Georgia L. Barrett.

Third corrected and improved

German Edition

OF

TECHNICAL STUDIES

FOR THE

Piano Forte

BY

LOUIS PLAIDY.

PART I.	SECTION I.	Exercises without moving the hand.	
	" II.	" with the hand firmly fixed.	1.00
	" III.	" with the hand moving.	
	" IV.	Changing the fingers upon one key. (Tremolo.)	
PART II.	" V.	Scales. (Diatonic, Major, Minor & Chromatic.)	.75
PART III.	" VI.	Broken Chords. (Arpeggios.)	.75
PART IV.	" VII.	Connected thirds, fourths, & sixths.	1.00
	" VIII.	Scales in thirds, fourths, fifths, sixths and octaves. (double notes.)	
	" IX.	Staccato double notes, chords & octaves.	
	Complete.		*Cloth* 3.00
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PART IV.

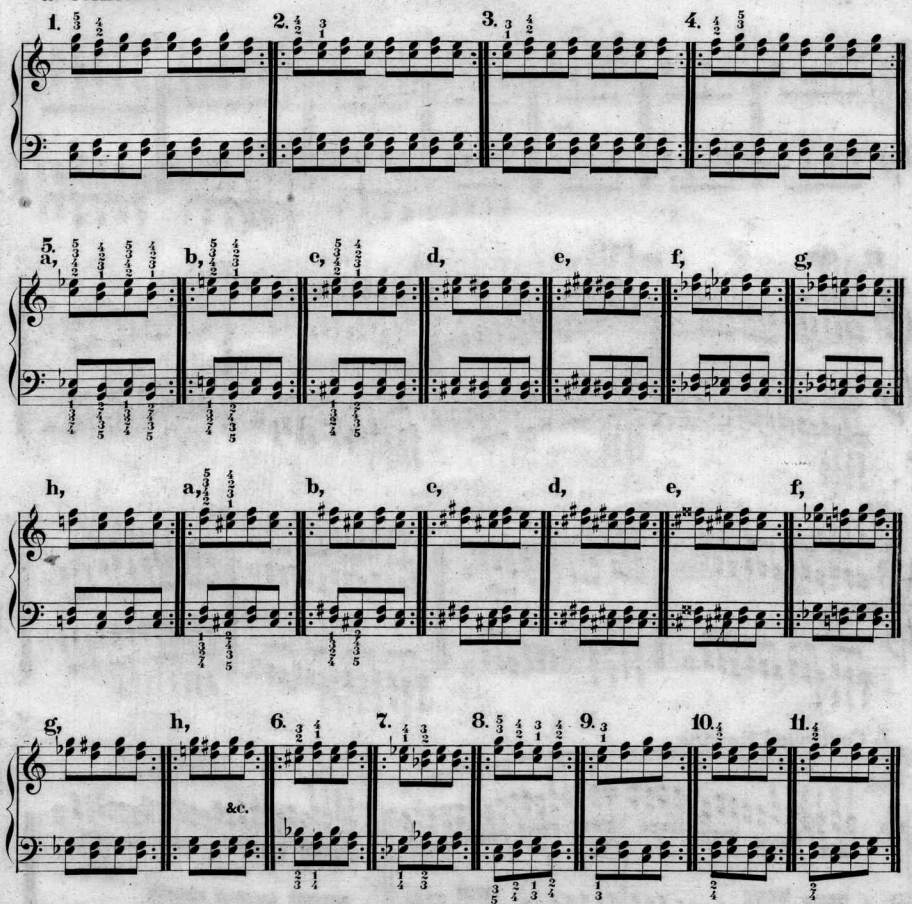
SECTION VII.

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.



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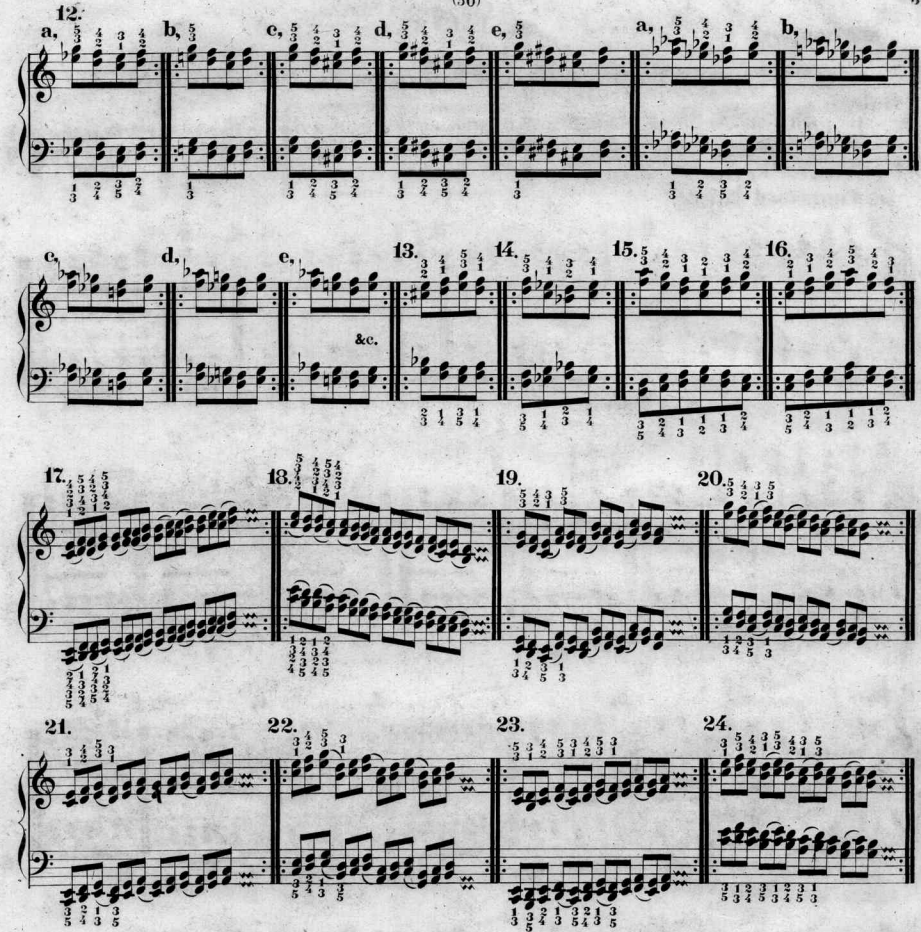
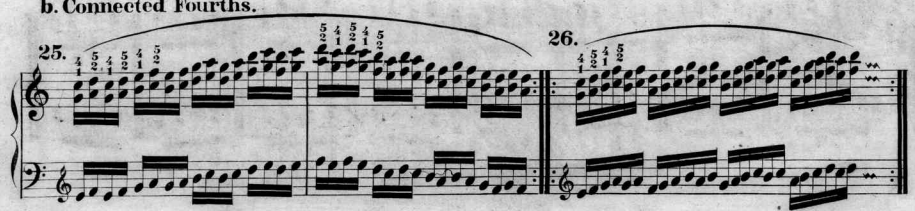
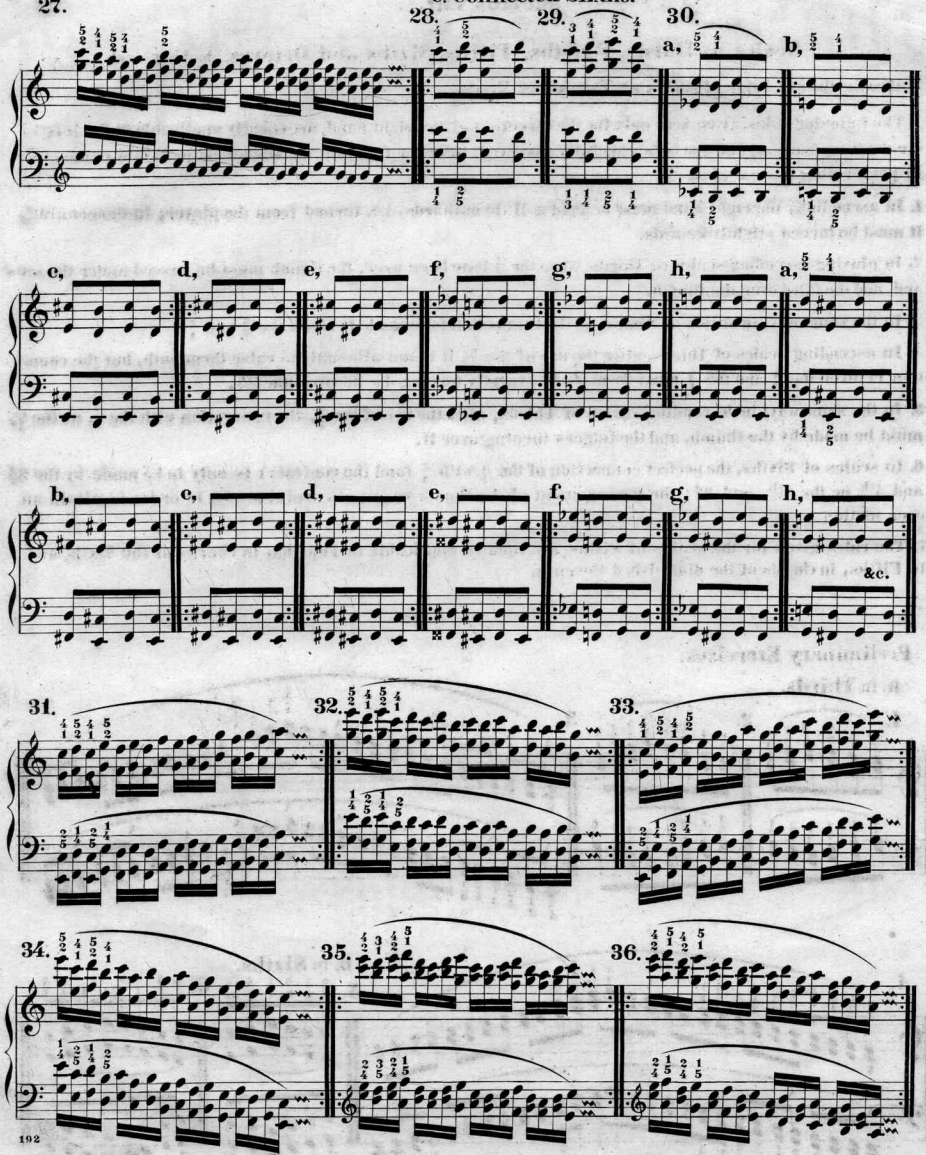


b. Connected Fourths.



c. Connected Sixths.



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

SECTION VIII.

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

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 $\frac{5}{2}$ and the $\frac{3}{1}$ must be made by expertly turning the $3^{\frac{4}{1}}$ over the $5^{\frac{th}{th}}$.

5. In the same way, in descending scales of Thirds, after the use of the $\frac{3}{1}$, the connection with the $\frac{4}{2}$, 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 $\frac{3}{1}$ with $\frac{4}{1}$ (and the contrary) is only to be made by the $3^{\frac{4}{1}}$ and $4^{\frac{th}{th}}$ or the $4^{\frac{th}{th}}$, and $3^{\frac{4}{1}}$; 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.**

1. 2. 3.

b. in **Sixths.**

4. 5. 6.

6

7.

8

8.

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.

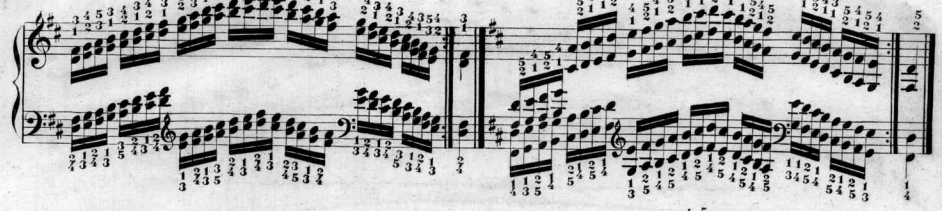
C major.

b. in Sixths.*

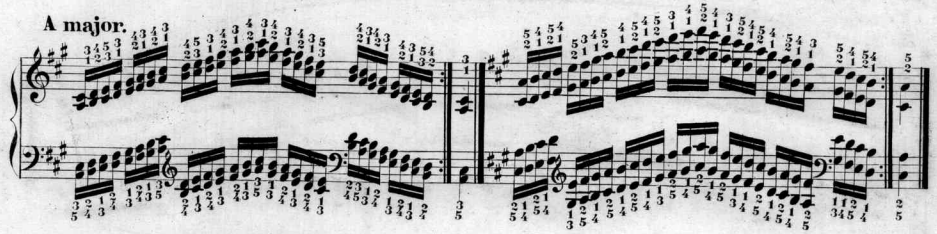
G major.

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

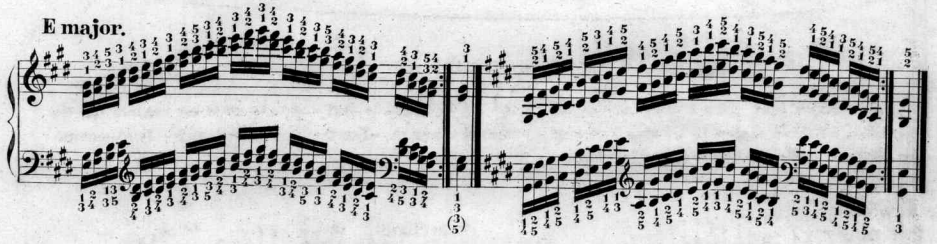
D major.



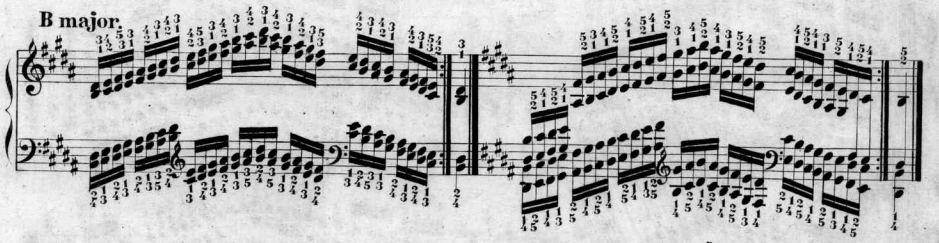
A major.



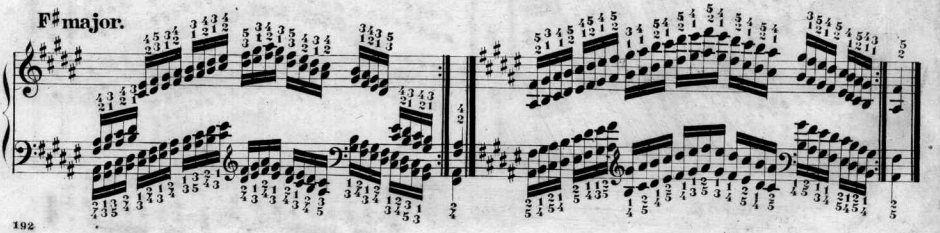
E major.



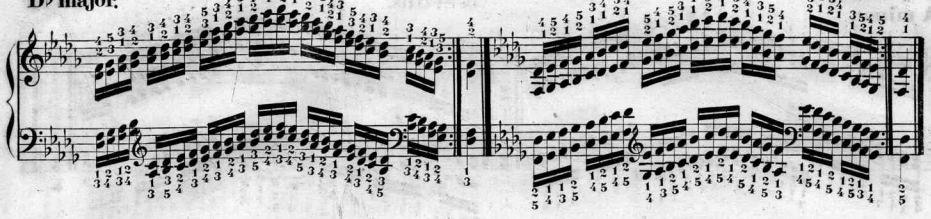
B major.



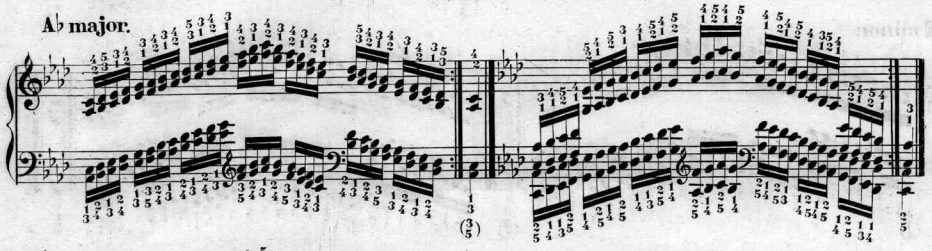
F♯ major.



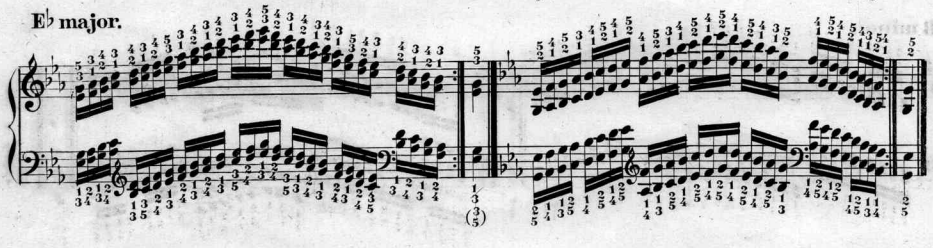
D♭ major.



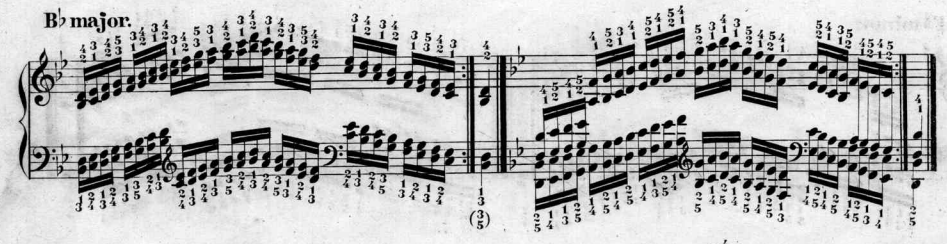
A♭ major.



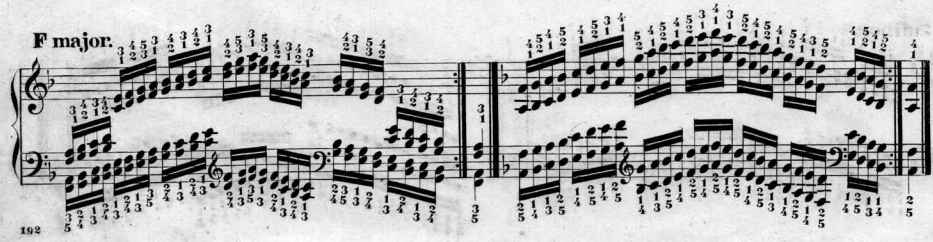
E♭ major.



B♭ major.



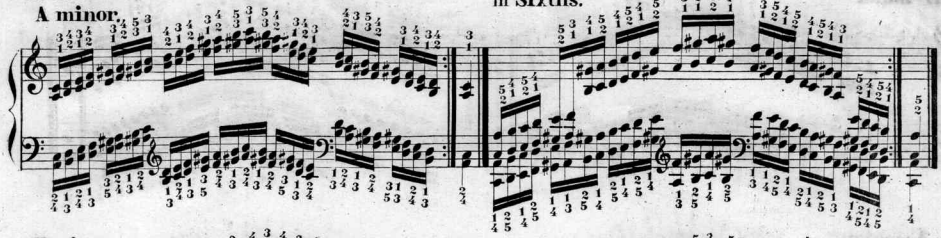
F major.



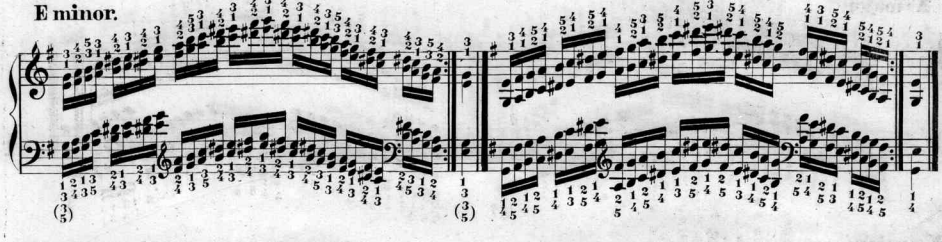
Minor Scales.

in Thirds. in Sixths.

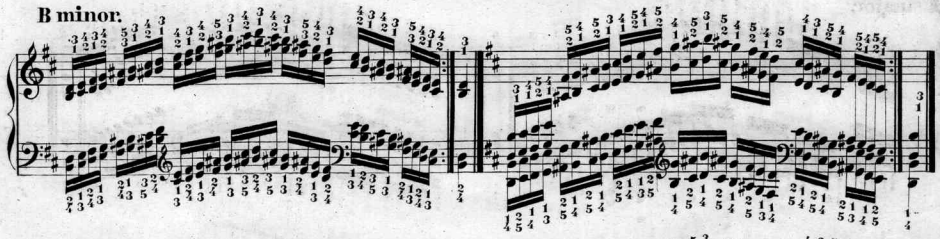
A minor.



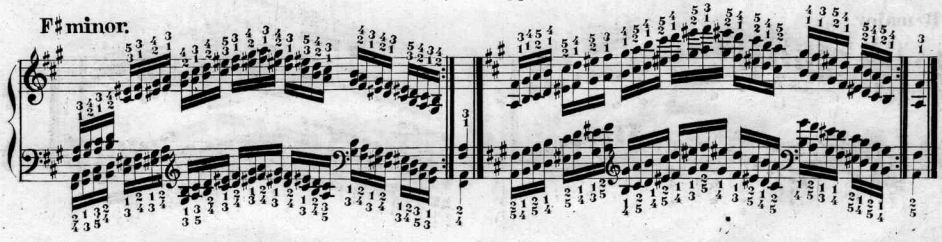
E minor.



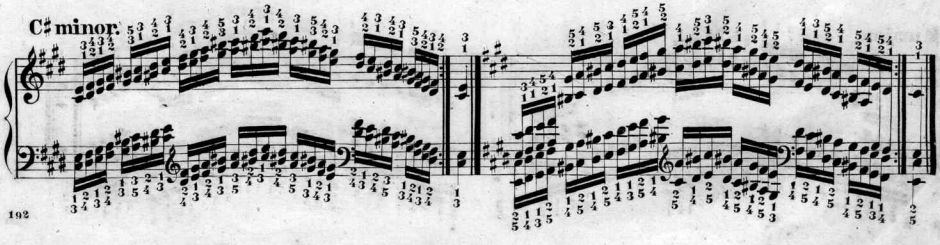
B minor.



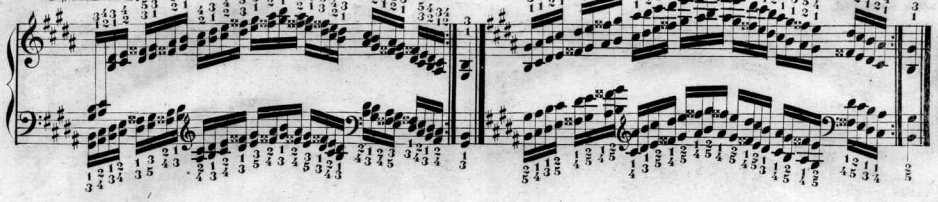
F♯ minor.



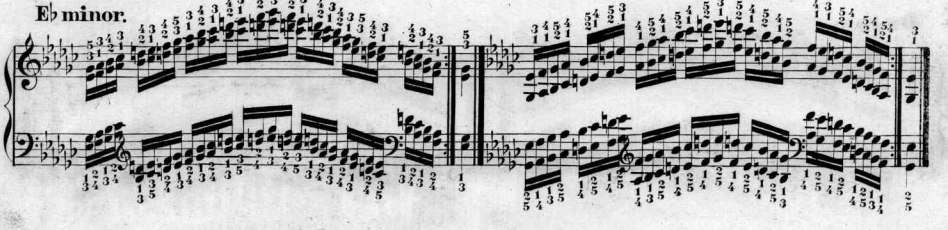
C♯ minor.



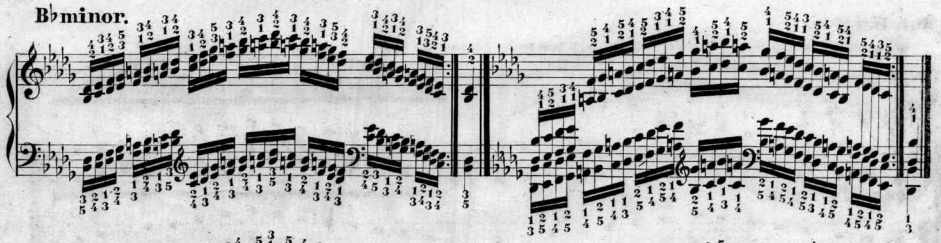
G♯ minor.



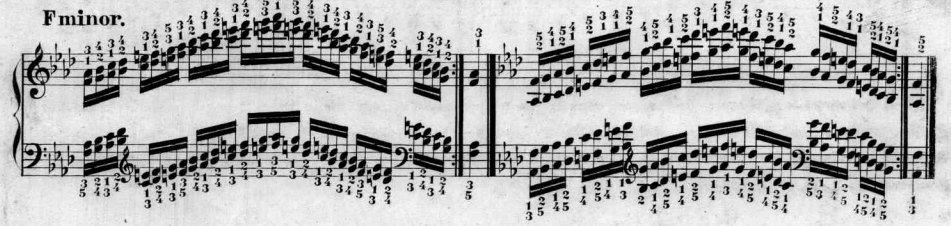
E♭ minor.



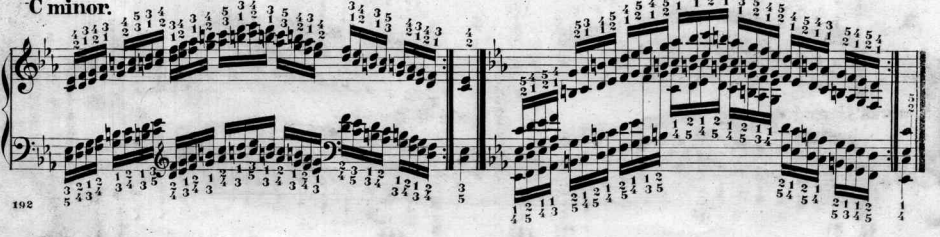
B♭ minor.

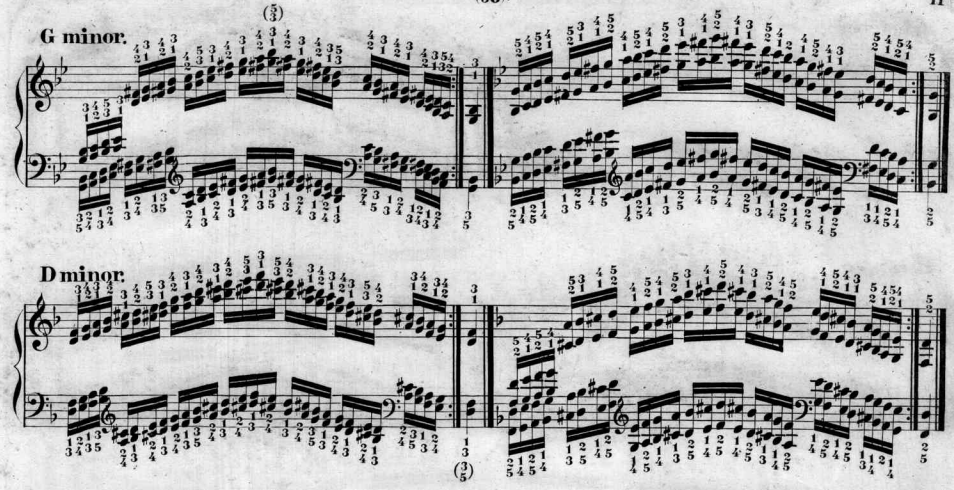


F minor.



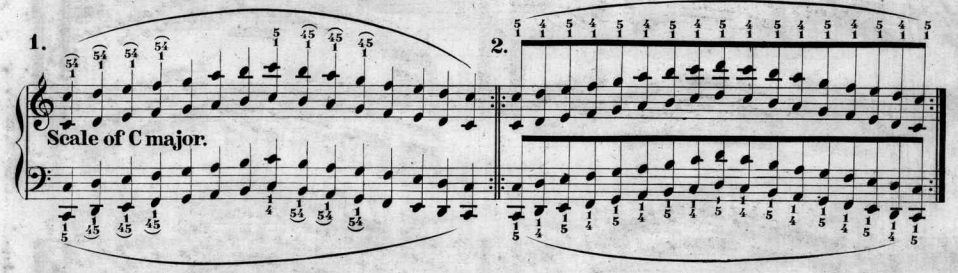
C minor.



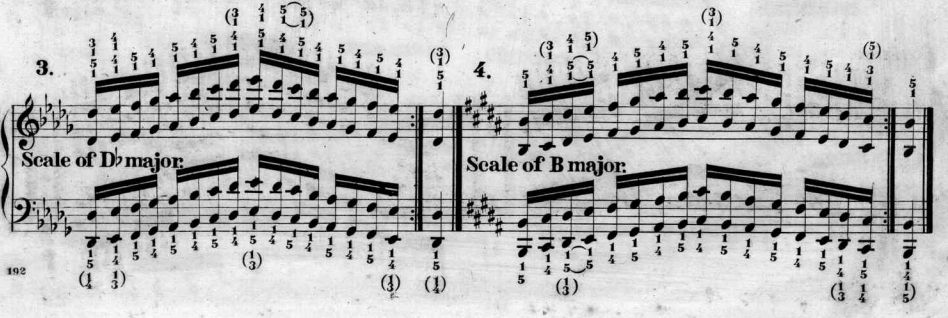


c. in Octaves.

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



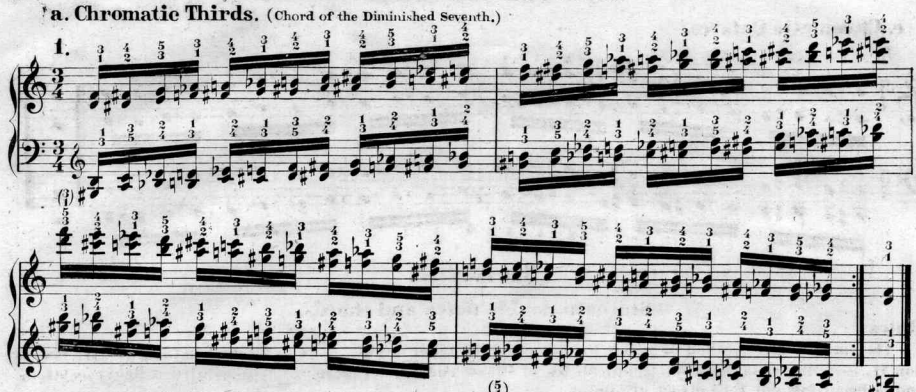
When Octave passages are to be executed rapidly, the player must connect them as well as possible by a skilful gliding of the thumb and fingers, and using the 3– and 4– fingers on the black keys, as well as by passing the 3– and 4– fingers over the 5– (R.H. ascending, L.H. descending) and the 5–finger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



B. Connected chromatic Scales.

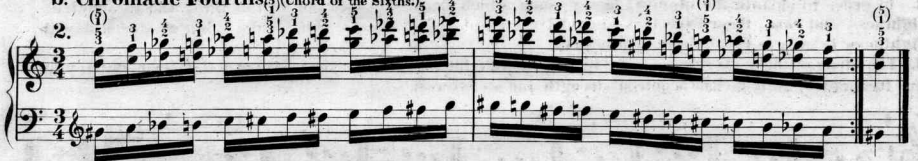
a. Chromatic Thirds. (Chord of the Diminished Seventh.)

1.



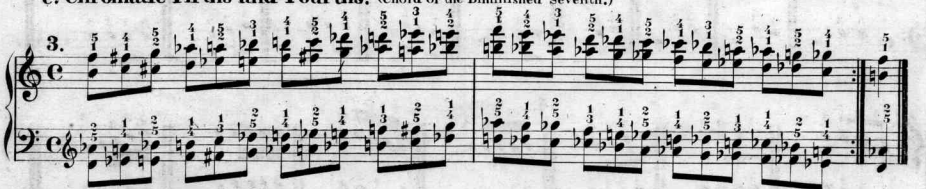
b. Chromatic Fourths. (Chord of the Sixths.)

2.



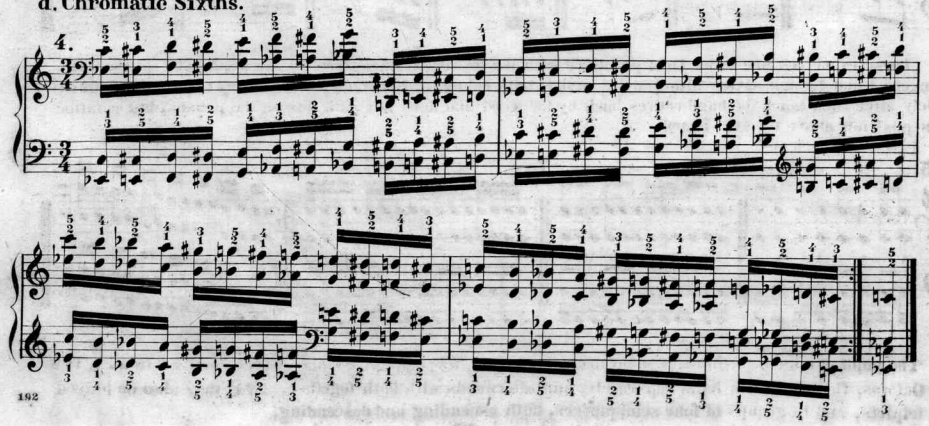
c. Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)

3.



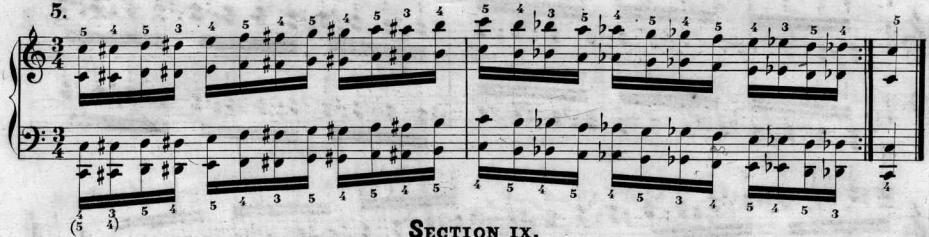
d. Chromatic Sixths.

4.



e. Chromatic Octaves.

5.

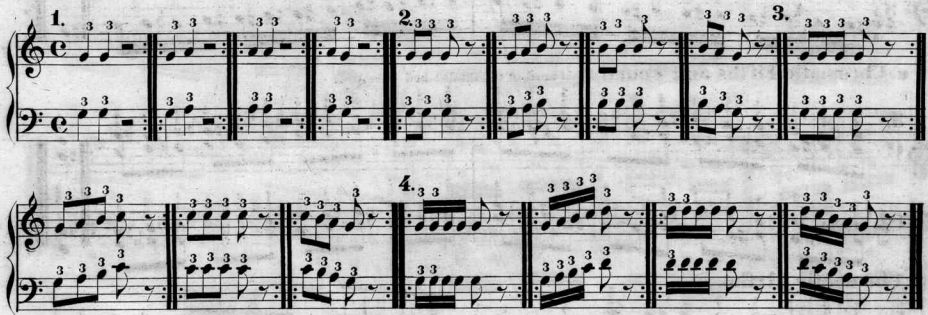


Section IX.

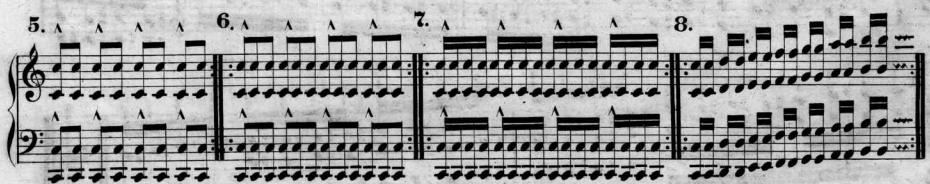
Staccato double notes and chords.

Rules:

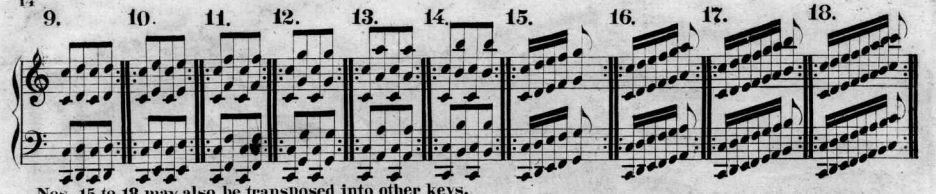
1. The study of this method of touch by means of the loose wrist, as is described in Chapter III. Section II, is indispensable to the technicalities of Piano-Forte playing, in order to acquire a light execution, and a beautiful, and free effect of sound.
2. In order to obviate the clumsy, heavy touch, 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.



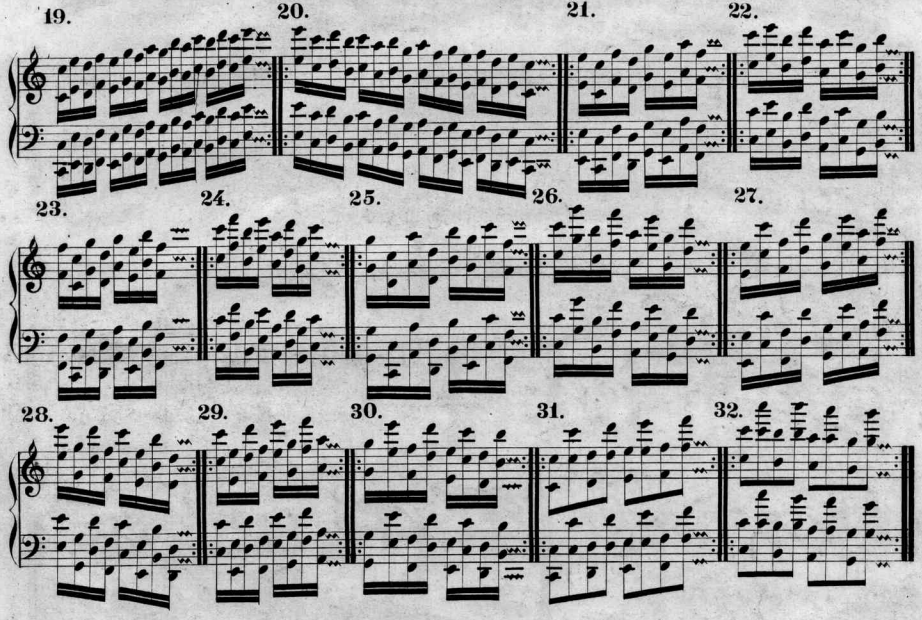
These exercises are to be first practised with the 3d finger alone, then let the pupil take thirds with fingers $\frac{4}{2}$ and $\frac{2}{4}$, and sixths with $\frac{5}{1}$ and $\frac{1}{5}$ and finally octaves. Herein it is necessary to see that immediately after each touch the hand retires back by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



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. № 8 may also be played in triplets, and in groups of four semiquavers, both ascending and descending.

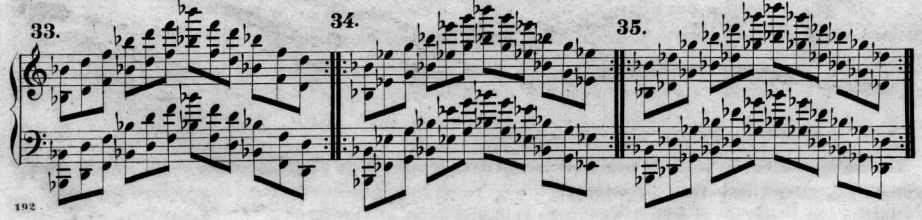


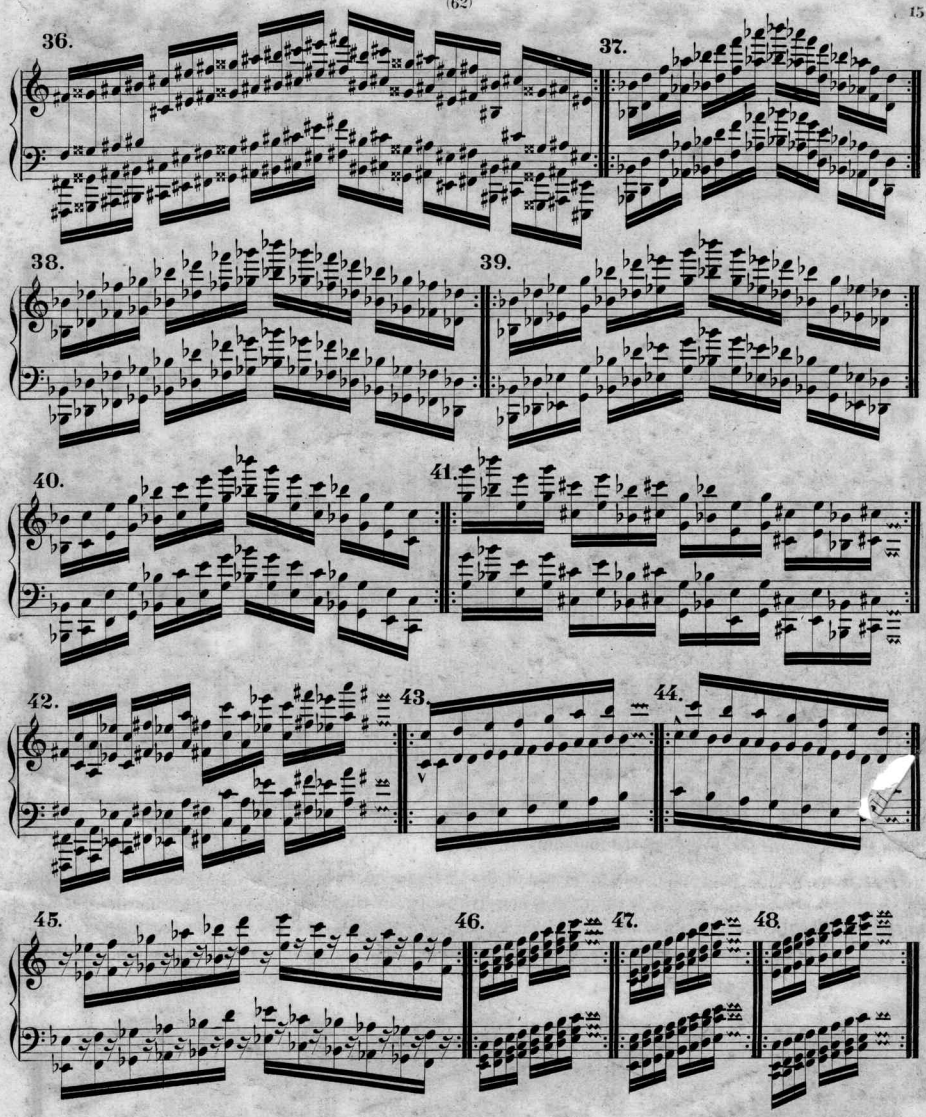
Nos. 15 to 18 may also be transposed into other keys.



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

There is no general rule applicable to the use of the 4th finger on the black keys in staccato octave passages. A player whose hand has a wide span will generally use the 4th 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.





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

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