



METHOD

OF

PIANOFORTE TECHNIQUE

—BY—

CHARLES BUTTSCHARDT.



WITH ADDITIONS BY

Arthur Foote.

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by CHARLES BUTTSCHARDT

With Additions by ARTHUR FOOTE.



§ 1. Strict Legato Playing.

The following exercises, which are kept in the compass of a fifth, must throughout be practised with the same fingering (that given for 1a, b, c). Each exercise must be repeated twenty times. Each number can also be taken as a whole; a, b and c succeeding each other, instead of being practised separately. Attention should be paid to a good position of the fingers and to always playing with the most absolute legato.

1. a. b. c. 2.

3.

4. 5.

6.

7. 8.

Musical notation for measures 7 and 8. Measure 7 is a 4-measure phrase in G minor. Measure 8 is a 4-measure phrase in G minor with a first ending bracket over the final two measures.

9.

Musical notation for measure 9. A 4-measure phrase in G minor with a first ending bracket over the final two measures.

10. 11.

Musical notation for measures 10 and 11. Measure 10 is a 4-measure phrase in G minor. Measure 11 is a 4-measure phrase in G minor with a first ending bracket over the final two measures.

12.

Musical notation for measure 12. A 4-measure phrase in G minor with a first ending bracket over the final two measures.

13. 14.

Musical notation for measures 13 and 14. Measure 13 is a 4-measure phrase in D major with a first ending bracket over the final two measures. Measure 14 is a 4-measure phrase in D major with a first ending bracket over the final two measures.

15.

Musical notation for measure 15. A 4-measure phrase in D major with a first ending bracket over the final two measures.

§ 2. Finger and Wrist Studies.

To be practised slowly. — Each note staccato. Repeat twelve times.

This musical score contains 20 numbered exercises for piano, arranged in five systems of two staves each (treble and bass clef). The exercises are as follows:

- Exercise 1:** Treble clef, ascending and descending eighth-note runs. Bass clef, ascending and descending eighth-note runs.
- Exercise 2:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 3:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 4:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 5:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 6:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 7:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 8:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 9:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 10:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 11:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 12:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 13:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 14:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 15:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 16:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 17:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 18:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 19:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.
- Exercise 20:** Treble clef, ascending eighth-note runs. Bass clef, ascending eighth-note runs.

§ 3. Practice in reading Chords.

Play slowly. Repeat each section 10 times.

1. 2.

3.

4. 5. 6.

7.

8. 9.

10. 11.

12. 13. 14.

§ 4. Putting Fingers under and over each other.

The fingers must be put under or over as quickly as possible, with a quiet arm; and the movement of putting under or over must be made at the same time that the preceding note is played. Repeat each section 20 times.

1. 2. 3.

4. 5. 6.

7. 8. 9.

9.

Musical score for exercise 9, measures 1-4. The piece is in a minor key with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth-note runs. The bass clef accompaniment features a steady eighth-note pattern.

10. 11.

Musical score for exercises 10 and 11, measures 1-5. Exercise 10 (measures 1-3) is in a minor key with a key signature of three flats (B-flat, E-flat, and A-flat). Exercise 11 (measures 4-5) is in a minor key with a key signature of one flat (F-flat). Both exercises feature eighth-note runs in both hands.

12.

Musical score for exercise 12, measures 1-4. The piece is in a minor key with a key signature of three flats (B-flat, E-flat, and A-flat). It features eighth-note runs in both the treble and bass clefs.

13. 14.

Musical score for exercises 13 and 14, measures 1-5. Exercise 13 (measures 1-3) is in a major key with a key signature of two sharps (F-sharp and C-sharp). Exercise 14 (measures 4-5) is in a major key with a key signature of one sharp (F-sharp). Both exercises feature eighth-note runs in both hands.

15.

Musical score for exercise 15, measures 1-4. The piece is in a major key with a key signature of two sharps (F-sharp and C-sharp). It features eighth-note runs in both the treble and bass clefs.

§ 6. Practice in reading high Notes (on the ledger lines).

Repeat six times.

The musical score consists of six systems, each with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time (C). Each system contains two measures of music, with a repeat sign between them. The notes are written on ledger lines above the treble staff and below the bass staff. Fingerings are indicated by numbers 1-5. The key signature changes from one sharp (F#) to one flat (Bb) across the systems.

System 1: Treble clef, one sharp (F#). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 2: Treble clef, one sharp (F#). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

System 3: Treble clef, one sharp (F#). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.


System 4: Treble clef, one flat (Bb). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.


System 5: Treble clef, one flat (Bb). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.


System 6: Treble clef, one flat (Bb). Notes on ledger lines: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Bass clef: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.


§ 8. Exercises in Double Thirds.


Play legato, and repeat fifteen times.

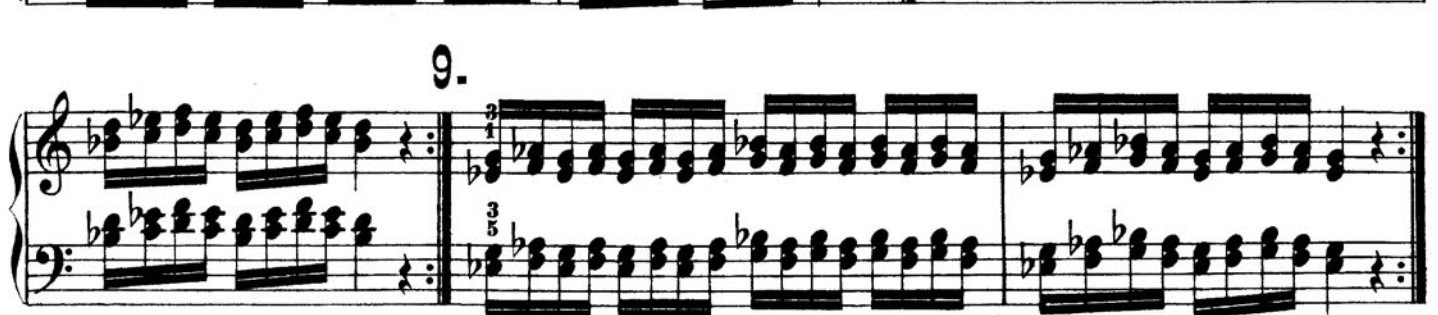
1. 


2. 

3. 

4. 

5. 

6. 

7. 

8.

9.

10. 11.

Musical notation for exercises 10 and 11. Exercise 10 is in G minor (one flat) and exercise 11 is in F minor (two flats). Both feature complex rhythmic patterns with triplets and sixteenth notes in both hands.

12.

Musical notation for exercise 12, in G minor (one flat). It features a mix of eighth and sixteenth notes with triplet markings.

13. 14.

Musical notation for exercises 13 and 14. Exercise 13 is in D major (two sharps) and exercise 14 is in E major (three sharps). Both feature complex rhythmic patterns with triplets and sixteenth notes.

15.

Musical notation for exercise 15, in D major (two sharps). It features complex rhythmic patterns with triplets and sixteenth notes.

16. 17.

Musical notation for exercises 16 and 17. Exercise 16 is in D major (two sharps) and exercise 17 is in F minor (two flats). Both feature complex rhythmic patterns with sixteenth notes.

18.

Musical notation for exercise 18, in F minor (two flats). It features complex rhythmic patterns with triplets and sixteenth notes.

§ 9. Combination of the legato and staccato Touches.

Repeat each 20 times.

a) A light staccato in the right hand, and legatissimo in the left.

b) Legatissimo in the right hand, and a light staccato in the left.

Every finger to be used in turn.

§ 10. Two-voice Playing.

Give each note its exact value. Repeat 8 times.

a) Right Hand.

1. $\frac{5}{5}$ $\frac{4}{2}$ $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{1}$

2. $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{1}$

3. $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{1}$

4. $\frac{4}{4}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{1}$

5. $\frac{2}{5}$ $\frac{2}{5}$ $\frac{2}{4}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

6. $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

7. $\frac{4}{2}$ $\frac{5}{3}$ $\frac{3}{5}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

8. $\frac{5}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{5}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{5}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{4}{7}$

9. $\frac{1}{7}$ $\frac{2}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{5}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{2}{7}$ $\frac{1}{7}$ $\frac{2}{7}$ $\frac{3}{7}$ $\frac{4}{7}$ $\frac{5}{7}$ $\frac{4}{7}$ $\frac{3}{7}$ $\frac{2}{7}$ $\frac{1}{7}$

10. $\frac{2}{8}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

11. $\frac{2}{3}$ $\frac{1}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{2}{3}$ $\frac{1}{3}$

12. $\frac{2}{3}$ $\frac{1}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{3}{3}$ $\frac{4}{3}$ $\frac{5}{3}$ $\frac{4}{3}$ $\frac{3}{3}$ $\frac{2}{3}$ $\frac{1}{3}$

b) Left Hand.

1. $\frac{5}{5}$ $\frac{4}{2}$ $\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{2}$ $\frac{5}{2}$ $\frac{4}{1}$

2. $\frac{2}{5}$ $\frac{2}{5}$ $\frac{2}{4}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

3. $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

4. $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

5. $\frac{2}{5}$ $\frac{2}{5}$ $\frac{2}{4}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

6. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

7. $\frac{7}{5}$ $\frac{6}{5}$ $\frac{5}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{5}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{1}{5}$

8. $\frac{3}{5}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{4}$

9. $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{5}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{1}{5}$ $\frac{2}{5}$ $\frac{3}{5}$ $\frac{4}{5}$ $\frac{5}{5}$ $\frac{4}{5}$ $\frac{3}{5}$ $\frac{2}{5}$ $\frac{1}{5}$

§ 11. Major Scales.

To get all possible profit from the practice of scales they must be played **always from memory**. The scales of G, D, A and E major are fingered like C; the same is true of B major in the right hand and F major in the left. In the flat keys the thumb of the right hand always comes on c and f. In the left hand Dflat, A flat, Eflat and Bflat major have the same fingering. Repeat each section 20 times.

C major.

G major.

D major.

A major.

E major.

B major

§ 12. Minor Scales.

Repeat 20 times.

A minor Harmonic minor scale.

Mixed minor scale.

Two systems of musical notation for the A minor scale. The first system shows the Harmonic minor scale, and the second system shows the Mixed minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

E minor

Two systems of musical notation for the E minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

B minor

Two systems of musical notation for the B minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

F sharp minor

Two systems of musical notation for the F sharp minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

C sharp minor

Two systems of musical notation for the C sharp minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

G sharp minor

Two systems of musical notation for the G sharp minor scale. Each system consists of a treble clef staff and a bass clef staff, both in common time (C). The scales are written in a three-measure format with repeat signs. Fingerings are indicated by numbers 1-5.

D sharp minor

Enharmonically the same.

Musical score for D sharp minor, consisting of two staves (treble and bass clef). The piece features a complex, chromatic melody with many accidentals. Fingerings are indicated by numbers 1-5. The key signature has three sharps (F#, C#, G#).

E flat minor

Musical score for E flat minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has three flats (Bb, Eb, Ab).

B flat minor

Musical score for B flat minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has two flats (Bb, Eb).

F minor

Musical score for F minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has two flats (Bb, Eb).

C minor

Musical score for C minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has one flat (Bb).

G minor

Musical score for G minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has one flat (Bb).

D minor

Musical score for D minor, consisting of two staves. The melody is highly chromatic with numerous accidentals. Fingerings are indicated by numbers 1-5. The key signature has two flats (Bb, Eb).

§ 13. Short Scale Passages.

To be practised until a real Allegro is attained. Repeat at least 20 times.

1. *Allegro.*

3. 4.

5. 6.

1. 2.

3. 4.

5.

§ 14. Changing Fingers.

To be studied rather slowly, playing from the wrist; and also fast, playing from the fingers. Repeat 6 times.

1. *Moderato.* 4 3 2 1 4 3 2 1 *Simile* 2. 4 3 2 1 3. 3 1 2 1

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

6. 3 2 1 3 2 1 7. 1 3 2 1 3 1 3 2 1 3 2 1 8. 5 1 2 1 4 2 1 5 2 1 4 1 2 1

1. 3 2 1 3 2 1 3 2 1 3 2 1 2. 1 2 1 1 2 1

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

6. 4 3 2 1 7. 5 5 4 5 4 1 1 2 1 2

§ 15. Holding some of the Fingers down.

Repeat 4 times.

The whole notes are not to be played, but held down silently. Play moderately fast, raising the fingers as high as possible.

A 1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

B 1. 2. *Simile* 3.

4. 5. 6.

7. 8. 9. 10.

§ 16. Continuous Figures.

Repeat 8 times, using the same fingering.

The musical score consists of 12 systems, each with a piano (right) and bass (left) staff. The systems are numbered 1 through 12. System 1 is in C major, 2 in C major, 3 in B-flat major, 4 in D major, 5 in D major, 6 in D major, 7 in B-flat major, 8 in B-flat major, 9 in B-flat major, 10 in B-flat major, 11 in B-flat major, and 12 in C major. The exercise includes various musical techniques such as sixteenth-note runs, triplets, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The bass staff often features sustained chords or simple rhythmic accompaniment. The piano staff contains the primary melodic and rhythmic figures.

§ 17. Studies in Phrasing.

While the normal rhythmical accent is maintained, the last note under the slur must be shortened, and also played more lightly than the others.

The image displays a series of 19 numbered musical exercises, each consisting of a pair of staves (treble and bass clef). Exercises 1 through 10 are in C major and 2/4 time. Exercises 11 through 13 are in D major and 2/4 time. Exercises 14 through 16 are in B-flat major and 2/4 time. Exercises 17 through 19 are in D major and 2/4 time. Each exercise features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Exercises 1-10 are relatively simple, focusing on basic phrasing and articulation. Exercises 11-13 introduce more complex rhythmic patterns and fingerings, with some exercises including fingerings like '2 3 2 3 2 3' and '1 2 3 4 5'. Exercises 14-16 feature more intricate melodic lines with slurs and accents. Exercises 17-19 are the most technically demanding, featuring rapid sixteenth-note passages and complex phrasing. The exercises are arranged in five rows: the first row contains exercises 1-5, the second row contains 6-10, the third row contains 11-13, the fourth row contains 14-16, and the fifth row contains 17-19.

20. 21.

22. 23.

24. 25.




26. 27. 28.

1. 2. 3.

4. 5. Adagio.

§ 18. Exercises in playing Chords.

Repeat 6 times.

Chords such as these are often played badly from carelessness in omitting one or more notes. For example, instead of  we hear  or  This clumsy style of playing cannot be too carefully avoided.

1. 

3. 

5a₁ 

a₂ 

a₃ 

a₄ 

a₅ 

a₆ 

5b₁ 

b₂ 

b₃ 

b₄ 

b₅ 

1. 

A musical score for three-voice playing, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff contains a supporting line with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is common time (C).

§ 19. Three-voice Playing.

Repeat 8 times. Give every note its exact value.

The second system of the three-voice exercise, containing measures 1 through 5. Each measure is numbered and includes specific fingerings and ornaments. The key signature and time signature remain the same as in the first system.

The third system of the three-voice exercise, containing measures 6 and 7. It continues the melodic and harmonic development of the exercise with various fingerings and ornaments.

§ 20. Four-voice Playing.

Repeat 8 times.

The first system of the four-voice exercise, containing measures 1 through 4. The treble staff has a more complex melodic line with many ornaments and fingerings. The bass staff provides a harmonic foundation with chords and single notes. The key signature has two sharps, and the time signature is common time.

The second system of the four-voice exercise, containing measures 5 through 7. It continues the intricate four-voice texture with various fingerings and ornaments throughout both staves.

§ 21. Wrist Studies.

Each to be repeated 6 times.

1. 2. 3.

4. 5.

6. 7.

8. 9.

10. 11.

12.

§ 22. Trill Exercises.

Each to be repeated 4 times.

If the trill begins with its lower note, it must be ended with a turn of five notes; if with the upper note, it is ended with a group of four notes.

a) Trills beginning with the lower Note (Hauptnote).

1. one two three four Turn.

3. *tr* 34

4. *tr* 21

Eight 32nds to each quarter note.

b) Trills beginning with the upper Note (Hülfsnote).

5. *tr* 54

6. *tr* 54

Four 32nds to each eight note.

7. *tr* 34

8. *tr* 34

9. *tr* 21

Two 32nds to each sixteenth note.

c) Trills in Double Thirds.

10. *tr* 45

11. *tr* 24

§ 23. Arpeggios.

Each to be repeated 6 times.

1. *Adagio.* 2. *Allegro.*

3. *Allegro.*

§ 24. Melody and Accompaniment.

Each to be repeated 8 times.

a) Melody in the upper Voice.

1.

b) Melody in the lower Voice.

2.

Legato

c) Melody in the middle Voice (Alto).

3.

Exercise 3 consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5.

d) Melody and Accompaniment in the same Hand.

4.

Exercise 4 is a single-staff piece in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. It features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower part of the staff shows a rhythmic accompaniment. Fingerings are indicated throughout.

7.

Exercise 7 is a single-staff piece in treble clef with a key signature of three flats (Bbb, Ebb, Ab) and a common time signature. It features a melodic line with eighth and sixteenth notes, often with accents. The lower part of the staff shows a rhythmic accompaniment. A double bar line is present. Below the staff, the text "Ped. *" is written.

9.

Exercise 9 is a single-staff piece in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often with accents. The lower part of the staff shows a rhythmic accompaniment. A double bar line is present.

10.

Exercise 10 is a single-staff piece in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, often with accents. The lower part of the staff shows a rhythmic accompaniment. A double bar line is present.

§ 25. Figures divided between the Hands.

Each to be repeated 10 times. Lift the hands lightly from the keys.

The image displays 14 numbered musical exercises, each consisting of two staves (treble and bass clef) with various rhythmic and melodic patterns. The exercises are arranged in a grid-like fashion, with two exercises per row. Each exercise is designed to be repeated 10 times. The key signatures and time signatures vary across the exercises, and specific fingerings and articulation marks are provided throughout the score.

Exercises 1-4 are in C minor, 5-6 in D major, 7-10 in D major with a key signature change to C major, 11-12 in C minor, and 13-14 in C major. Fingerings and articulation marks are provided throughout.

§ 27. Ornaments.

Each section to be repeated 10 times.

a) The short Appoggiatura.

The short appoggiatura must be played at the same time as the accompanying note (not before it). It is however, the note that follows it that must be accented.

Exercise 1: Treble clef, C major, 4/4 time. The exercise consists of three measures. Measure 1 shows a quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2 is a sixteenth-note tremolo on G4. Measure 3 shows a quarter note G4 with a short appoggiatura (quarter note F#4) tied to it, followed by a quarter rest.

Exercise 4: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 5: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 6: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

To be played in exactly the same way.

Exercise 7: Treble clef, C major, 3/8 time, marked *Andante*. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 8: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 9: Treble clef, C major, 2/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 10: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 11: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 12: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

Exercise 13: Treble clef, C major, 4/4 time. Measure 1: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 2: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 3: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it. Measure 4: quarter note G4 with a short appoggiatura (quarter note F#4) tied to it.

b) The long Appoggiatura.

14. *Played:* 

15.

16.

17.

18.

19.


20.

21.



c) The Upper Mordent (Pralltriller).

There is no word for the German Pralltriller in English; but the term Upper Mordent may be used to distinguish it from the real Mordent, which has a line drawn through it (~~W~~), and which is played as follows:

played 

22.

23.

24.



r.H. 

25. 26.

d) Turn.

Beginning with the Note above (Wechselnote).

27. 28.

e) Turn.

Beginning with the melodic Note (Hauptnote).

29. 30.

31. 32.

f) Turn between two Notes.

33.

38 § 28. Passages based on the Chord of the diminished Seventh.

Allegro.

Repeat each 12 times.

The image displays 14 numbered musical passages, each consisting of a treble and bass staff. The passages are arranged in four rows of three, with the final row containing two passages. Each passage is a short, technical exercise based on the diminished seventh chord. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and often include fingerings (1-5) and articulation marks like slurs and accents. The key signatures vary, including major, minor, and augmented forms of the diminished seventh chord. The tempo is marked 'Allegro' and the instruction 'Repeat each 12 times' is provided at the top.

§ 29. Unison Passages.

Repeat each section 12 times.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

§ 30. Technical Exercises.

(Scales and Arpeggios.)

C major.

a.

b.

c.

Simile

The left hand an octave lower.

d.

e.

f.

h. *1 5 4* *2 2* *Simile*

The left hand two octaves lower.

A minor

a.

b.

c.

d.

e.

G major.

a.

Exercise a: G major, C major scale. Treble clef, C4 to G5. Bass clef, C3 to G4. Includes fingering: 1, 1, 3, 4, 2, 1.

b.

Exercise b: G major, D major scale. Treble clef, D4 to A5. Bass clef, D3 to A4. Includes fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

c.

Exercise c: G major, E major scale. Treble clef, E4 to B5. Bass clef, E3 to B4. Includes fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

d.

Exercise d: G major, F# major scale. Treble clef, F#4 to C#6. Bass clef, F#3 to C#5. Includes fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

e.

Exercise e: G major, A major scale. Treble clef, A4 to E6. Bass clef, A3 to E5. Includes fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

f.

Exercise f: G major, B major scale. Treble clef, B4 to F#6. Bass clef, B3 to F#5. Includes fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

h. The same fingering as in C major.

E minor

a.

b.

c.

d.

e.

f.

D major.

a.

b.

c.

d.

e.

f.

h.

Two staves of music in B minor, featuring continuous sixteenth-note patterns. The top staff begins with a treble clef and a key signature of two sharps (F# and C#). The bottom staff begins with a bass clef and the same key signature. Both staves contain a dense, rhythmic texture of sixteenth notes.

B minor

a.

Two staves of music in B minor, marked 'a.'. The top staff is in treble clef and the bottom in bass clef. The music consists of eighth-note patterns with specific fingerings indicated by numbers 1, 2, 3, and 4. The key signature is two sharps.

b.

Two staves of music in B minor, marked 'b.'. The top staff is in treble clef and the bottom in bass clef. The music consists of eighth-note patterns. The key signature is two sharps.

c.

Two staves of music in B minor, marked 'c.'. The top staff is in treble clef and the bottom in bass clef. The music features triplet eighth-note patterns. The key signature is two sharps.

d.

Two staves of music in B minor, marked 'd.'. The top staff is in treble clef and the bottom in bass clef. The music consists of eighth-note patterns. The key signature is two sharps.

e.

Two staves of music in B minor, marked 'e.'. The top staff is in treble clef and the bottom in bass clef. The music features eighth-note patterns with fingerings (1, 2, 3, 4) and a forte (**f.**) dynamic marking. The key signature is two sharps.

A major.

a.

Exercise a consists of two staves in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The piece features a series of eighth-note patterns. Fingerings are indicated by numbers 1-5. A triplet of eighth notes is marked with a '3' in the first measure of the second system.

b.

Exercise b consists of two staves in treble and bass clefs. The key signature has three sharps and the time signature is common time. It features a series of eighth-note patterns, primarily using fingerings 1, 2, 3, and 4.

c.

Exercise c consists of two staves in treble and bass clefs. The key signature has three sharps and the time signature is common time. It features a series of eighth-note patterns. Fingerings are indicated by numbers 1-5. A descending sequence of notes is marked with fingerings 5, 4, 3, 2, 1.

d.

Exercise d consists of two staves in treble and bass clefs. The key signature has three sharps and the time signature is common time. It features a series of eighth-note patterns. Fingerings are indicated by numbers 3, 4, 3, 4, 3, 4.

e.

Exercise e consists of two staves in treble and bass clefs. The key signature has three sharps and the time signature is common time. It features a series of eighth-note patterns. Fingerings are indicated by numbers 3, 4, 3, 4, 3, 4.

f.

Exercise f consists of two staves in treble and bass clefs. The key signature has three sharps and the time signature is common time. It features a series of eighth-note patterns. Fingerings are indicated by numbers 1, 2, 3, 1, 2, 3, 1, 2, 3, 1.

h.

F sharp minor

a.

b.

c.

d.

e.

E major.

a.

b.

c.

d.

e.

f.

b.

C sharp minor

a.

b.

c.

d.

e.

B major

a.

b.

c.

d.

e.

f.

h.

G sharp minor

a.

b.

c.

d.

e.

F sharp major
(Enharmonic of G flat major.)

a.

b.

c.

d.

e.

f.

b.

D sharp minor
(Enharmonic of E flat minor.)

a.

b.

c.

d.

e.

F major.

a.

b.

c.

d.

e.

f.

h.



D minor

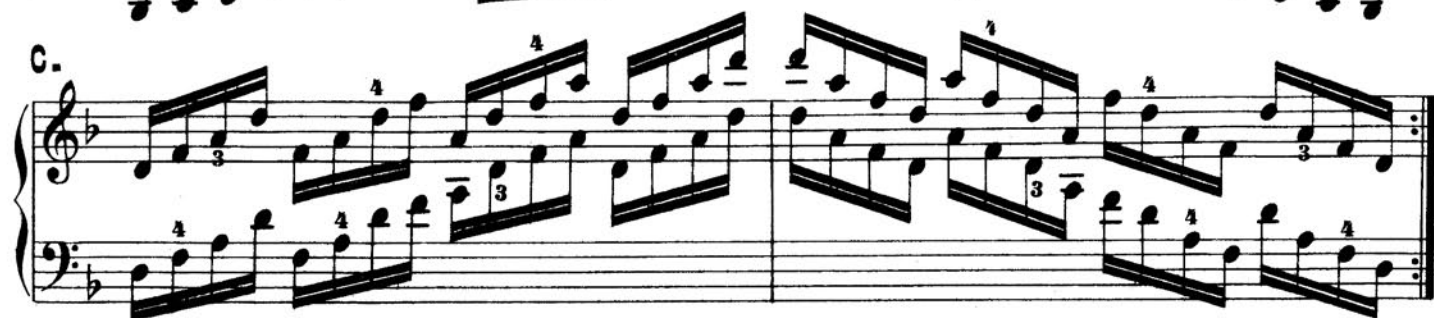
a.



b.



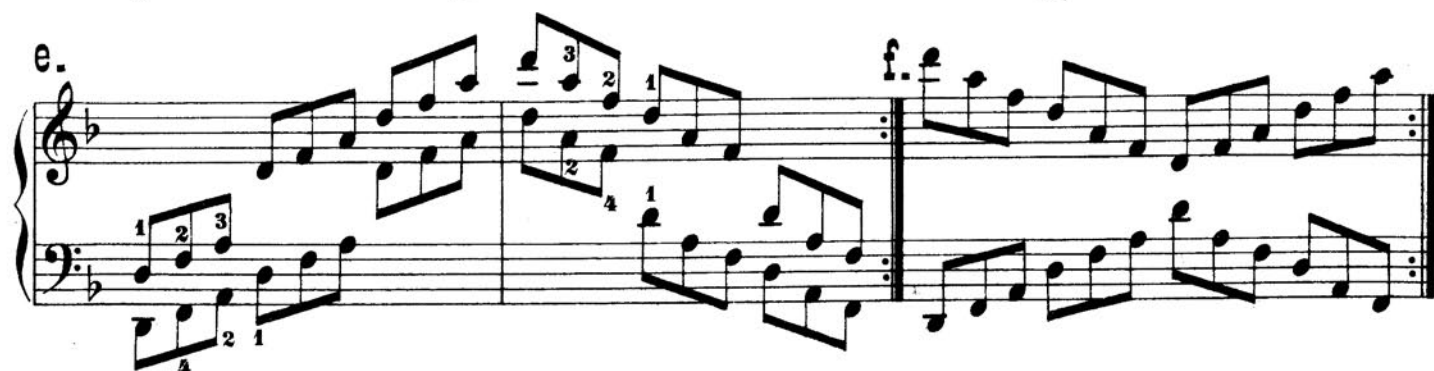
c.



d.



e.



B flat major.

a.

b.

c.

d.

e.

f.

h.

G minor

a.

b.

c.

d.

e.

E flat major.

a.

b.

c.

d.

e.

f.

h.

C minor

a.

b.

c.

d.

e.

f.

A flat major.

a.

b.

c.

d.

e.

f.

h.

F minor

a.

b.

c.

d.

e.

f.

D flat major

a.

Exercise a consists of two staves in D-flat major (B-flat major). The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

b.

Exercise b consists of two staves in D-flat major. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

c.

Exercise c consists of two staves in D-flat major. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

d.

Exercise d consists of two staves in D-flat major. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

e.

Exercise e consists of two staves in D-flat major. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

f.

Exercise f consists of two staves in D-flat major. The treble staff begins with a C4 quarter note, followed by a series of eighth notes: D4, E-flat4, F4, G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, C6. The bass staff begins with a C3 quarter note, followed by a series of eighth notes: D3, E-flat3, F3, G3, A-flat3, B-flat3, C4, D4, E-flat4, F4, G4, A-flat4, B-flat4, C5. Fingerings are indicated by numbers 1-5.

h.

B flat minor

a.

b.

c.

d.

e.

G flat major

a.

b.

c.

d.

e.

f.

h.



E flat minor

a.



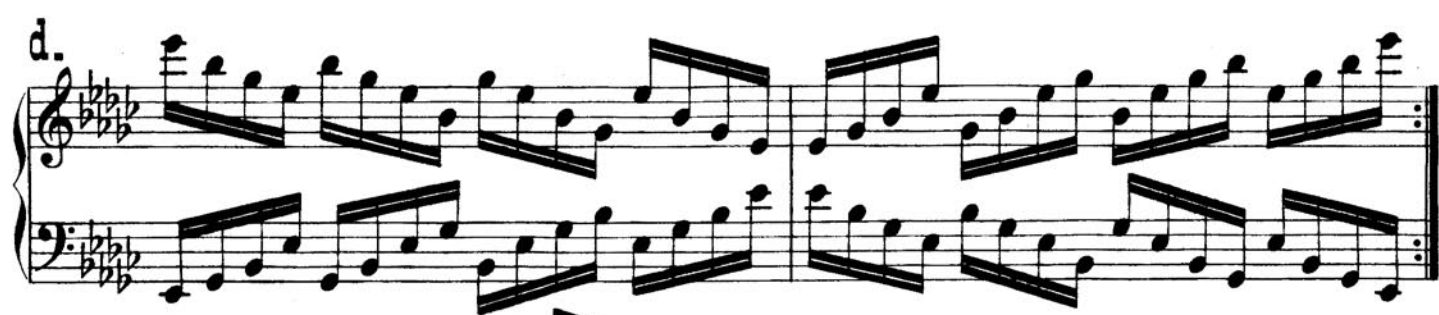
b.



c.



d.



e.



The practice of scales and arpeggios is the foundation of a good **technique**, and the continual study of them is indispensable. All technical exercises should at first be practised in a **very moderate tempo**, with a **legato touch**. A higher degree of velocity must be attained by degrees, and the different qualities of touch and of tone-colouring should be employed (legatissimo, legato, staccato-legato (\frown), staccato; ff. f. mf., p. pp.) It is also of the greatest advantage to practise the scales with various **accents** (i. e. to play over one or three octaves, and accent every eighth note; two or four octaves, accenting every sixth note etc.).

Every 12th, 16th, 24th note, etc. may also be accented.

The Chromatic Scale.

In opposite Directions.

A musical score for piano, consisting of two staves. The right-hand staff has a dotted line above it with the number '8', indicating an octave shift. The music is in a key with one sharp (F#) and a 3/4 time signature. The left hand plays a steady eighth-note accompaniment.

Unusual fingerings.

Three musical examples showing unusual fingerings. The first two are for the right hand (r. h.) and the third is for the left hand (l. h.). Each example shows a sequence of notes with specific fingerings indicated by numbers 1-5 below the notes.

In Thirds, Tenths and Sixths

a)–f) over any number of octaves.

Six musical examples (a-f) showing intervals of thirds, tenths, and sixths. Each example is in 3/4 time and shows a sequence of notes with specific fingerings indicated by numbers 1-5 below the notes.

Double Thirds in major Keys.

Musical score for C major showing double thirds. The score is in 3/4 time and includes extensive fingering for both hands. The right hand starts with a C major triad and moves through various intervals, while the left hand provides a steady accompaniment.

Also over two, three or four octaves and in opposite directions.

In double thirds the point to be remembered is, the note in each octave for which the fifth finger is used. Each exercise to be repeated 10 times. Play also in opposite directions, and practise all exercises of double thirds and sixths, as well as the scales, in various rhythms; playing up and down two octaves, accenting every sixth note, three octaves, accenting every eighth note, four octaves, accenting every sixth note etc. With practice, the groups of notes can be made larger, every ninth, twelfth, sixteenth, twentyfourth note being accented etc. The double thirds in the other keys are to be practised in the different ways indicated for C major.

G major.

D major.

A major.

E major.

B major.

F sharp major.

G flat major.
The same enharmonically.

D flat major.

A flat major.

E flat major.

B flat major.

F major.

Double Sixths in major Keys.

Observe the note for which the **third** finger is used. The double sixths in all the other keys are to be played in the manner indicated for those in C major.

C major.

IN OPPOSITE DIRECTIONS.

G major.

D major.

A major.

E major.

B major.

F sharp major.

The same enharmonically.

G flat major.

D flat major. **A flat major.**

E flat major. **B flat major.** **F major.**

Double Sixths in minor Keys.

A minor. **E minor.** **B minor.**

F sharp minor. **C sharp minor.** **G sharp minor.**

D sharp minor. **E flat minor.**

B flat minor. **F minor.** **C minor.**

G minor. **D minor.**

The same enharmonically.

Chromatic Double Sixths.

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