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INTRODUCTION

IMPORTANCE OF TECHNICAL EXERCISES IN PIANOFORTE-PLAYING.

Many Pianoforte-players, professionals as well as amateurs, endeavor to escape a thorough study of their instrument, with the excuse that it is not their object to become *virtuosi.* To this it may be replied, that some fundamental study will by no means expose them to the danger of suddenly finding themselves *virtuosi;* and that, before they reach that point, they must first become simply *good players.* This should be the aim of every pianist, so far as circumstances will allow:—of the *professional*, otherwise he will be subject to the reproach of having lowered his art to the level of a mere ordinary occupation;—of the *amateur,* for the fact that he studies only for his own pleasure, gives him no right to regard his art merely as a pastime, or to perform a composition for his own amusement in a manner more or less mutilated.

The objection that the study of the Pianoforte, as here required, demands too much time, is not valid. The most thorough method is, after all, the shortest; and to devote *four* or *five* hours daily to the Piano must surely be possible for every musician, without encroaching thereby upon his studies in counterpoint and composition.

Many amateurs even will be able to spare a few hours every day for it, and find themselves amply rewarded by their great progress.

He who makes the Pianoforte his chief study **must,** of course, give it the most time—four hours, at least, cannot appear exorbitant.

The main point is, however, to employ this time *well,* and to devote it to serious, systematic study, instead of *trifling,* as it were, with music, and wandering about without plan or method.

Even the greatest talent ought not to be exempted from this thorough course of study, without which it cannot be developed beyond a certain point. Though all that a player may desire be, to perform a composition with feeling and taste, even that is entirely out of the question so long as he has to contend with mechanical difficulties. He is greatly in error if he thinks these are to be overcome by the mere study of an interesting work. On the one hand, each one of these works would require an immense amount of time; and, on the other, he would meet with innumerable difficulties, which he will never learn to conquer by any such *imperfect* method, but only by a long and uninterrupted course of study. Such is the object of Finger-exercises and Études, and by their aid alone will he ever attain the mechanical perfection necessary to the proper performance of ancient and modern classical works.

GENERAL RULES FOR PRACTICING ON THE PIANO.

CHAPTER FIRST.

Position of the Person.

1. The performer should be seated before the *middle* of the keyboard, and at such a distance from it, that the arms can conveniently reach the farthest keys of the instrument, as well as cross each other, and move with freedom in both directions.

2. The seat should be so high that the elbows may be a little above the level of the keyboard.

3. They should also be kept close to the body, though without touching it.

4 Crossing the limbs, and kindred attitudes, should be avoided, as well as violent motions of the head, shoulders, and upper part of the person.

5. Let the position generally be easy and unconstrained; should the scholar have awkward habits to get rid of, so that an easy position costs him some trouble, there should be the least appearance of constraint possible.

6. But let not the fear of affectation so far enslave, as to make him avoid such motions as spring naturally from an expressive performance.*

CHAPTER SECOND.

Position of the Hand.

To give the hand a strictly correct position, let the scholar place the fingers on five successive white keys in the middle of the board (as in the "Finger-Exercises with the hand firmly fixed"), and observe at the same time the following rules:—

1. The wrist must neither be perceptibly raised nor lowered, but lie without constraint upon a level with the hand and arm.

2. The knuckles must neither be raised, so as to form a hollow within the hand, nor bent inwards (as many teachers consider requisite to a good touch), but must be kept in a natural position, on a level with the back of the hand.

3. The fore part of the fingers must be gently rounded, not, however, so that the nails (which, by the way, should not be kept long) can touch the keys.

4. The 4th and 5th fingers, however, should not be quite so much rounded as the others, but a little more extended.

5. Let the *thumb* be stretched horizontally, so that the end-joint shall be upon a level with the key, and the key itself struck by its outer edge. It must be held continually above the surface of the keys, and by no means be permitted to hang down, much less to rest upon the keyboard.

6. The centre of gravity of the hand in playing should fall inwards, i. e. towards the thumb.

7. Let the position of the hand generally, as we have also said of that of the person, be perfectly easy and natural—a precaution very essential to a good style of playing.

** Children whose feet do not touch the floor when sitting, should always make use of a footstool, in order to have an easy and firm seat.*

CHAPTER THIRD.

TOUCH.

The main point to be considered with regard to touch, is the smooth connection of the successive tones.

Under this head are found two sorts of touch, *Legato* and *Staccato;* which may be again subdivided into *Legatissimo** and *Portamento.*

I. The Legato Touch.

This is the most important of all, because it occurs oftenest and is the one *universally* to be employed where none other is especially marked. It is the one to be used in all the finger-exercises given in Chapter Fifth, and to be practiced before any other. In studying it, observe the following:—

1. Hold the hand as described in the preceding chapter.

2. The fingers must be moved only from the knuckles; the other two joints are neither to be contracted nor extended, either in striking, or leaving the keys. The same rounded position is to be retained throughout.

3. The thumb must also be moved by the joint which connects it with the hand, and by no means cause any motion in the hand itself.

4. The unemployed fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them.

5. In striking, the fingers must touch the key *exactly* in the middle.

6. Each finger, after striking the key, must be lifted from it quickly, and at the very instant when the next succeeding finger strikes *its* key, so that the successive tones may neither run into each other, nor be separated by the slightest gap.

7. No movement should be permitted to the hand other than that which necessarily arises from the moving of the muscles and sinews; especially must this be the case when the other fingers are holding notes.

8. In proportion as a full and strong tone is required, the fingers must be raised so much the higher, and press with greater weight upon the keys; the more subdued the tone is to be,, the more moderate should be the motion, as well as the pressure, of the fingers.

9. In passages that are to be rapidly executed, the fingers of course cannot be raised to so great a height. If in such passages, however, great force is required, it will become perfectly possible, when the strength of the fingers has been developed to the utmost; for, generally speaking, rapid passages may be regarded as a test of a performer's proper technical training.

II. The Staccato Touch.

This is executed with the aid of the wrist.

1. The hand must be slightly raised by the wrist before striking, and then with an easy movement thrown, as it were, upon the keyboard. As soon as it has struck, it must be raised again to its former position.

2. The arm must have nothing to do with this movement, and the raising of the hand by no means be effected by lifting the forearm. In running passages, the arm of course moves along with the hand.

3. Great care should, however, be constantly taken that the arm be not constrained, or the movement of the hand too violent; otherwise the performer would be apt to present a very ludicrous appearance.

4. In rapid or soft passages there is less movement of the wrist than in those more moderate, or where force is required. In such cases, the *staccato* may often be produced by merely drawing back the fingers quickly after striking, and without any very marked movement of the wrist.

5. In connection with this study, see the Finger-Exercises under Section IX in the fifth chapter.

REMARK.—*There are* VIRTUOSI *who can execute a* STACCATO *with as great perfection with a stiff wrist and the aid of the arm, as in the manner we have given here with a loose wrist. But, while a great master has a right to employ various methods to produce the same effect, a player, who has a course of study still before him, had better select but one method, and* THE *one which most facilitates execution.*

III. The (so-called) Legatissimo Touch.

1. It consists in this, that a key, after being struck, is not raised again at the striking of the next one. By this method, which can be employed only for tones which belong to the same harmony, these tones run into each other, as it were, and greater fullness of sound is produced.

2. As this mode of touch is to be employed with *great care* in the execution of a piece (see the text to Moscheles' Pianoforte Studies, Op. 70, § 4), we would advise the scholar, who has not yet perfectly mastered the *Legato* Touch, to abstain at first from the use of the *Legatissimo,* for the reason that this mode of allowing the fingers to remain upon the keys is directly opposed to that of raising them required in the *Legato* Touch, and renders the study of the latter much more difficult.

3. Let the pupil, therefore, not make use of the *Legatissimo* Touch until he can execute the *Legato* with perfect ease.

IV. The Portamento Touch.

This is used when notes are marked with dots and a slur over them.

1. The notes must be held to nearly their full length.

2. They are to be played by a pressure of the fingers corresponding with the loudness required in the tone to be brought out, and by slightly raising the forearm.

CHAPTER FOURTH.

PRACTICE.

It is a mistake to suppose you will make rapid progress by practicing whole, or even half, days. On the contrary, the main requisites are these:

* *This expression is not universally used, but employed here only for want of a better.*

First. To give a certain regular time to practice each day; and,

Second. To employ that time in a systematic and suitable manner.

I. Distribution of Practicing-Hours.

1. Professional players should adopt *four* hours a day as a *minimum*, and amateurs at least *one*.

2. It is best to divide one's time into two or three sections, of which none should be shorter than one hour, and the greater part in the morning.

3. As soon as the pupil feels himself fatigued, let him endeavor, before he continues his practice, to gain new strength, either by ceasing altogether from labor, or by seeking some other bodily or mental employment of a different nature. For, unless he gives his undivided attention to his practicing, it does him more harm than good, because faults, which creep in unawares, become confirmed much sooner than *good* habits, and are eradicated only at the expense of much time and trouble.

II. Employment of Practicing-Hours.

1. The foundation of good playing lies in perfecting one's mechanical skill as far as possible; which is attained only by a most careful study of Finger-exercises. These require, therefore, especially at the commencement of his studies, the pupil's freshest energies and closest attention, and should consequently be taken up *first* in his daily practice. An additional reason for this lies in the fact, that these exercises have, undeniably, a certain dryness, particularly while they have to be practiced slowly. It is evident what an advantage there is in arranging one's daily studies in such an order that the interest shall increase progressively.

2. *After* the Finger-exercises, then, let the scholar take up the study of Études, and then a Sonata, or some other piece that has not for its direct and only object the improvement of his execution.

3. Finally, let him not omit to terminate his daily studies with *playing at sight.*

4. In order to judge of his progress, the scholar should, from time to time, play through those pieces that he has previously studied.

5. Beginners must give the most of their time to finger-exercises, and that, too, until they have attained a certain degree of firmness of touch, and are familiar with the more common scales and chord-passages.

Advanced players will easily judge how much time *they* should devote to these exercises, and will occupy themselves mostly with the practice of Études, and larger works, always devoting one hour daily to reading at sight.

6. Beneficial as it is to arrange his daily practice in the order above given, the pupil must nevertheless avoid making himself a slave to this rule. Many players have so accustomed themselves to beginning the day with their finger-exercises, as to be unable to play smoothly without having given some time to mechanical study. In order to prove whether he may have fallen into this bad habit, let the pupil from time to time reverse the order, or even omit the exercises entirely.

III. Choice of an Instrument.

1. Let the pupil be careful that the action of the instrument, which he uses in his studies, be neither too heavy nor too light. Many think to acquire greater strength of finger by means of the former, whereas the touch will only become more stiff and clumsy.

2. The better the instrument, the more it will aid the pupil's progress. If his means be scanty, as is often the case with musicians, he had better endeavor to save in some other way, than use a bad instrument for the sake of economy.

It hardly need be said, what an impulse an instrument of fine tone and action lends to a scholar's musical feeling, and his zeal for study.

IV.

Finally, let the scholar avoid in these exercises all mechanical auxiliaries; as Herz's Dactylion, the "Trilling Machine," the "Dumb Pianoforte," and the like.* The use of such contrivances often completely ruins the hand and fingers, or makes them stiff, and prevents them from ever acquiring freedom and independence.

In place of them, it cannot be urged upon the pupil too often, that he must study with *care* and *attention*, and a judicious arrangement of his hours for practice.

CHAPTER FIFTH.

About the Study of Finger-Exercises.

I. Their Object and Order.

1. The study of finger-exercises has the following objects:—

a. The proper mechanical adjustment of the hand and fingers, as well as the development of their strength and firmness.

b. To make the scholar familiar with the groundwork of all passages, that is, with scales and broken chords.

c. The perfect acquirement of a full, clear, and round tone, in movements of every variety of expression and time.

2. The simplicity of their form allows the player to bestow his whole attention upon the position of the hand; whereas in the practice of Études and other works, there are many other points to be attended to.

3. The Finger-exercises may be divided into the following sections:

* *Schumann says, in his* MUSIKALISCHE HAUS- UND LEBENSREGELN : *"You may use the Dumb Pianoforte, to see that it is good for nothing. You cannot learn to speak from the dumb."*

I. Exercises without moving the hand; *a.* for 2 fingers, *b.* for 3, *c.* for 4, *d.* for 5.

II. Exercises with the hand firmly fixed.

III. Exercises with the hand moving, for 2, 3, 4, and 5 fingers; broken Sixths and Octaves.

IV. Changing the fingers upon one key (Tremolos).

V. Scales, diatonic and chromatic.

VI. Broken chords (arpeggios).

VII. Connected Thirds, Fourths, and Sixths (double notes).

VIII. Scales in Thirds, Fourths, Fifths, Sixths, and Octaves (double notes).

IX. *Staccato* double notes, and chords (wrist-exercises).

4. Beginners, and those who have bad habits to get rid of, such as an improper position of the hand, or allowing the fingers to remain upon their keys, must first of all study the first section (that is, the slow trill) with great care, and not go on to the following sections until they can execute the first in a strictly correct manner. Then let them familiarize themselves with the scales that occur most frequently, and with some of the broken chords, and afterwards take up the other sections one by one. The connected Thirds and Sixths are on no account to be taken up at the commencement, as they require the fingers to be well developed and able to strike with perfect precision.

5. When the pupil takes up a new series of exercises, he must not wholly neglect the former ones, but practice them from time to time, so as to attain still greater perfection.

6. When he has gone through all the sections, then let him practice in his daily exercises principally the Trill, Scales, Broken Chords, then some of the exercises in other sections, Scales in Thirds, exercises with the hand moving, etc. Let him divide them into several parts, so as to go through the whole of them in a given time, and then begin anew.*

7. Finally, those who have already attained to a considerable degree of execution, will readily perceive of what importance these exercises are in acquiring and retaining dexterity of finger. They should not omit devoting some time to them every day, in order not to lose the skill they have obtained.

II. Rules for the Study of Finger-Exercises.

1. Finger-exercises should be practiced ***with each hand separately,*** and ***with precision.***

2. The scholar should learn them by heart, in order to give his whole attention to the position of the hand and fingers.

** It may seem pedantic to many persons that we here require a systematic arrangement in the study of finger-exercises; it should be borne in mind, however, that, notwithstanding the extreme utility of these exercises, many players, by reason of their dry character, will be induced to lay them aside altogether, unless they accustom themselves, by method, to this necessary evil.*

3. The position of the hand is the one given in the second chapter; and the touch, the *Legato touch,* described in the third chapter, under *I.* The latter should be firm and decided, not weak.

4. With beginners the *thumb* is very apt to strike too loudly, while the *fourth* and *fifth* fingers are weak and stiff. They should, therefore, moderate the force of the thumb, and endeavor to make that of the fourth and fifth fingers equal to the others. We would recommend their practicing passages which are to be executed by these two fingers, with a stronger touch.

5. Each separate exercise should be often repeated, but not so as to overwork the muscles, which only impairs their strength.

6. When the pupil is able to play these exercises slowly and with perfect correctness, then let him try to play them, holding the fingers lightly, as rapidly as he can without injuring the distinctness of execution.

7. When each hand can play the exercise with certainty, then let the pupil play with both hands together, both in *contrary motion,** if the figure admit of it, and in *parallel motion.*

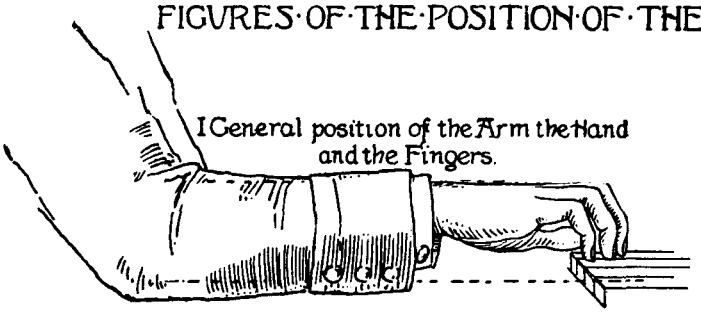
8. When the pupil is able to execute these exercises slowly and in the prescribed manner, let him try the necessary gradations of time given in example 1 and 12. In doing this he must count aloud and clearly, always keeping time—neither hurrying nor dragging. In proceeding to the execution of these gradations, however, a certain judgment must be exercised. The endeavor to aid the fingers by motions of the arm or hand in playing quicker, or in the effort to produce a full tone, is always a proof of a lack of power in the fingers. The steadiness of the hand displayed by the pupil in a strong, firm touch and in accurate time, is a sure criterion of the degree of rapidity he may attempt.

9. Let the more practiced performer transpose the finger-exercises into other major and minor keys, in order to accustom the hand to a firm and even touch in every variety of position; for example, the five-finger exercises into C sharp major, where the thumb and 5th finger will fall upon black keys; into B flat major, where the thumb in the right hand, and the 5th finger in the left, come upon a black key; into B major, where the reverse is the case, etc.

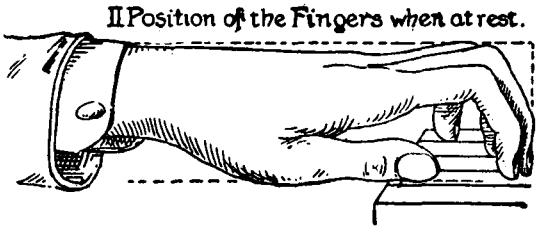
10. Finally, in practicing these exercises, the player must not only endeavor to gain strength and velocity of finger, but must, at the same time, give his attention to the character of the sound produced by his touch, so as to acquire a full, clear, and round tone. The more advanced player must for this purpose practice more particularly the longer exercises in all the different degrees of movement and in all conceivable gradations: e. g. with precision in the different modifications of tone; *crescendo* up, *decrescendo* down; *crescendo* towards the middle, *decrescendo* towards the end; etc., and at the same time pay full attention to the evenness of his touch and the quality of the tone produced.

** Contrary motion, recommended by Clementi, is especially suited to the attainment of equality in both hands, though parallel motion occurs oftener, especially in extended passages.*

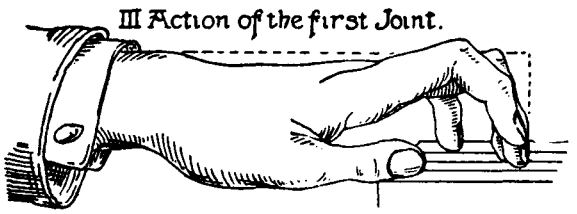
FIGURES OF THE POSITION OF THE ARM THE HAND AND THE FINGERS.



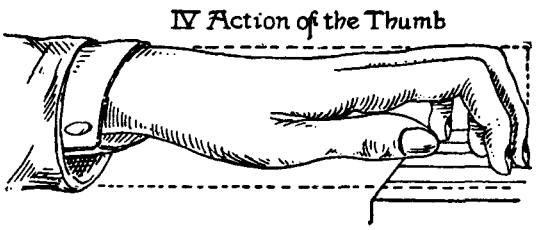
I General position of the Arm the Hand and the Fingers.



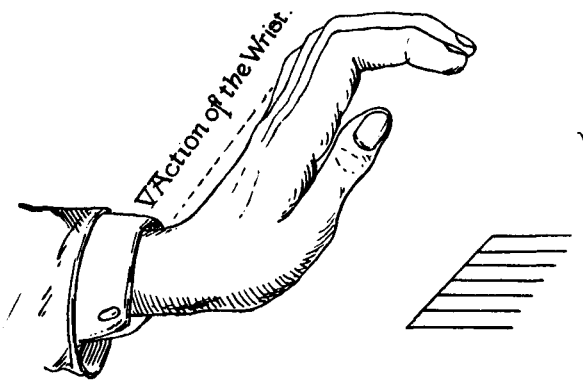
II Position of the Fingers when at rest.



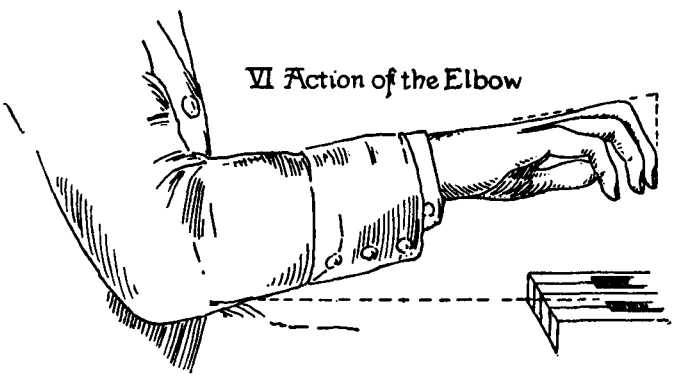
III Action of the first Joint.



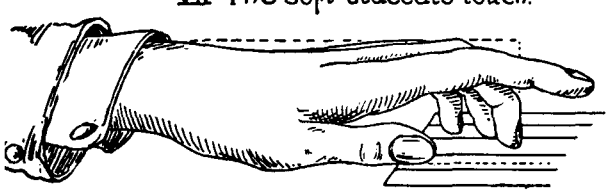
IV Action of the Thumb



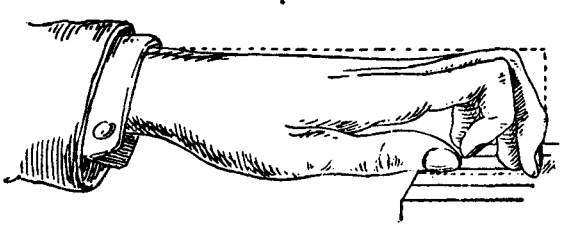
V Action of the Wrist.



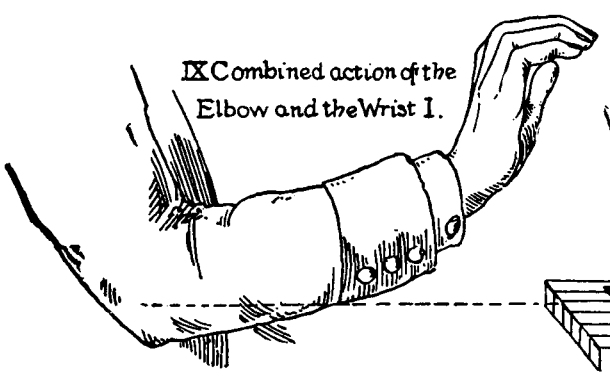
VI Action of the Elbow



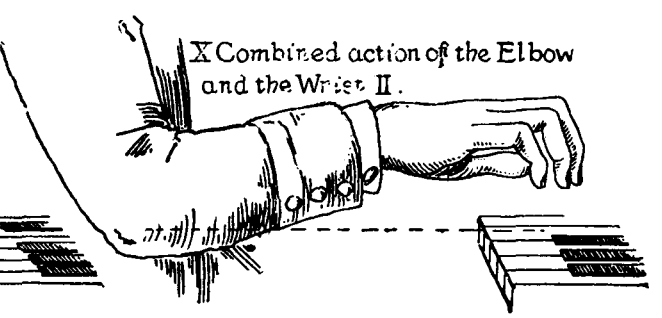
VII The soft staccato touch.



VIII The soft staccato touch II.



IX Combined action of the Elbow and the Wrist I.



X Combined action of the Elbow and the Wrist II.

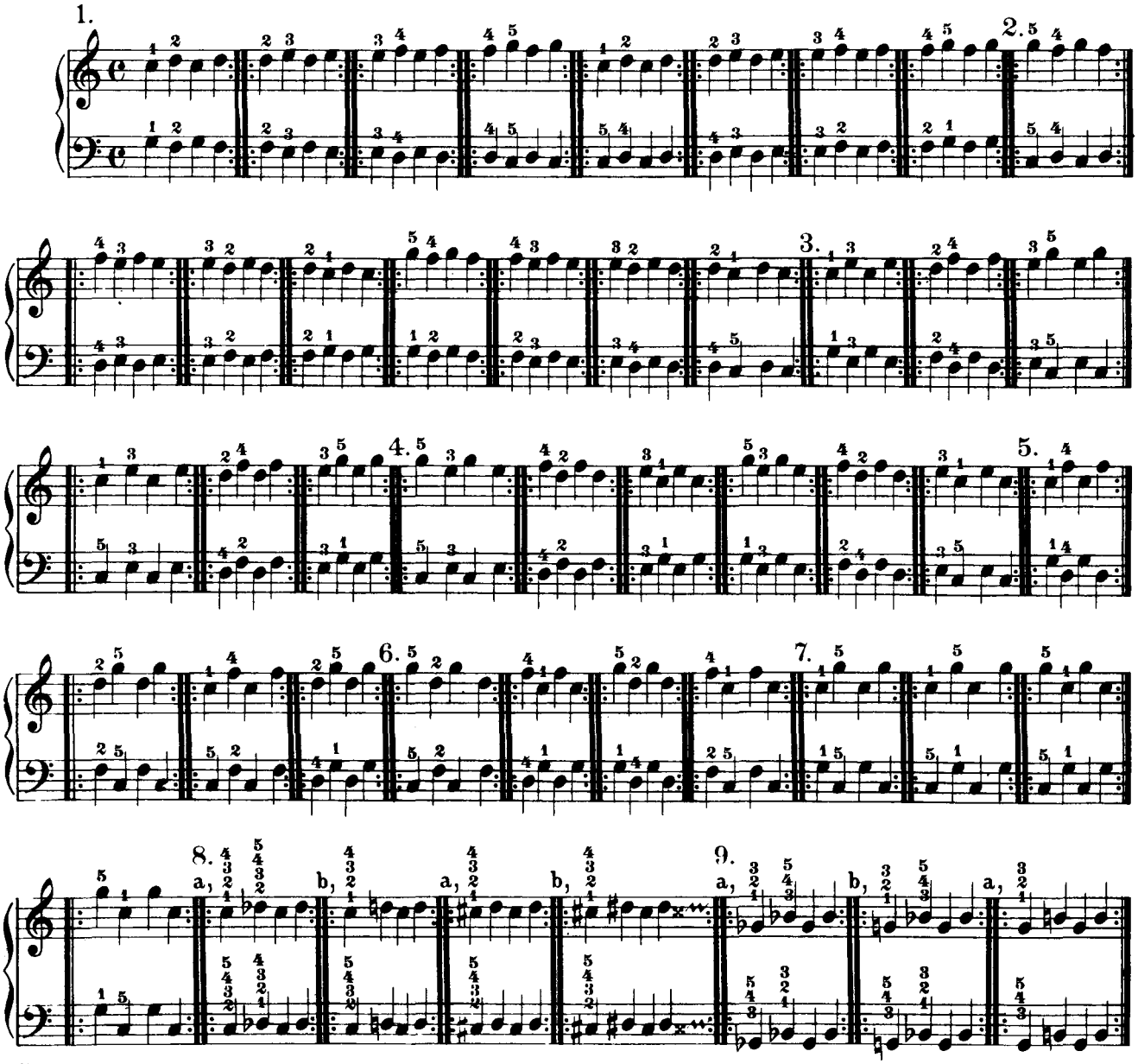
Section I.

Exercises without moving the Hand.

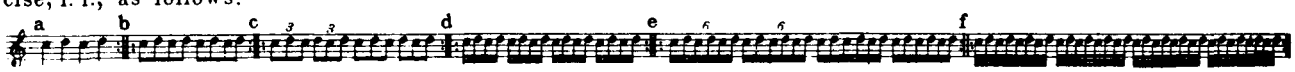
a, Exercises for 2 Fingers.

(Slow Trill.)

Rules: 1. In addition to the rules given under II. (Rules for the study of Finger-exercises,) the scholar must take care that the unemployed fingers (particularly the 5th.) be neither extended nor contracted, but that they retain the rounded position which has been above described. 2. In these exercises, as well as those following, (№ 12 to № 81,) the hand is very apt to turn from side to side. The scholar must by no means yield to this tendency. 3. The Trill often tempts one to practice too rapidly. But it cannot be urged too often, that in order to acquire a full and perfect shake it must be practiced *very slowly* with a firm, precise touch and by raising the fingers, (rather high.) (*

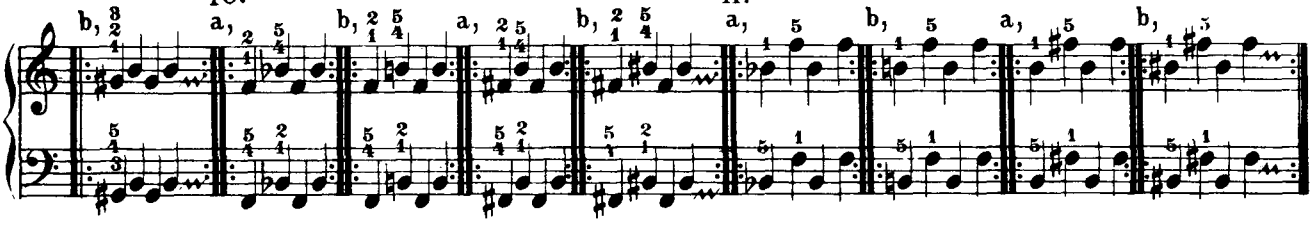


*) After having acquired a moderate degree of facility, a more rapid execution may be attempted. The first Exercise, f. i., as follows:



Note: It is perhaps advisable to commence the study of Five-Finger Exercises with Sect. II., in order that the Fingers may be trained to retain their proper position when not occupied.

10.



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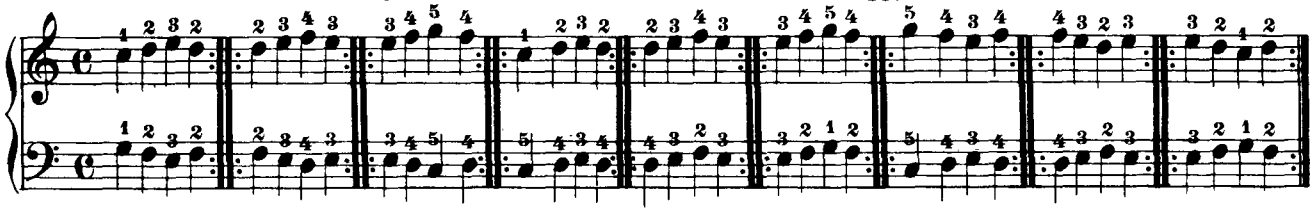
12. b, Exercises for 3 Fingers.



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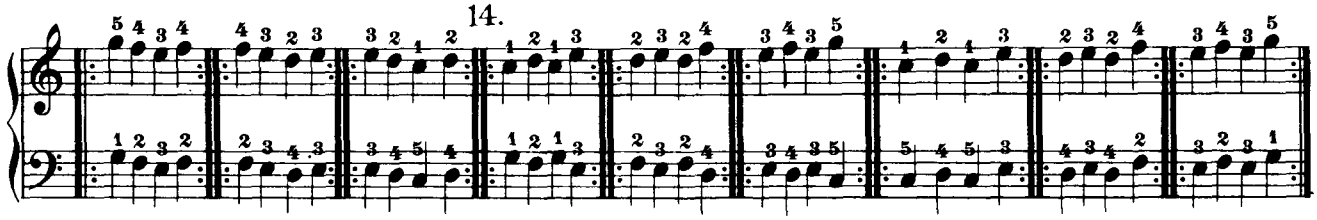

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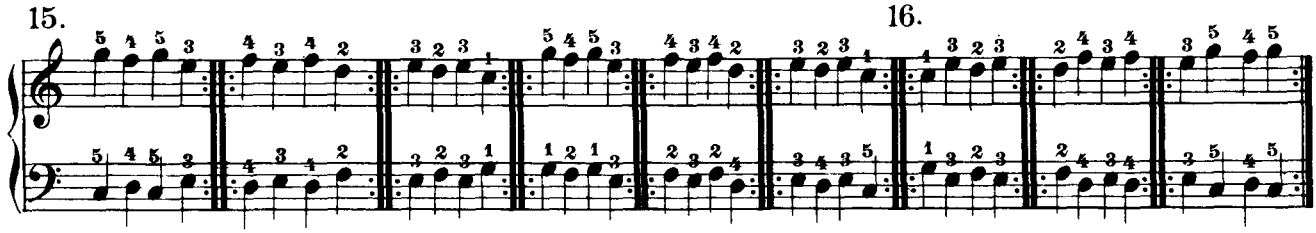
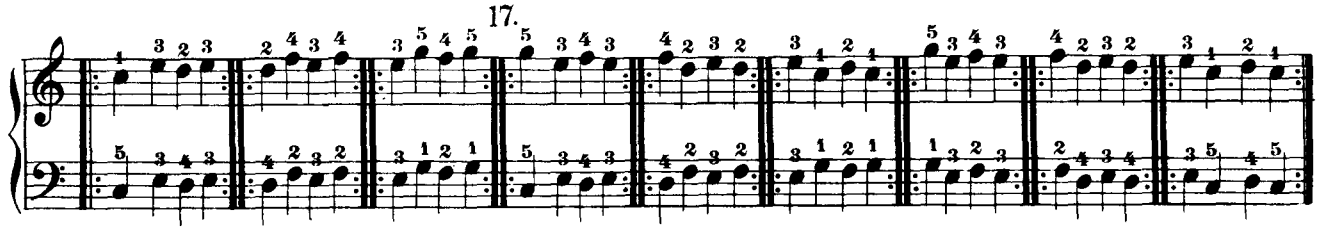


16.

17.



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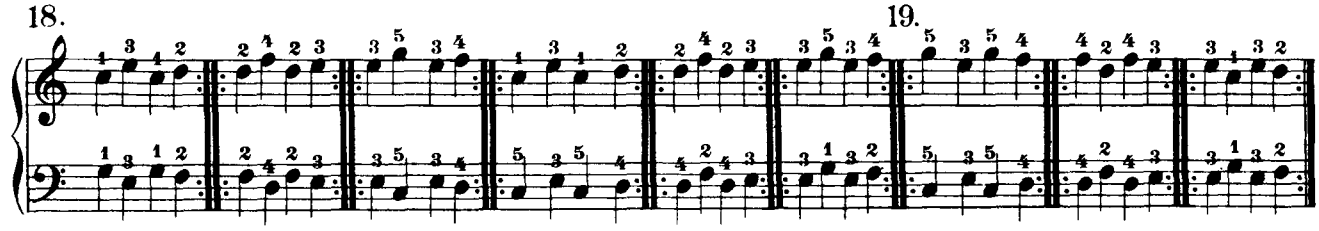

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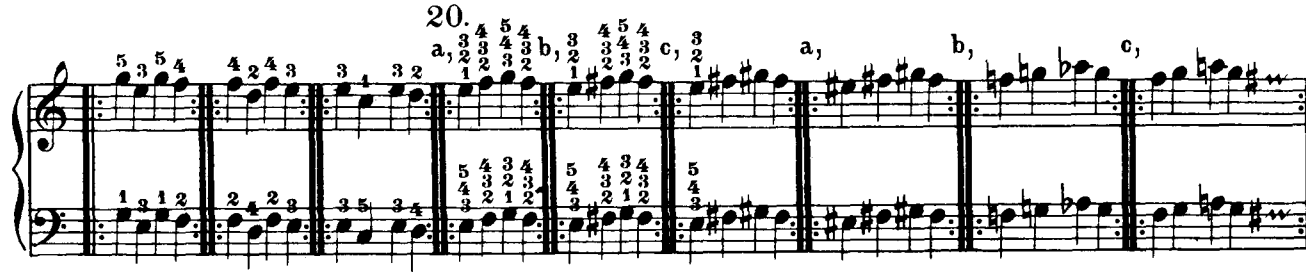
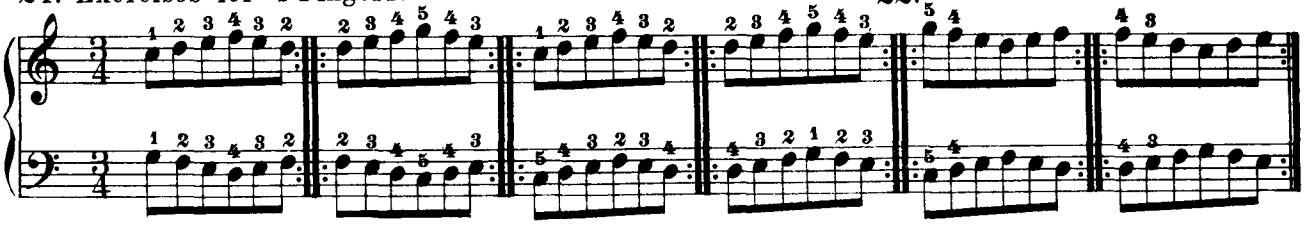


21. Exercises for 4 Fingers.



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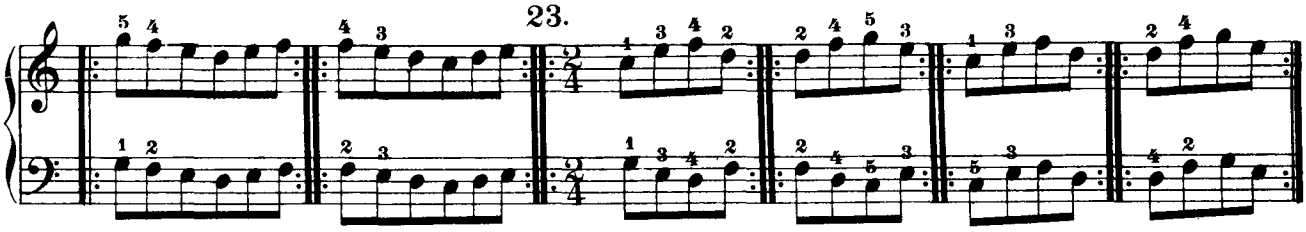

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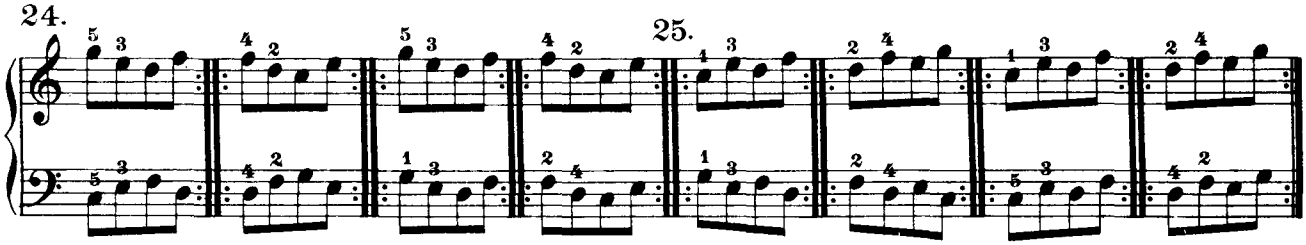

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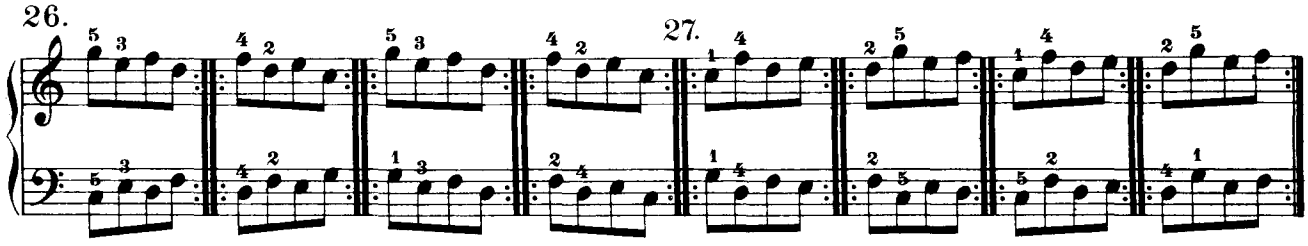

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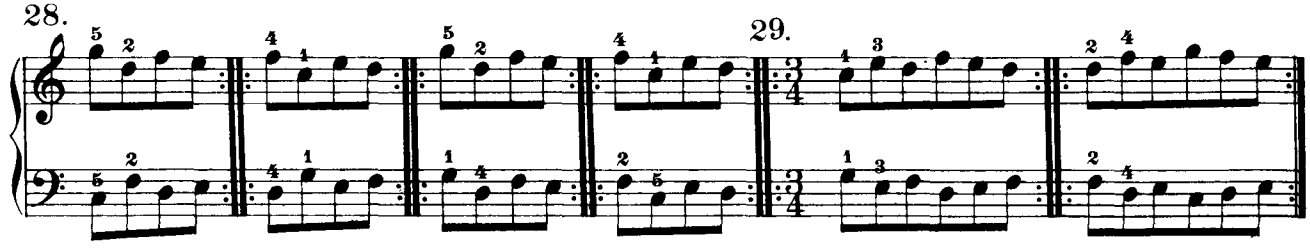

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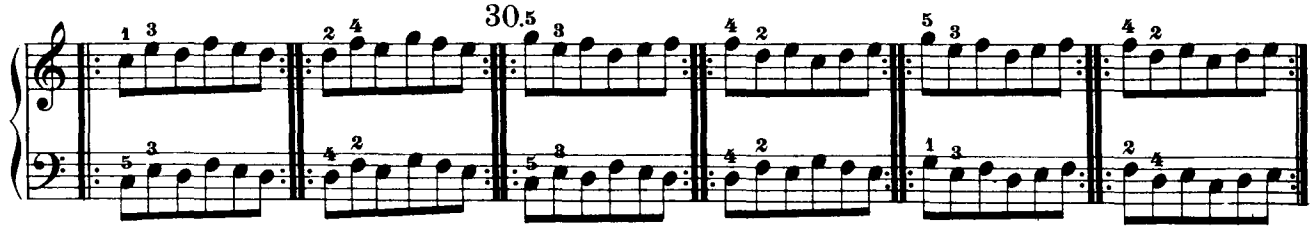

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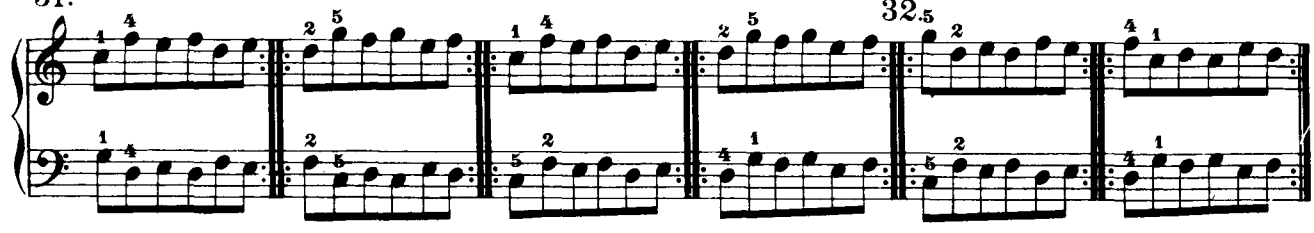

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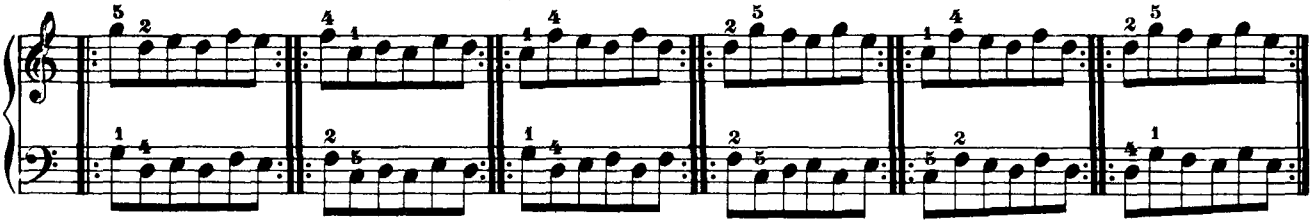

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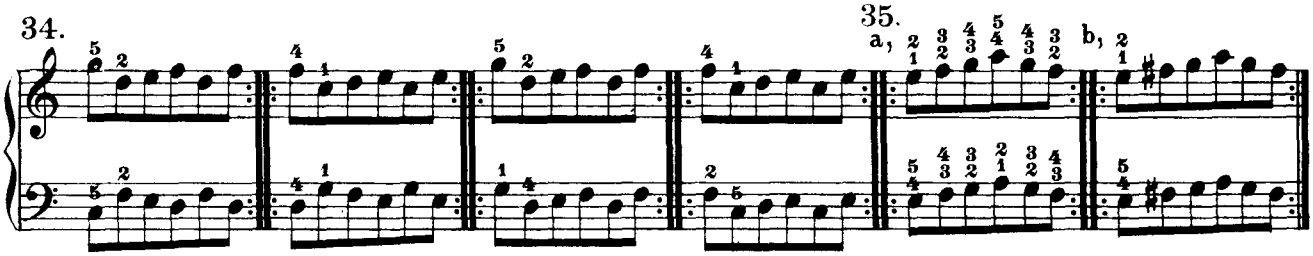

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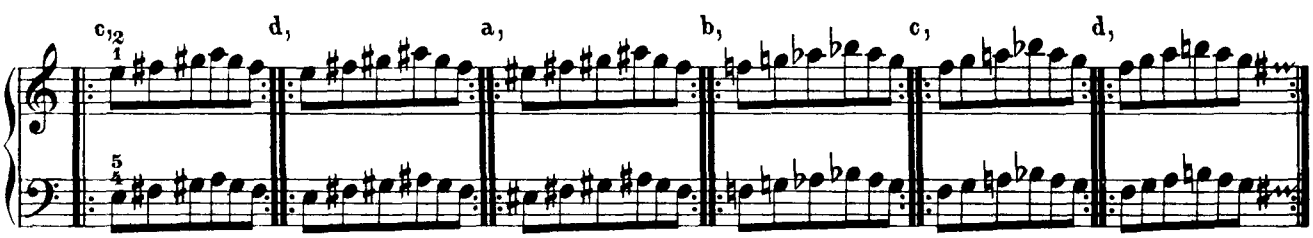
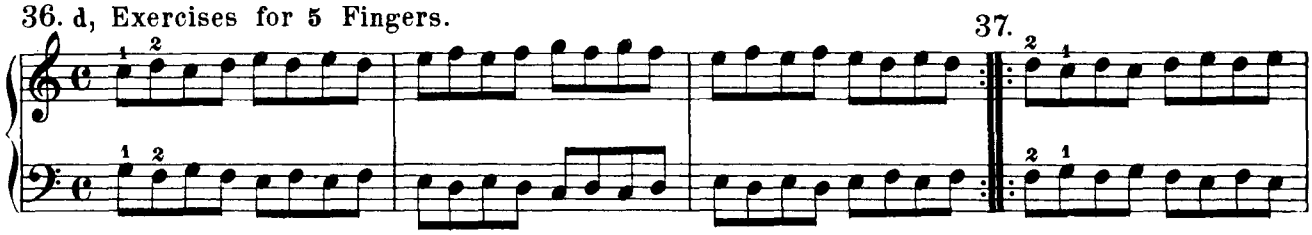


The parallel motion, which is not given in the following examples, is to be supplied by the player, by simply duplicating the treble.

36. d, Exercises for 5 Fingers.



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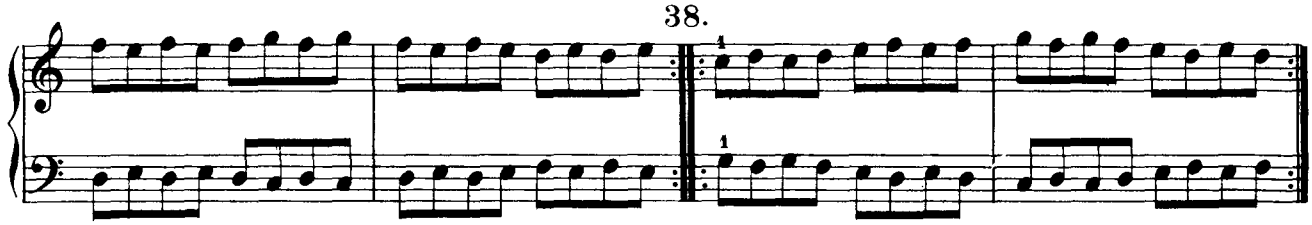
38.



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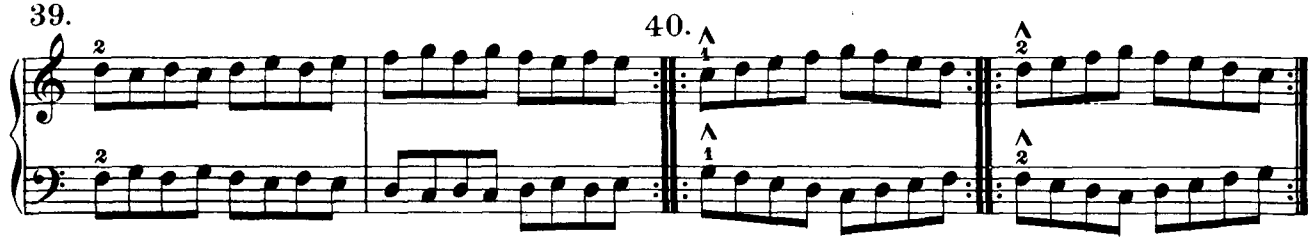

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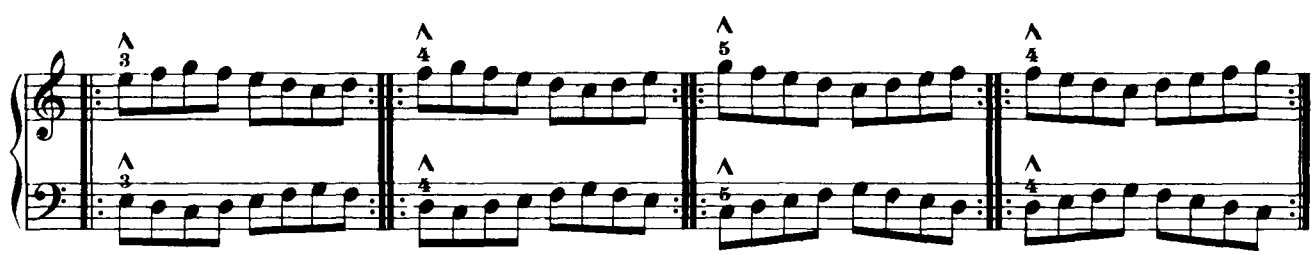

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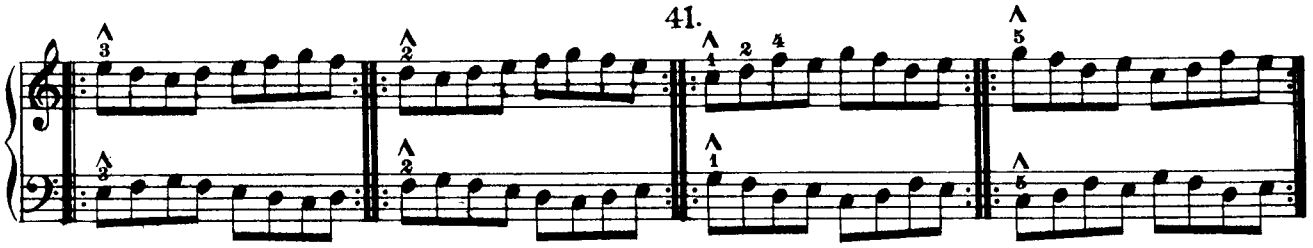
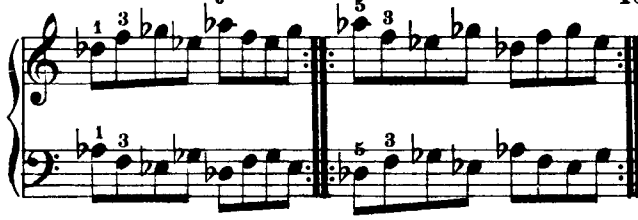
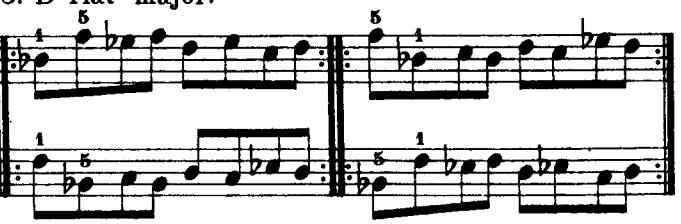


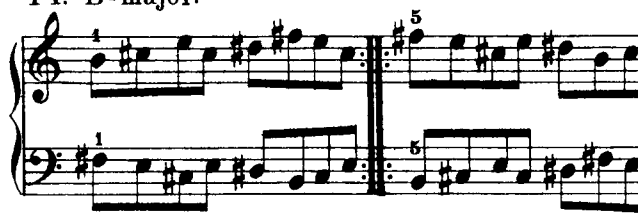
42. D flat major.



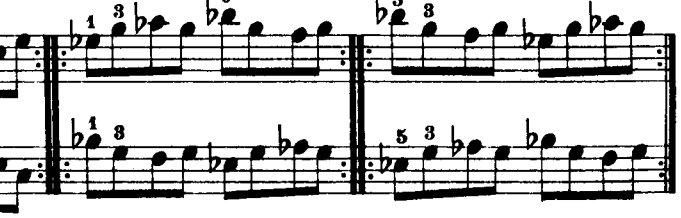
43. B flat major.



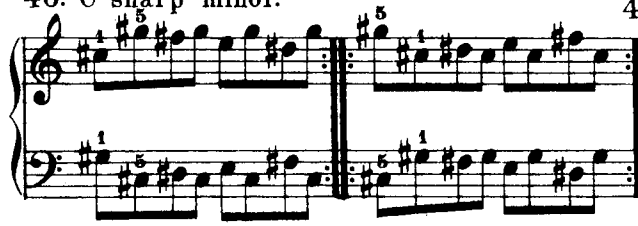
44. B-major.



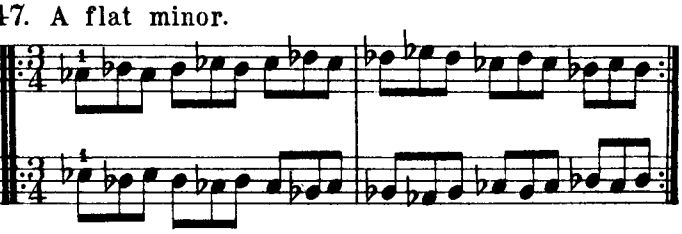
45. E flat major.



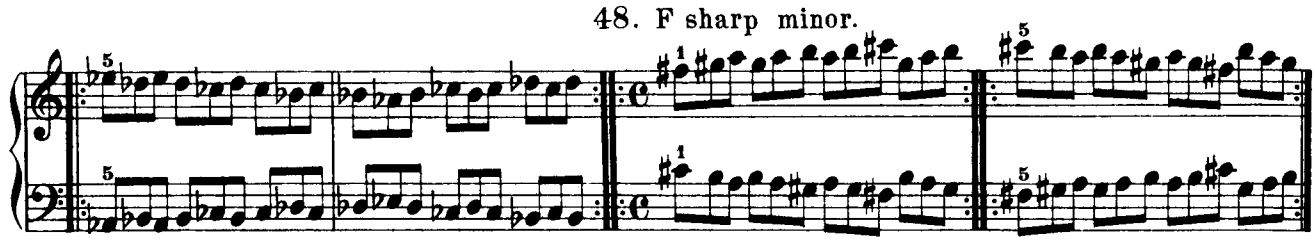
46. C sharp minor.



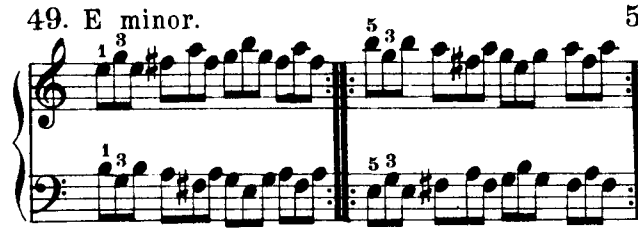
47. A flat minor.



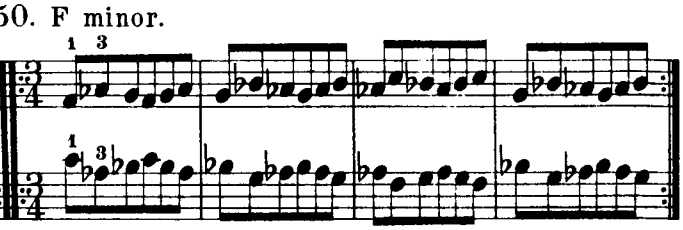
48. F sharp minor.

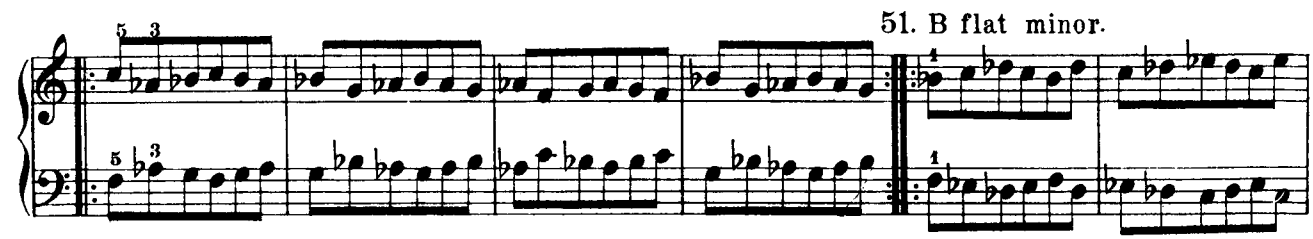


49. E minor.

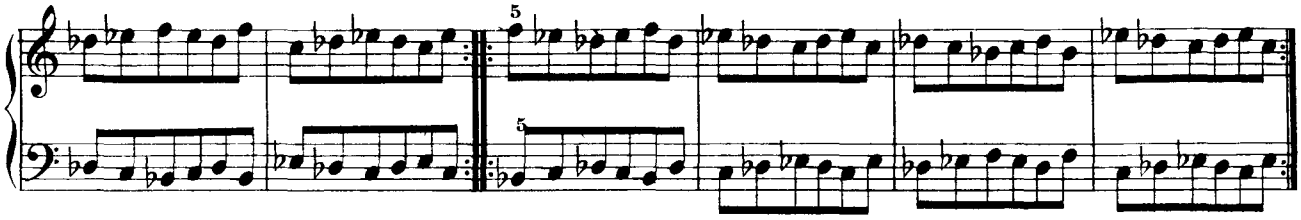


50. F minor.

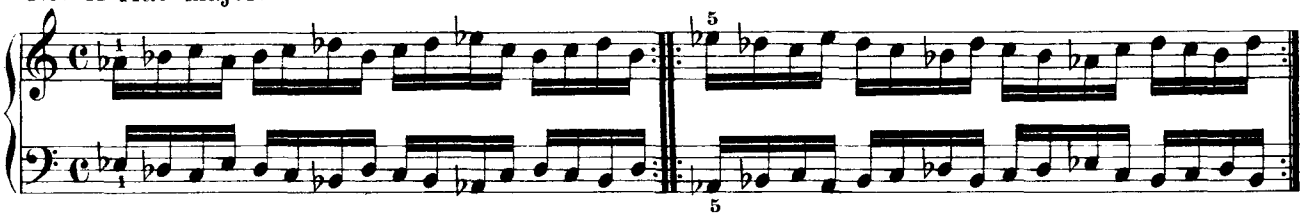




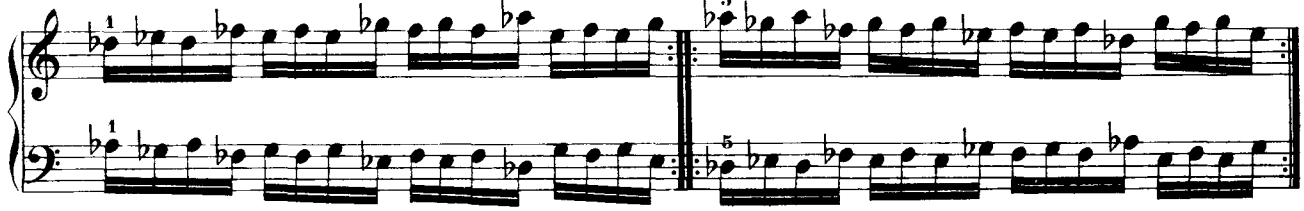
51. B flat minor.



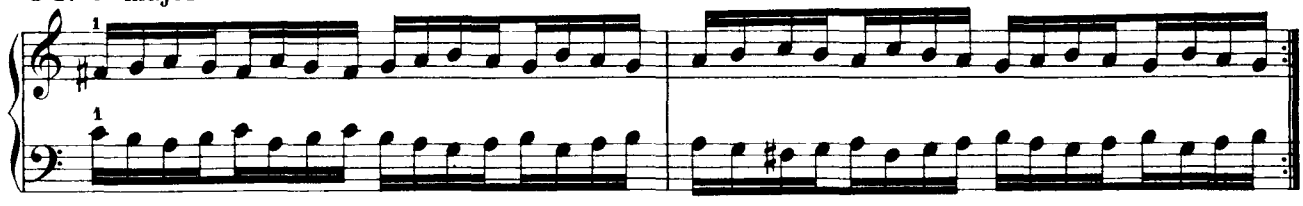
52. A flat major.

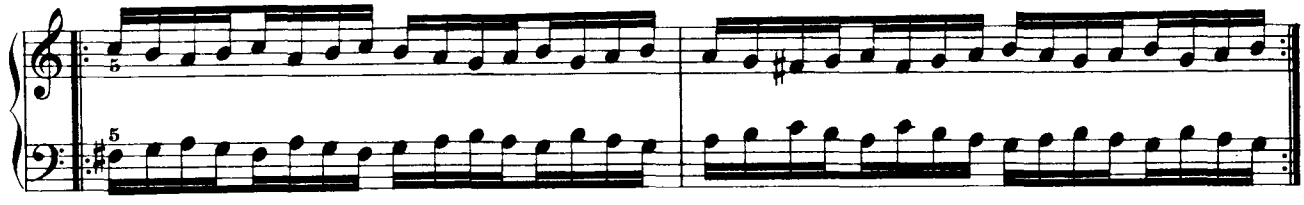


53. D flat minor.

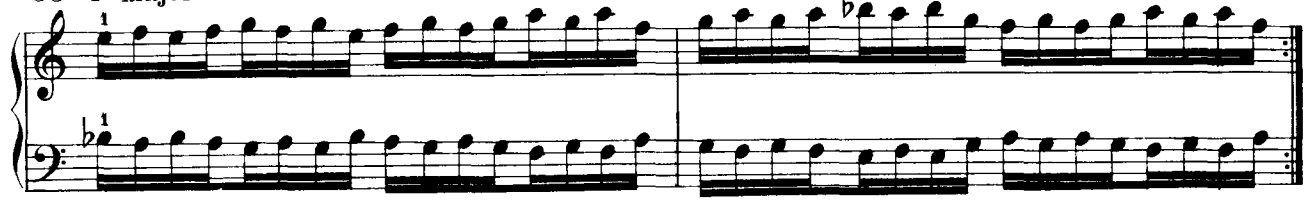


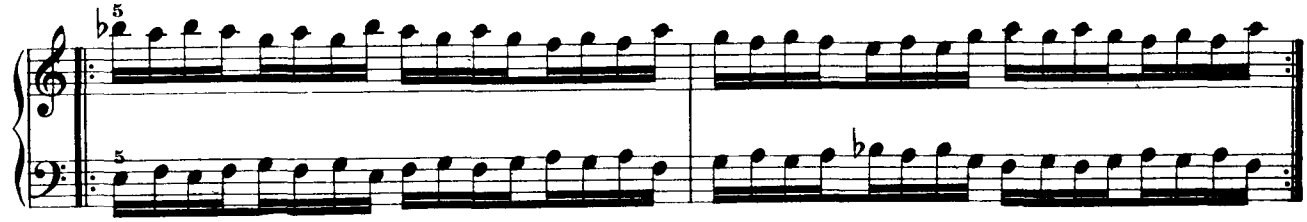
54. G major.



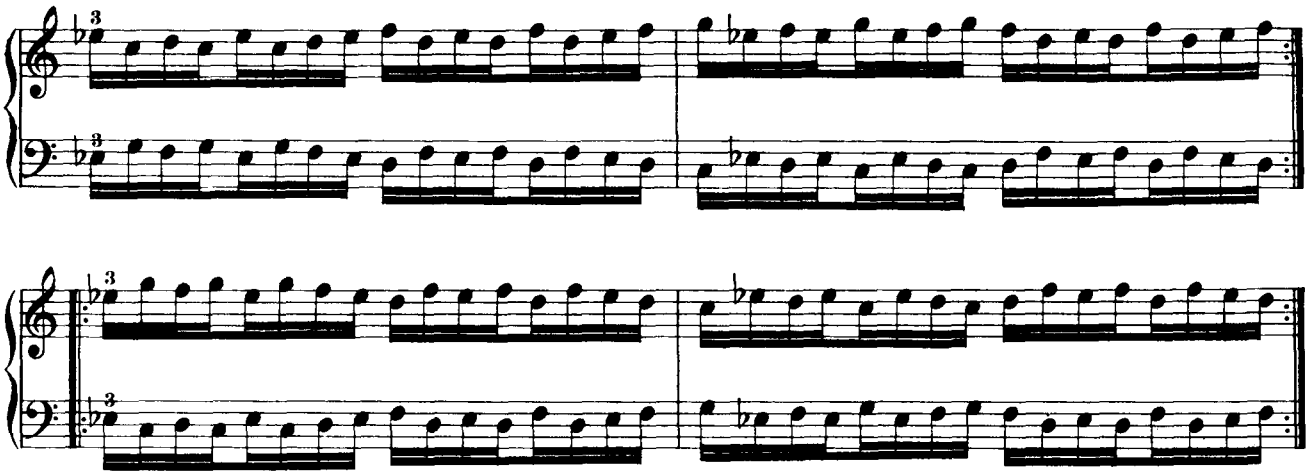


55. F major.

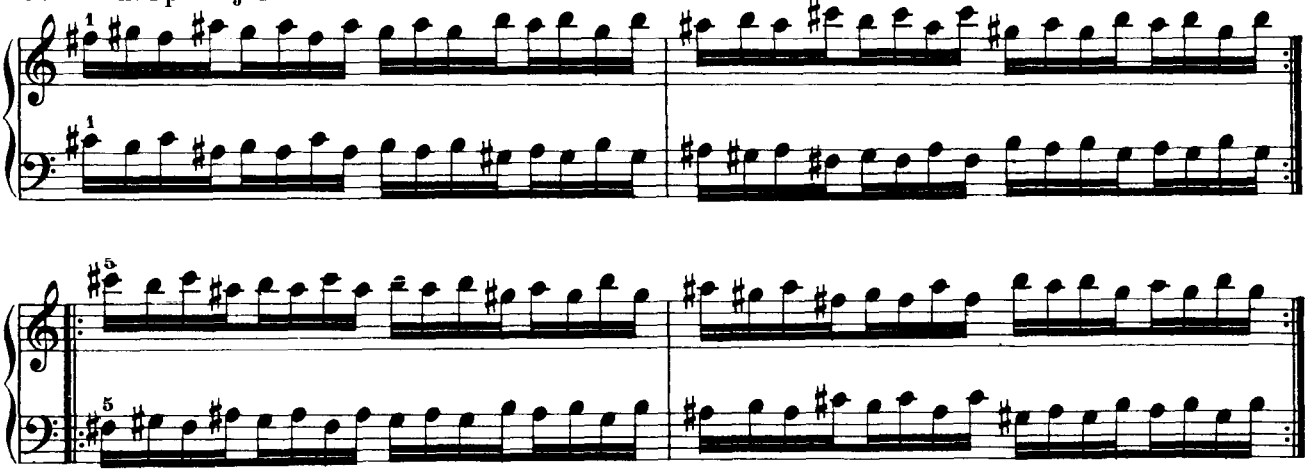




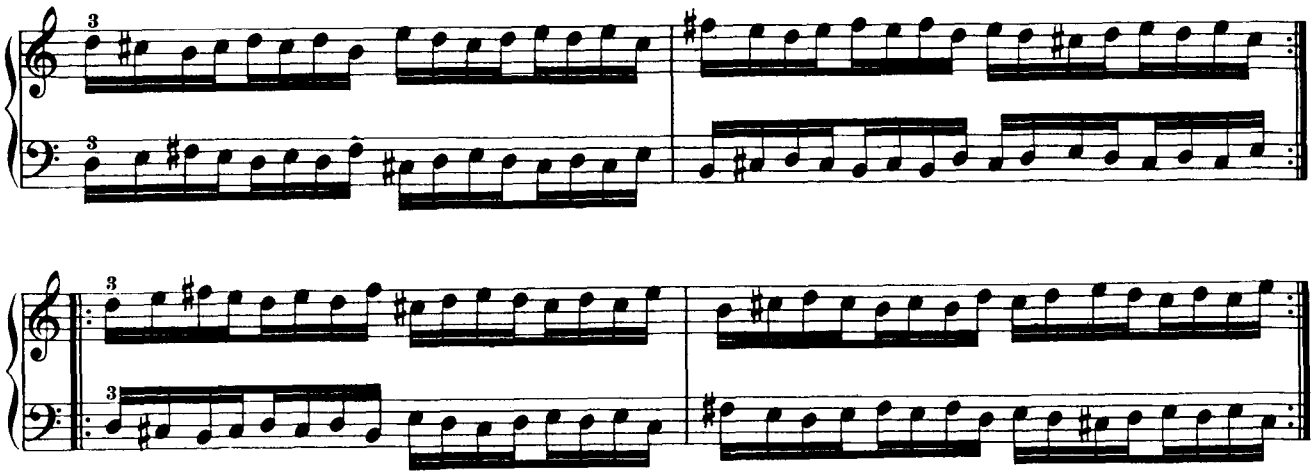
56. C minor.



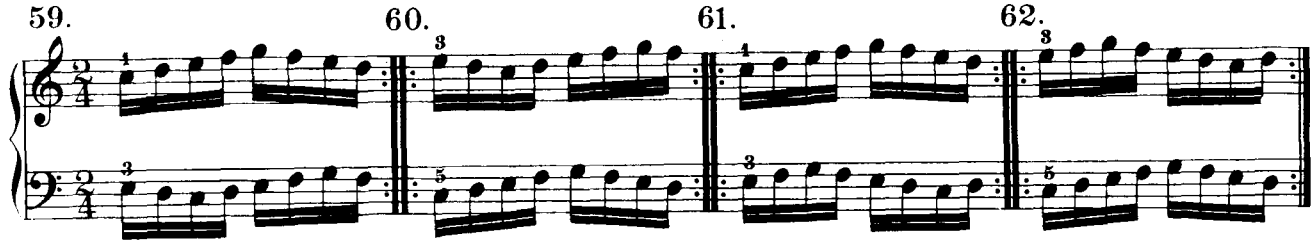
57. F sharp major.

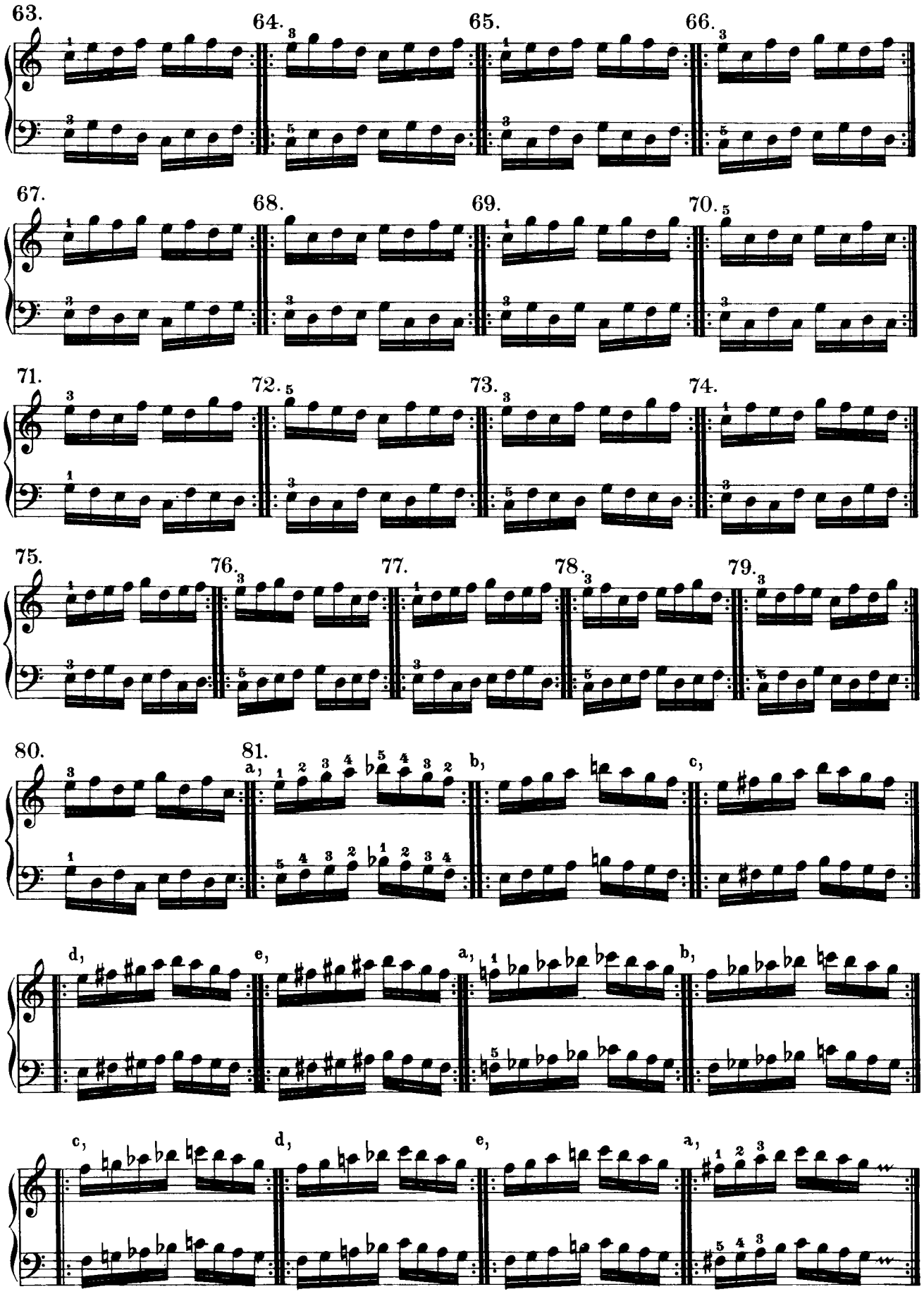


58. B minor.



59. 60. 61. 62.




63.
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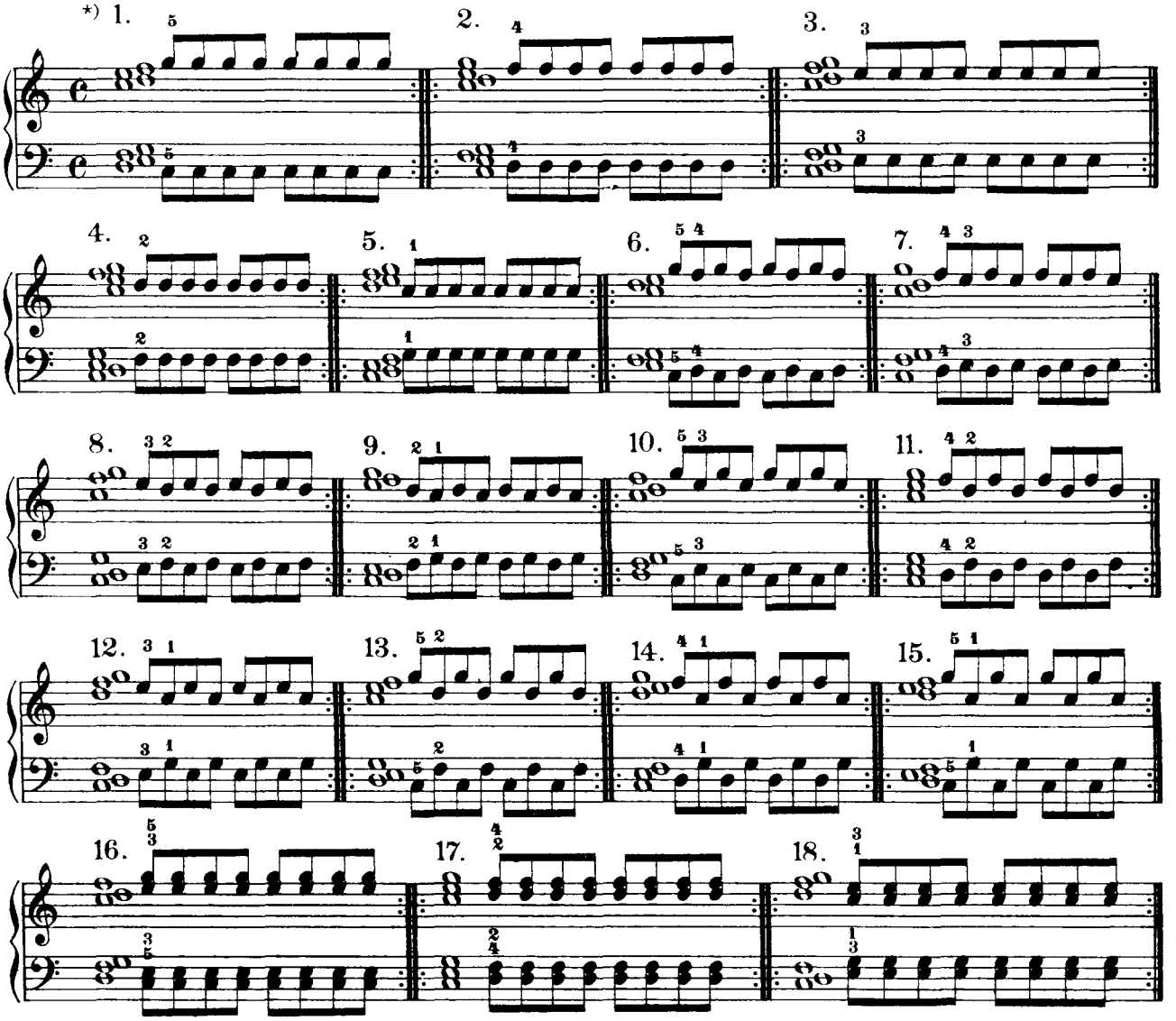
c,
d,
e,
a,

Section II.

Exercises with the hand firmly fixed

These exercises are of especial use in developing the *strength* and *independence* of each individual finger.

The object of the preceding, especially that of the shake, is rather to acquire rapidity and flexibility. Especial attention should be paid to the curved position of the fingers, while holding down the keys.

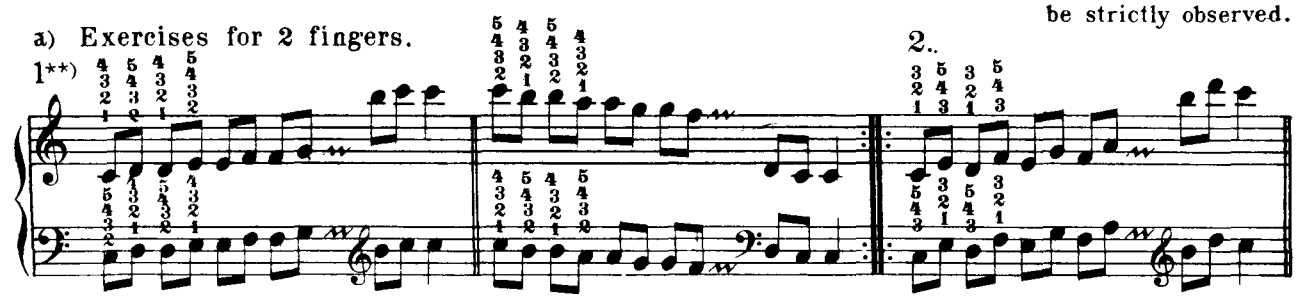


Section III.

Exercises with the hand moving.

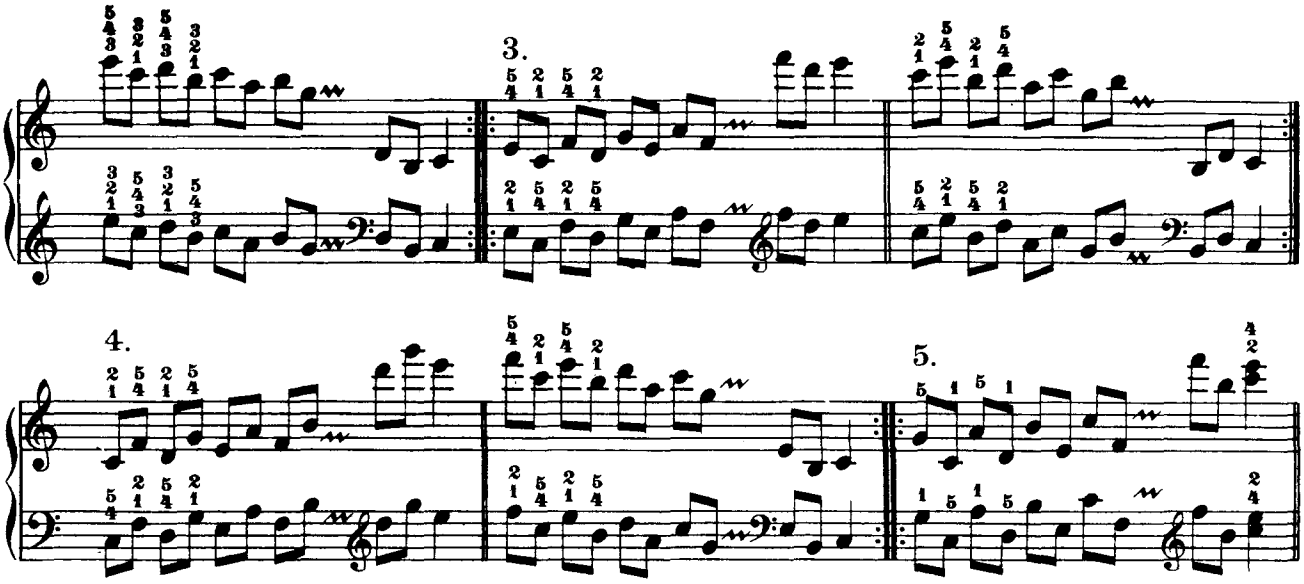
Rules: 1. In these exercises the hand must glide quietly forward upon the key-board, without any movement arising from the raising of the fingers. 2. The correct position of the unemployed fingers must here be strictly observed.

a) Exercises for 2 fingers.

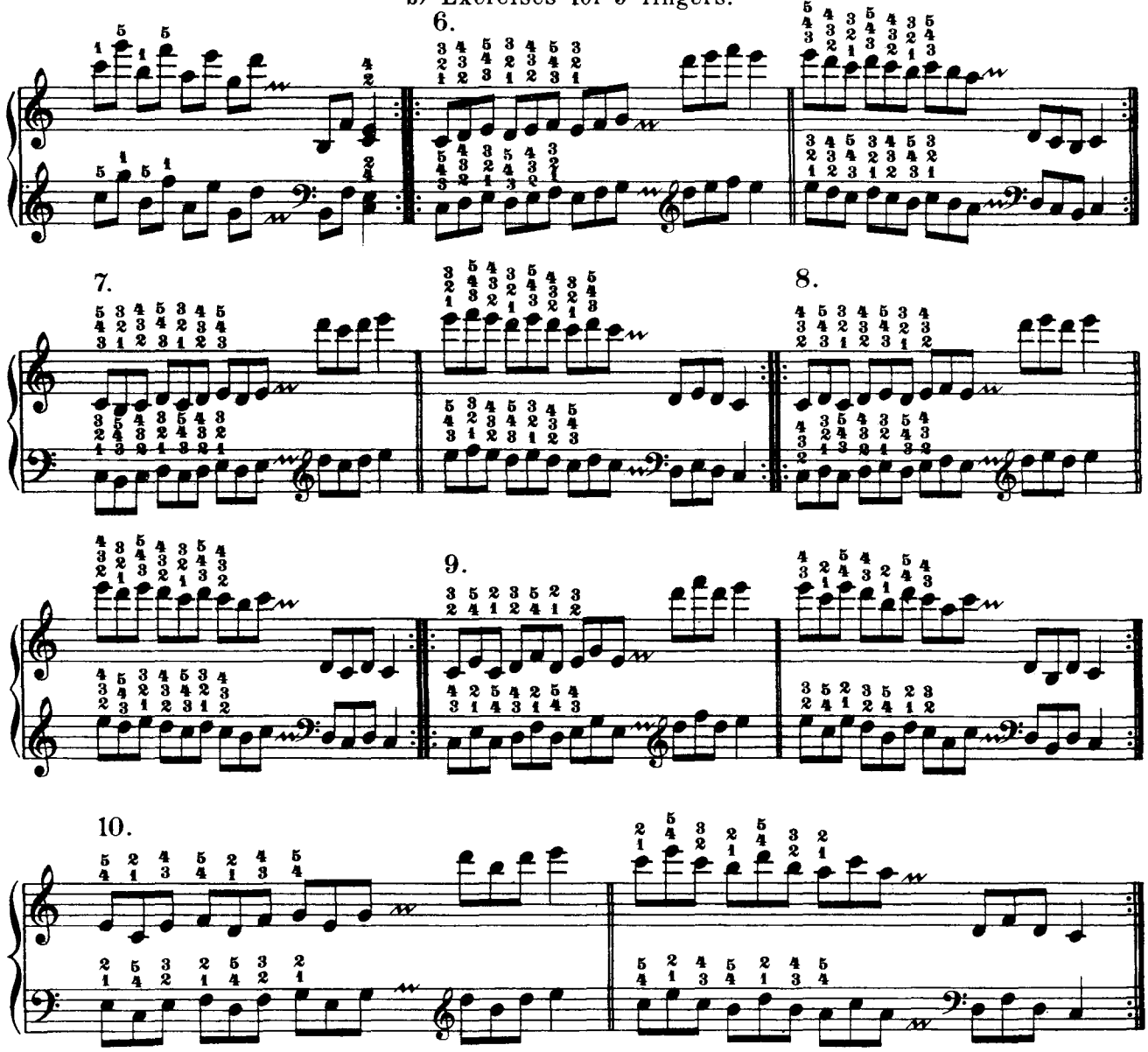


*) In repeating each separate exercise, the whole notes are not to be struck each time.

**) The following exercises should be also transposed into other keys for practice.

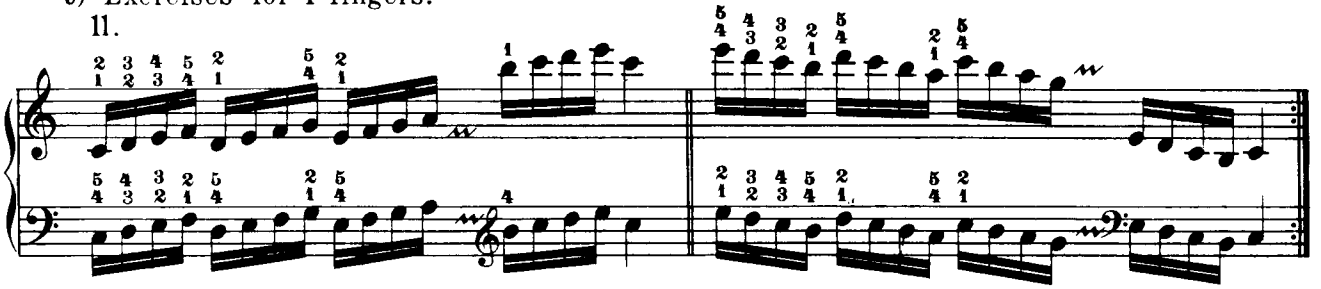


b) Exercises for 3 fingers.

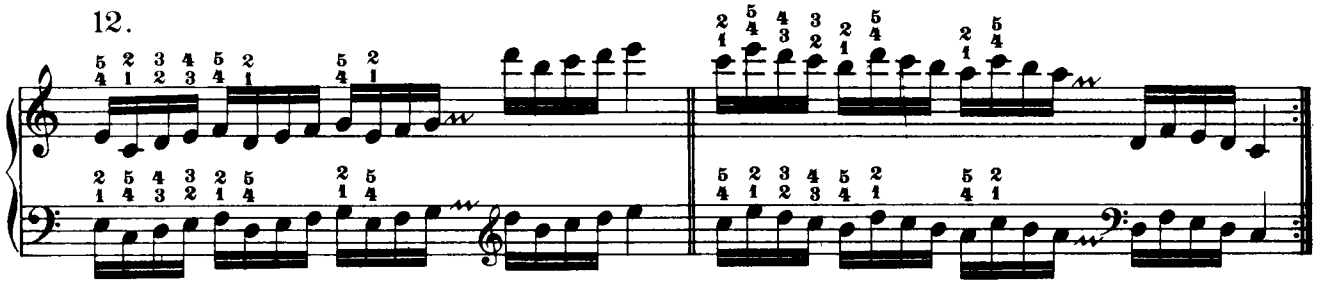


c) Exercises for 4 fingers.

11.



12.



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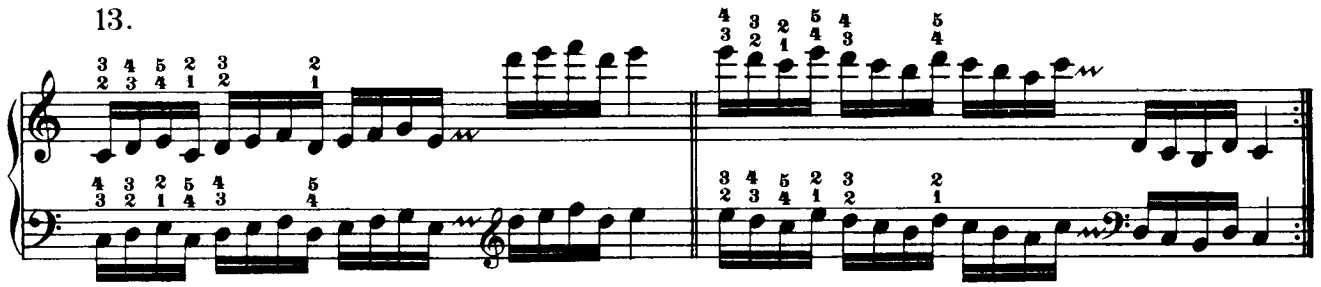

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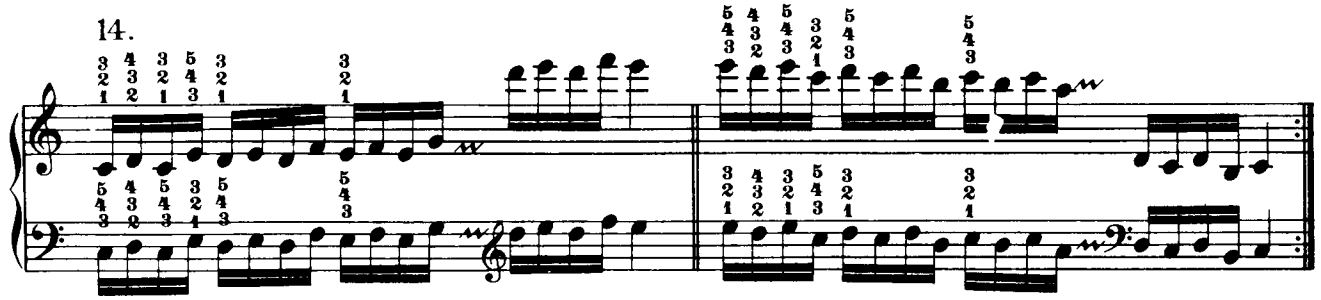

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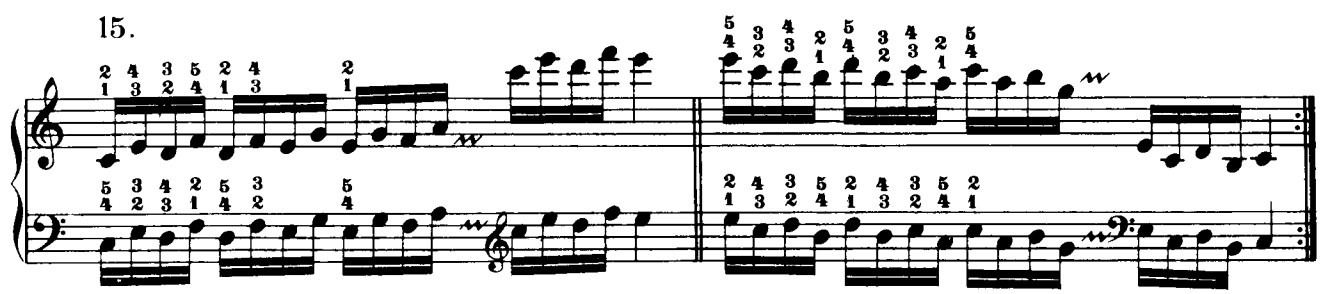

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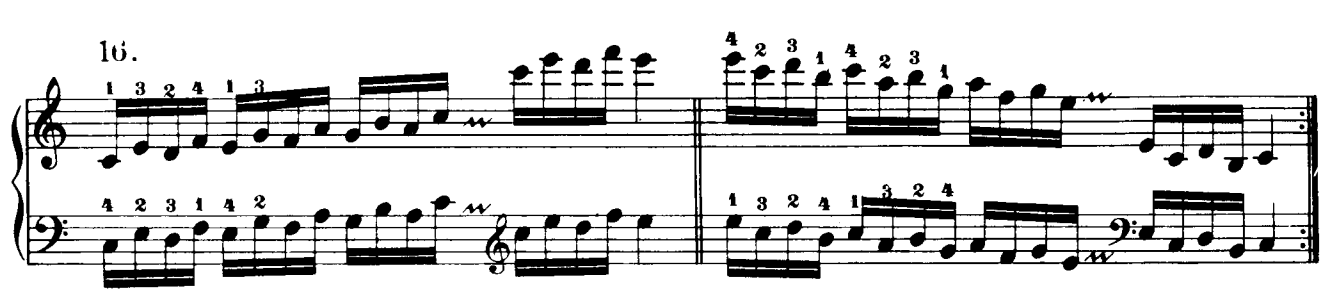

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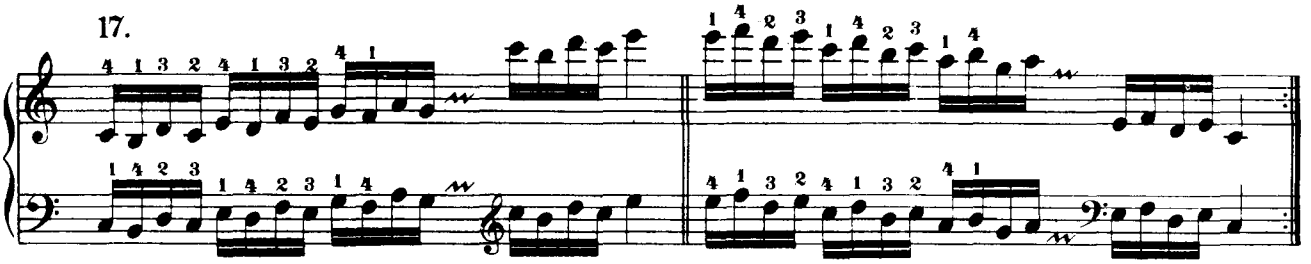

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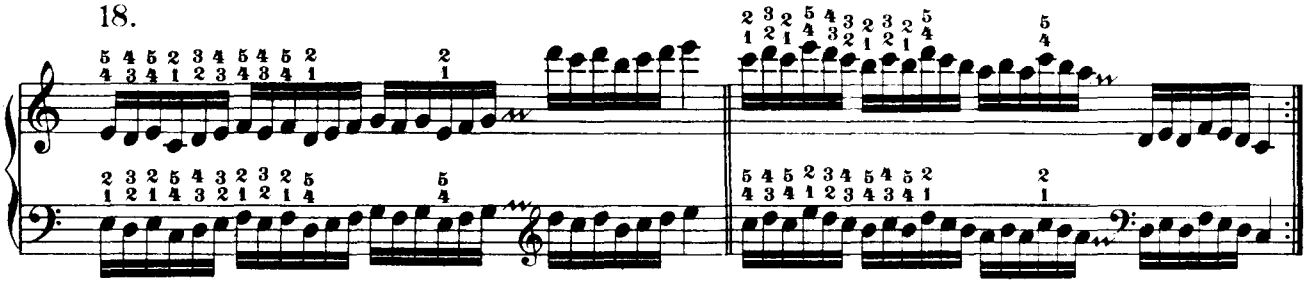

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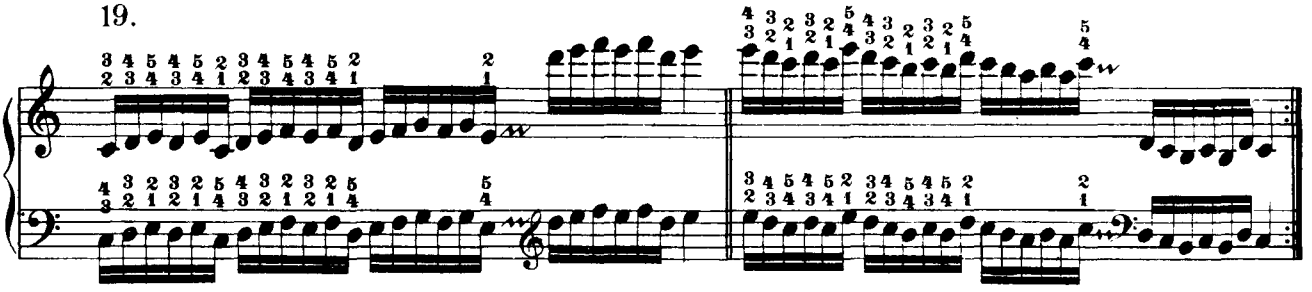

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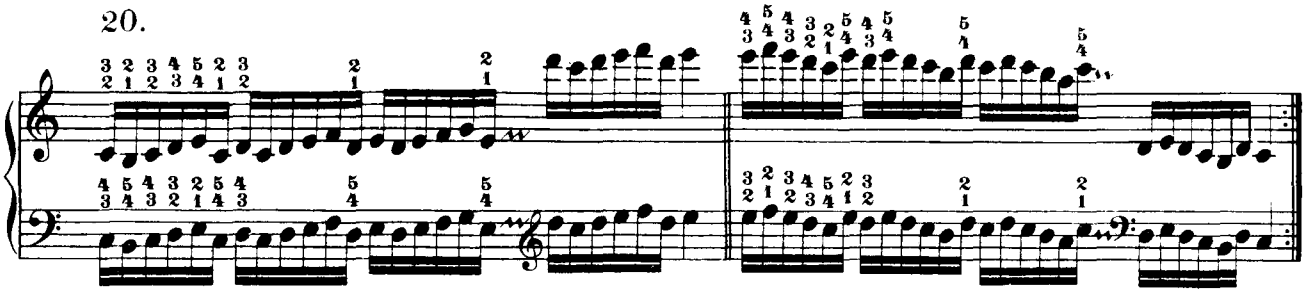
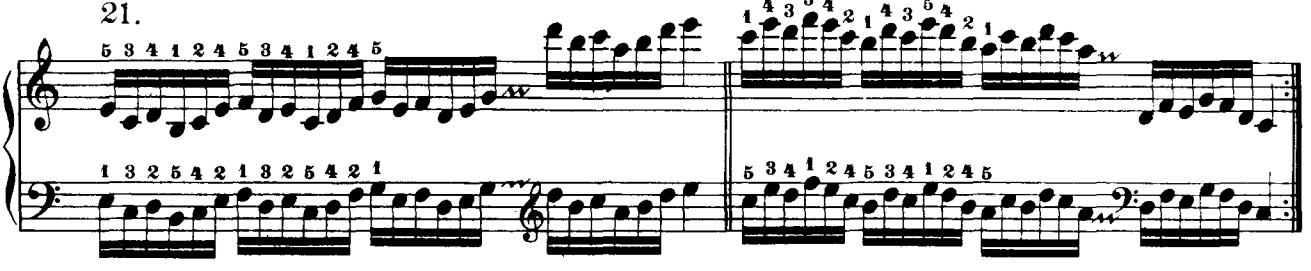


d) Exercises for 5 fingers.

21.



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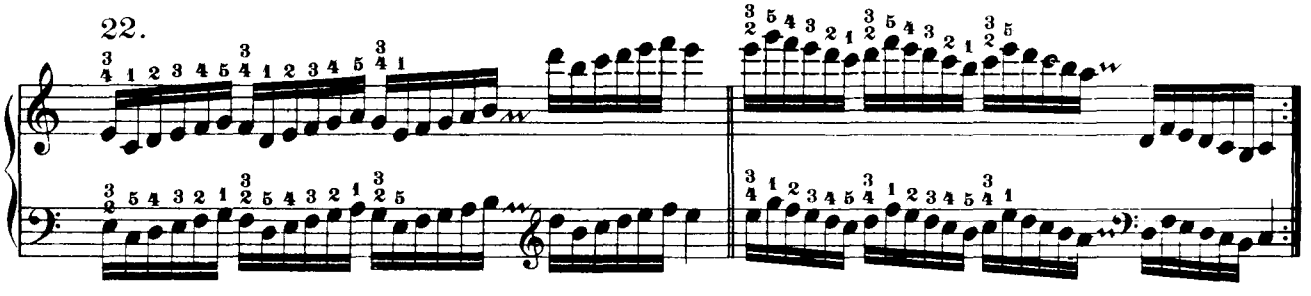

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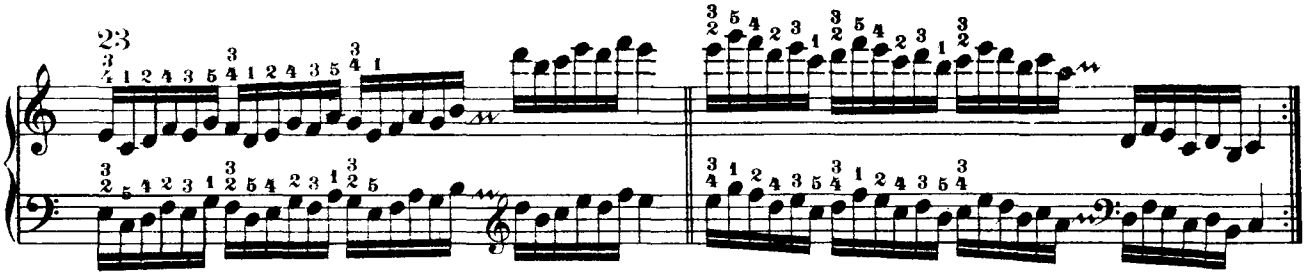

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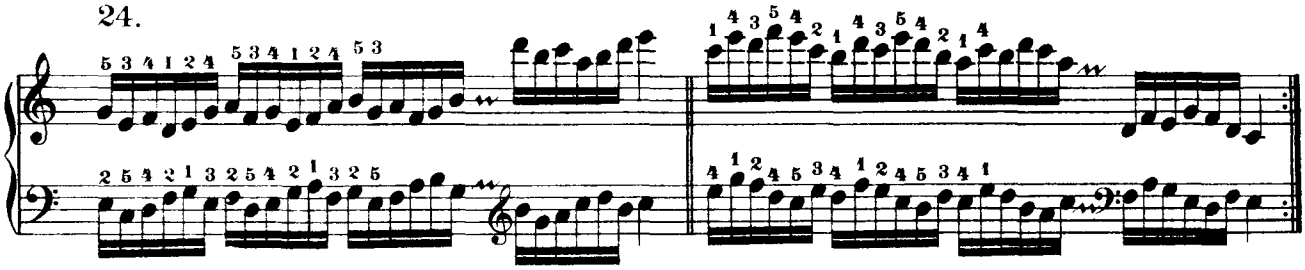

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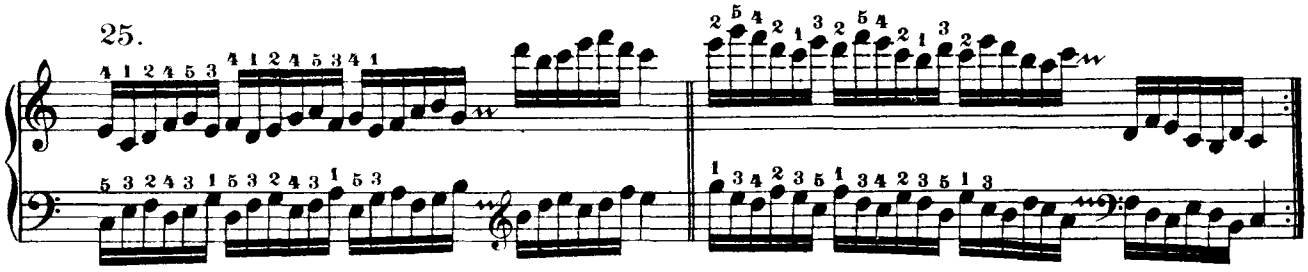
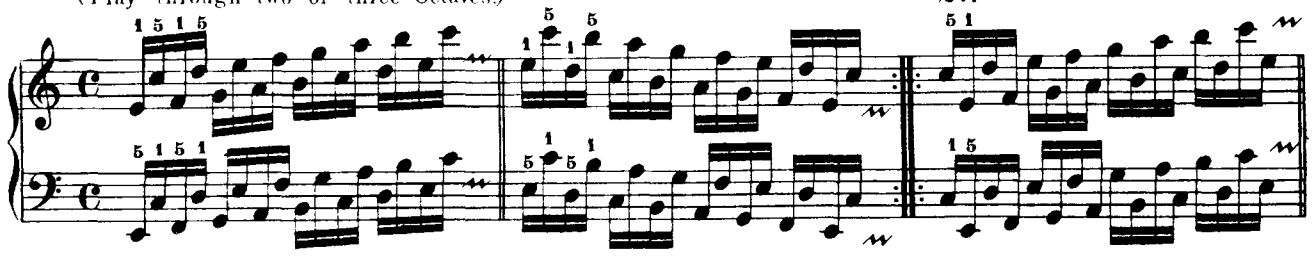


e) Broken Sixths and Octaves in Moving Figures.

Rule: These figures must be played entirely by the movement of the fingers, and by gliding the hand, but not turning it.

26. Broken Sixths.
(Play through two or three Octaves.)



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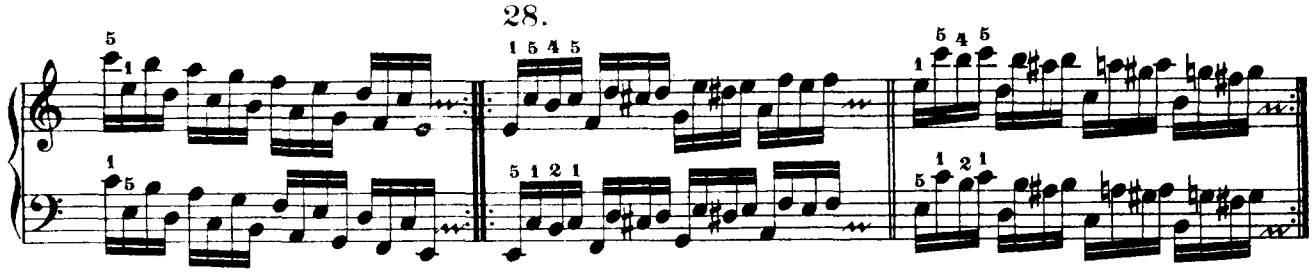

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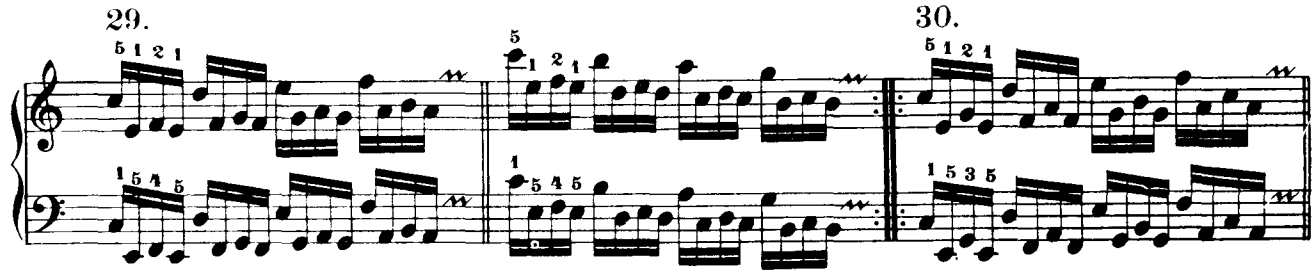

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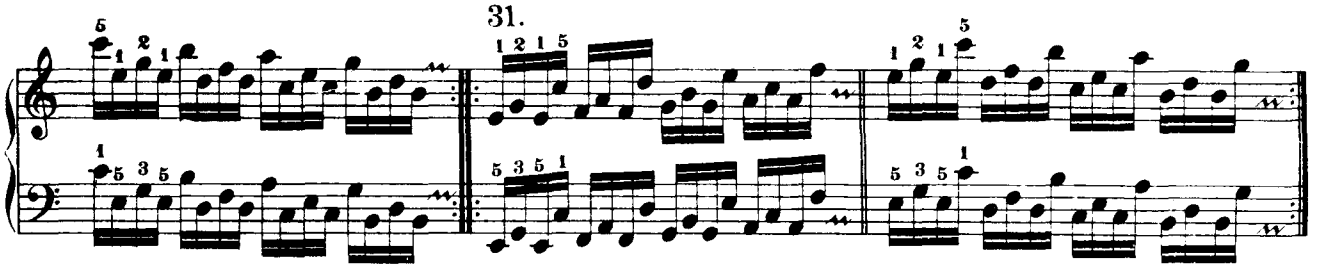

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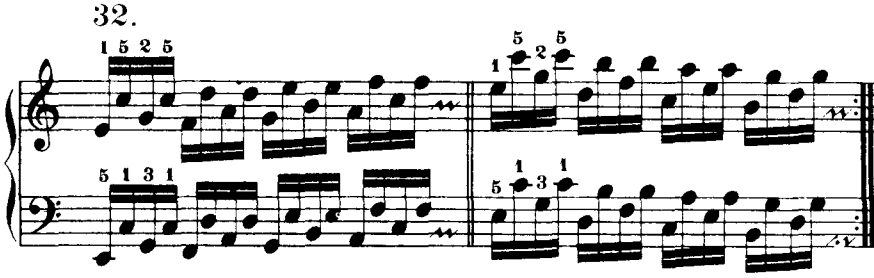

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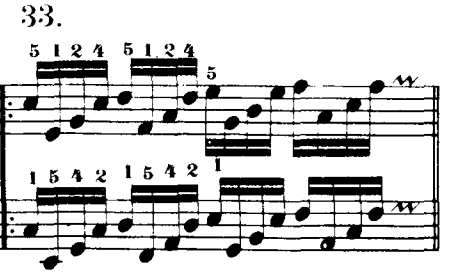

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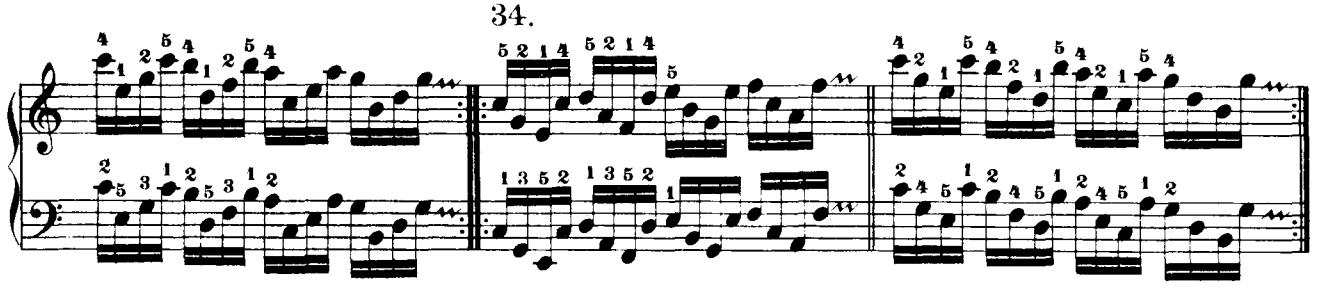

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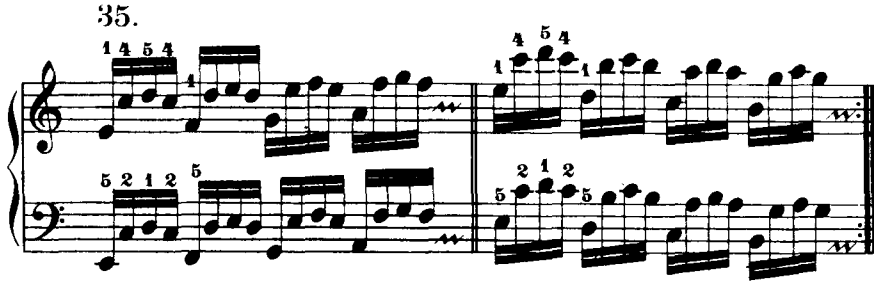

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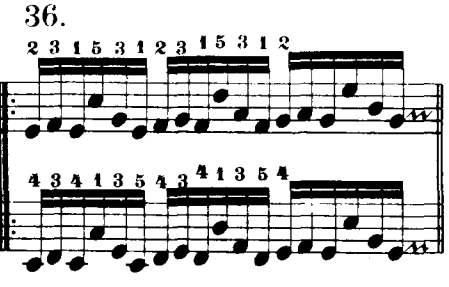

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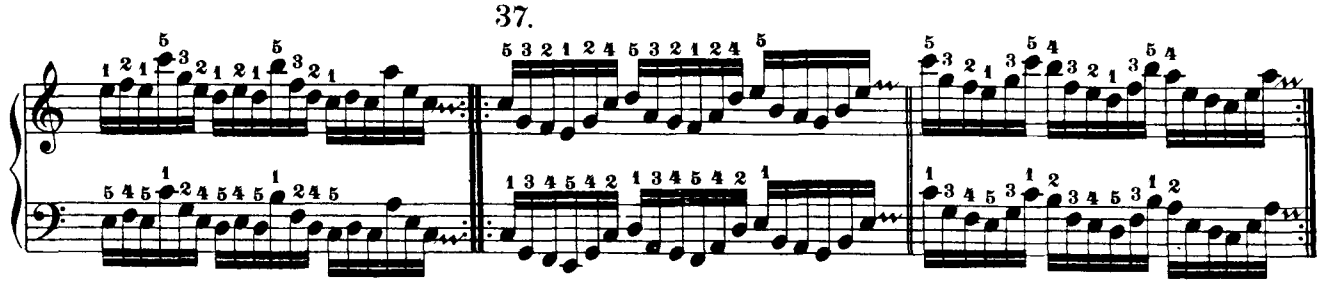

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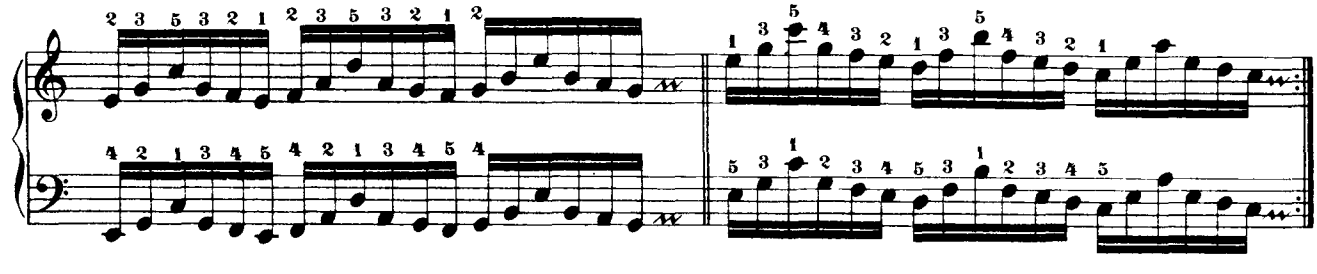

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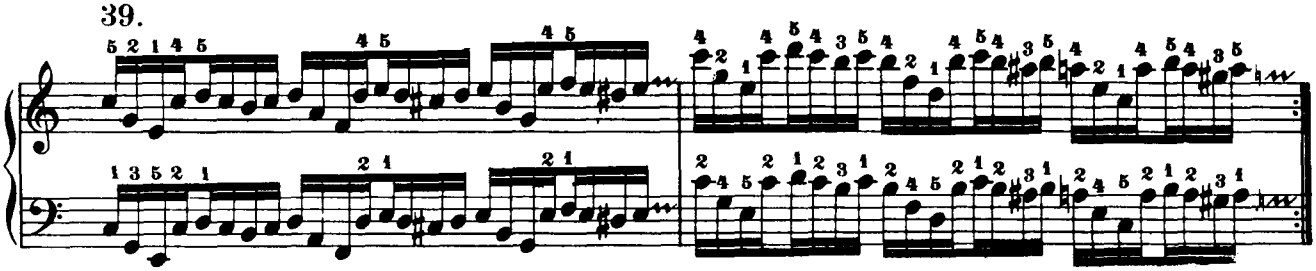

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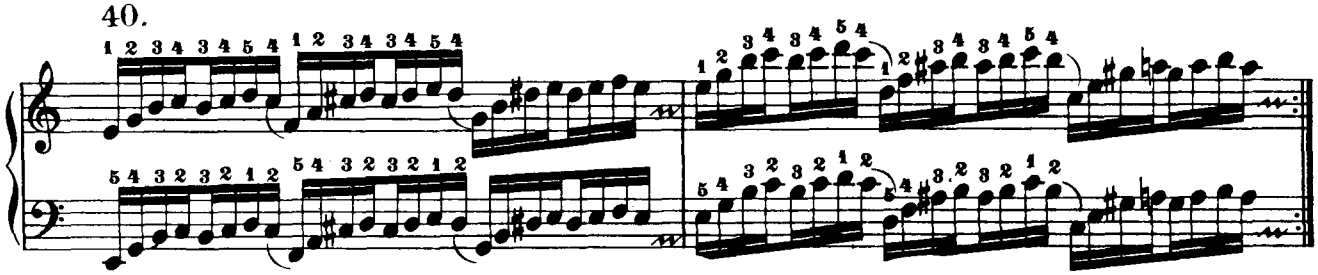

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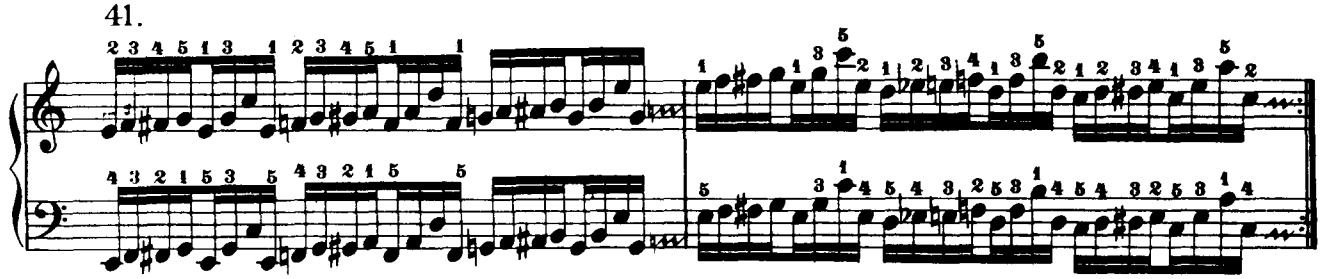

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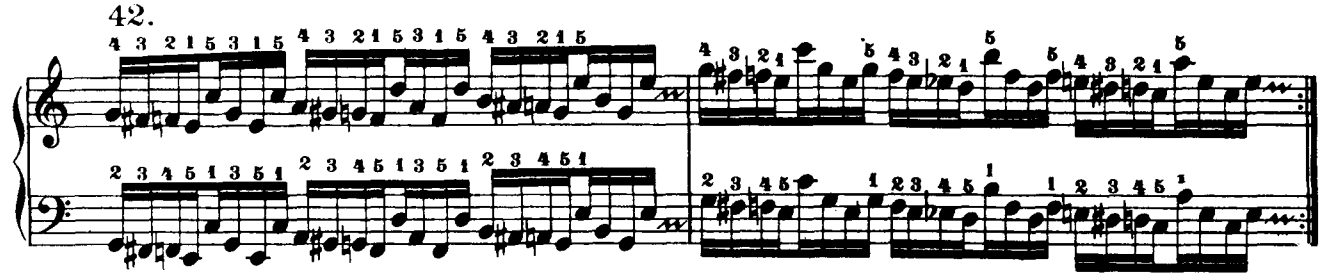

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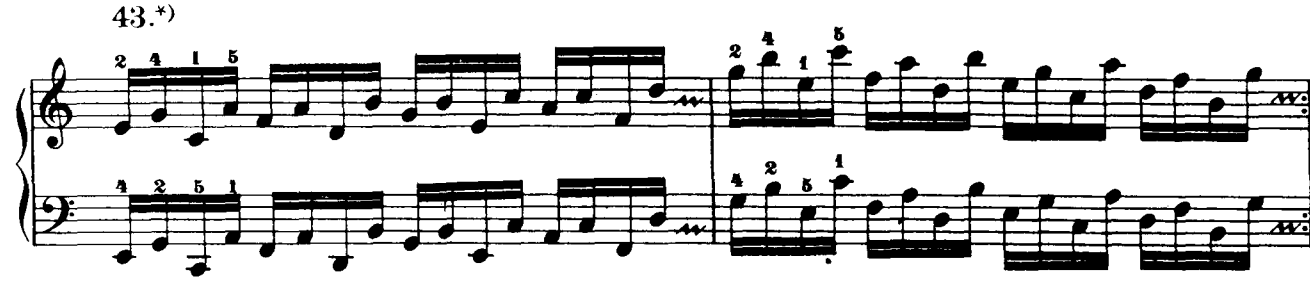

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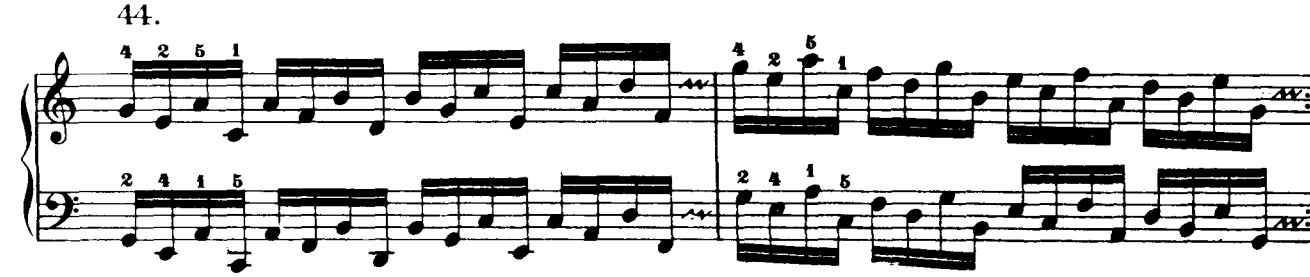
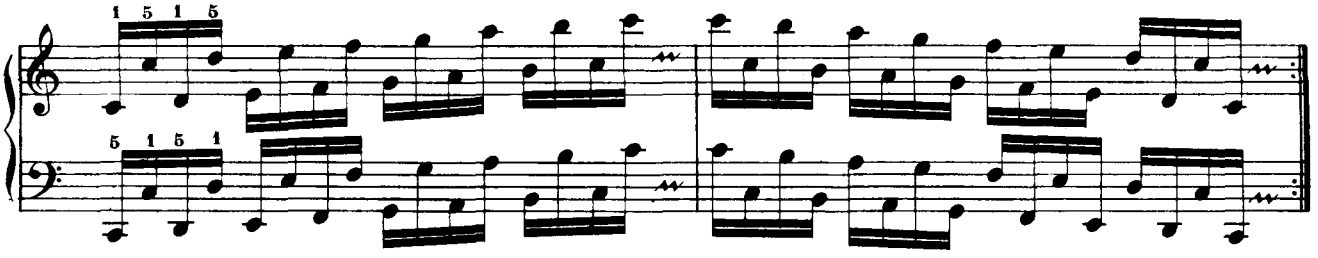


*) Nos. 43 and 44 are also to be practised in contrary motion.

45. Broken Octaves.



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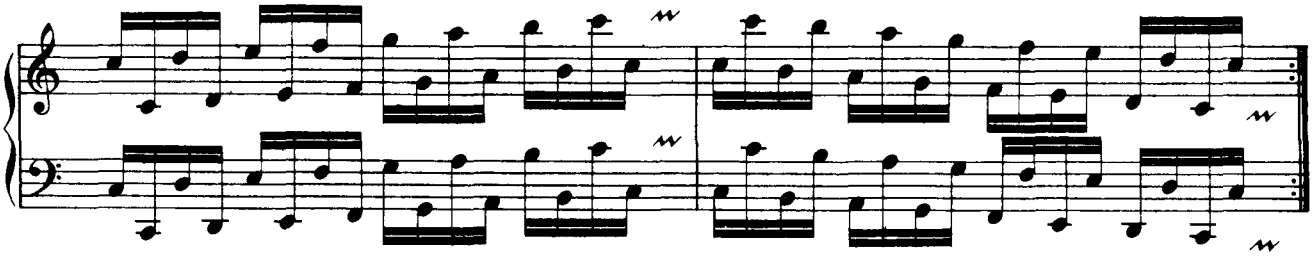

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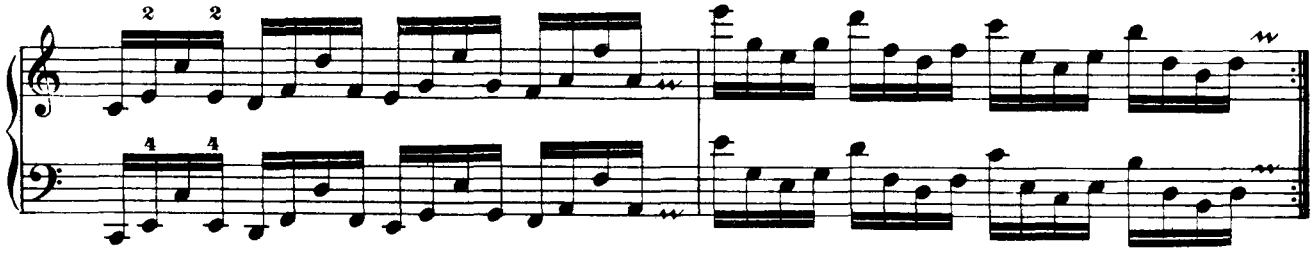

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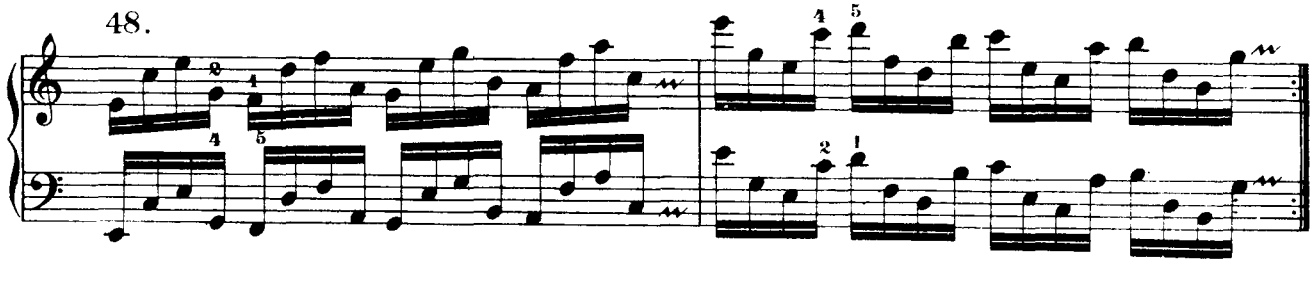

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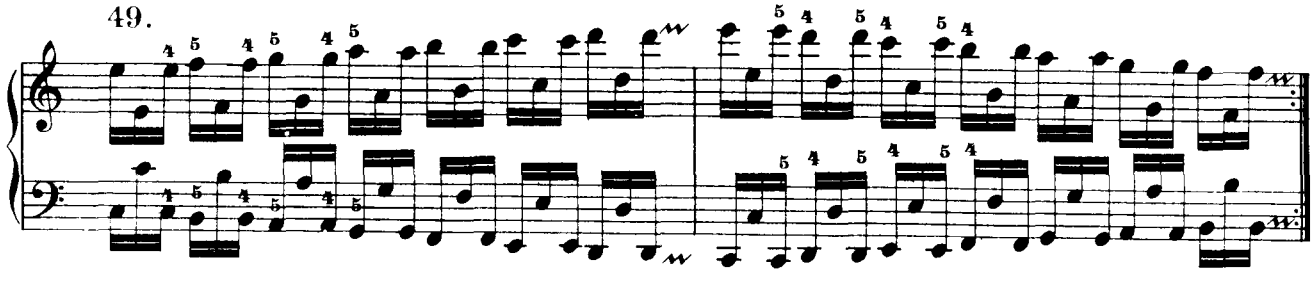

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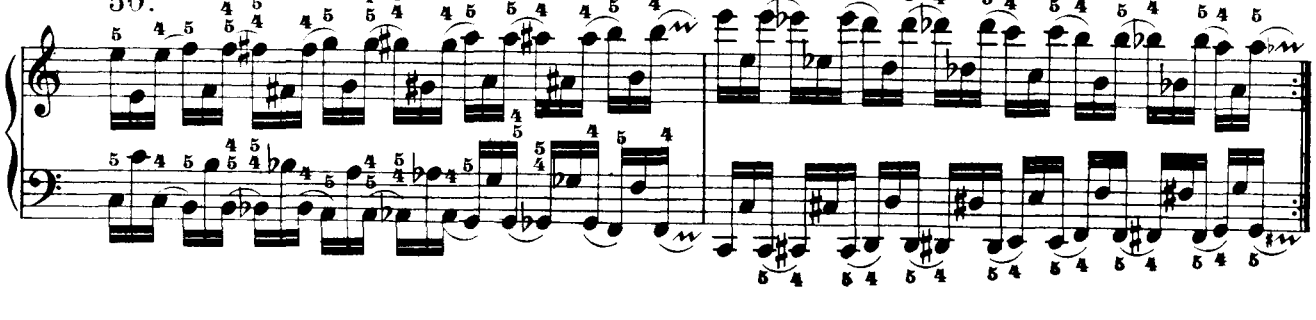


Section IV.

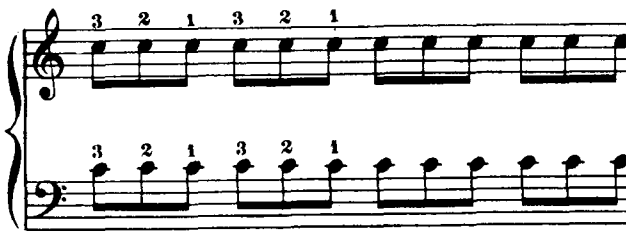
Changes of the Fingers upon one Key.

(Tremolo.)

The execution of the following figures called Tremolos, is done by rapidly changing, two, three, or or four fingers on one key.

The application of four fingers, (the fourth, third and second, and the thumb) is here given. The performer can easily judge therefrom how it is to be done with only three, or two fingers. There are two ways, from which the pupil can make choice: *First.* The hand is turned perceptibly inward (the arm therefore outward from the body,) the fourth finger placed upon the front of the key, and in leaving it, bent round toward the instrument, while the third finger takes its place, afterward making room in the same manner for the second finger, and the latter for the thumb. When the fourth finger takes the place of the thumb, the hand is again turned toward the performer, and the finger placed upon the front of the following key. When this is rapidly executed, the hand describes a zigzag line. *Second method.* The fourth finger is likewise first placed on the key, and after striking it quickly, drawn from the key, and contracted inward; then after the other fingers have struck the key, placed upon the next one: so also with the third and second fingers. "In repetition by changing the fingers, the hand is drawn back to the end of the key, and the staccato touch is used by each finger in succession. The change from one finger to another in the reverse order of their numbers causes a movement of the Right hand upward, and of the Left downward upon the key-board. The wrist should be perfectly flexible." *(Mason and Hoadley.)*

1.



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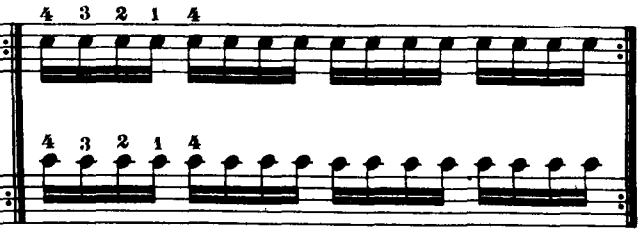
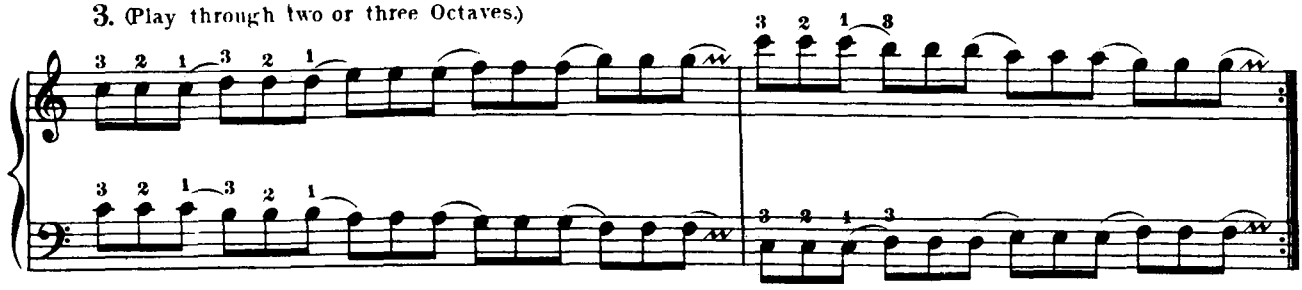


3. (Play through two or three Octaves.)



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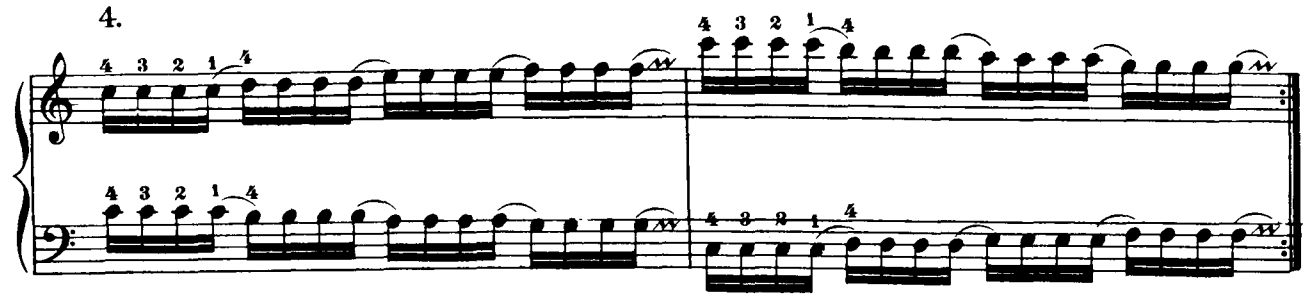

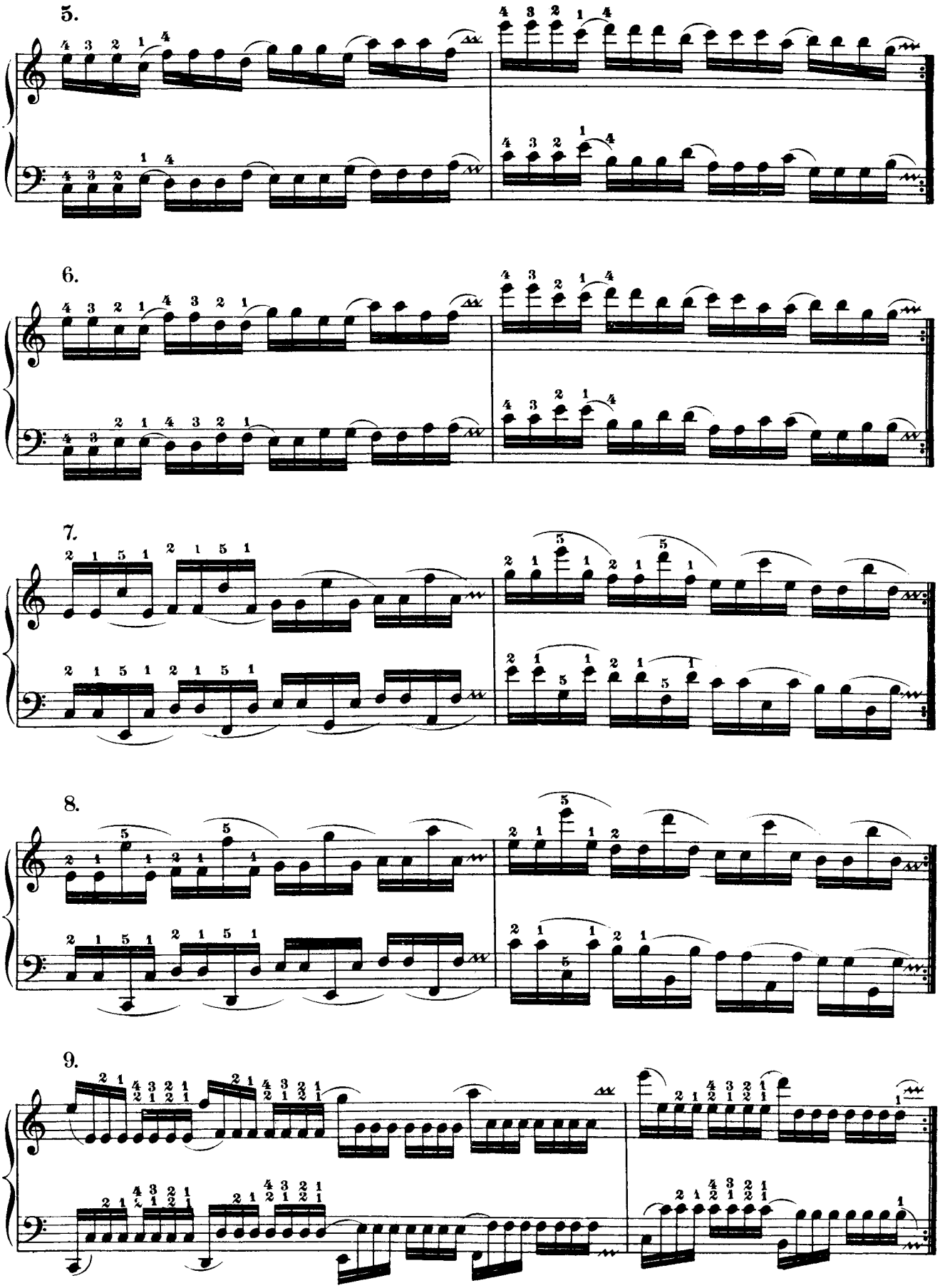
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Section V.

Scales.

Rules: The chief difficulty in executing the scales, lies in passing the thumb under the fingers, and the 3rd and 4th fingers over the thumb.

1. In order to lessen this somewhat, the scholar should bend the hand a little inward, (not however so as to be too marked.) In the right hand, by this position, the thumb in ascending the scale, and the 3rd and 4th finger in descending, will have a shorter distance to reach, and the execution will be rendered more easy.*) So in the left hand with the thumb in descending, and the fingers in ascending.

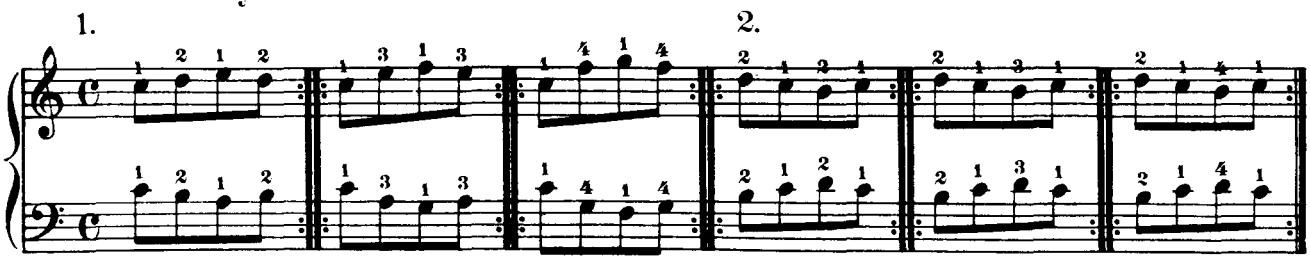
2. To render this position of the hand more easy, the arm should be kept a little, but only a little, from the body, and moved along in company with the hand; at the same time it should be perfectly steady, without twisting or turning. 3. When the thumb is to pass under, it should be placed under each finger just as the finger strikes its key, so that it may arrive at its own key exactly at the right moment. In this way all twisting and turning of the hand can be avoided. 4. In practicing the Scales the scholar must watch the thumb continually, and take care that it passes under in the manner just described. And this strict attention should be kept up until perfect security is attained.

5. With many players the second finger of the right hand in ascending the scale, and of the left in descending, is strongly inclined to remain upon its key. Great care must be taken to avoid this fault. 6. As the passing under of the thumb is more difficult to execute than the passing over of the third and fourth fingers, the ascending scale must be practiced the most with the right hand, and the descending with the left; and let each be practiced separately at first. (See Nos. 3, 4, 5, and 6.) 7. When both hands are taken together, practice the scales of C, G, D, A and E major first, especially in contrary motion. (See Nos. 10 and 11.) Greater equality in the two hands is obtained in this way, because the corresponding fingers are passed under and over at the same moment. 8. Playing the scales in parallel motion presents some difficulty at first, because this correspondence does not take place. When a wrong key is struck, or false fingering made, the scholar must begin the scale again, instead of correcting the error where it occurs. In this way, only, can certainty and accuracy of execution be attained.

9. So soon as the scholar can play the Scales in contrary motion, and in parallel motion in octaves with perfect certainty, then let him practice them in Tenths, Thirds and Sixths. 10. As soon as he has acquired a firm, even touch, he should practice them with different effects of light and shade, (See Chap. 5. II. 8.,) particularly with a *crescendo* in ascending, and a *decrescendo* in descending. This prepares the pupil for a rule which is almost universally required in musical expression. In *crescendo* playing, the too common habit of hurrying must be carefully guarded against.

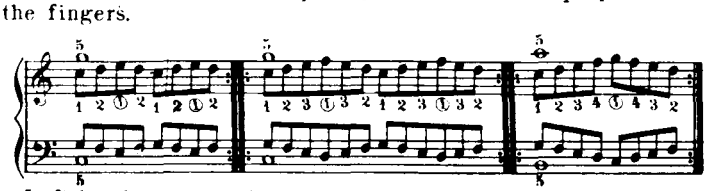
a, Diatonic Scales.

Preliminary Exercises.**)

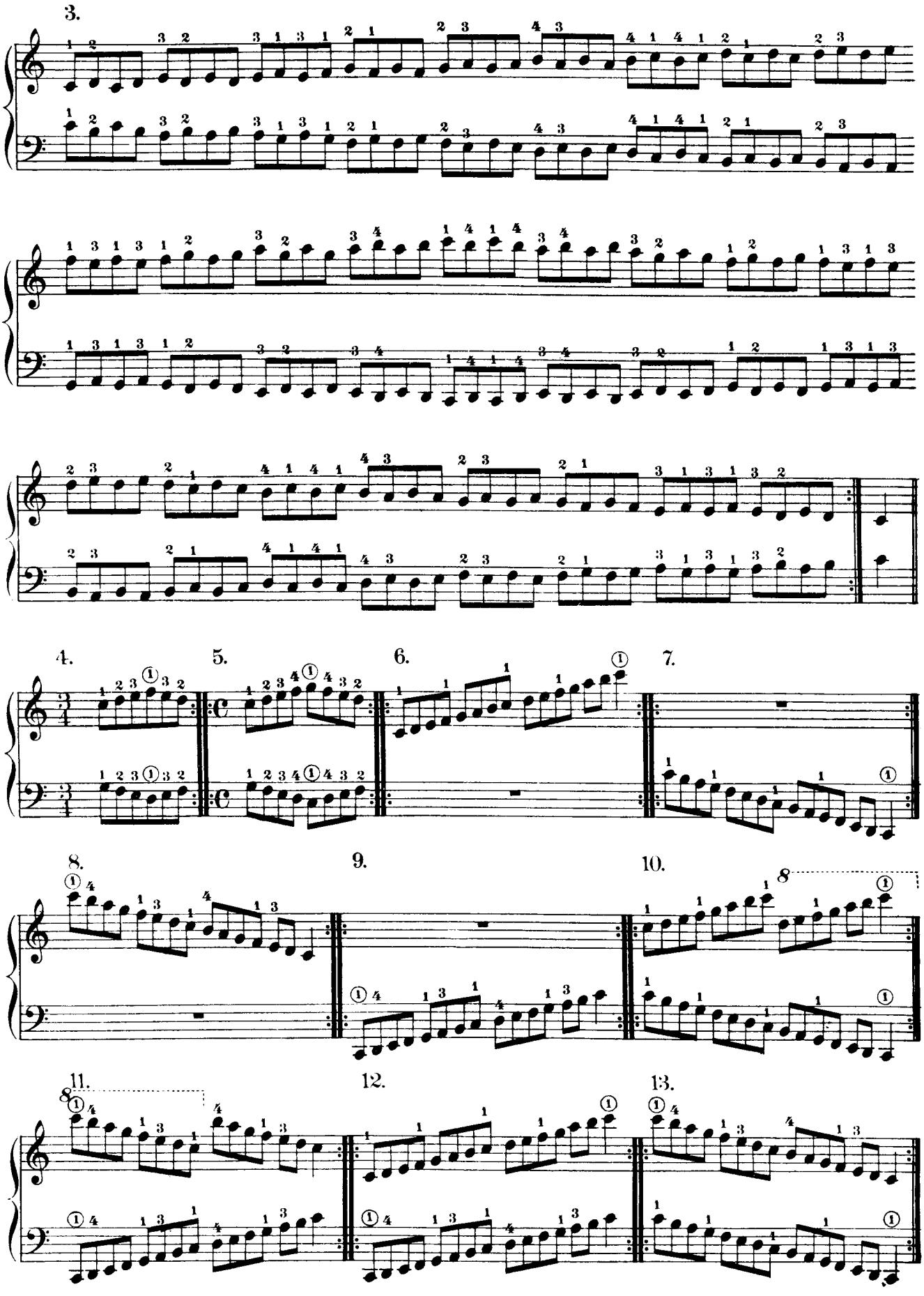


*) The objections which have been raised against this method of holding the hands in scale-practice, are not tenable. Some affirm that it is ungraceful. Were this really the case, which we do not grant, however, it would yet be overruled by the argument that the performer should at all times make choice of such means as will soonest facilitate a correct execution. Others object that by this method the thumb is apt to hang down (See Chap. II. 4) below the keyboard. This cannot take place, if the player will only be careful to carry the thumb gently along with the other fingers, in the manner here described.

**) The following Exercises by Kalkbrenner will perhaps answer all the purposes of Preliminary Exercises for passing the thumb under the fingers.



Left hand the same fingering.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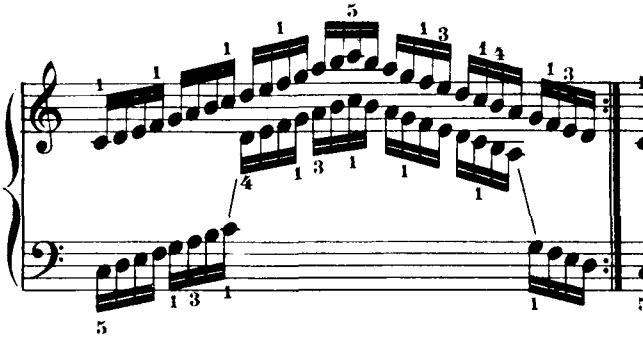
A. Major Scales.

General Rules for the Fingering of the Scales in C, G, D, A, E.

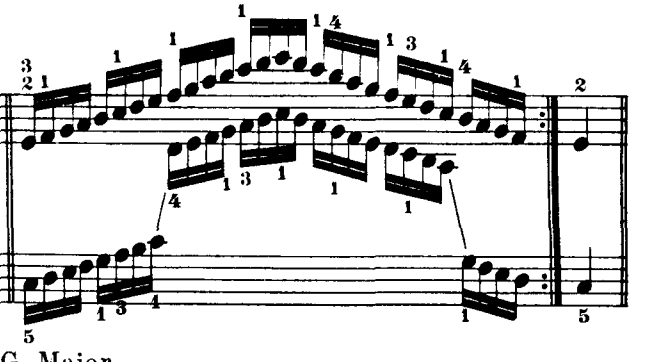
Right hand: thumb on the 1st and 4th degree, the 4th finger on the 7th degree of the scale. **Left hand:** thumb on the 1st and 5th degree, the 4th finger on the 2nd degree of the scale. Practice in four octaves, slowly at first, and strongly emphasizing the first note of every group of four sixteenths.

C Major.

14. in Octaves.

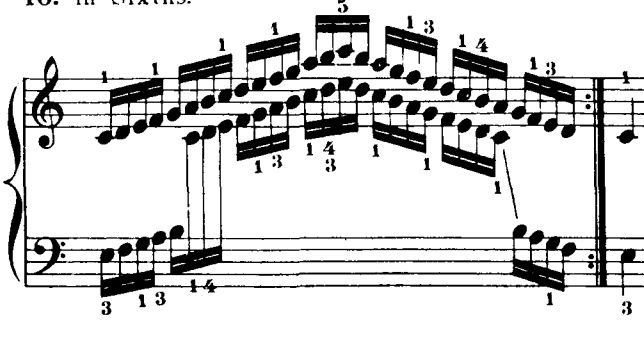


15. in Tenths.

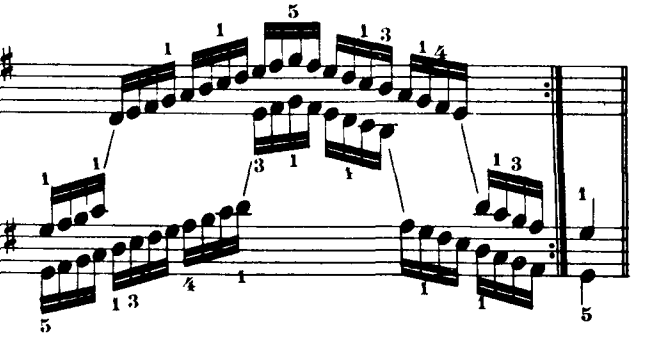


G Major.

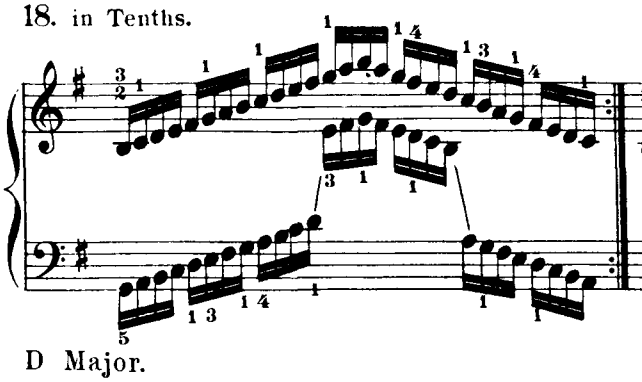
16. in Sixths.



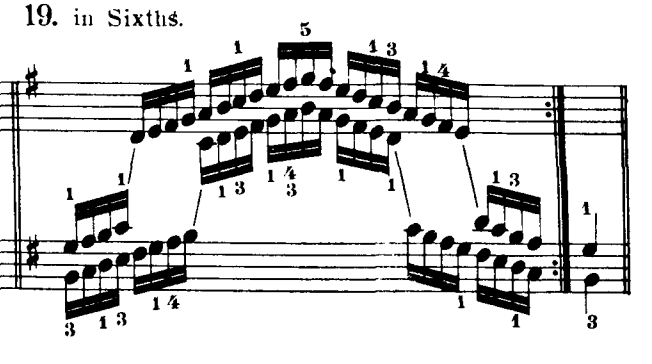
17. in Octaves.



18. in Tenths.

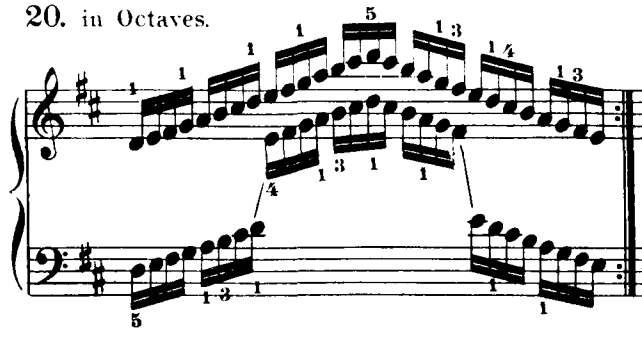


19. in Sixths.

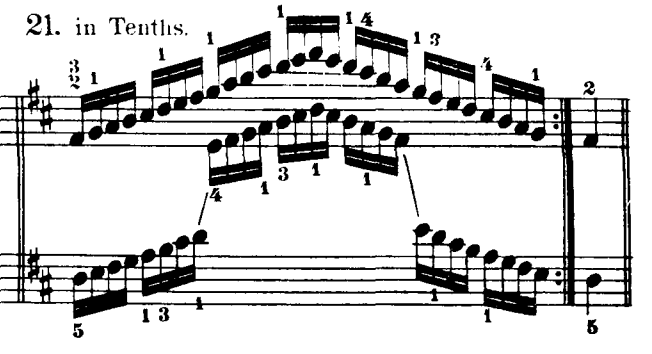


D Major.

20. in Octaves.

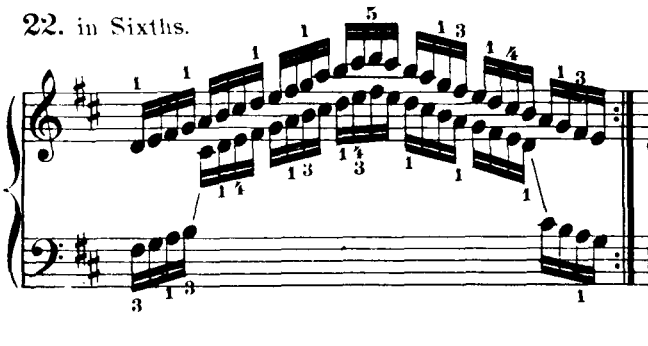


21. in Tenths.

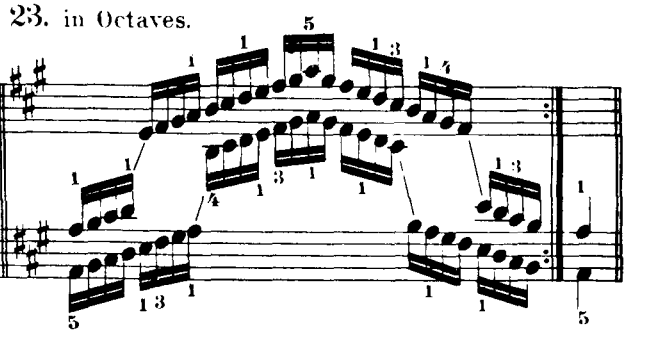


A Major.

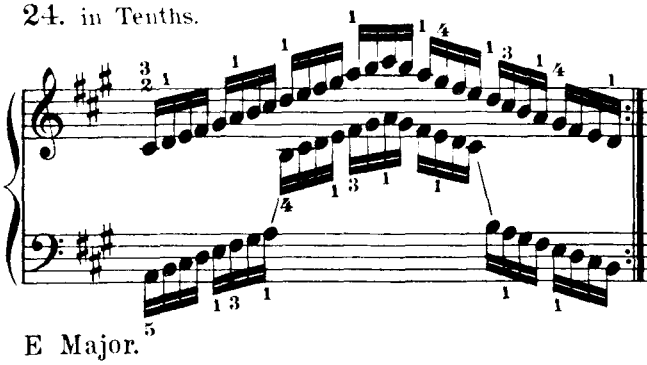
22. in Sixths.



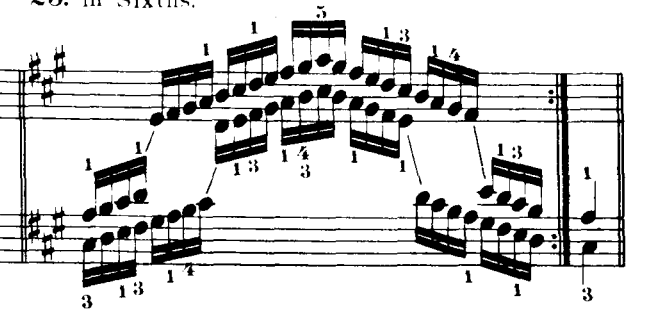
23. in Octaves.



24. in Tenths.

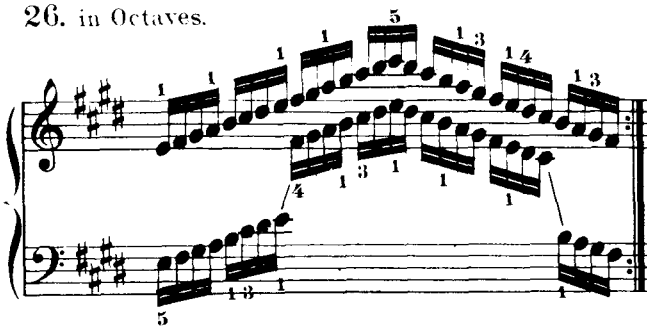


25. in Sixths.

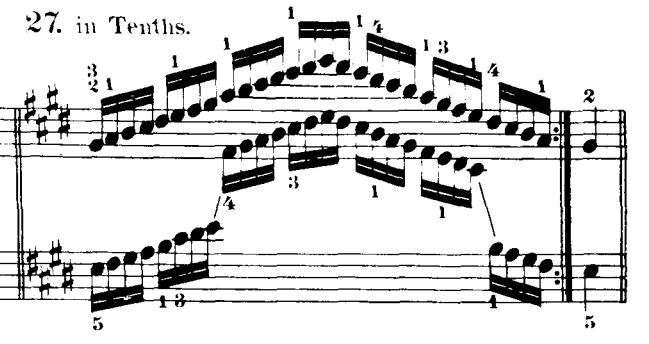


E Major.

26. in Octaves.

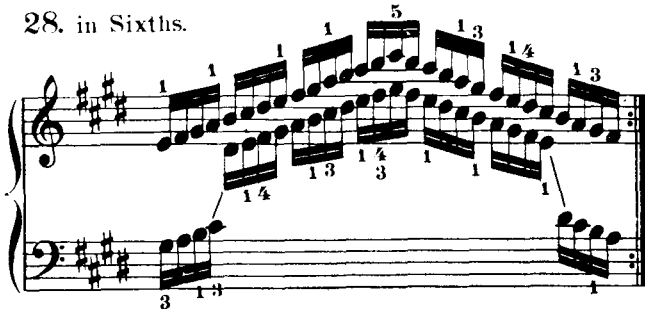


27. in Tenths.

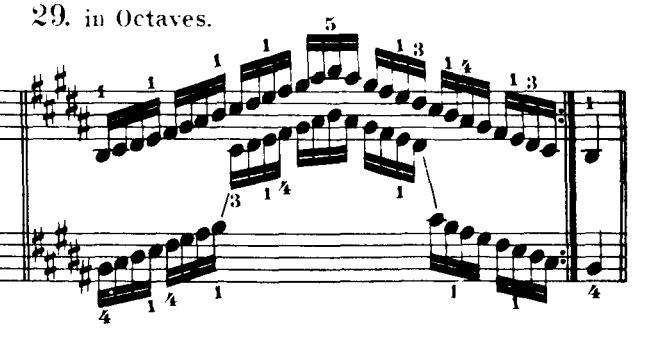


B Major.

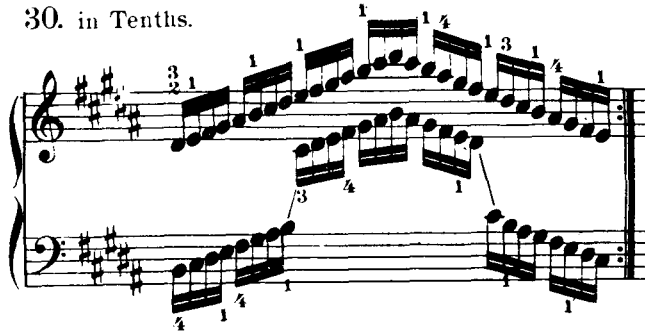
28. in Sixths.



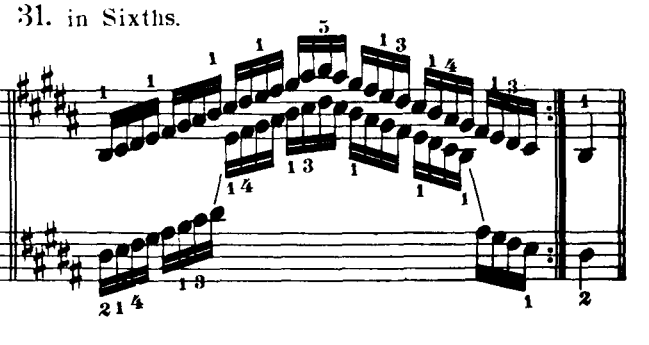
29. in Octaves.



30. in Tenths.

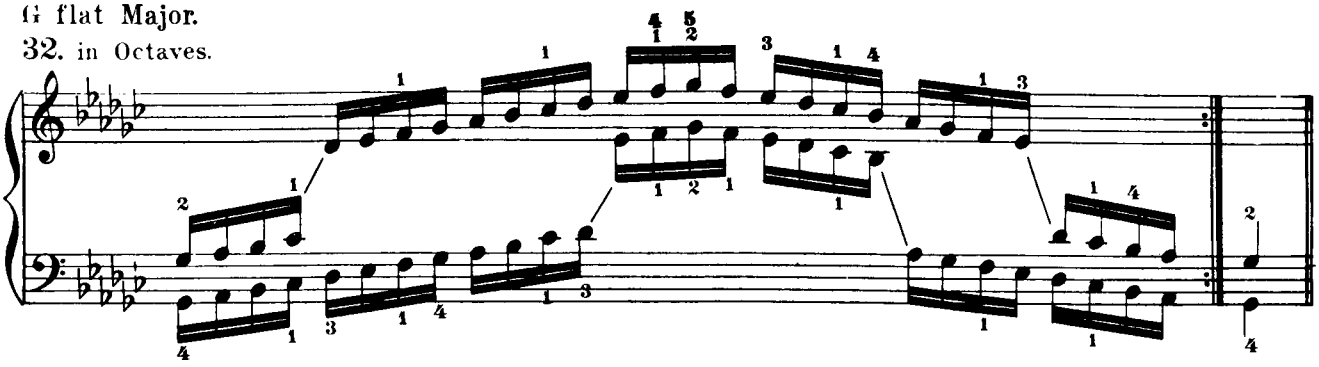


31. in Sixths.

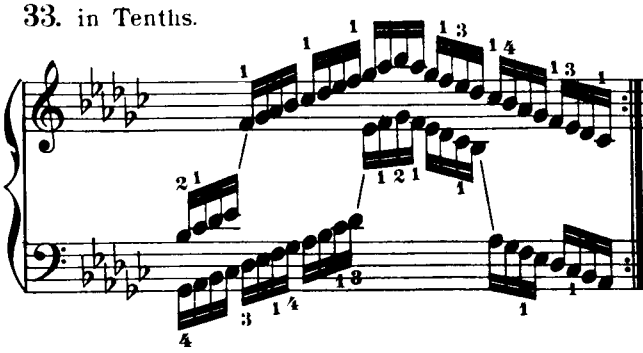


G flat Major.

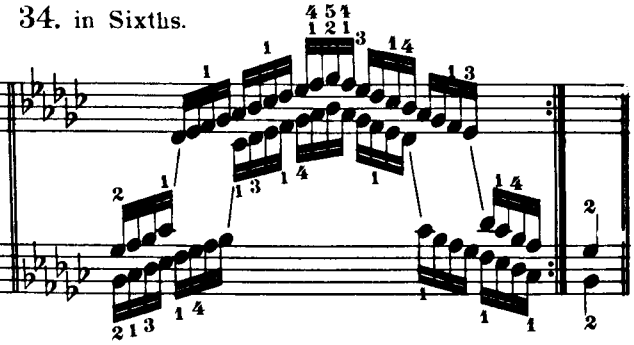
32. in Octaves.



33. in Tenths.



34. in Sixths.

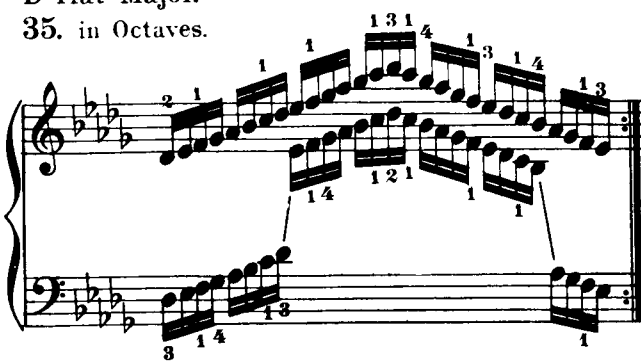


General Rules for the Fingering of the Scales of D♭, A♭, E♭, and B♭.

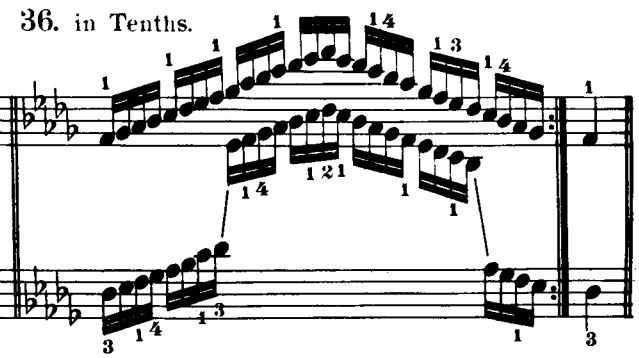
Right hand: the thumb on C and on F_ the 4th finger on B flat. **Left hand:** commence with the 3rd finger and turn over the 4th finger._ Descending, place the thumb on the first white key.

D flat Major.

35. in Octaves.

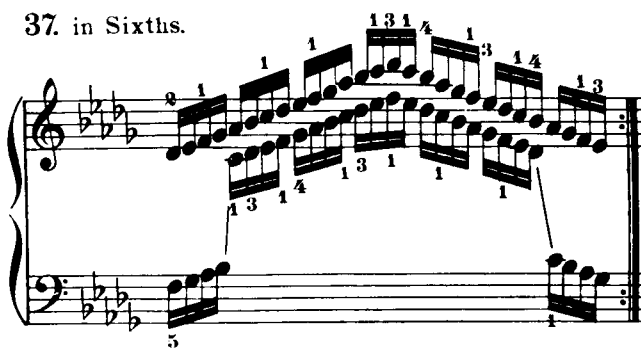


36. in Tenths.

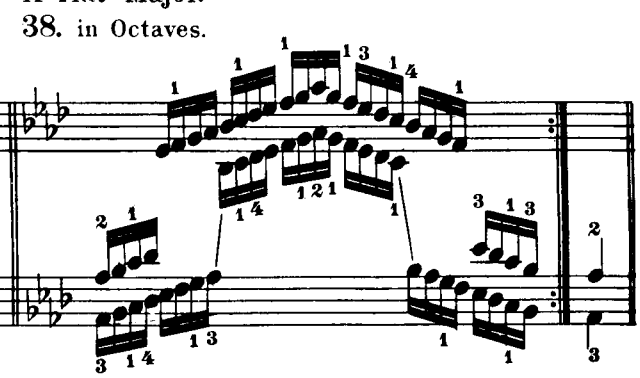


A flat Major.

37. in Sixths.

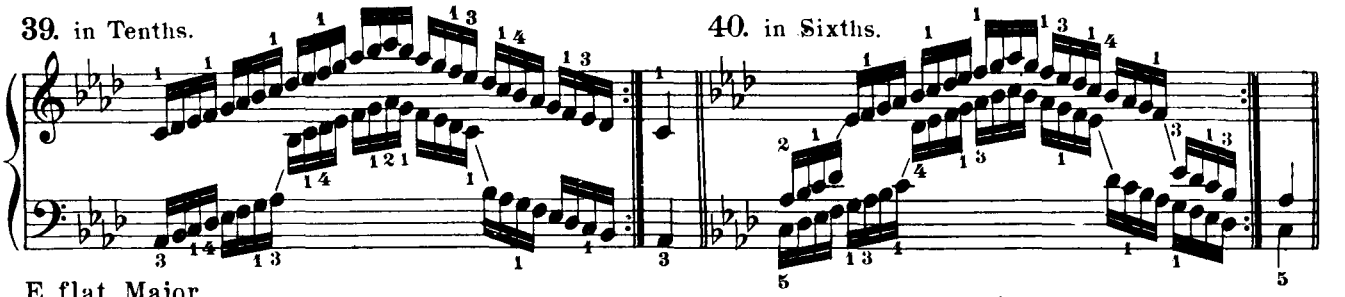


38. in Octaves.



39. in Tenths.

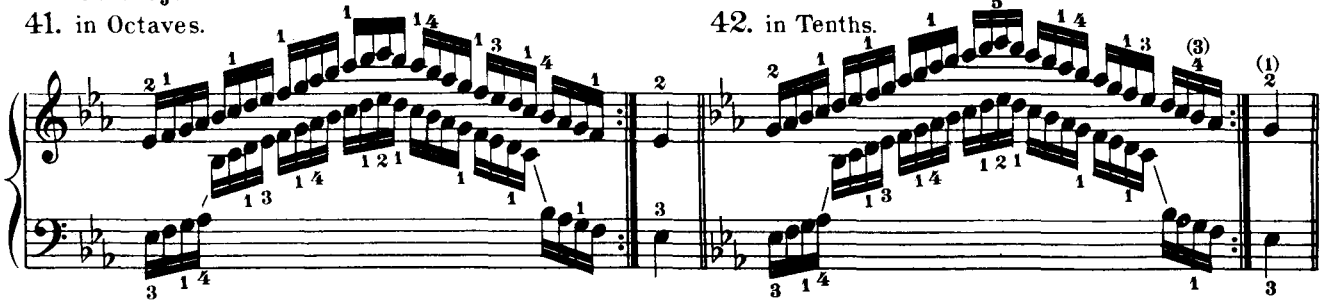
40. in Sixths.



E flat Major.

41. in Octaves.

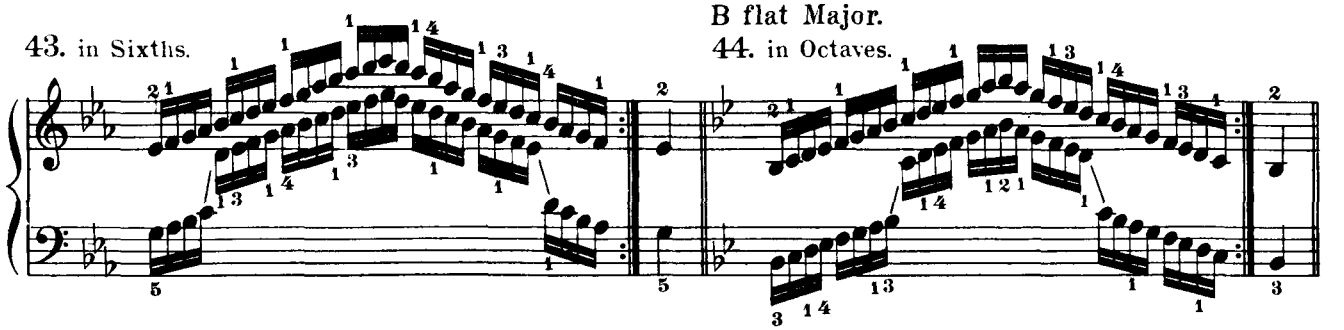
42. in Tenths.



B flat Major.

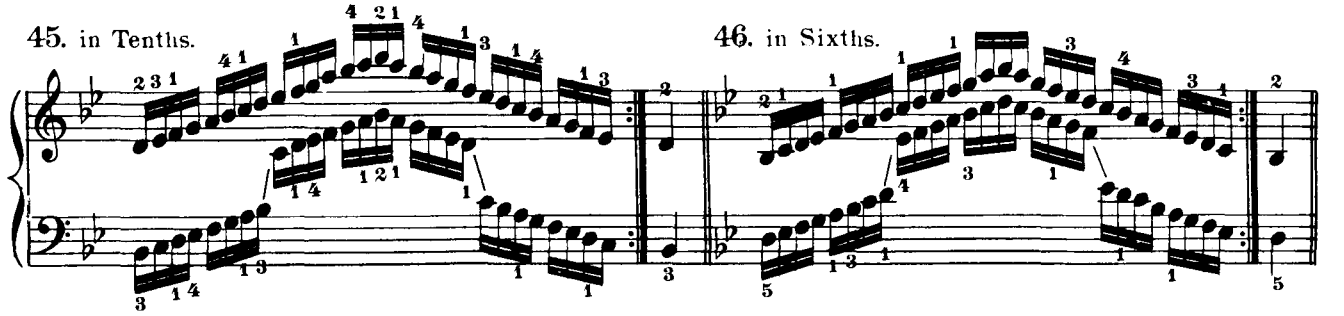
43. in Sixths.

44. in Octaves.



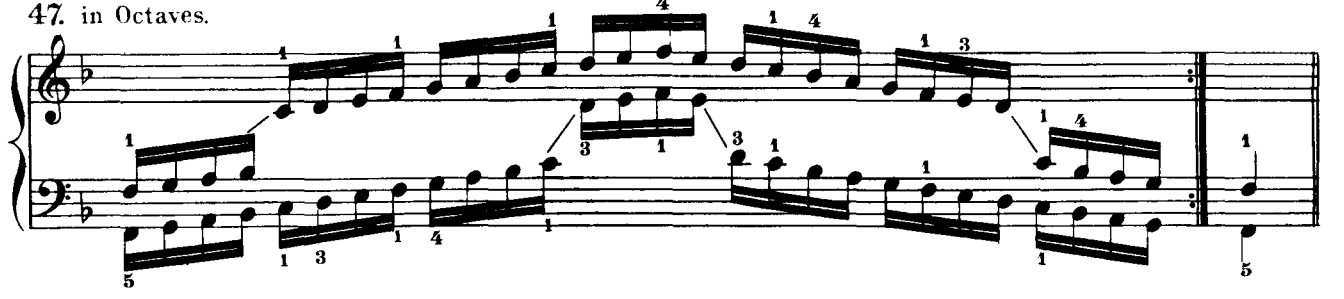
45. in Tenths.

46. in Sixths.



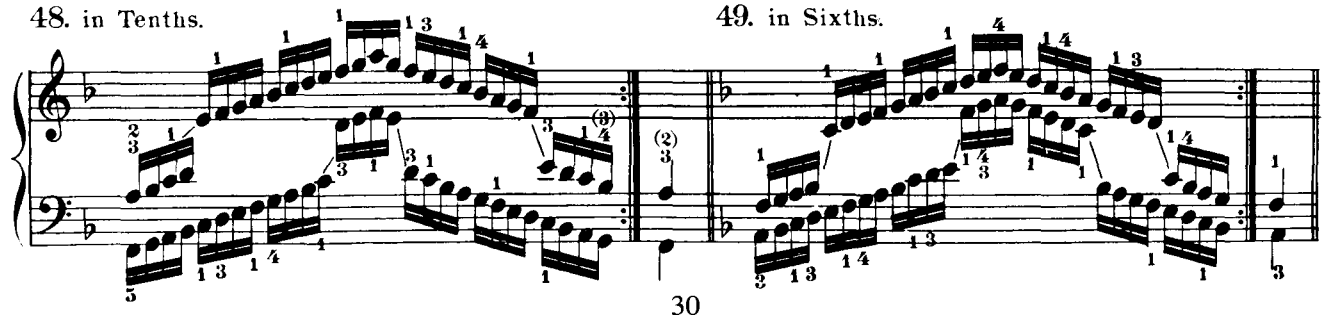
F Major.

47. in Octaves.

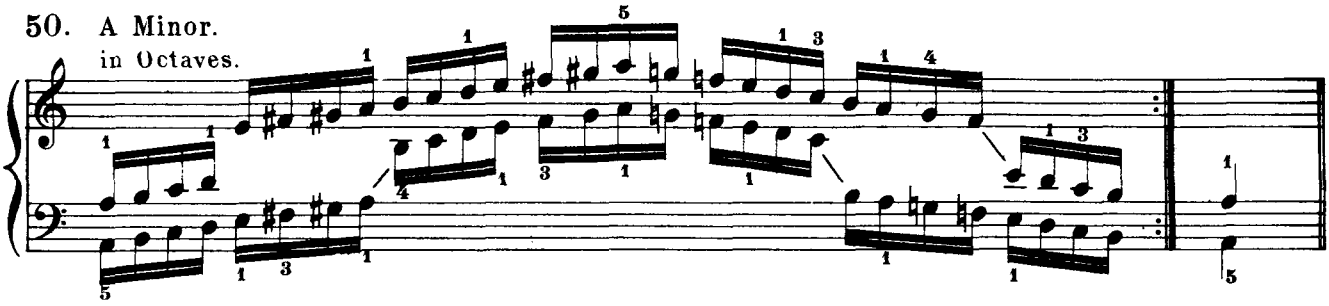


48. in Tenths.

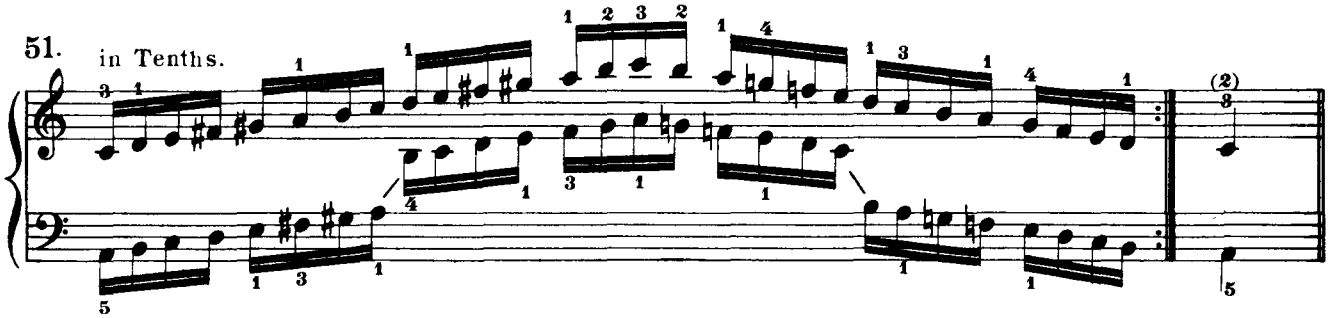
49. in Sixths.



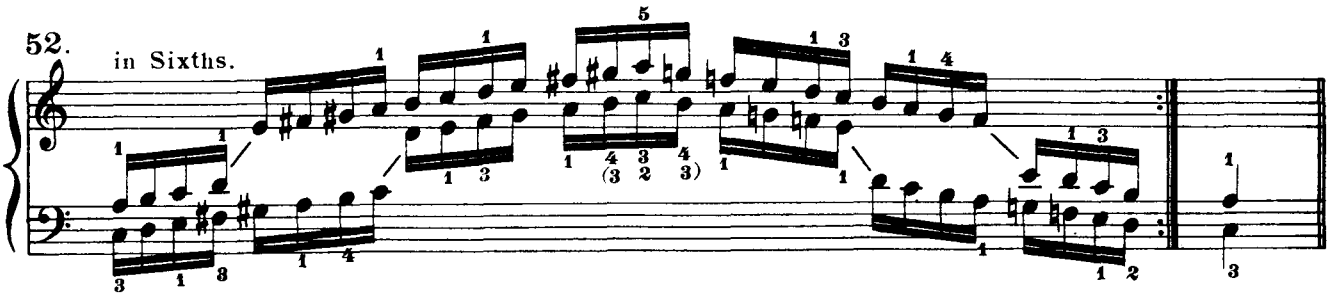
50. A Minor.
in Octaves.



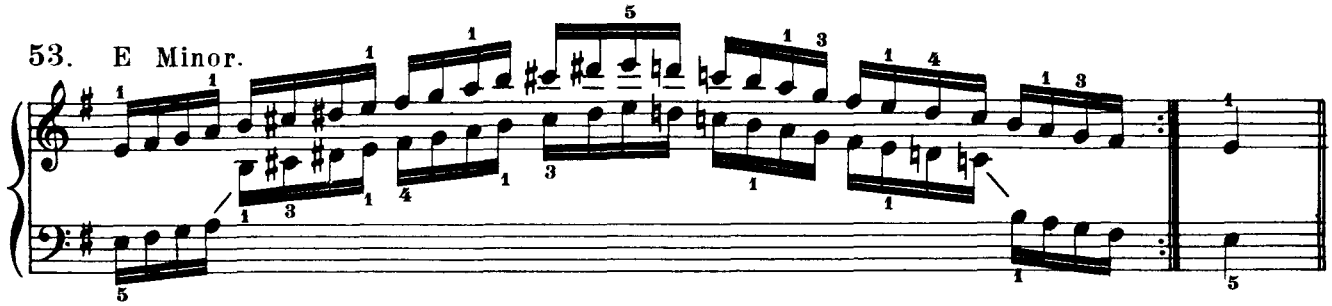
51. in Tenths.



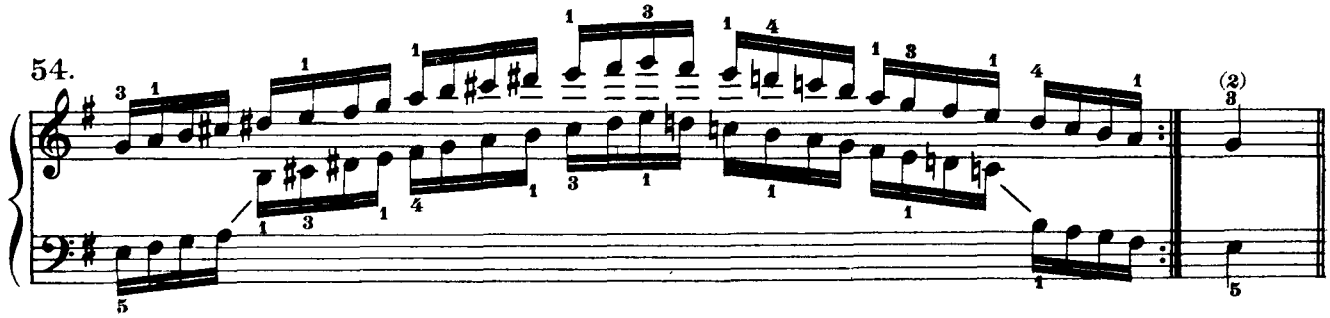
52. in Sixths.

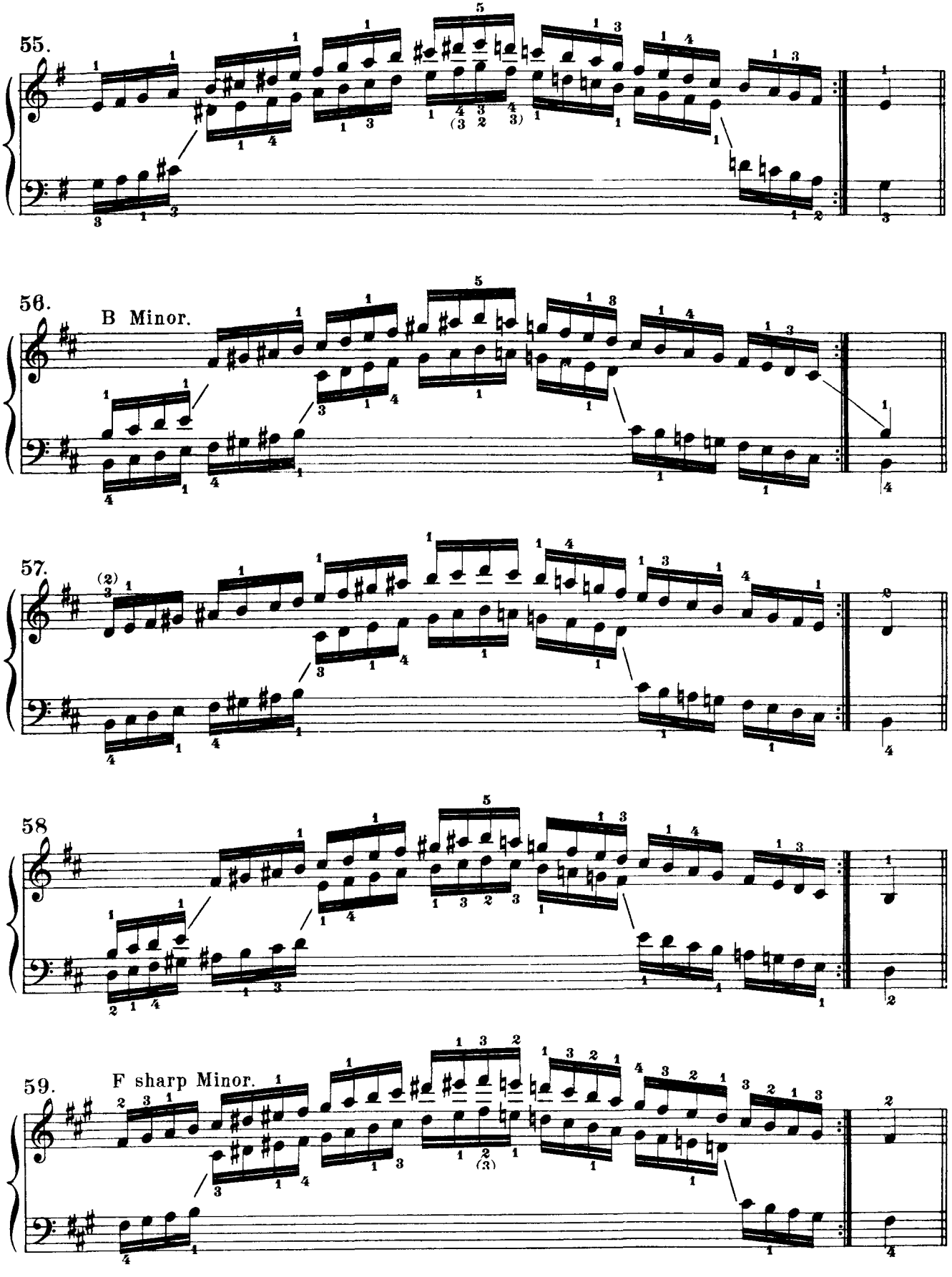


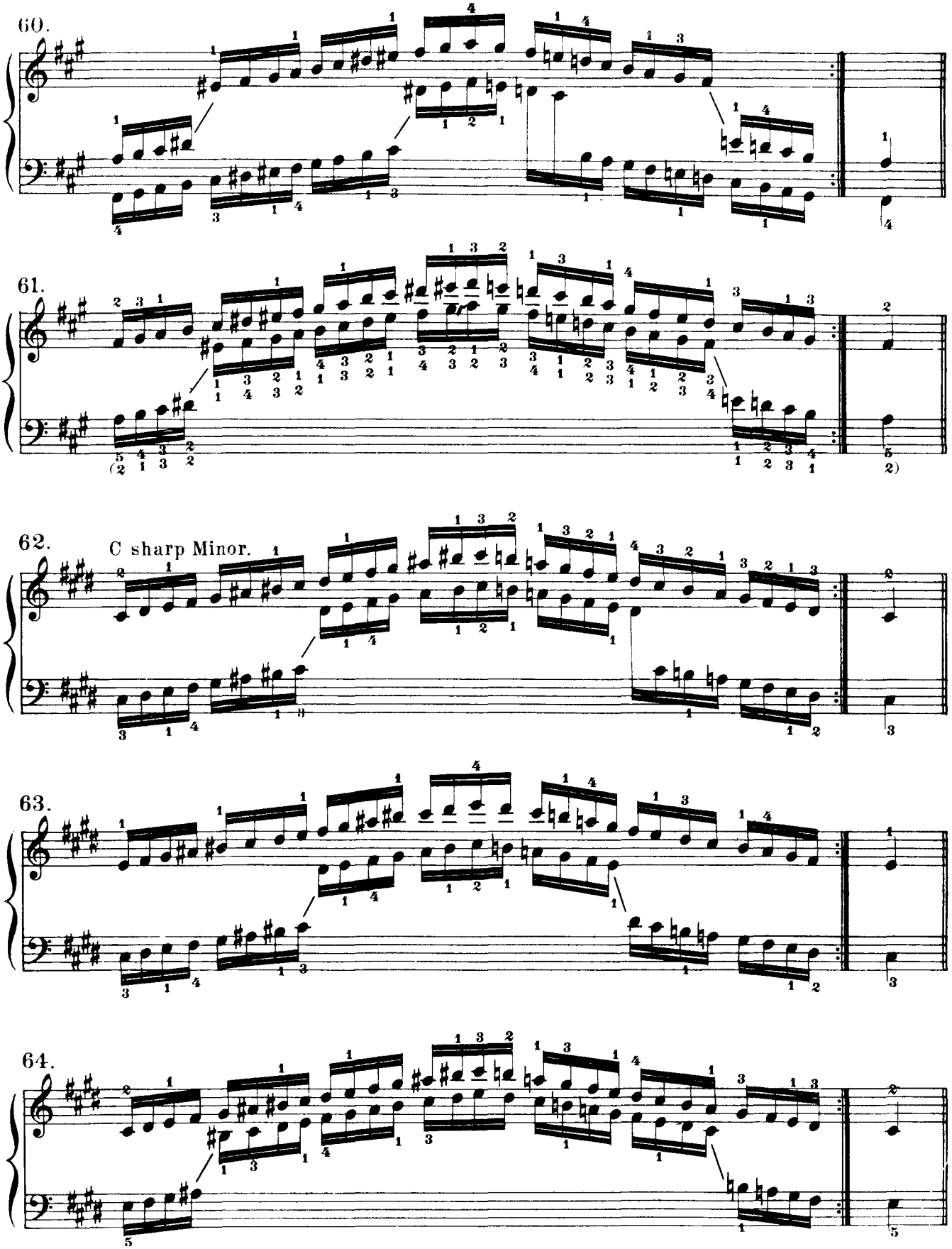
53. E Minor.

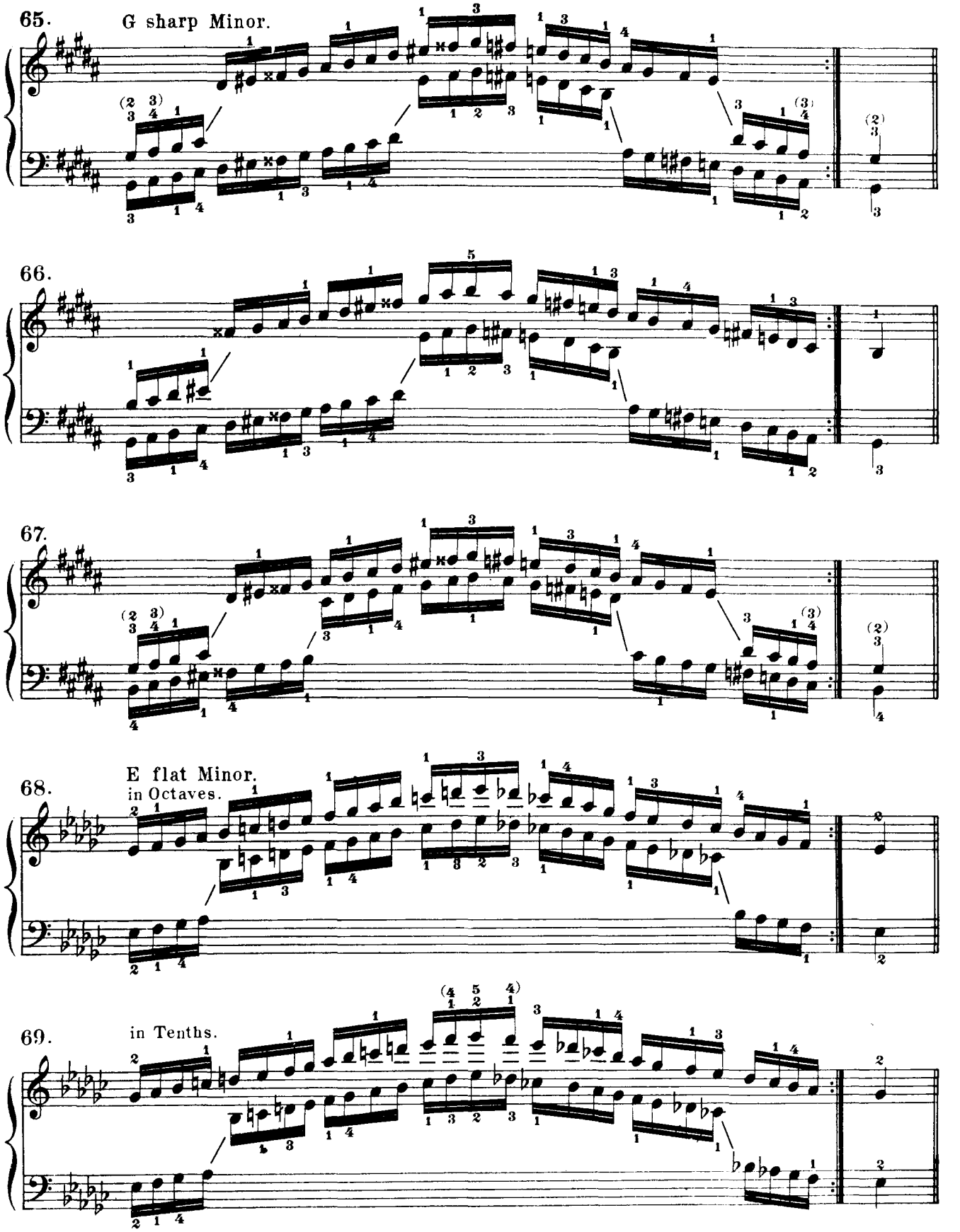


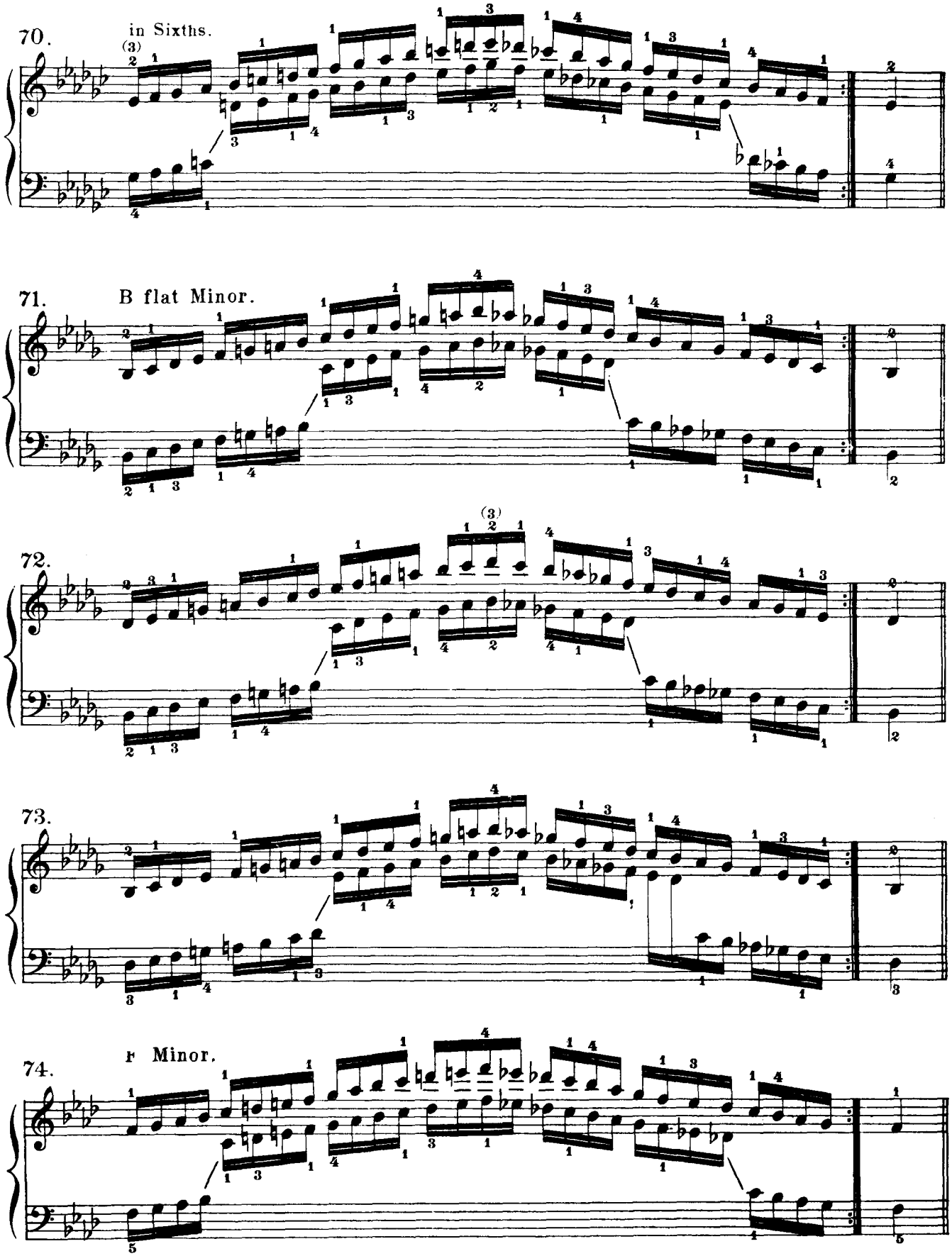
54.

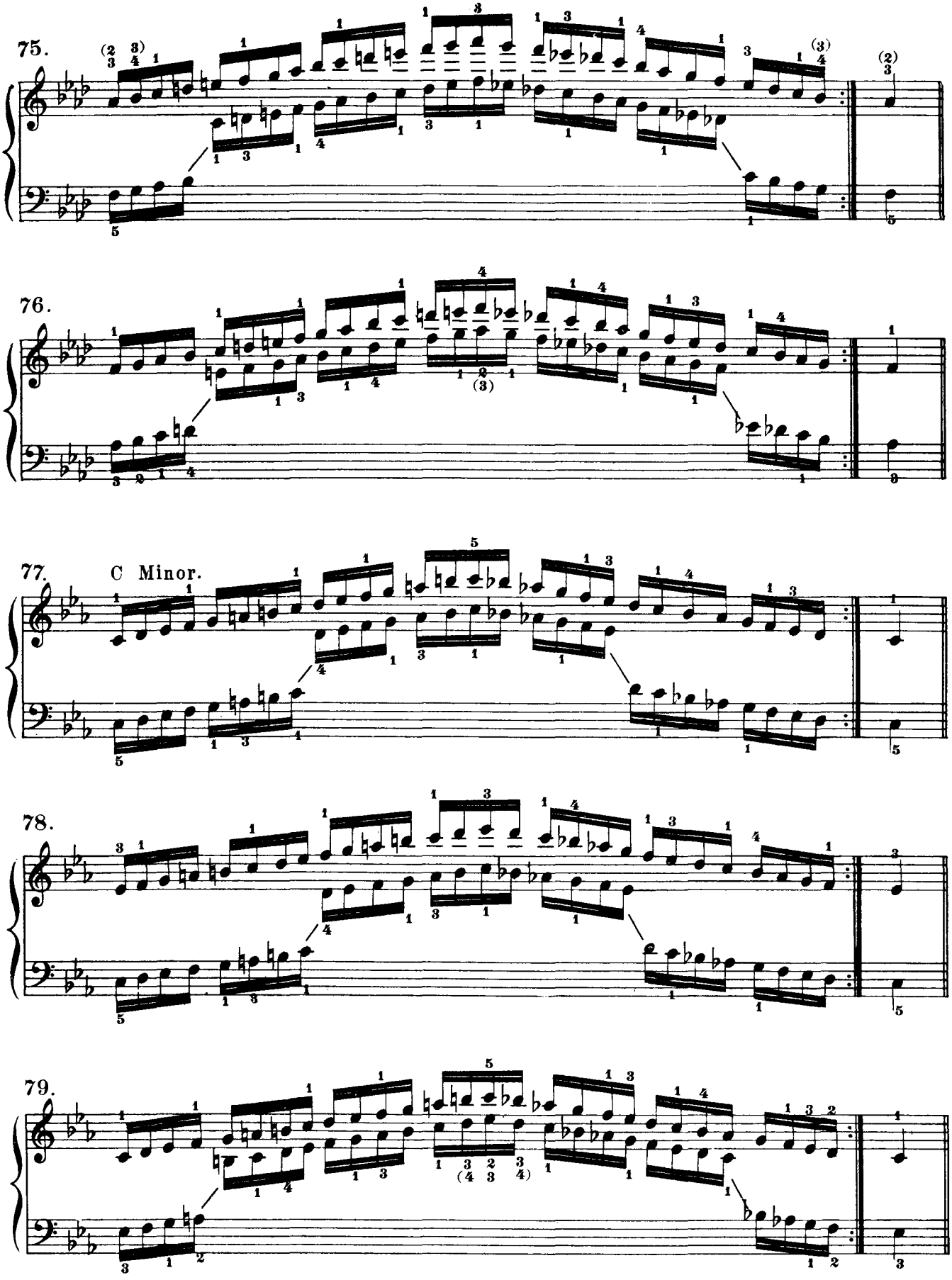


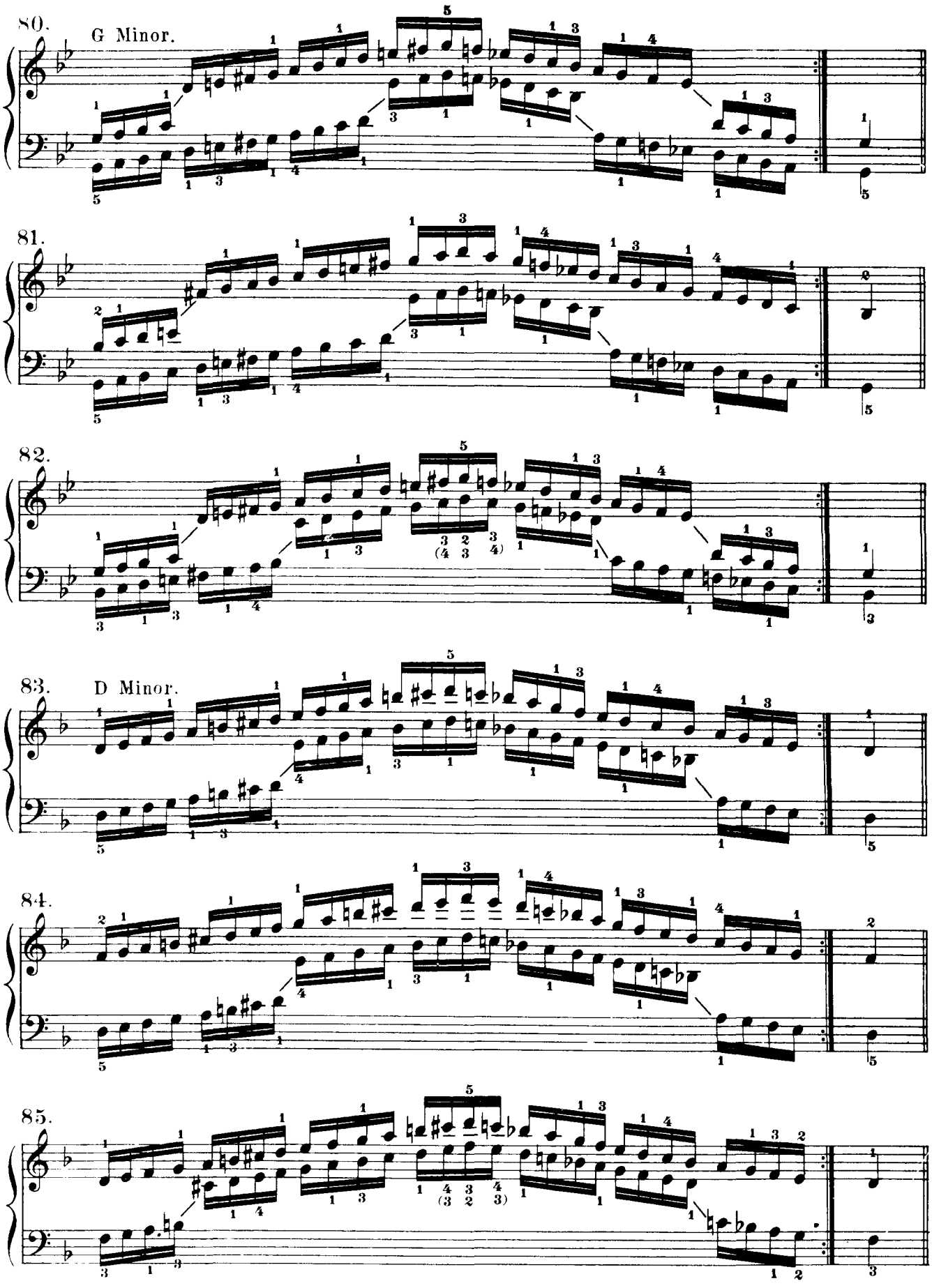

55.
56.
B Minor.
57.
58
59.
F sharp Minor.


60.
61.
62.
C sharp Minor.
63.
64.


65.
G sharp Minor.
66.
67.
68.
E flat Minor.
in Octaves.
69.
in Tenths.


70.
in Sixths.
71.
B flat Minor.
72.
73.
74.
r Minor.

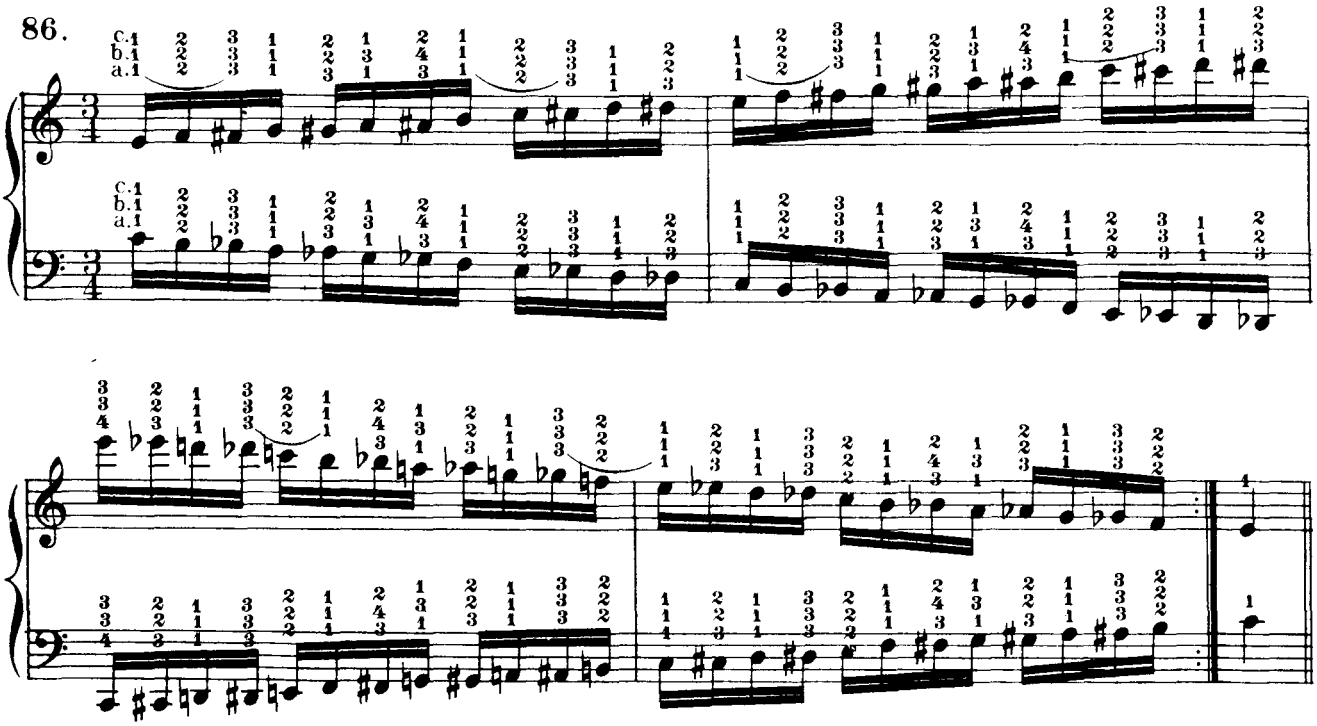

75.
76.
77.
C Minor.
78.
79.


80.
G Minor.
81.
82.
83.
D Minor.
84.
85.

Chromatic Scales.

1. The fingering marked a., called the *French,* is the most useful, and especially to be employed when a *firm* and *vigorous* tone is required. 2. That marked b., called the *English,* is more suitable for passages that are to be played *lightly* and *rapidly.* 3. That marked c., the *German* or *mixed* method, is the least used. We recommend the *first* to special study; advanced players may give some time also to the *second.*

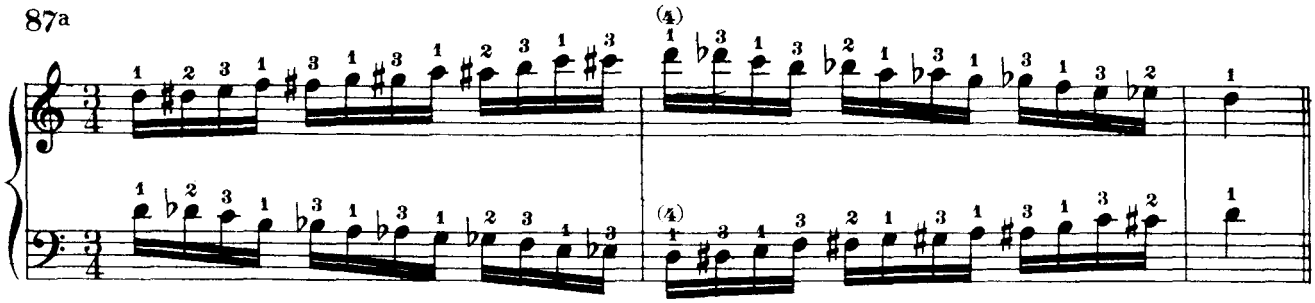
86.



Advanced players may practice also the following fingerings.

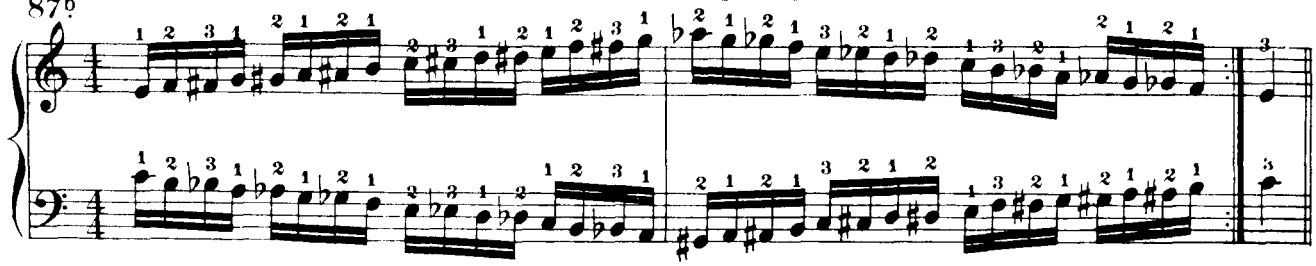
(Moscheles Op. 70, Nº 3.) when in conjunction with double notes.

87a



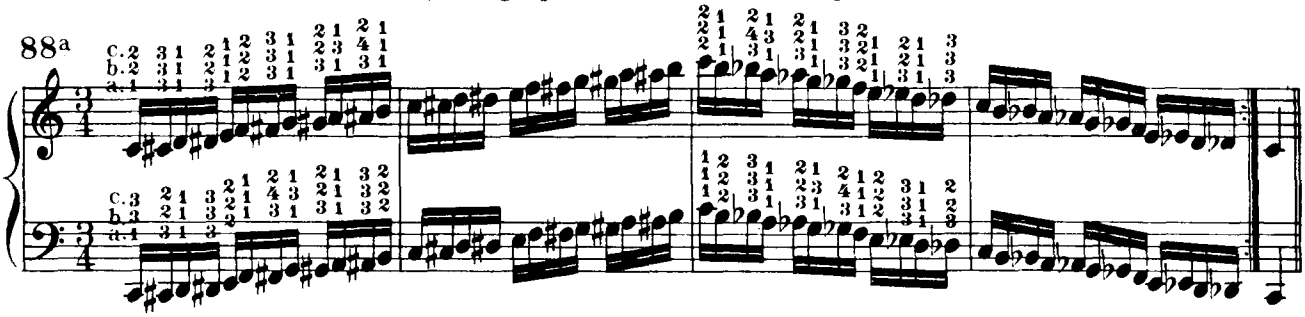
(Czerny School of Velocity.) For smooth and even passages.

87b



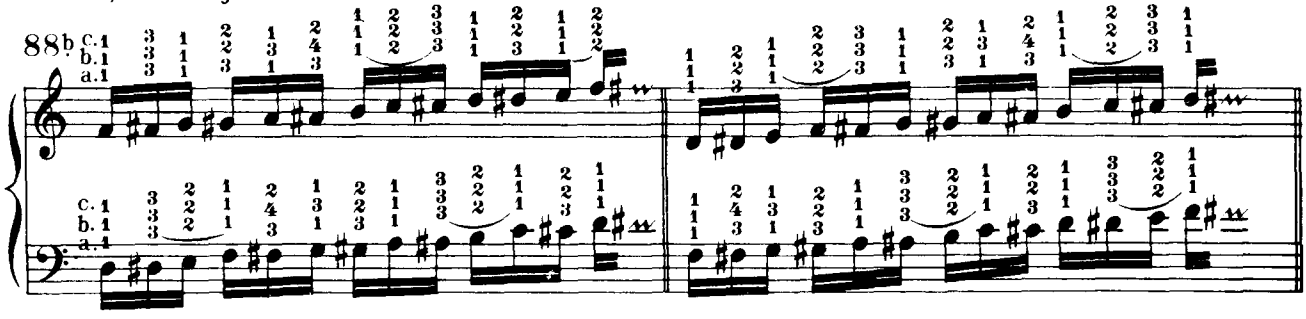
The Chromatic Scales in parallel motion should be practiced also in the higher octaves, both ascending and descending; not beginning upon *C* each time, but upon each of the other tones.

88a



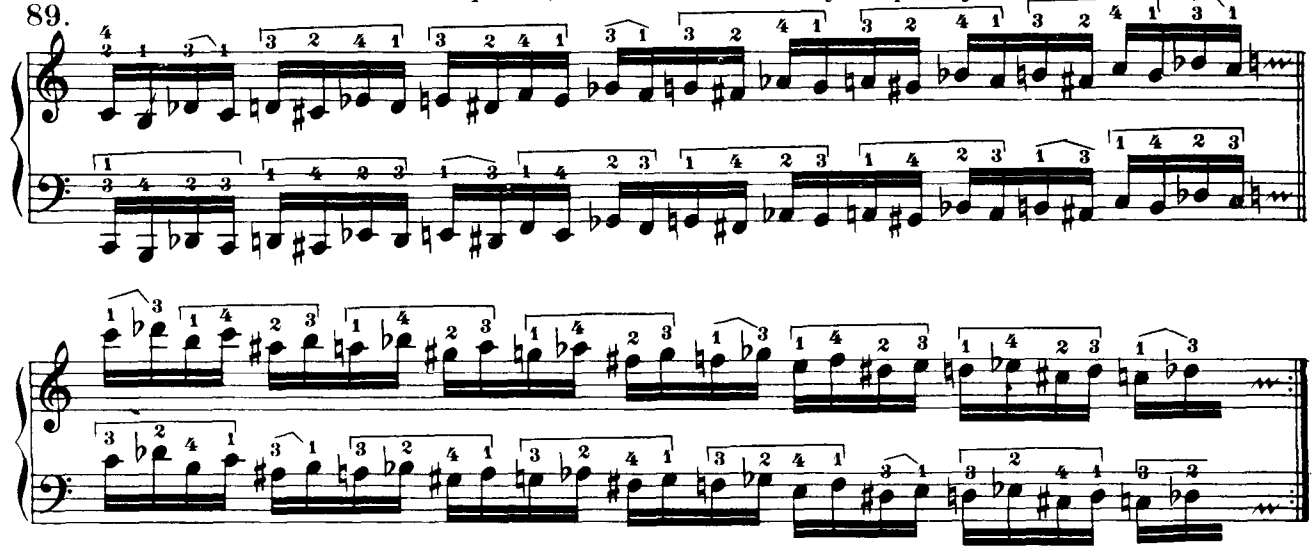
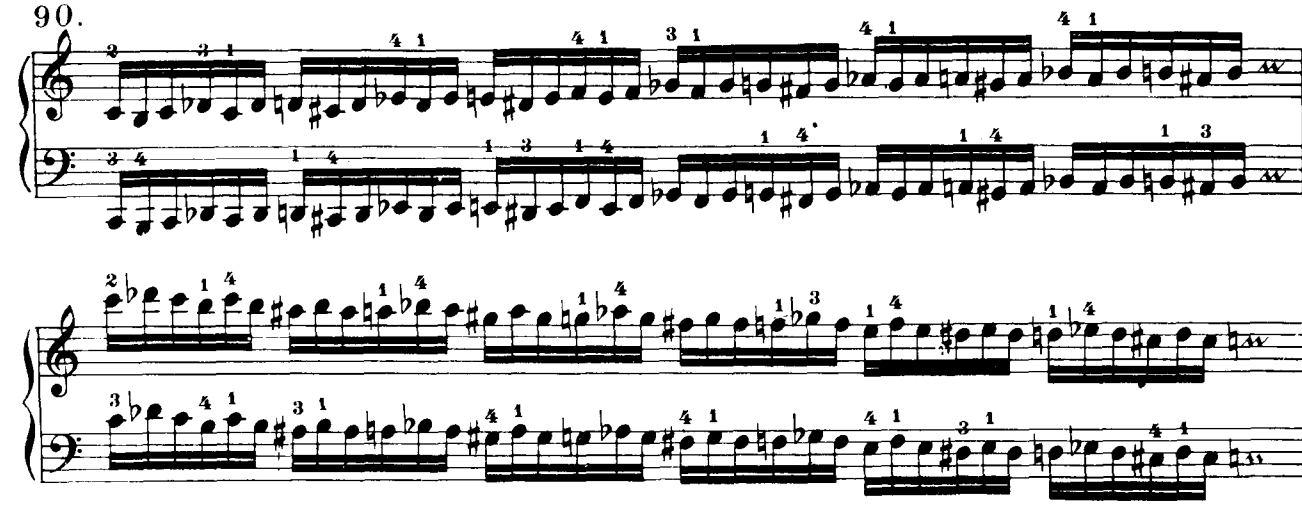
Finally, let the scholar practice the Chromatic Scales with both hands, in minor-Thirds, minor-Tenths, and major-Sixths.

88b



We insert here some chromatic passages, such as occur very frequently.

89.



90.