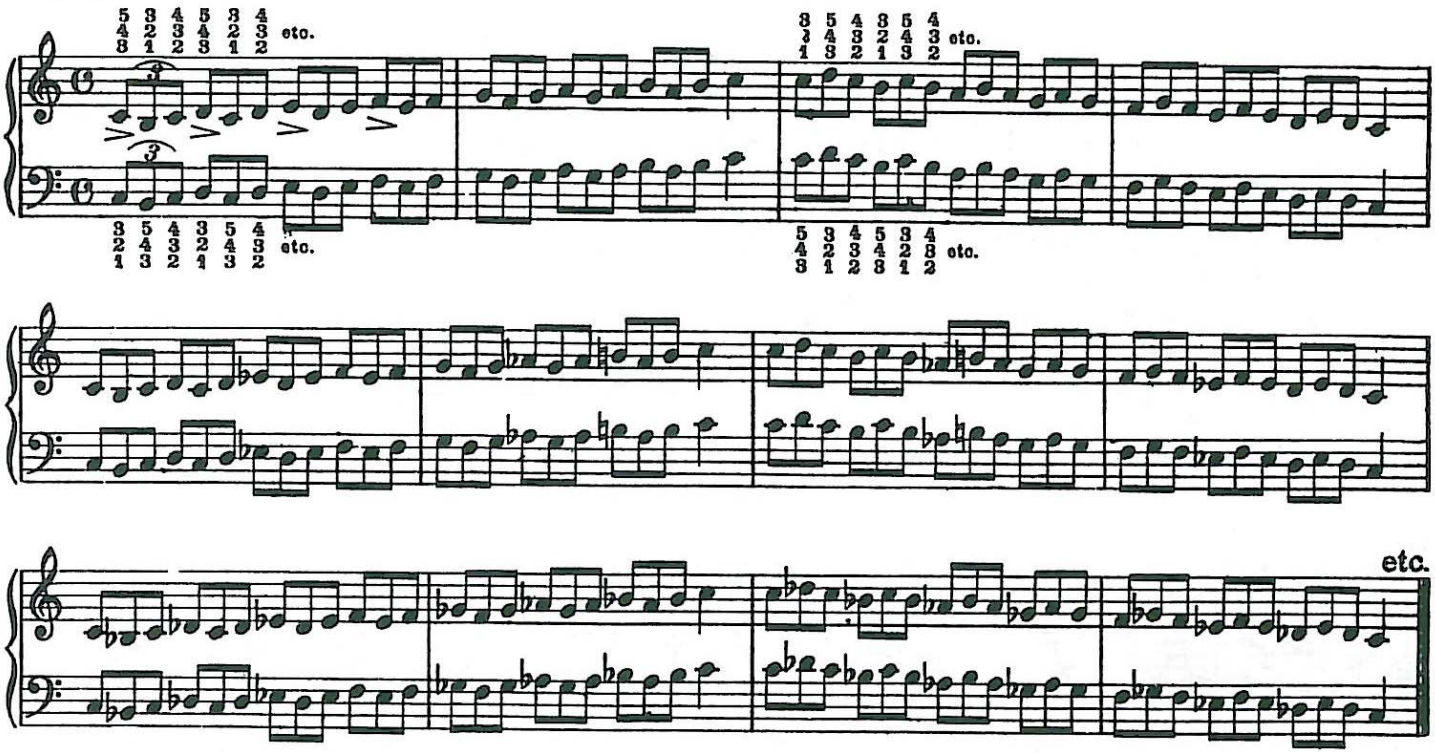

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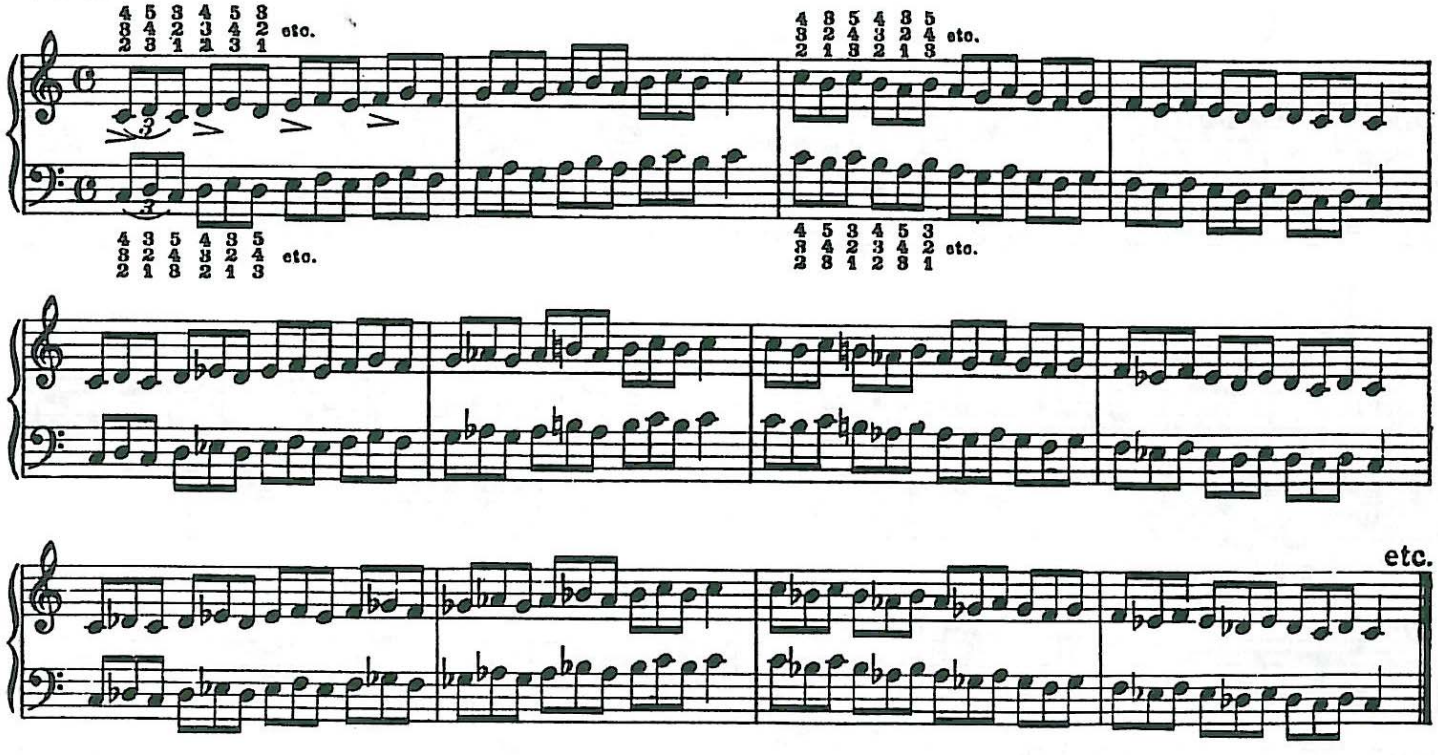

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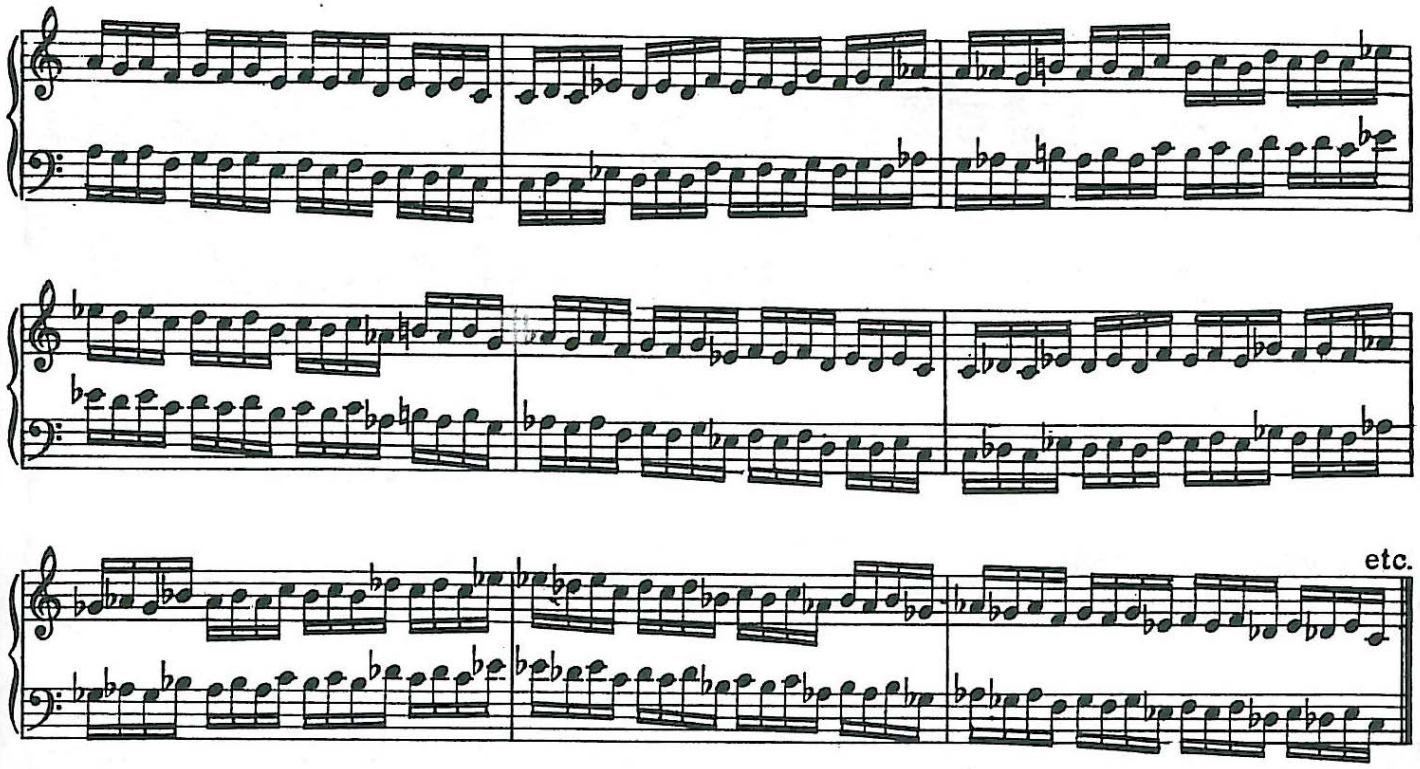

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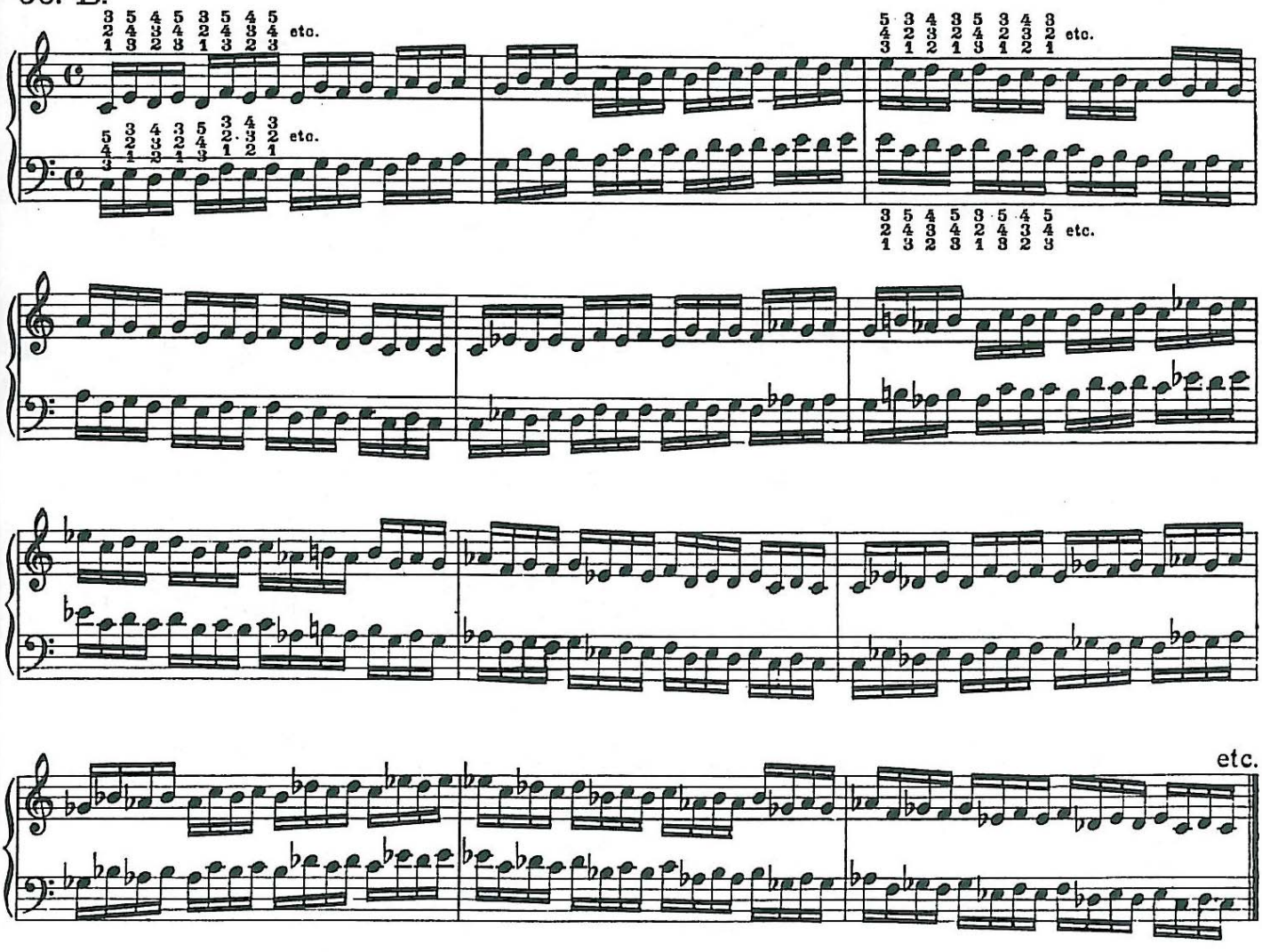
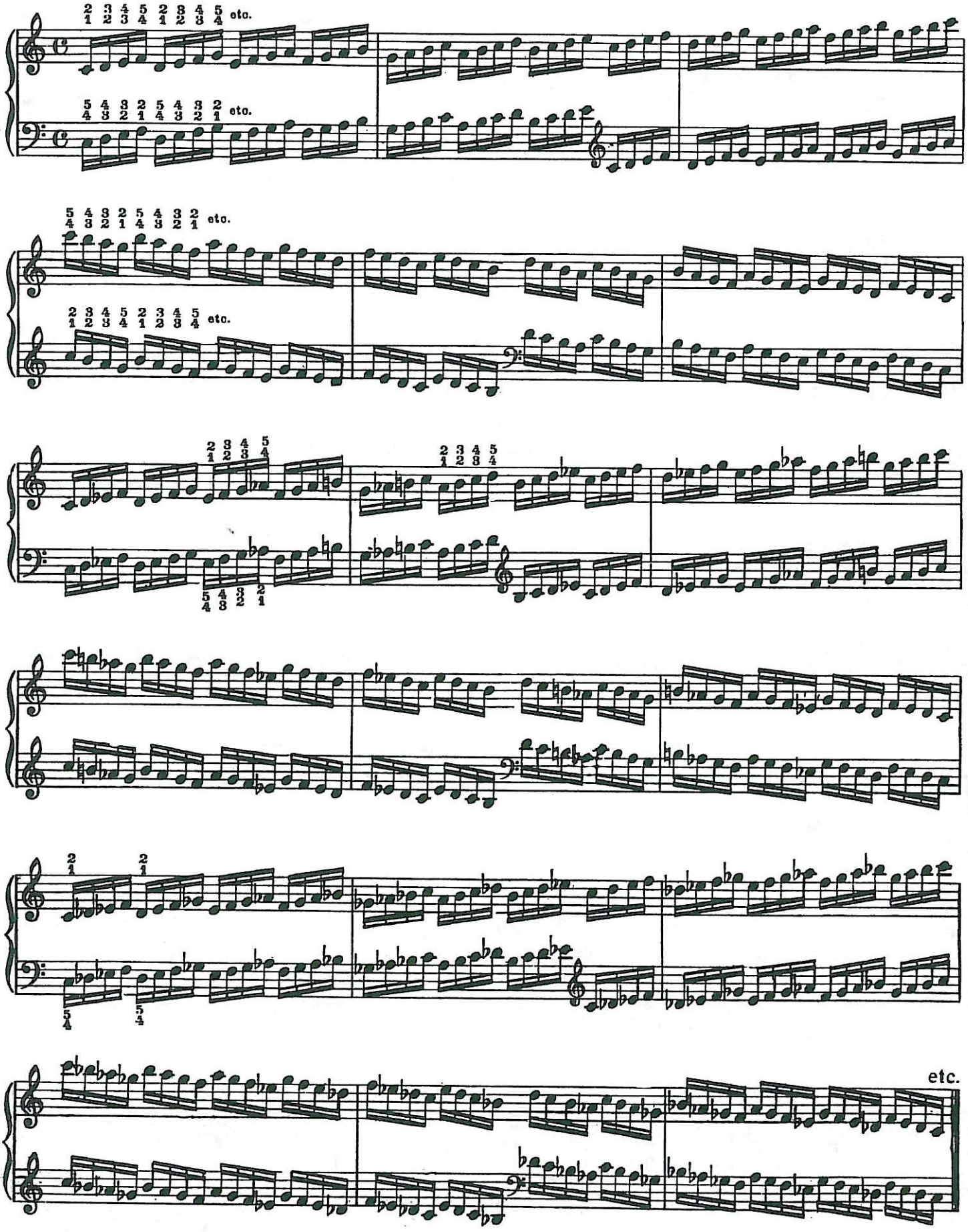
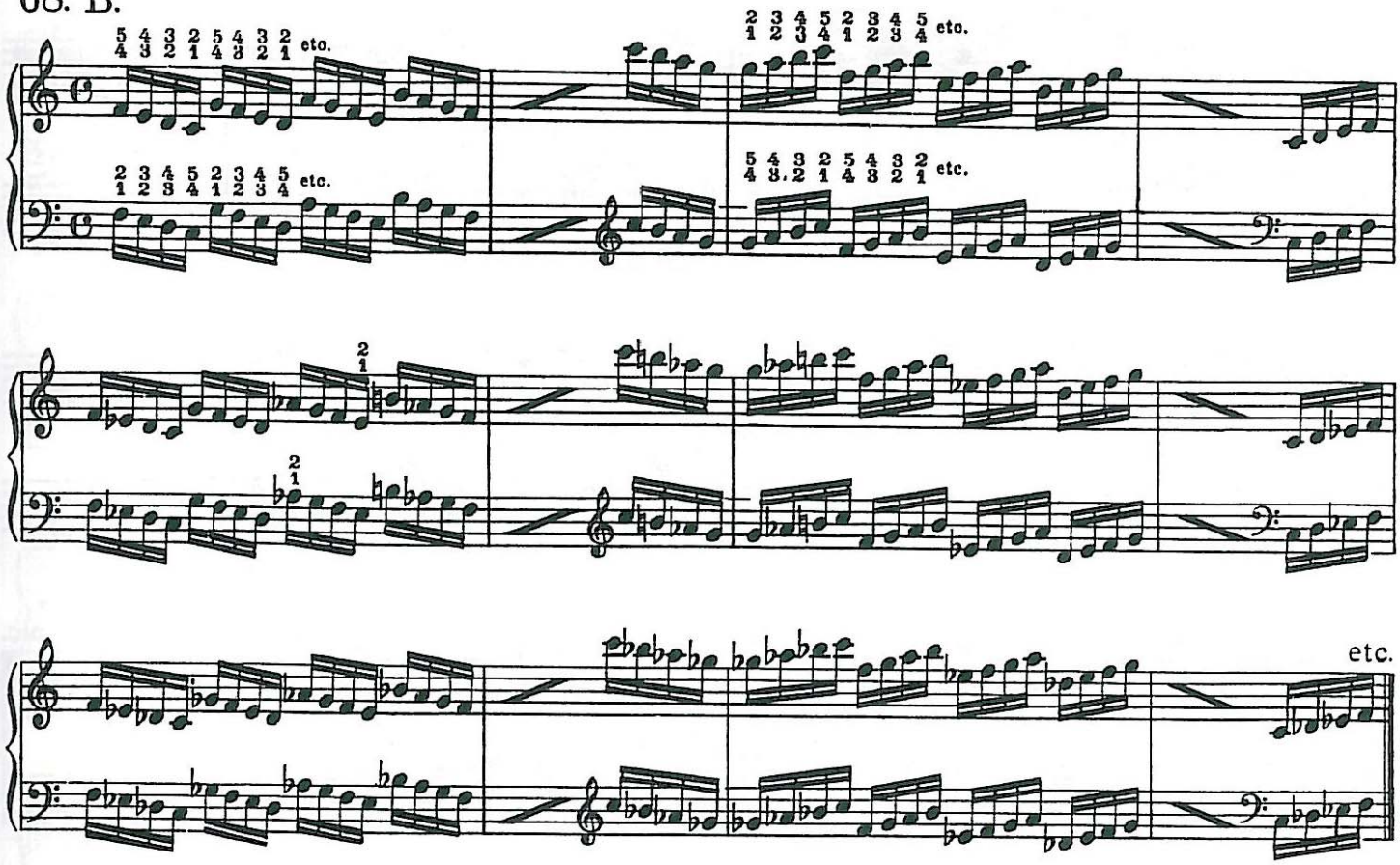


67. B.


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

68. B.



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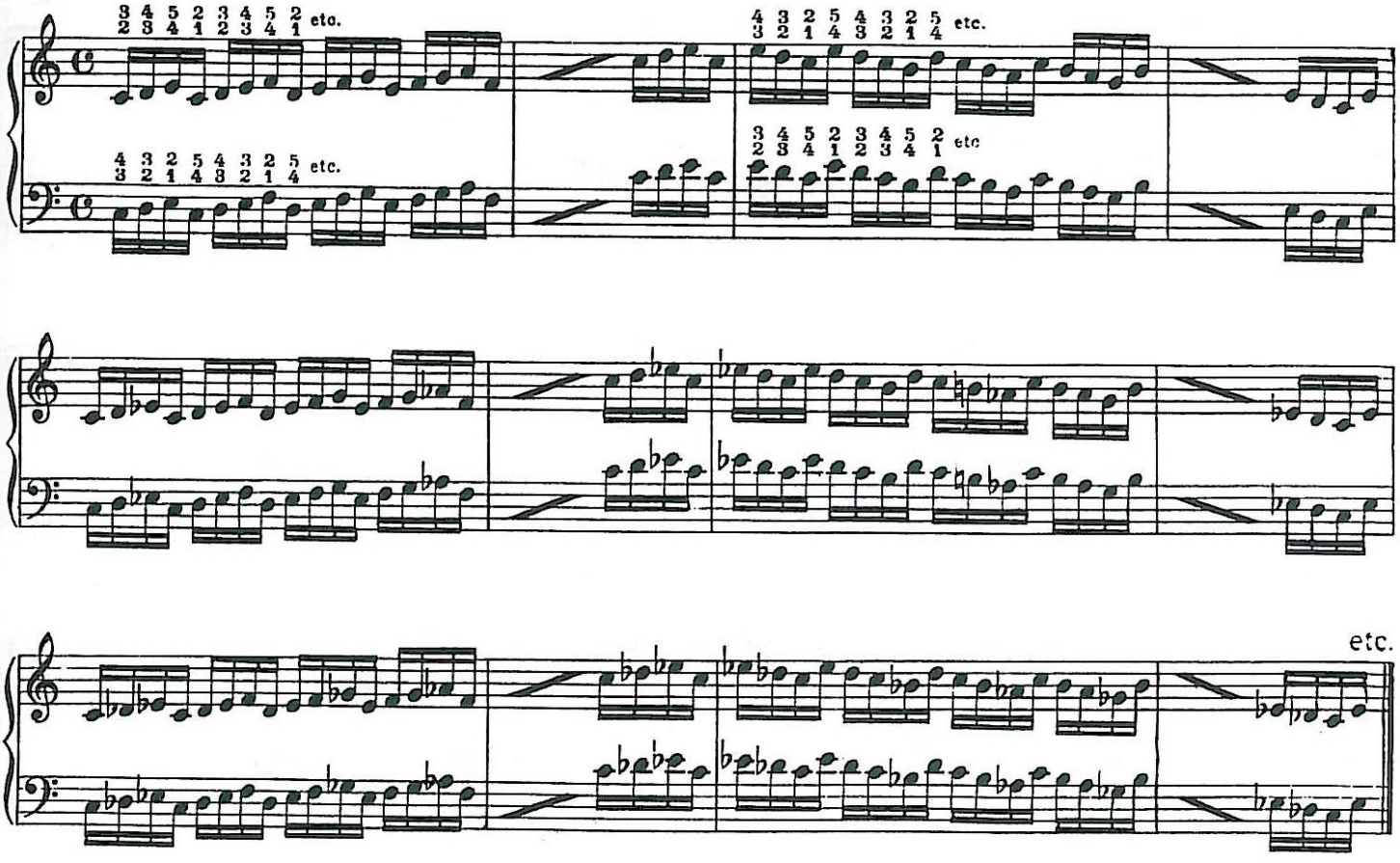
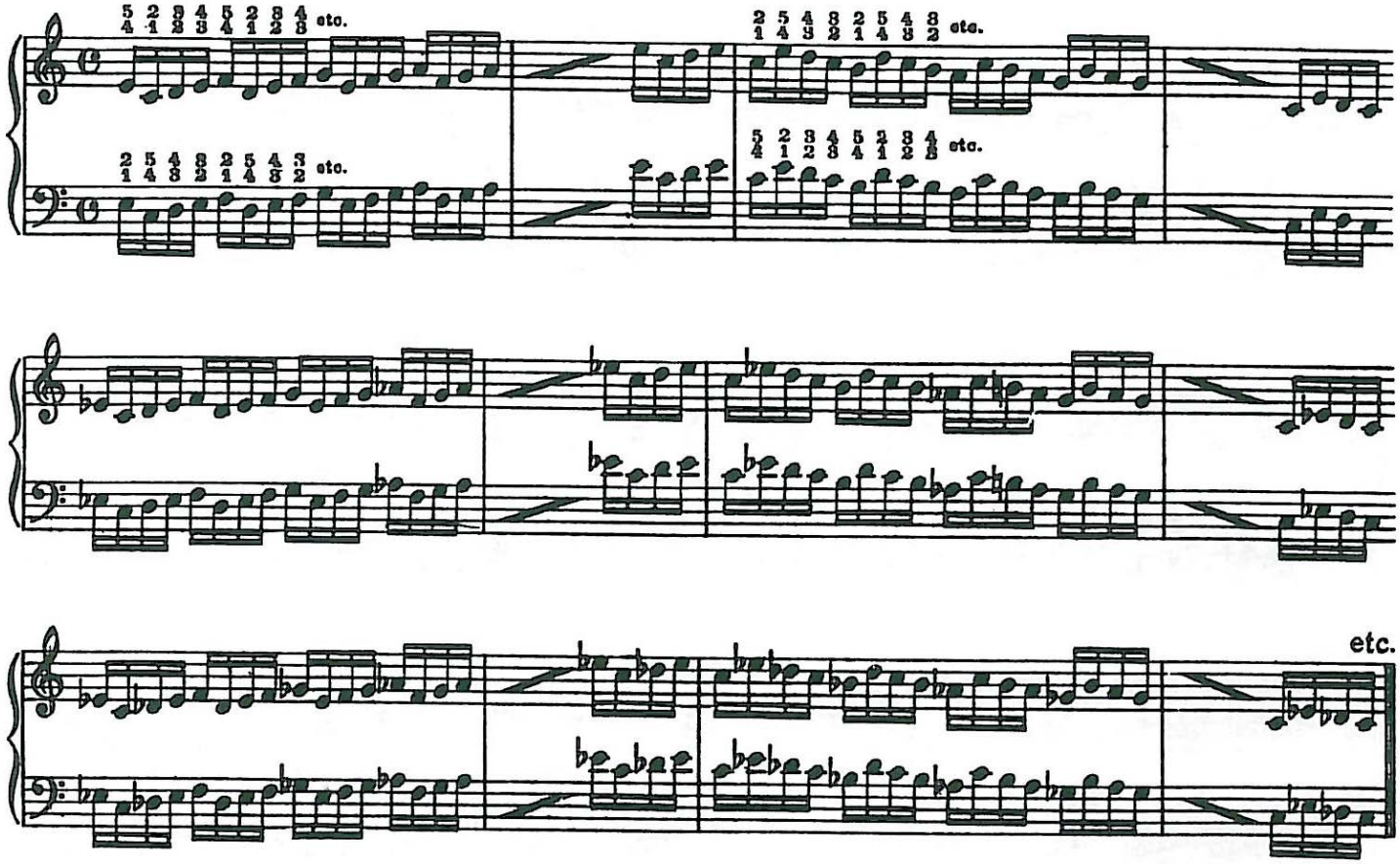


70. B.



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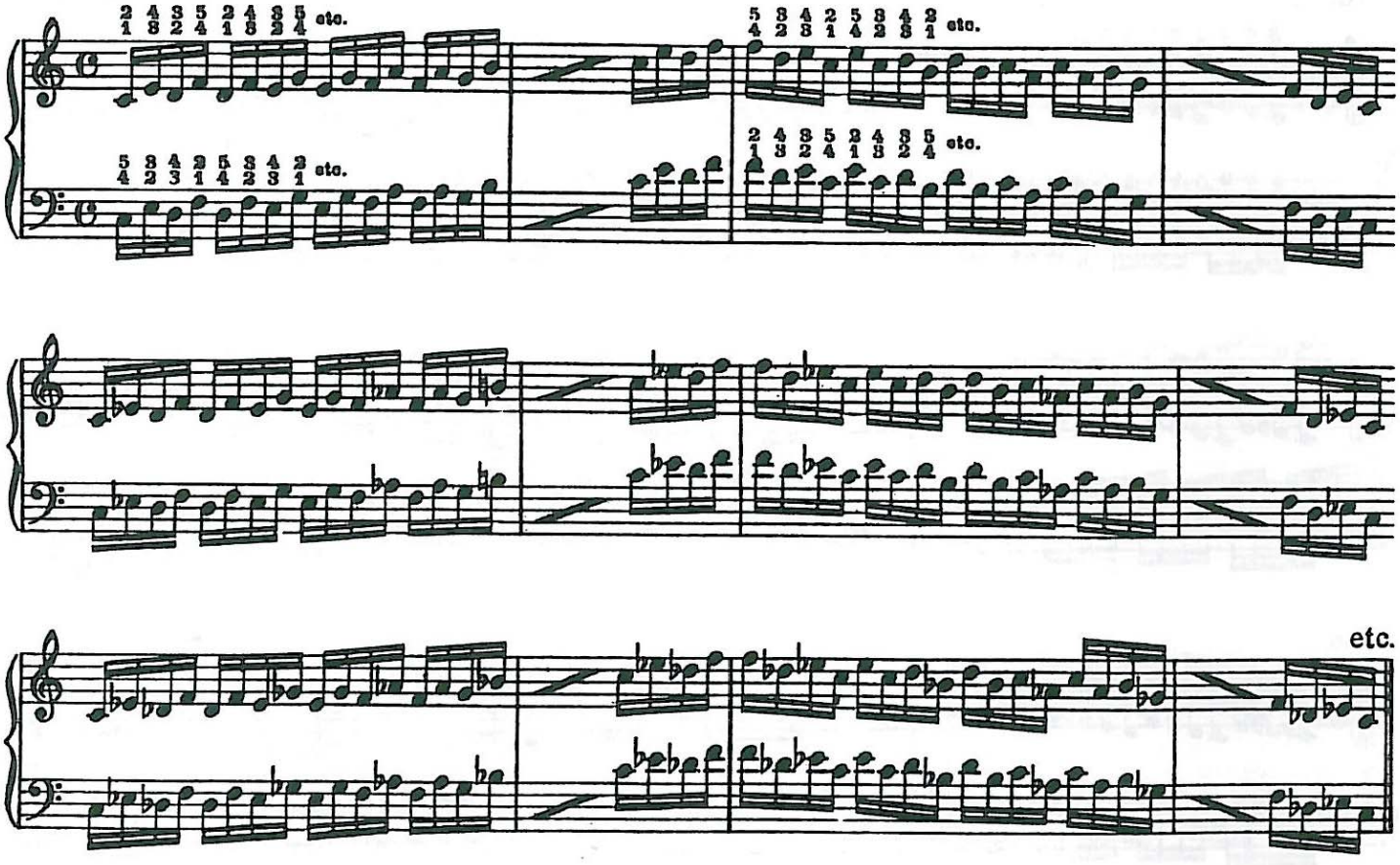

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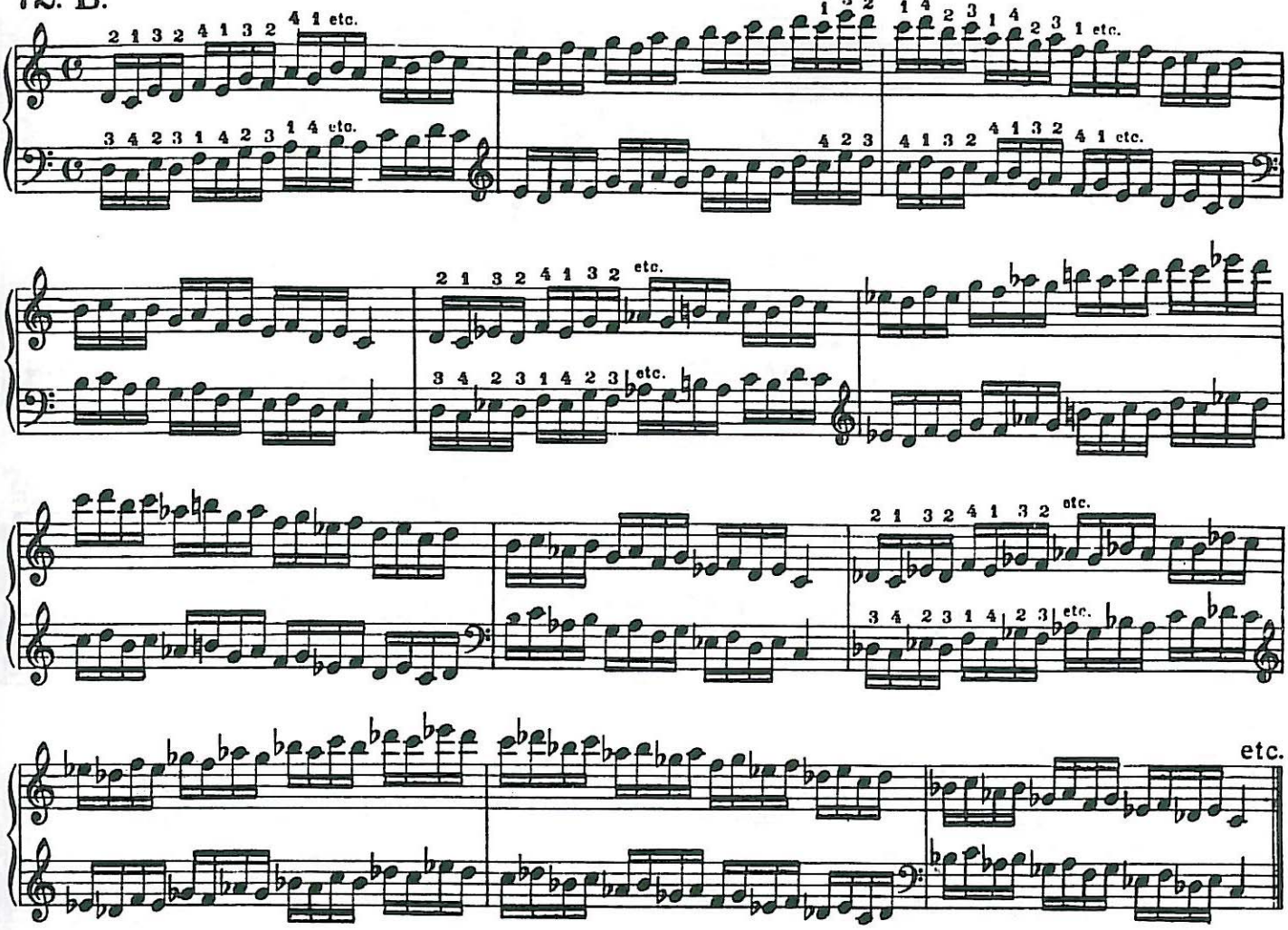

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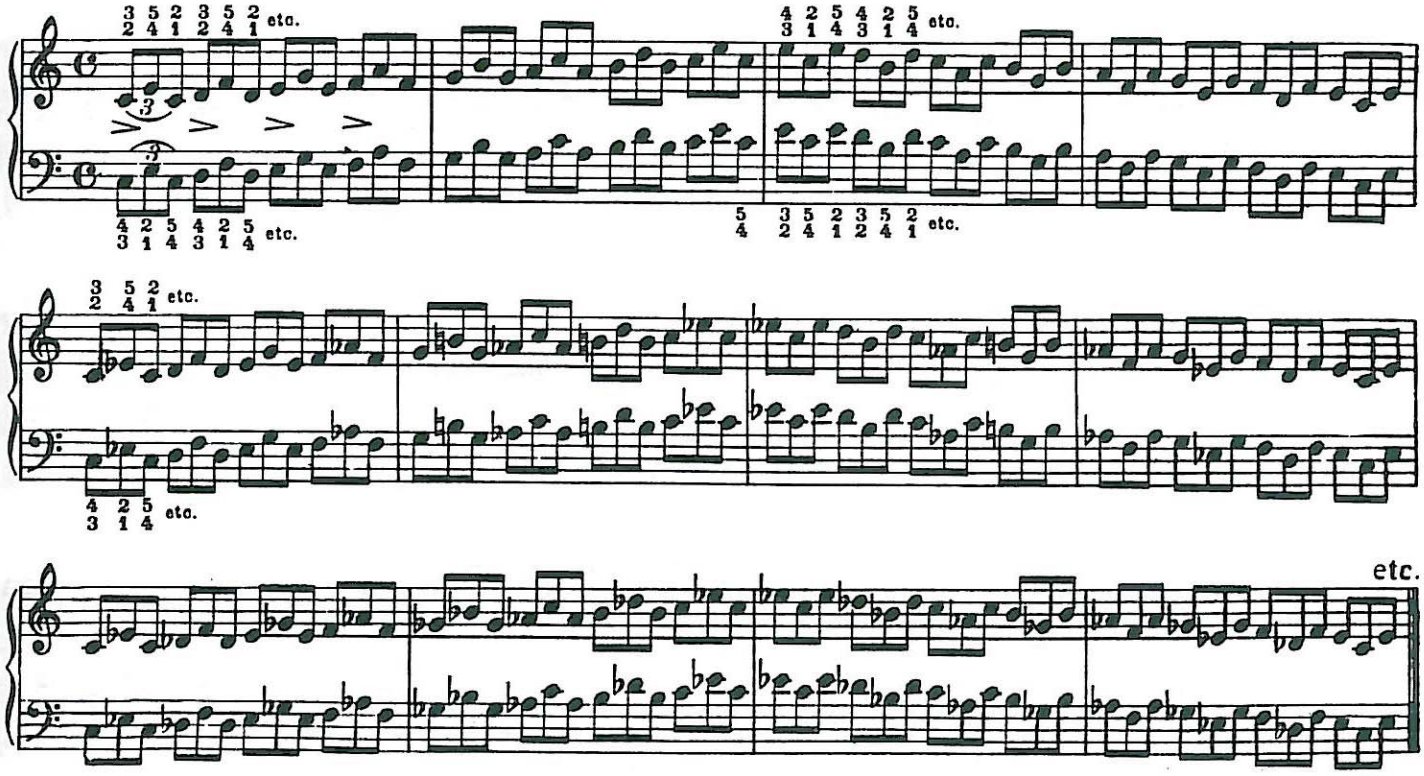
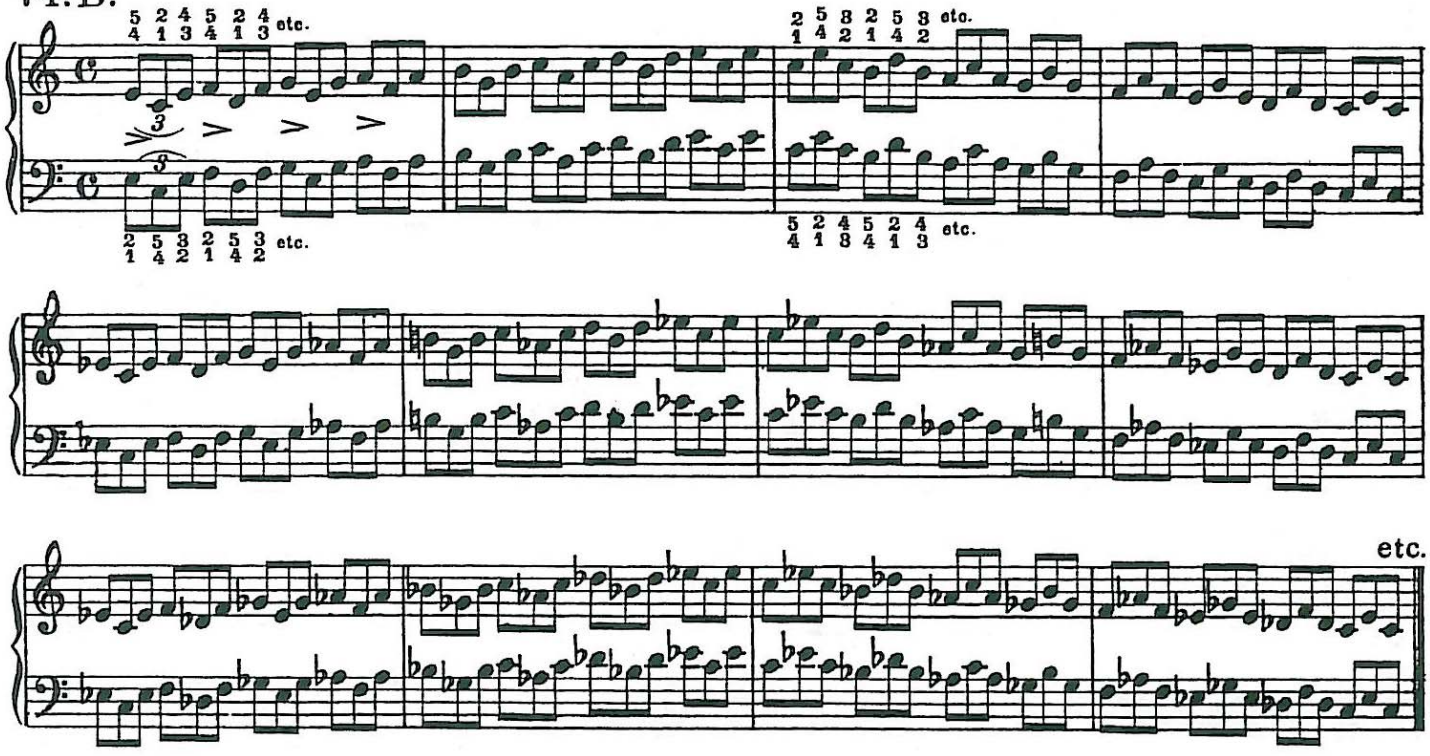


74. B.



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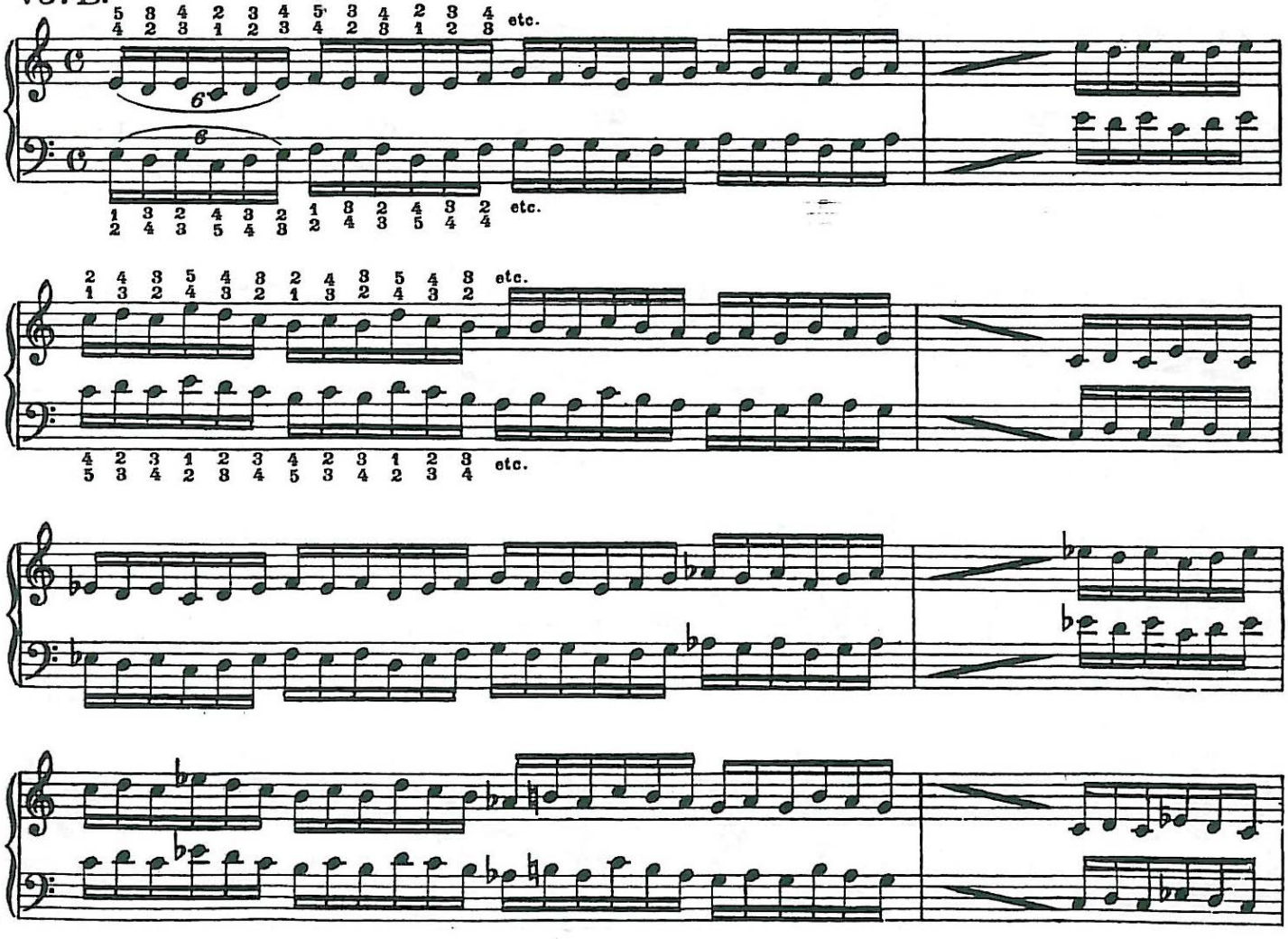

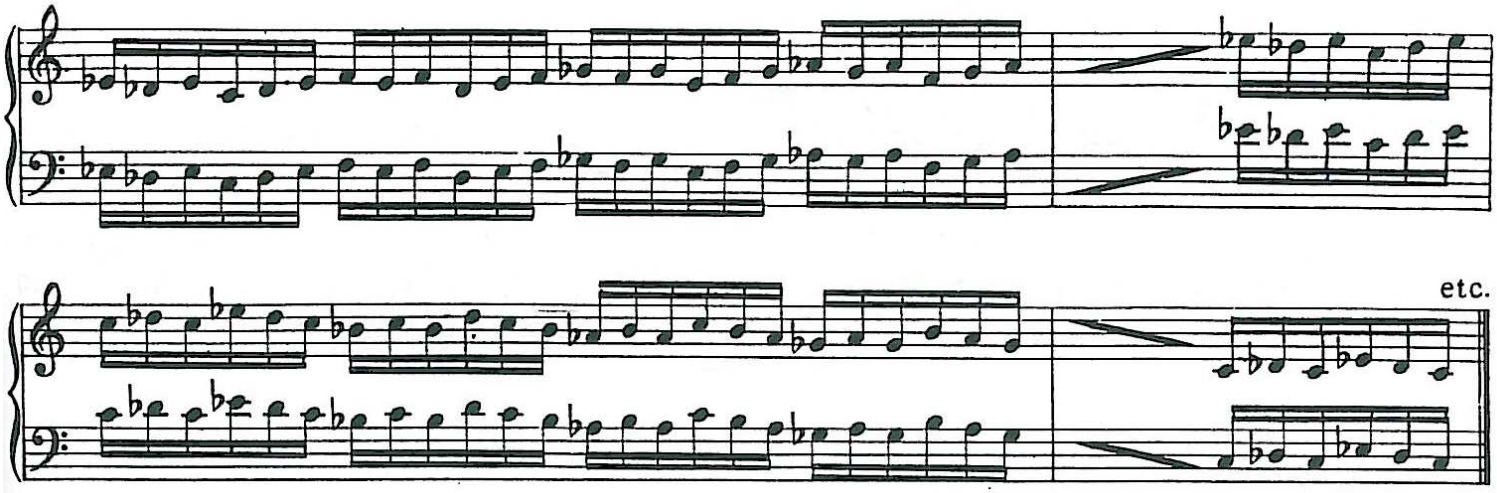

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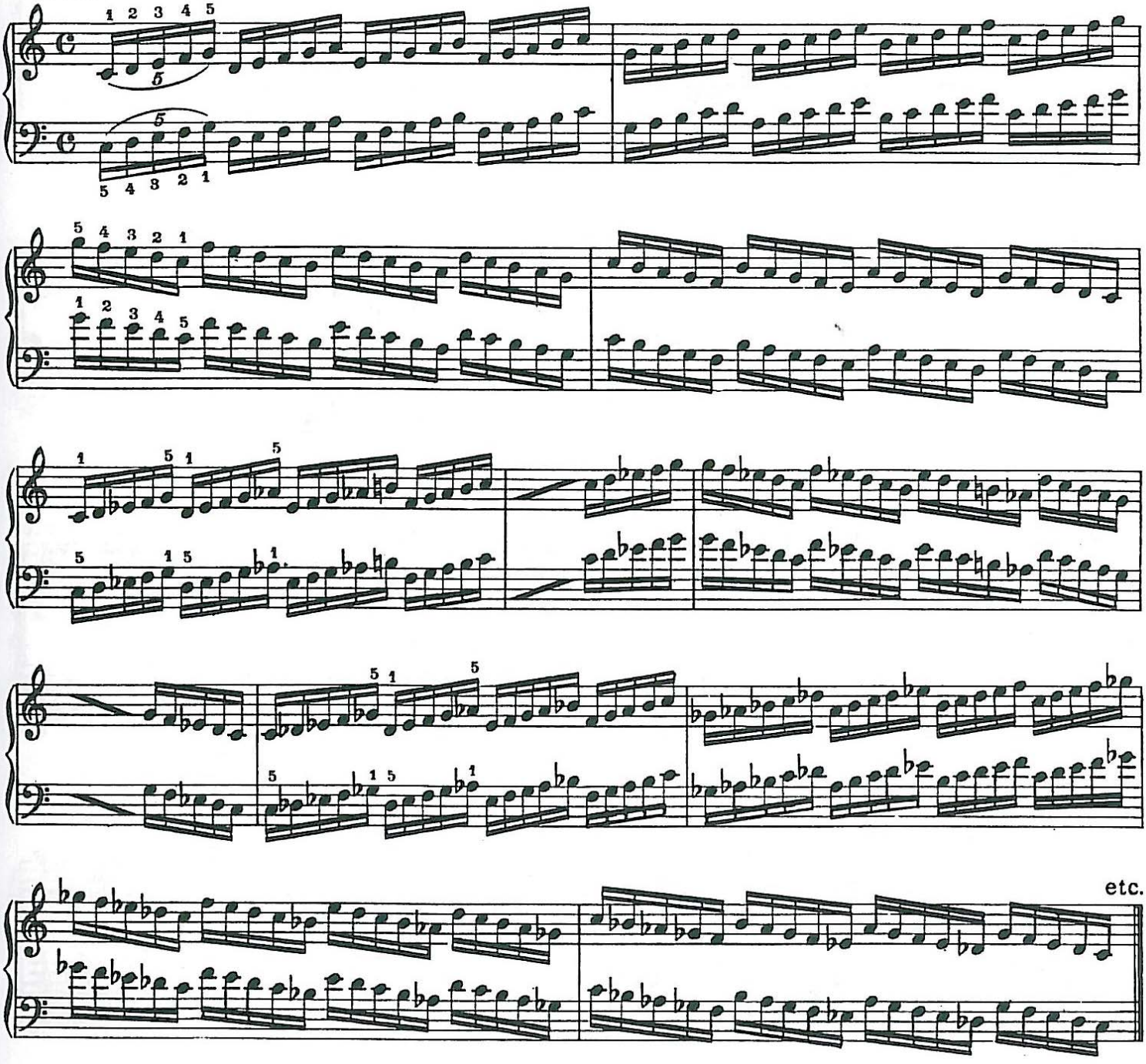
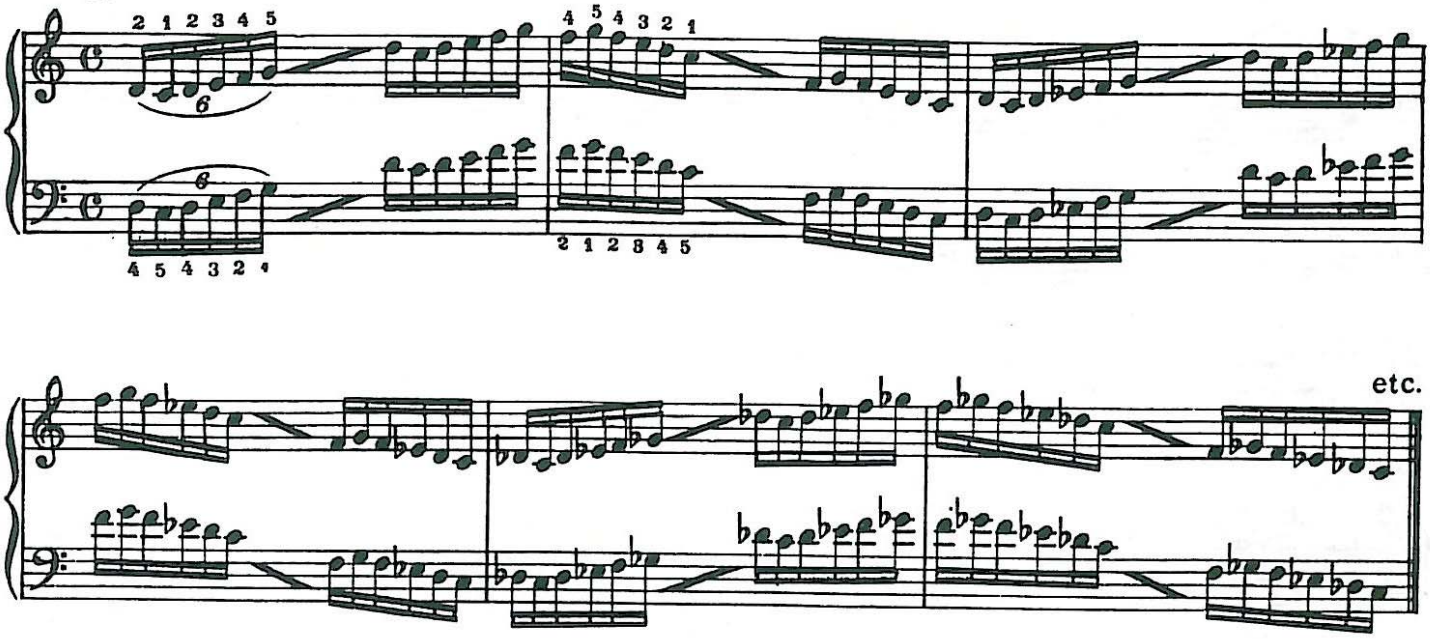


77. B.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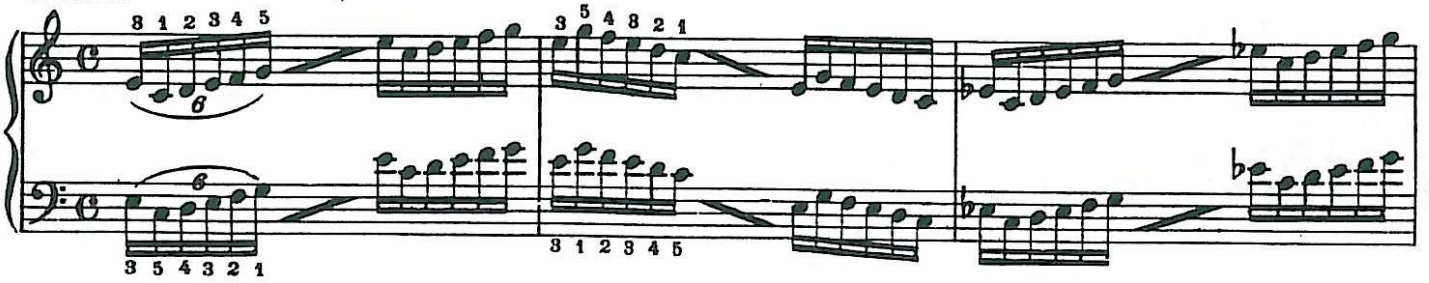
6
4 5 4 3 2 1
4 5 4 3 2 1
2 1 2 3 4 5

etc.

78. B.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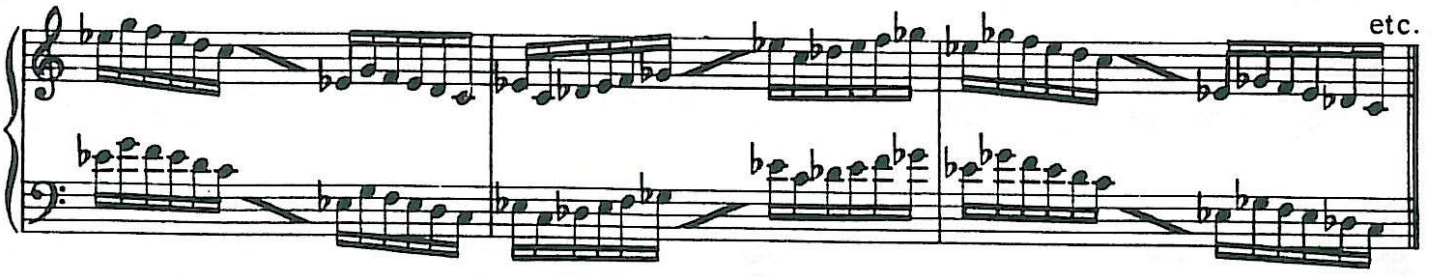
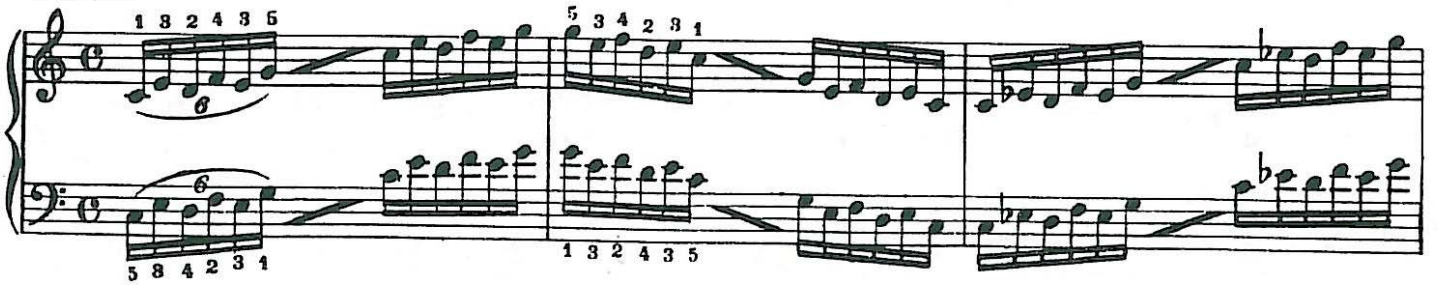
6
3 5 4 3 2 1
3 5 4 3 2 1
3 1 2 3 4 5


etc.

79. B.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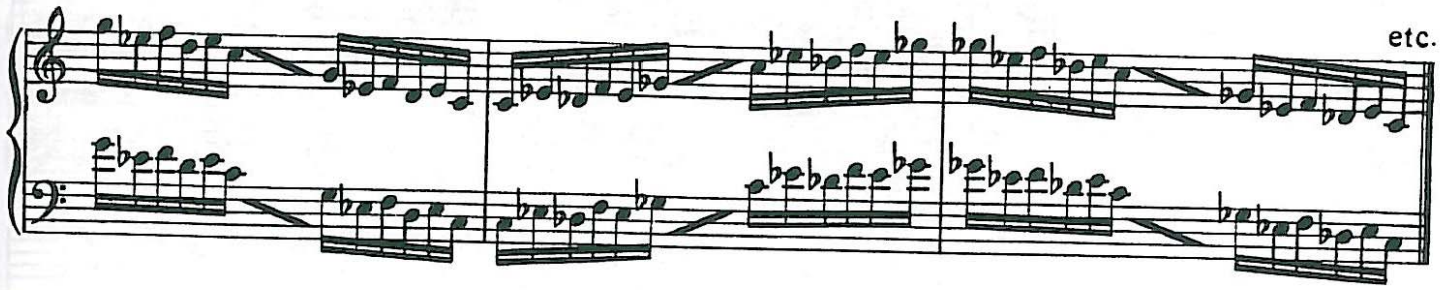
6
5 3 4 2 3 1
5 3 4 2 3 1
1 3 2 4 3 5



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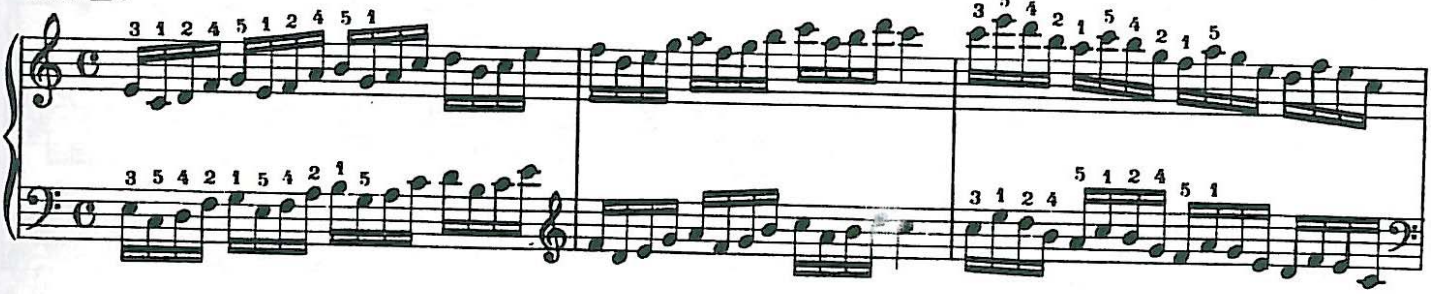
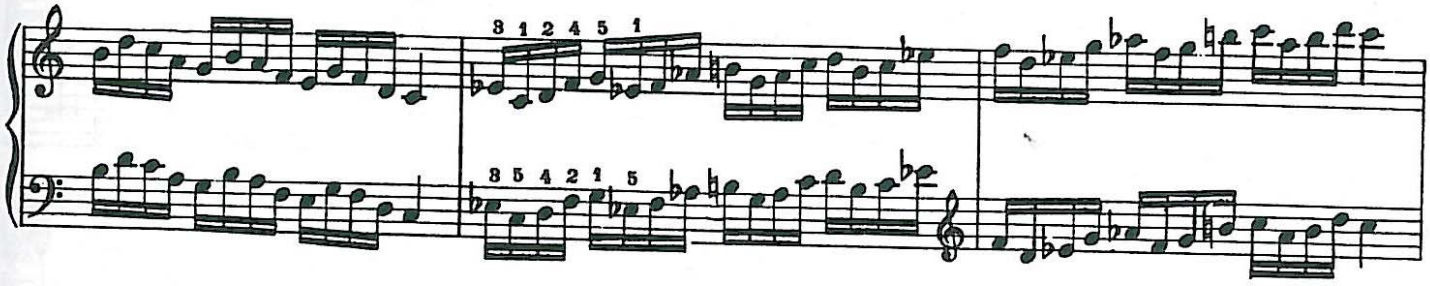
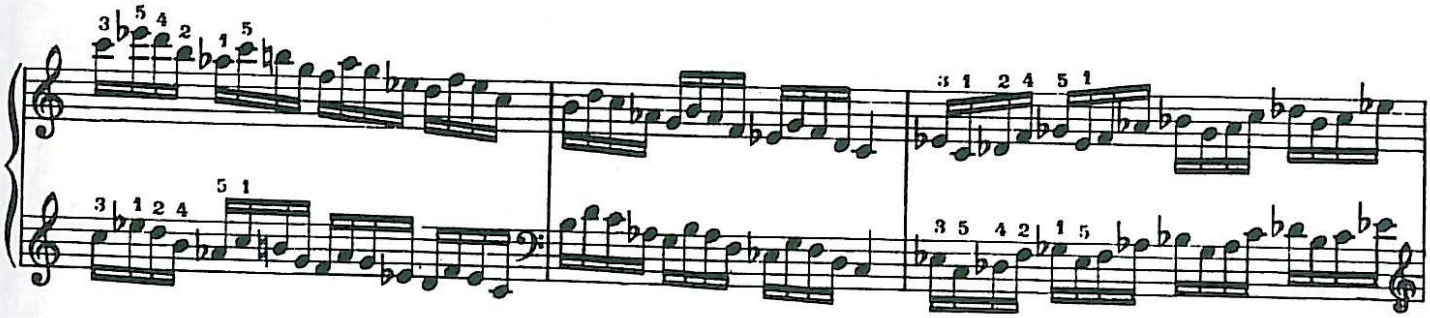
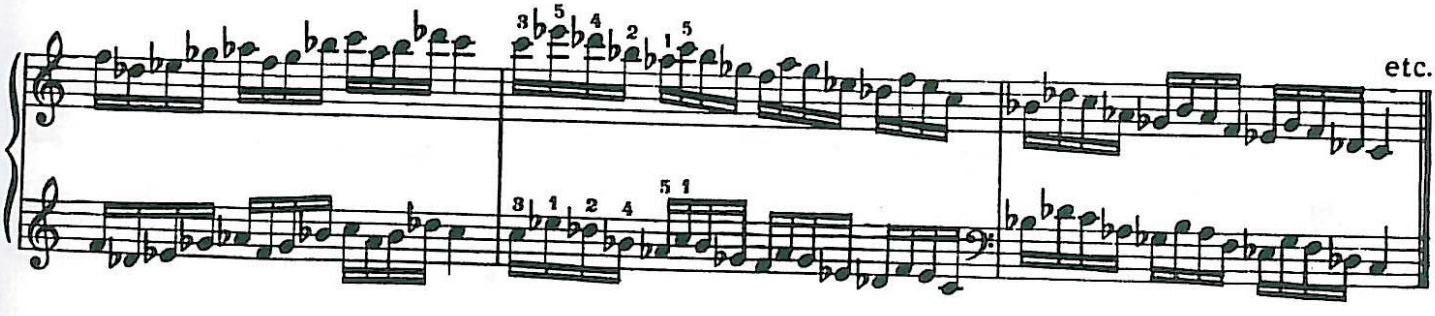
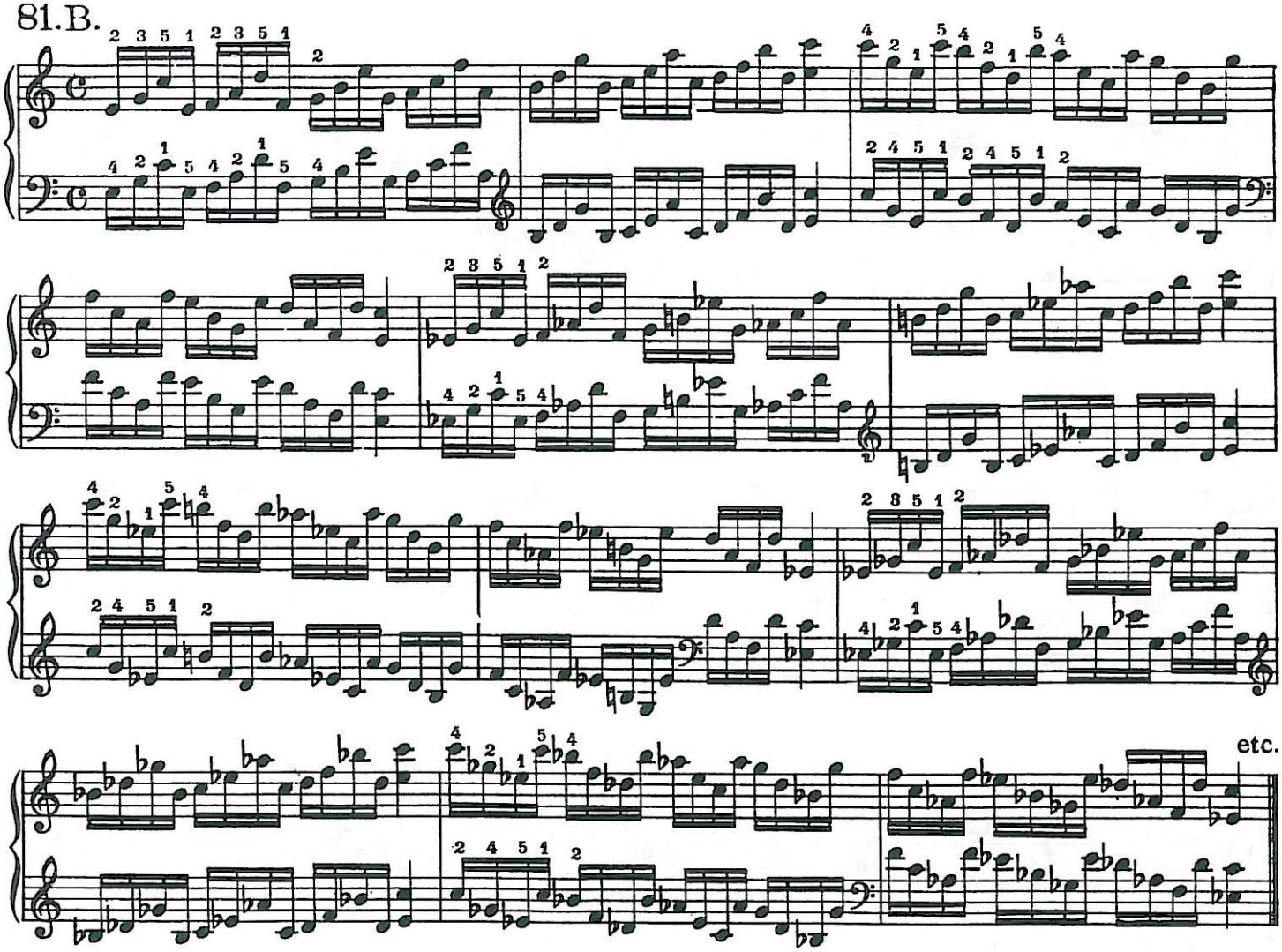




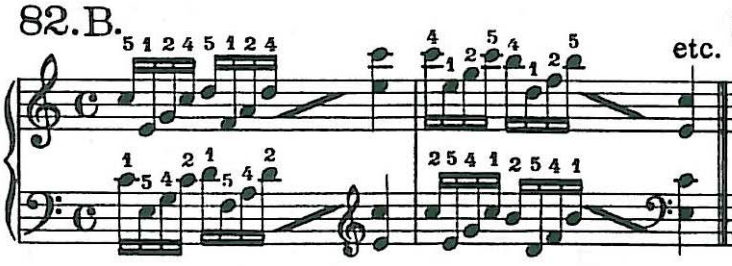




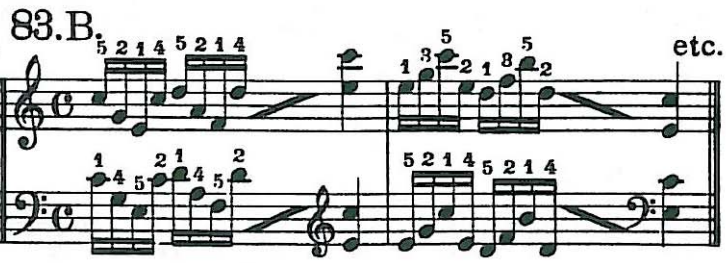
81.B.



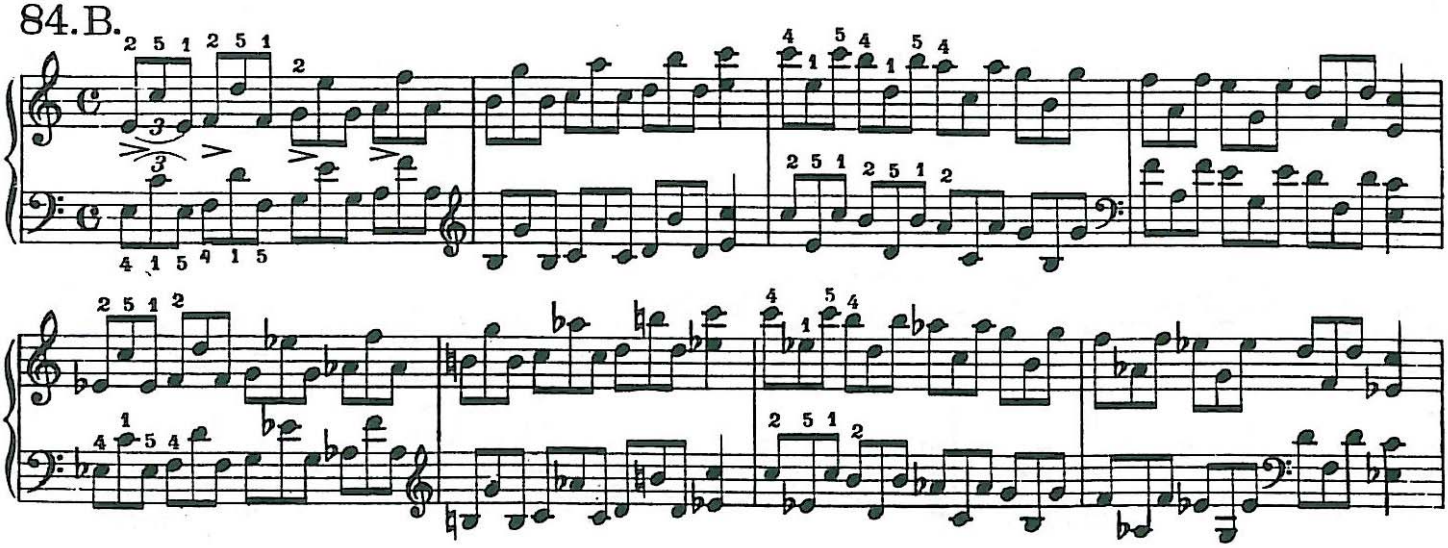
82.B.

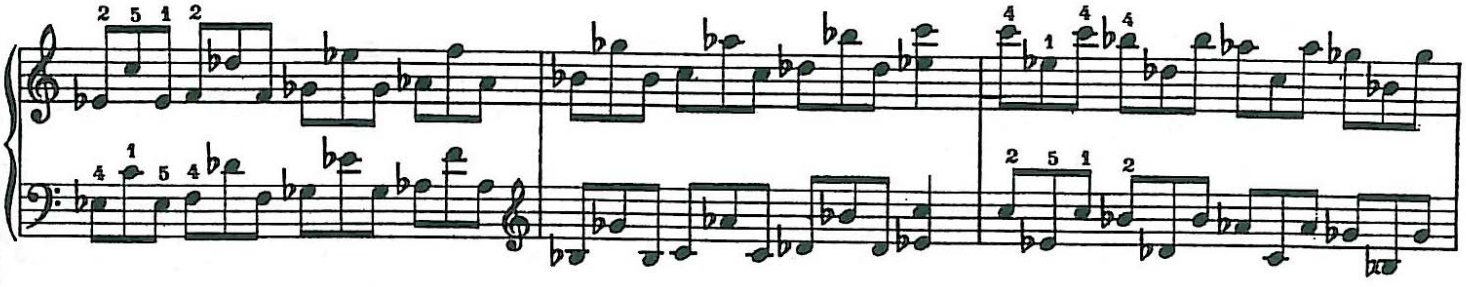


83.B.



84.B.





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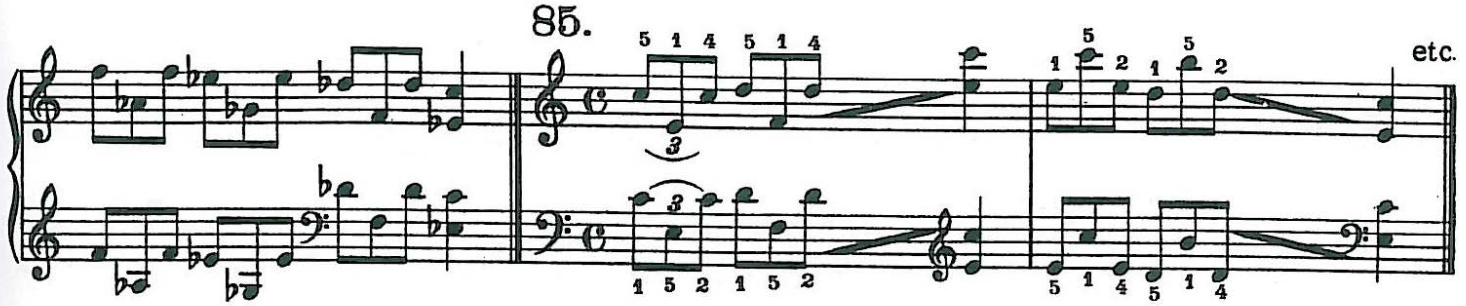
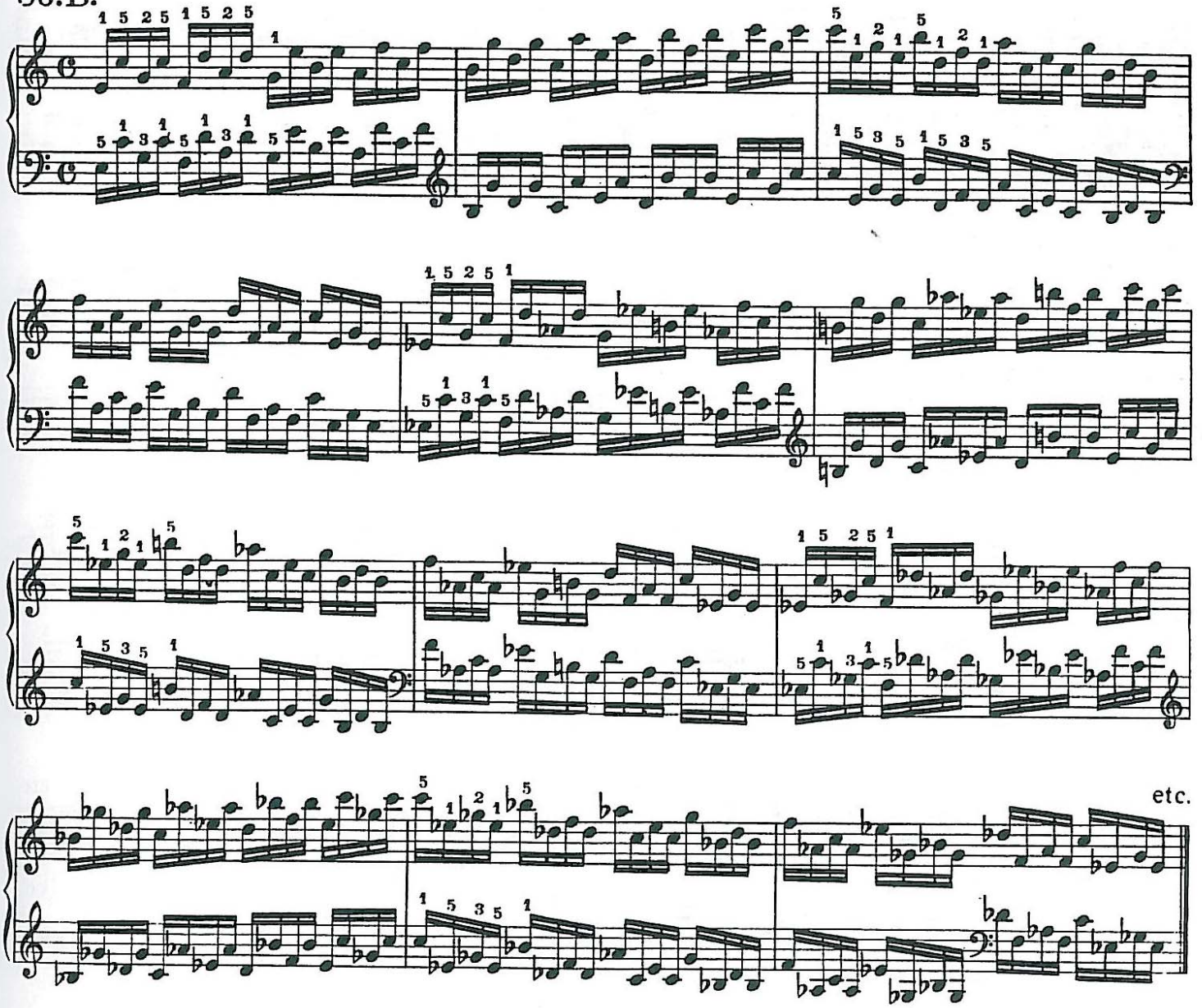
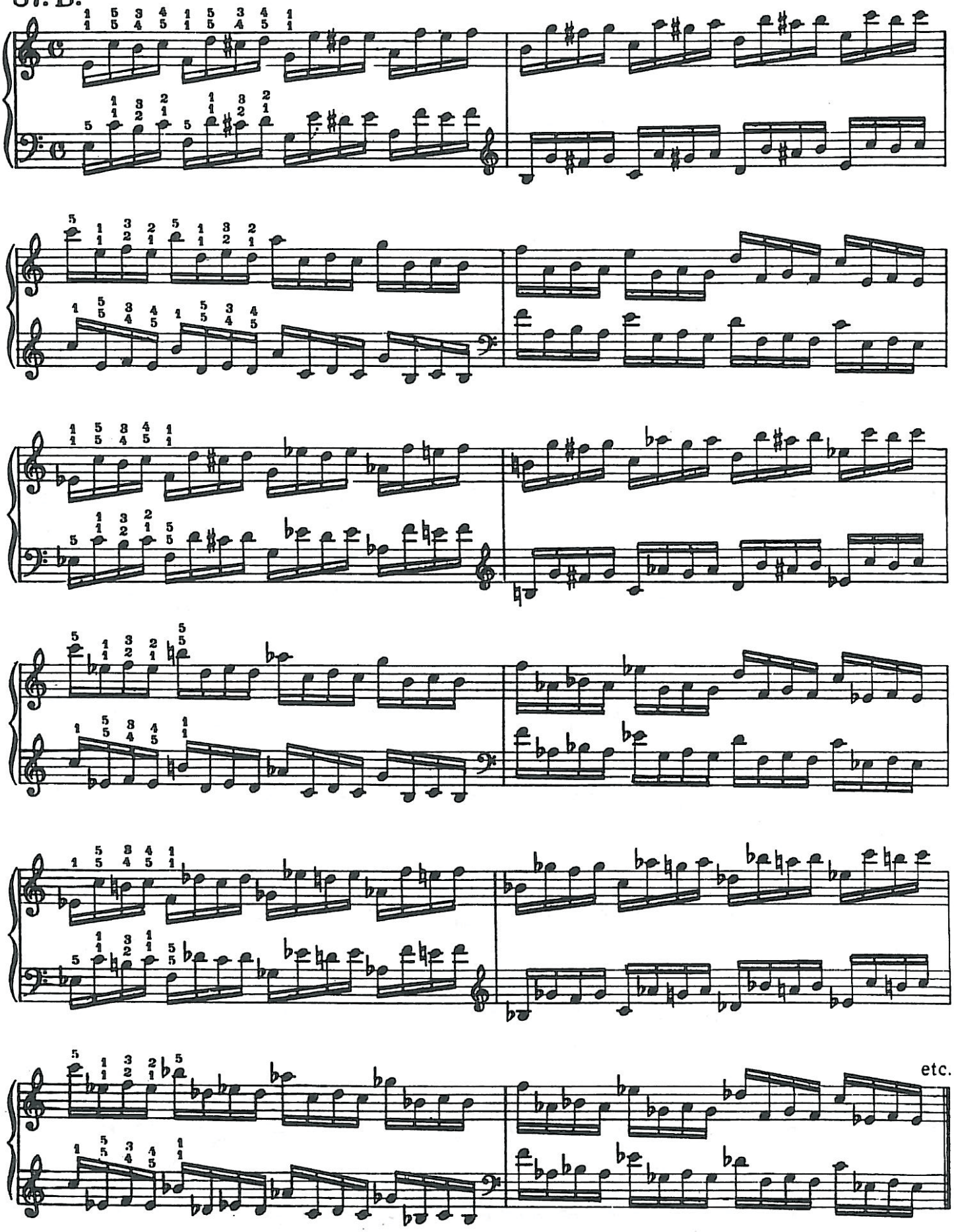


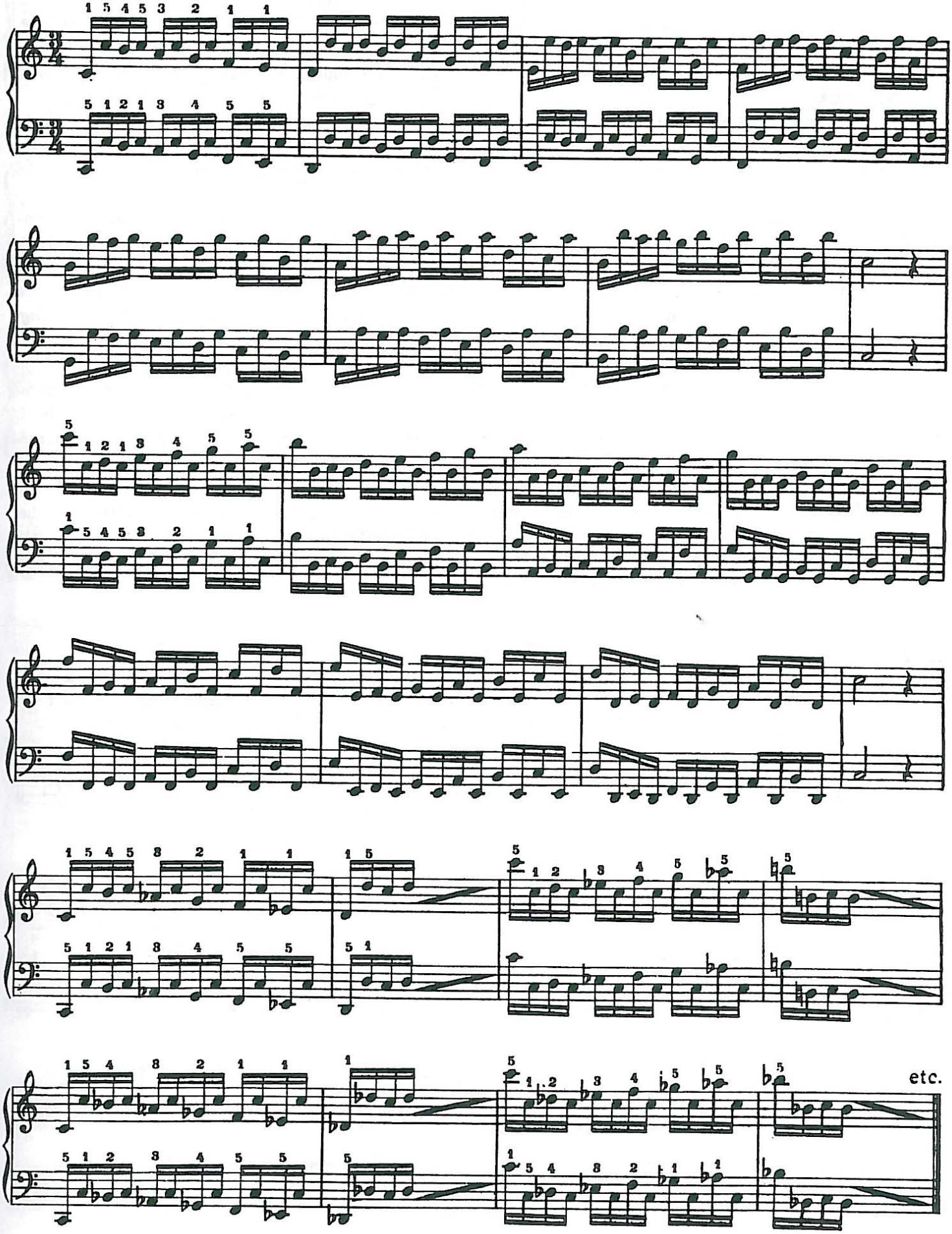
86.B.



87. B.



88. B.



Section III.

Scale Passages.

Four preliminary studies only are given in this Section as a complete Manual of Scales will be found in the appendix.

I am of opinion that a few hints as to the proper mode of practising scales, with equal reference to the studies forming this Section, will be of practical service to the student.

In nine cases out of ten this particular branch of technical study is that most universally, incorrectly, and *prematurely* practised.

The student should have acquired complete command over the knuckle-joints of the hand by the practice of five finger studies, and studies with progressive movement of the hand, before he can derive any benefit from the practice of scale passages.

The hand is also, as a rule, held incorrectly. To enable the 1st finger (thumb) to pass freely under the 2nd, 3rd and 4th, and the 3rd and 4th over the 1st, (thumb) the hand must be held in a slightly *slanting* position, at an angle which elevates the 5th finger a shade higher than the 2nd.

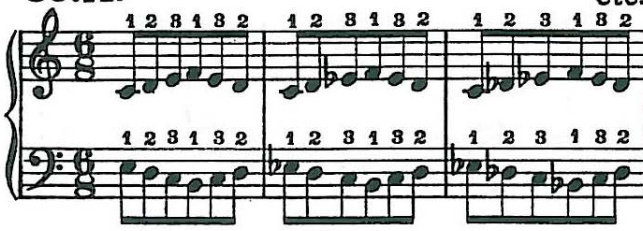
The elbows must be held at a greater distance from the body than in previous studies.

The movement of the arm, in ascending and descending, must be perfectly smooth and even, the common practice of twisting or jerking the arm in striking the 1st finger (thumb) must be carefully avoided. The 1st finger (thumb) should follow under each finger, successively, as it depresses the keys, thus progressing evenly and gradually to its destined key.

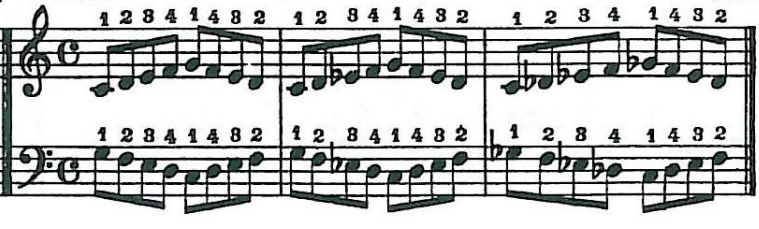
It is essential to practice some preliminary studies for turning the 1st finger (thumb) under, and the 3rd and 4th finger over. To accomplish this, different muscles are brought into play by the action of the 1st finger (thumb) and as a matter of course require special training and preparation.

After the studies in this Section have been thoroughly mastered, the C major fingering must be employed, regardless of black keys, for all scales, which should extend over four octaves.

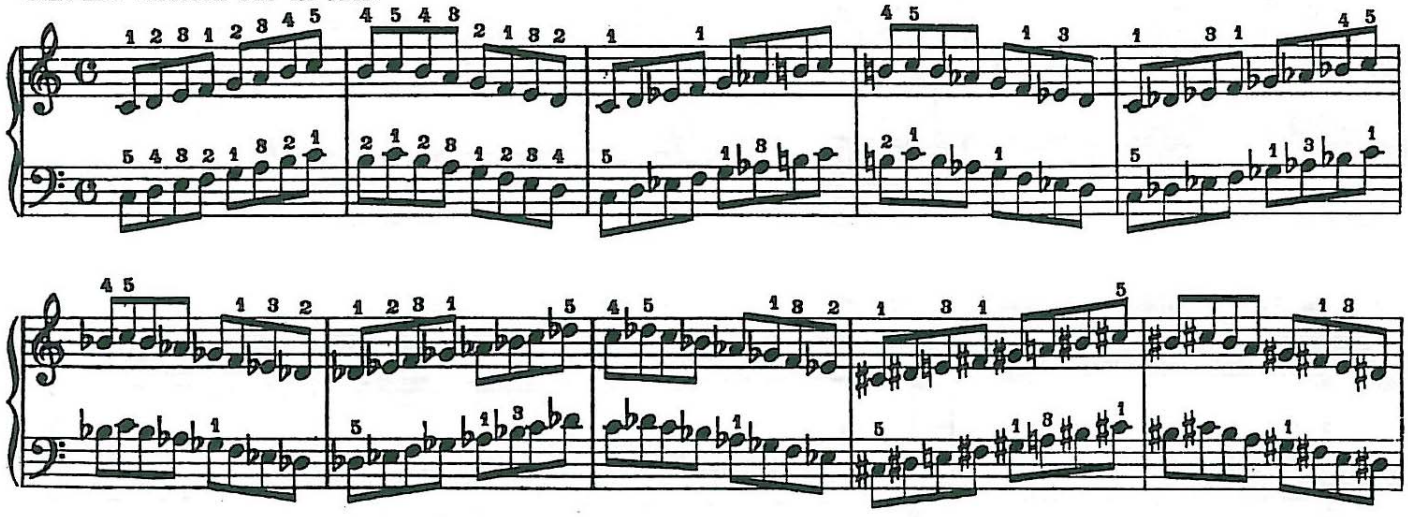
89.A. etc.

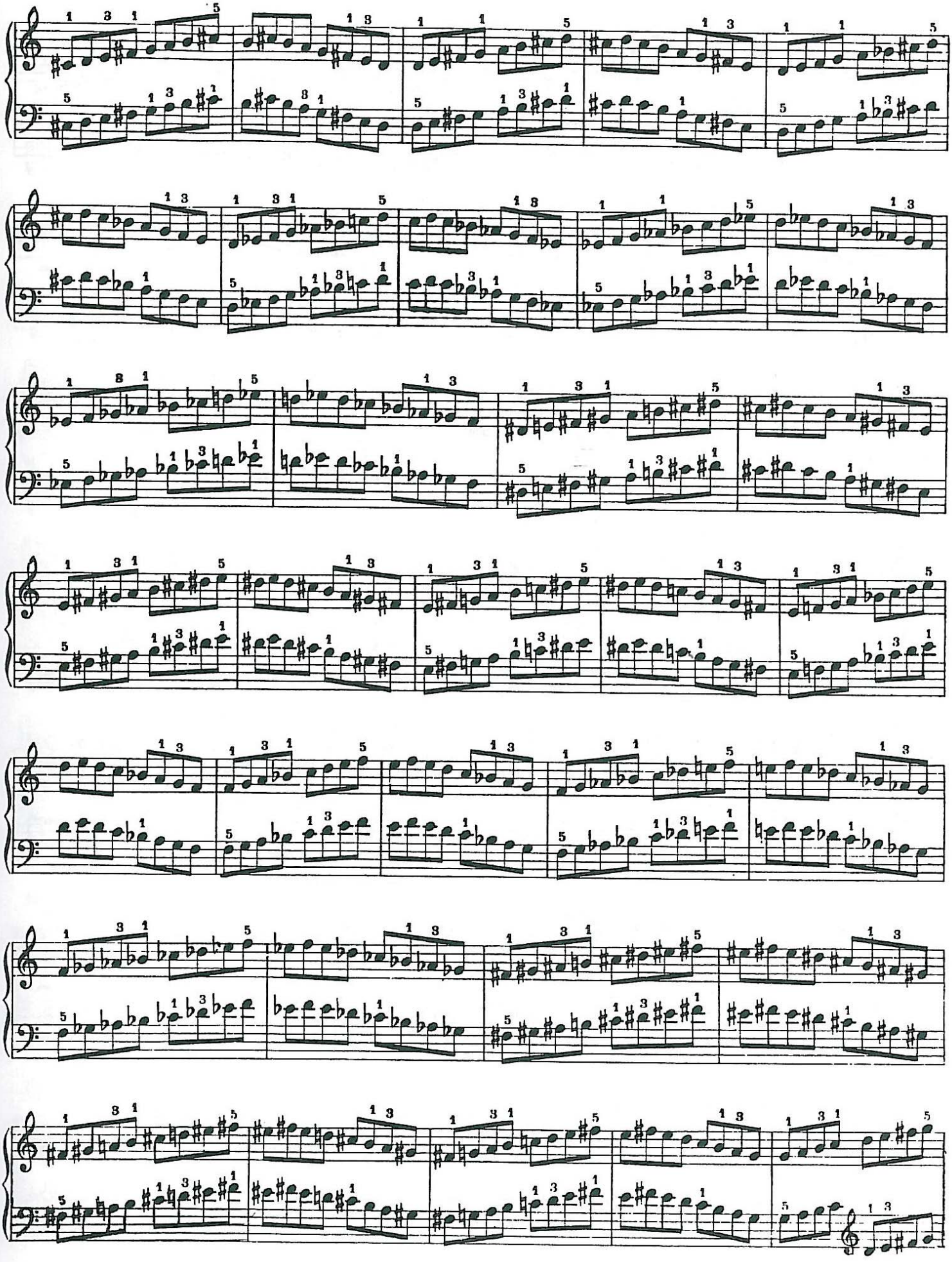


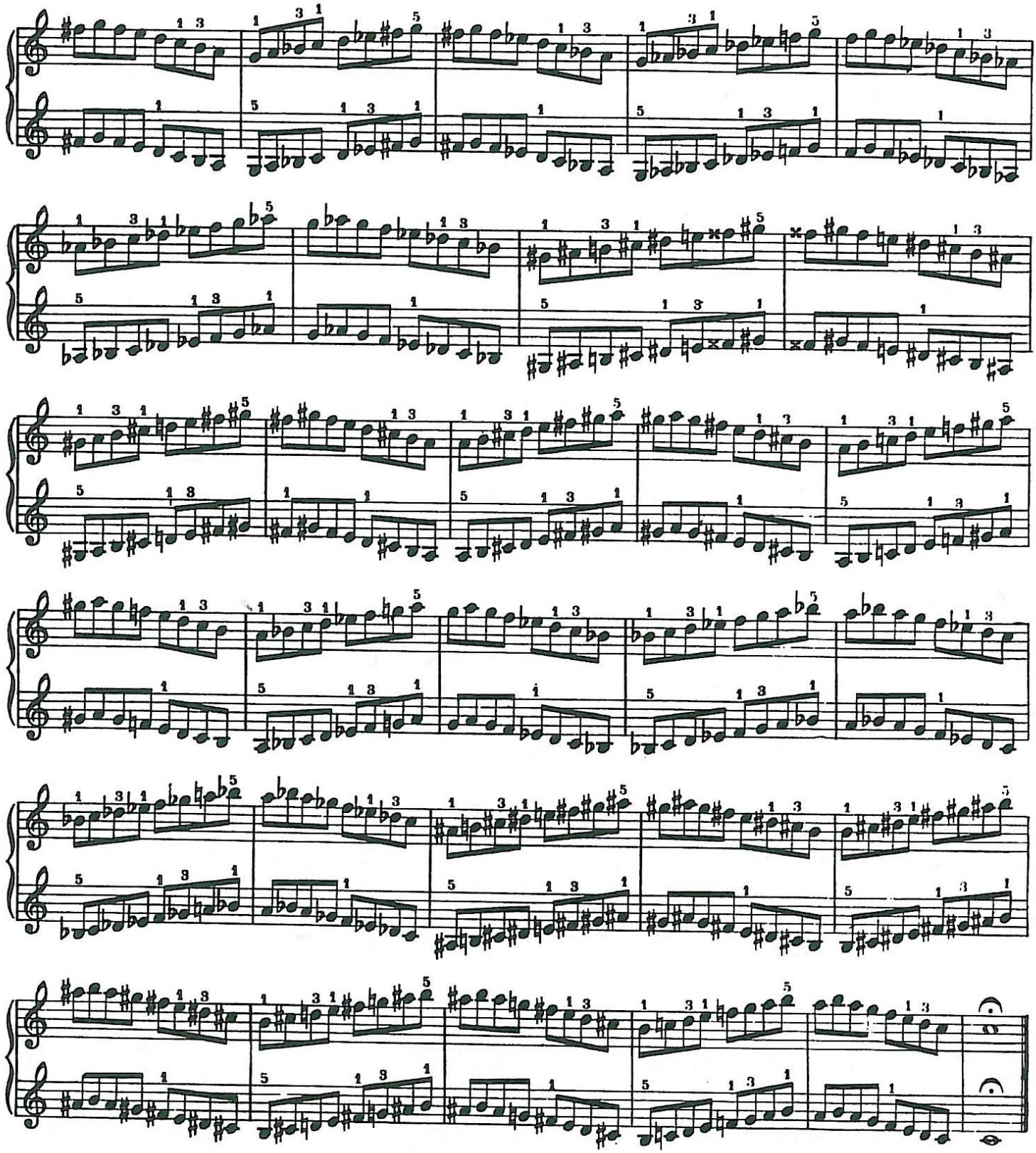
90.A. etc.



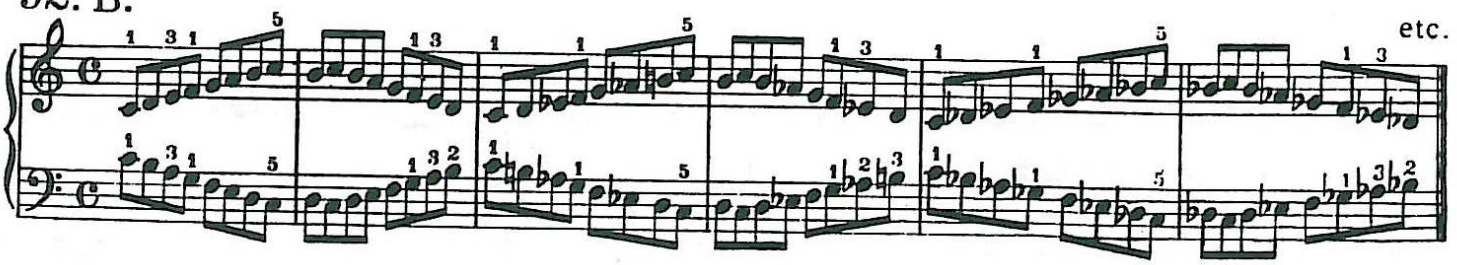
91. B. Written out in full.







92. B.



Section IV.

Chord Passages.

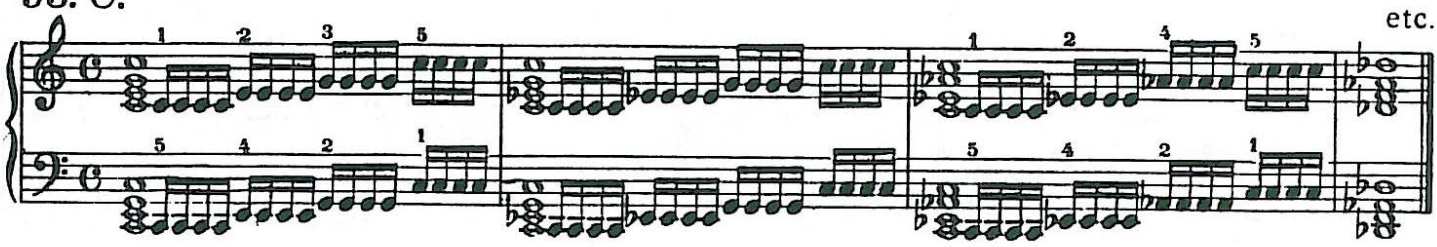
The *Legato* touch only is used in this Section. All previous remarks with reference to the quality of this touch are equally applicable to the studies at present under consideration.

The extended position of the hand however necessitates the fingers being held *somewhat* less rounded. The action of the arm, in extended arpeggio studies, must be even, and free from all jerkiness.

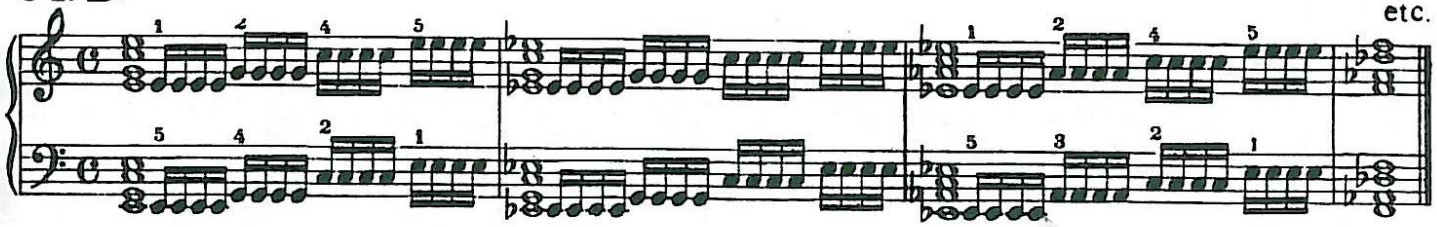
After depressing the chords, in studies **93-95** the finger only which repeats the note must be raised. With its last repetition it remains on the key. This action is repeated by each finger in succession.

The notes repeated must be played from the knuckle-joint. There must be *no action from the arm*.

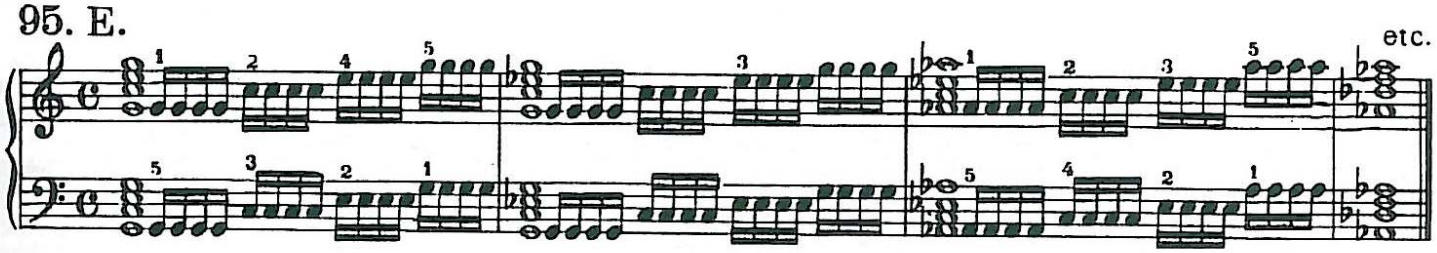
93. C.



94. D.

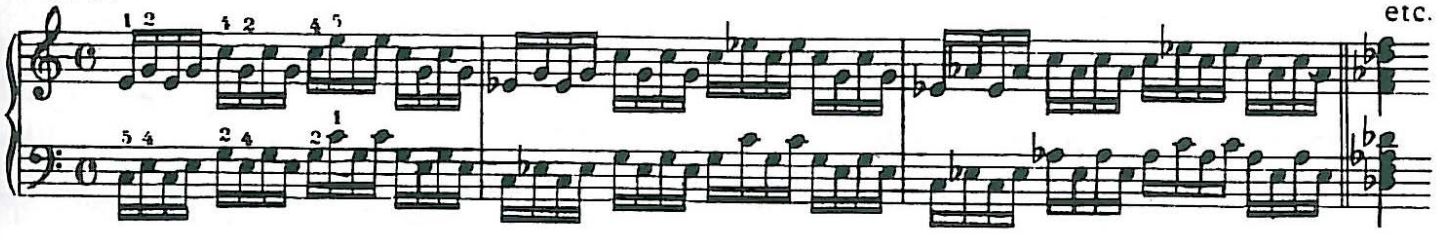


95. E.

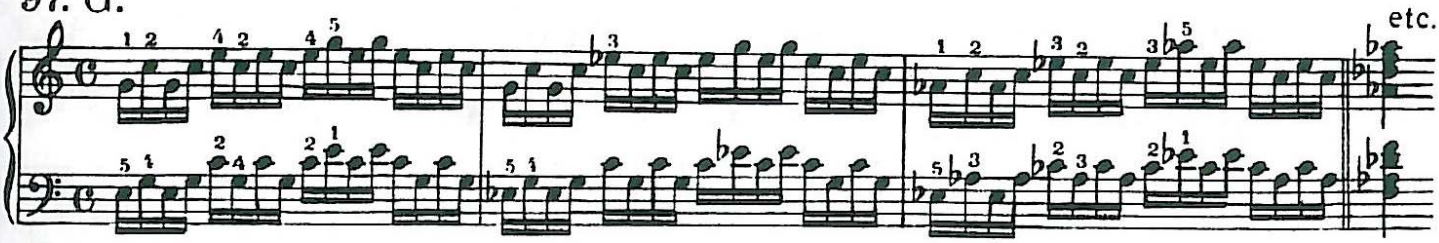


It will be found very beneficial to practise studies **96-98** very slowly, holding down the first note during the whole of each bar.

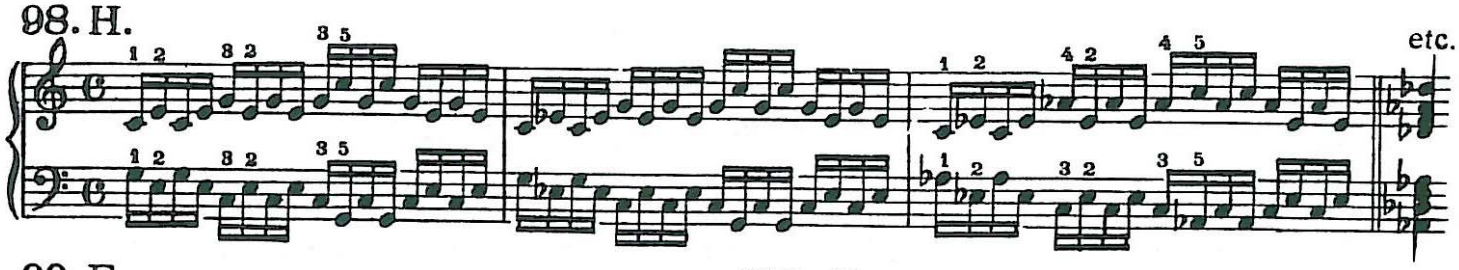
96. F.



97. G.



98. H.



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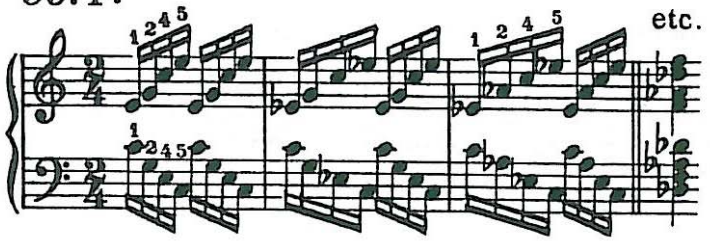
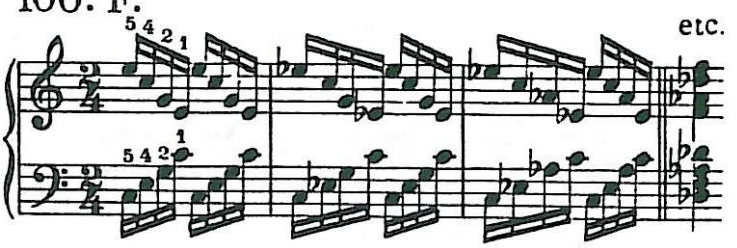


100. F.



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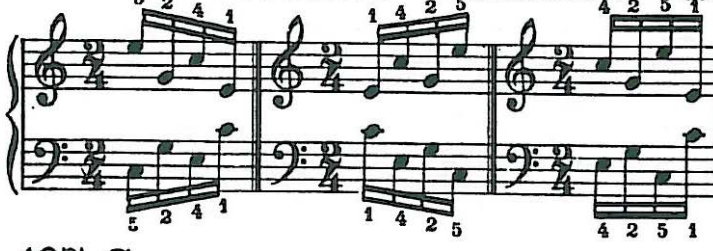
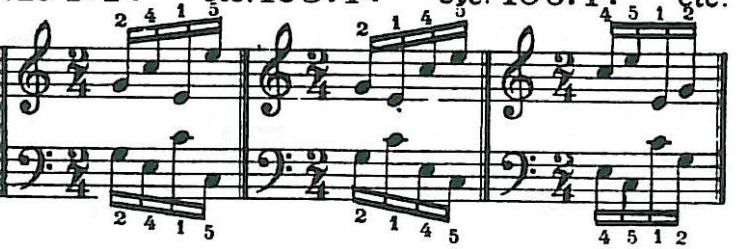


102. F.

103. F.

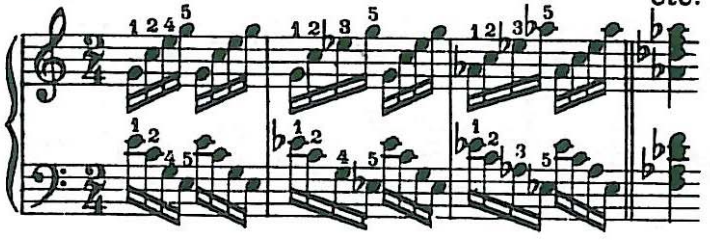
104. F.



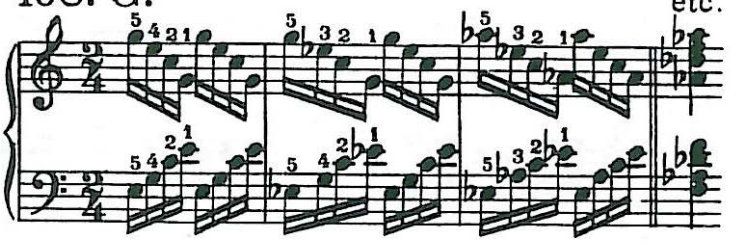
105. F.

106. F.

107. G.



108. G.



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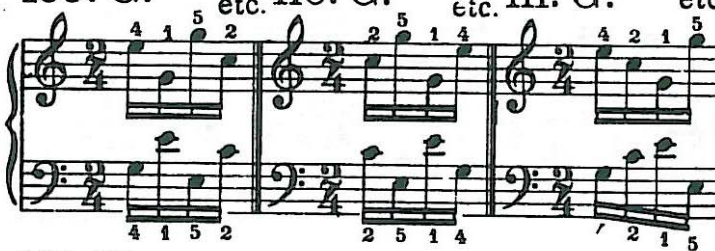
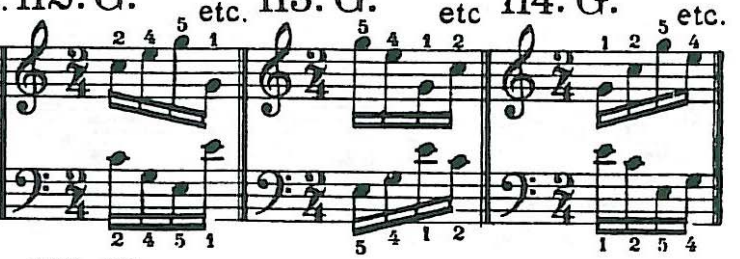


110. G.

111. G.

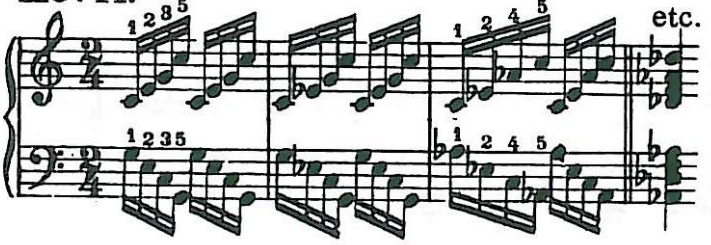
112. G.



113. G.

114. G.

115. H.



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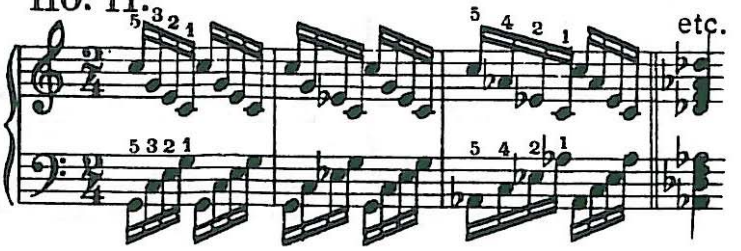
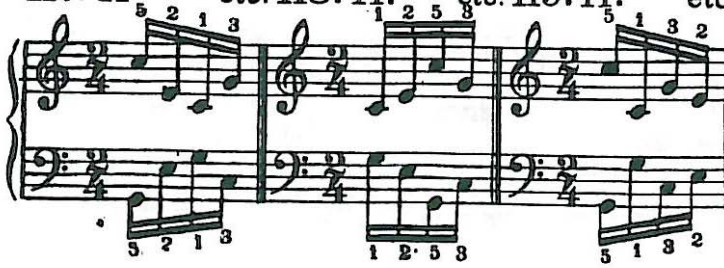


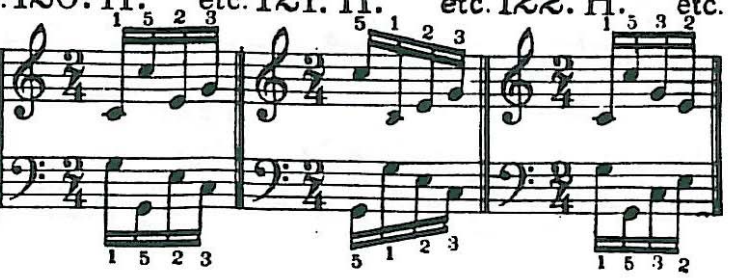
117. H



118. H.

119. H.

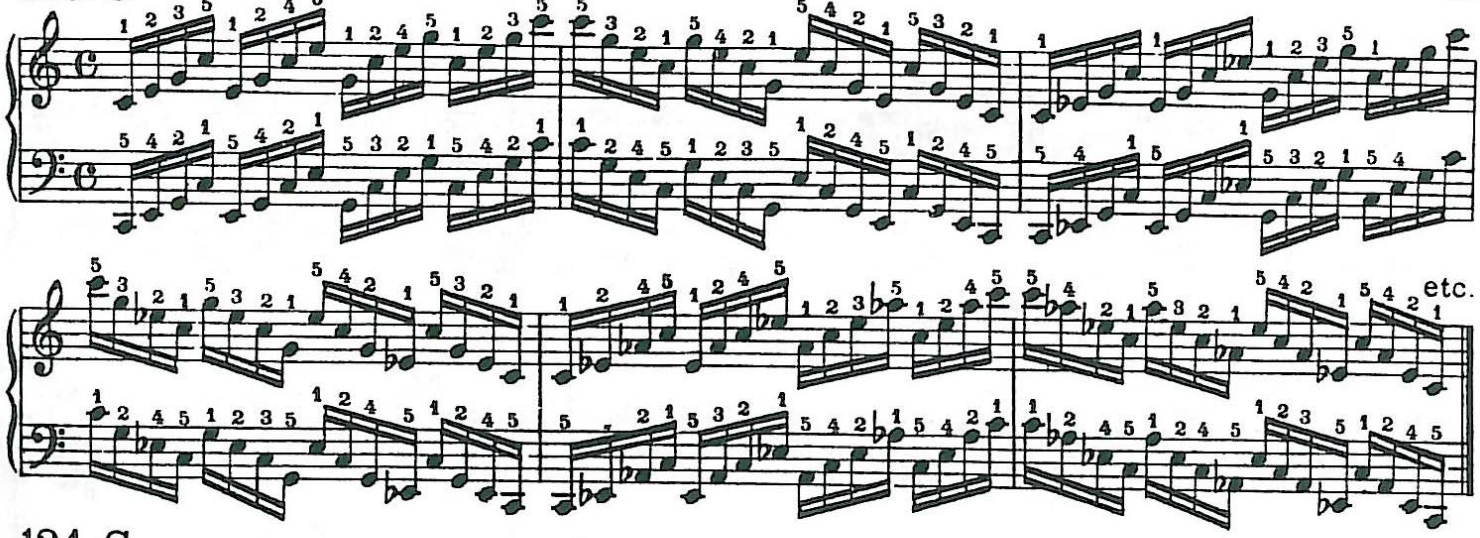
120. H.



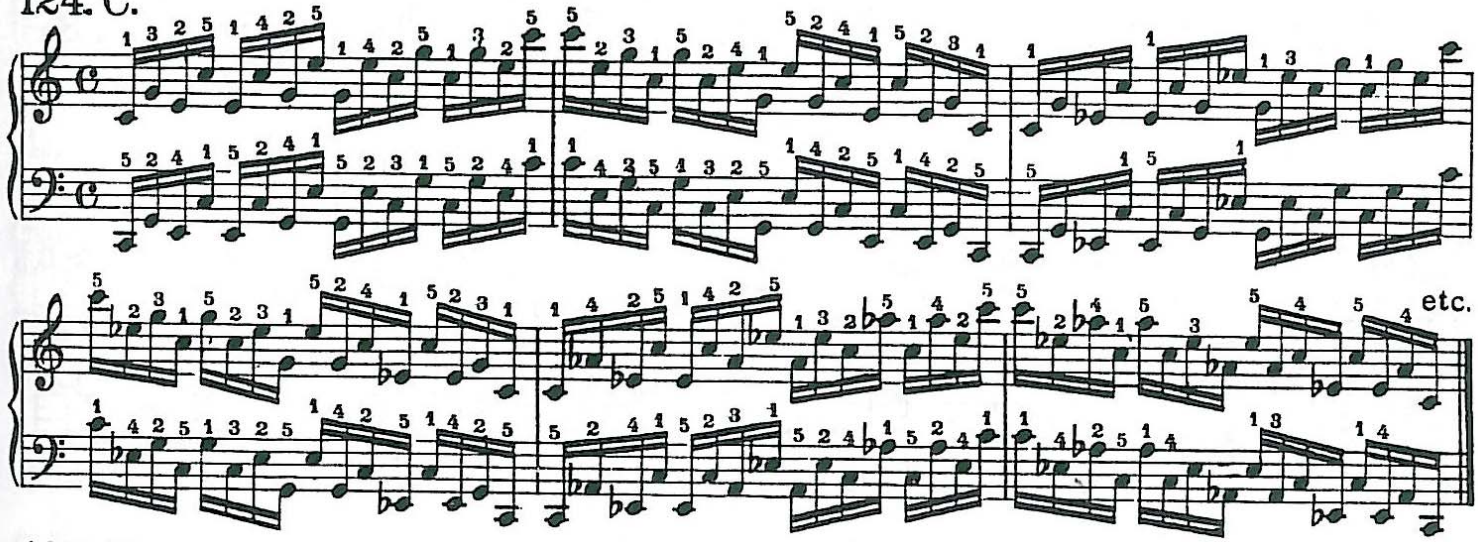
121. H.

122. H.

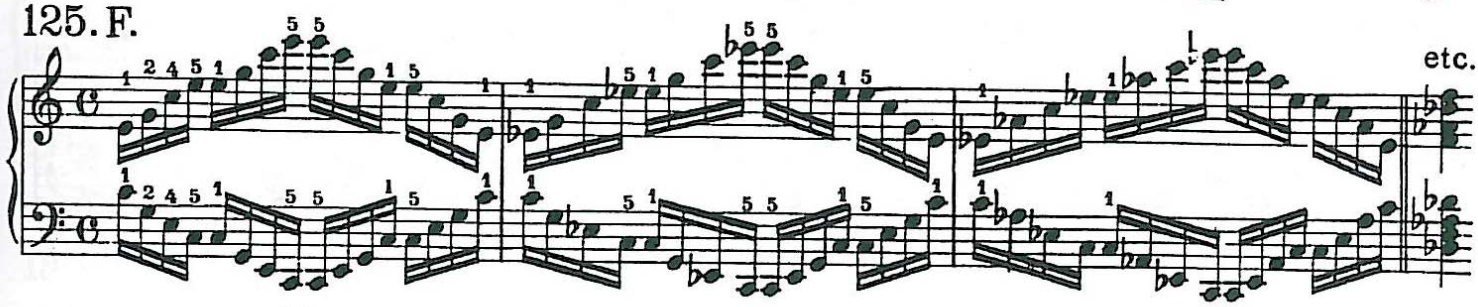
123. C



124. C.



125. F.



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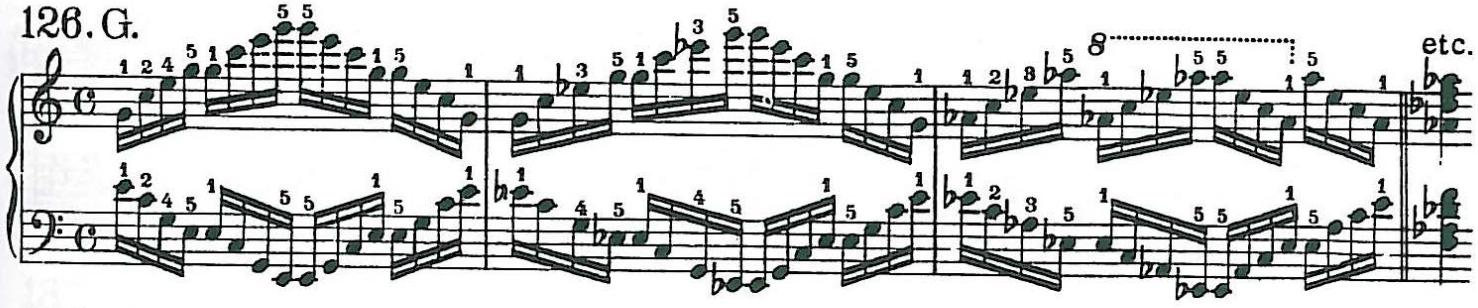
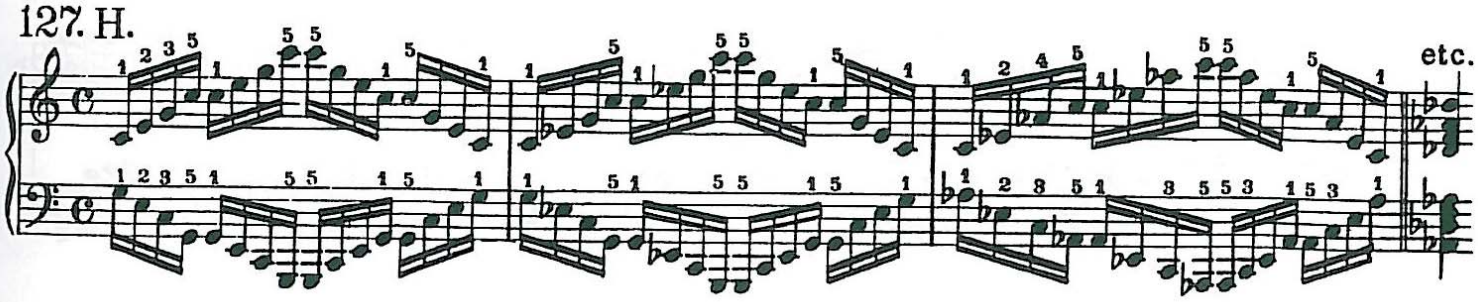
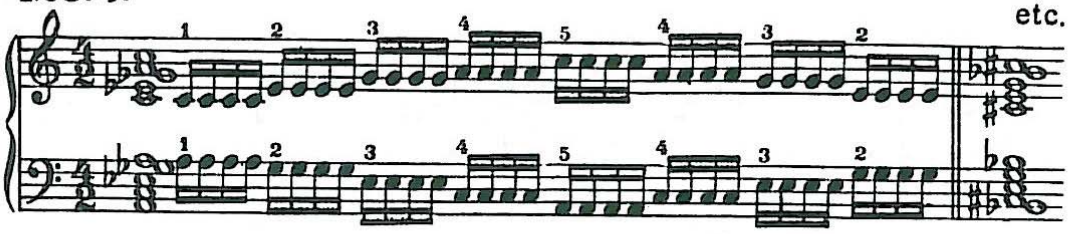


127. H.



128. J.



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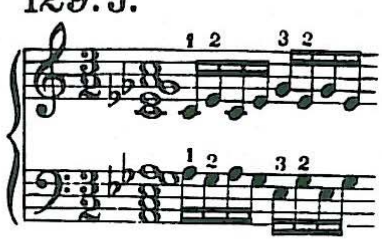

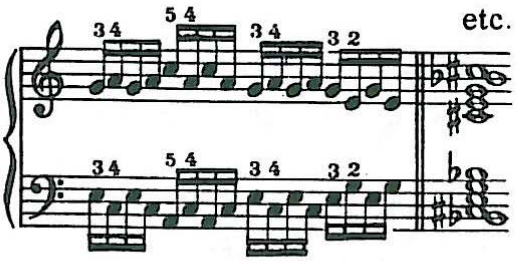

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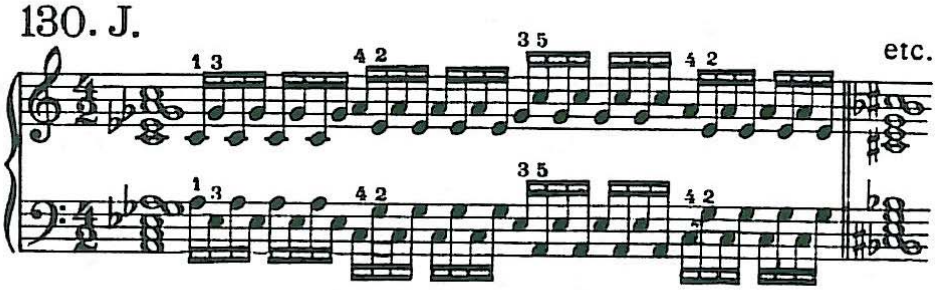
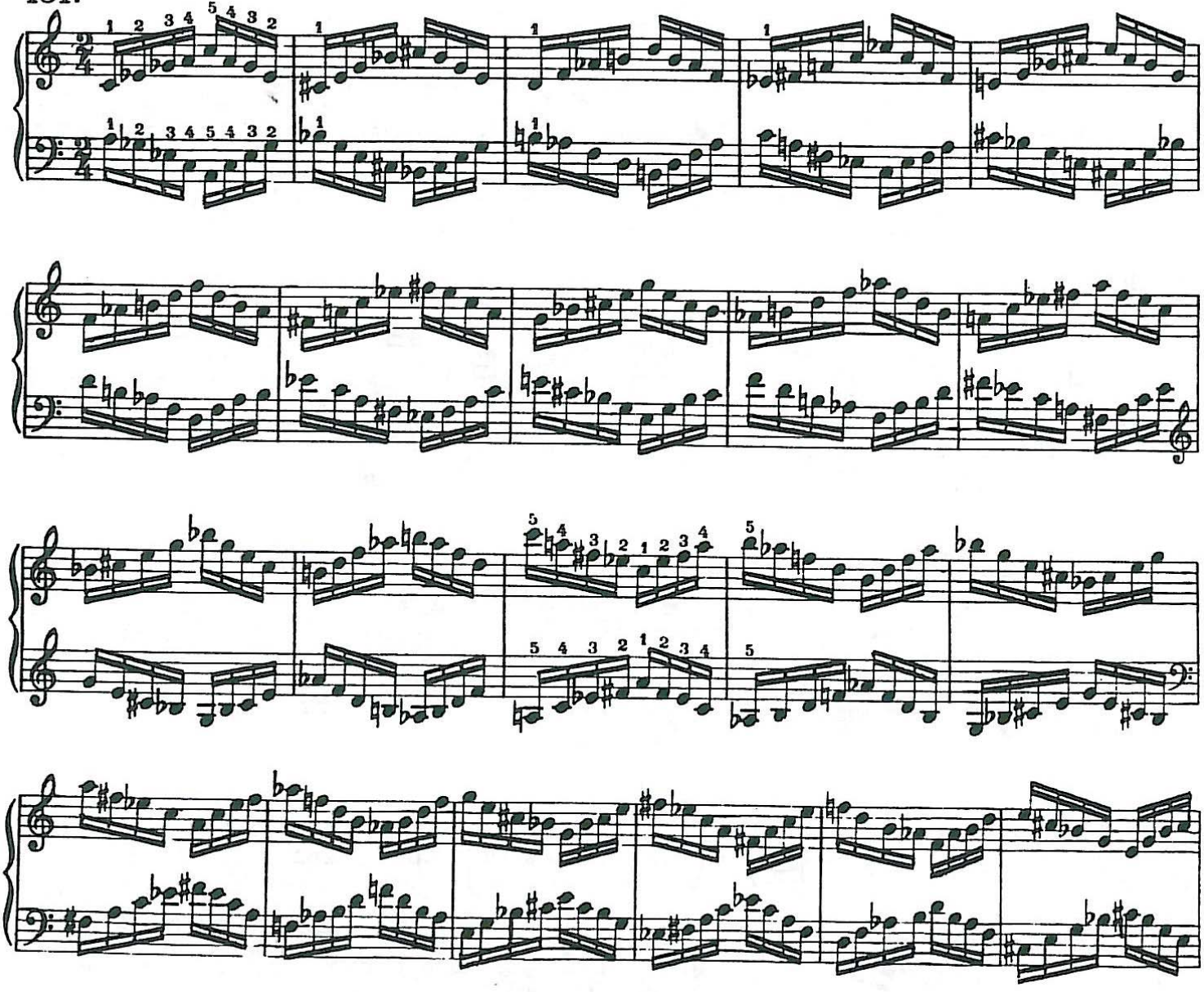
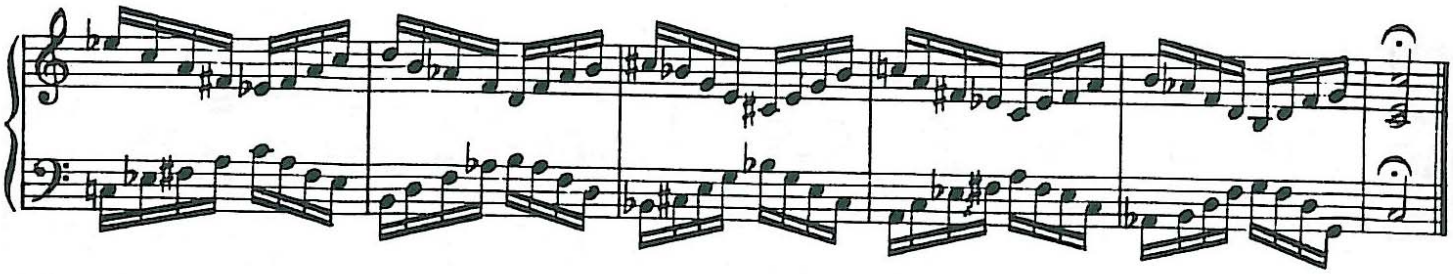


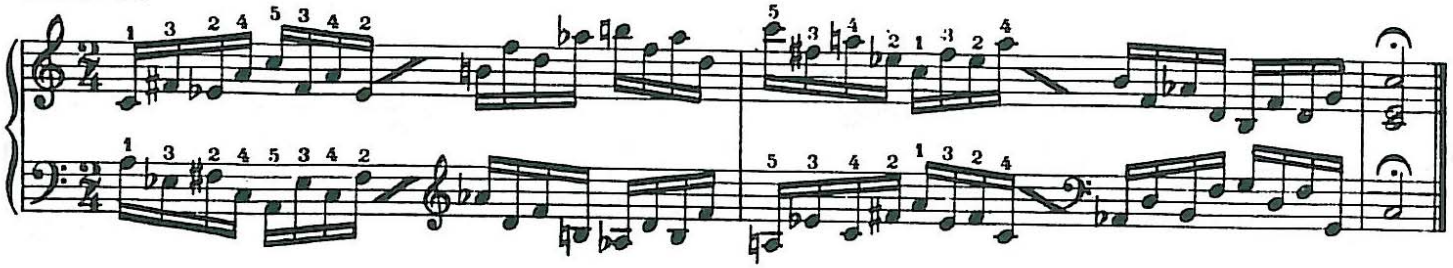
In slow practise of studies **131** and **132**, the first note must be held down lightly during the whole of each bar.

131. Written out in full.

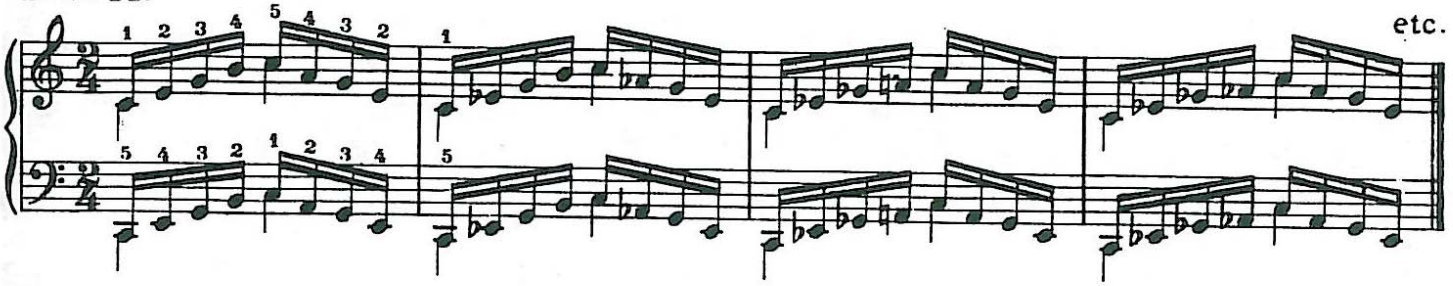




132. J.



133. K.



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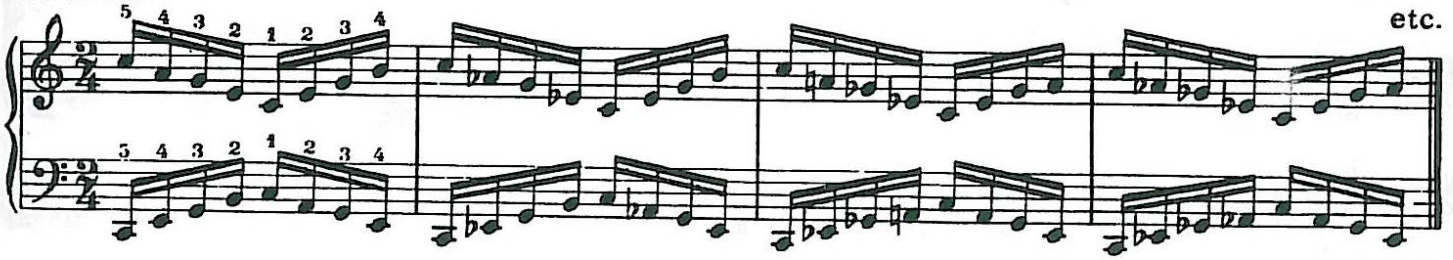
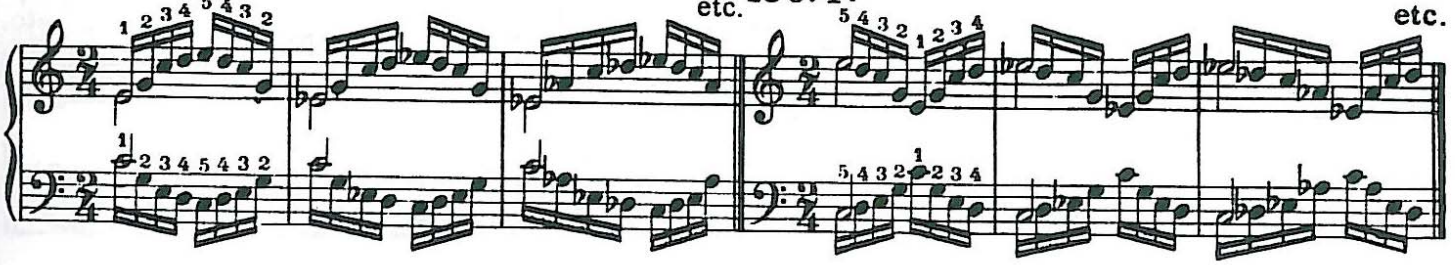
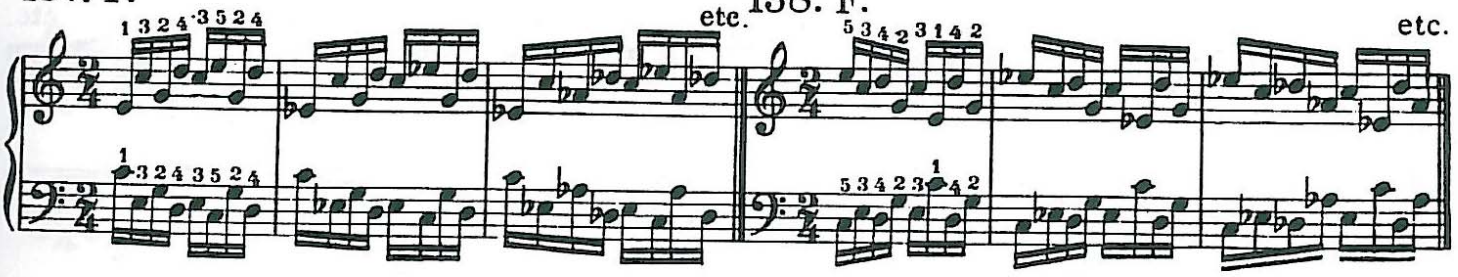


135. F.



136. F.

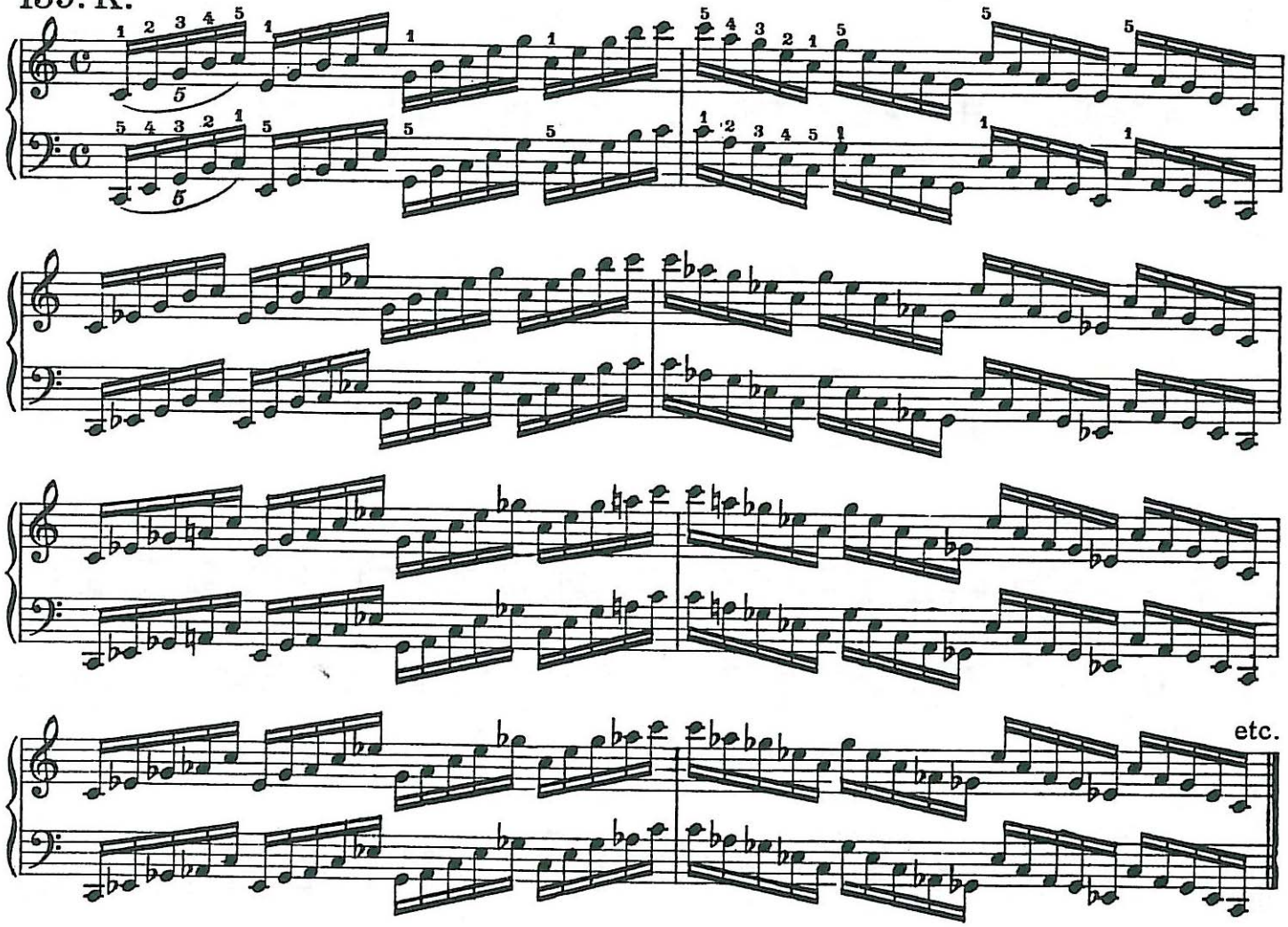
137. F.



138. F.

Students who can stretch sufficiently far should in practising this study, hold down the *first* of each group of five notes.

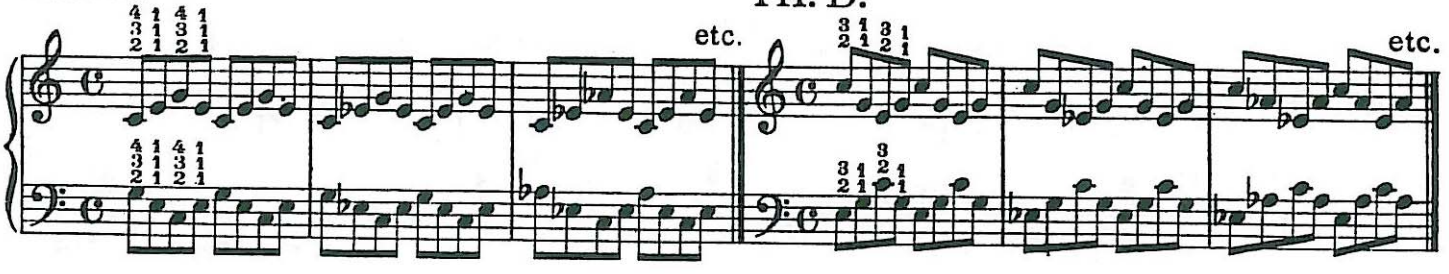
139. K.



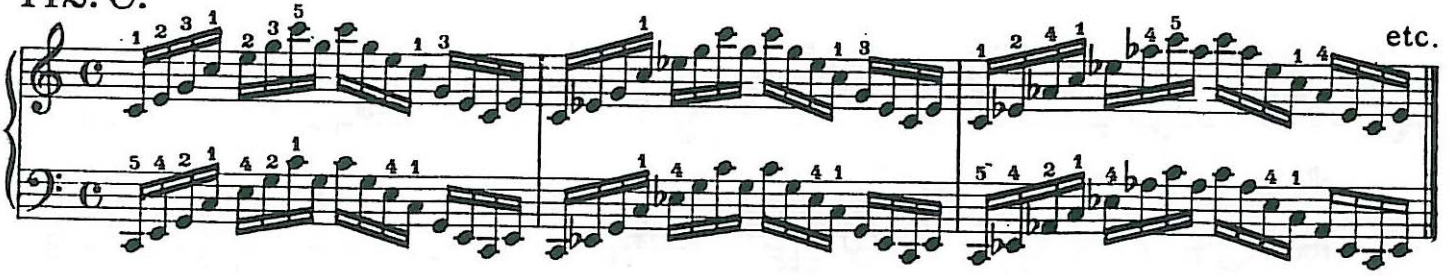
Studies **140** and **141** are preparatory for the grand *arpeggio*. The rules respecting the use of the 1st finger (thumb) in scale passages, are equally applicable to these studies. Where a long stretch occurs for the 1st finger (thumb), the wrist must be loose and assist with a slight side movement.

140. C.

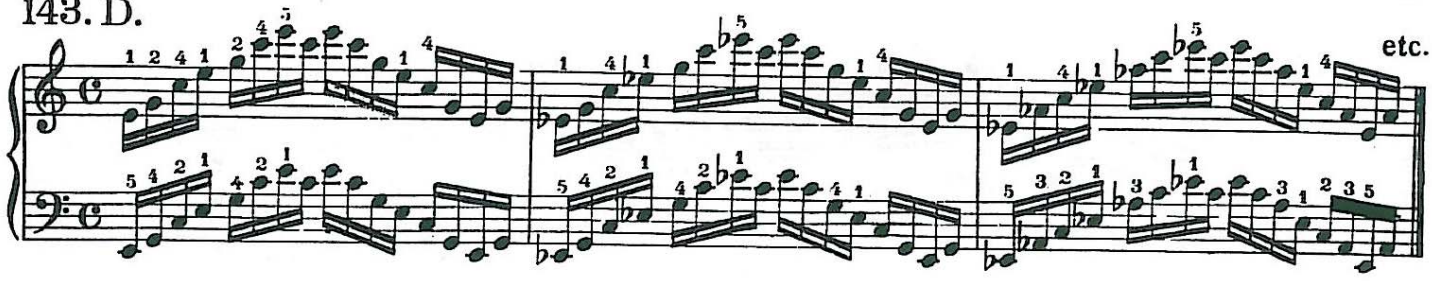
141. D.



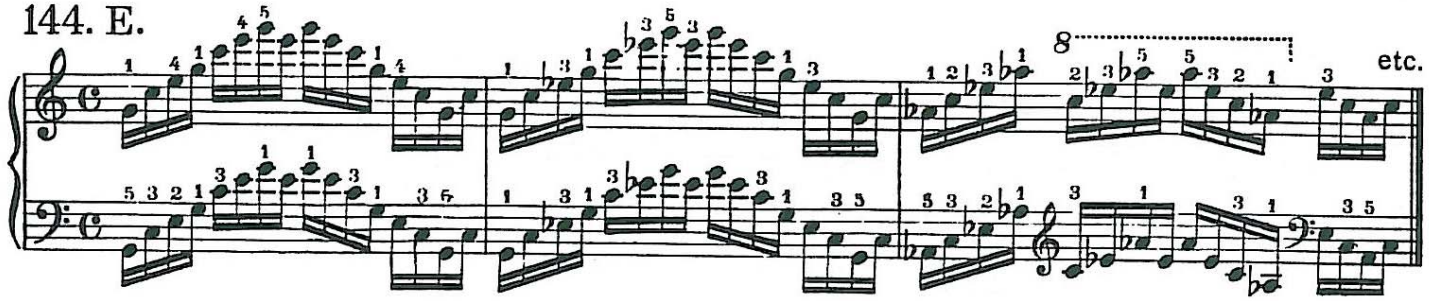
142. C.



143. D.

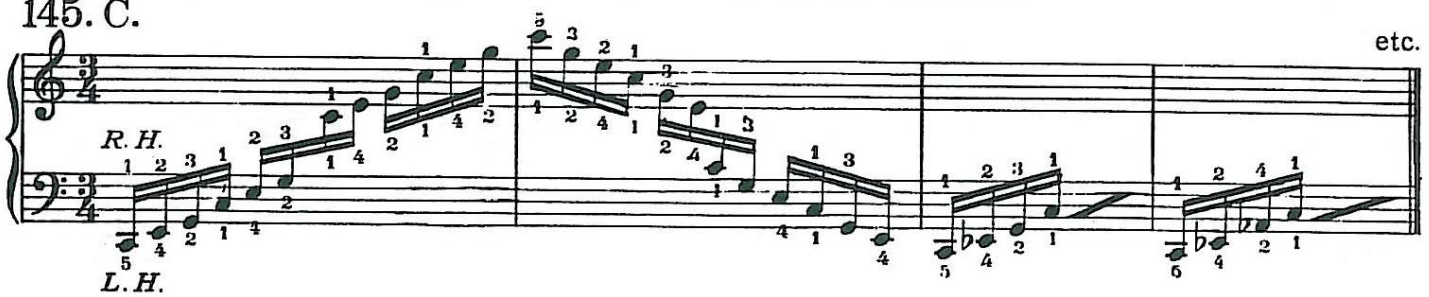


144. E.

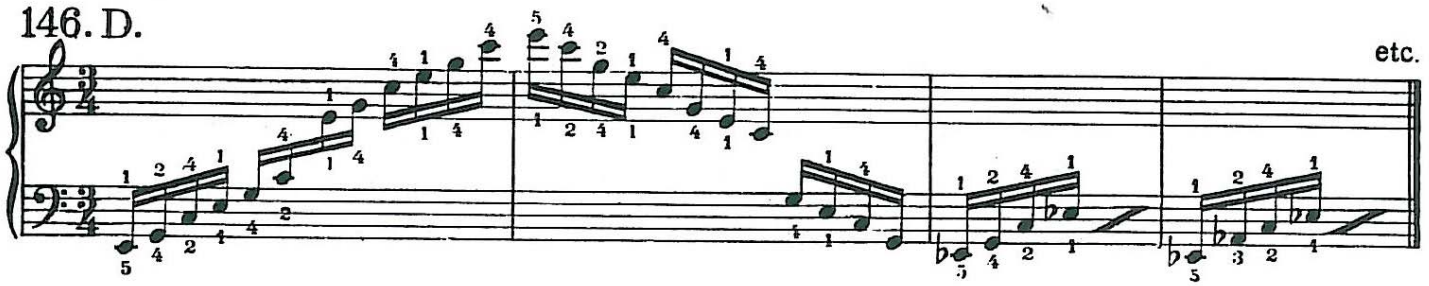


The fingering *above* the notes applies to the right hand, that *below* to the left.

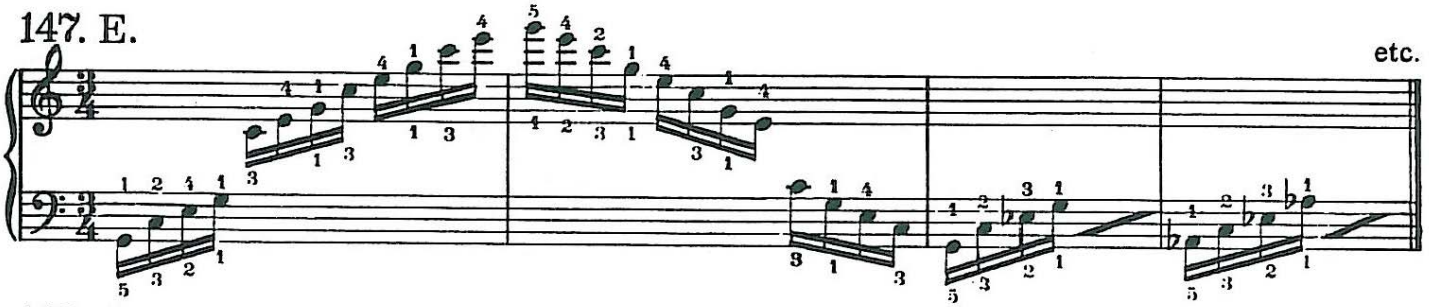
145. C.



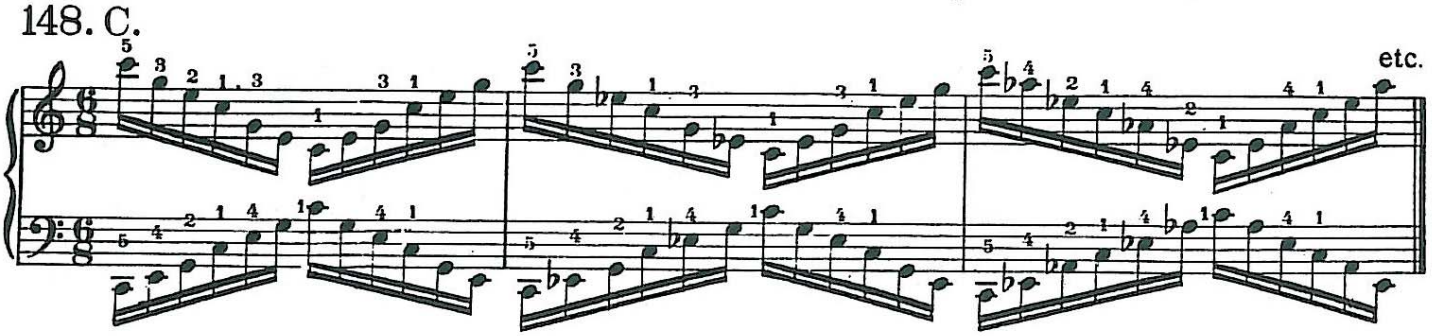
146. D.



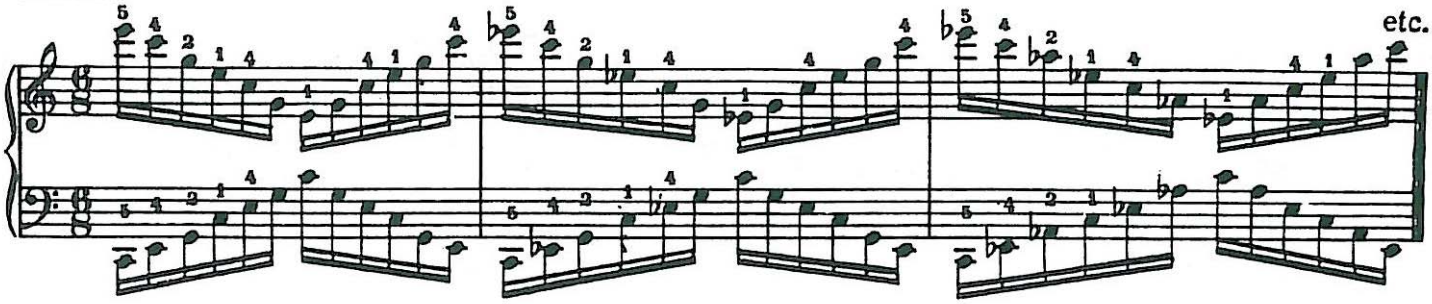
147. E.



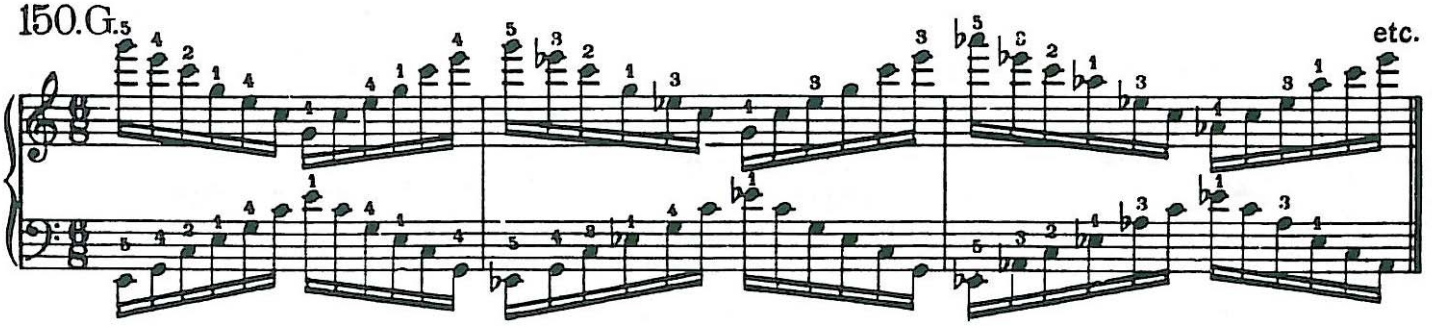
148. C.



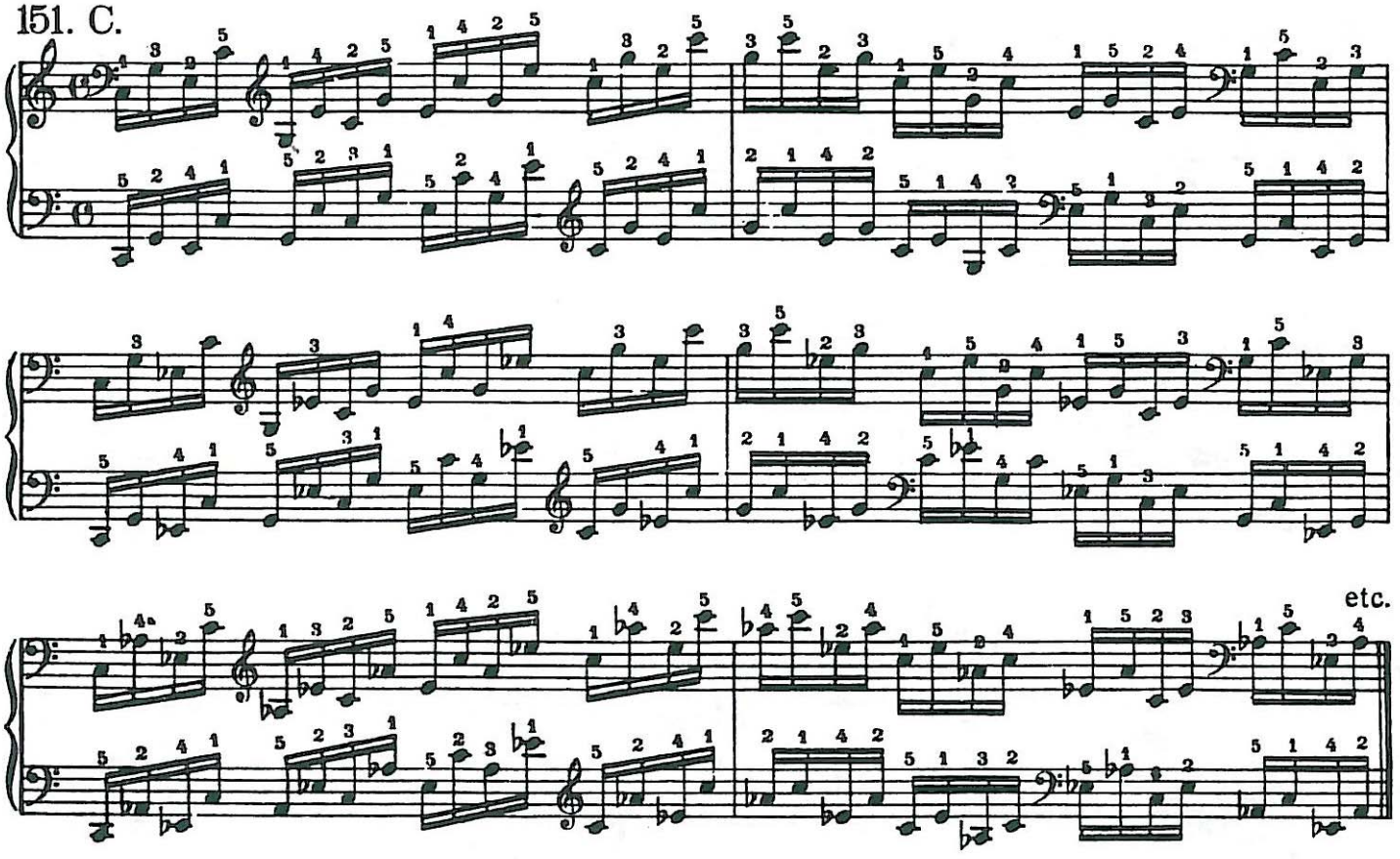
149. F.



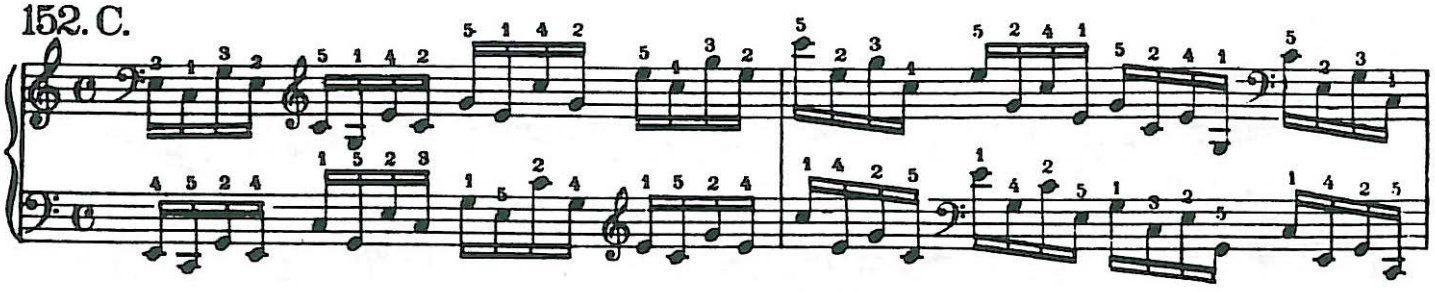
150. G.

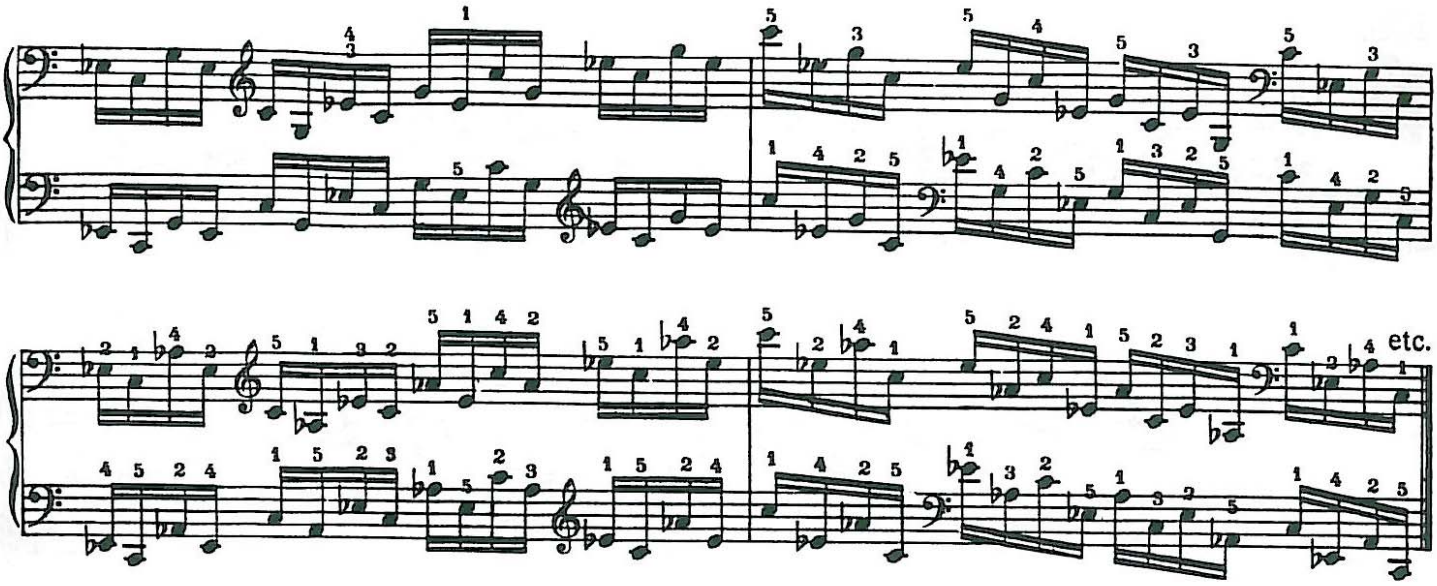


151. C.



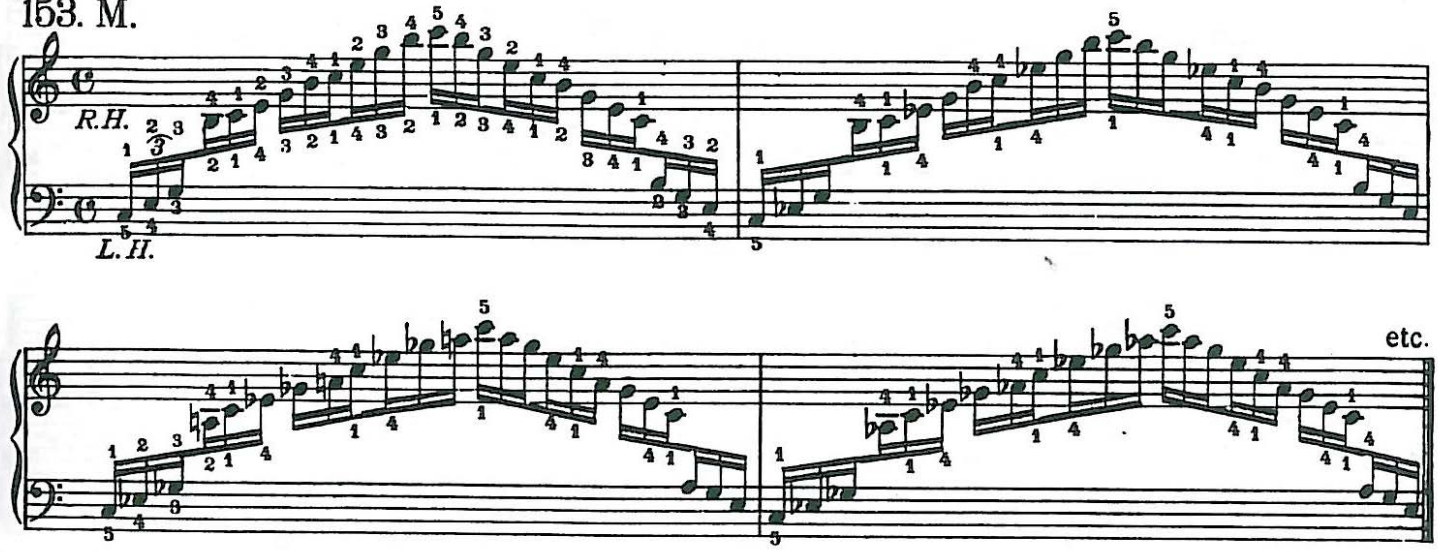
152. C.



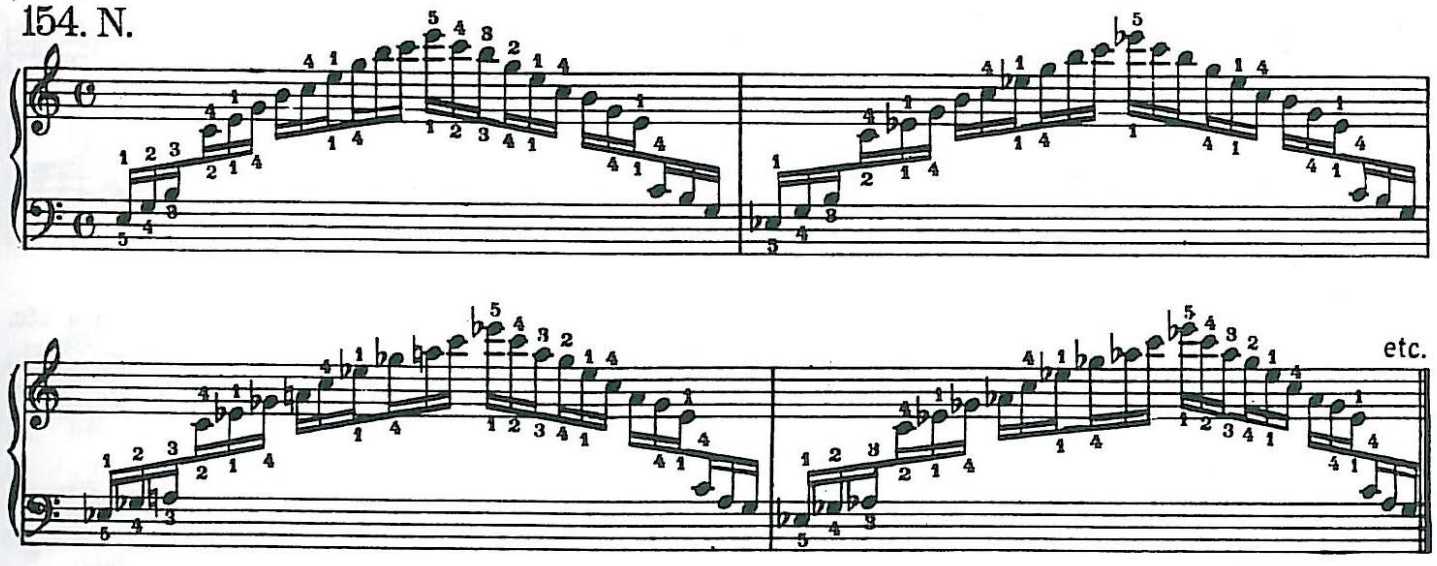


In studies 153 - 156 the triplet accentuation must be strictly observed.
The fingering *above* the notes applies to the right hand, that *below* to the left.

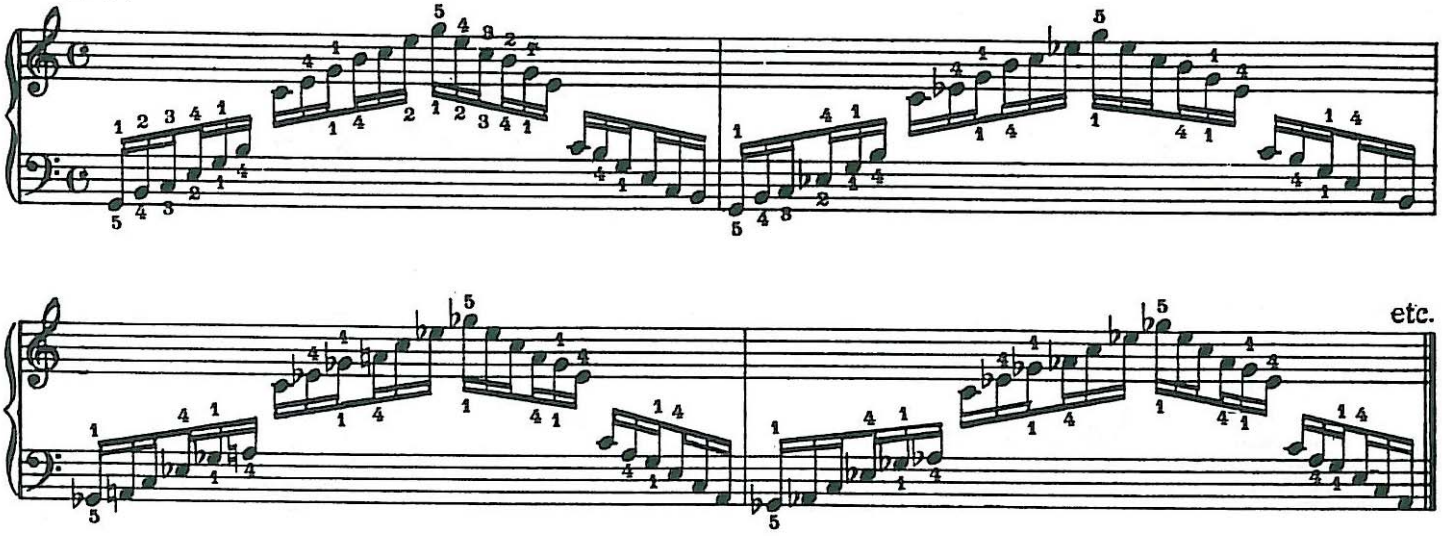
153. M.



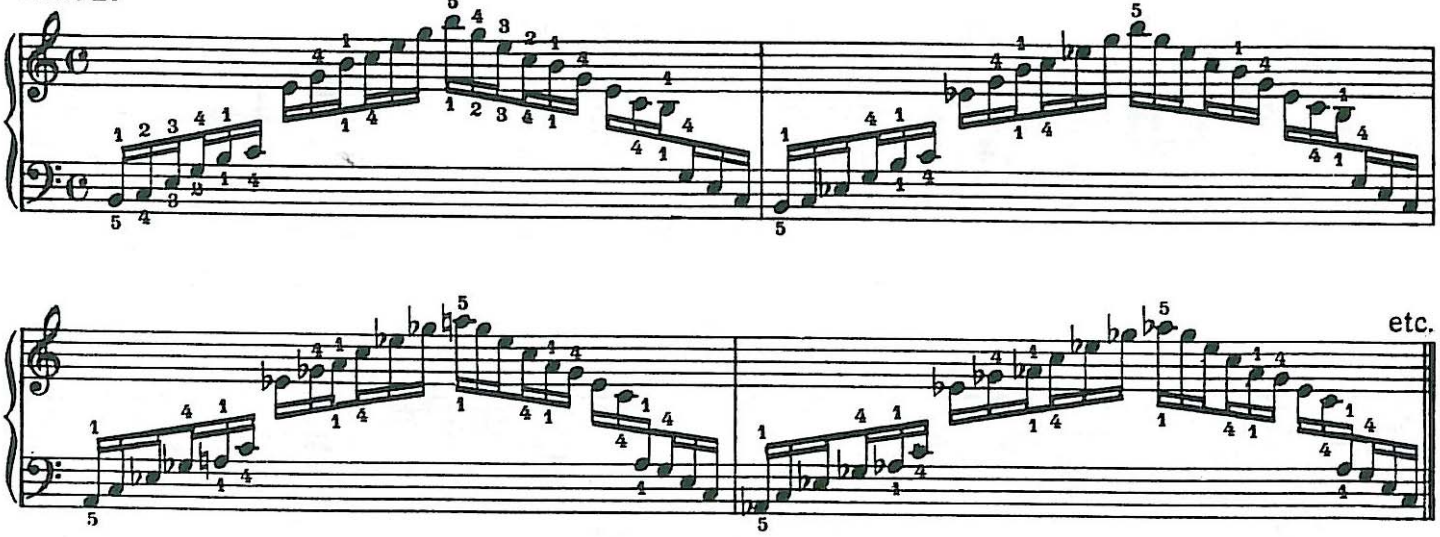
154. N.



155. O.

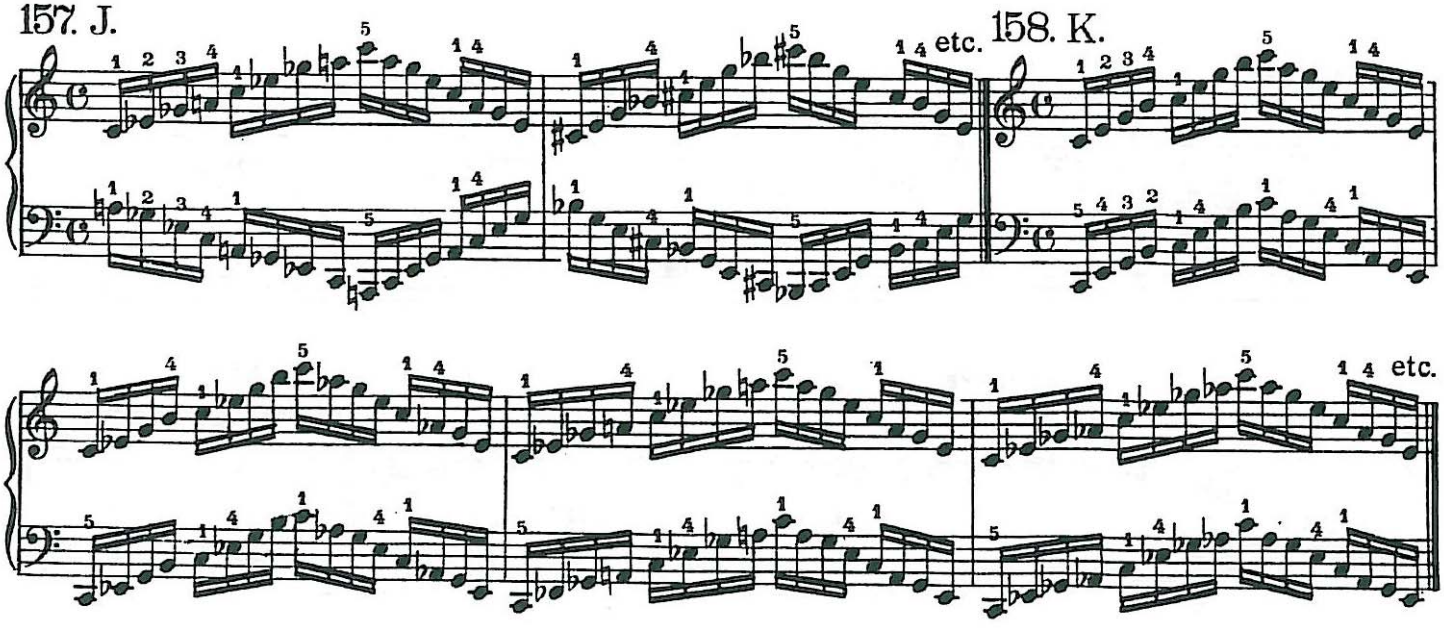


156. P.

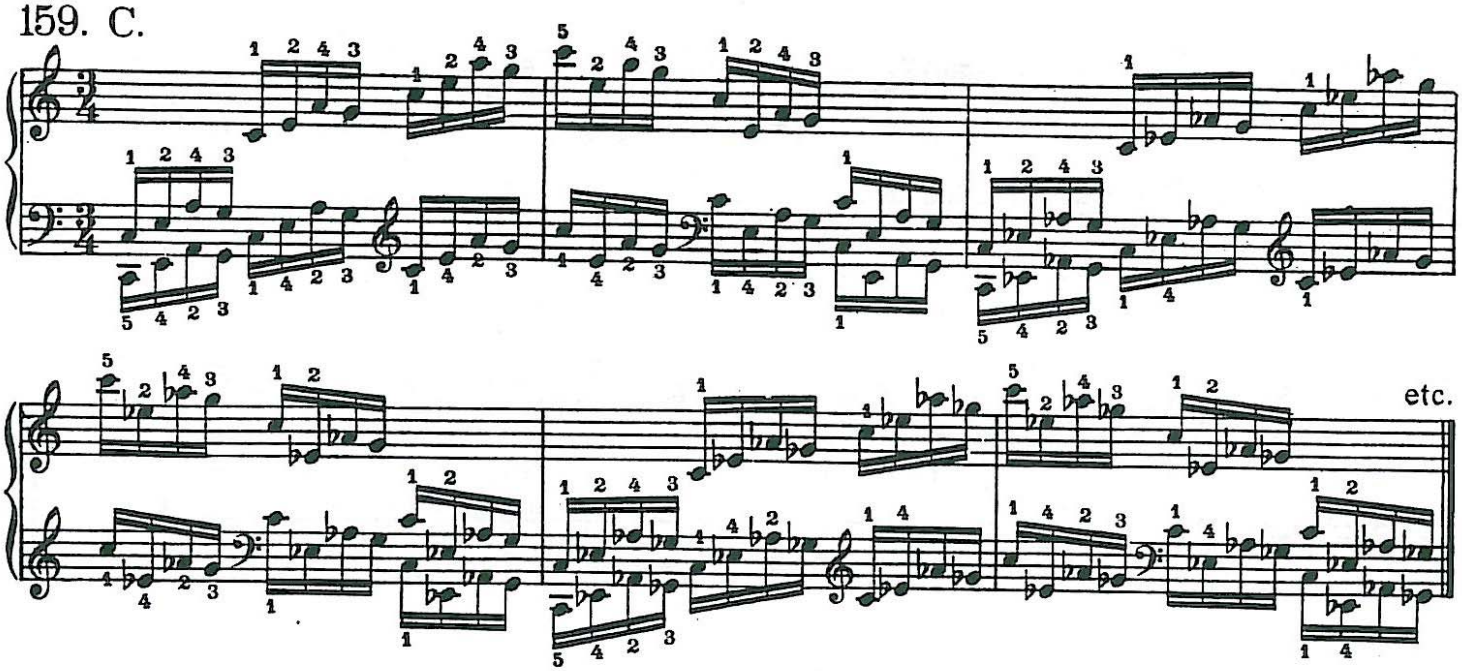


157. J.

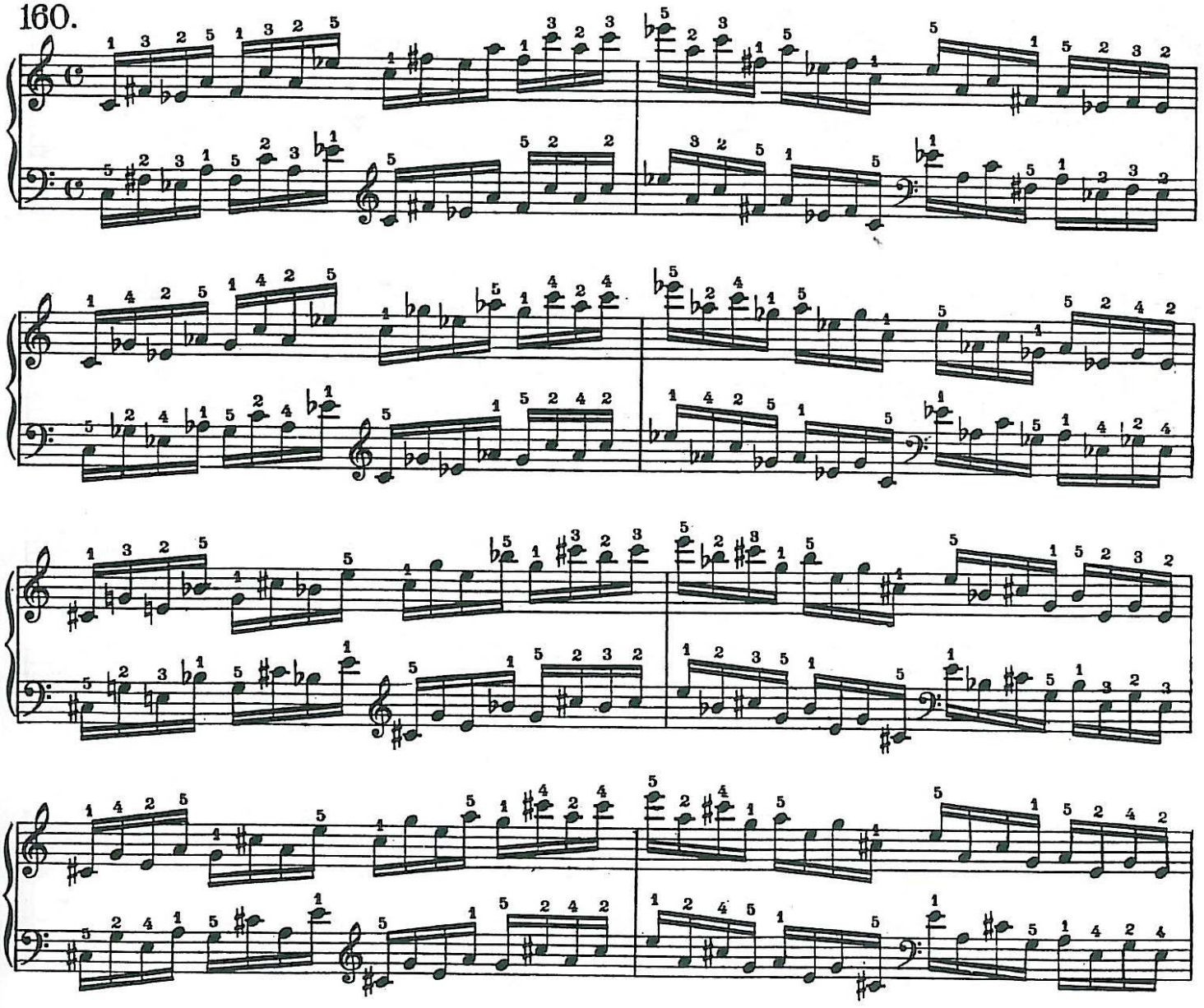
158. K.

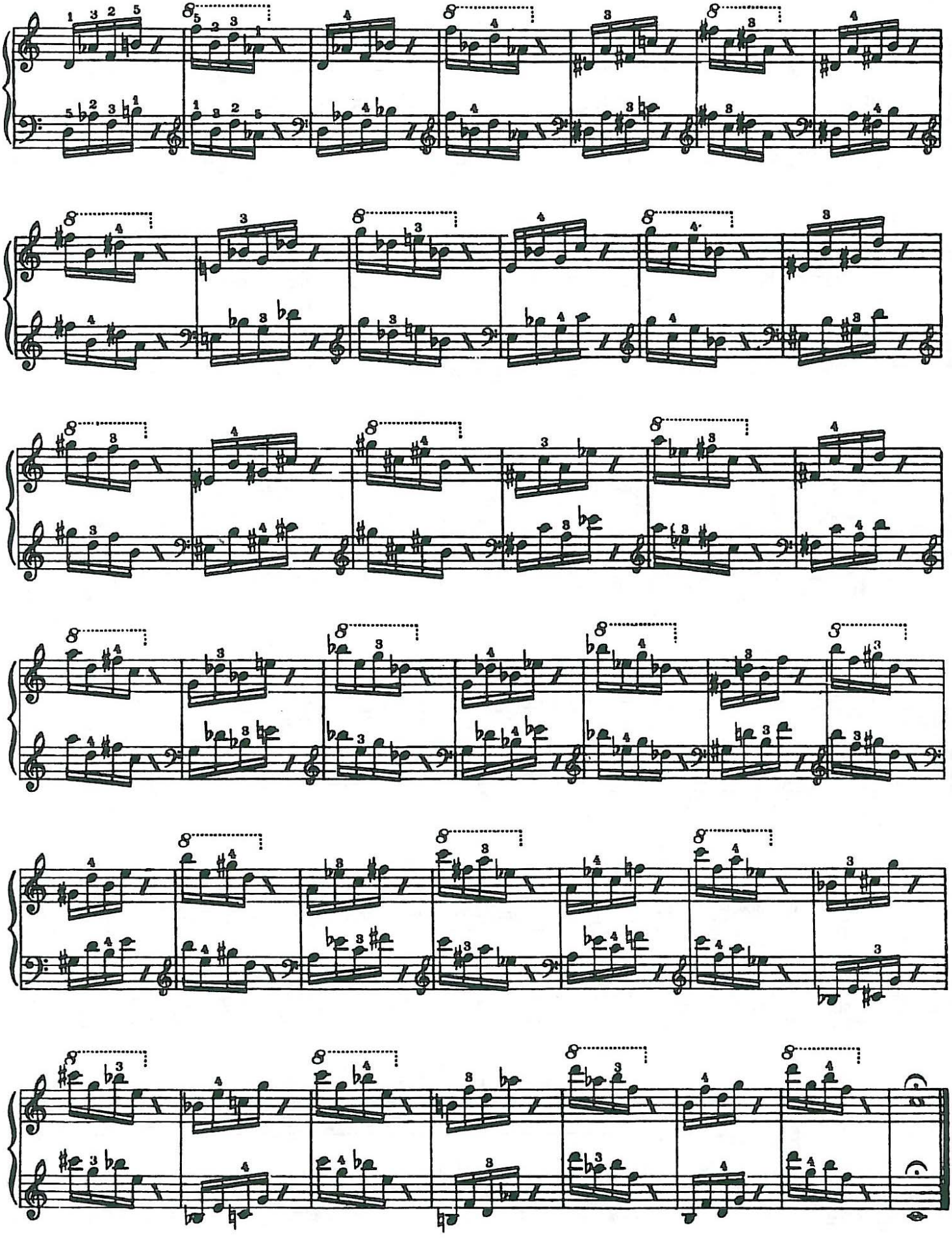


159. C.



160.





Section V.

Studies for changing fingers on one key.

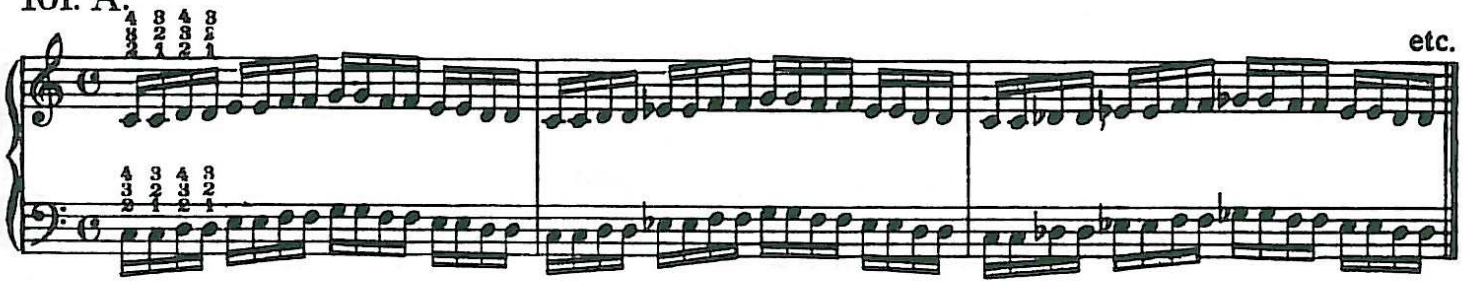
Two kinds of touch will be required for these studies.

Touch I. The fingers must be held well rounded as for the *Legato*-touch. (Section I.) The key must be struck by the ball of the finger; the striking action must emanate entirely from the knuckle-joint. The fall must be quick and decided, the finger at once raised after tone production.

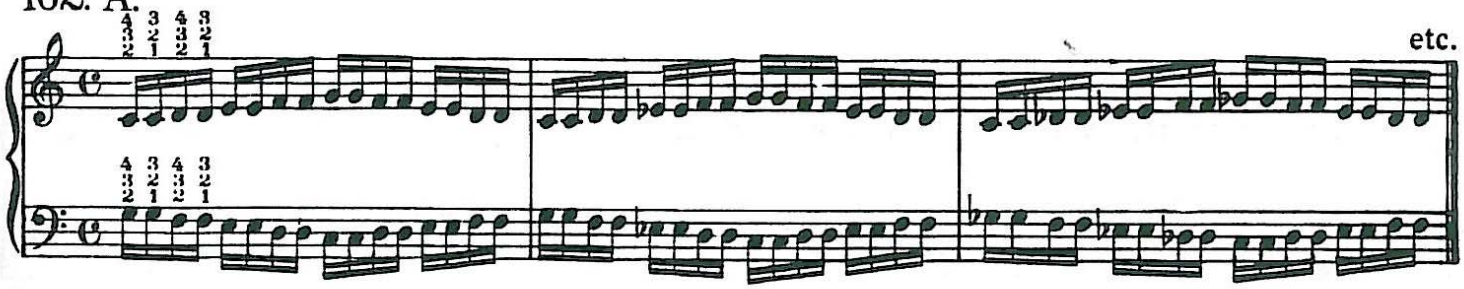
Touch II. The touch as described in Section I. for *Finger Staccato* i. e. the fingers stretched out nearly straight and striking the key from the middle joint, when they must be drawn in *sharply* towards the palm of the hand. The hand must slant *outwards*, the 2nd finger being higher than the 5th. This position will ensure the most rapid and distinct repetition of the note.

Practise with Touch I. only.

161. A.

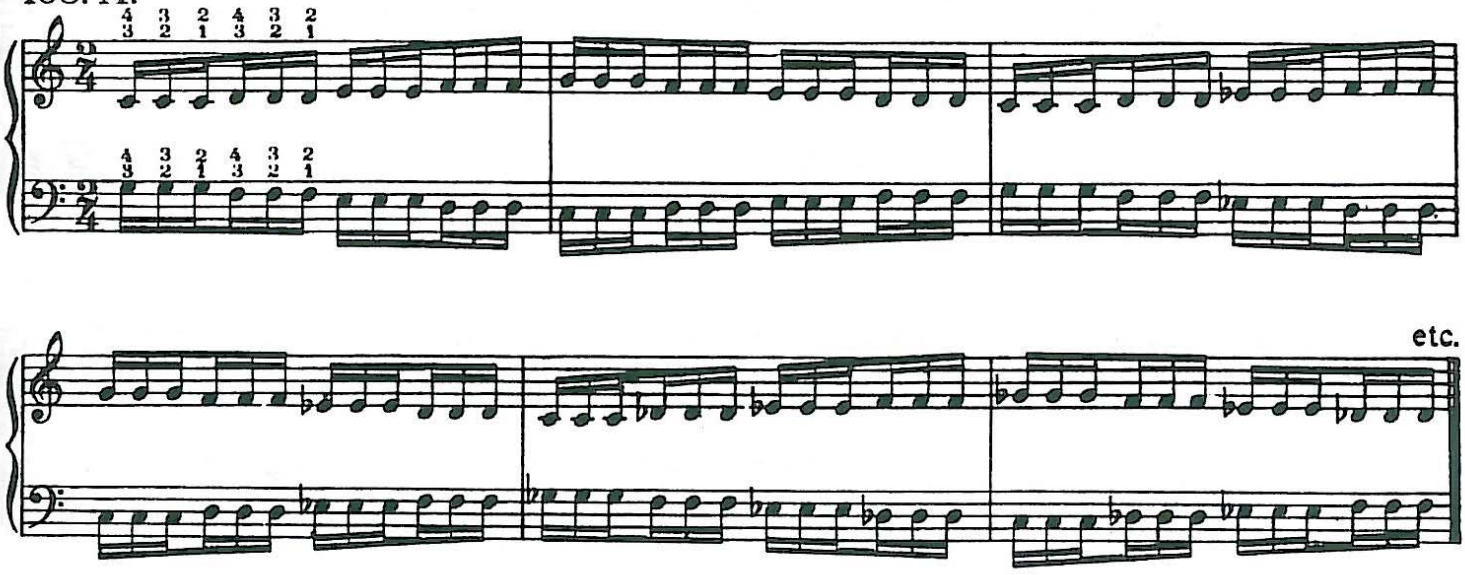


162. A.

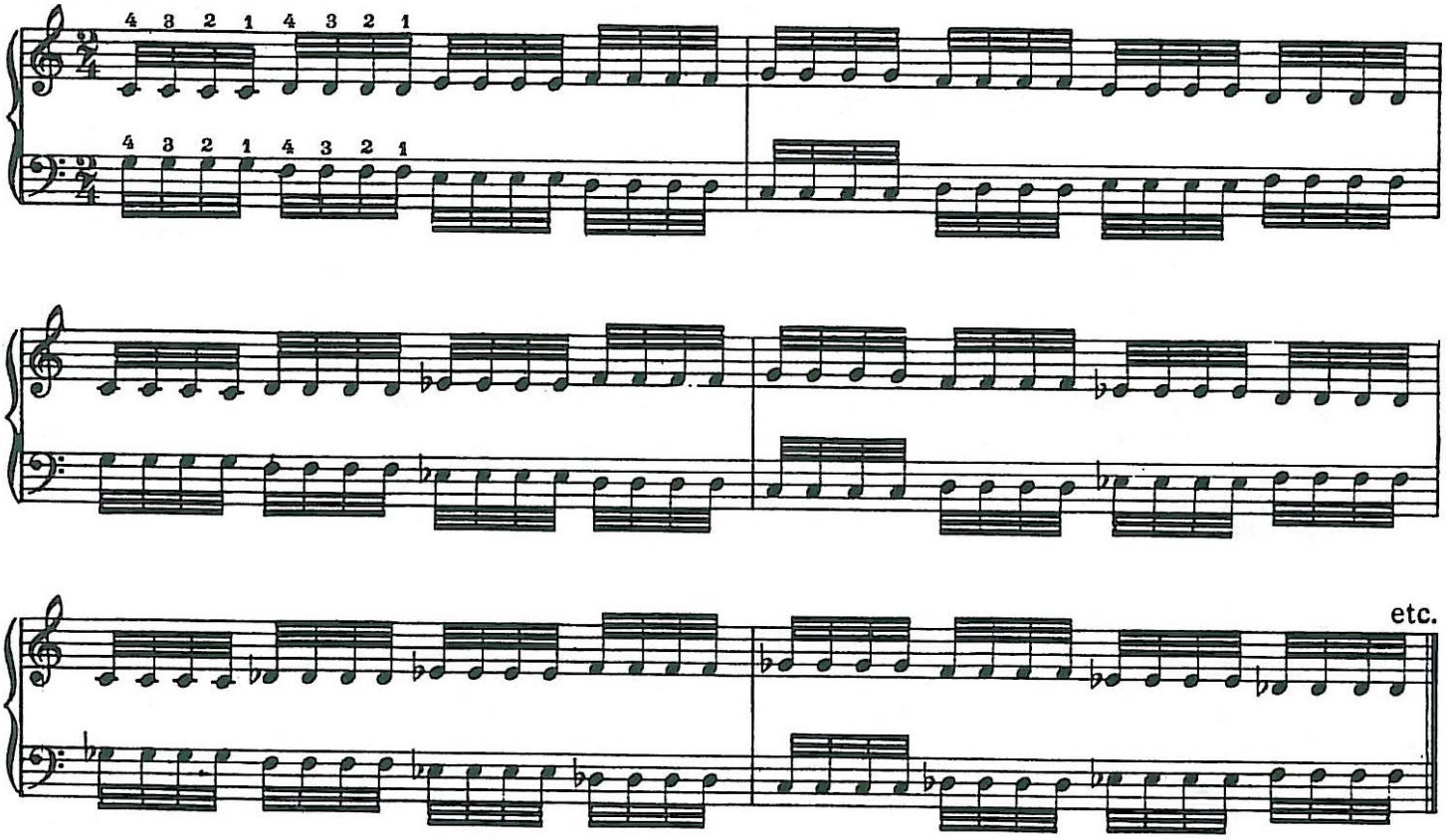


Practise studies **163** and **164** with Touches I and II.

163. A.

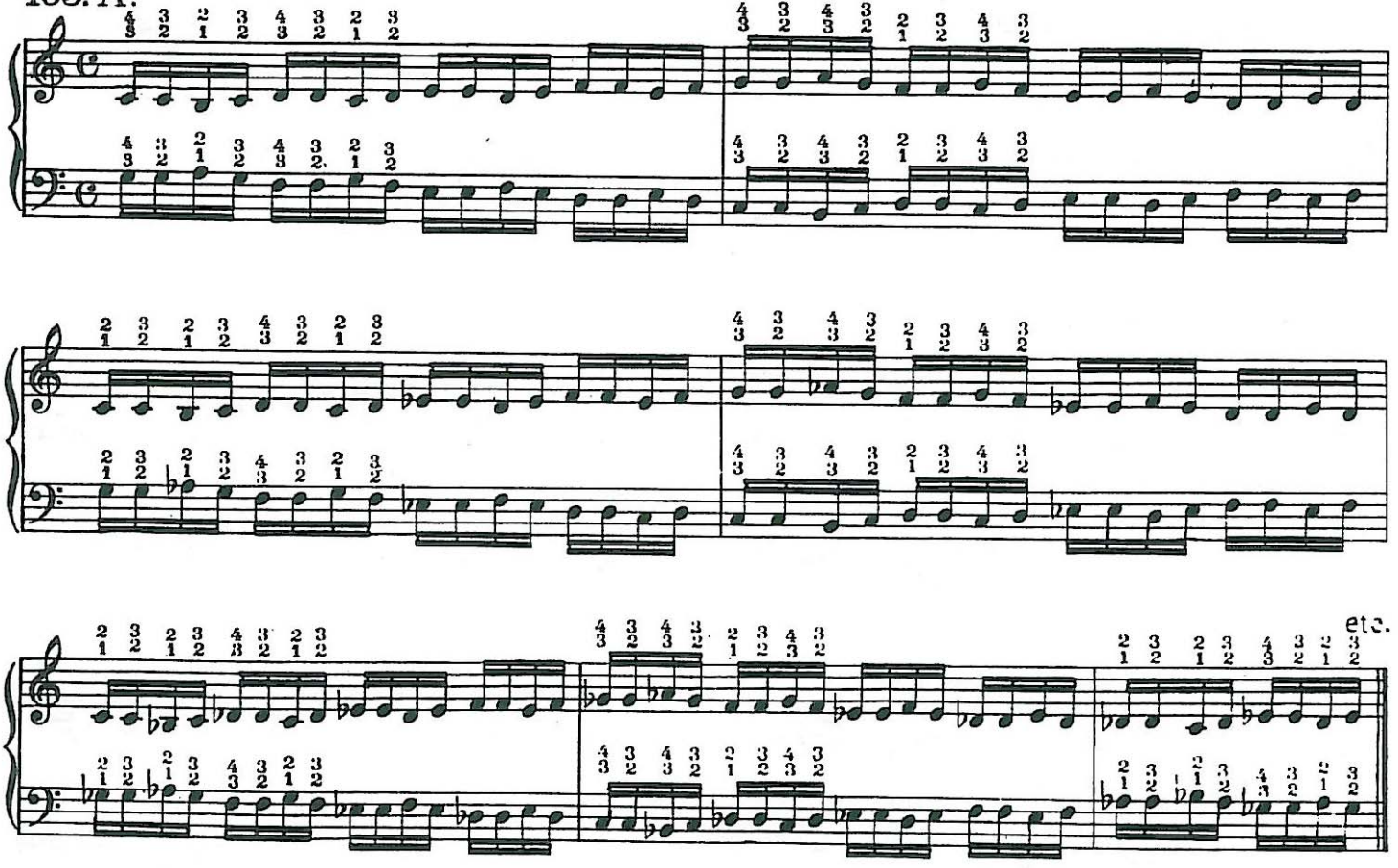


164. A.



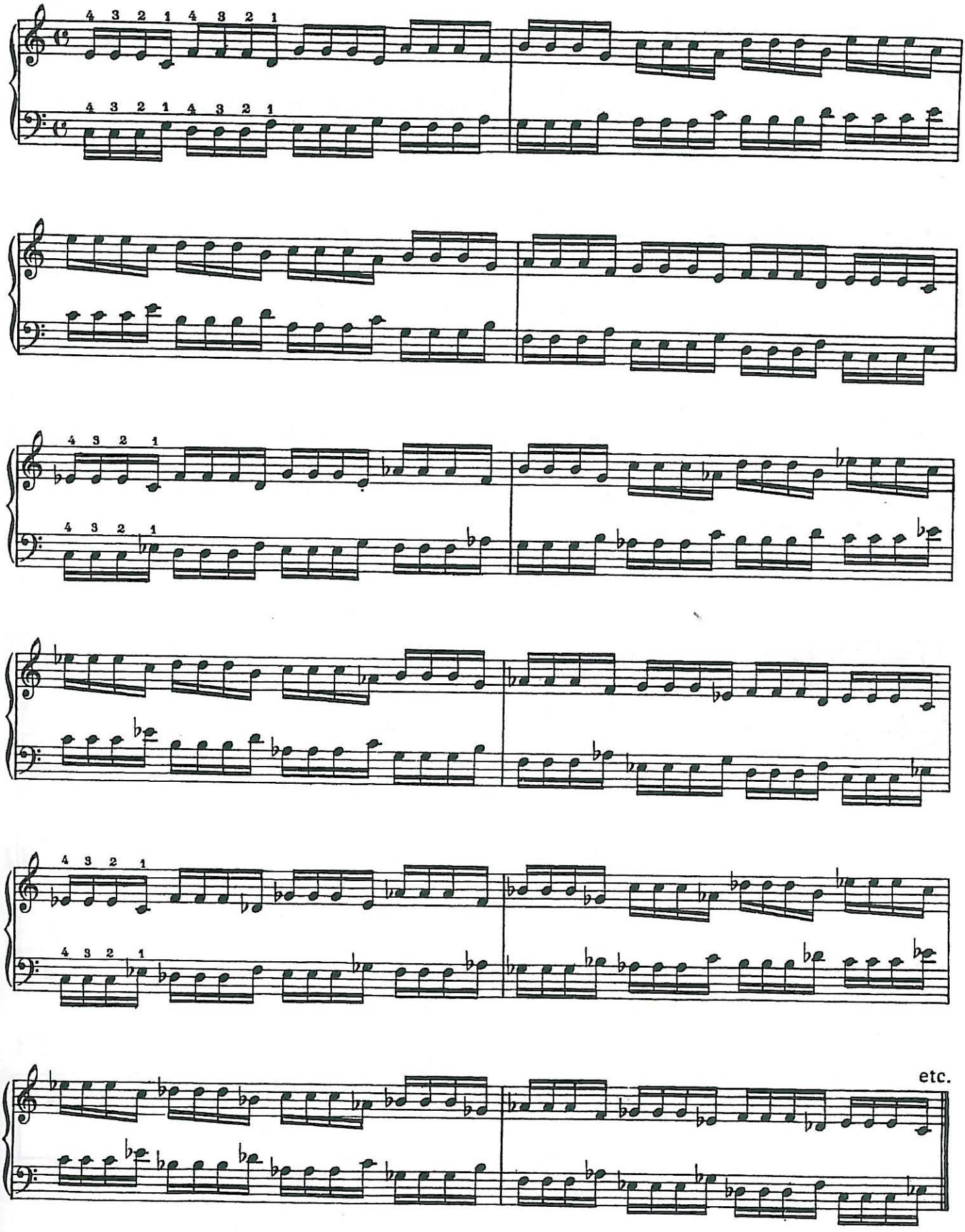
Practise with Touch I only.

165. A.

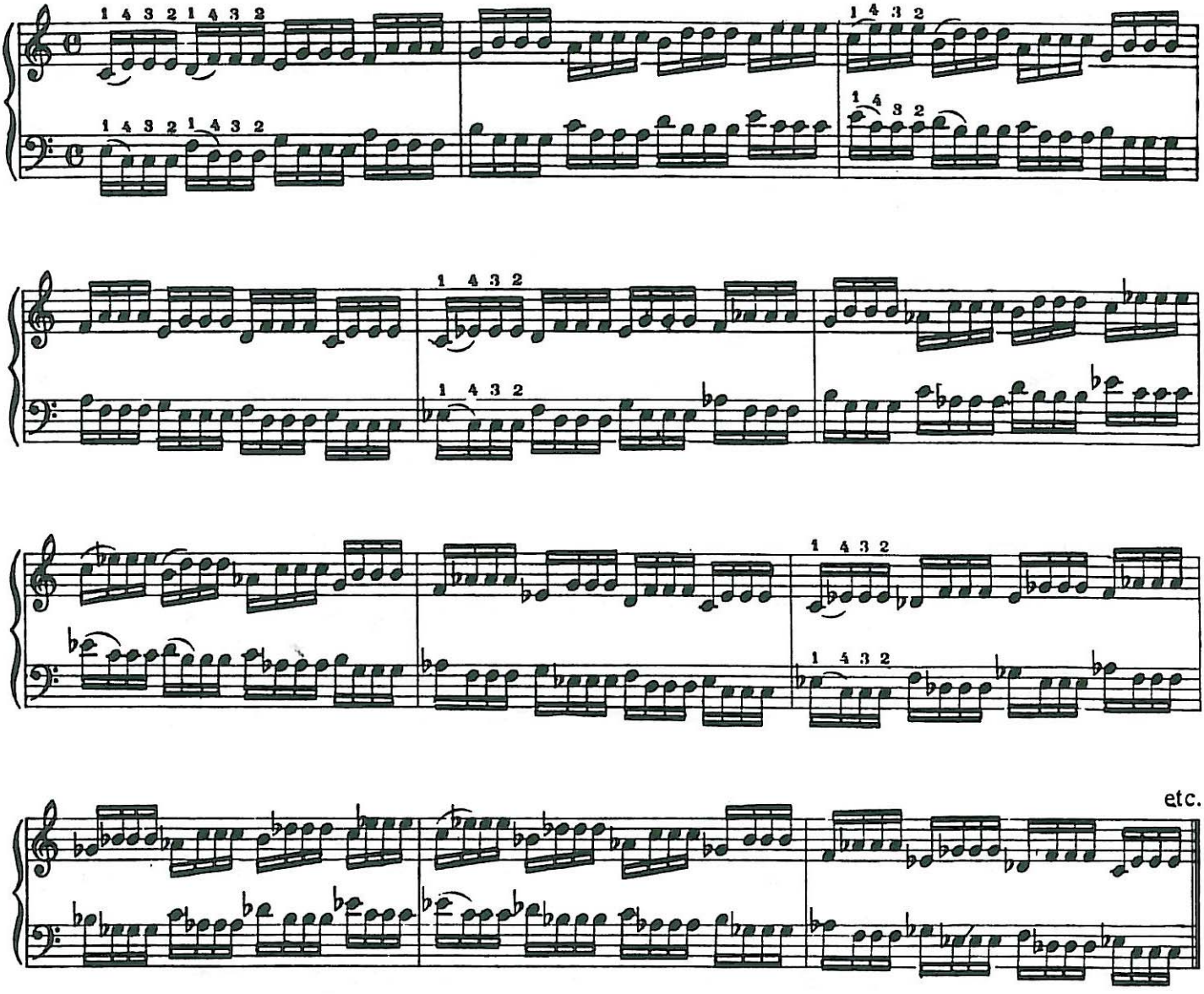


Practise studies **166** and **167** with Touches I and II.

166. A.

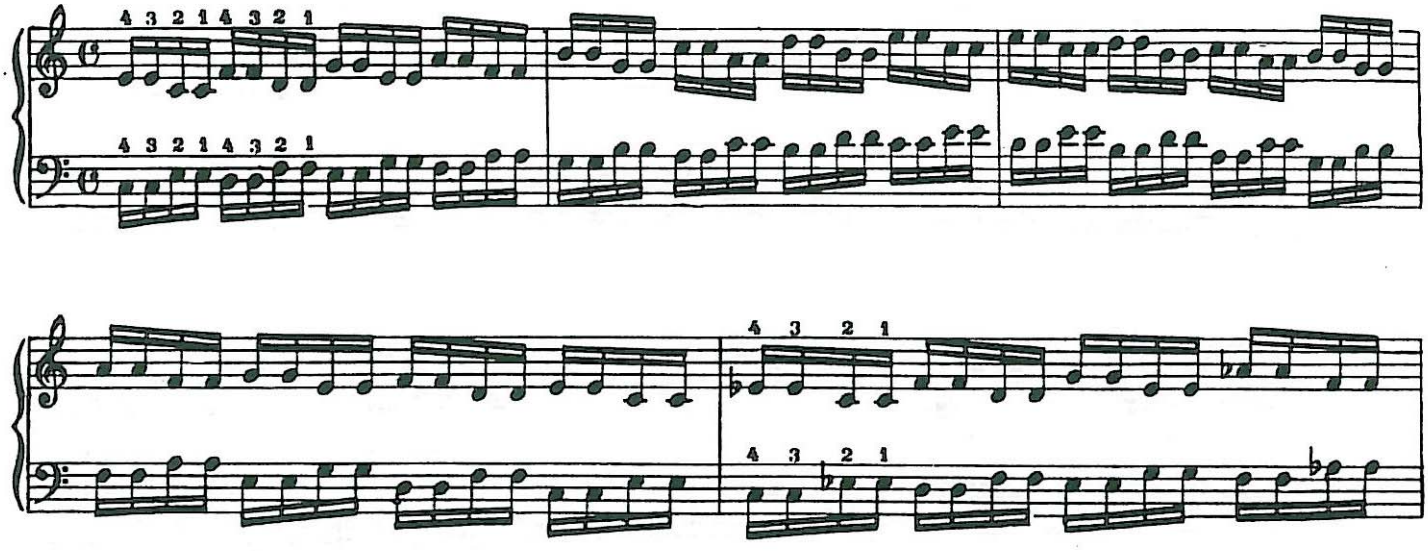


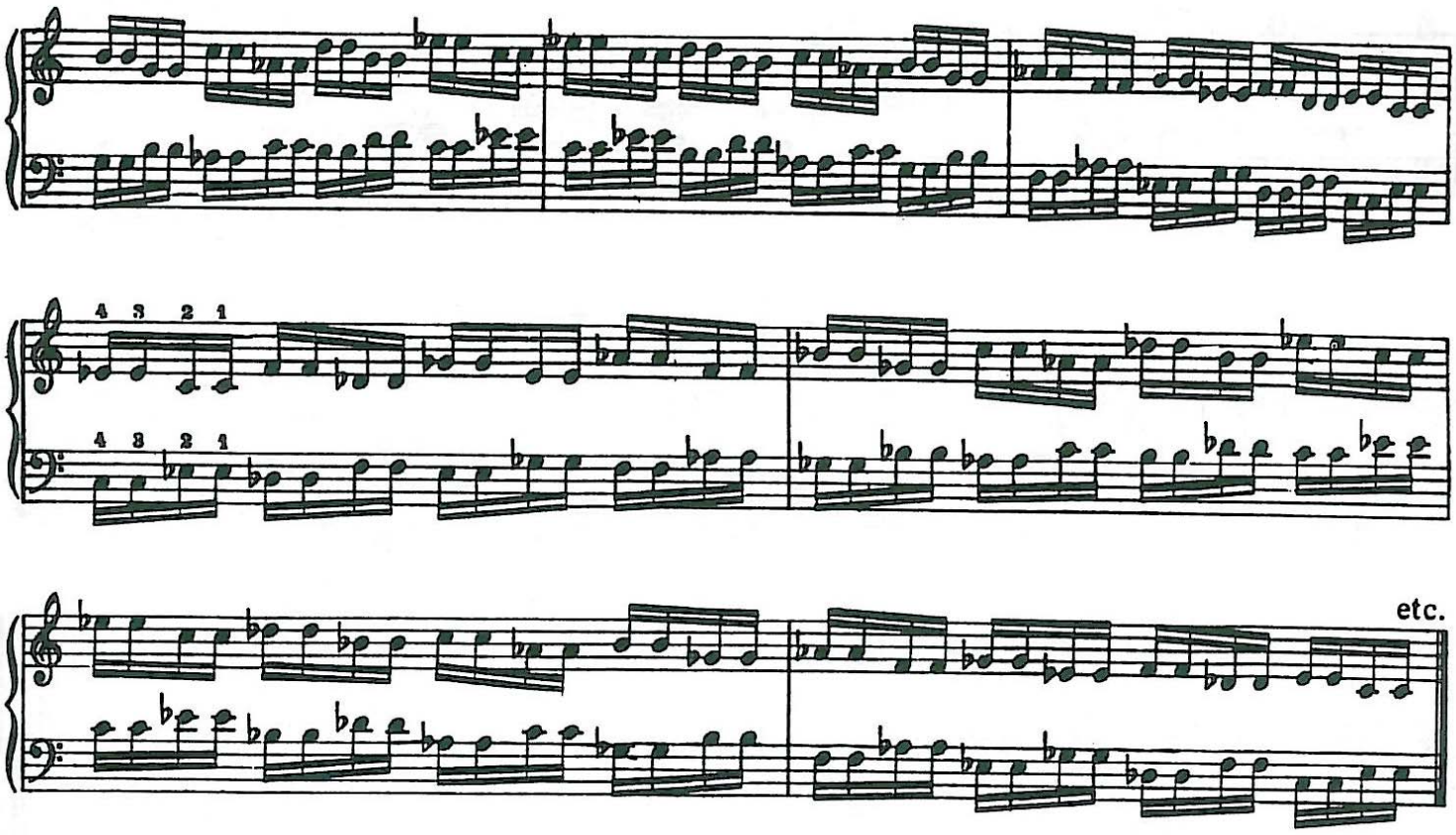
167. A.



Practise with Touches I and II.

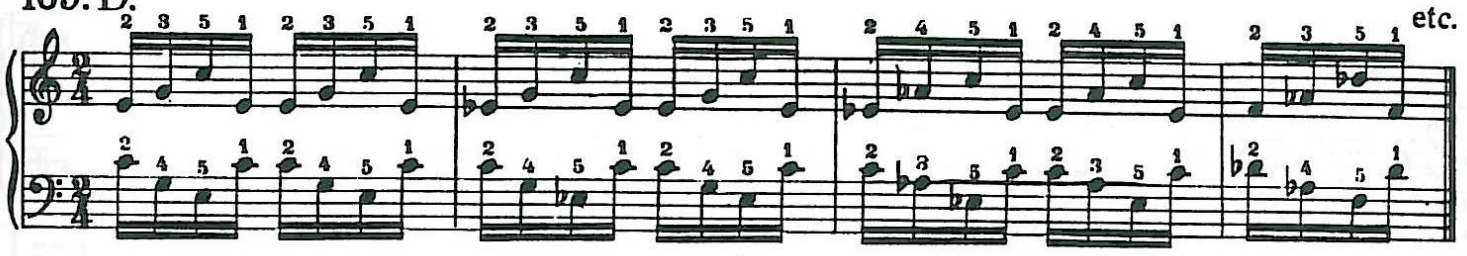
168. A.



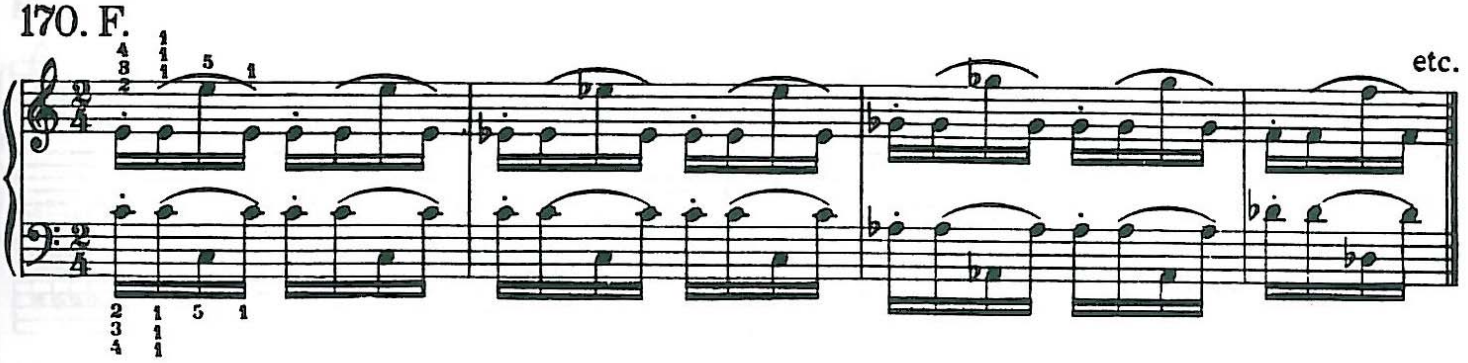


Practise studies 169–173 with Touch I only.

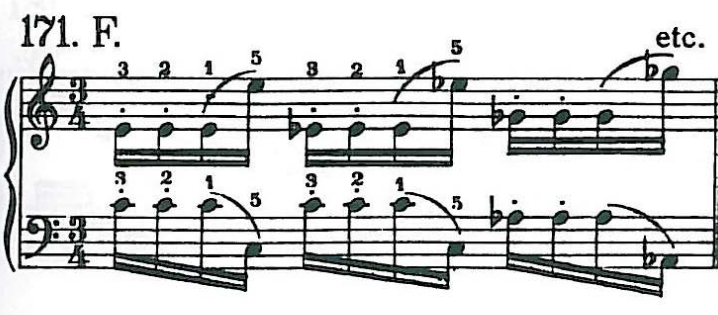
169. D.



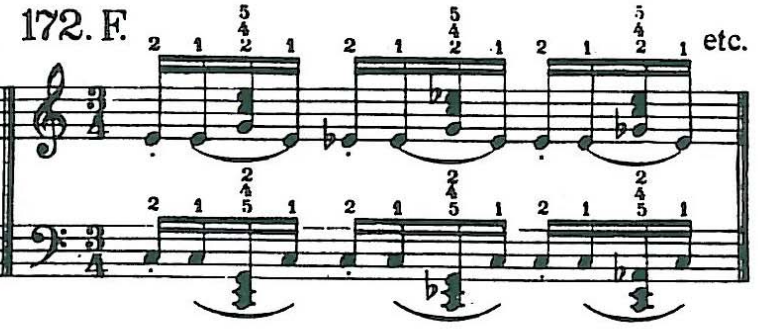
170. F.



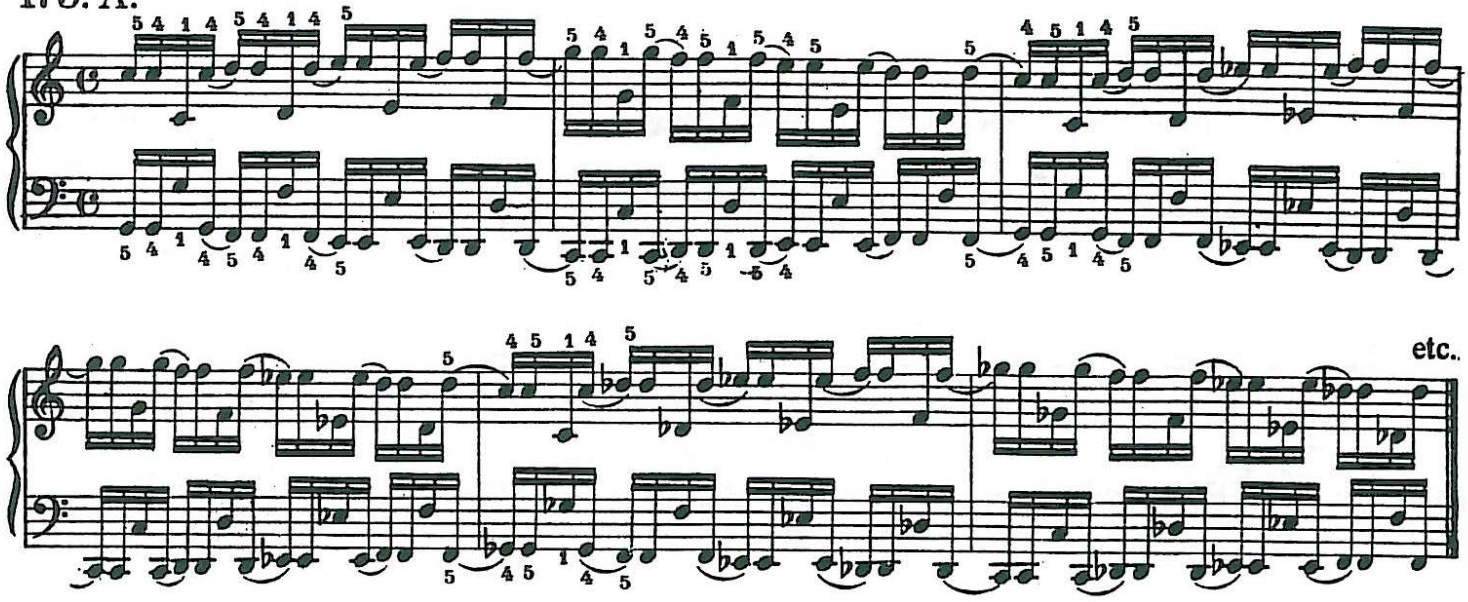
171. F.



172. F.

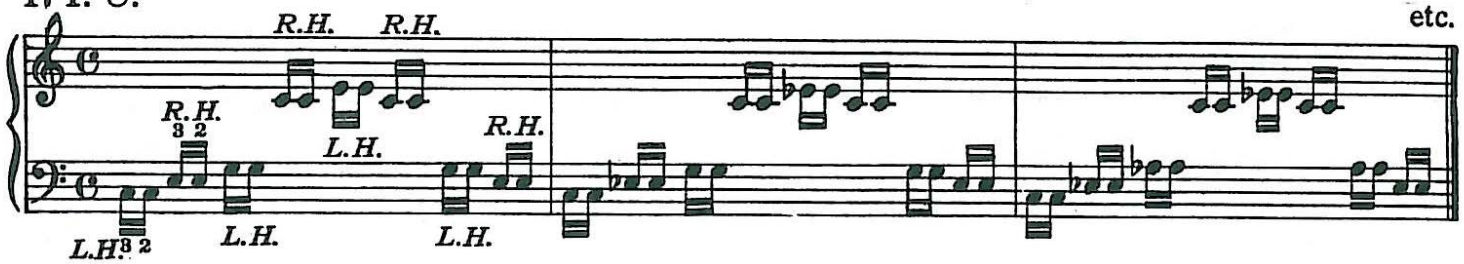


173. A.

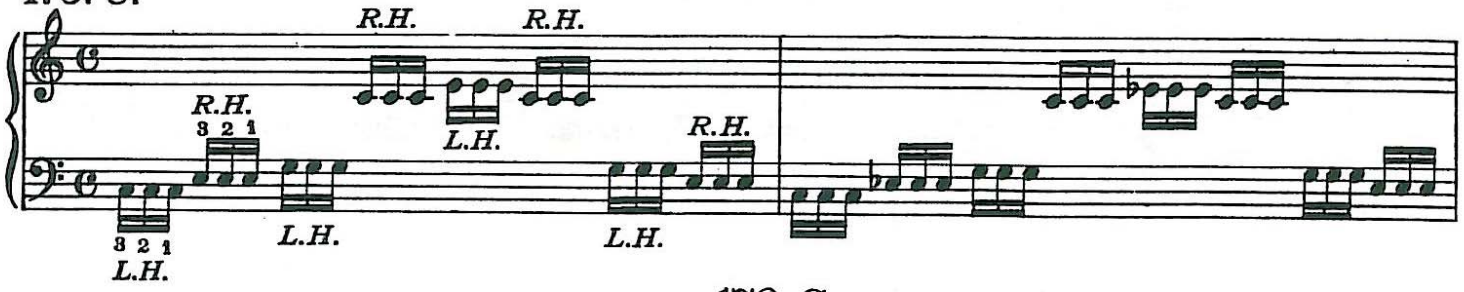


Practise studies 174 – 176 with Touch II only.

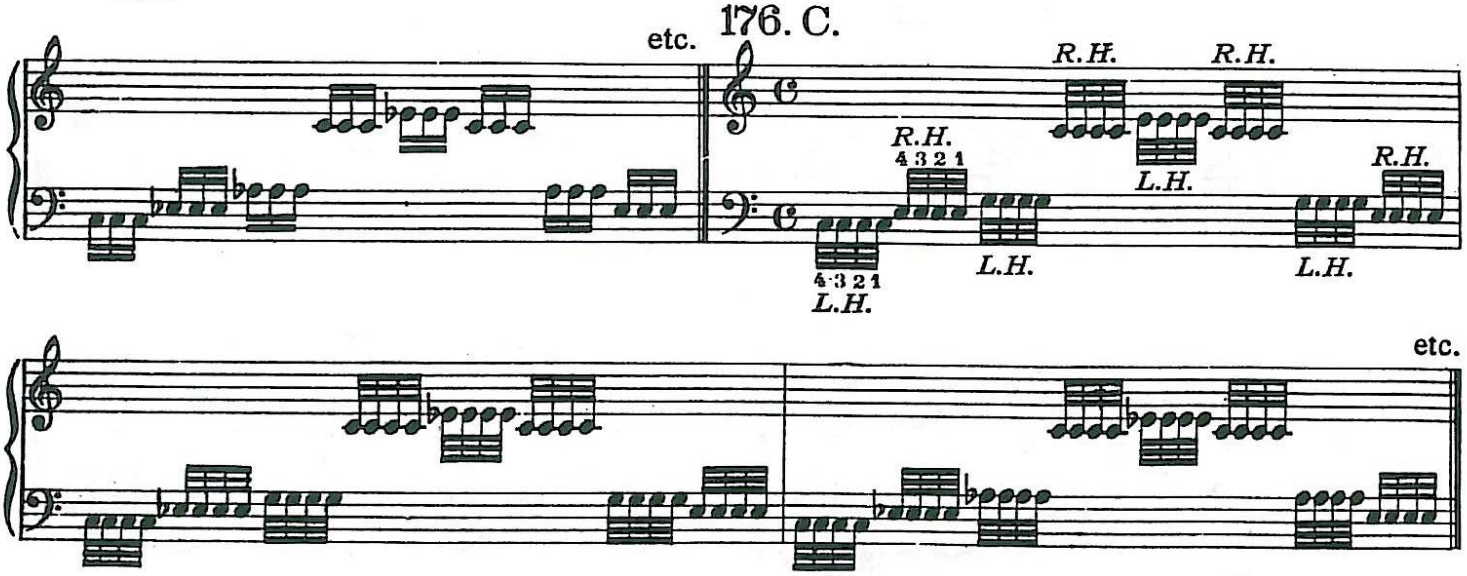
174. C.



175. C.



176. C.



Section VI.

Studies in Thirds, Sixths and Chord combinations.

The *Legato* touch is chiefly employed in this Section. When the hand is in the normal (fivefinger) position, the fingers must be well rounded; in extended positions less so.

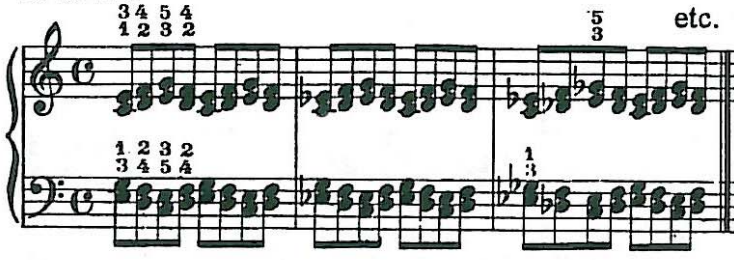
The principal difficulty, that of depressing two or more keys simultaneously, first claims our attention.

To surmount this, these Studies must at first, be practised *very slowly*

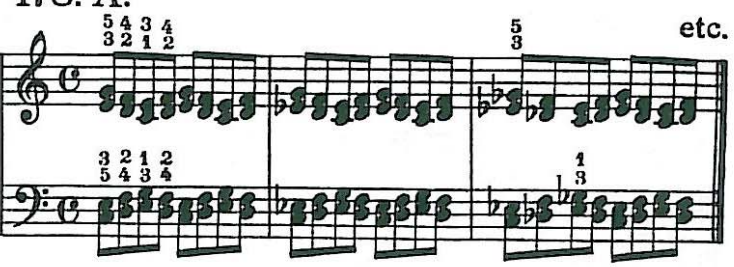
The fingers must be raised equally high, and must depress the keys at ***precisely*** the same instant. There must be ***no halt.***

Detailed directions as to practise etc., will be found over each study.

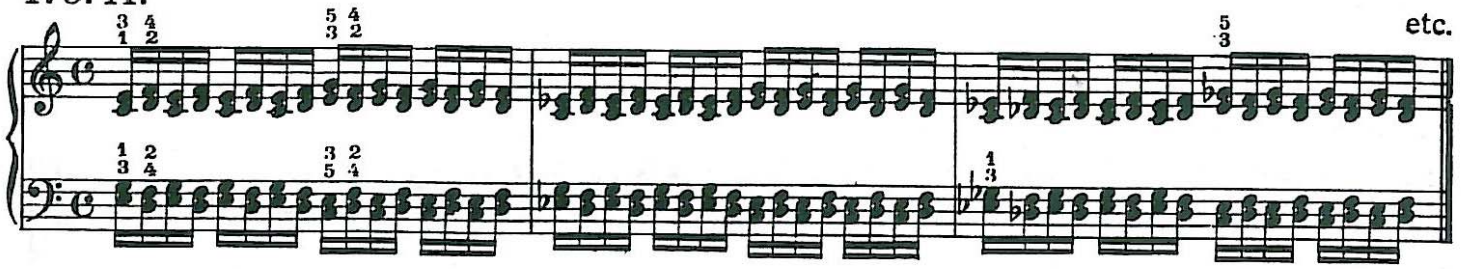
177. A.



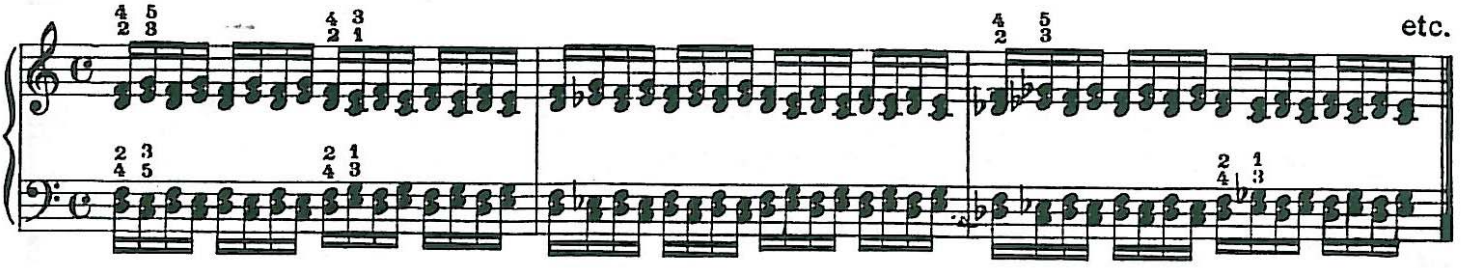
178. A.



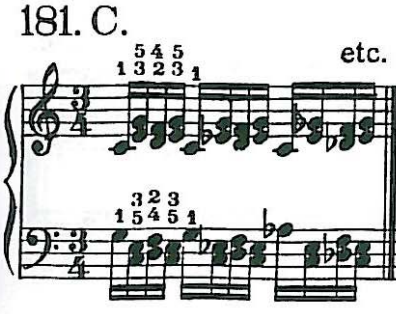
179. A.



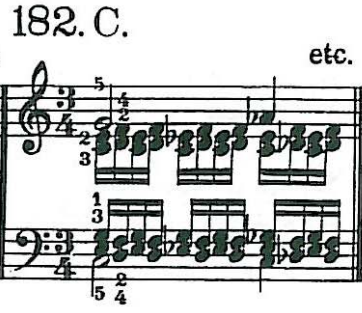
180. A.



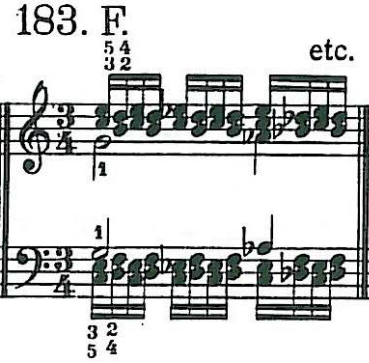
181. C.



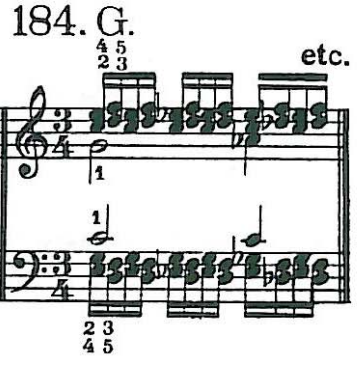
182. C.



183. F.

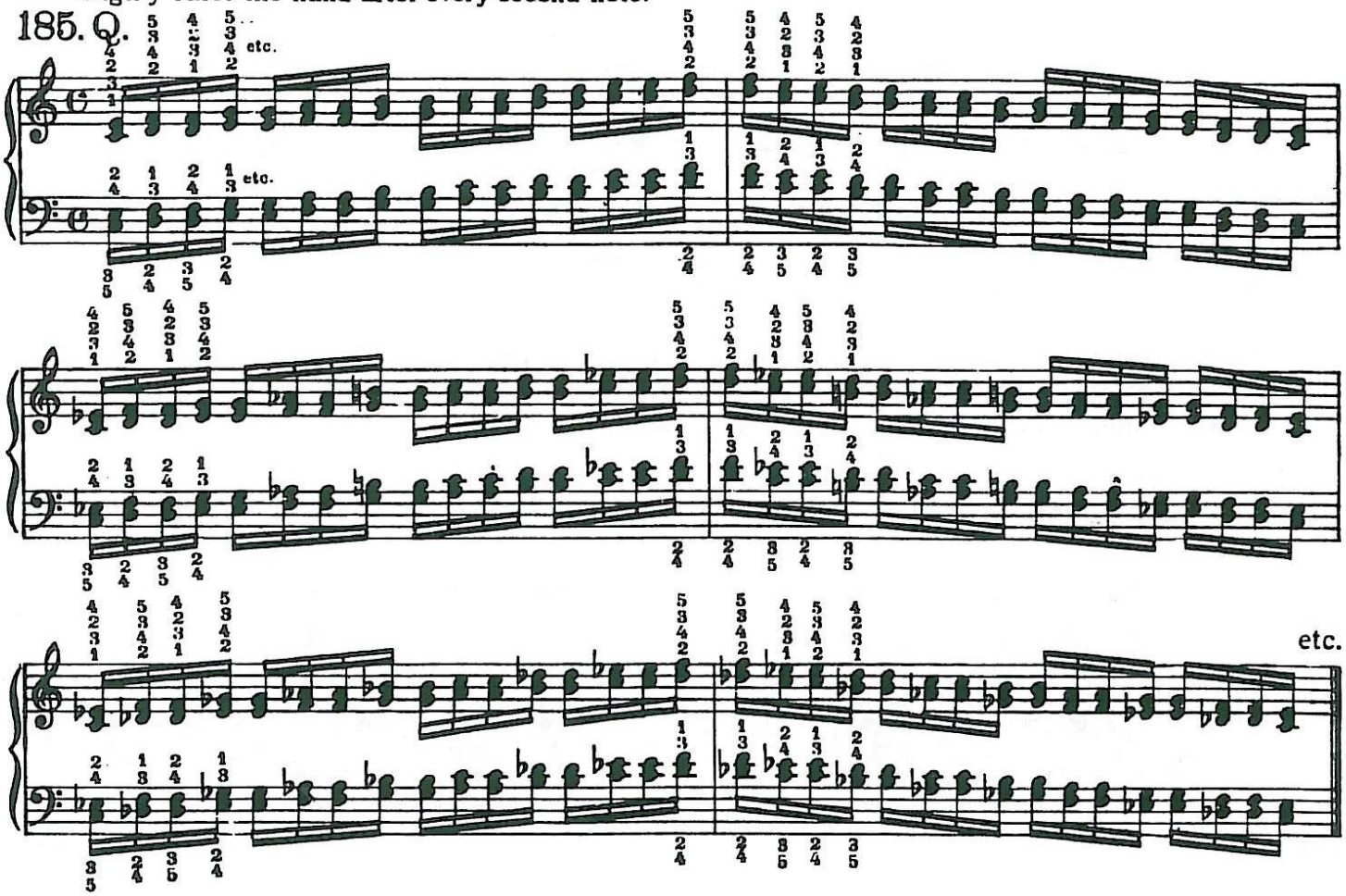


184. G.



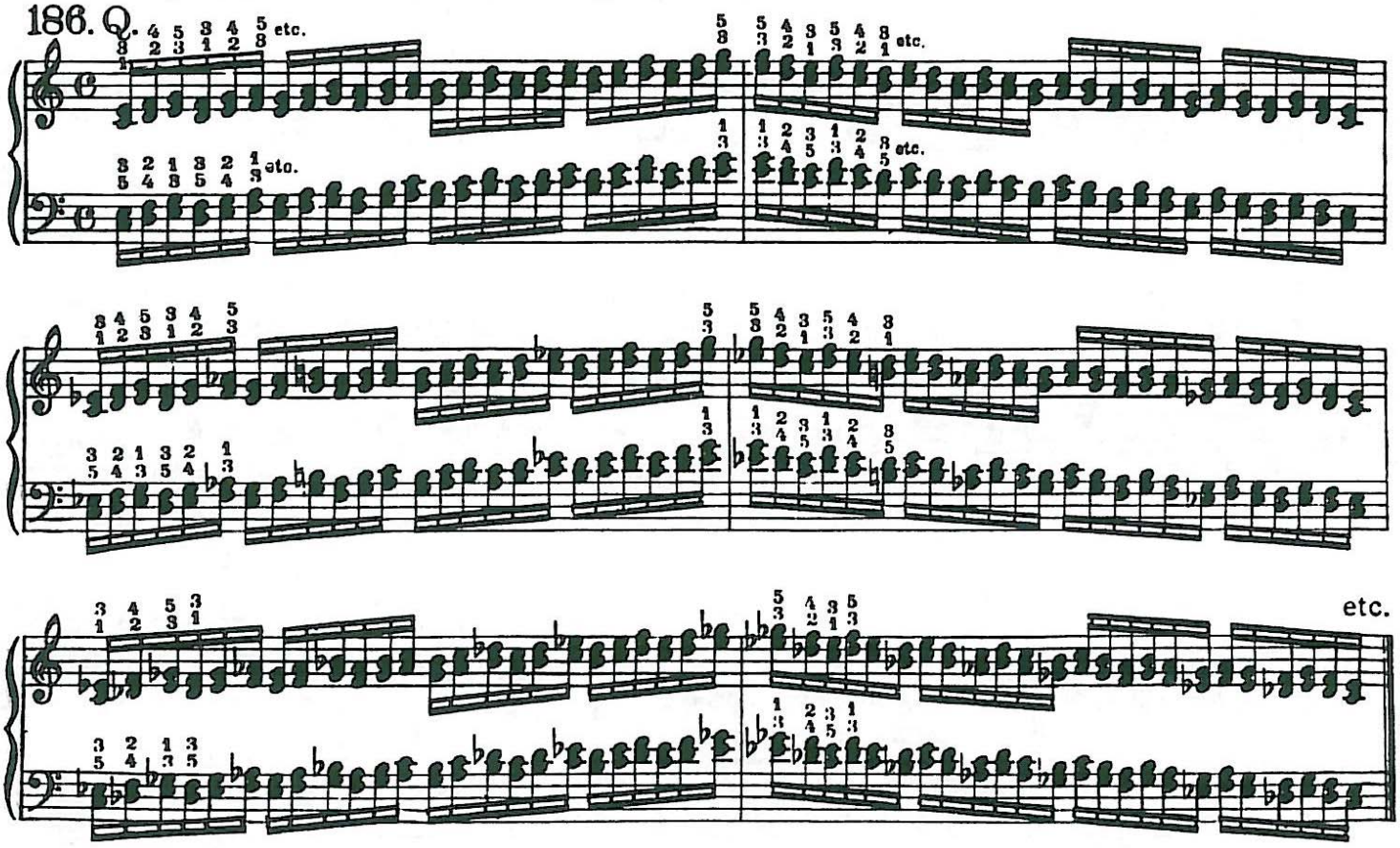
Slighty raise the hand after every second note.

185. Q.

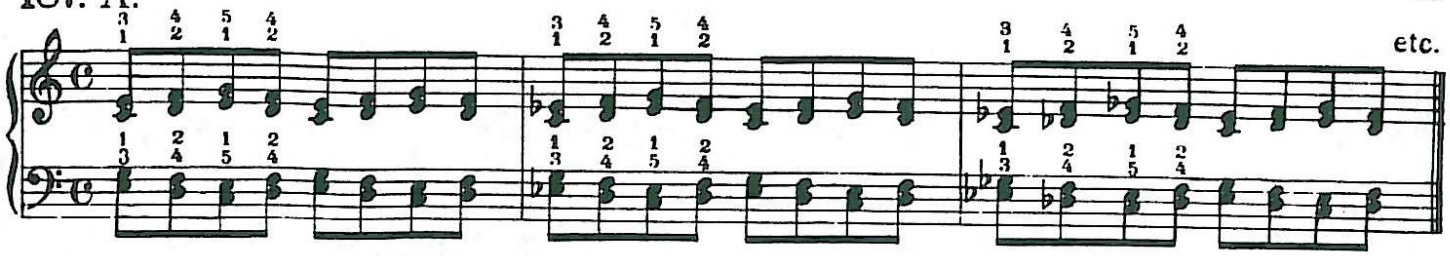


These passages must be accentuated in groups of *two and three*.

186. Q.

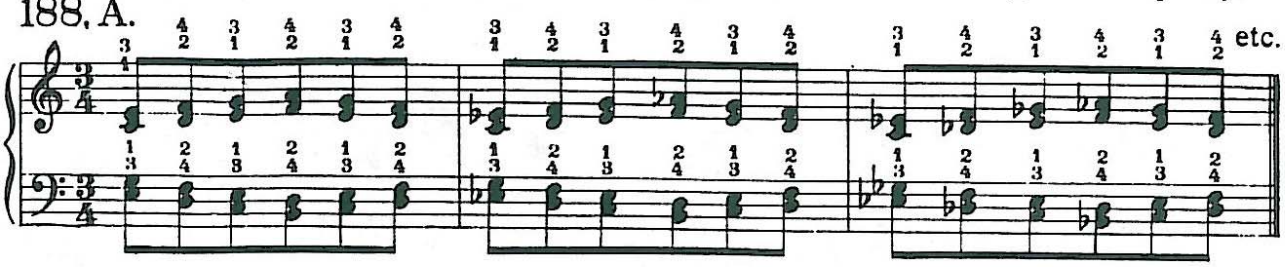


187. A.



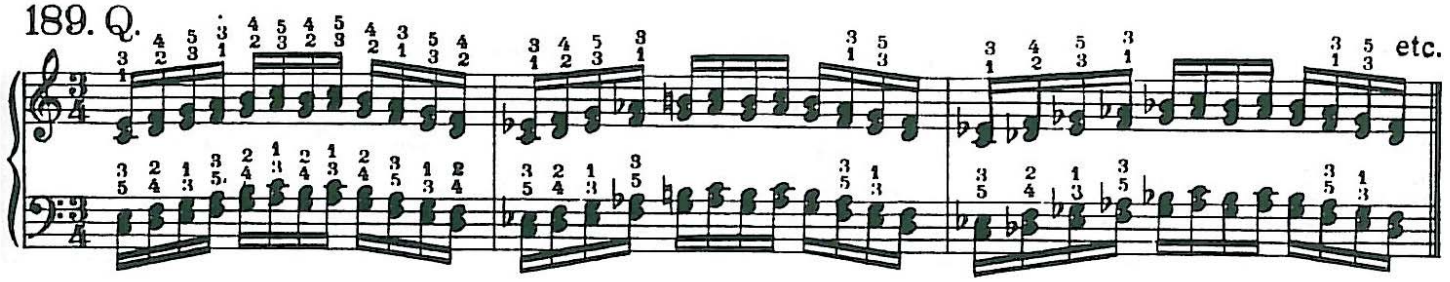
Practise very smoothly. The passing under of the 1st finger (thumb) must cause no apparent inequality.

188. A.

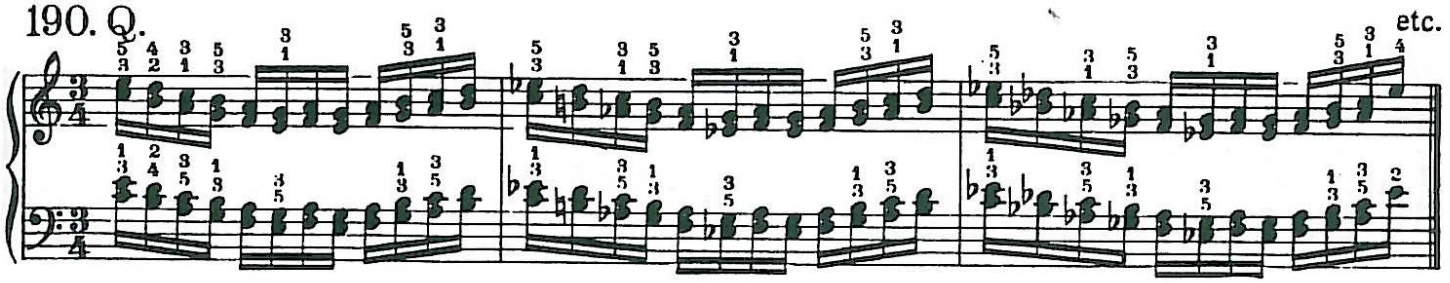


A *perfect Legato* in this study is of course an impossibility, the 3rd finger having to depress two successive keys. To keep the passage as smooth as possible, the 5th finger must not leave the key until the 3rd depresses the following one. The fingers pointing in the direction towards which hand is moving.

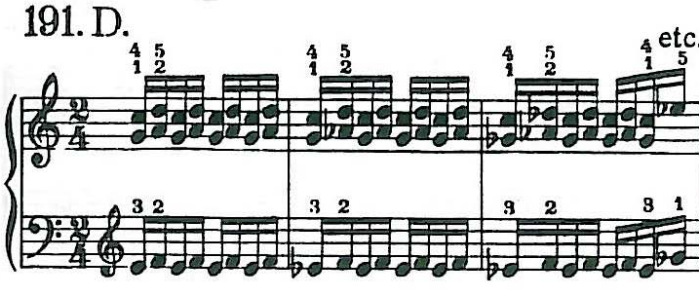
189. Q.



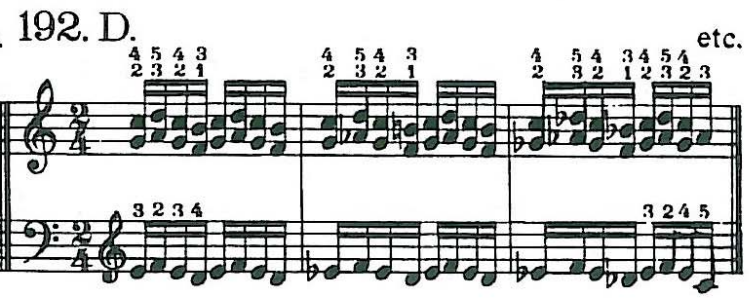
190. Q.



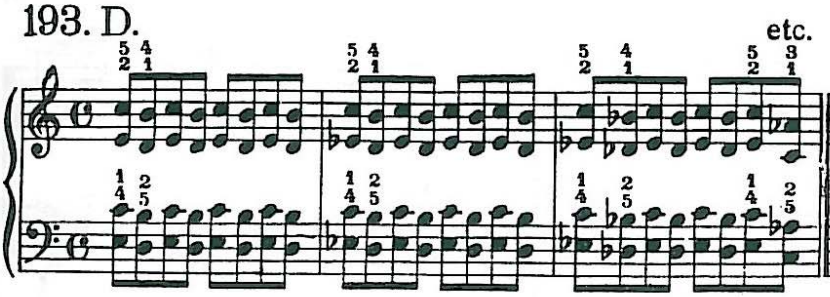
191. D.



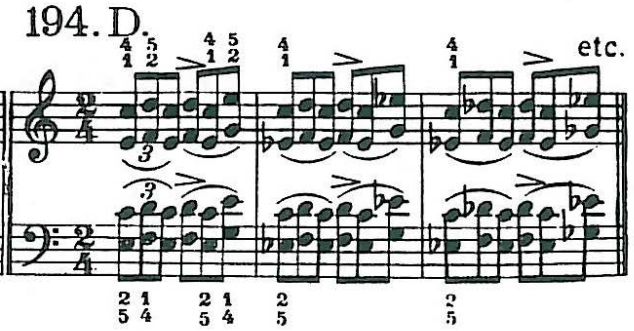
192. D.



193. D.



194. D.



195. D. etc.

196. D. etc.

197. D. R.H. etc.

197. D. L.H. etc.

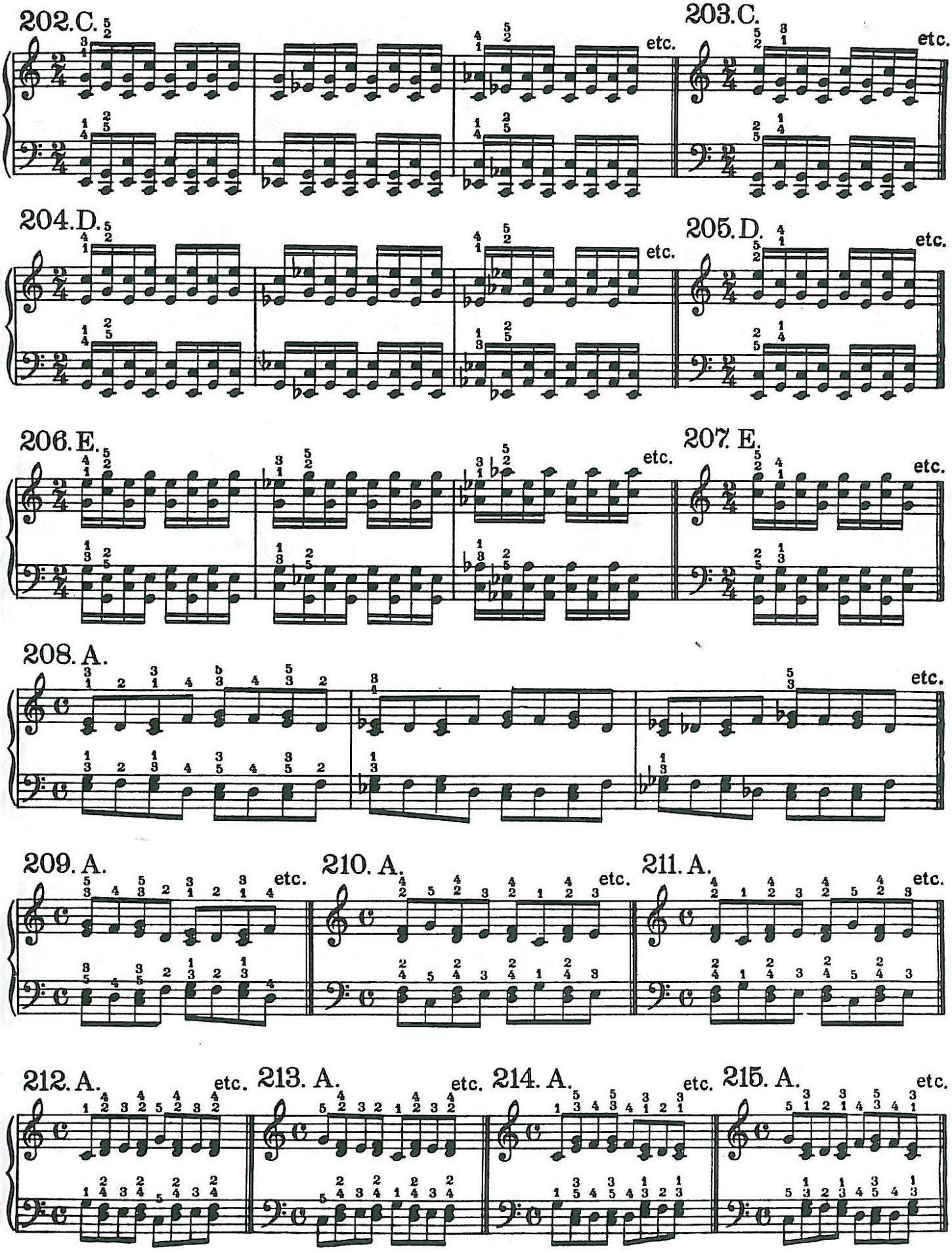
Only to be transposed through all the major keys.

198.

199. F. etc.

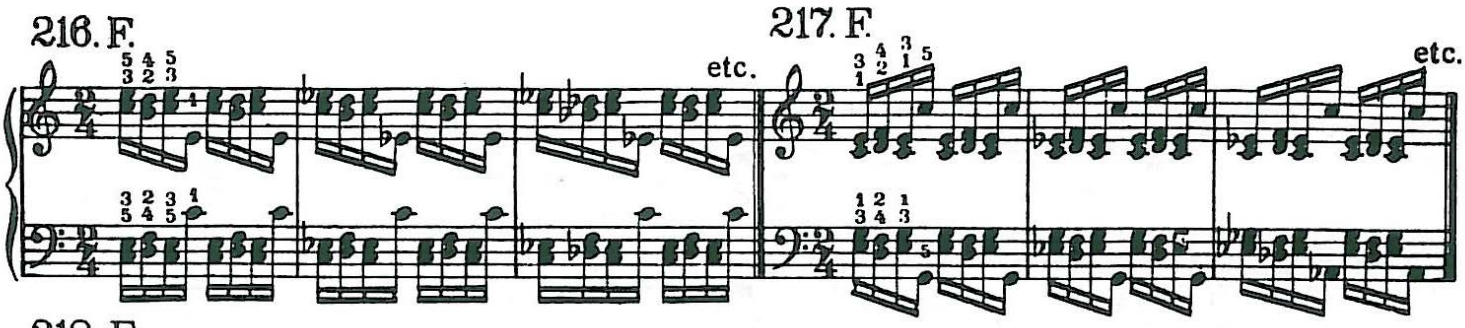
200. D. etc.

201. D. etc.

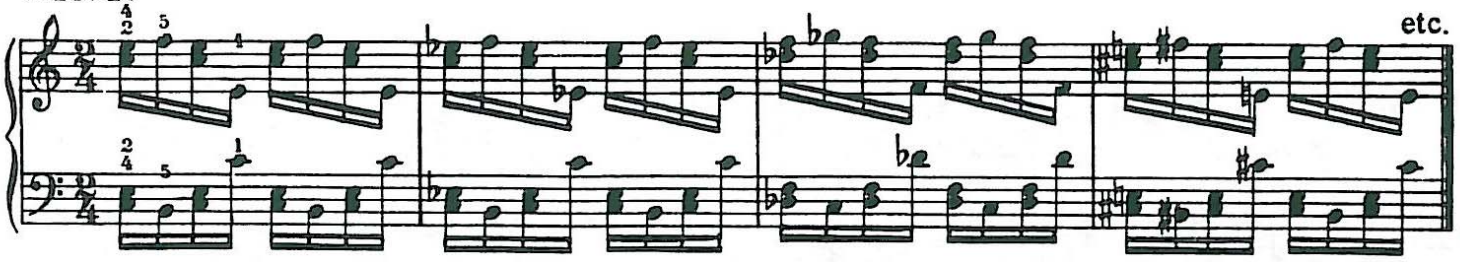

202. C.
etc.
203. C.
etc.
204. D.
etc.
205. D.
etc.
206. E.
etc.
207. E.
etc.
208. A.
etc.
209. A.
etc.
210. A.
etc.
211. A.
etc.
212. A.
etc.
213. A.
etc.
214. A.
etc.
215. A.
etc.

216. F.

217. F.



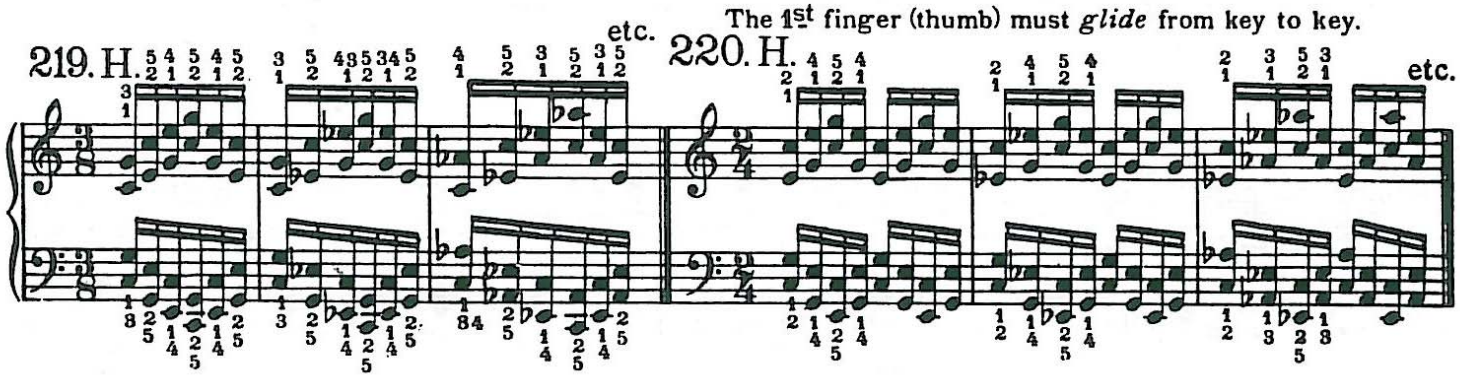
218. F.



The 1st finger (thumb) must *glide* from key to key.

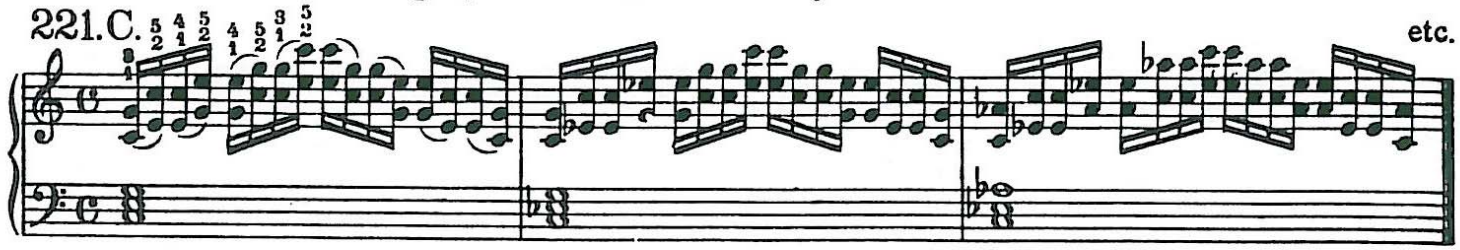
219. H.

220. H.

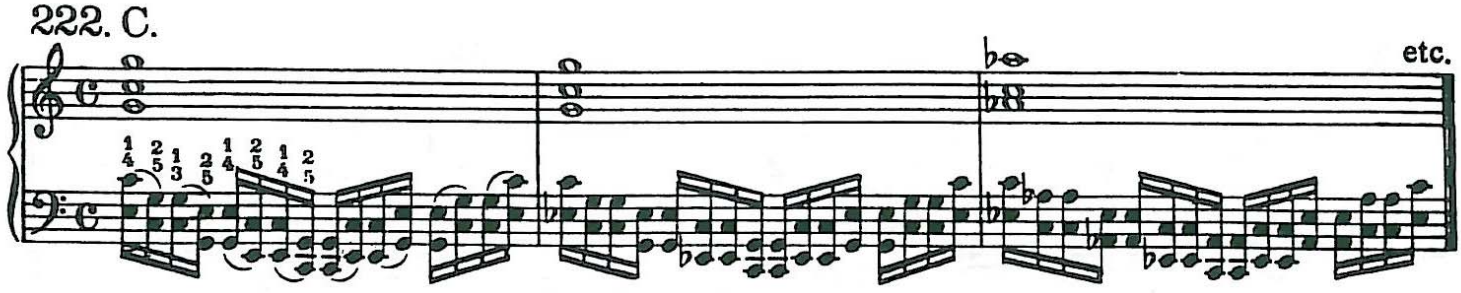


In studies **221** and **222** slightly raise the arm after every two successive notes.

221. C.

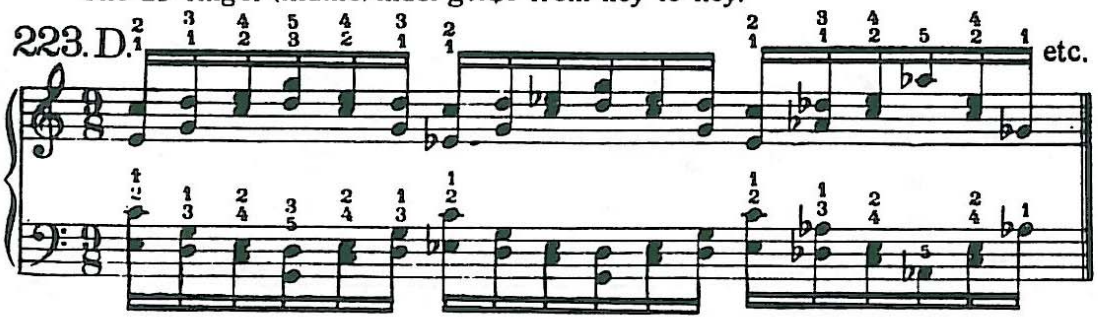


222. C.



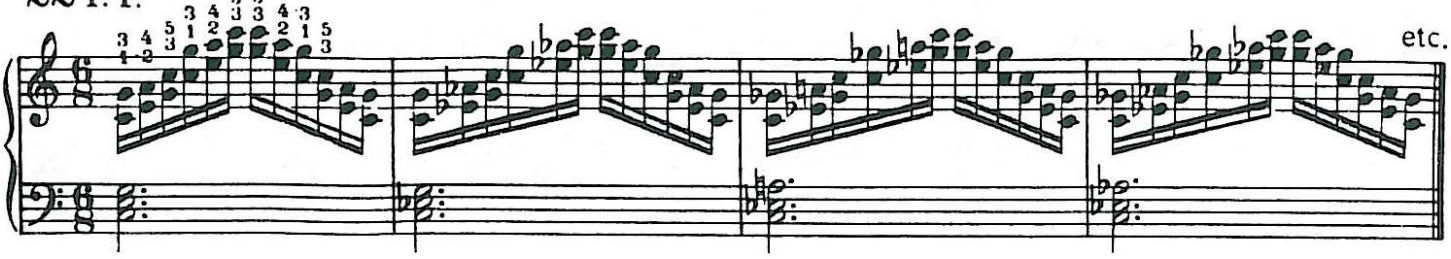
The 1st finger (thumb) must *glide* from key to key.

223. D.

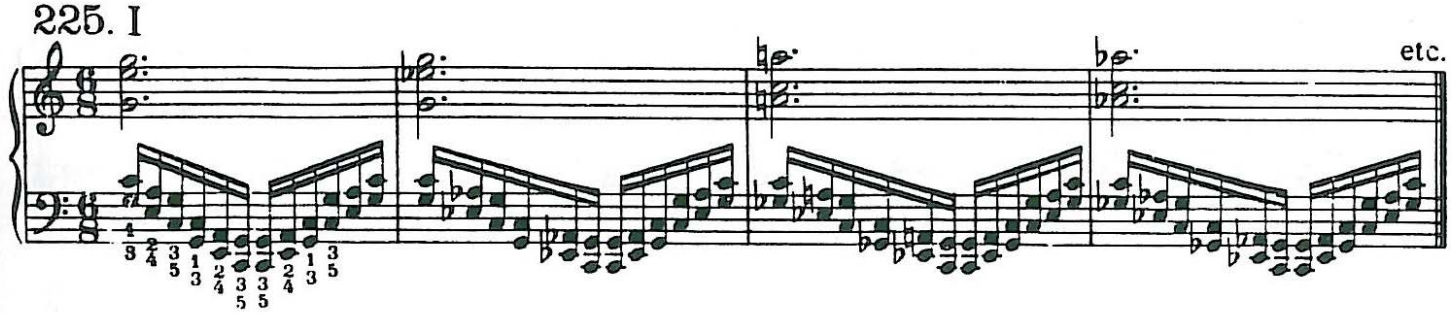


In studies **224** and **225** slightly raise the arm after every third successive note.

224. I.

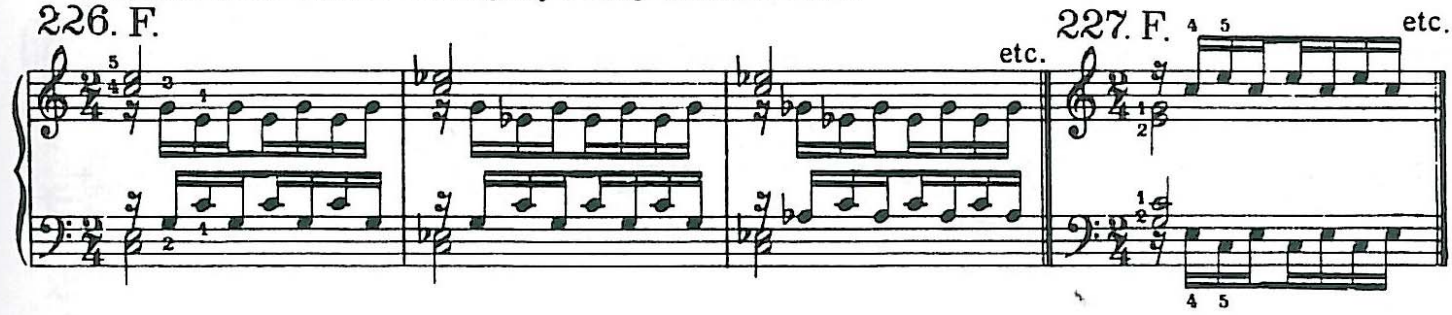


225. I



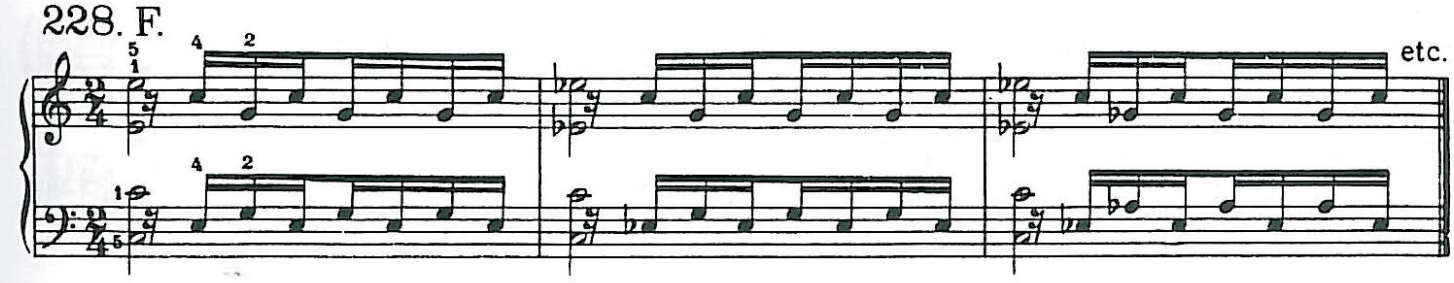
Sustained notes must be held lightly during their *full* value.

226. F.

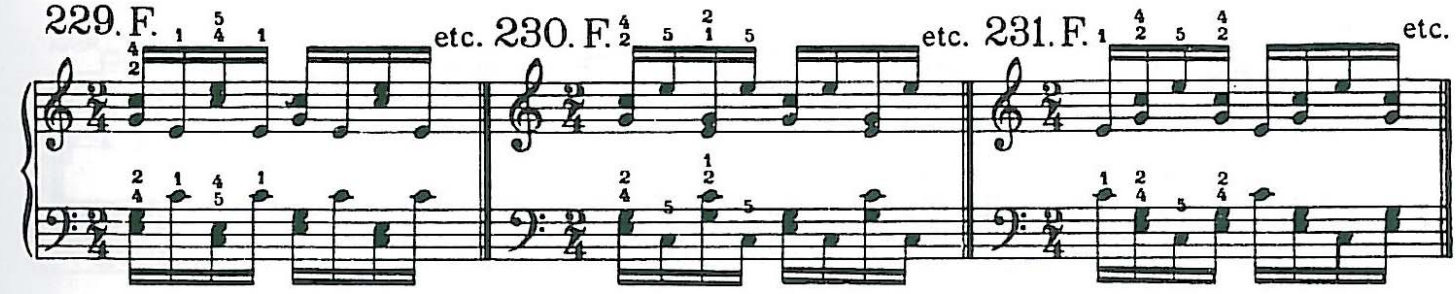


227. F.

228. F.



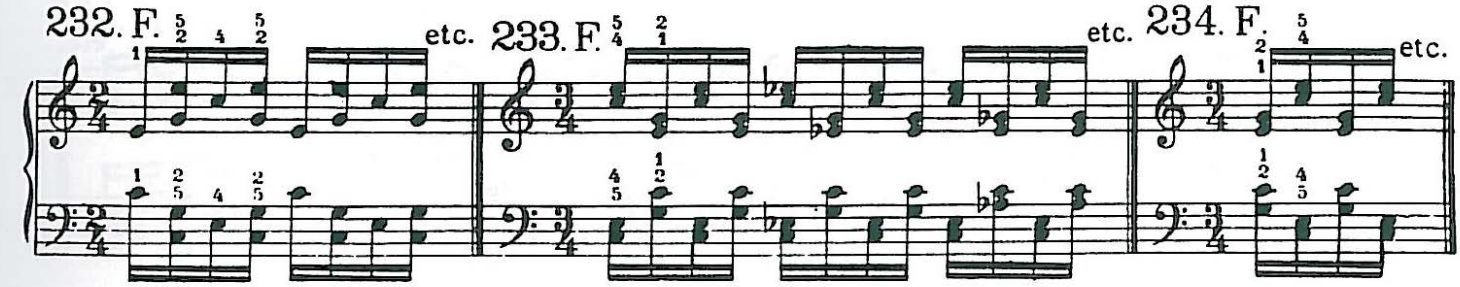
229. F.



230. F.

231. F.

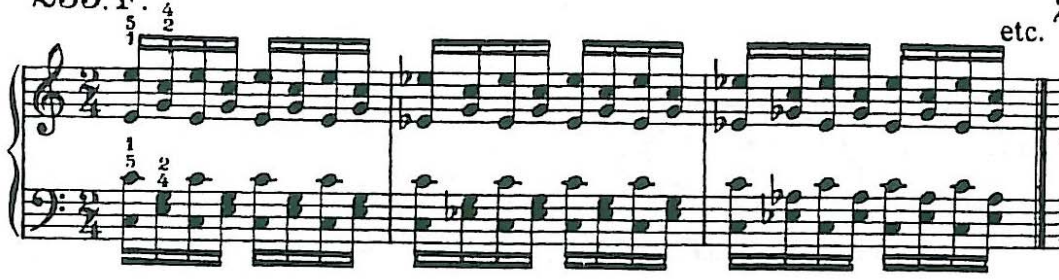
232. F.



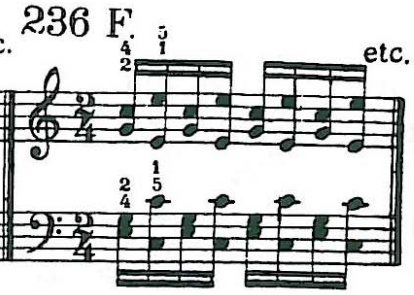
233. F.

234. F.

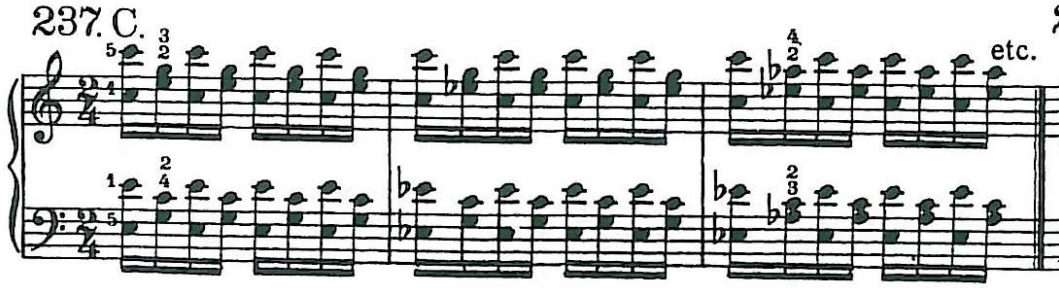
235. F.



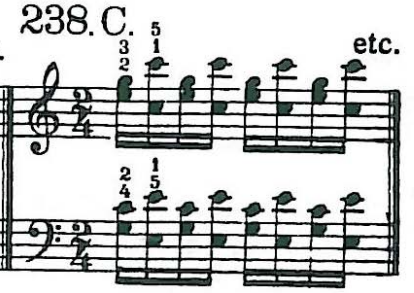
236 F.



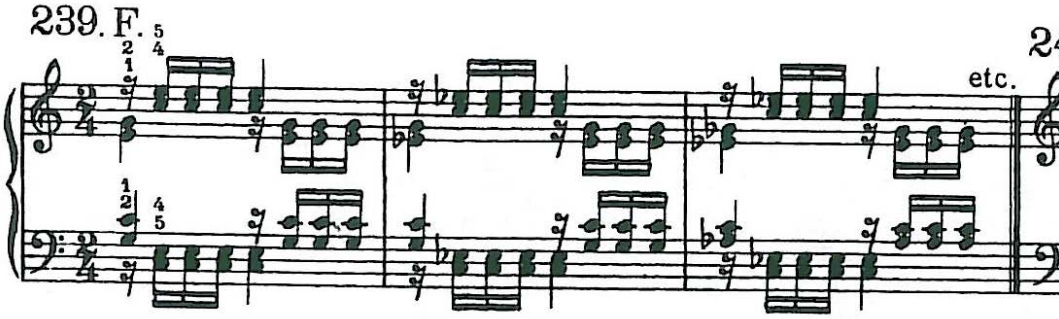
237. C.



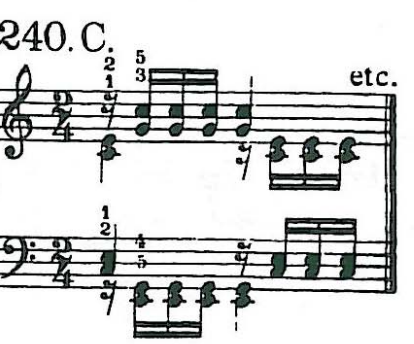
238. C.



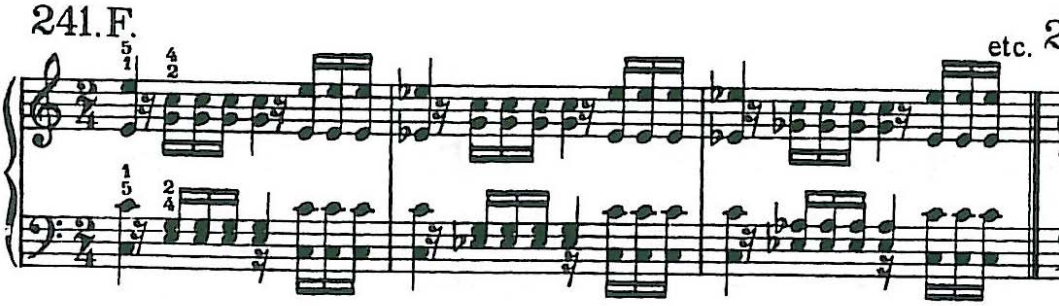
239. F.



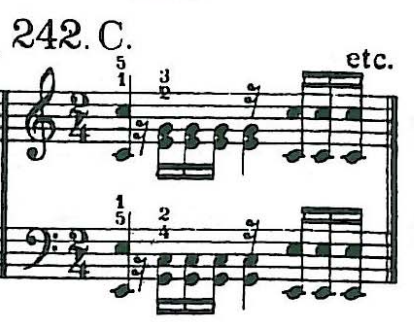
240. C.



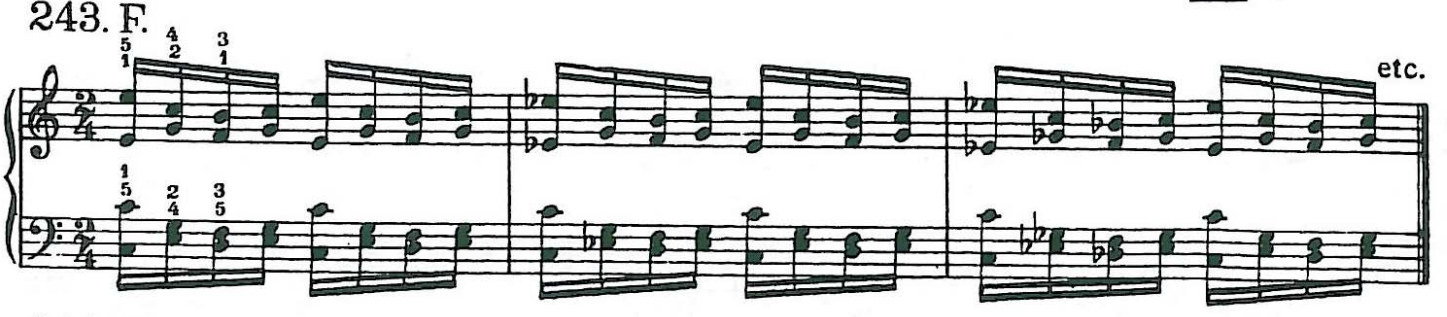
241. F.



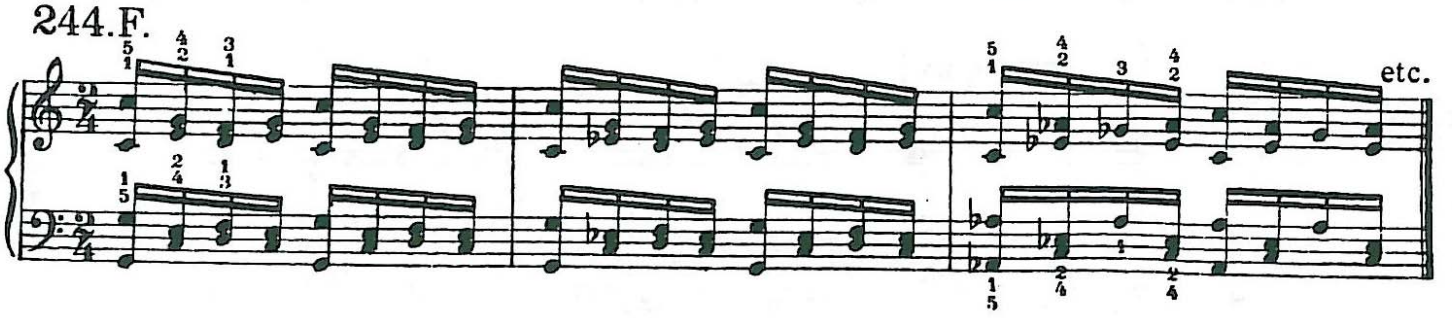
242. C.



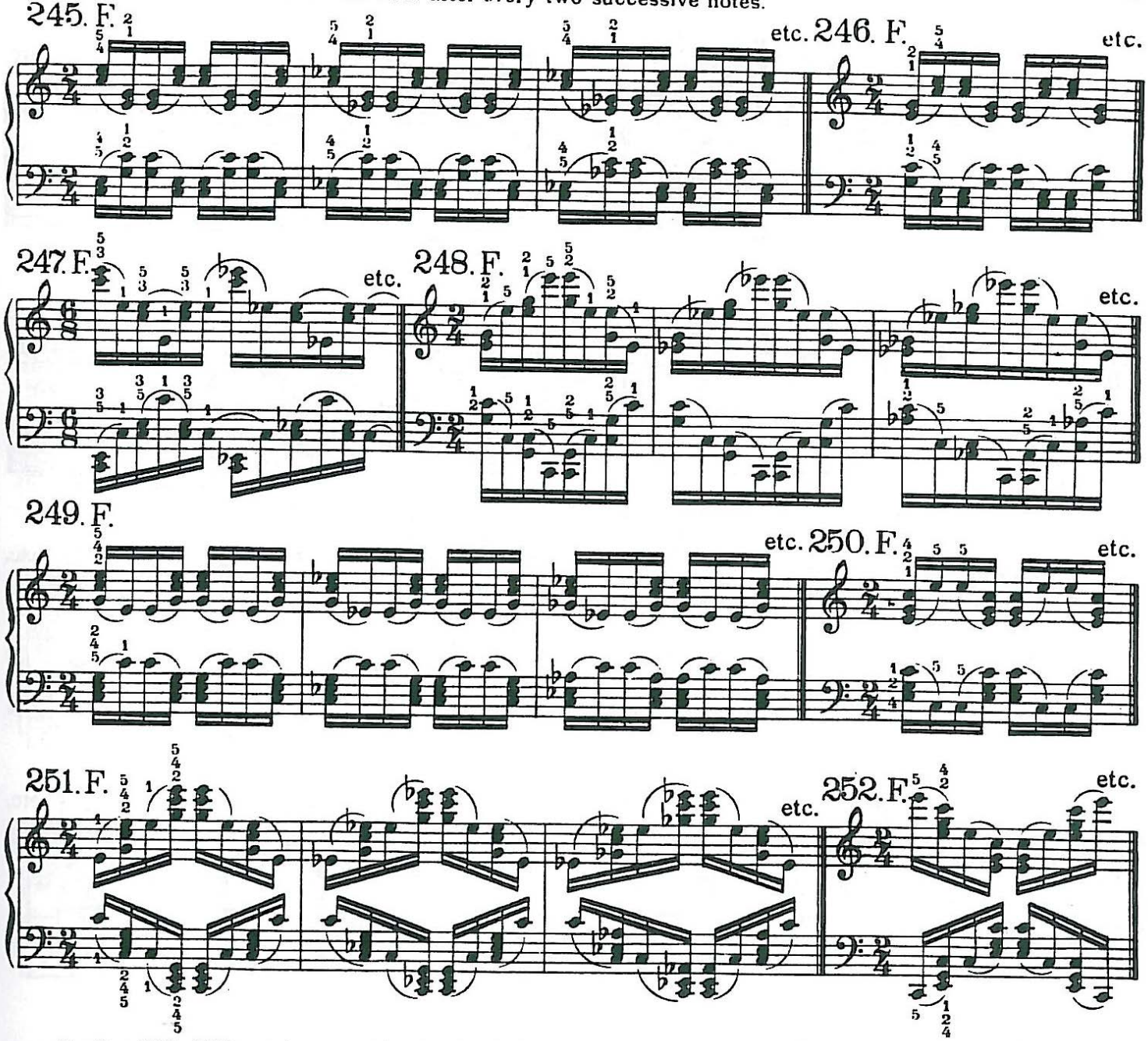
243. F.



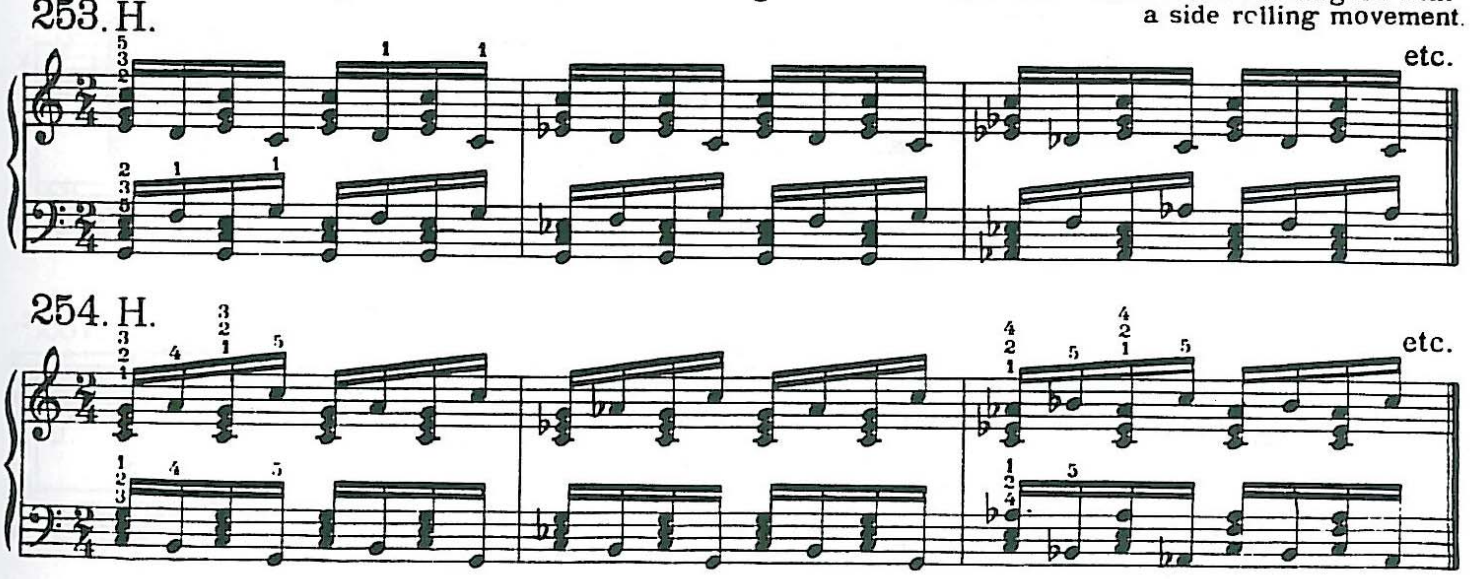
244. F.

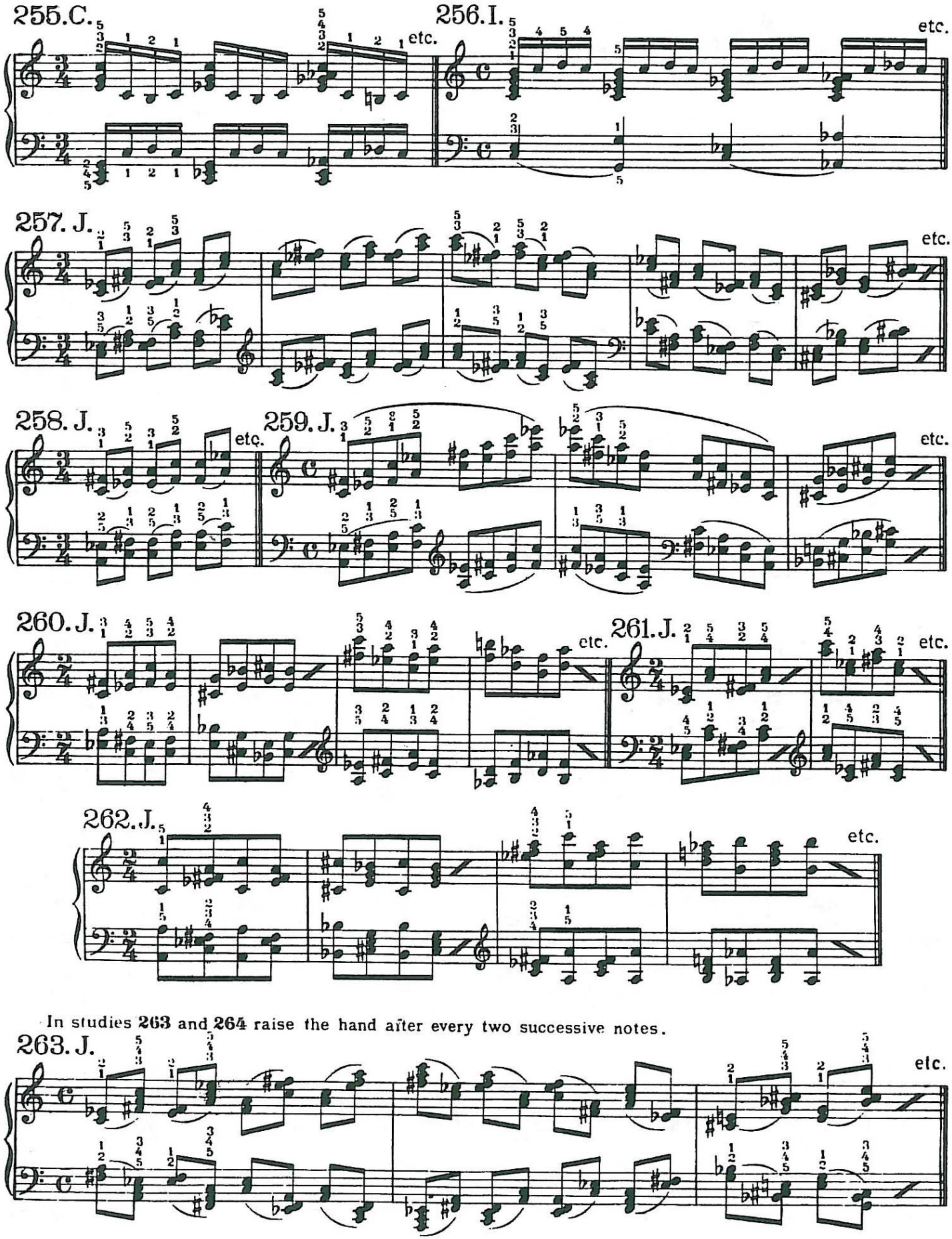


In studies **245 - 252** raise the arm after every two successive notes.



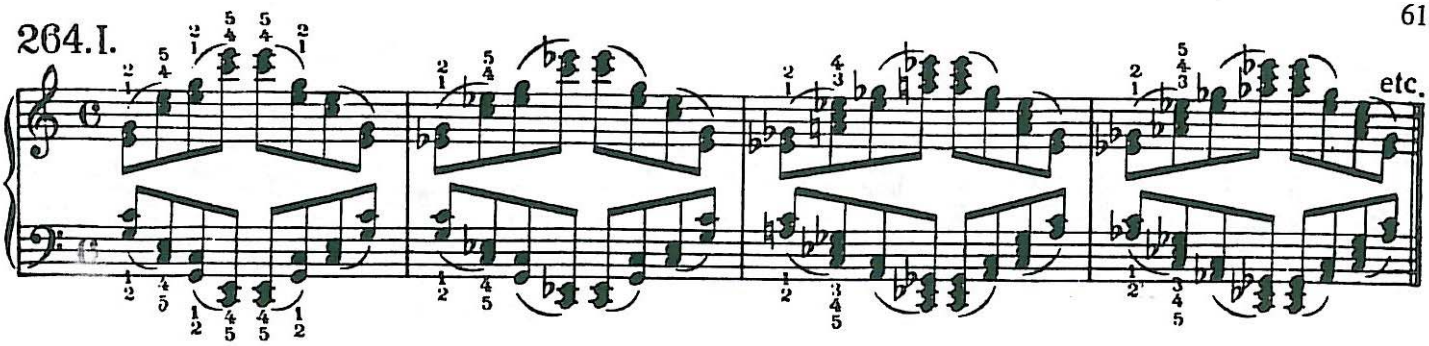
Studies **253 - 256** require a combination touch from finger and elbow. The elbow must assist the fingers with a side rolling movement.





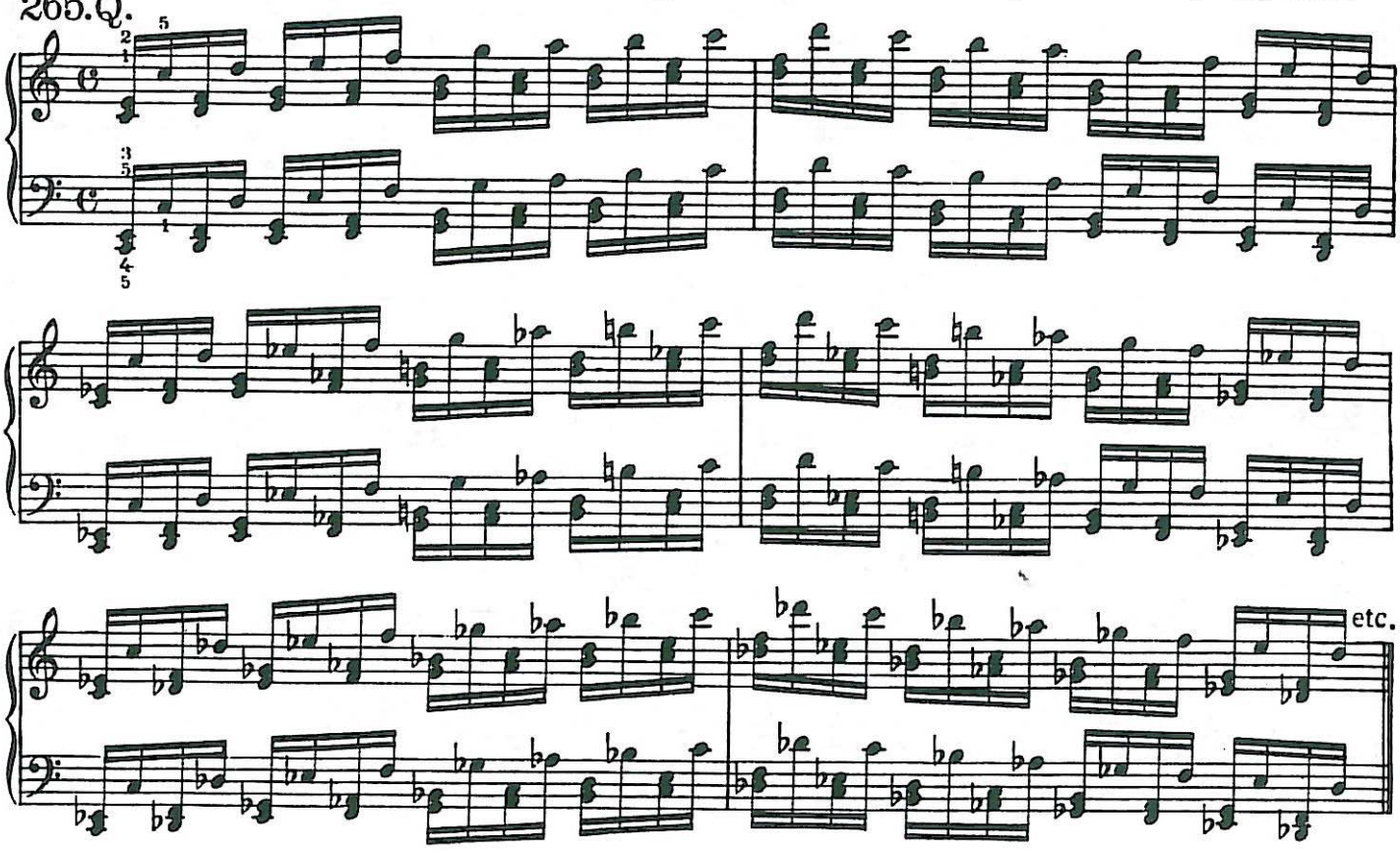
In studies **263** and **264** raise the hand after every two successive notes.

264.I.

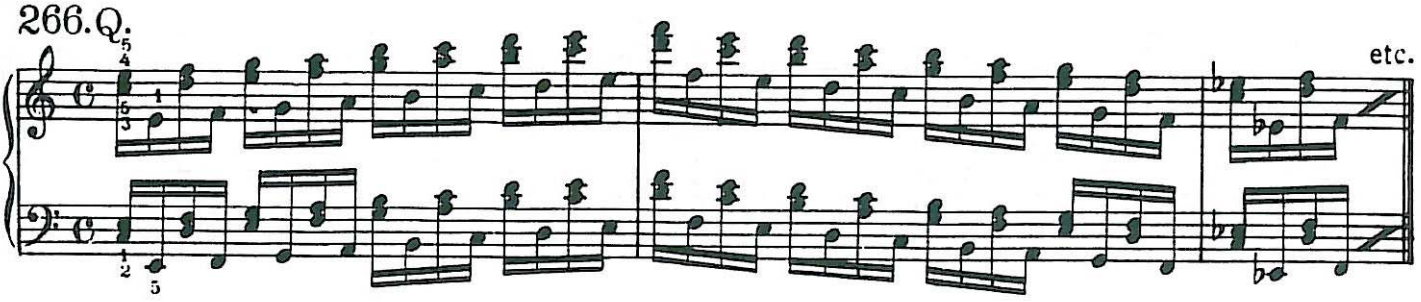


Studies **265 - 275** require the combination finger and elbow touch already referred to (Study **253**).

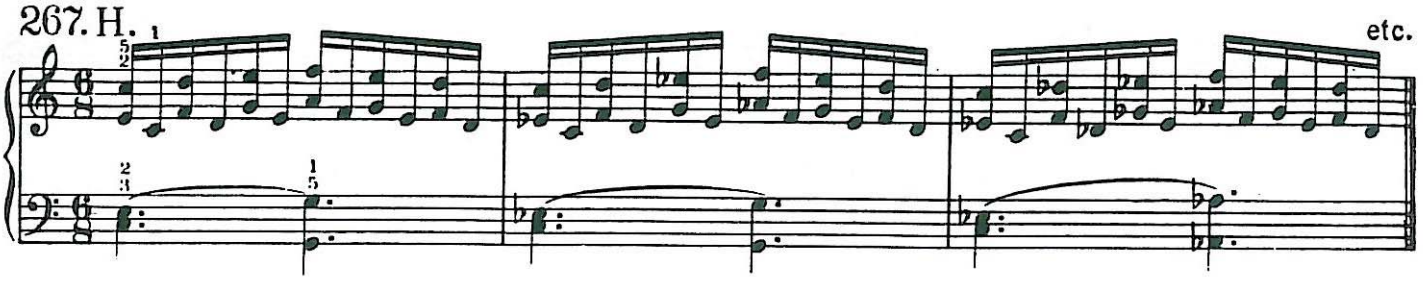
265.Q.

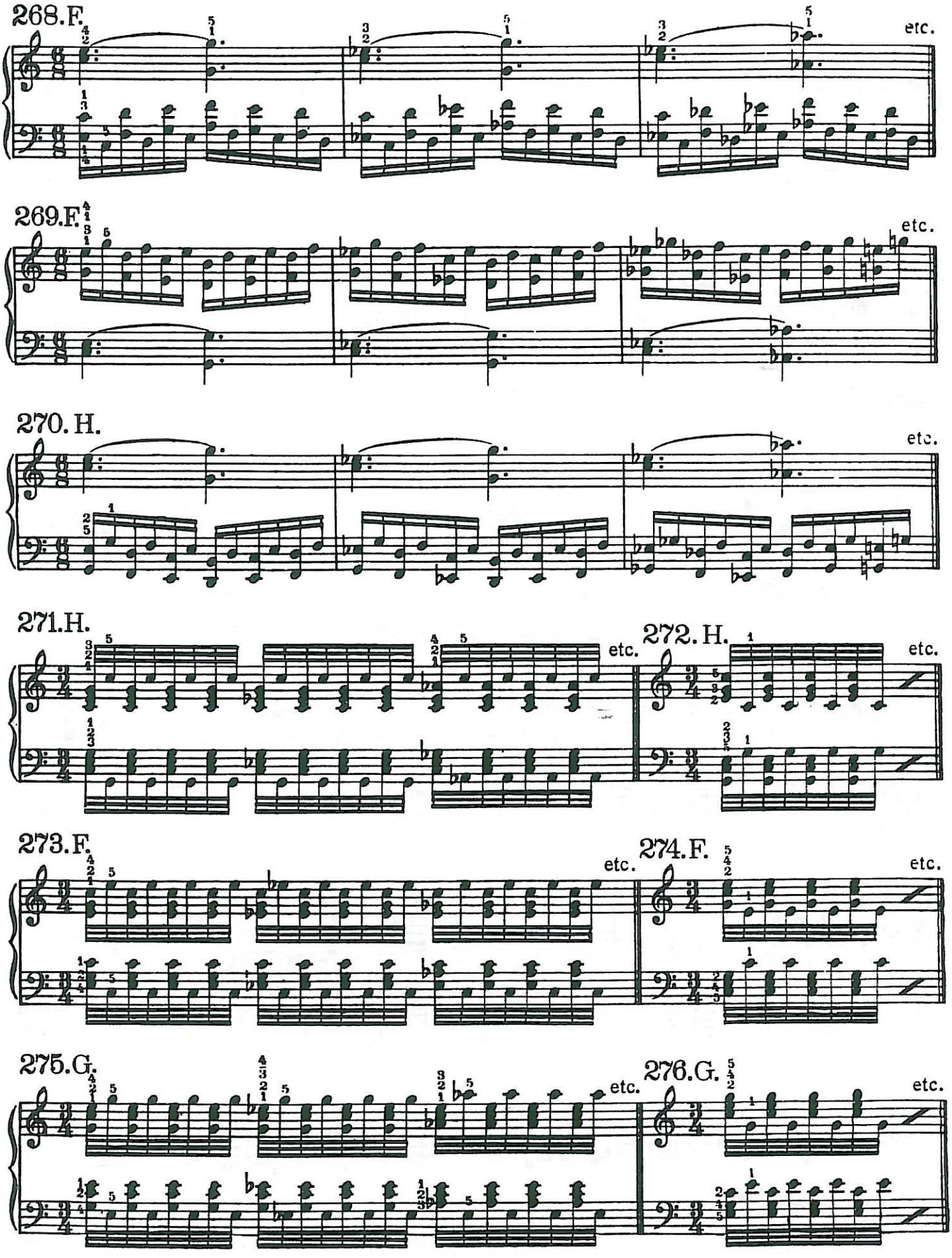


266.Q.

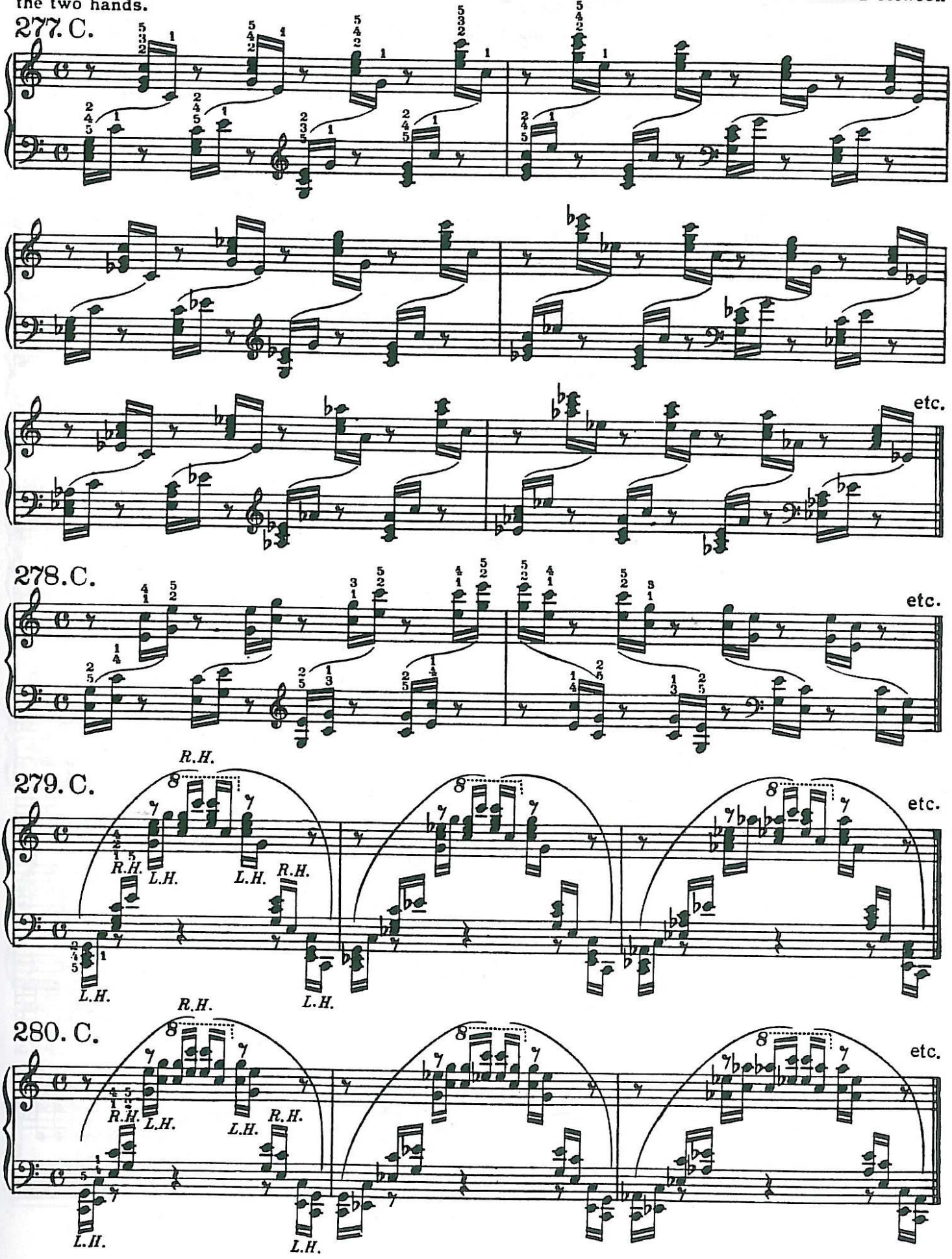


267.H.




268.F.
etc.
269.F.
etc.
270. H.
etc.
271.H.
etc.
272. H.
etc.
273.F.
etc.
274.F.
etc.
275.G.
etc.
276.G.
etc.

In studies 277 - 280 there must be an unbroken sequence of tone between the notes divided between the two hands.



Section VII.

Octave and Chord Studies.

Before commencing the practise of Octaves, the 1st, (thumb) 4th, and 5th fingers must be separately trained. The first four studies are for this purpose.

Two different qualities of touch must be employed in the practise of these studies.

I. For *Staccato* octaves:– the sustained note must be held down lightly, the wrist loose, the key depressed with a rolling motion of the elbow.

II. For *Legato* octaves:– the fingers must slip (or glide) from key to key.

Octave studies proper commence with Nº **285**.

The *Staccato* touch for Octaves is threefold: the first, (and principal one) emanating from the hand *(wrist) only*, and used in passages not requiring any special force.*) The second, a combination touch from wrist and lower arm, producing in consequence of the combined weight, a much increased force.

The third, a combination touch from lower and upper arm, (wrist loose) employed only when very great force is required.

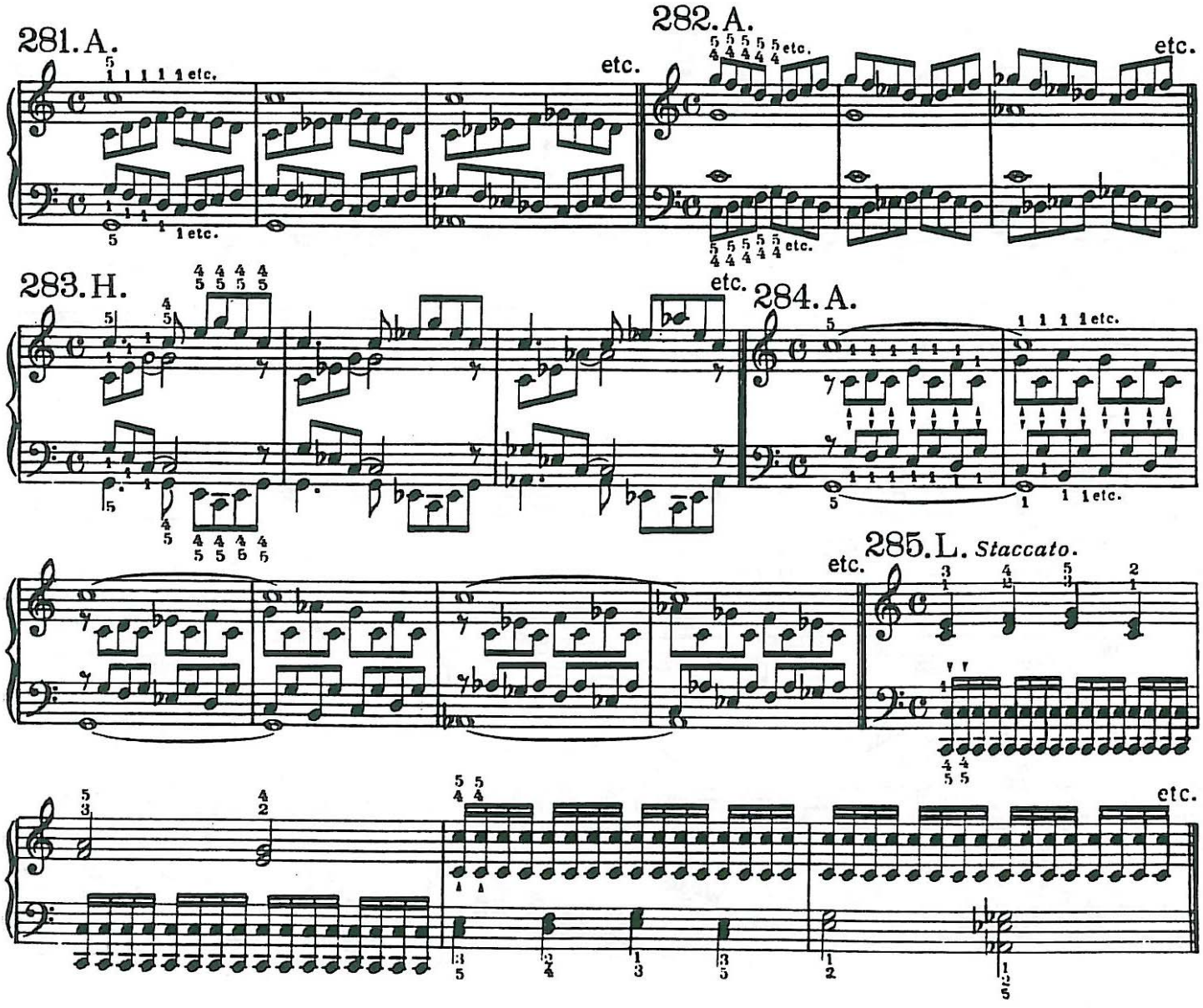
These three variations of touch must be thoroughly mastered in their respective order.

For *Legato* Octave playing a combination touch from fingers and wrist is required. The tone must be produced by *pressure* rather than *stroke*. The wrist must assist by an alternate rising and falling movement.

Studies **286-295** must also be practised in broken octaves in two ways: the lower note first preceding it's octave above, and then following it.

Examples will be found after Nº **325**.

*) Identical with the **Hand (wrist) Staccato Touch** in Section I.



286. A. *Staccato.*

etc.

287. A. *Staccato.*

etc.

288. A. *Staccato.*

etc.

289. F. *Staccato.*

etc.

290. A. *Staccato.*

etc.

291. C. *Staccato.*

etc.

292. D. *Staccato.*

293. C. *Staccato.*

etc.

294. C. *Staccato.*

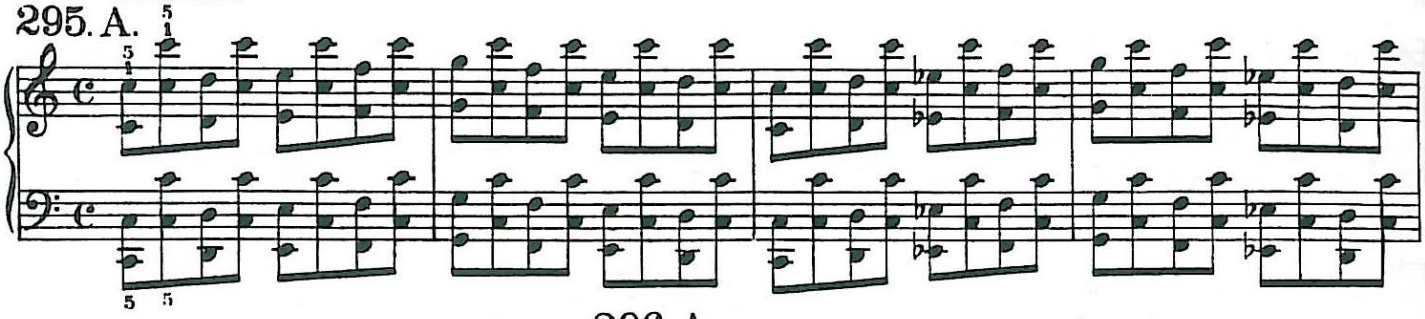
R.H.

R.H.

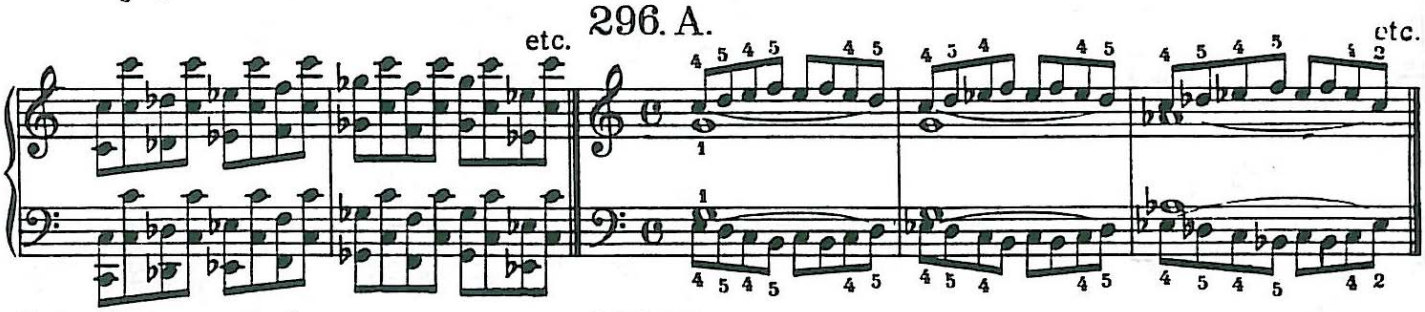
etc.

Staccato.

295. A.

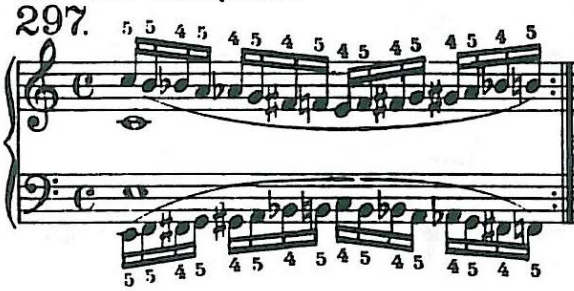


296. A.

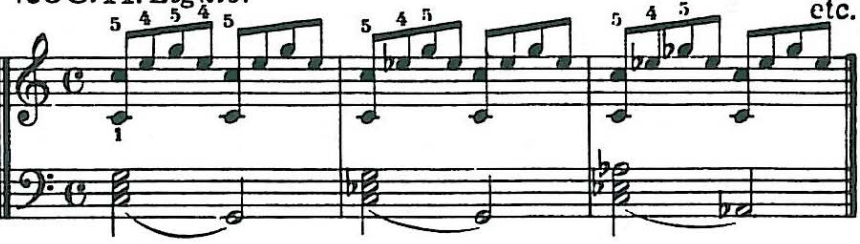


Not to be transposed.

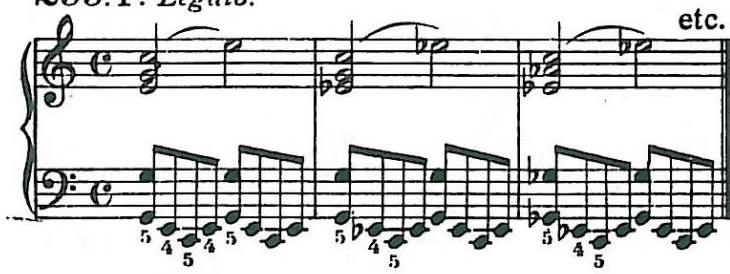
297.



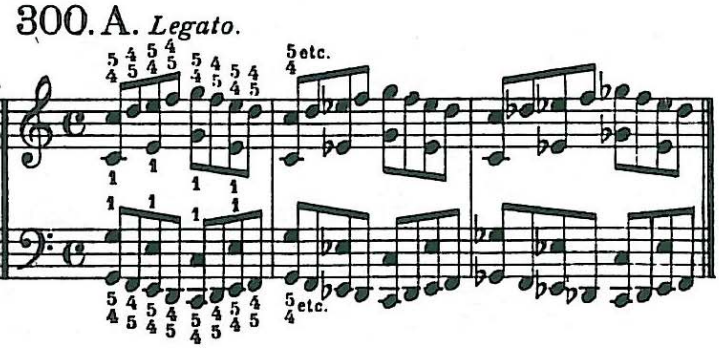
298. H. *Legato.*



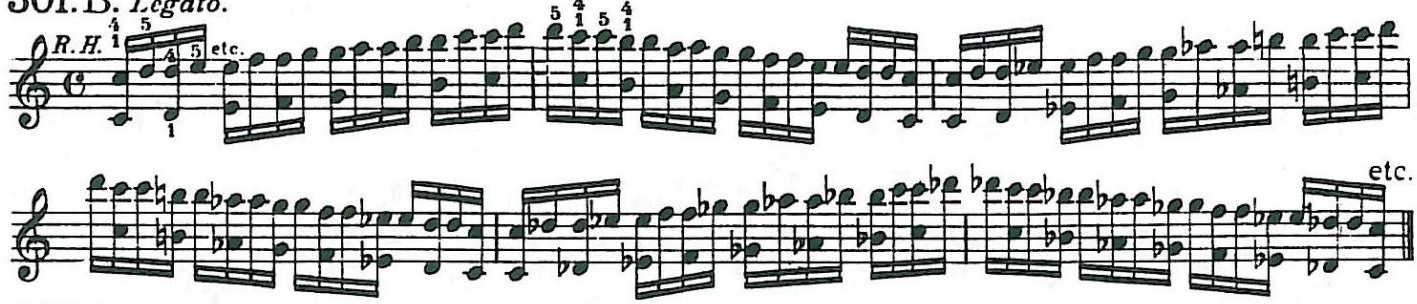
299. F. *Legato.*



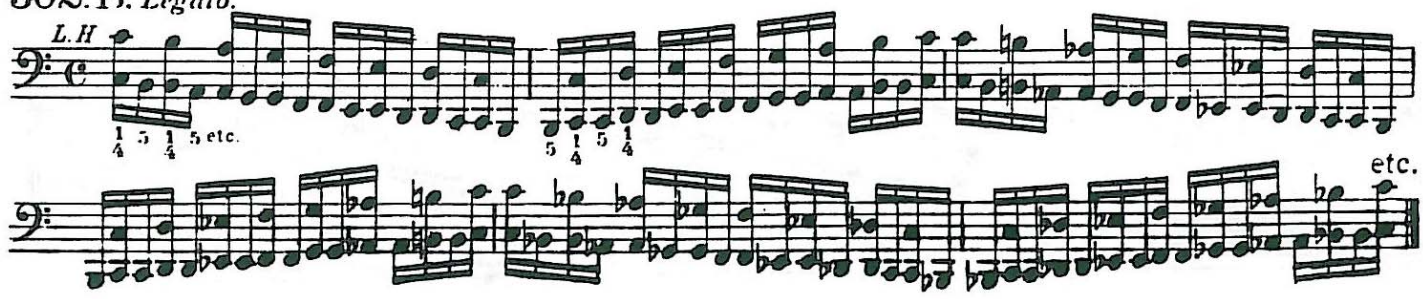
300. A. *Legato.*



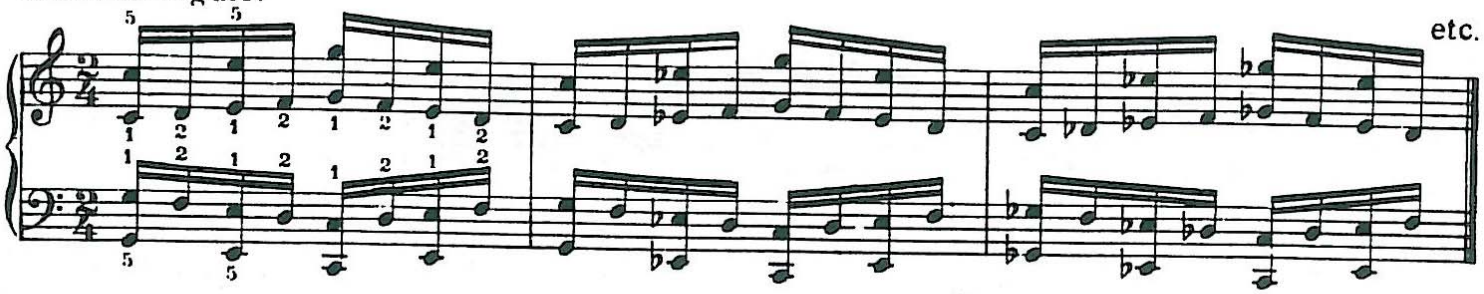
301. B. *Legato.*



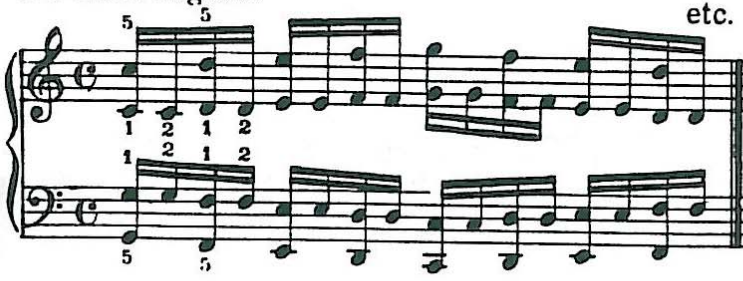
302. B. *Legato.*



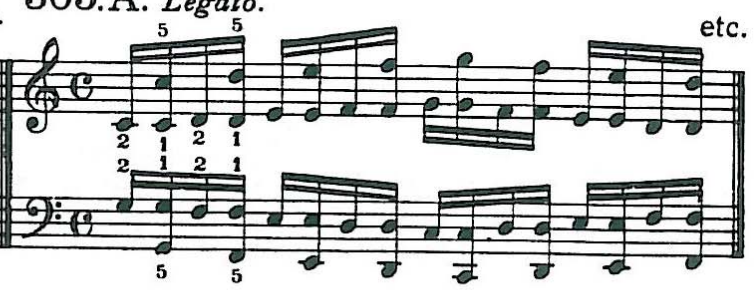
303. A. *Legato.*



304. A. *Legato.*

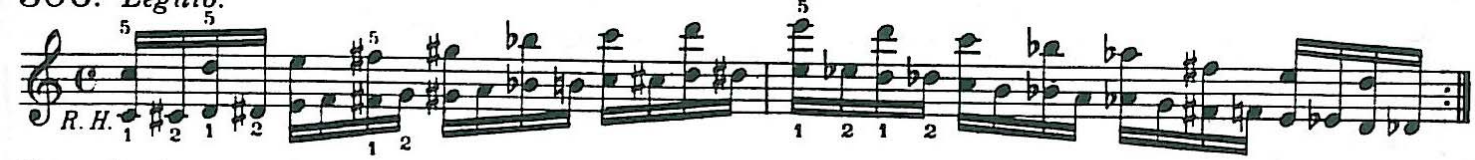


305. A. *Legato.*



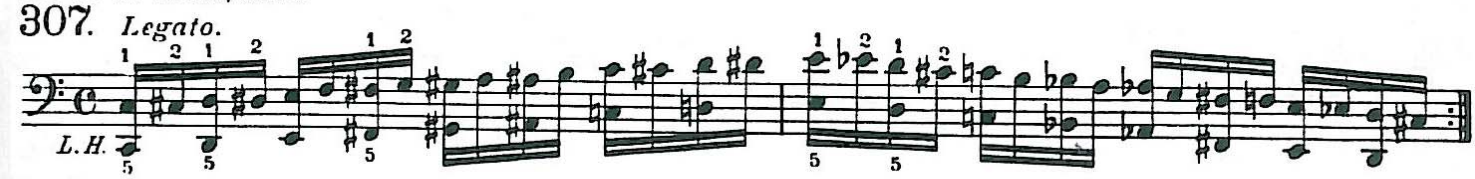
Not to be transposed.

306. *Legato.*

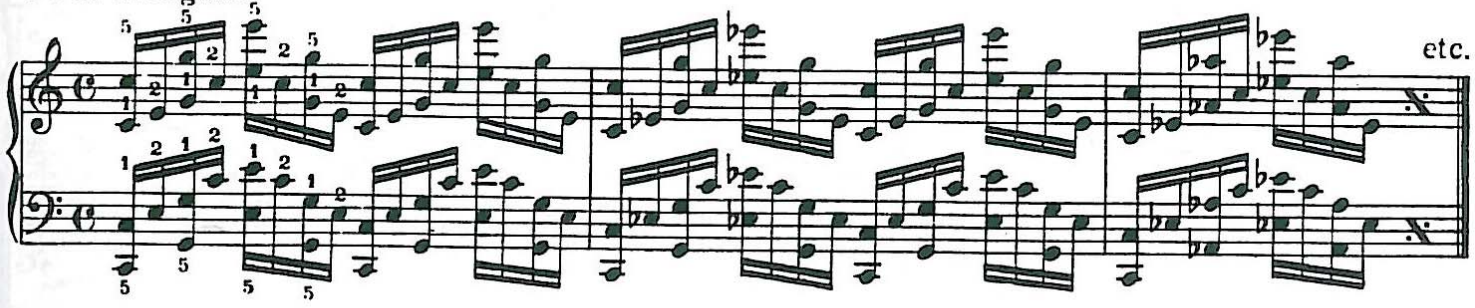


Not to be transposed.

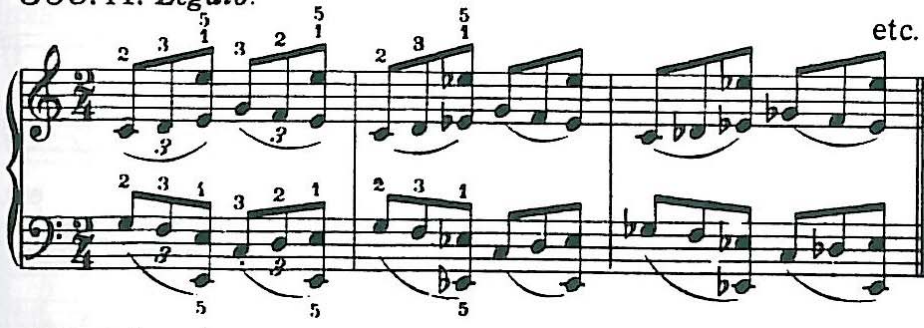
307. *Legato.*



308. C. *Legato.*

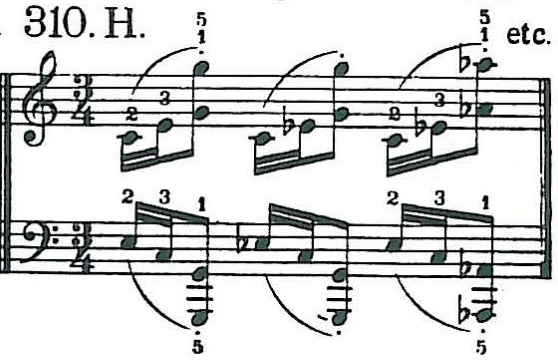


309. H. *Legato.*



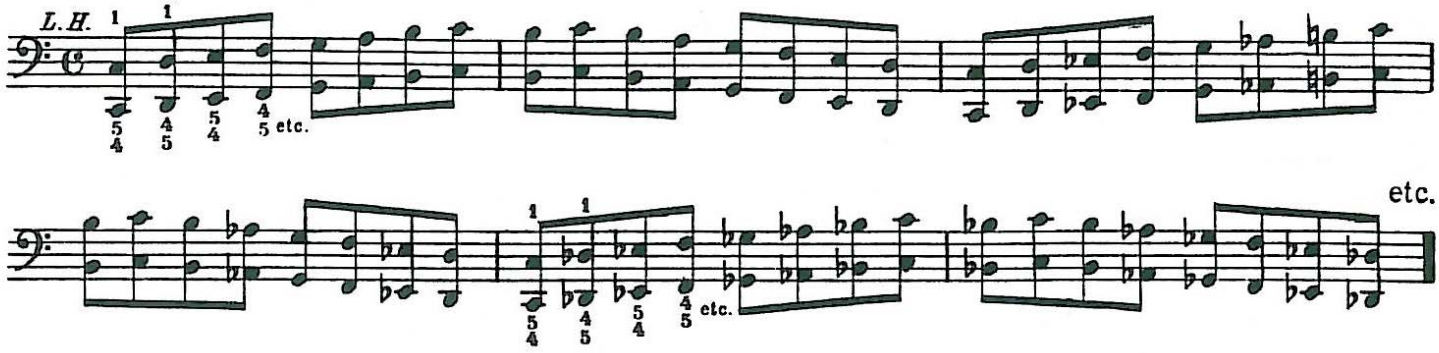
Combination of Legato and Staccato.

310. H.

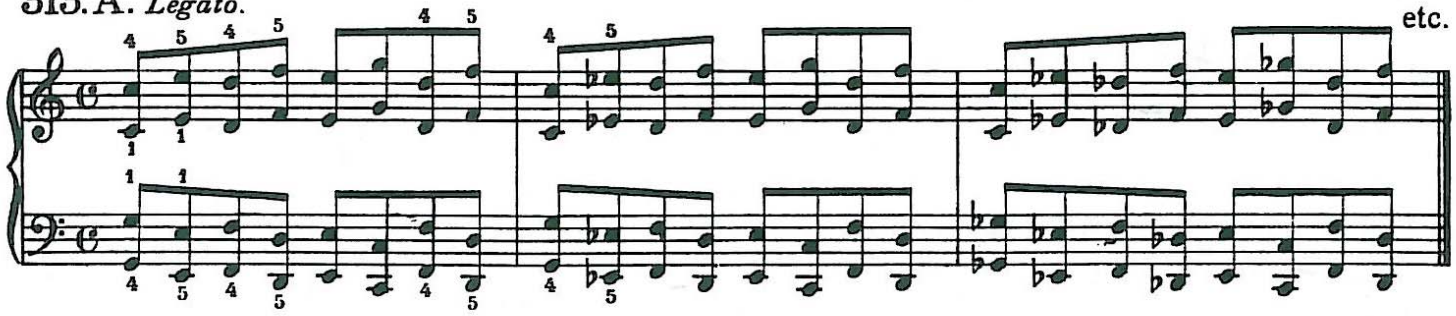


311. B. *Legato.*

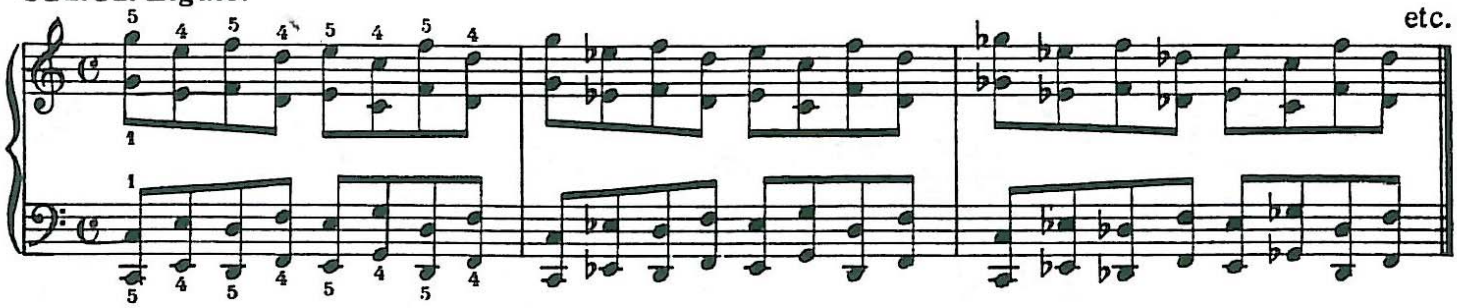
312. B. *Legato.*



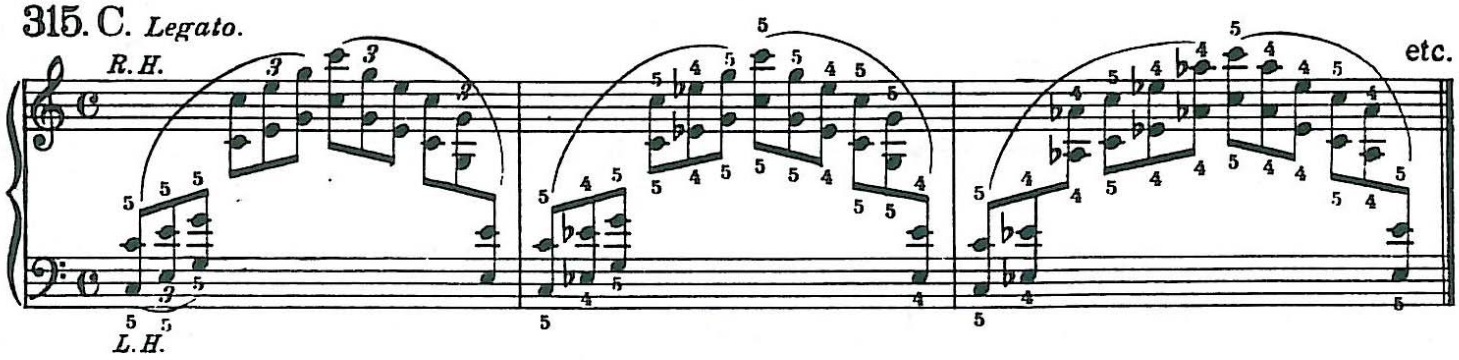
313. A. *Legato.*



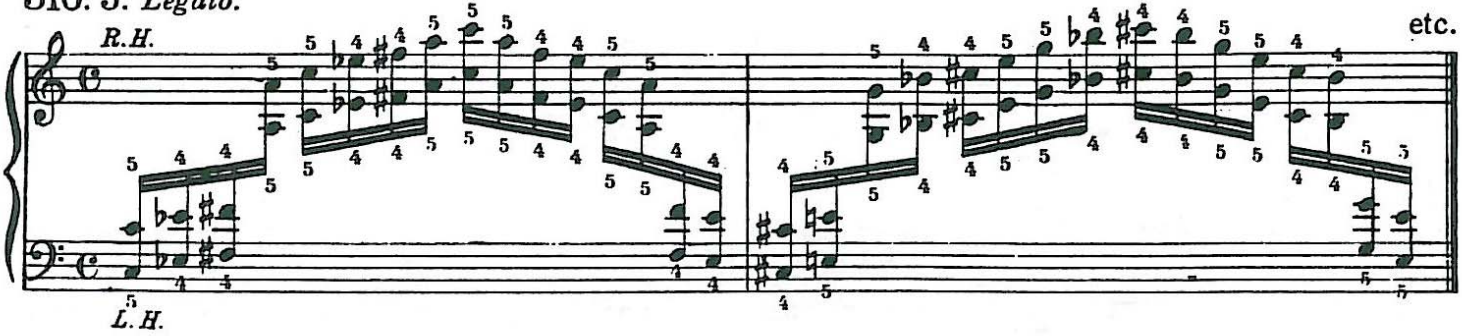
314. A. *Legato.*



315. C. *Legato.*

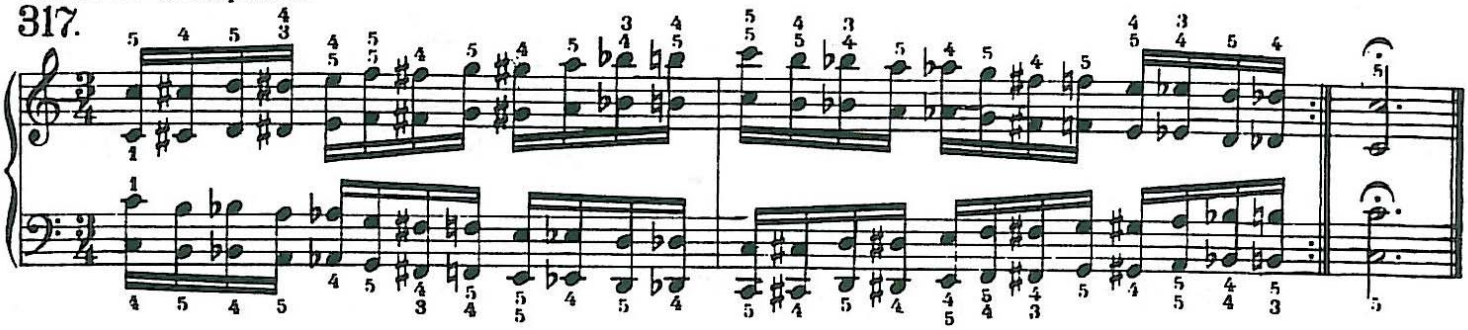


316. J. *Legato.*



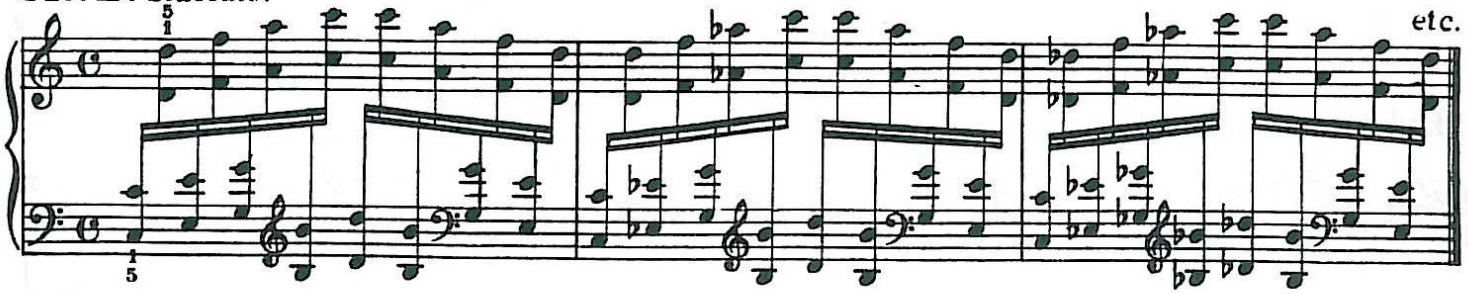
Not to be transposed.

317.

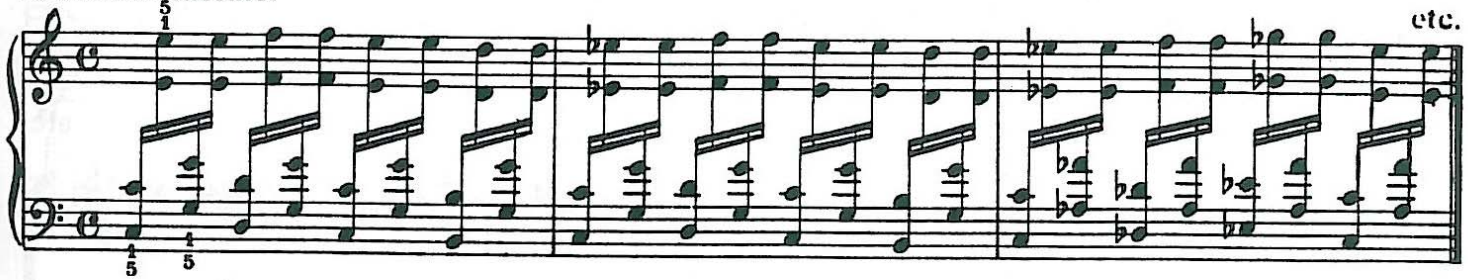


318. A. *Staccato.*

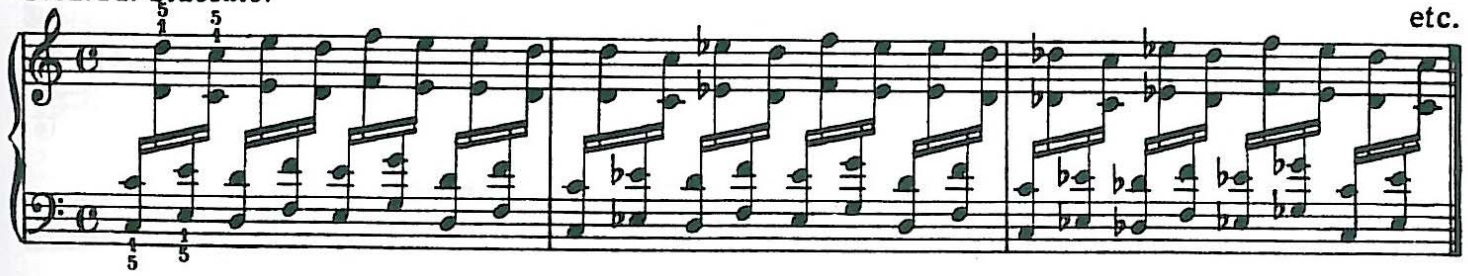
319. B. *Staccato.*



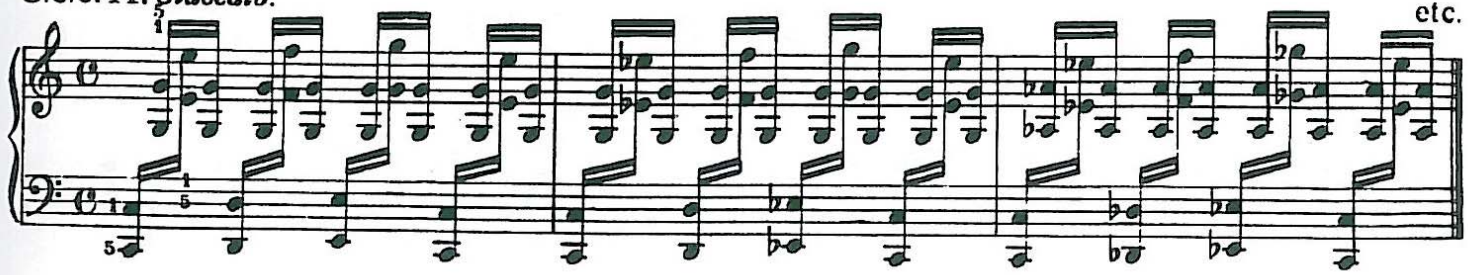
320. A. *Staccato.*



321. A. *Staccato.*

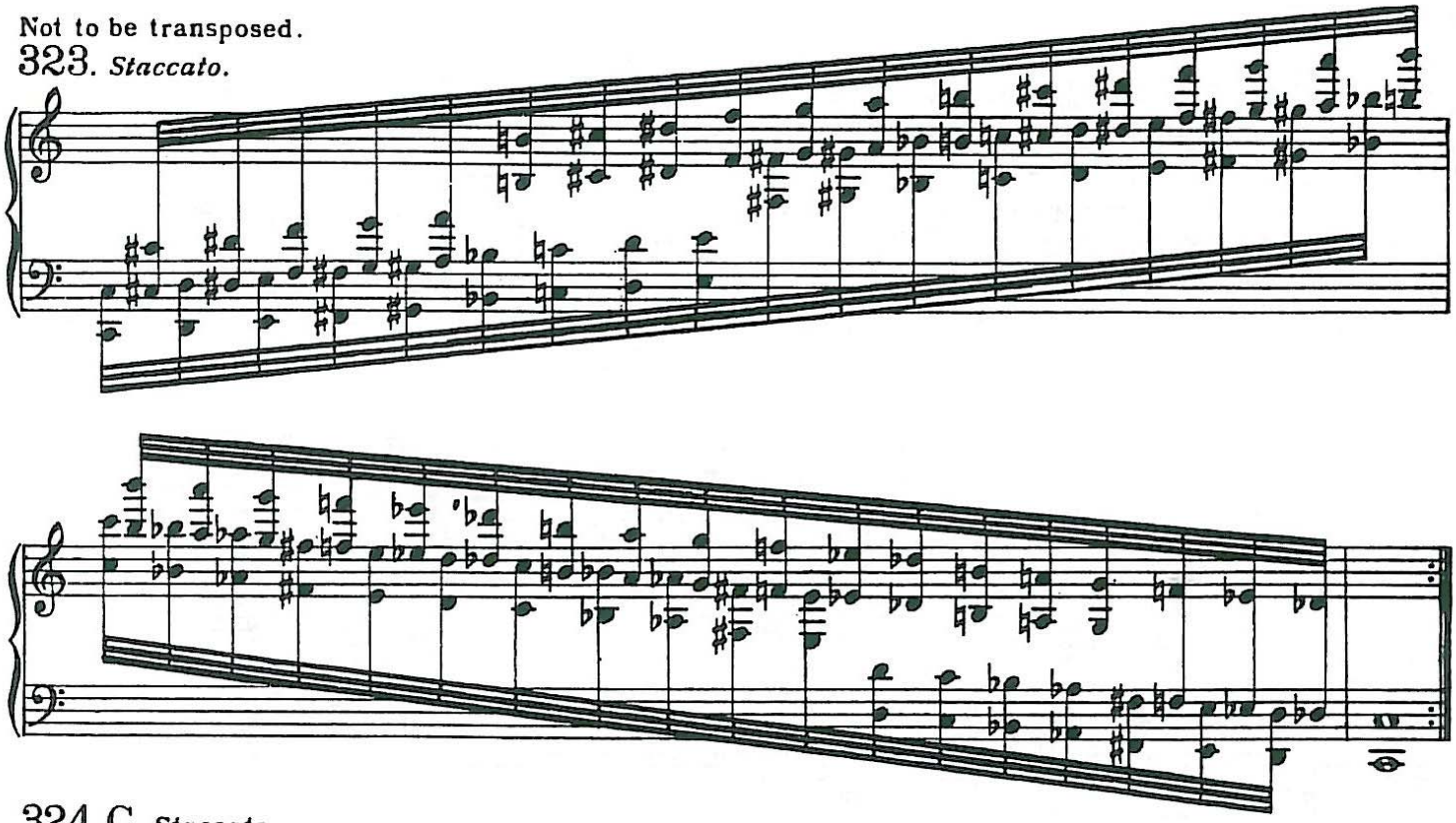


322. A. *Staccato.*

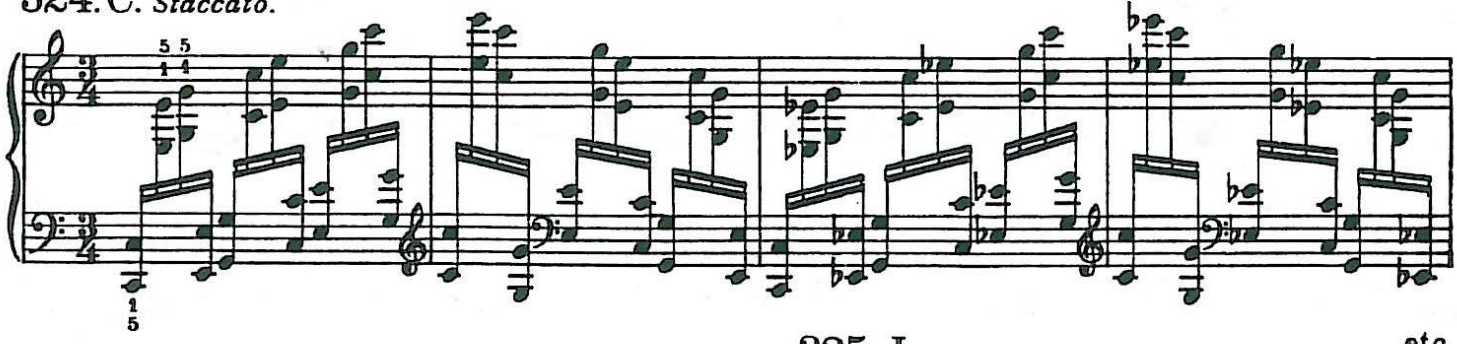


Not to be transposed.

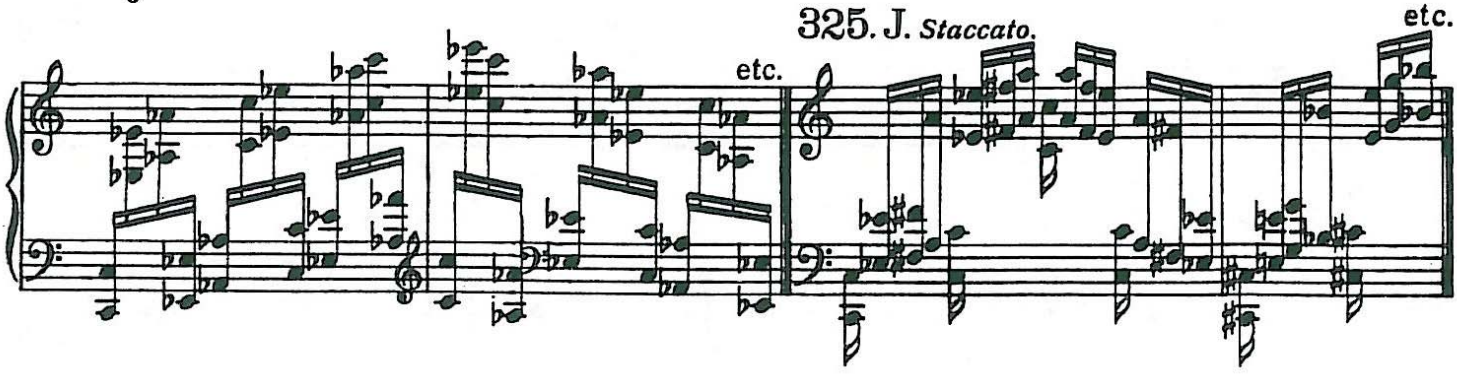
323. *Staccato.*



324. C. *Staccato.*

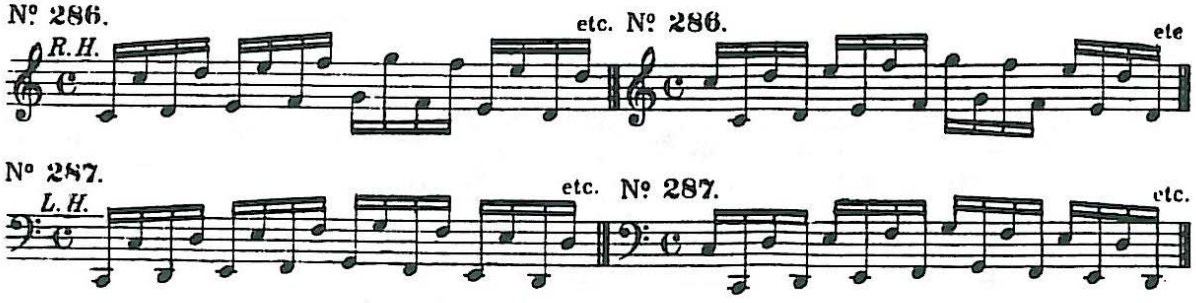


325. J. *Staccato.*



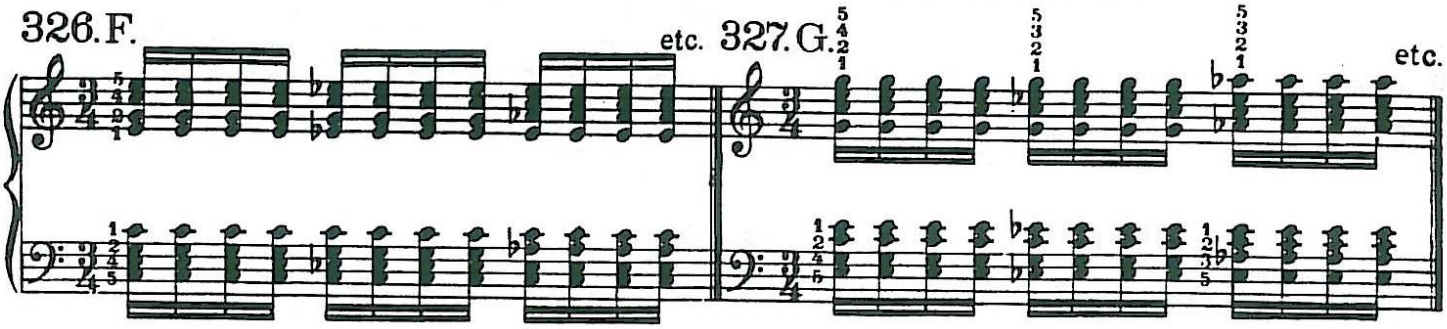
Examples for broken Octave Studies.

Studies 286-295 must be practised in both ways.

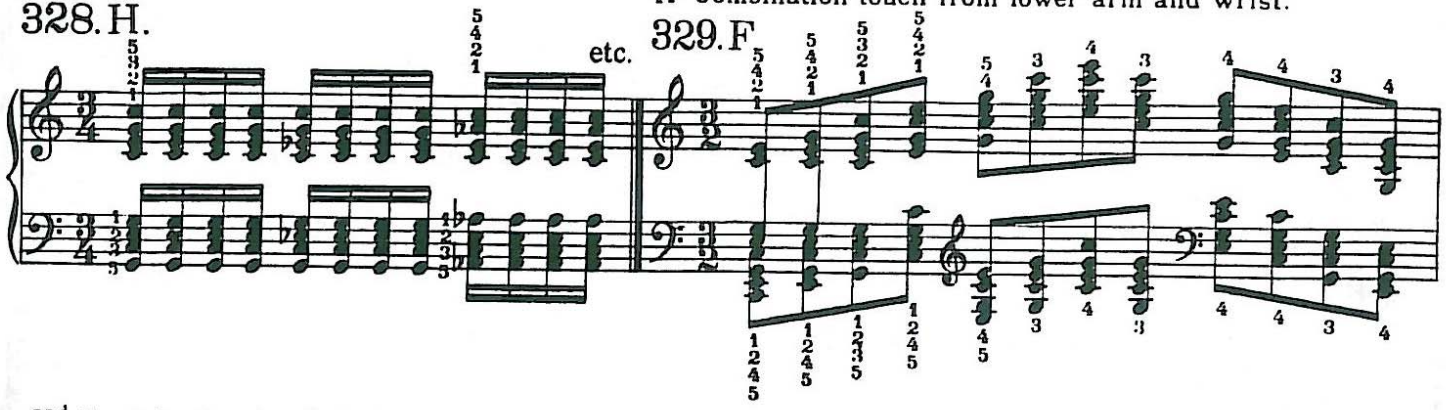


Chord Studies.

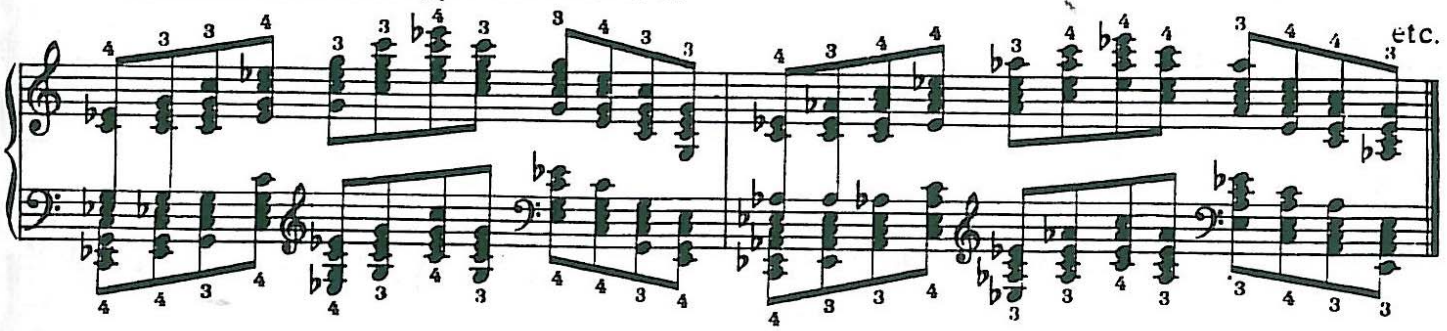
The rules for touch given at the beginning of this section for octaves are equally applicable to chords. Studies **326-328** must at first be practised very lightly, by a fall of the hand from the wrist as in staccato Octaves or single notes, proceeding later to a firmer touch from lower arm and wrist.

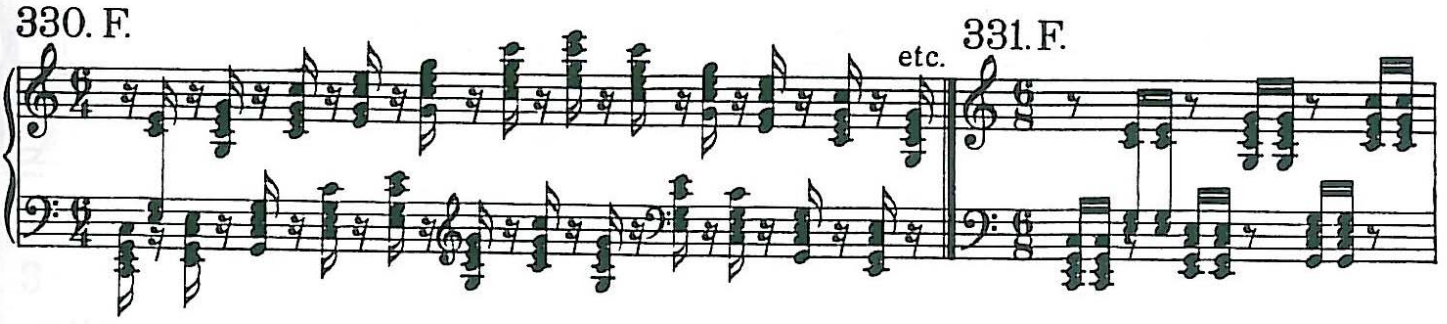


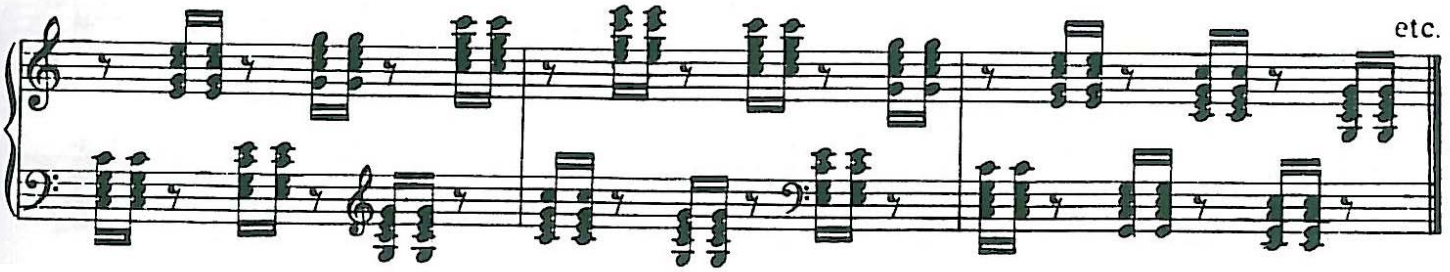
1st Combination touch from lower arm and wrist.



2nd Combination touch from upper and lower arm.

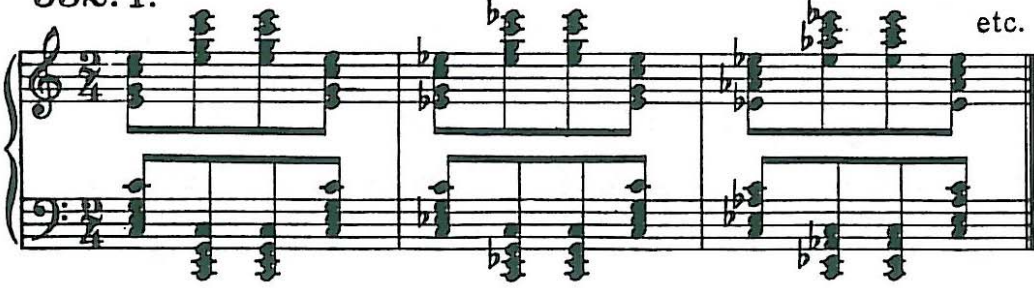




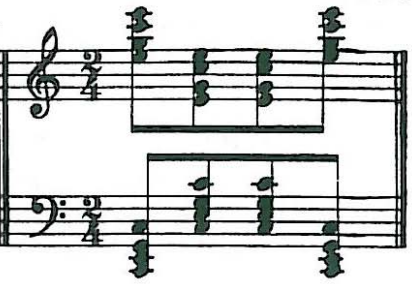


Studies **332** and **333**: 1st Combination touch from lower arm and wrist. 2nd Combination touch from upper and lower arm.

332. F.

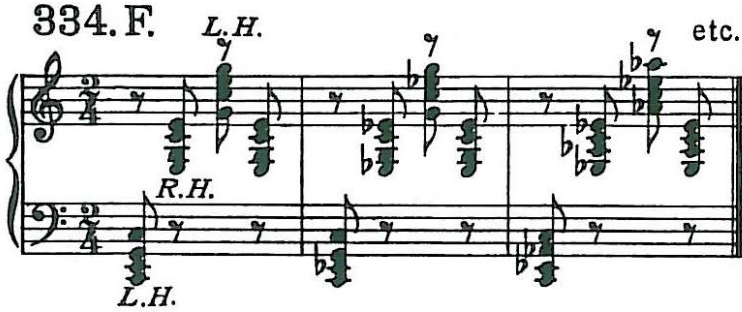


333. F.

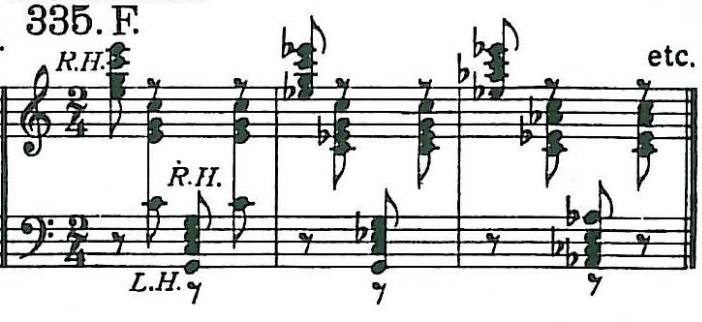


Studies 334 and 335: Combination touch from lower arm and wrist.

334. F.

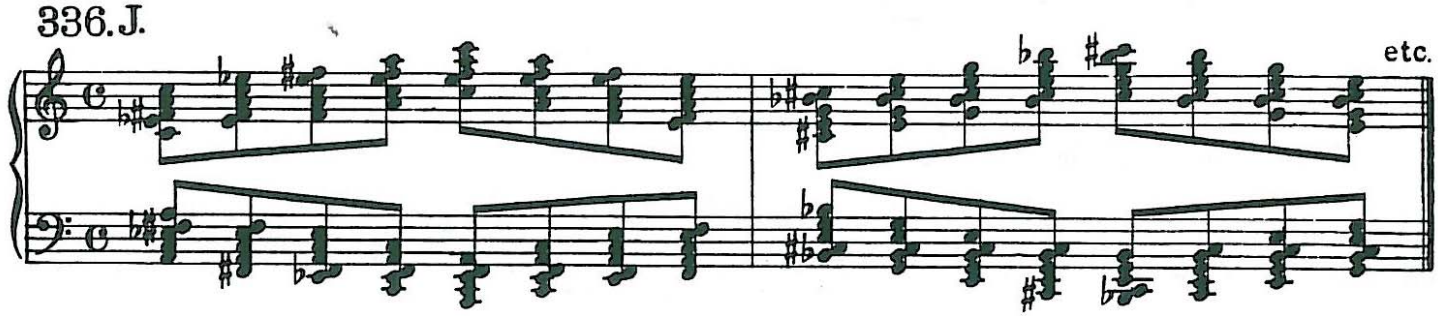


335. F.

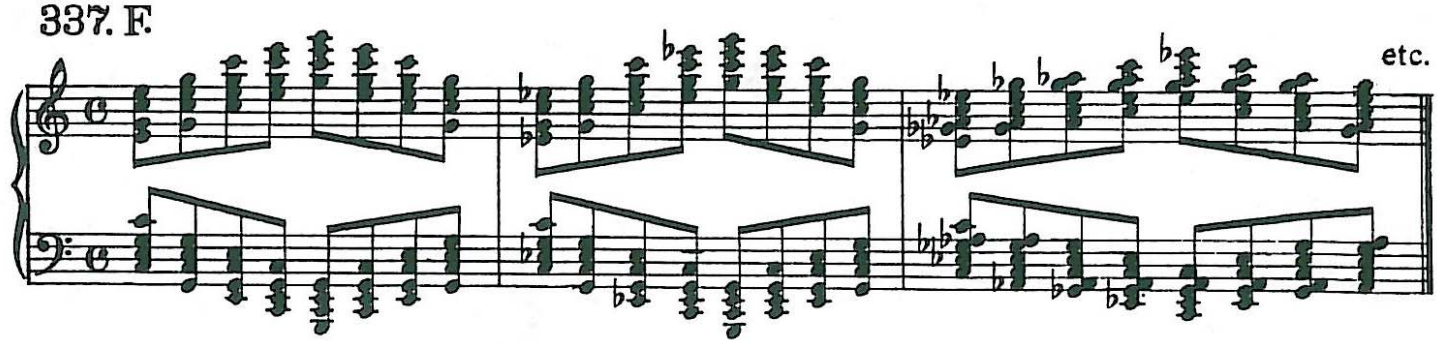


Studies **334** and **337**. 1st Combination touch from lower arm and wrist. 2nd Combination touch from upper and lower arm.

336. J.

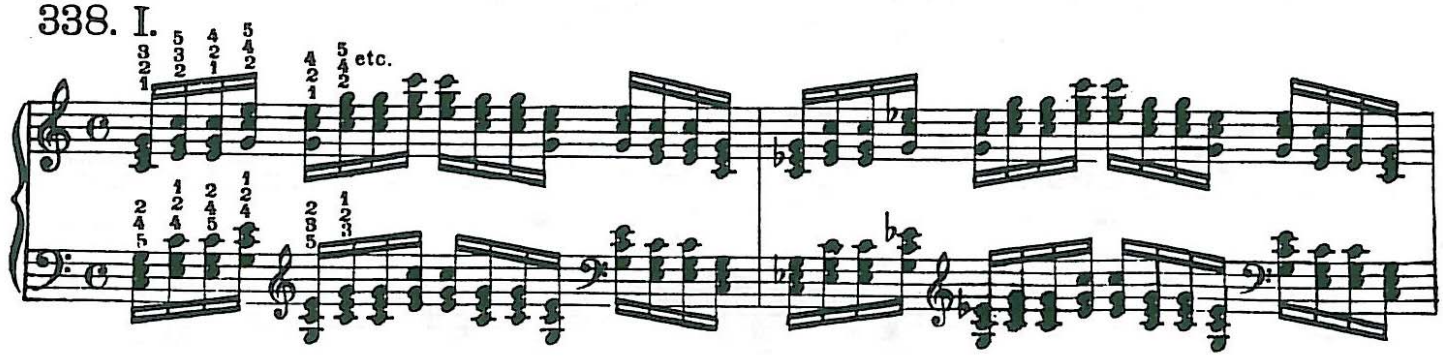


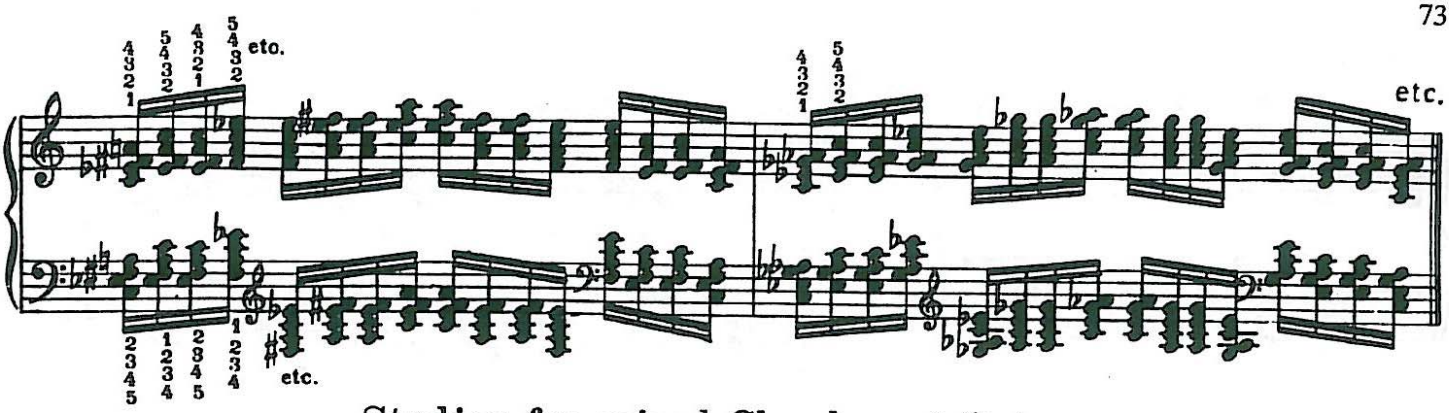
337. F.



Practise very lightly, commencing from wrist followed by a combination of lower arm and wrist.

338. I.

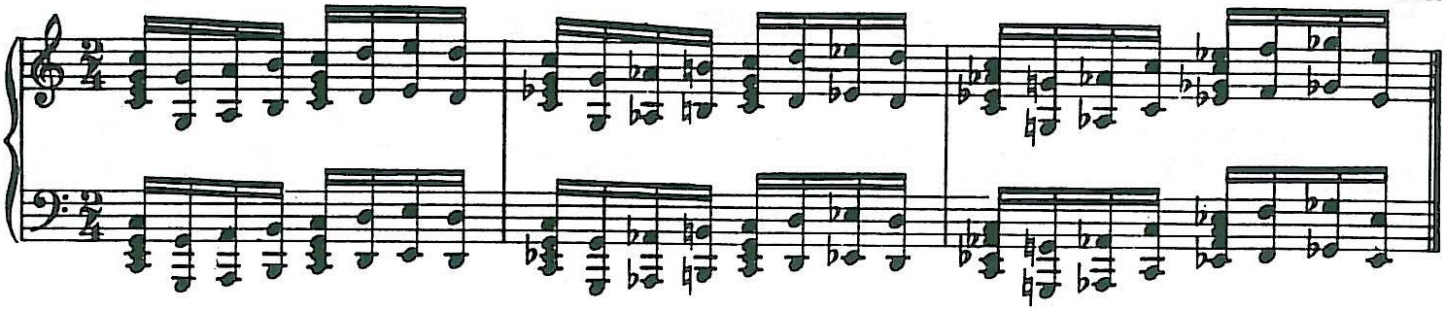




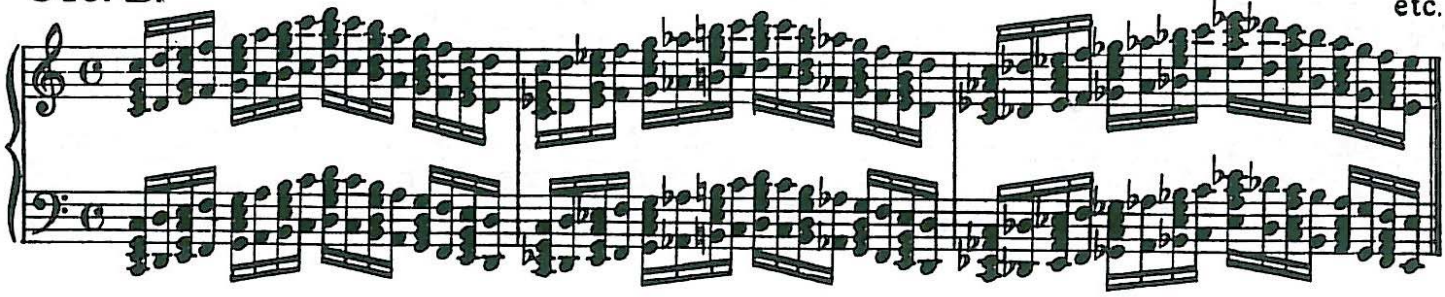
Studies for mixed Chords and Octaves.

The chord must be pressed down *only* not struck, the octaves must be lightly played from the wrist.

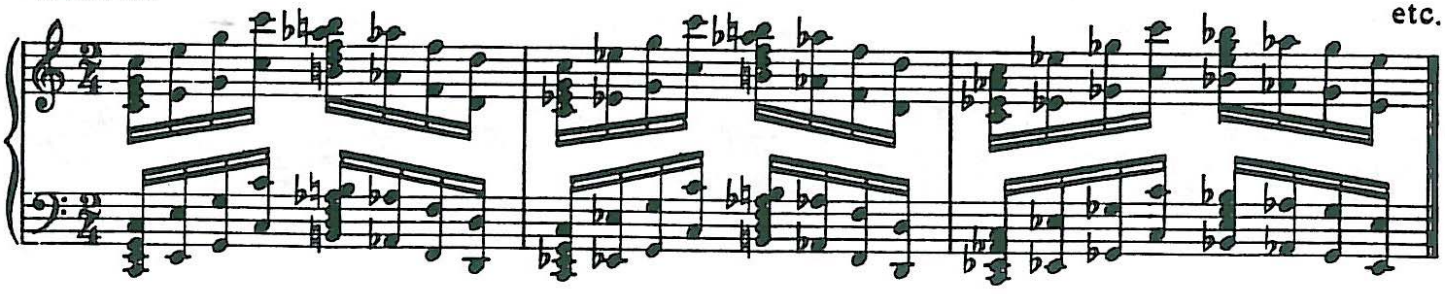
339. C.



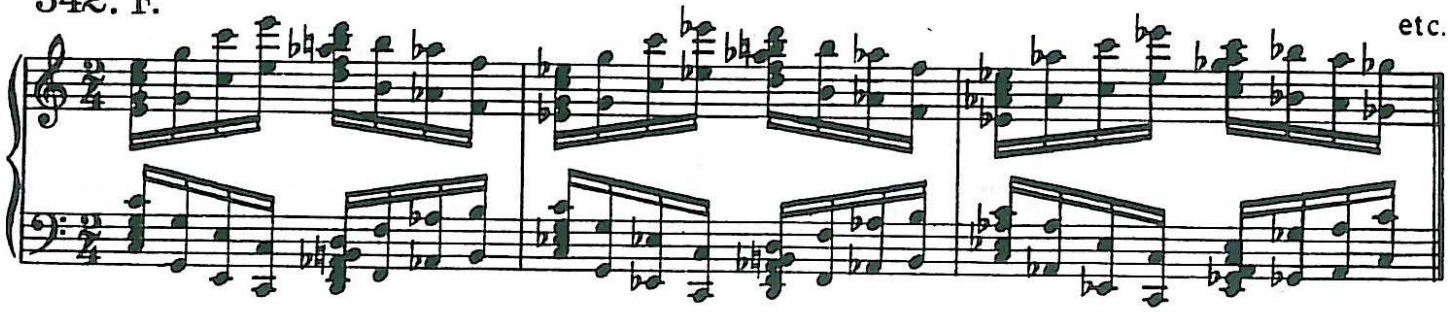
340. B.



341. C.



342. F.



343. C.

etc. 344. C.

etc.

345. B.

etc.

346. C.

etc.

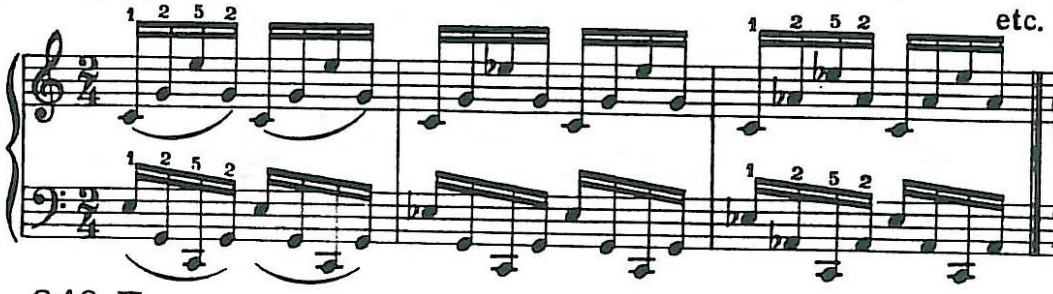
Section VIII.

Extension Studies.

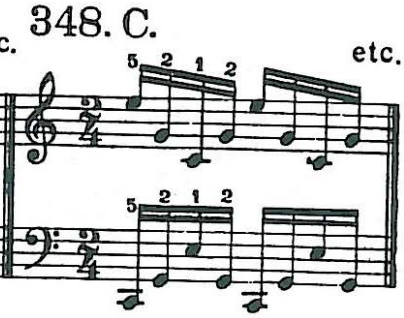
The hand must be in an extended position. The wrist must be loose and must assist the fingers by a circular movement towards the 5th finger in ascending, towards the thumb in descending.

These studies. (to **370**) are to be played *Legato* only.

347. C.

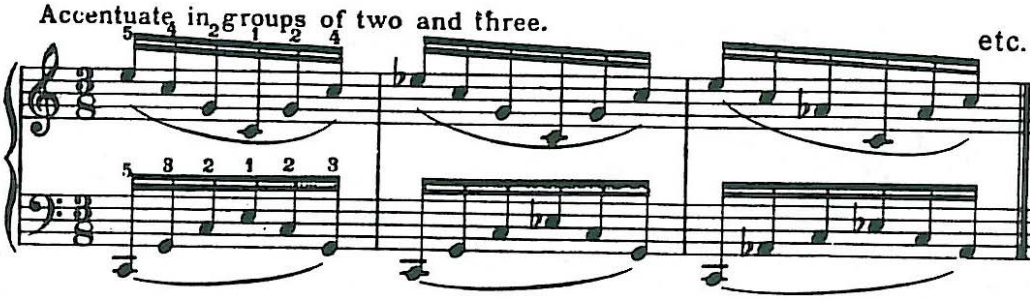


348. C.

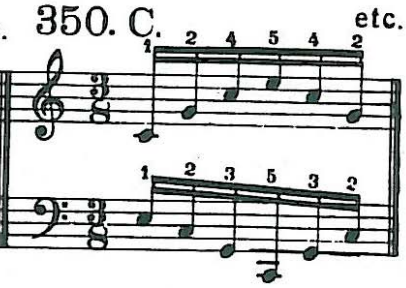


349. F.

Accentuate in groups of two and three.

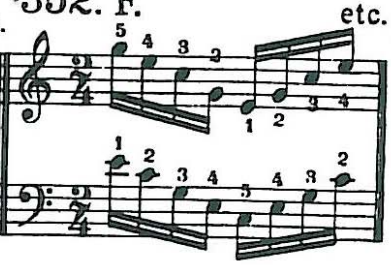


350. C.

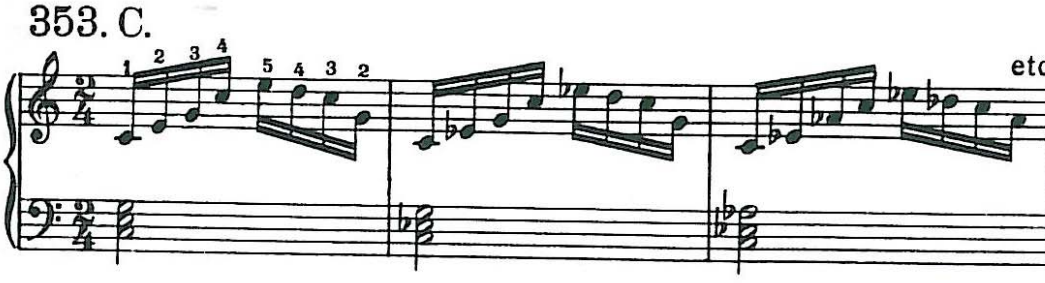


351. F.

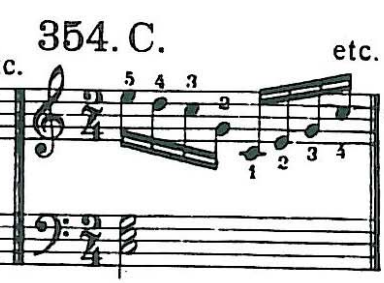
352. F.



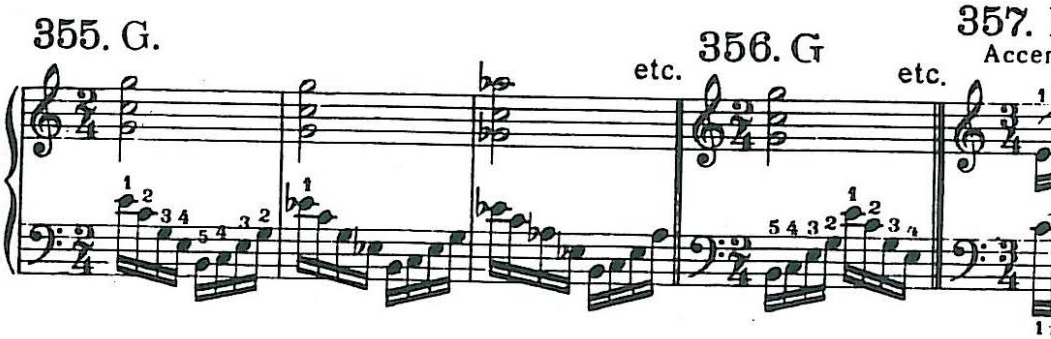
353. C.



354. C.



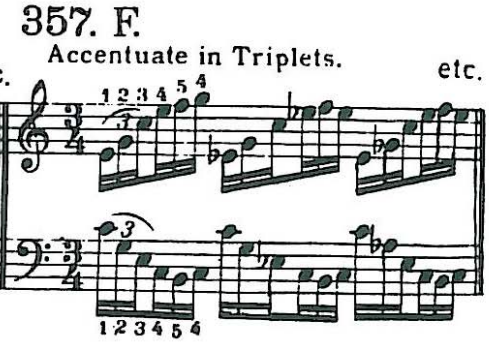
355. G.



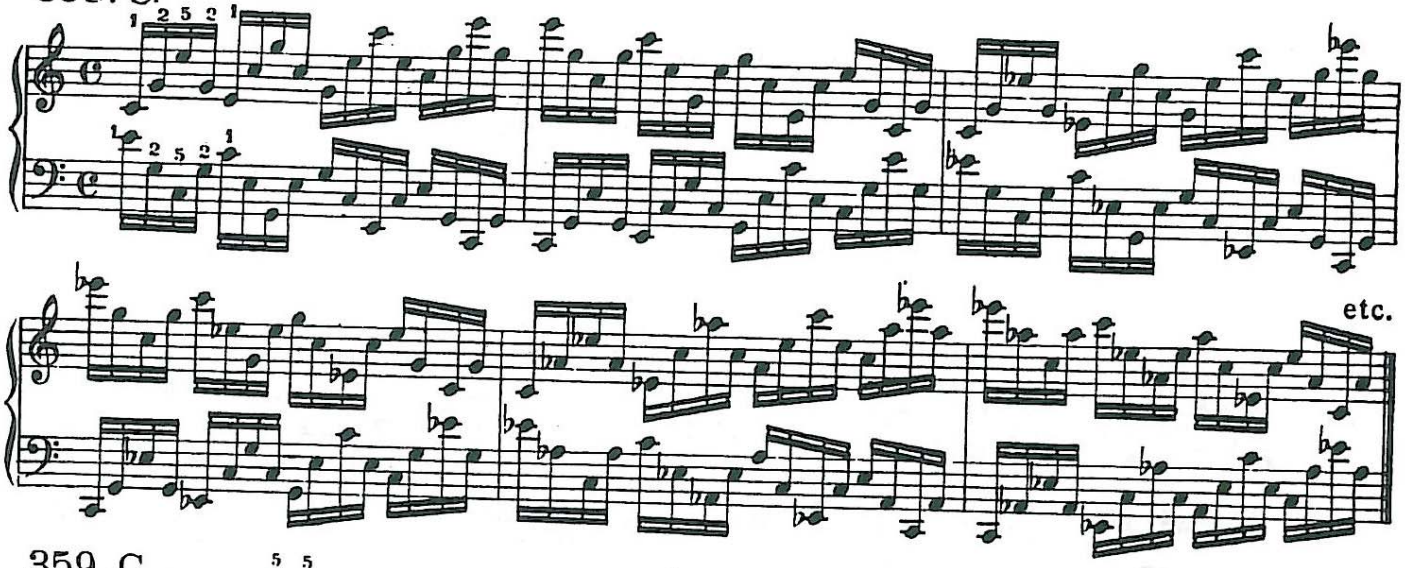
356. G

357. F.

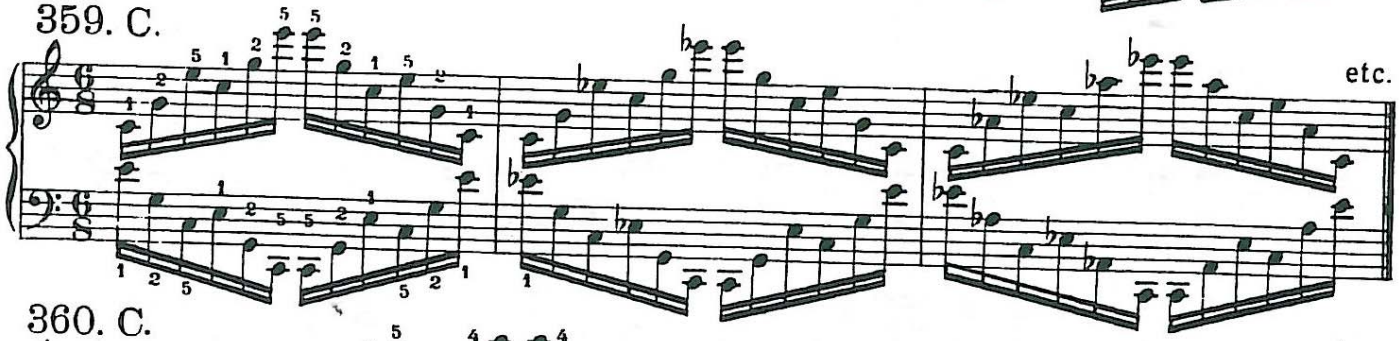
Accentuate in Triplets.



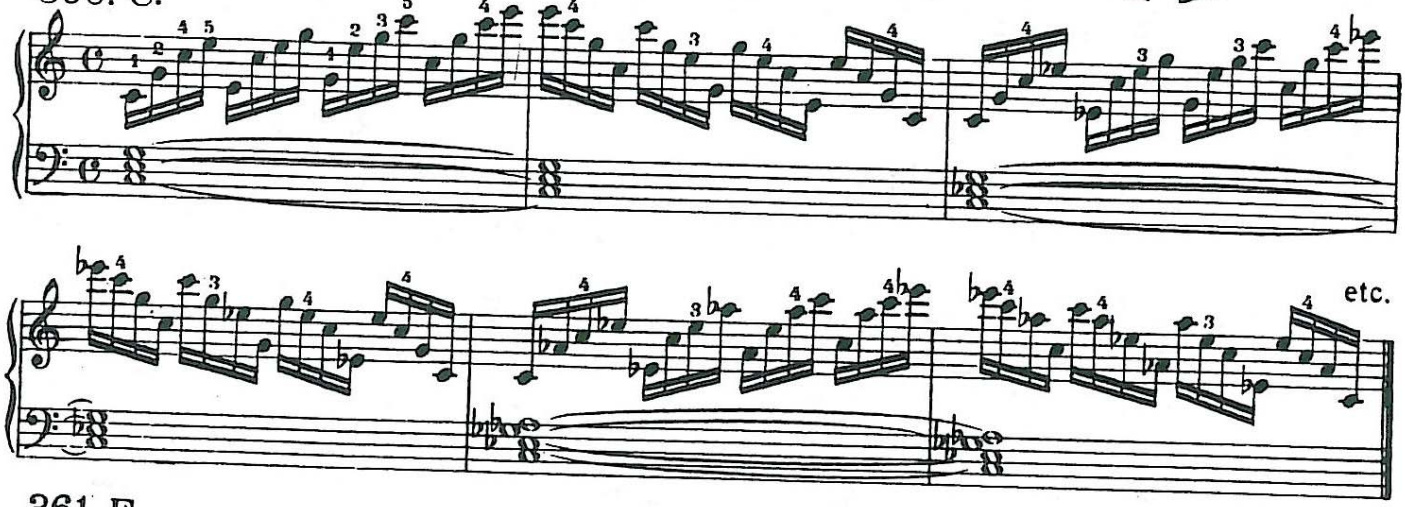
358. C.



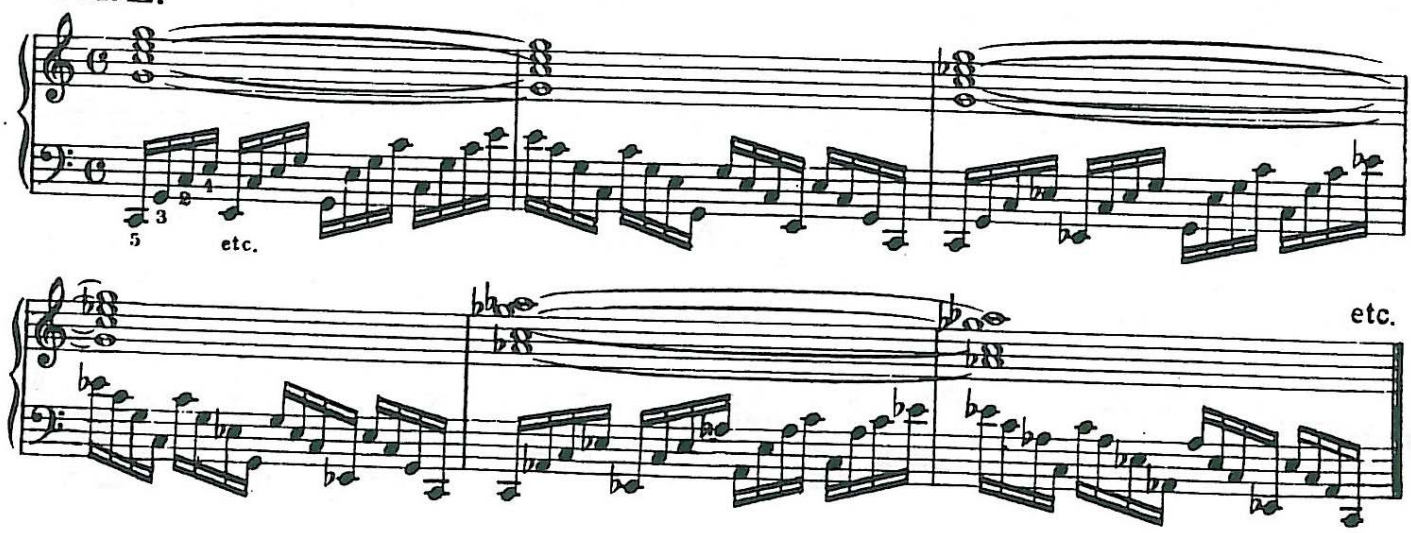
359. C.



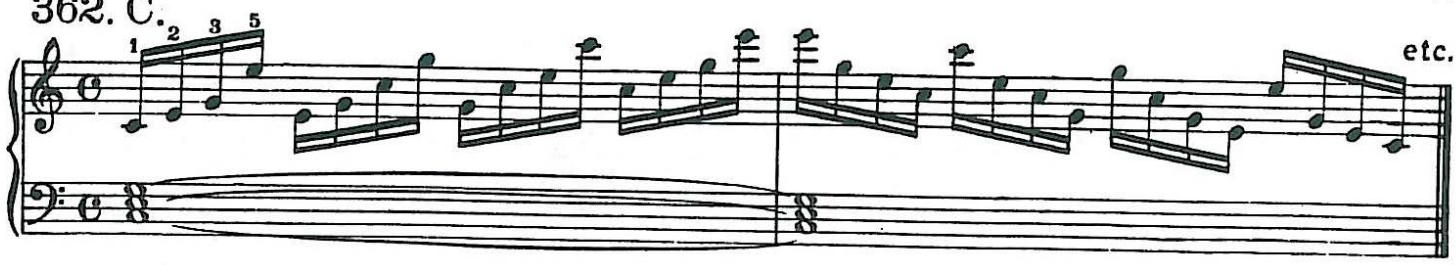
360. C.



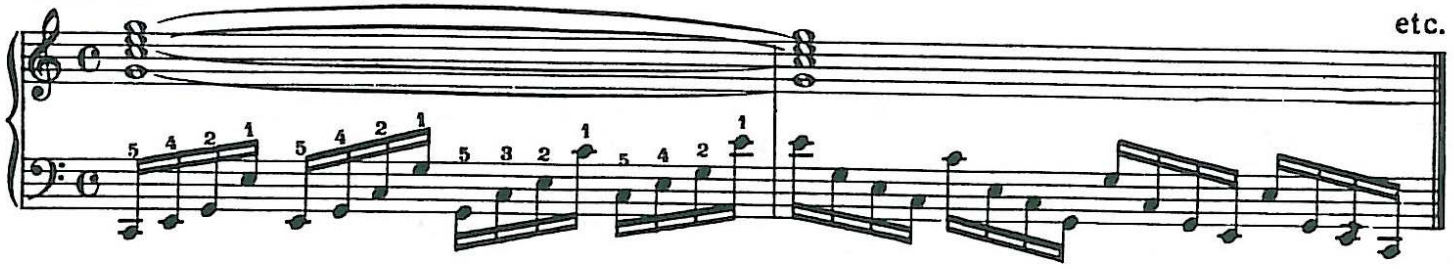
361. E.



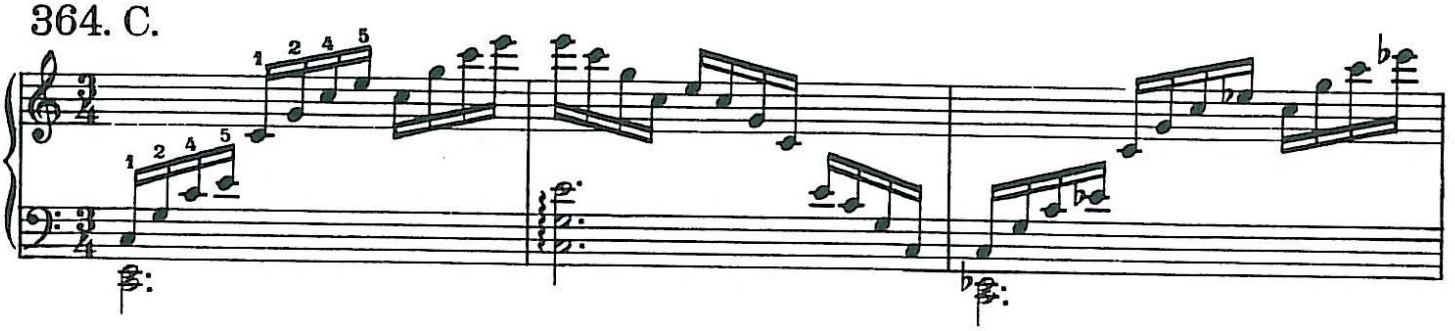
362. C.

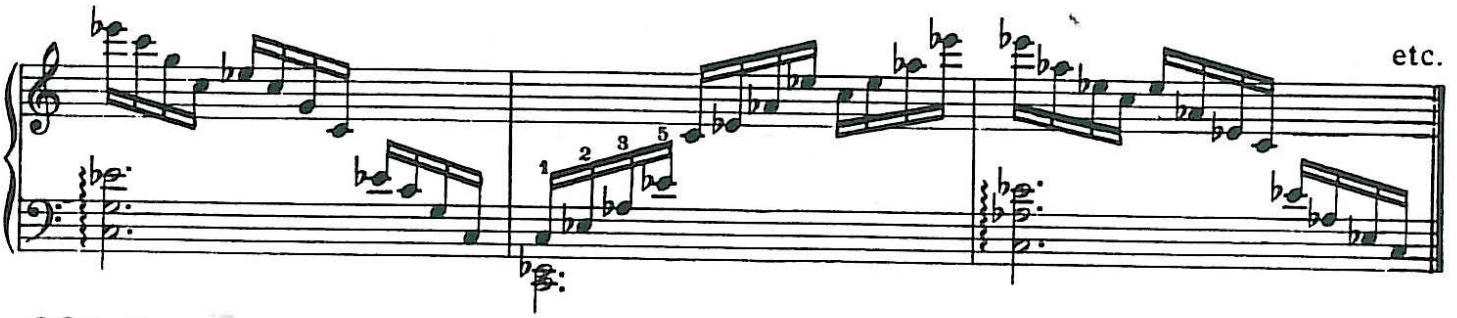


363 E.

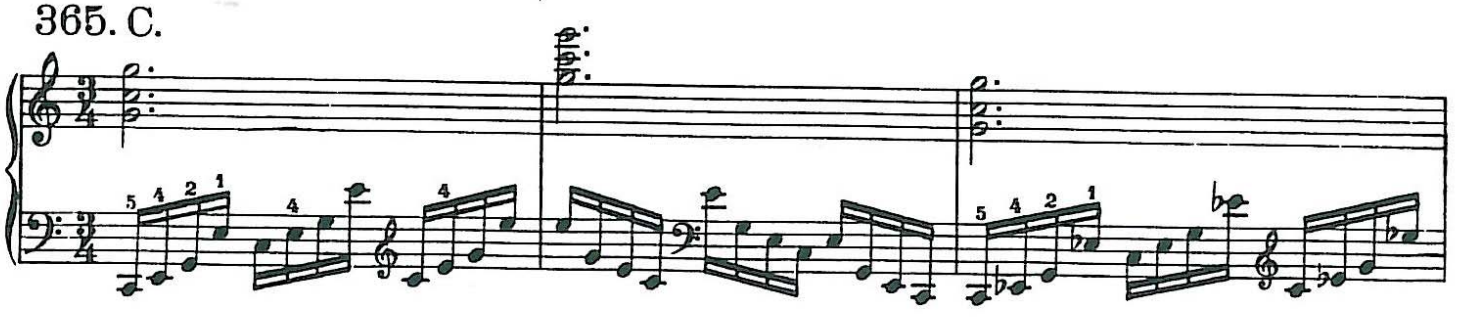


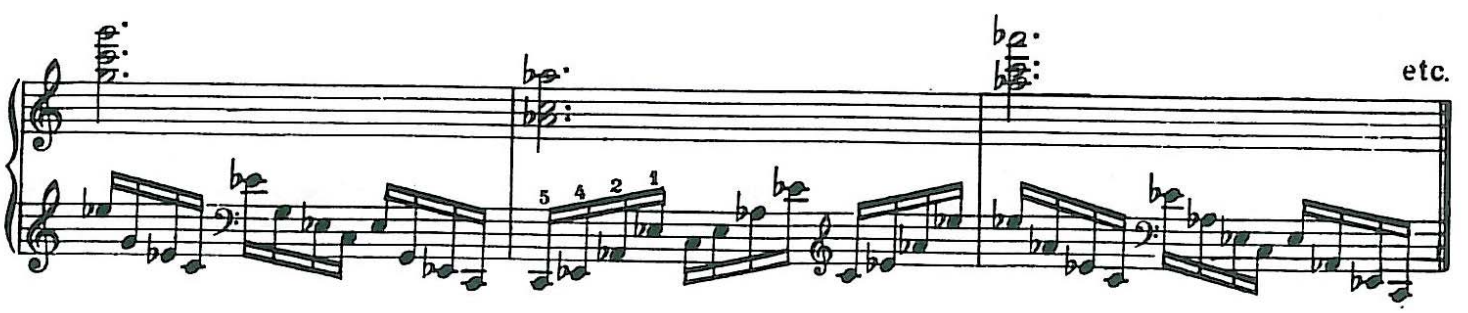
364. C.



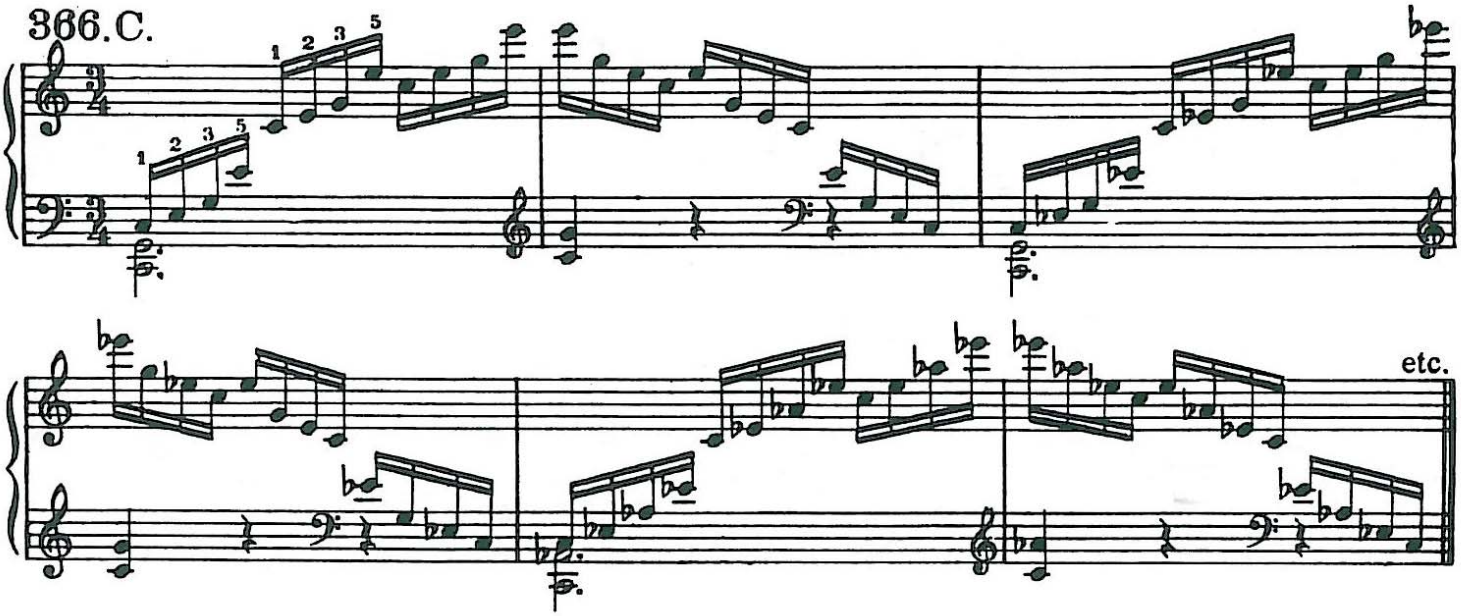


365. C.

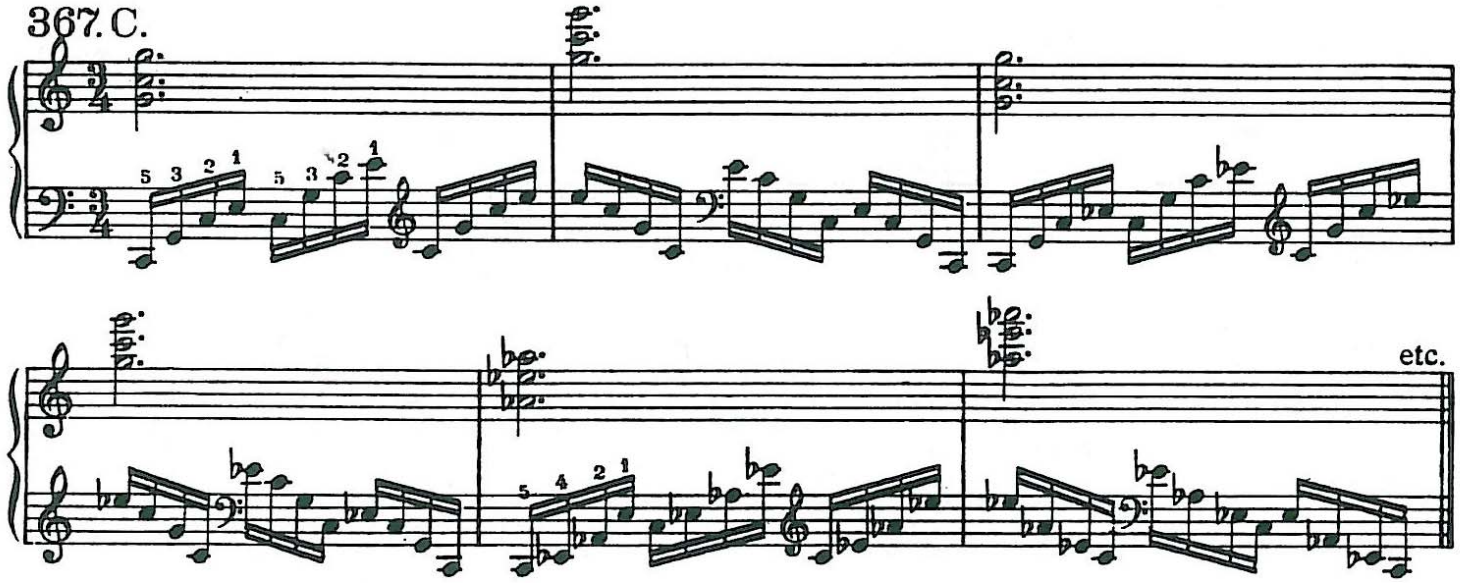




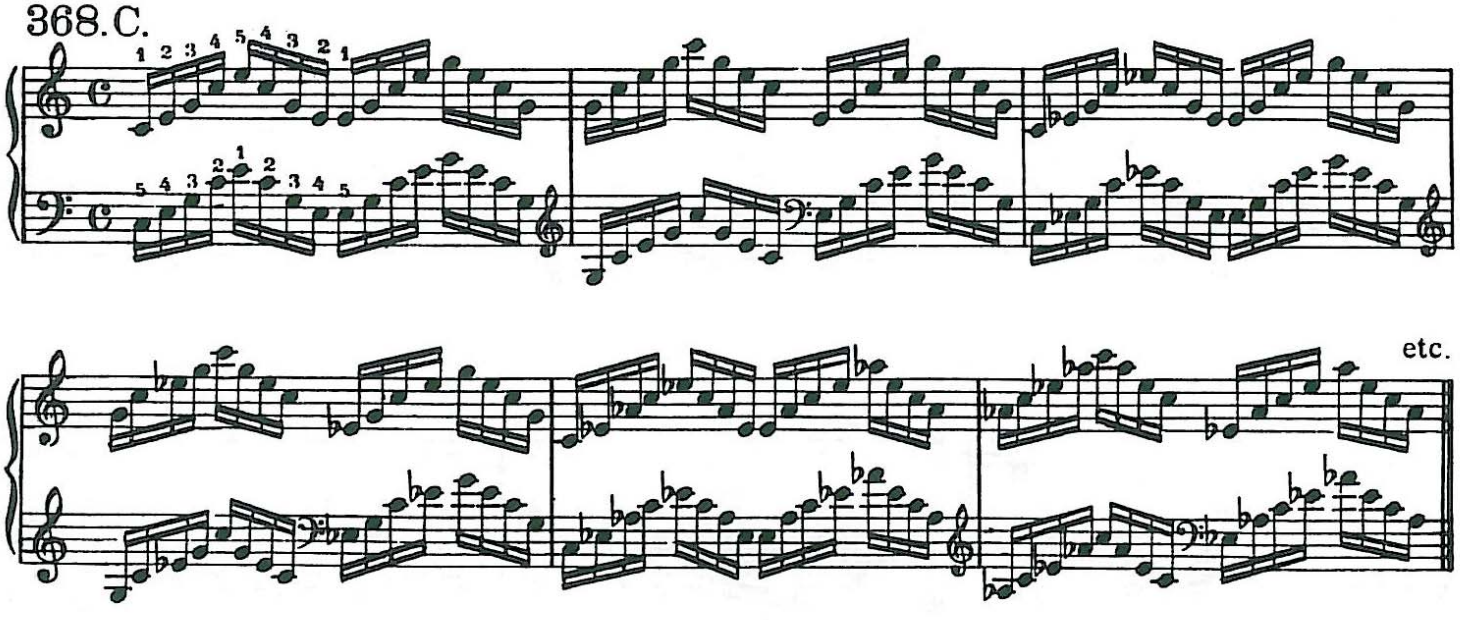
366.C.



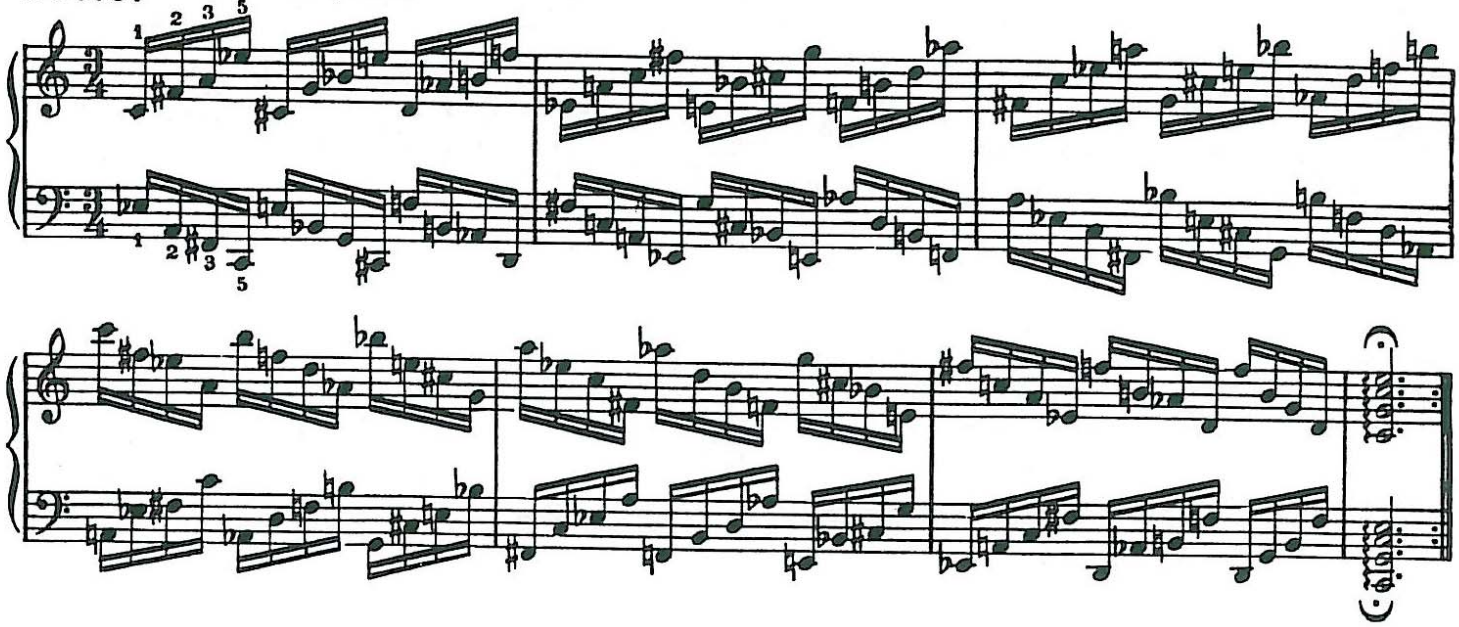
367.C.



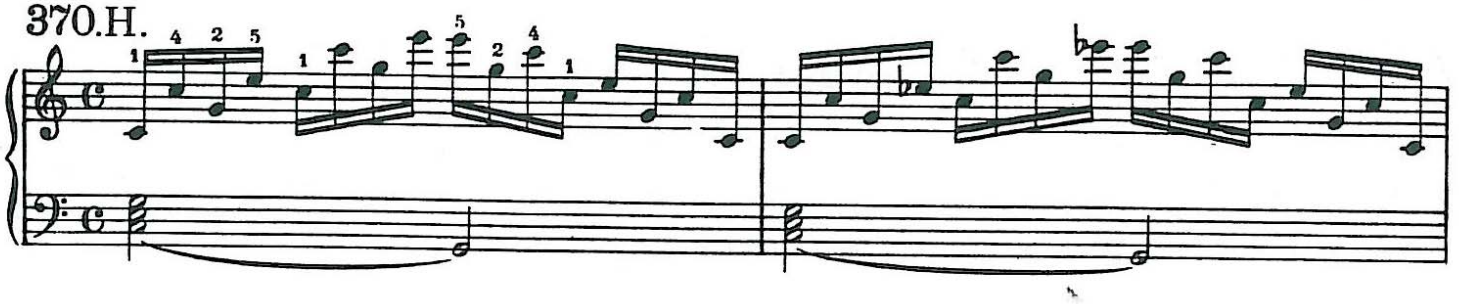
368.C.



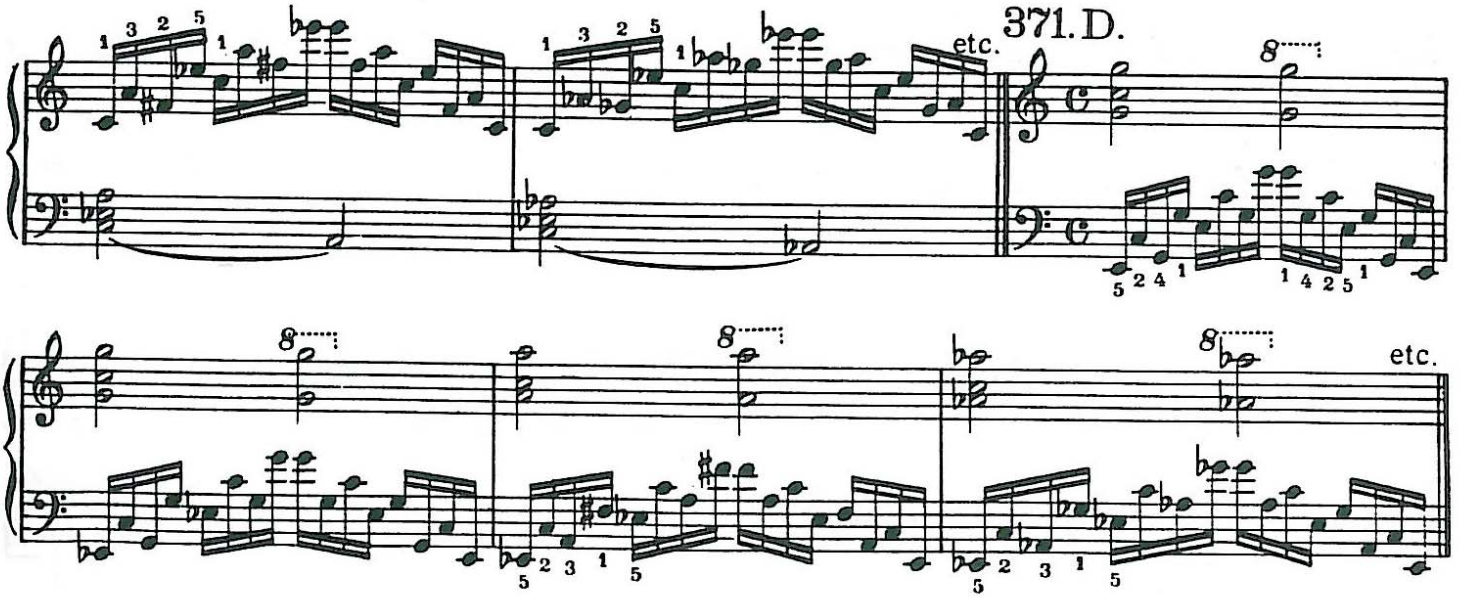
369. J. Not to be transposed.



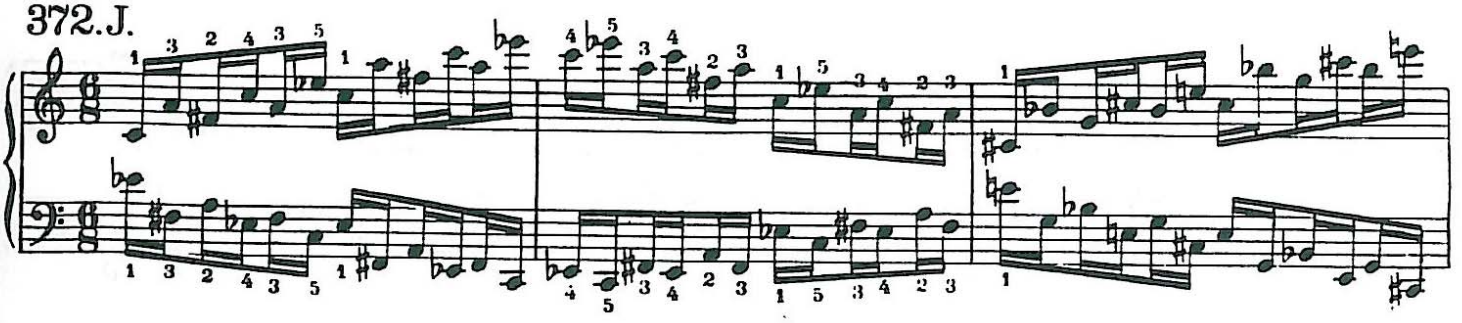
370. H.



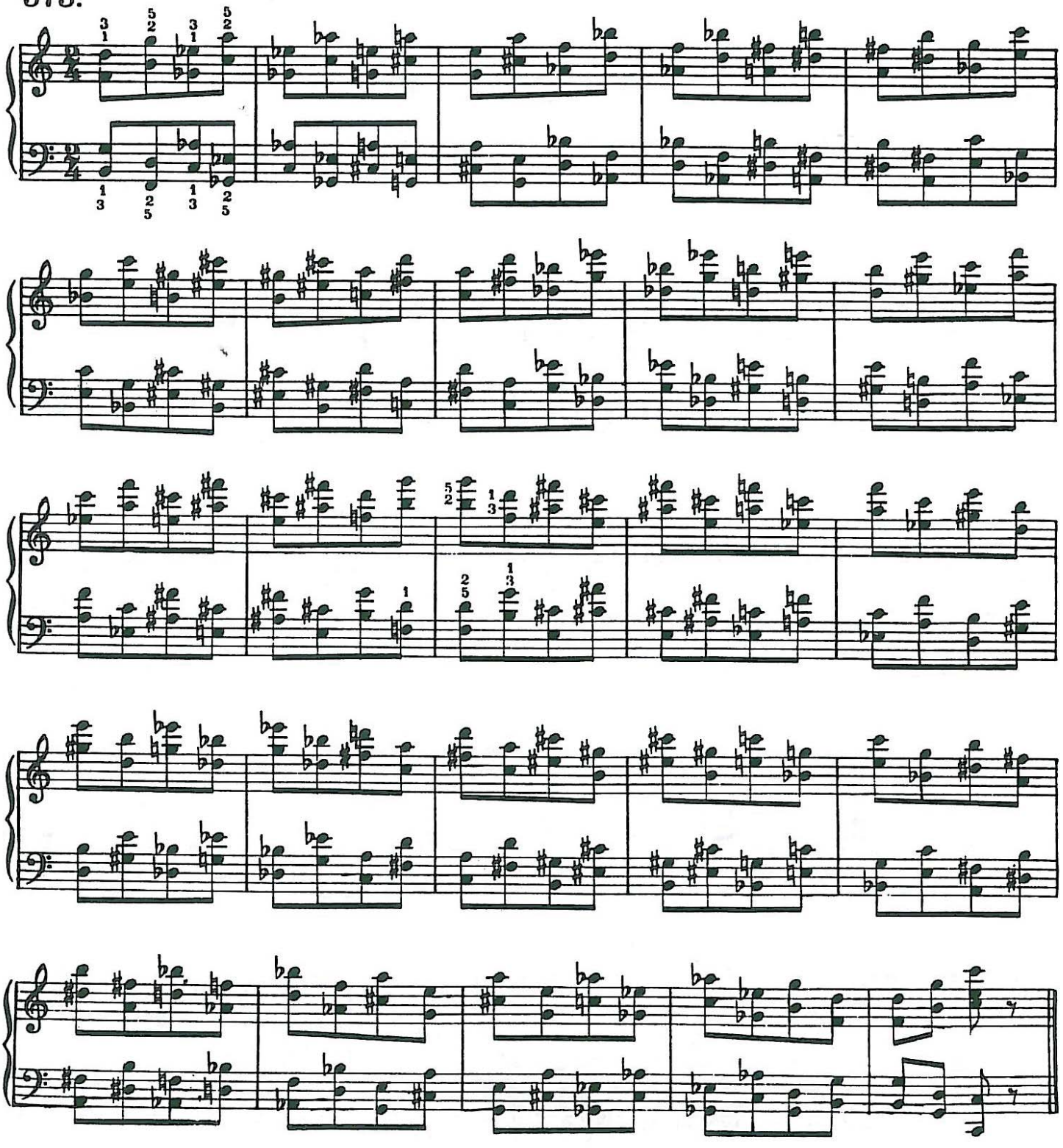
371. D.

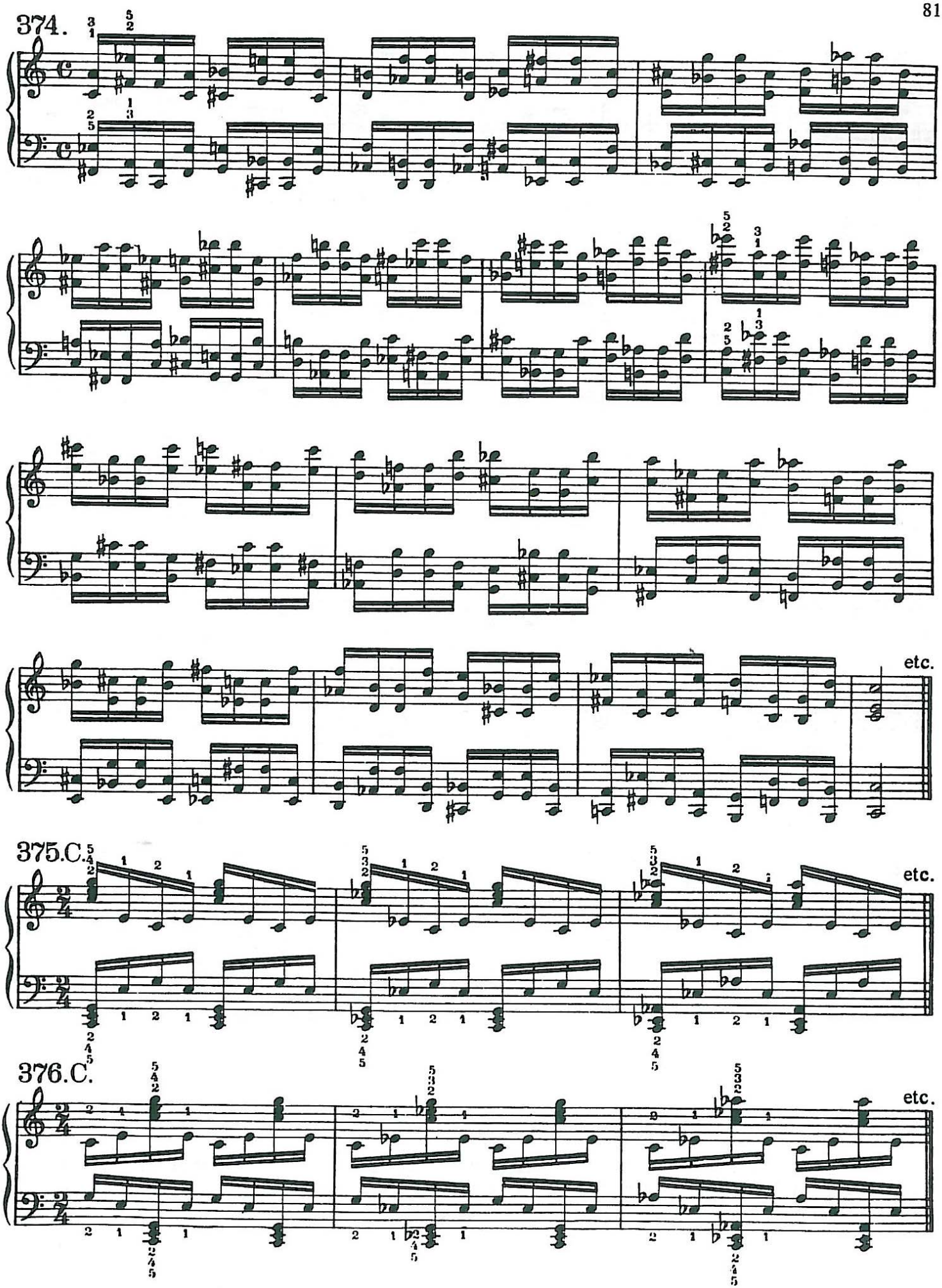


372. J.



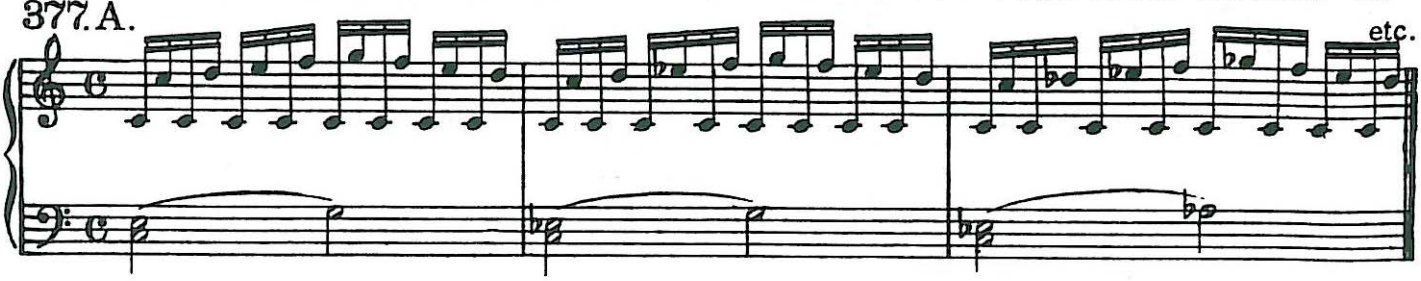
373.



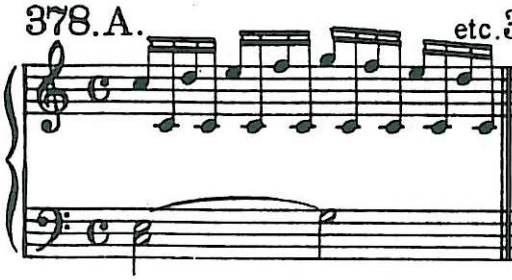

374.
etc.
375.C.
etc.
376.C.
etc.

Studies 377 - 392 can of course only be practised *staccato* on account of the leap. Certainty in alighting on the right notes should be the chief aim. The wrist must be loose, and should describe a slight circular movement - viz.

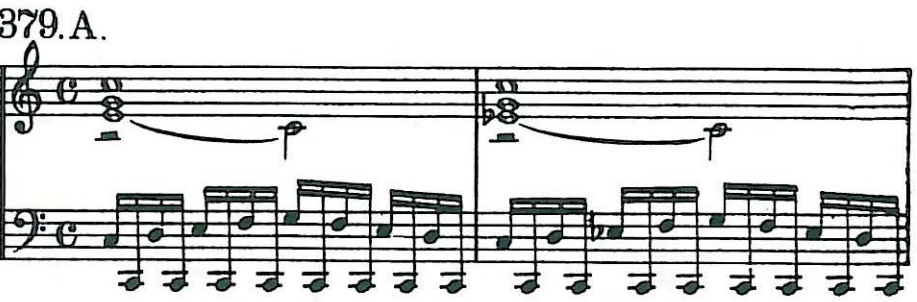
377. A.



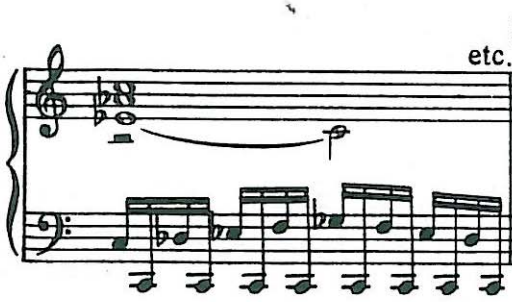
378. A.



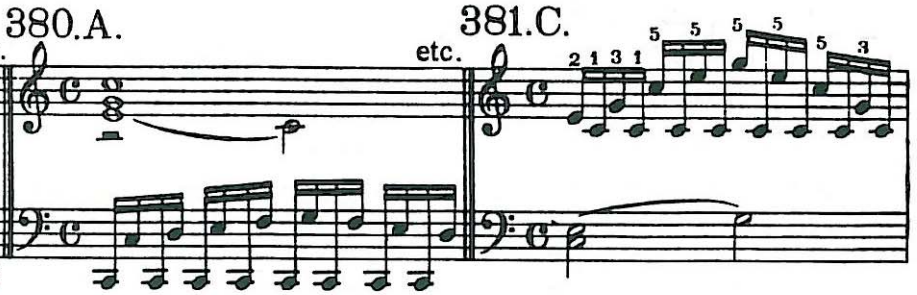
379. A.



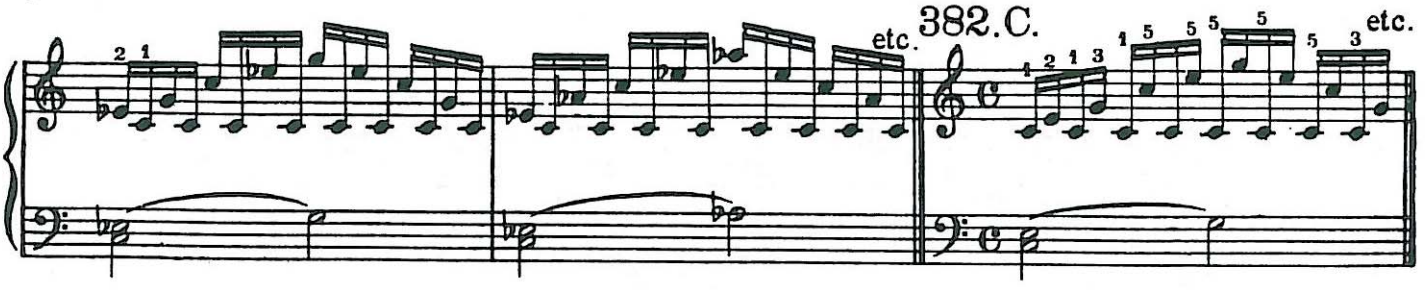
380. A.



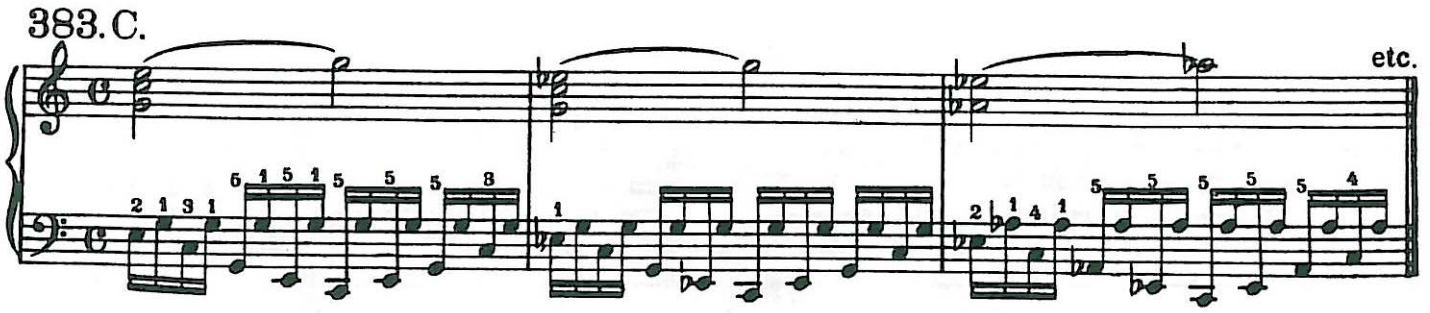
381. C.

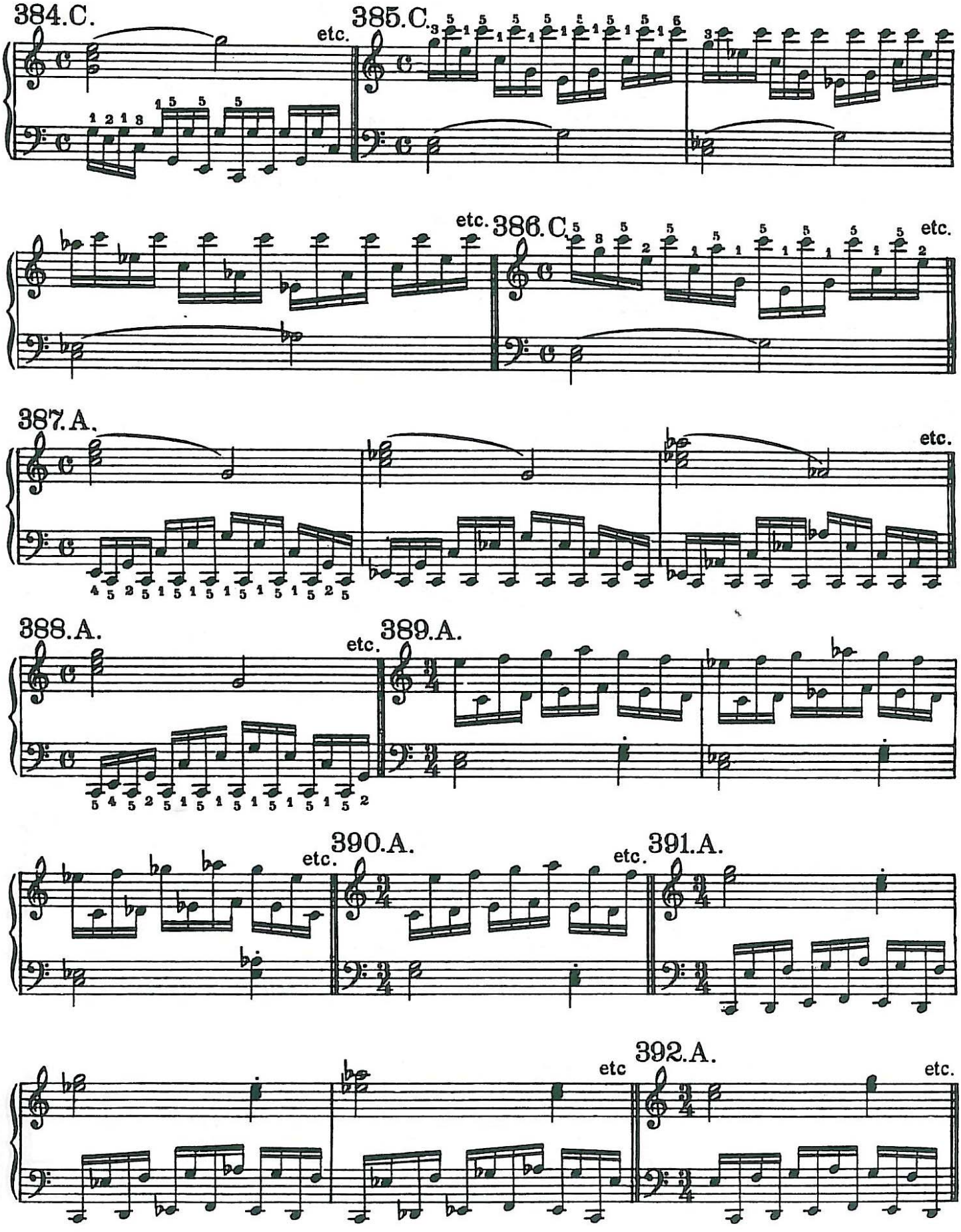


382. C.



383. C.




384.C.
etc.
385.C.
etc.
386.C.
etc.
387.A.
etc.
388.A.
etc.
389.A.
390.A.
etc.
391.A.
etc.
392.A.
etc
etc.

Section IX.

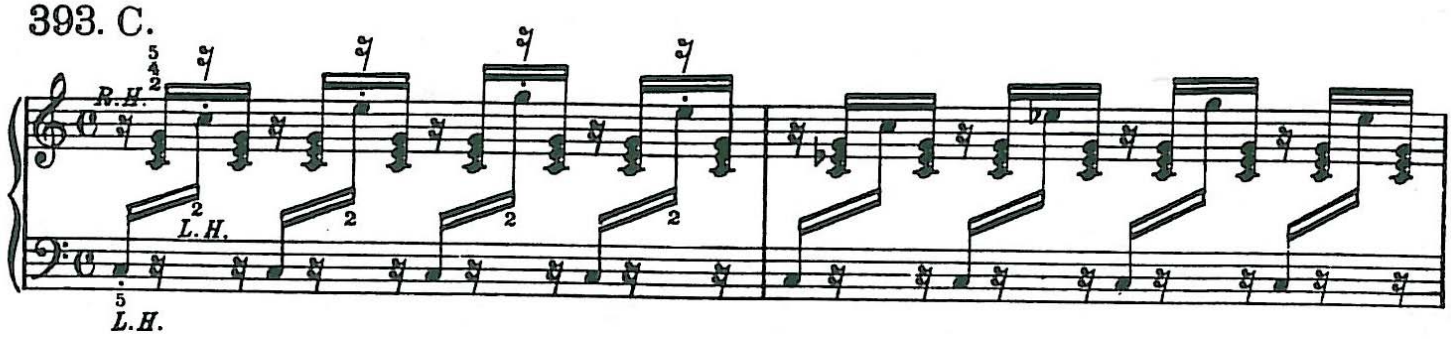
Studies for crossing and changing hands.

Studies **389-392** are for the practise of crossing hands, and acquiring certainty in alighting on notes at long distances.

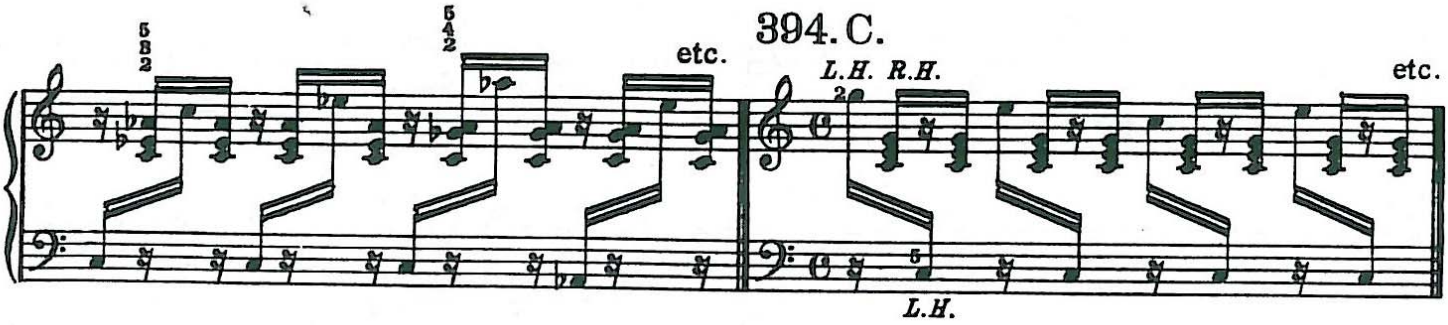
Studies **393-404** are for the practise of changing hands. The change from one hand to the other should not be apparent. Such passages are divided between two hands to ensure greater rapidity than is possible when played by one hand only.

Students should endeavour to gradually attain extreme rapidity in these studies.

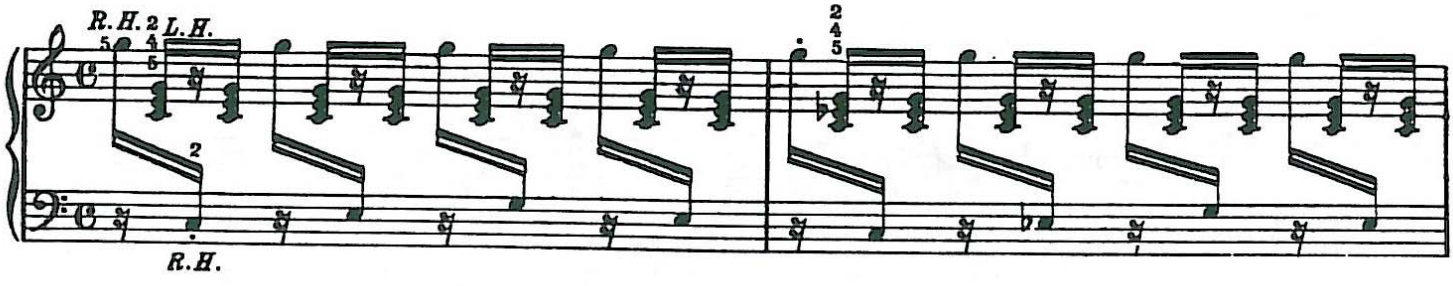
393. C.



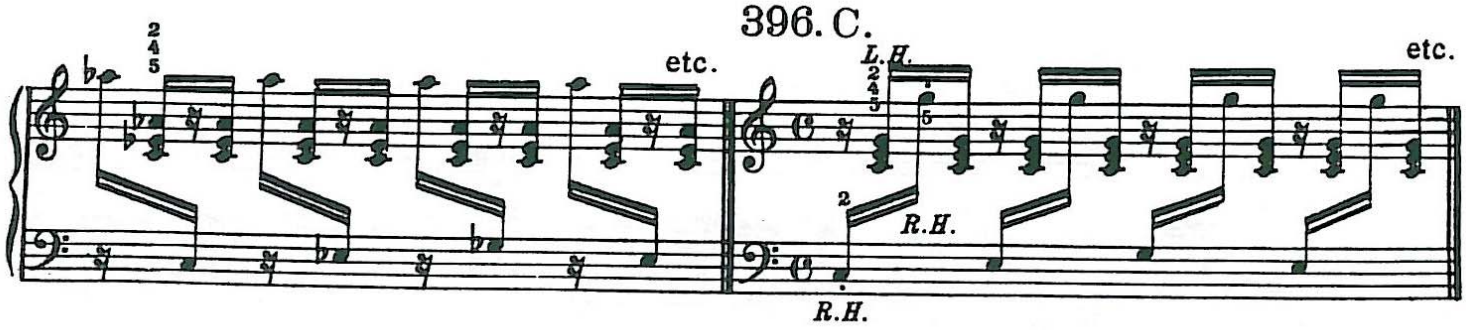
394. C.



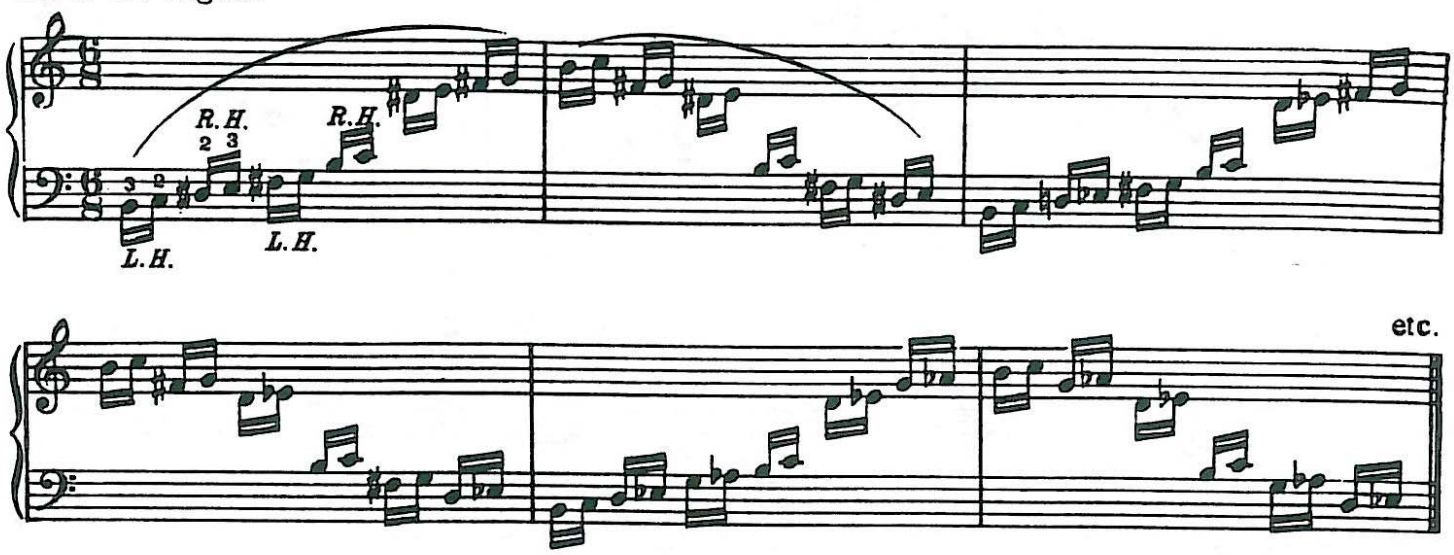
395. C.



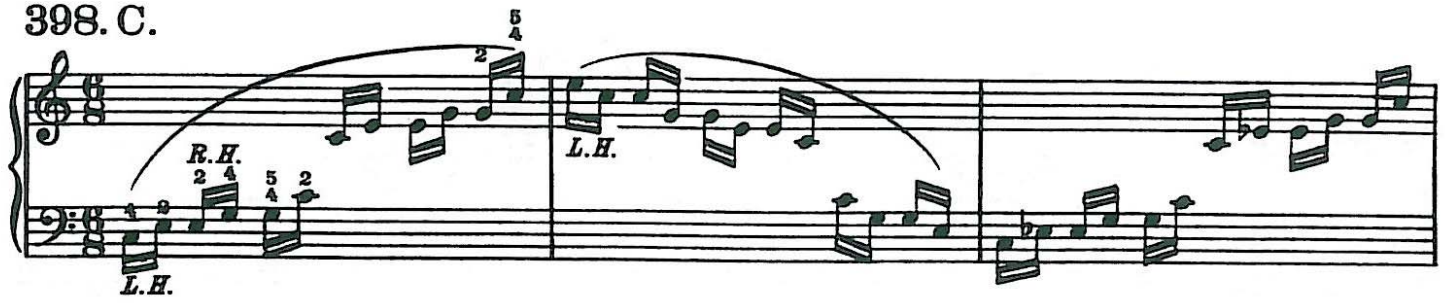
396. C.

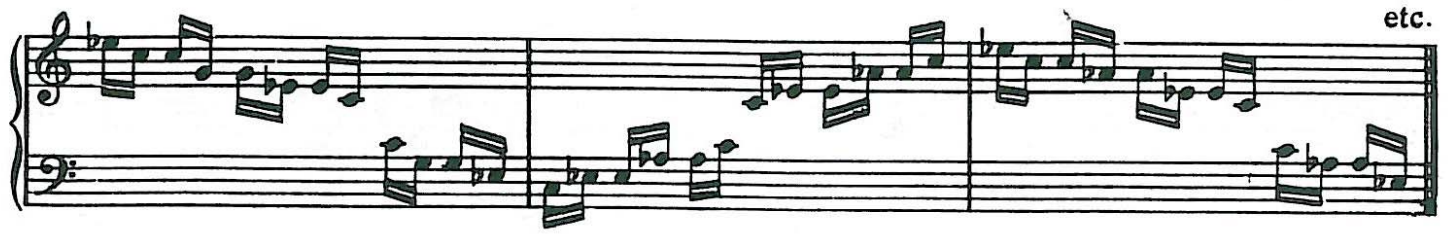


397. C. *Legato*

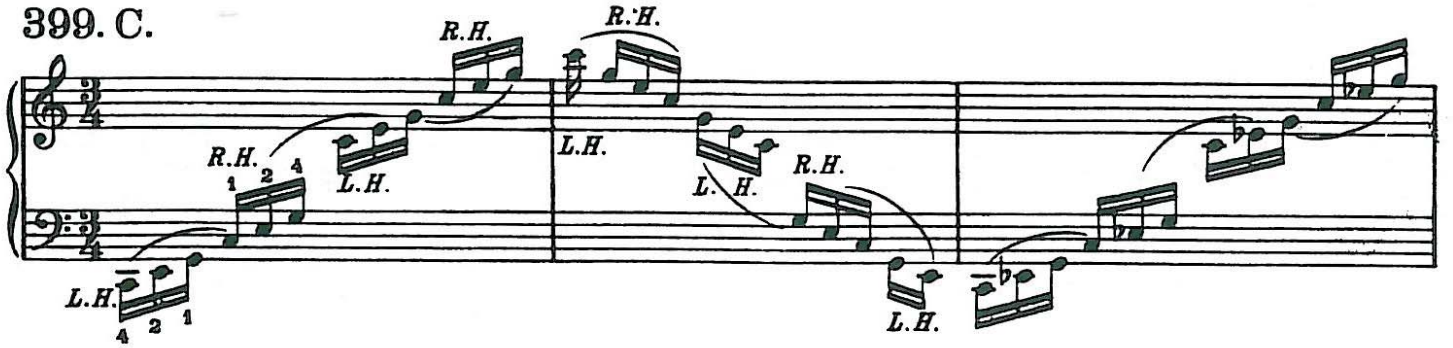


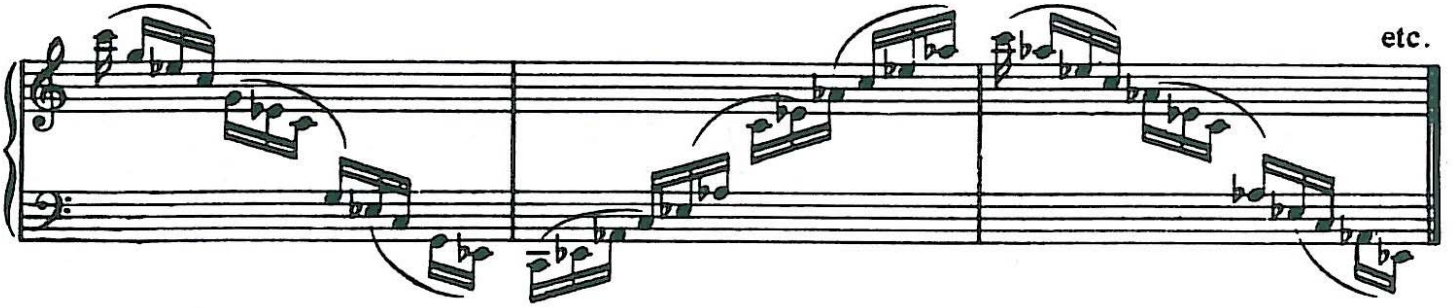
398. C.



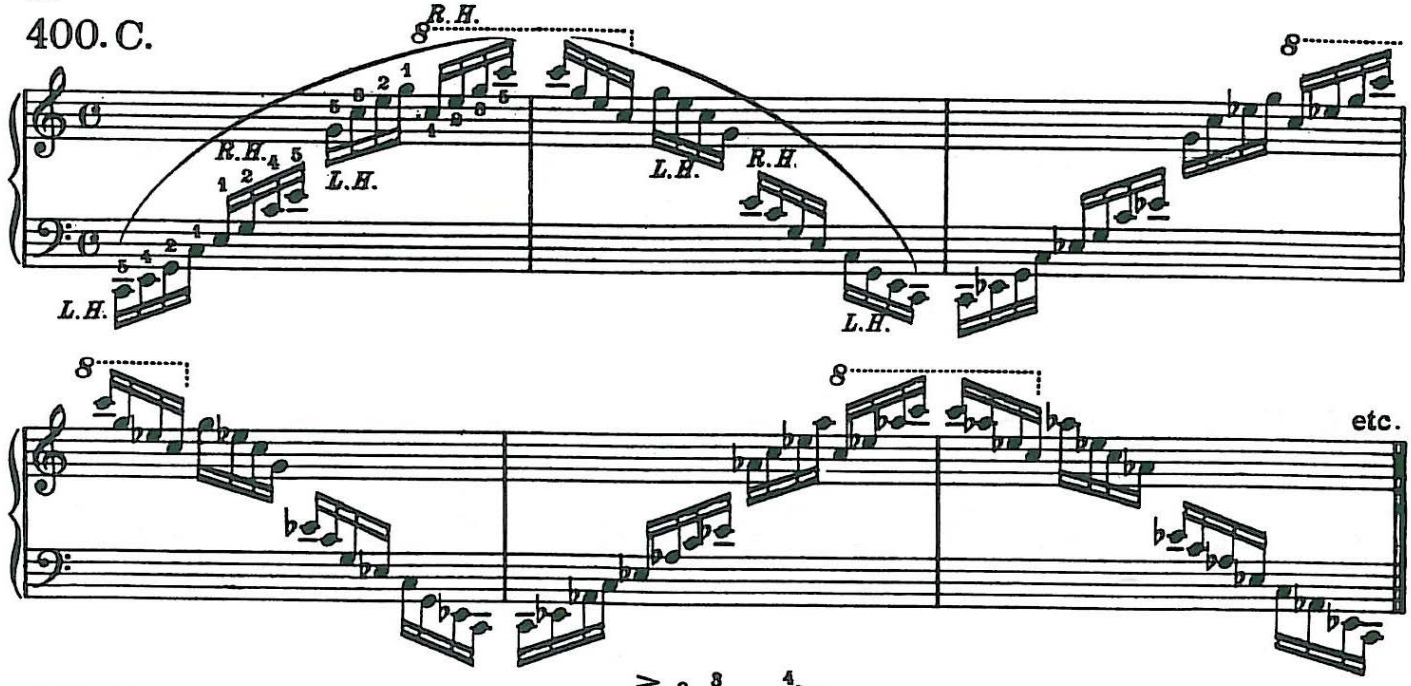


399. C.

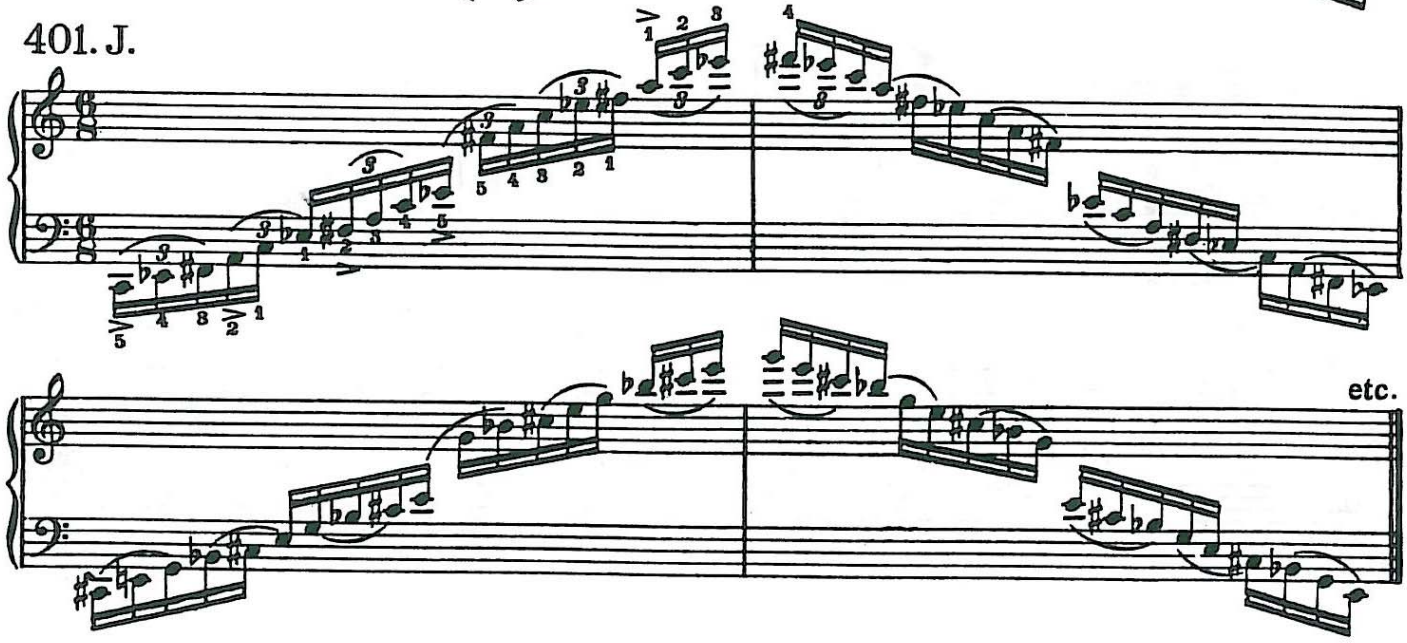




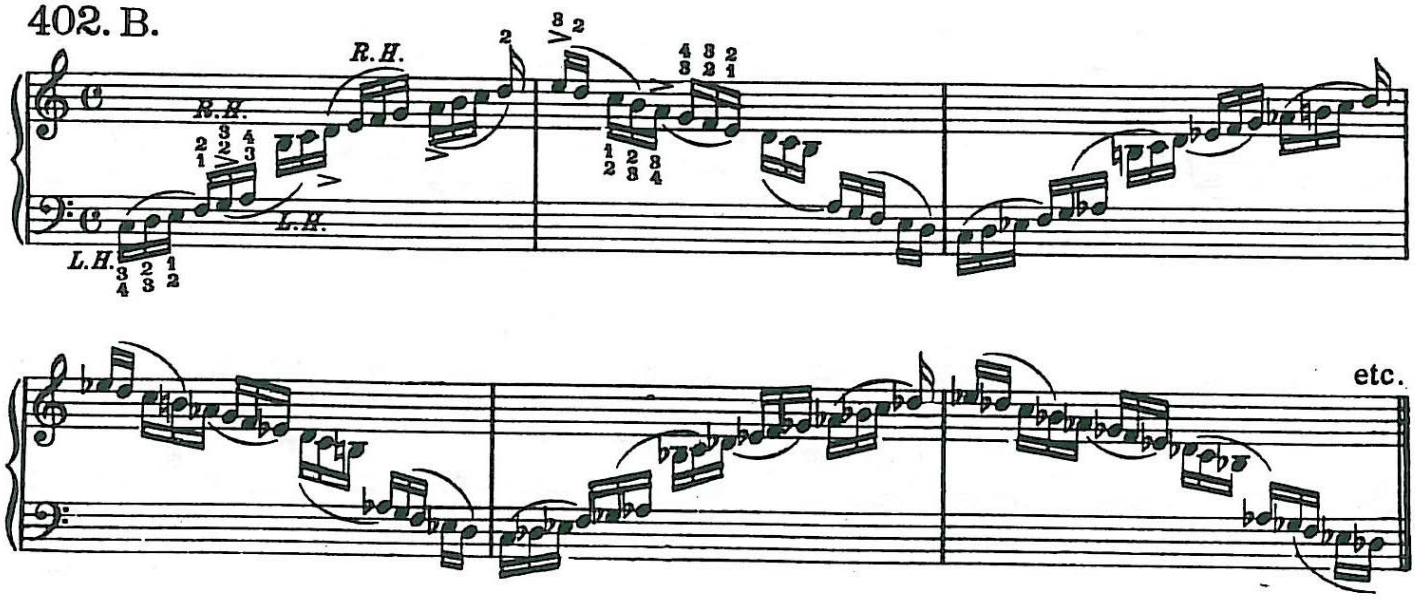
400. C.



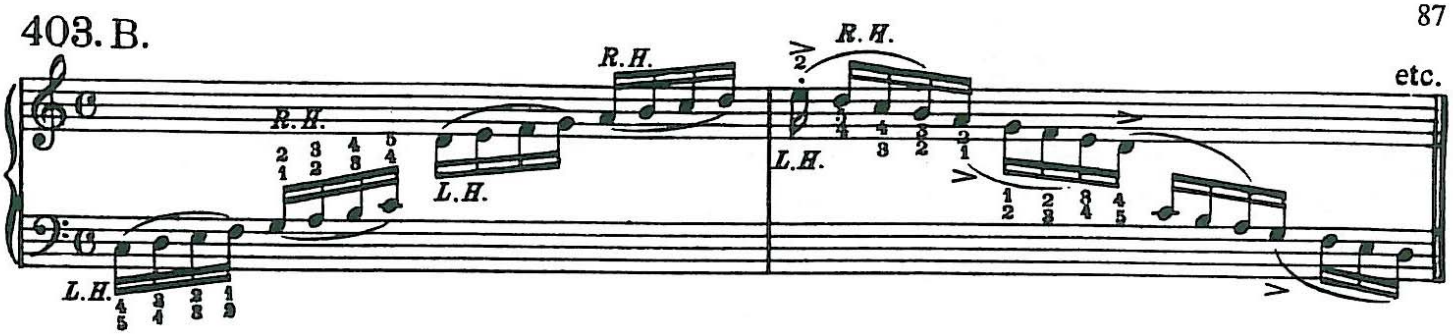
401. J.



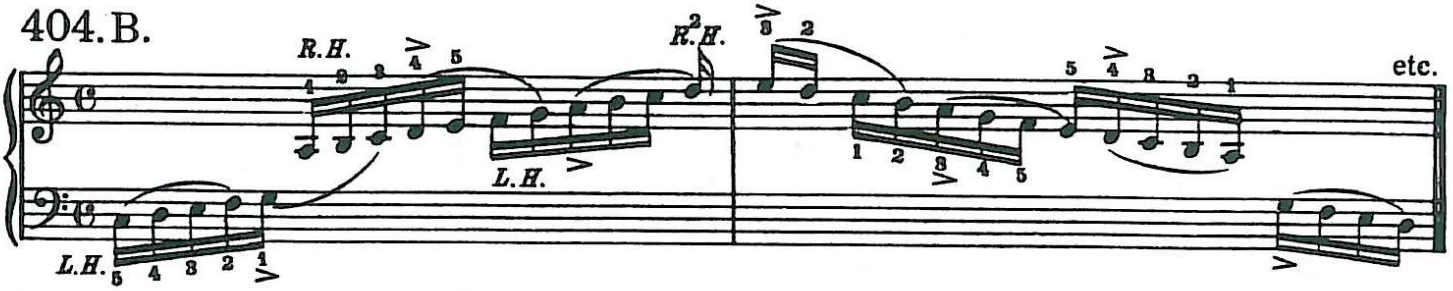
402. B.



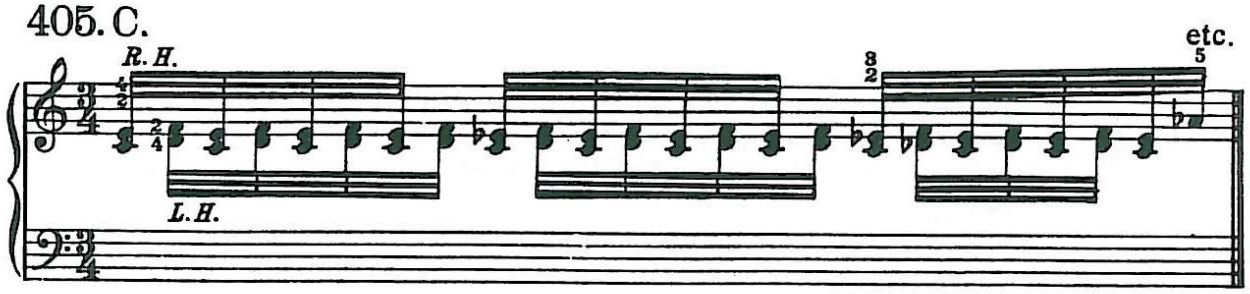
403. B.



404. B.

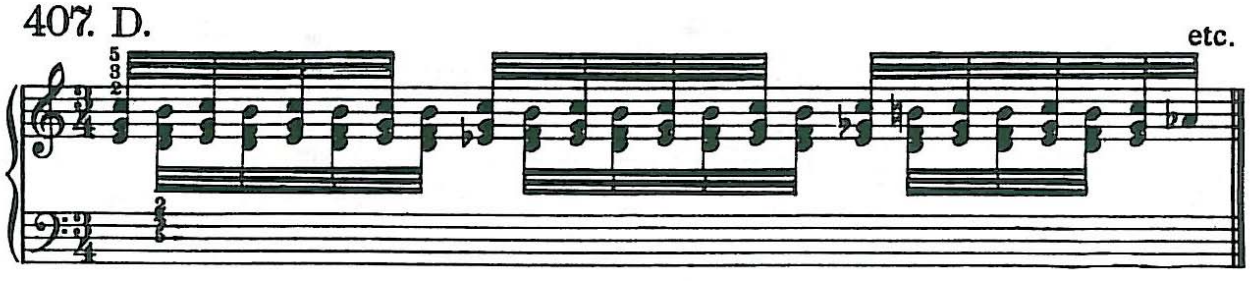


405. C.

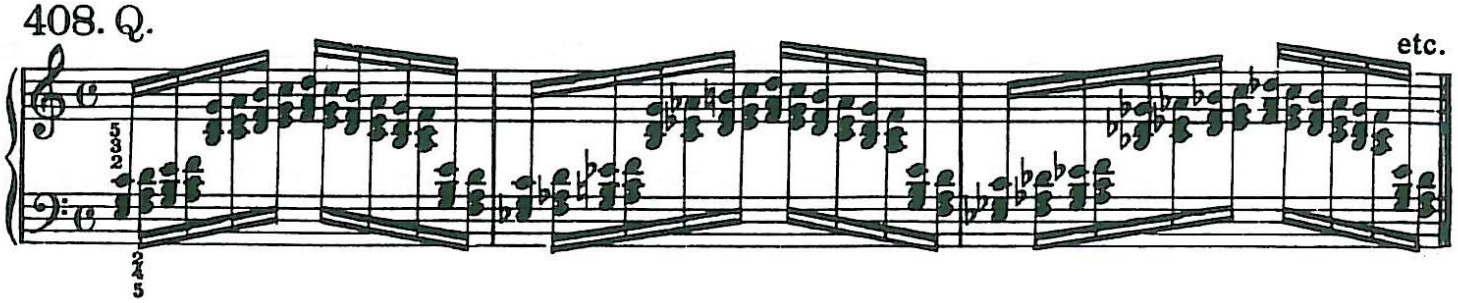


406. Q.

407. D.



408. Q.

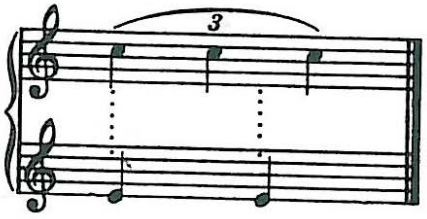


Section X.

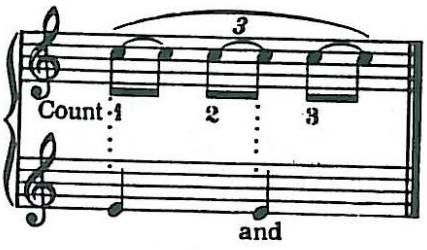
On playing different Rhythms with both hands to gether.

Many students find great difficulty in the performance of passages having different rhythms in the two hands, and mostly trust to providence that they will "go somehow" This, of course, is altogether wrong. It is absolutely necessary that the student should realize the exact proportions of the two different rhythms, and should know which notes are played together and in what intervals of time, the notes that do not fall together, must follow each other.

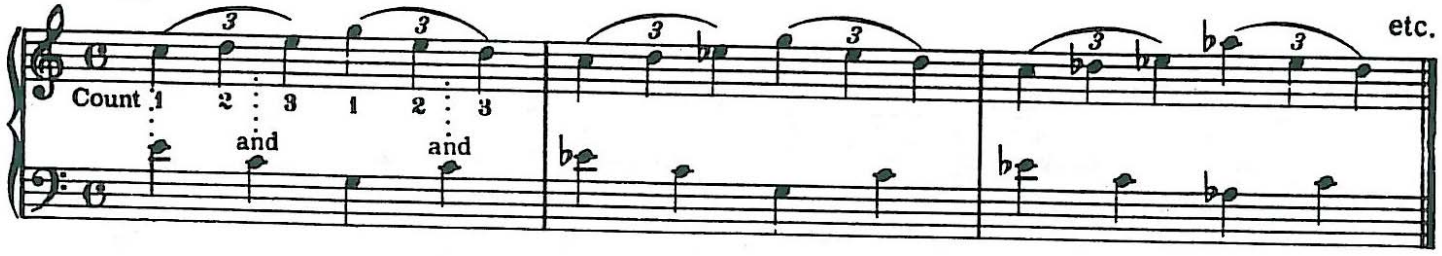
We will first take the easiest combination, and that which occurs most frequently namely, **two notes against three.**



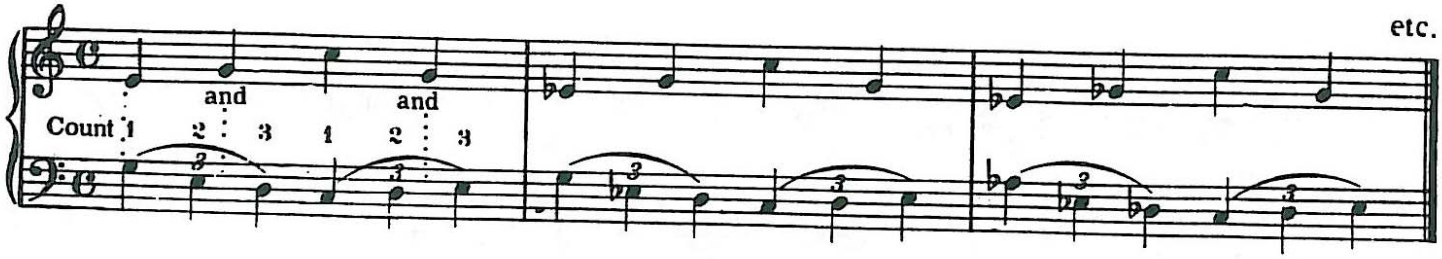
to be played and counted as marked in the next example.



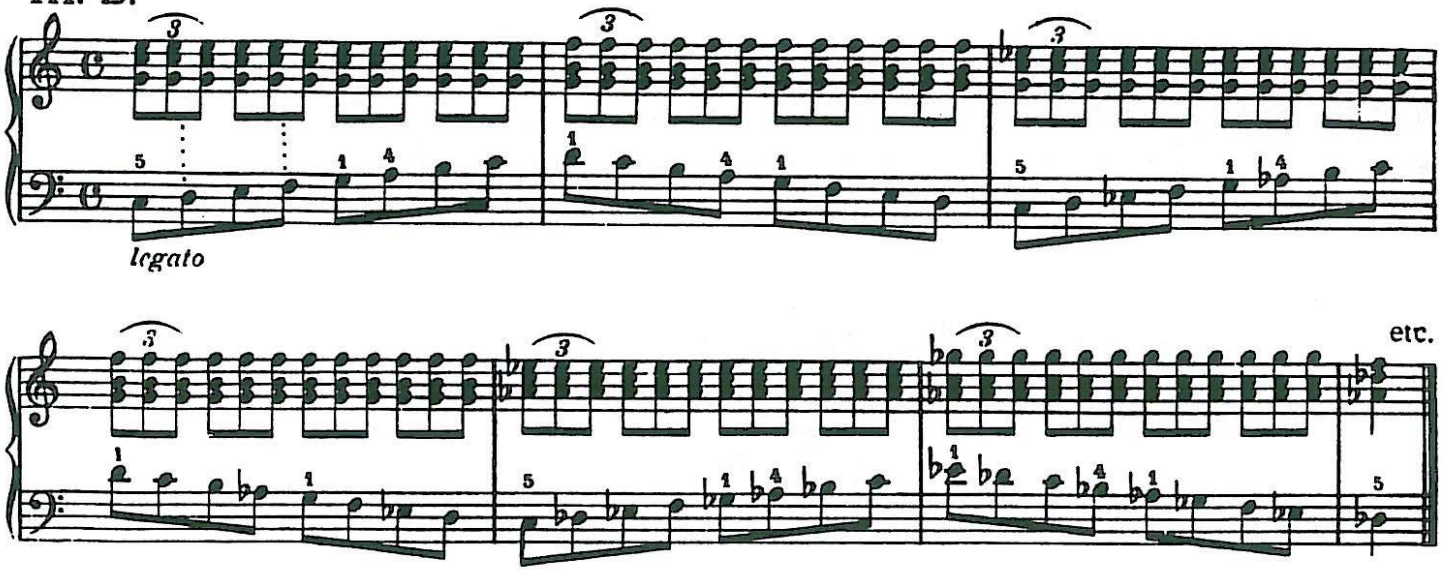
409. A.



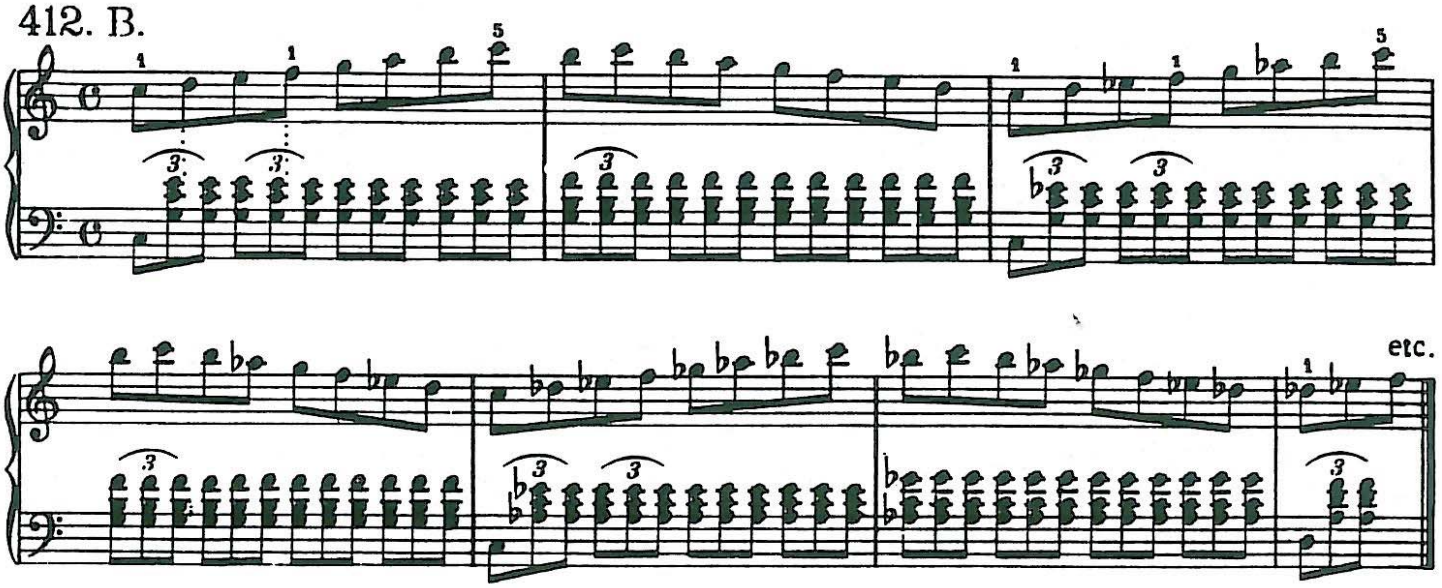
410. A.



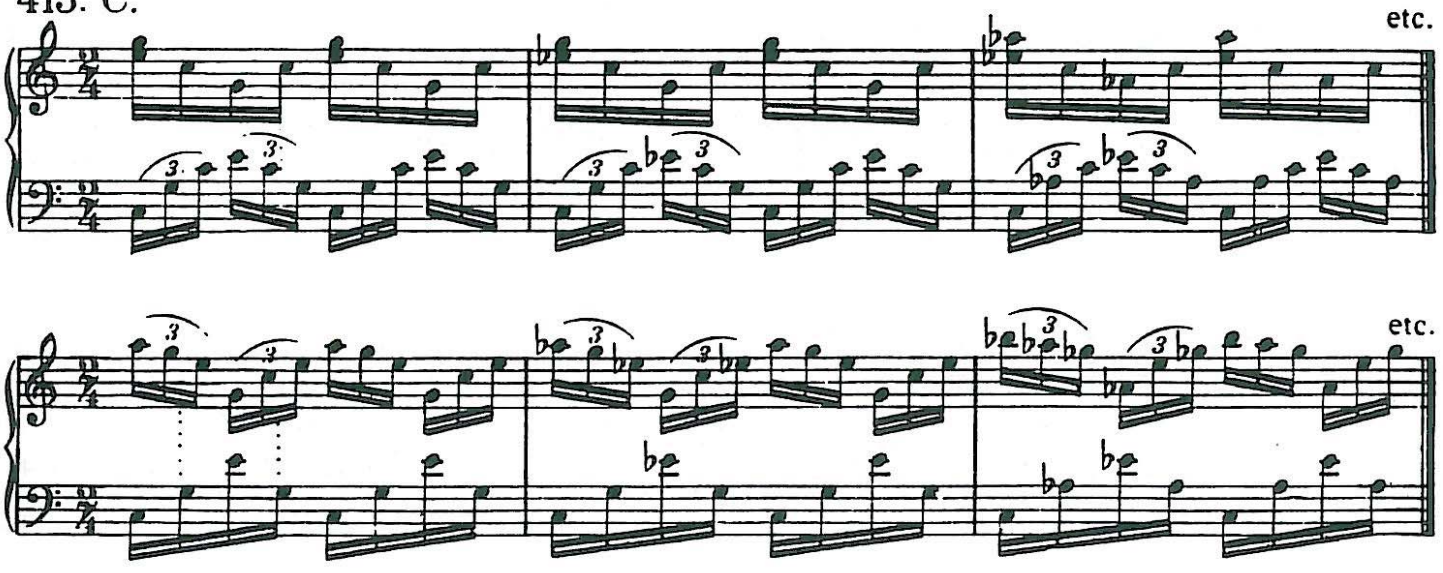
411. B.



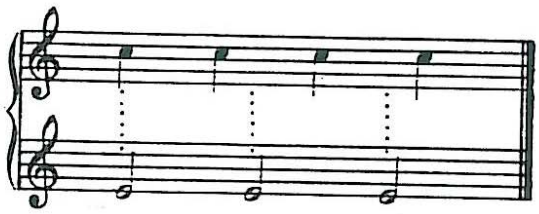
412. B.



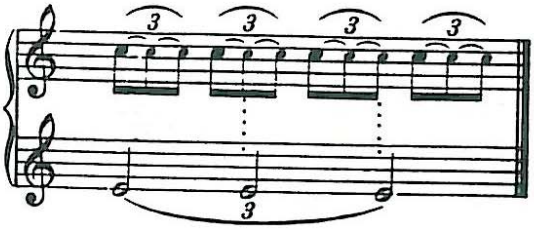
413. C.



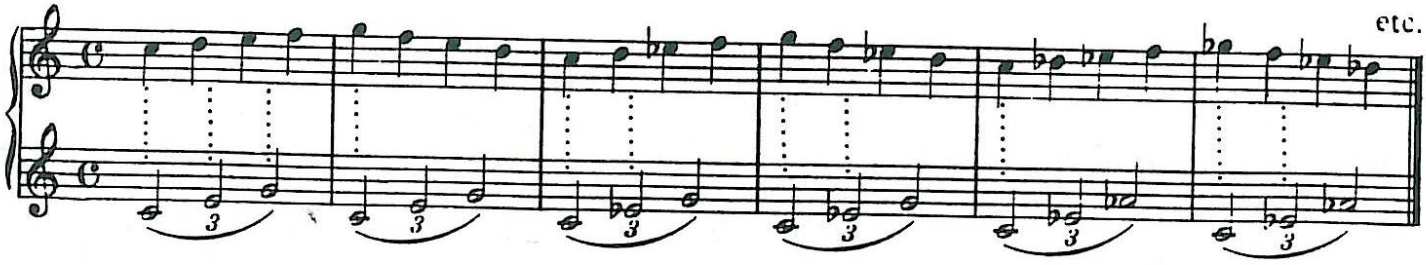
Three Notes against four.



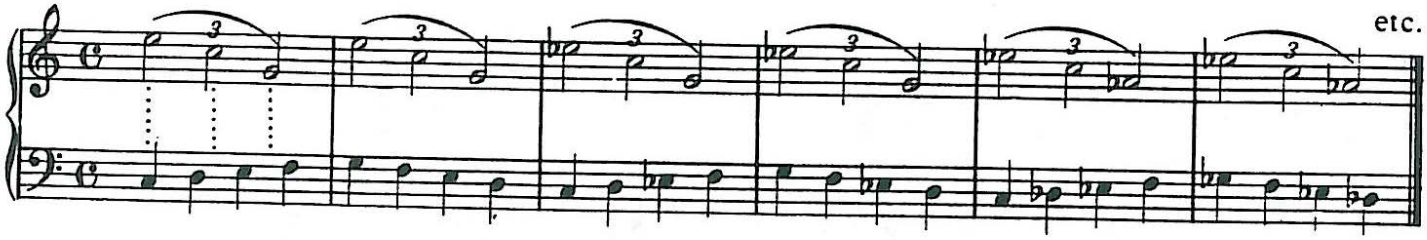
the following example gives the exact proportions.



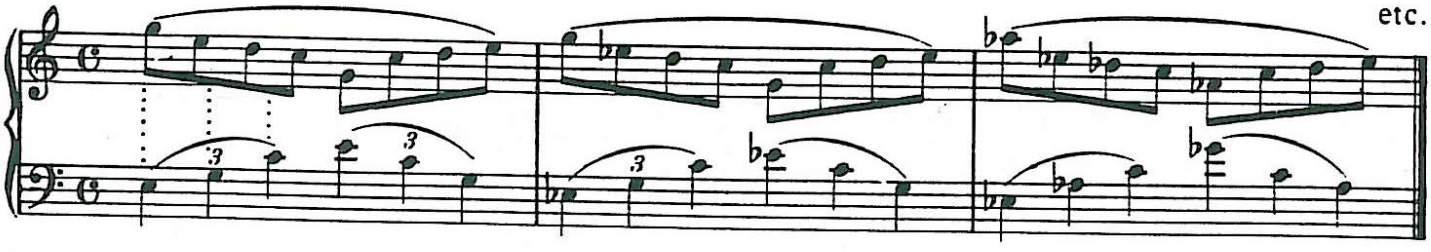
414. A.



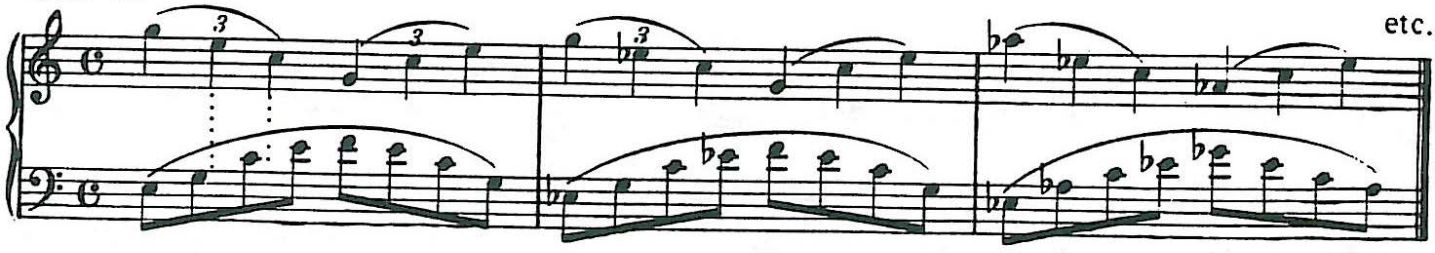
415. A.



416. G.

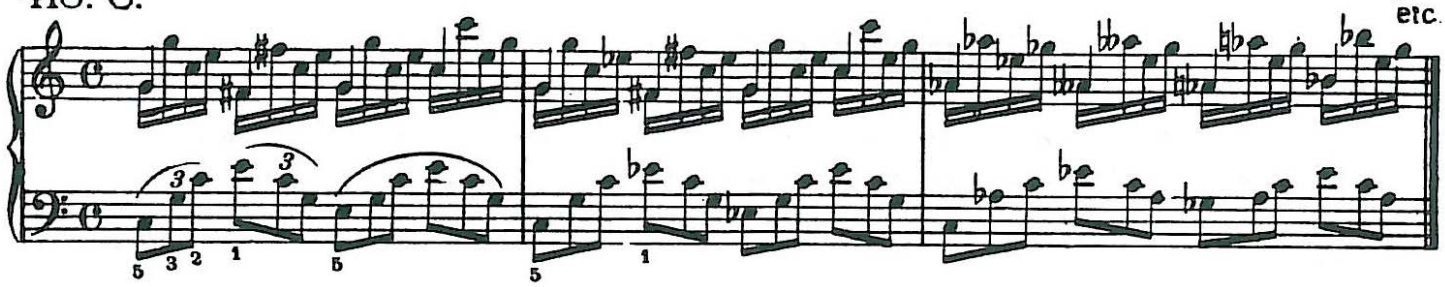


417. G.

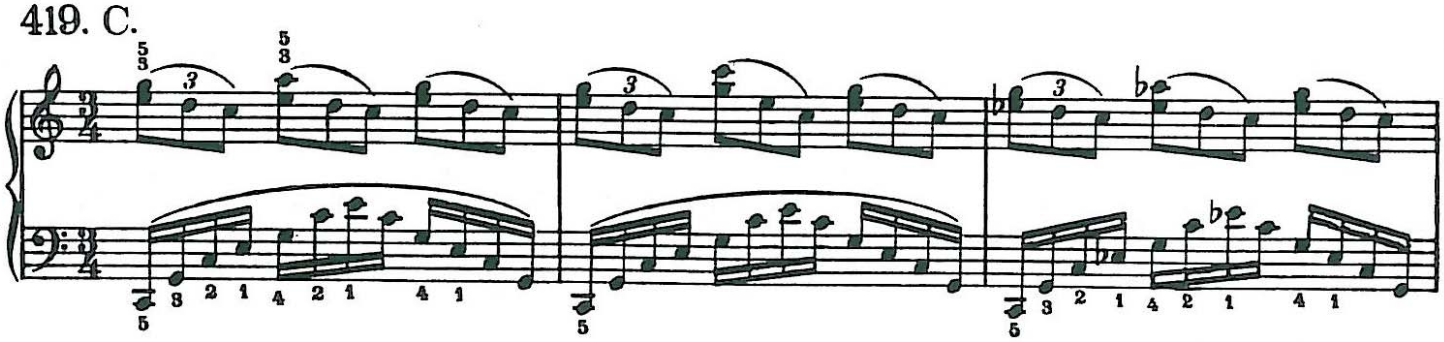


418. C.

After Chopin.



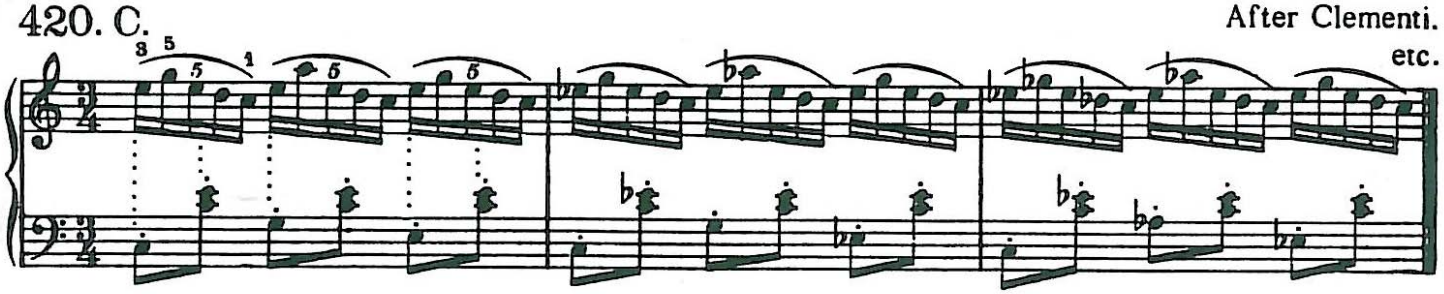
419. C.



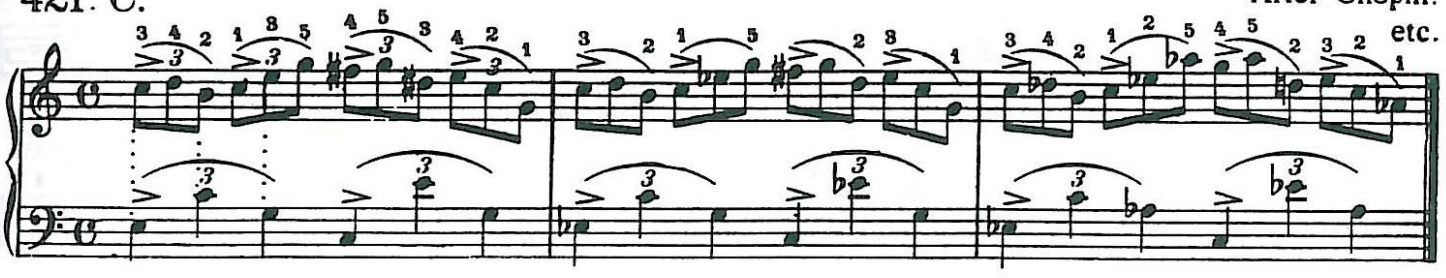
Two Notes against Five.

420. C.

After Clementi.



In the following Example two notes in the right hand fall to one in the left, but the accents are different in the two hands.

421. C.

After Chopin.