

Technical
Piano Studies
for general use

BY

HENRY MAYLATH.

N^o1. Five finger Exercises. 3
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Complete. 10

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PREFACE.



THE high importance of Technical Studies, as the only quick and certain guide to a proper development of the hand and fingers in Piano-Forte playing, is not fully appreciated in this country; hence we find but a very small proportion of the many who take up the study of the Piano ever become proficient, even in the smallest sense, although in many cases hard daily practice for years has been the unvarying rule.

This compilation is a short *resumé* of all the most important exercises of those Masters who have become famous for their success as teachers, such as PLAIDY, KULLAH, KOHLER, HENSELT and others, together with a few which, though new to the general public, have been proved in the Editor's experience to be thoroughly excellent, and, if well practiced under the advice of a competent master, cannot fail to produce the most beneficial results in the shortest possible space of time.

The aim of Piano Technics is, generally speaking:

1. To familiarize the fingers with all the multiform changes and successions demanded in the execution of modern and classic music.

2. To overcome the natural stiffness and weakness of the fingers, and to substitute therefor the peculiar strength and pliancy requisite for artistic performance in their place, and to acquire a systematic fingering in all keys, and for all cases of tone-combination.

Many *large* and valuable works treating upon this head have been published already, but the Editor flatters himself that this is the only *short* and practical treatise, embodying all that is really necessary in a small compass, that has yet appeared, while the price renders it within the reach of all.

HENRY MAYLATH.

TECHNICAL PIANO STUDIES .

RULE FOR THE POSITION OF THE HANDS IN PLAYING.

Place the hands on the Key-board at a distance of two octaves from each other, (your own place being in the middle of the Piano.) The fingers should cover the five keys, over which they are to be held in a gently rounded position. To cause the note to sound, the fingers must be raised from the knuckle joint (without stiffening or contraction of the arm muscles,) as high as possible, and then brought down firmly and vigorously on the key. Practise very legato and slowly at first. It is also advisable to practise all exercises with each hand separately before playing them together. Most of these Exercises are to be practised in all keys without changing the fingering.

N^o. 1. Exercises on five keys .

This exercise will explain the above mentioned rule .

HENRY MAYLATH .

1.

In playing the three following exercises keep down all the keys as in N^o. 1.

2. 3. 4.

EXERCISES WITH FREE FINGERS .

1. 2. 3. 4. 5.

Play this exercise through every key.

6. 7. 8. 9. and so on

The usual fingering is to be observed strictly in the following Exercises.

1. 2. 3. 4. 5. 6. 7. 8. 9.

10. 11. 12.

13. 14.

15.

EXERCISE FOR DOUBLE NOTES.

1.

The fingering in these Exercises remains as before.

5. 6. 7. 8.

9. 10. 11.

THE FIVE KEY POSITION EXTENDED.

1. 2. 3. 4.

5.

6. 7. etc. to 8. etc. 9. etc.

N^o. 2. Preparatory Exercise for the Scales.

Passing the thumb under and fingers over.

Two systems of musical notation. The first system consists of two staves of treble clef music. The second system consists of two staves of grand staff music (treble and bass clef). Both systems contain complex rhythmic patterns with numerous fingerings (1-4) and articulation marks. The first system is in 4/4 time, and the second system is in 3/4 time.

MAJOR AND MINOR SCALES.

Four systems of musical notation for scales. Each system consists of two staves (treble and bass clef). The scales are: C Major (C Maj.), A Minor (A Min.), G Major (G Maj.), and E Minor (E Min.). Each scale includes fingerings (1-5) and articulation marks. The scales are presented in both ascending and descending directions.

D Maj.

This system contains two grand staves for the D Major key. The upper staff (treble clef) features a melodic line with various fingering numbers (1, 3, 4, 5) and a repeat sign. The lower staff (bass clef) provides a bass line with corresponding fingering (5, 1, 3, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3). Both staves conclude with a final chord and a fermata.

B Min.

This system contains two grand staves for the B Minor key. The upper staff (treble clef) has a melodic line with fingering (1, 1, 1, 4, 1, 1, 1, 4, 5, 1, 3, 1, 4, 1, 3) and a repeat sign. The lower staff (bass clef) has a bass line with fingering (4, 3, 2, 1, 4, 1, 3, 4, 1, 4, 1, 1, 4, 1, 2, 1, 2). Both staves end with a final chord and a fermata.

A Maj.

This system contains two grand staves for the A Major key. The upper staff (treble clef) features a melodic line with fingering (1, 1, 1, 4, 1, 1, 1, 4, 5, 1, 3, 1, 4, 1, 3) and a repeat sign. The lower staff (bass clef) has a bass line with fingering (5, 1, 3, 1, 4, 1, 3, 1, 4, 1, 1, 4, 1, 3). Both staves conclude with a final chord and a fermata.

F# Min.

This system contains two grand staves for the F# Minor key. The upper staff (treble clef) has a melodic line with fingering (2, 3, 1, 4, 1, 1, 1, 4, 1, 2, 1, 4, 1, 3, 1, 4, 1, 3) and a repeat sign. The lower staff (bass clef) has a bass line with fingering (4, 1, 3, 1, 4, 1, 3, 1, 2, 1, 1, 4, 1, 1, 5, 3, 2, 1). Both staves end with a final chord and a fermata.

B Maj.

G# Min.

This section contains two systems of musical notation. The first system is for B Major, showing the scale in both treble and bass clefs with fingering numbers (1-5) and an arpeggiated chord at the end. The second system is for G# Minor, also showing the scale in both clefs with fingering and an arpeggiated chord.

F# Maj.

This system shows the F# Major scale and arpeggio in both treble and bass clefs with fingering numbers.

N. B. This Minor Key is used only with flats.

Gb Maj.

This system shows the Gb Major scale and arpeggio in both treble and bass clefs with fingering numbers.

Eb Min.

This system shows the Eb Minor scale and arpeggio in both treble and bass clefs with fingering numbers.

D \flat Maj.

B \flat Min.

A \flat Maj.

F \flat Min.

E \flat Maj.

C \flat Min.

B♭ Maj.
 G Min.
 F Maj.
 D Min.

THE CHROMATIC SCALE.

The lowest fingering is the most practicable one.

1. The fingering marked (A) is called the French, and is chiefly to be practised, as it is the oftenest used.
2. That marked (B) is the German or mixed, seldom used but useful for study.
3. That marked (C) is recommended where great swiftness is desired.

N^o. 3. Running or Broken Chords.

N. B. The left hand should play its notes two octaves lower than written.

By lowering the 2nd. note of the chord which is the third degree of the scale, the Minor key will be obtained: See the Example below!

MAJOR.

All these chords are to be broken as above: great care is necessary to be observed in fingering.

EXAMPLES FOR MINOR.

Chord of The 7th. 1st Mode.

Chord of the 7th. 2nd Mode.

Musical notation for the Chord of the 7th. 2nd Mode, showing various chord voicings and fingerings. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. The piece consists of several measures with various chord voicings and fingerings indicated by numbers 1-5.

N^o 4. Scales and Running Chords in different combinations.

Musical notation for the first system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings.

Musical notation for the second system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings.

Musical notation for the third system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings.

Musical notation for the fourth system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings. The word "back" is written above and below the staff.

Musical notation for the fifth system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings. The word "back" is written above and below the staff.

Do not alter the fingering.

Musical notation for the final system of Scales and Running Chords, showing treble and bass clefs, a common time signature, and various scales and running chords with fingerings. The word "to" is written above and below the staff.

Nº 5. Exercises for Octave playing.

PREPARATORY EXERCISE.

Rule Hold the arms quiet, wrists as loose as possible.

1. little finger. 2. thumb. 3. l.f. 4. l.f. 5. Move the wrist gently.

r.h. 5 4 5 3 4 5
l.h. 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

Nº 6. Exercises in Double Notes.

THIRDS.

SIXTHS.

7820

Nº 7. Exercises for extending the hand and fingers.

N. B. These are very important.

Musical exercise in C major, 4/4 time. Treble clef: 2 3 4, 4 3 2. Bass clef: 2 3 4, 4 3 2. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

& so on chromatically in every key.

Musical exercise in C major, 4/4 time. Treble clef: 1 1 1 1, 2 2 2 2. Bass clef: 5 4 3 2, 1 2 3 4. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

& so on.

These chords are to be broken in the same way.

Musical exercise in C major, 4/4 time. Treble clef: 2 3 4, 4 3 2, 1 2 3 4, 5 4 3 2. Bass clef: 2 3 4, 4 3 2, 1 2 3 4, 5 4 3 2. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

Musical exercise in C major, 4/4 time. Treble clef: 1 2 1 2, 1 2 3 4. Bass clef: 1 2 1 2, 1 2 3 4. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

& so on in every key.

Musical exercise in C major, 4/4 time. Treble clef: 4 5 4 3 2 3, 4 5 3 5, 3 5 4 3 5, 4 3 4 5 3 4. Bass clef: 1 1, 1 1, 1 1, 1 1. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

repeat 7 times.

repeat 7 times.

& so on to

& so on to

Same fingers.

Musical exercise in C major, 4/4 time. Treble clef: 5 4 1 2, 5 4 1 2. Bass clef: 1 4 3 5, 1 4 3 5. The exercise consists of four measures of eighth-note patterns in both hands, with repeat signs at the end of each measure.

& so on to

to

& so on to

to

to

A FEW EXERCISES FOR THE LEFT HAND ALONE.

through all keys.

Nº 8. Exercises with rhythmical Accents.

Transpose into B Maj., Eb, Ab, F#; at the same time observe the fingering of the New Key

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

Exercises 1 through 8 are written on a single treble clef staff. Each exercise consists of a sequence of notes with various rhythmic values and accents. Fingerings are indicated by numbers 1-5 above or below the notes. Exercise 1 is a simple scale-like pattern. Exercises 2-8 show more complex rhythmic patterns with accents on specific notes.

Trill with Accents.

Accent on the 2nd notes.

9. 10.

Exercise 9 shows a trill pattern with accents on the first and second notes. Exercise 10 is a scale-like pattern with accents on the second notes of each group.

Accents irregularly disseminated.

11.

Exercise 11 is a long, complex exercise with irregularly placed accents throughout the sequence of notes.

Nº 9. New Exercises

FOR IMPROVING THE TOUCH AND THE MOVEMENT OF THE FINGERS.

It is advisable to practise these Exercises in different keys.

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

Exercises 1 through 7 are written on a grand staff (treble and bass clefs). Exercise 1 is a simple scale-like pattern. Exercises 2-7 show more complex rhythmic patterns with accents. Exercise 7 includes a boxed note with the text: "This kind of fingering in Trills is seldom used, but as Exercise it is recommendable here."