

*Georgia L. Barrett.*

*Third corrected and improved  
German Edition*

— OF —

**TECHNICAL STUDIES**

FOR THE

**Piano Forte**

BY

**LOUIS PLAIDY.**

---

SECTION I. Exercises without moving the hand.		
PART I.	II. " with the hand firmly fixed.	60
	III. " with the hand moving.	
PART II.	IV. Changing the fingers upon one key. (Tremolo)	75
	V. Scales. (Diatonic, Major, Minor & Chromatic)	
PART III.	VI. Broken Chords. (Arpeggios)	75
	VII. Connected thirds, fourths, & sixths.	
PART IV.	VIII. Scales in thirds, fourths, fifths, sixths and octaves. (double notes)	120
	IX. Staccato double notes, chords & octaves.	
	Complete.	Cloth 600
	"	Paper 250

---

*Scraped by*

Boston, Carl Hüfer 30 West St,  
cor. Mason.



**PART IV.****SECTION VII.****Connected Thirds, Fourths and Sixths, Double notes and Octaves.****Rule.**

The pupil must take care, in playing Thirds, Fourths, and Sixths, that the two fingers be raised to an equal height, and strike their respective keys at the same instant, so that no separation of the double tones be at all perceptible.

**a. Connected Thirds.**

The musical score consists of two staves (treble and bass) and eleven numbered examples (a through k) of connected thirds. Each example shows a sequence of three notes where the first and third notes are played simultaneously by different fingers. Fingerings are indicated above the notes, such as '1 3' or '2 4'. The examples are labeled 1 through 11.

12.

b,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
e,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
d,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
e,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
a,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
b,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$

(50)

c,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
d,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
e,  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
13.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$   
14.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$   
15.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$   
16.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$

&c.

3 2 3 4      3 4 3 4      3 2 3 4      3 4 3 4

17.  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
18.  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
19.  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
20.  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$

2 1 2 1      1 2 1 2      3 4 3 1      3 4 3 1

21.  $\frac{5}{3} \frac{4}{2} \frac{3}{2}$   
22.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$   
23.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$   
24.  $\frac{5}{3} \frac{4}{2} \frac{3}{1}$

3 2 1 3      3 2 1 3      3 2 1 3      3 2 1 3

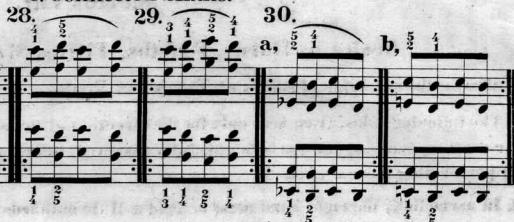
b. Connected Fourths.

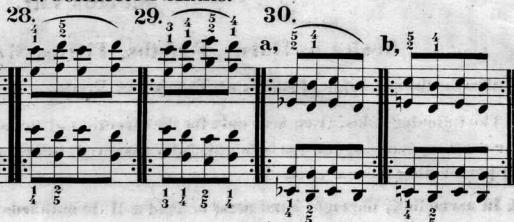
25.  $\frac{5}{4} \frac{4}{2} \frac{3}{2}$   
26.  $\frac{5}{4} \frac{4}{2} \frac{3}{2}$

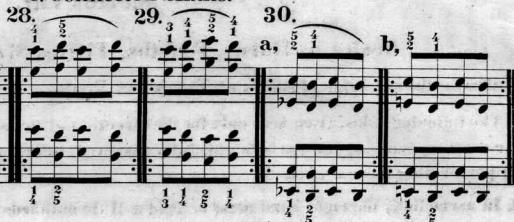
1 2 1 2      1 2 1 2

27.

(51)  
e. Connected Sixths.

28. 

29. 

30. 

e. 

d. 

e. 

f. 

g. 

h. 

a. 

b. 

c. 

d. 

e. 

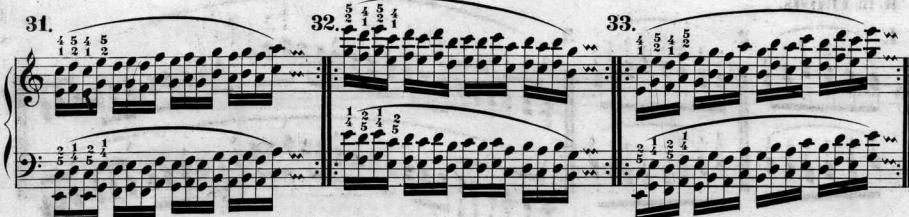
f. 

g. 

h. 

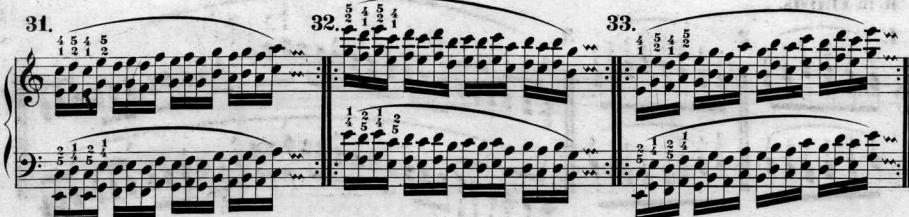
&c.

31. 

32. 

33. 

34. 

35. 

36. 

Nos. 31—36 are also to be transposed into other keys, and practised with the same fingering.

**Scales in Thirds, Fourths, Fifths, Sixths and Octaves. (double notes)****Rules for the execution of scales of Thirds and Sixths:**

The following rules, given here only for the direction of the right hand, are equally applicable to the left in the contrary motion, and are to be carefully observed, in order to attain the smoothest possible connection in performing these scales.

1. In ascending, the right hand must be held a little outwards, i.e. turned from the player; in descending, it must be turned slightly inwards.
2. In playing ascending scales of Thirds, when the  $\frac{2}{3}$  have been used, the thumb must be passed under the second, and the third over the fourth.
3. In the same way, in scales of Sixths, is the connection to be made between the  $\frac{2}{3}$  and  $\frac{1}{4}$ .
4. In ascending scales of Thirds, after the use of the  $\frac{5}{3}$ , it is not allowable to raise them both, but the connection between the  $\frac{2}{3}$  and the  $\frac{3}{4}$  must be made by expertly turning the  $3\frac{4}{3}$  over the  $5\frac{1}{2}$ .
5. In the same way, in descending scales of Thirds, after the use of the  $\frac{3}{4}$ , the connection with the  $\frac{2}{3}$ , or the  $\frac{5}{3}$ , must be made by the thumb, and the fingers turning over it.
6. In scales of Sixths, the perfect connection of the  $\frac{3}{4}$  with  $\frac{1}{4}$  (and the contrary) is only to be made by the  $3\frac{4}{3}$  and  $4\frac{1}{2}$  or the  $4\frac{1}{2}$ , and  $3\frac{4}{3}$ ; the management of the thumb requires careful study, in order to attain an even motion.
7. The rules given for the scales of Sixths, are equally applicable to Fourths, in chords of the Sixth, and to Fifths, in chords of the diminished Seventh.

**Preliminary Exercises.****a. in Thirds.**

(53)

A page from a piano sheet music book. The top half shows measures 7 and 8 of the right-hand part, featuring a treble clef and a key signature of one sharp. The bottom half shows measures 7 and 8 of the left-hand part, featuring a bass clef and a key signature of one sharp. Both parts include fingerings and dynamic markings like 'p' (piano) and 'ff' (fortissimo). Measures 7 and 8 are connected by a bracket spanning both staves.

### **Major Scales.**

The fingering here given for the Scales of Thirds and Sixths, is that which is most convenient for the execution of these scales in an even and well connected manner, when the player has perfectly overcome the difficulty of readily using the thumb on the black keys.

### a. in Thirds.

## G major

A page from a piano score showing two staves. The top staff is treble clef and the bottom is bass clef. Measures 34 and 35 are shown, featuring complex patterns of eighth and sixteenth notes with various dynamics and slurs. Measure 35 concludes with a repeat sign and the beginning of measure 36.

\* The fingering of the scales of Fourths, R.H. is almost the same as that of the scales of Sixths; for instance



**D major.**

Sheet music for D major, page 54, measures 1-4. The music is for two hands on a treble and bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Fingerings are indicated above the notes. Measure 1 starts with a sixteenth-note pattern. Measure 2 continues with a sixteenth-note pattern. Measure 3 starts with a sixteenth-note pattern. Measure 4 ends with a sixteenth-note pattern.

**A major.**

Sheet music for A major, page 54, measures 5-8. The music is for two hands on a treble and bass staff. The treble staff has a key signature of two sharps (D#). The bass staff has a key signature of two sharps (D#). Fingerings are indicated above the notes. Measure 5 starts with a sixteenth-note pattern. Measure 6 continues with a sixteenth-note pattern. Measure 7 starts with a sixteenth-note pattern. Measure 8 ends with a sixteenth-note pattern.

**E major.**

Sheet music for E major, page 54, measures 9-12. The music is for two hands on a treble and bass staff. The treble staff has a key signature of one sharp (C#). The bass staff has a key signature of one sharp (C#). Fingerings are indicated above the notes. Measure 9 starts with a sixteenth-note pattern. Measure 10 continues with a sixteenth-note pattern. Measure 11 starts with a sixteenth-note pattern. Measure 12 ends with a sixteenth-note pattern.

**B major.**

Sheet music for B major, page 54, measures 13-16. The music is for two hands on a treble and bass staff. The treble staff has a key signature of two sharps (G#). The bass staff has a key signature of two sharps (G#). Fingerings are indicated above the notes. Measure 13 starts with a sixteenth-note pattern. Measure 14 continues with a sixteenth-note pattern. Measure 15 starts with a sixteenth-note pattern. Measure 16 ends with a sixteenth-note pattern.

**F# major.**

Sheet music for F# major, page 54, measures 17-20. The music is for two hands on a treble and bass staff. The treble staff has a key signature of three sharps (E#). The bass staff has a key signature of three sharps (E#). Fingerings are indicated above the notes. Measure 17 starts with a sixteenth-note pattern. Measure 18 continues with a sixteenth-note pattern. Measure 19 starts with a sixteenth-note pattern. Measure 20 ends with a sixteenth-note pattern.

## D♭ major.

This image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). Measure 13 begins with a dynamic of 'ff' (fortissimo). The right hand plays a complex sixteenth-note pattern, while the left hand provides harmonic support. Measure 14 continues the sixteenth-note patterns, maintaining the dynamic level. The piano keys are labeled with fingerings such as 1, 2, 3, 4, 5, and 6, indicating the specific fingers used for each note.

## A♭ major.

A page from a piano score featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of dense, rapid sixteenth-note patterns. Fingerings are indicated above the notes, such as '4 5 3 4' and '3 4 5 3'. Measure numbers 1 through 10 are present at the beginning of each measure. A rehearsal mark '(3)' is located near the end of the page.

## E♭ major.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of dense, rapid sixteenth-note patterns. Measure 11 starts with a forte dynamic and ends with a repeat sign and a measure repeat sign. Measure 12 begins with a piano dynamic. The page number '10' is at the bottom left, and the measure numbers '11' and '12' are at the bottom right.

## B♭ major.

This image shows two staves of musical notation for a piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves feature complex patterns of sixteenth-note chords. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. The notation includes many grace notes and slurs, typical of Liszt's style.

## F major.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measures 123 show sixteenth-note patterns in both staves. Measures 124 and 125 continue this pattern, with measure 125 concluding with a half note in the bass staff.

(56)  
Minor Scales.

9

in Thirds.

**A minor.**

E minor.

B minor.

F# minor.

C# minor.

**G<sup>#</sup> minor.**

**E<sup>b</sup> minor.**

**B<sup>b</sup> minor.**

**F minor.**

**C minor.**

### **c. in Octaves.**

#### **Fingering for connected Octaves when they are to be played slowly.**

The image shows two staves of musical notation. Staff 1 (top) starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of a series of eighth-note chords: (F#-A-C)-G-B-D-G-B-D. The first four notes are grouped by a brace. The next four notes are grouped by another brace. The last four notes are grouped by a brace. Staff 2 (bottom) starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of a series of eighth-note chords: (C-E-G)-A-C-E-G-A-C-E. The first four notes are grouped by a brace. The next four notes are grouped by another brace. The last four notes are grouped by a brace.

When Octave passages are to be executed rapidly, the player must connect them as well as possible by a skilful gliding of the thumb and fingers, and using the 3- and 4-fingers on the black keys, as well as by passing the 3- and 4-fingers over the 5- (R.H. ascending, L.H. descending) and the 5-finger under the 4- and 3- (R.H. descending, L.H. ascending.)

The image shows two staves of musical notation. The left staff is labeled "Scale of D major" and the right staff is labeled "Scale of B major". Both staves are in common time and feature eighth-note patterns. The left staff has a key signature of one flat, while the right staff has a key signature of one sharp. Measure numbers 3 and 4 are indicated above the staves. Fingerings are shown above the notes, such as (3) over the first note of each measure. The music is set against a background of vertical bars and horizontal lines.

## (59) B. Connected chromatic Scales.

## a. Chromatic Thirds. (Chord of the Diminished Seventh.)

1.

## b. Chromatic Fourths. (Chord of the Sixths.)

2.

## c. Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)

3.

## d. Chromatic Sixths.

4.

## e. Chromatic Octaves.

5.

( $\frac{4}{5}$   $\frac{3}{4}$ )

## SECTION IX.

## Staccato double notes and chords.

## Rules:

1. The study of this method of touch by means of the loose wrist, as is described in Chapter III. Section II, is indispensable to the technicalities of Piano-Forte playing, in order to acquire a light execution, and a beautiful, and free effect of sound.
2. In order to obviate the clumsy, heavy touch, which beginners are apt to fall into, and to acquire lightness and ease, these exercises should first be played *piano* and *slowly*; the union of strength with lightness is only to be attained by practice.
3. The study of these exercises is at first fatiguing; the player must therefore practise them not long, but frequently, until he has acquired strength and steadiness.

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

4. 3 3 3 3      3 3 3 3      3 3 3 3      3 3 3 3      3 3 3 3      3 3 3 3

These exercises are to be first practised with the 3d finger alone, then let the pupil take thirds with fingers  $\frac{2}{3}$  and  $\frac{4}{5}$ , and sixths with  $\frac{5}{6}$  and  $\frac{1}{2}$  and finally octaves. Herein it is necessary to see that immediately after each touch the hand retires back by the wrist and does not sink during the pauses, but retains its position above the key-board.

5. A A A A      6. A A A A      7. A A A A      8.

The pupil can form for himself many useful exercises, by playing the finger exercises of Sections I, II &c. in Octaves, first with each hand separately, and afterwards with both together. N° 8 may also be played in triplets, and in groups of four semiquavers, both ascending and descending.

(61)

Nos. 15 to 18 may also be transposed into other keys.

Nos. 19 to 32 may also be transposed into other keys.

There is no general rule applicable to the use of the 4<sup>th</sup> finger on the black keys in staccato octave passages. A player whose hand has a wide span will generally use the 4<sup>th</sup> finger on these keys; but one whose hand is smaller, will only use this finger where he can do so most conveniently. In every case, the intelligent teacher who makes use of this book, will modify its directions to suit the individual peculiarities of those whom he has to instruct.

The page contains ten staves of musical notation for piano, arranged in two columns of five staves each. The staves are numbered sequentially from 36 to 48. The notation is dense, showing both hands of the pianist. Fingerings and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo) are present. The music is set in a key with many sharps and flats, indicating a complex harmonic structure.

Nos. 46 to 48 should also be practised descending.

The player will find additional materials for perfecting his "Wrist playing" in the works of Dreyshock, Kullak, Ch. Mayer, and other composers.

**Scanning Target**

**Edison Sheet Music**

**Item no.:** 100002865

**Title:** Technical studies part IV

**Box no. and finding aid no.:** 125/2609

**Digitization note:**

Contact: Karen Lund, x70156  
Lauren Woodis, x73939  
Pat Padua, x75904