Technical

Piano Studies

for general use

BY

HENRY MAYLATH.

No 1. Five finger Exercises. 3
No 2. Major & Minor Scales. 5
No 3. Special Exercises. 5
Complete. 10

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Robert Teller 407 Prince St. New York.

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 *resumè* 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.

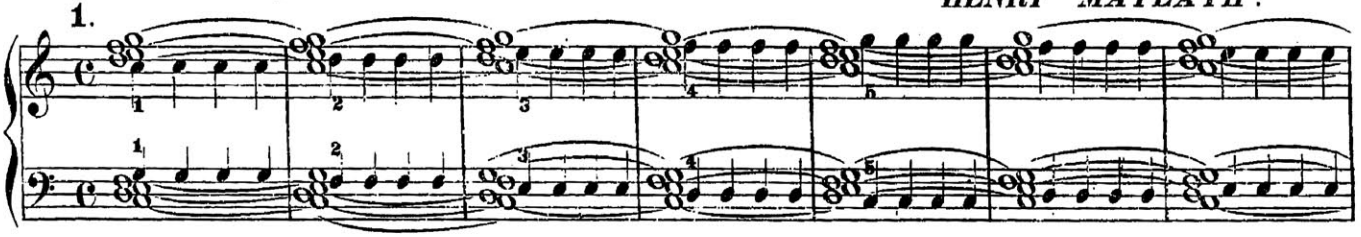
RULE FOR THE POSITION OF THE HANDS IN PLAYING.

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.

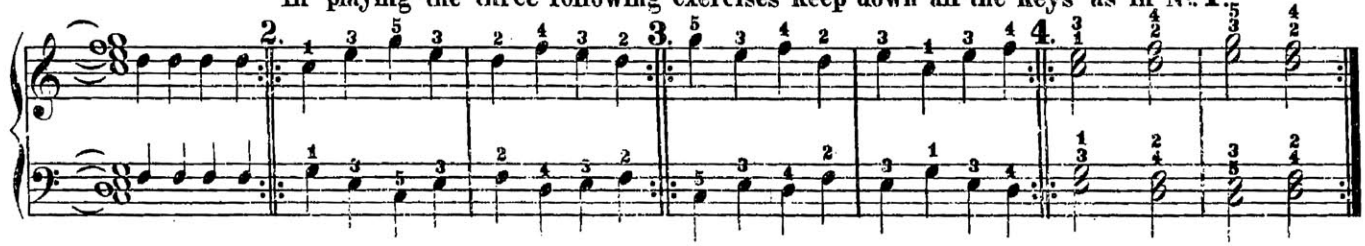
No. 1. Exercises on five keys.

This exercise will explain the above mentioned rule.

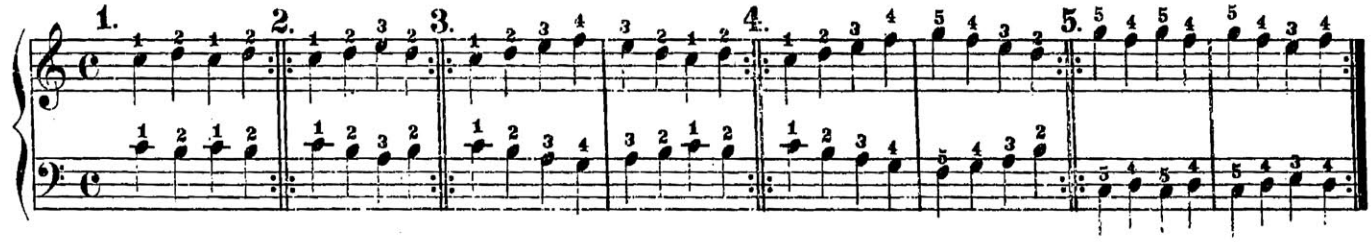
HENRY MAYLATH.



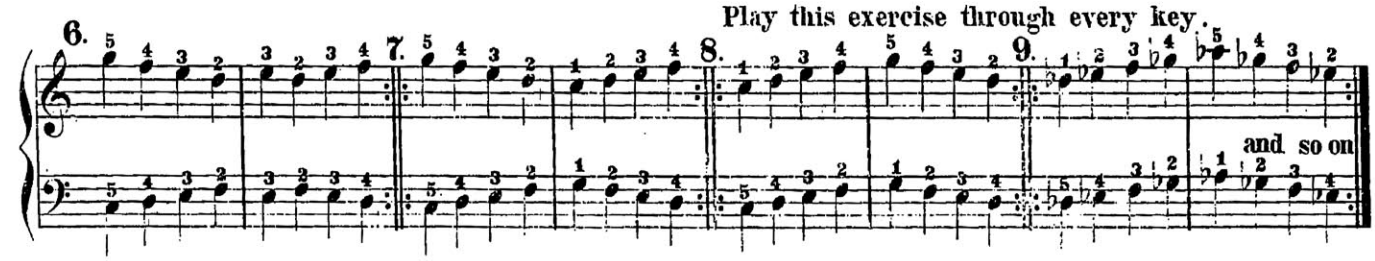
In playing the three following exercises keep down all the keys as in No. 1.



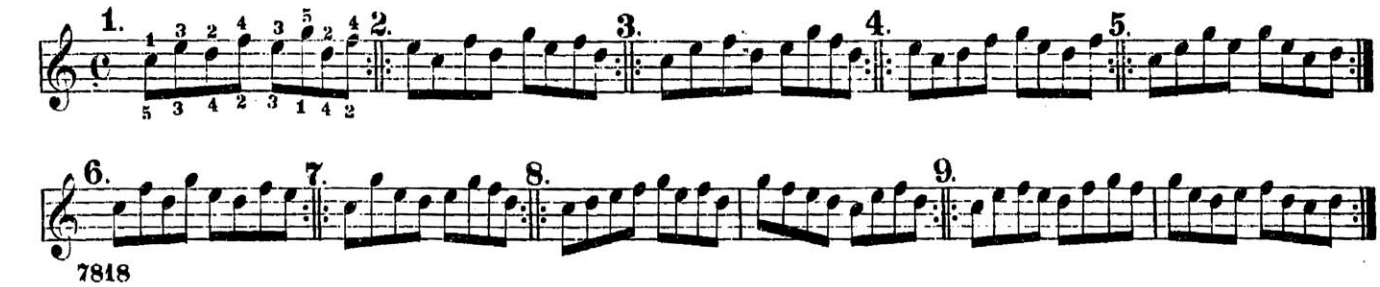
EXERCISES WITH FREE FINGERS.



Play this exercise through every key.



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



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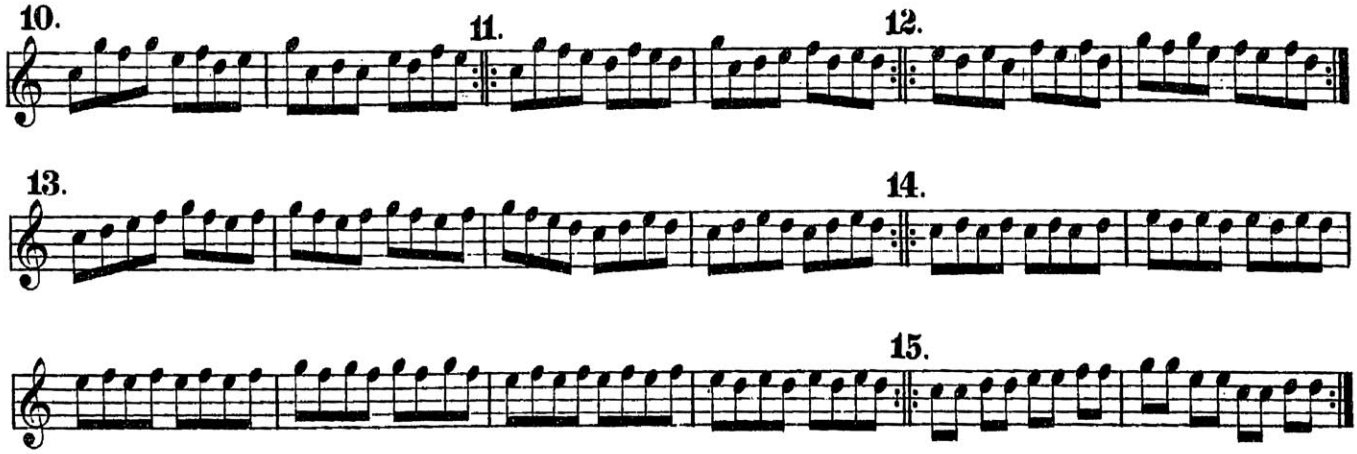
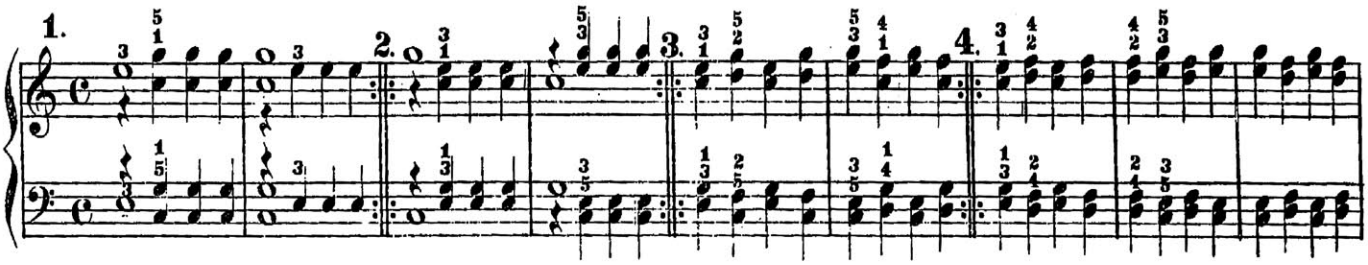
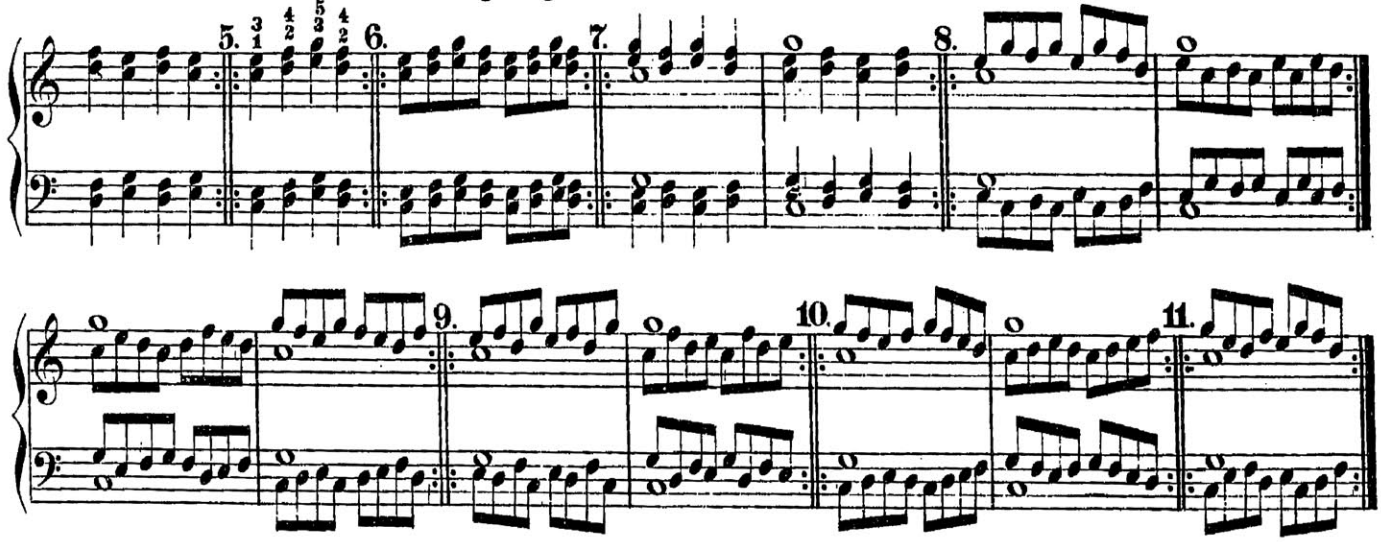


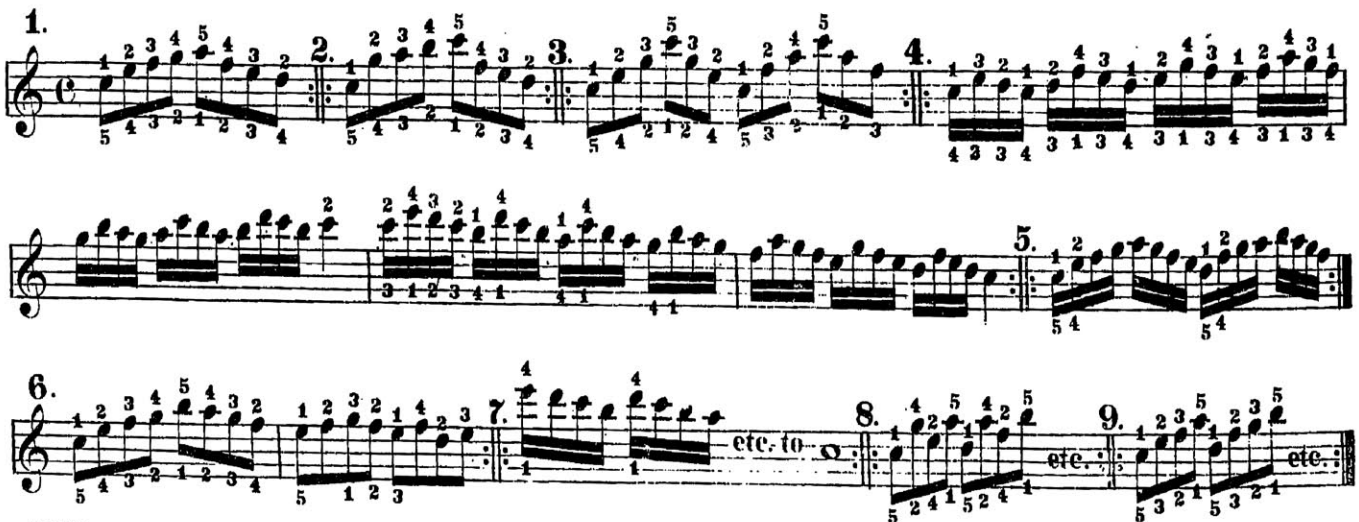
EXERCISE FOR DOUBLE NOTES.



The fingering in these Exercises remains as before.

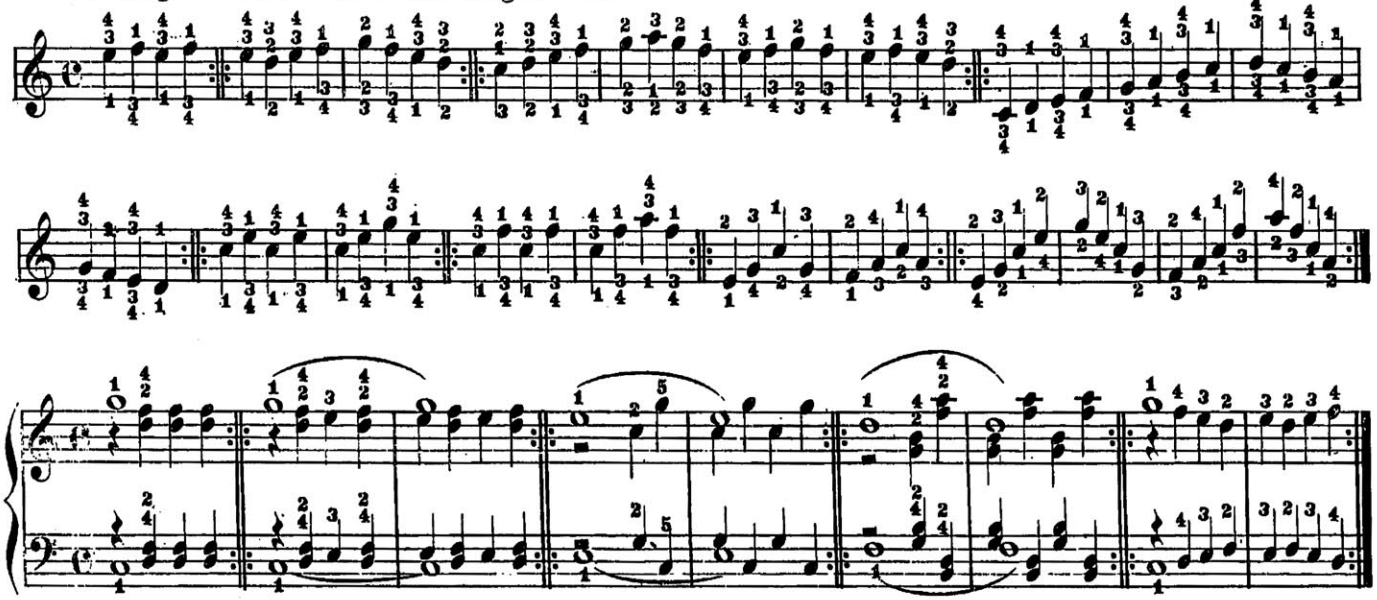


THE FIVE KEY POSITION EXTENDED.

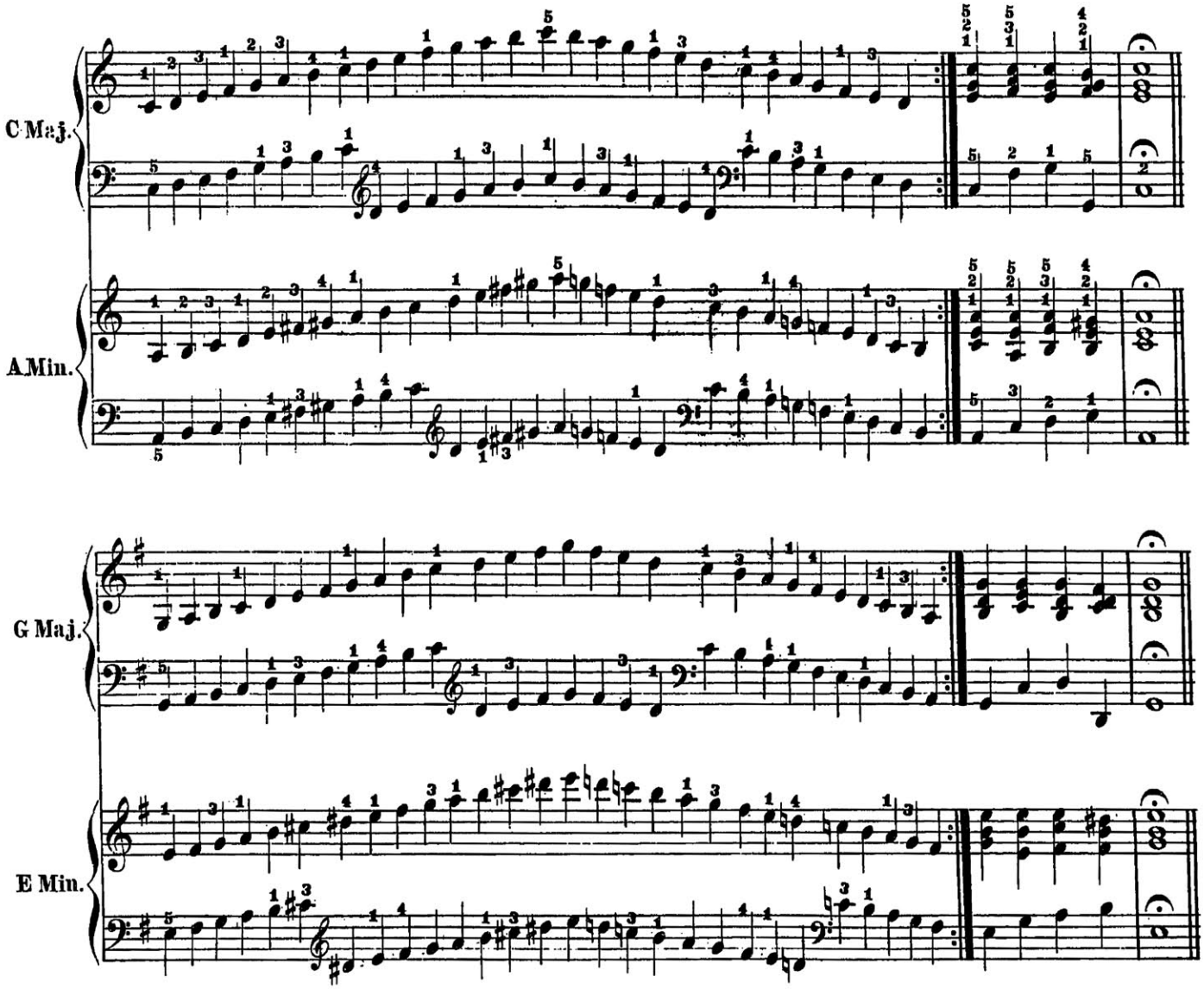


No. 2. Preparatory Exercise for the Scales.

Passing the thumb under and fingers over.



MAJOR AND MINOR SCALES.



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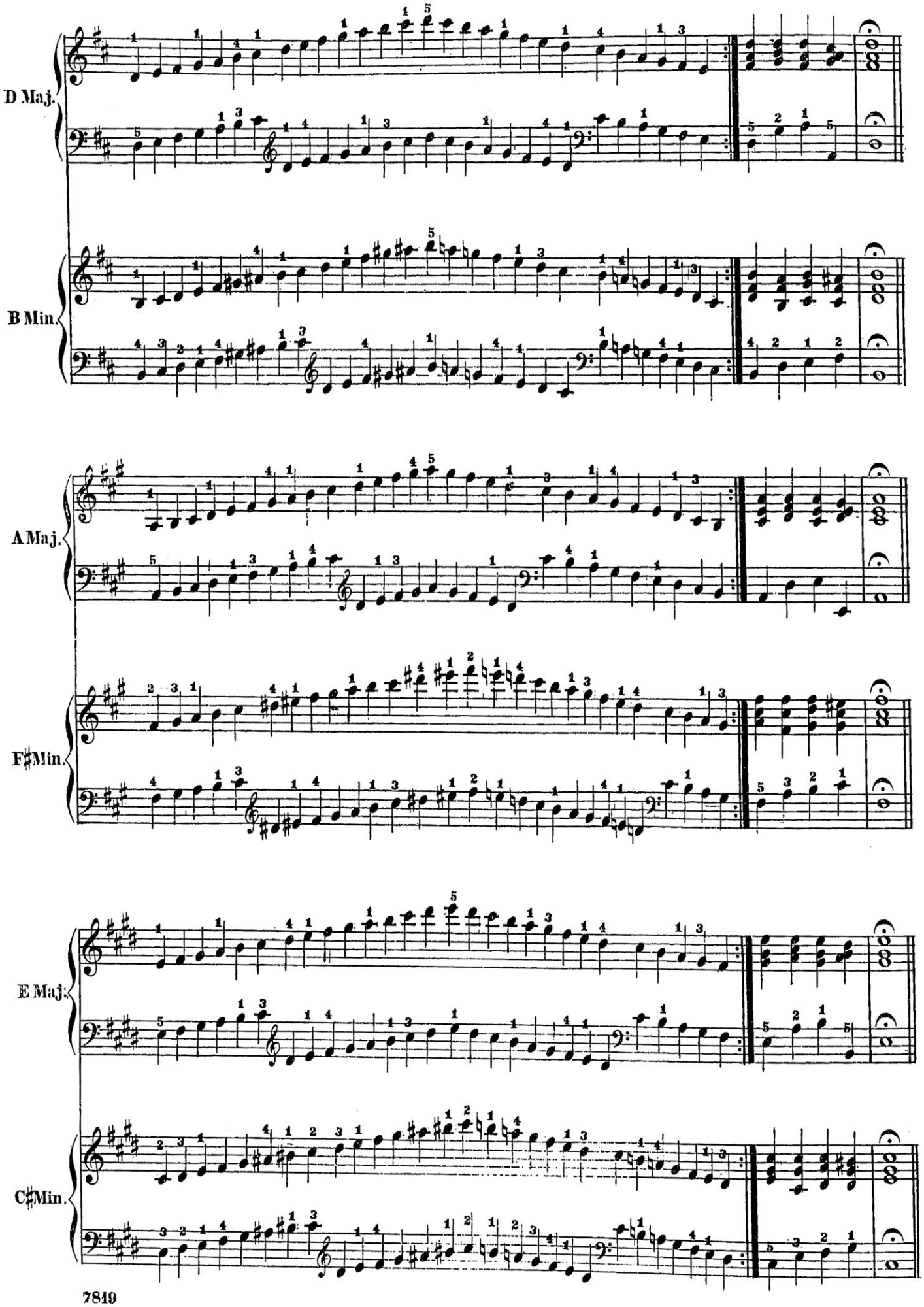
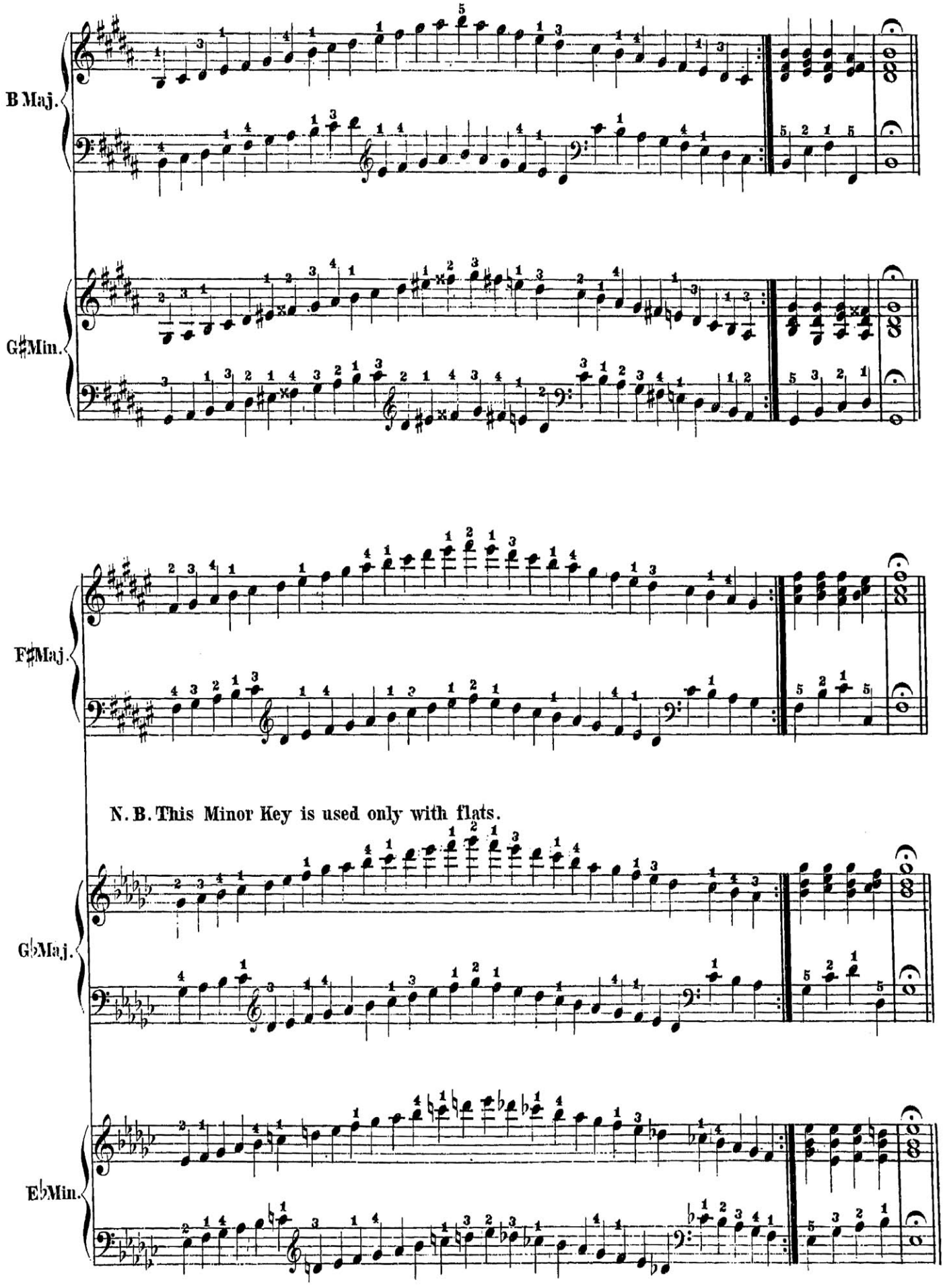
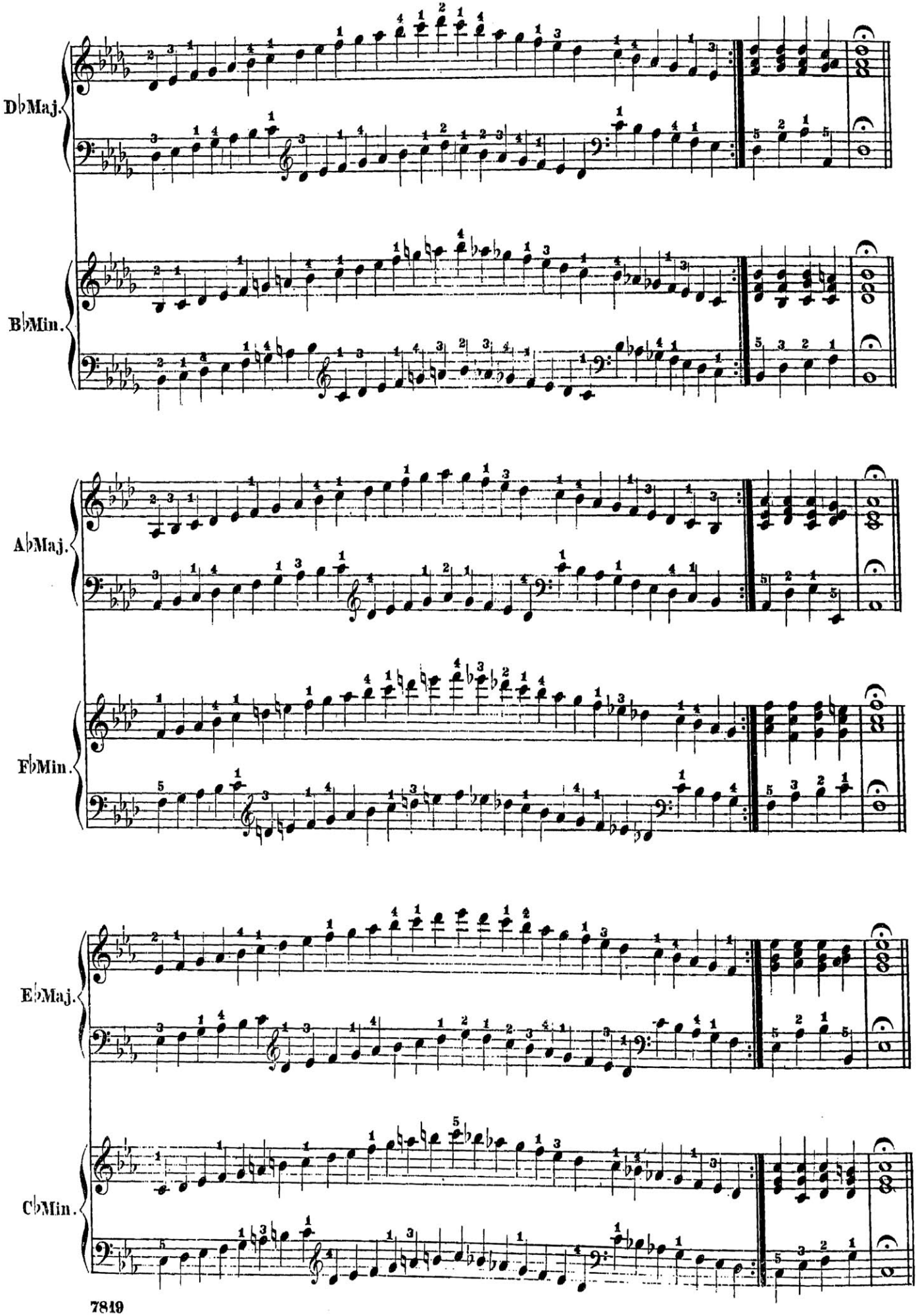

D Maj.
B Min.
A Maj.
F♯Min.
E Maj.
C♯Min.


B Maj.
G♯Min.
F♯Maj.
N. B. This Minor Key is used only with flats.
G♭Maj.
E♭Min.


D♭Maj.
B♭Min.
A♭Maj.
F♭Min.
E♭Maj.
C♭Min.

B♭Maj.

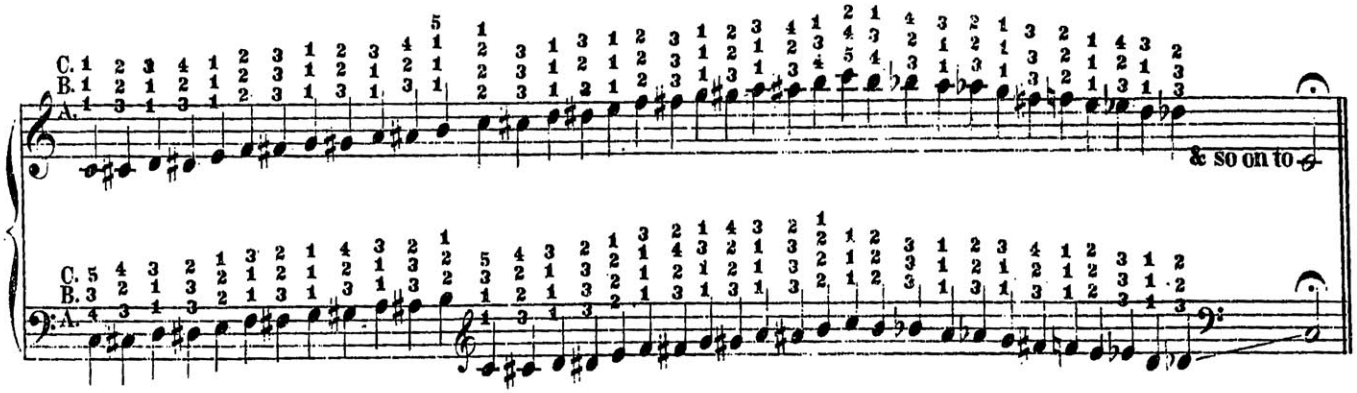
G Min.

F Maj.

D Min.

THE CHROMATIC SCALE.

The lowest fingering is the most practicable one.



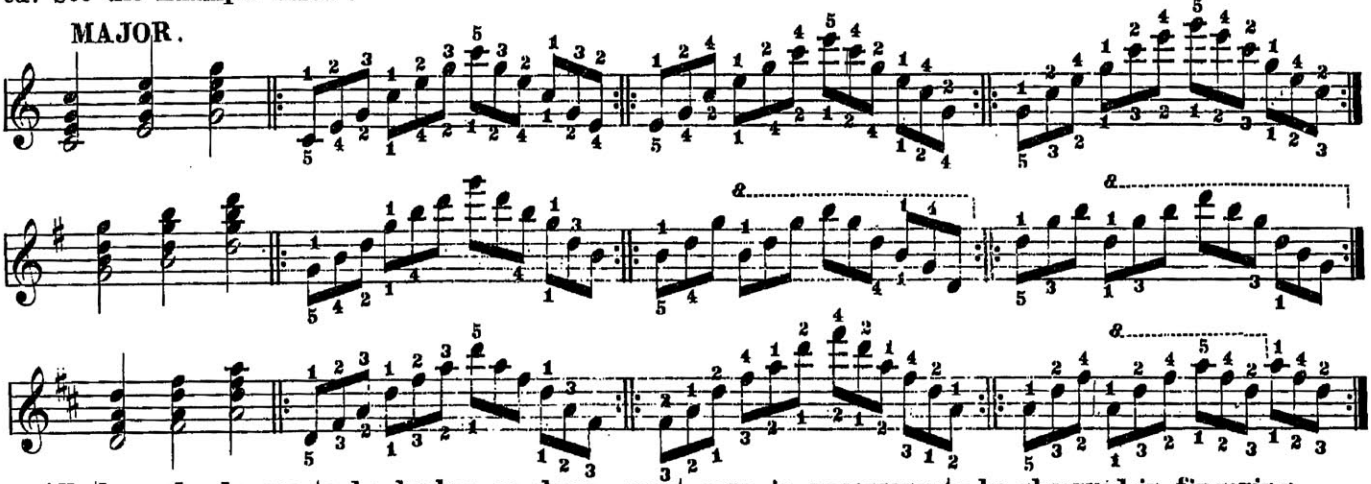
1. The fingering marked (A) is called the French, and is chiefly to be practised, as it is the oftenest used.
2. That marked (B) is the German or mixed, seldom used but useful for study.
3. That marked (C) is recommended where great swiftness is desired.

No. 3. Running or Broken Chords.

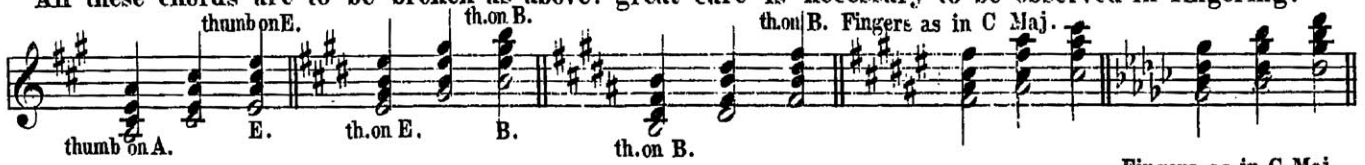
N. B. The left hand should play its notes two octaves lower than written.

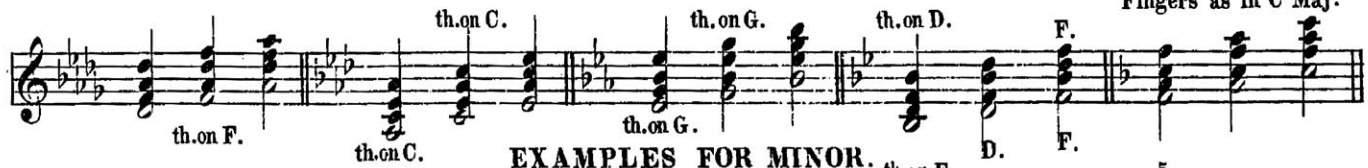
By lowering the 2nd. note of the chord which is the third degree of the scale, the Minor key will be obtained: See the Example below!

MAJOR.

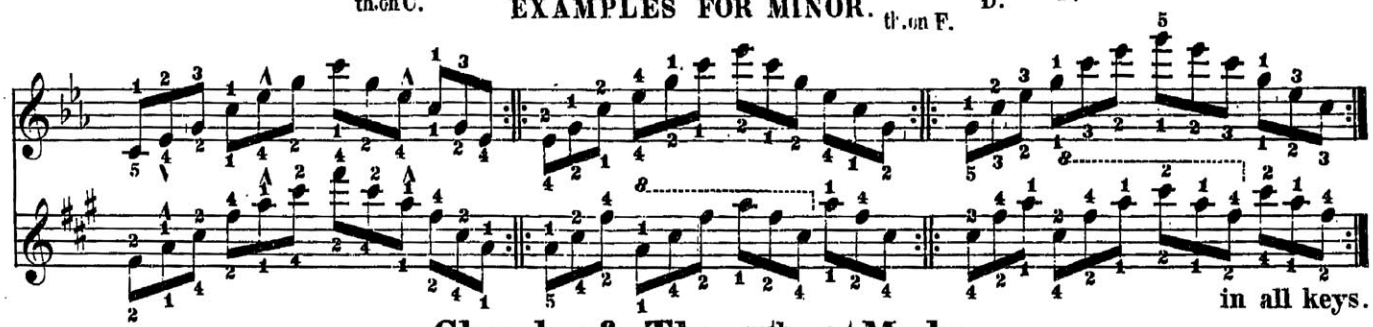


All these chords are to be broken as above: great care is necessary to be observed in fingering.

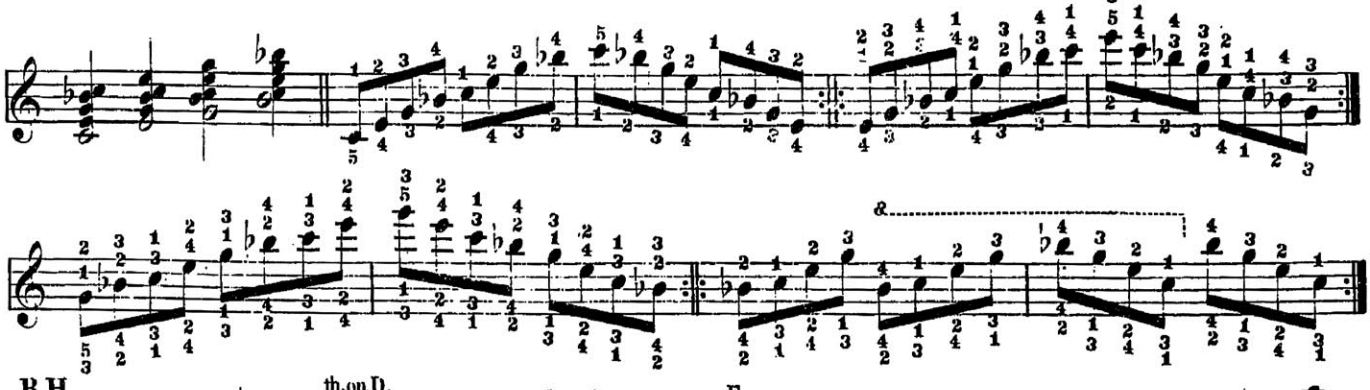




EXAMPLES FOR MINOR.



Chord of The 7th. 1st Mode.



7820
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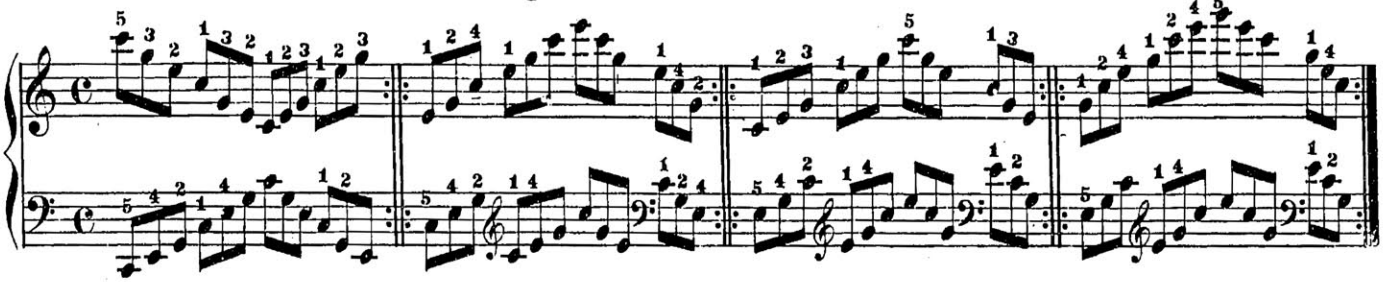
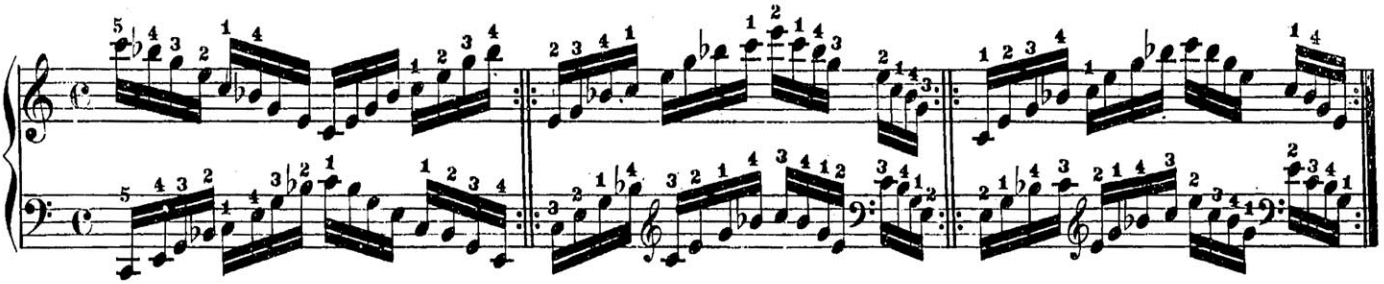
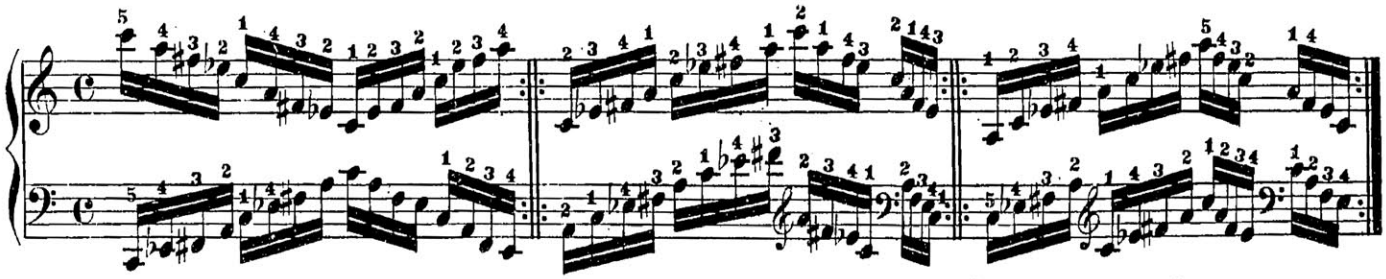
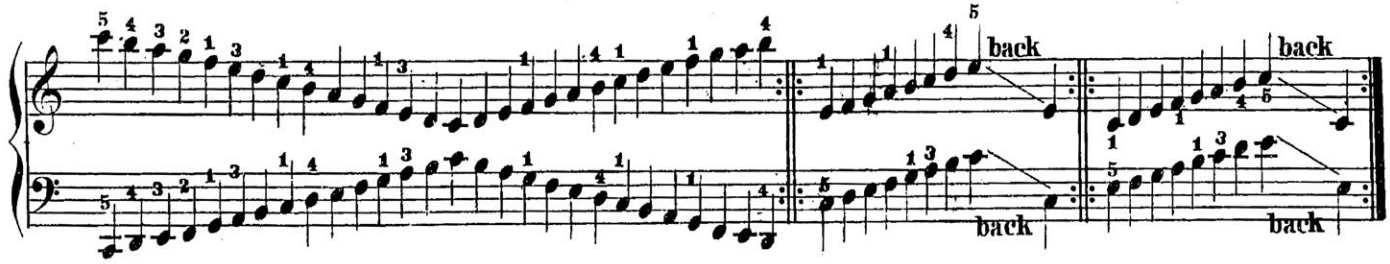
Chord of the 7th. 2nd Mode.

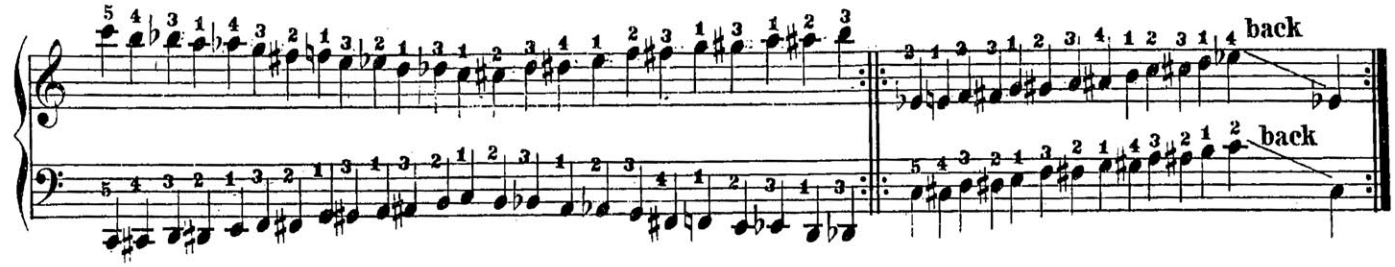
No 4. Scales and Running Chords in different combinations.



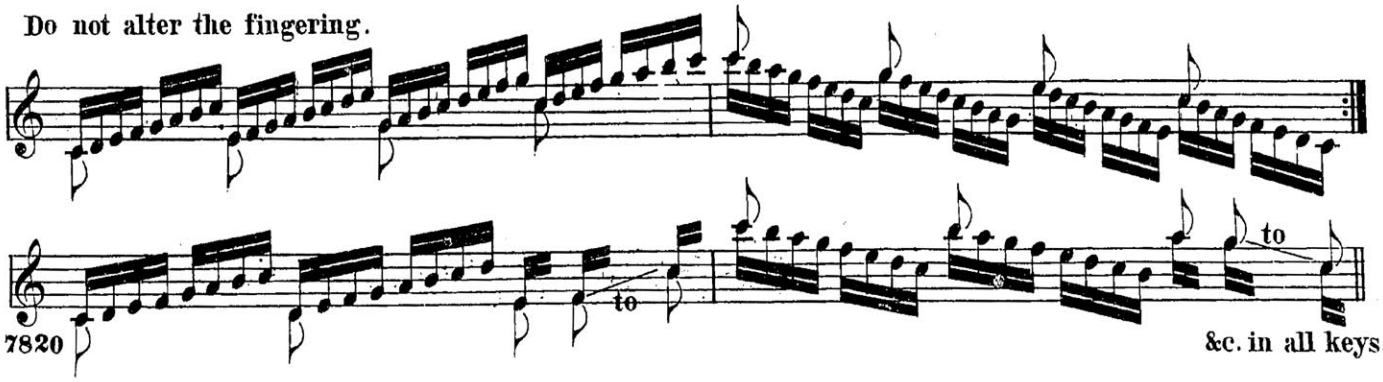








Do not alter the fingering.

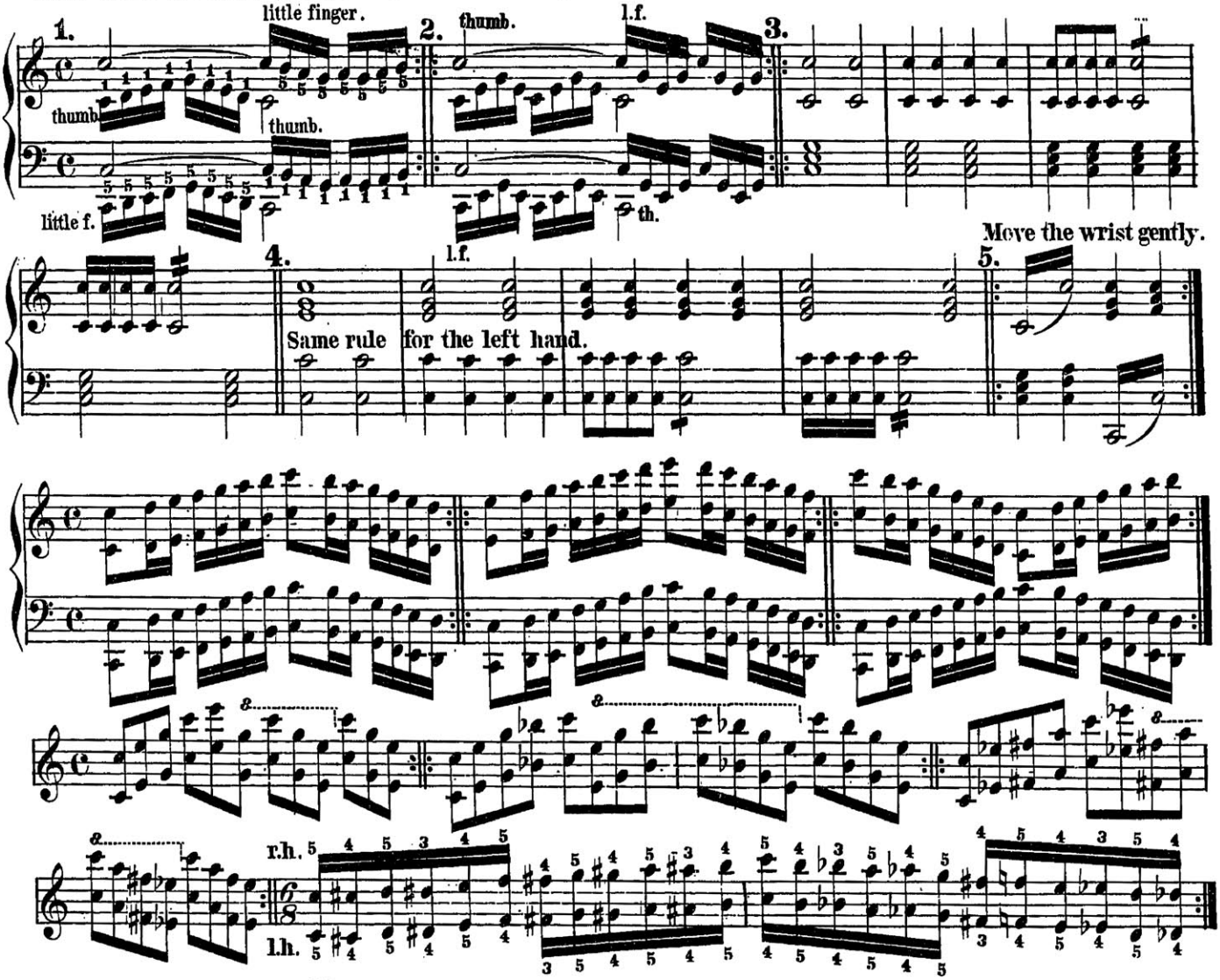


&c. in all keys.

No. 5. Exercises for Octave playing.

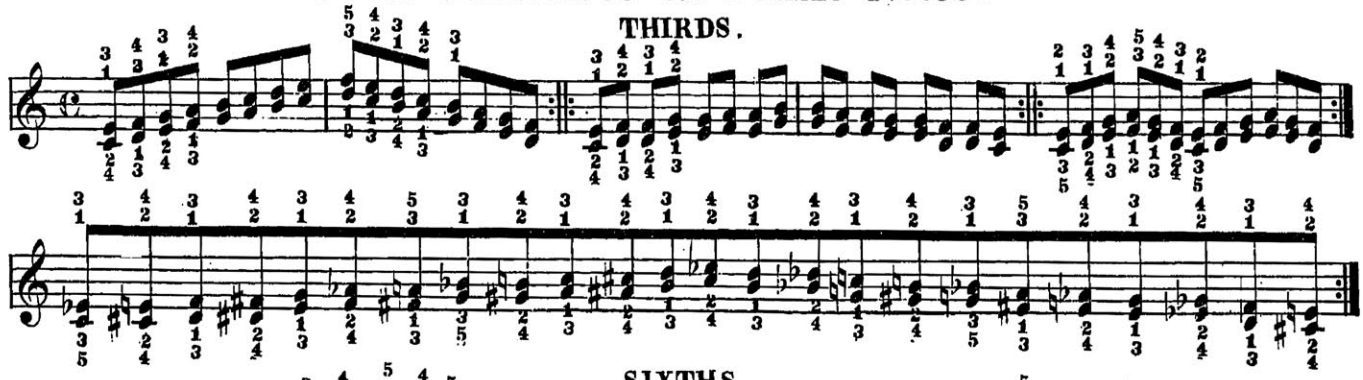
PREPARATORY EXERCISE.

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

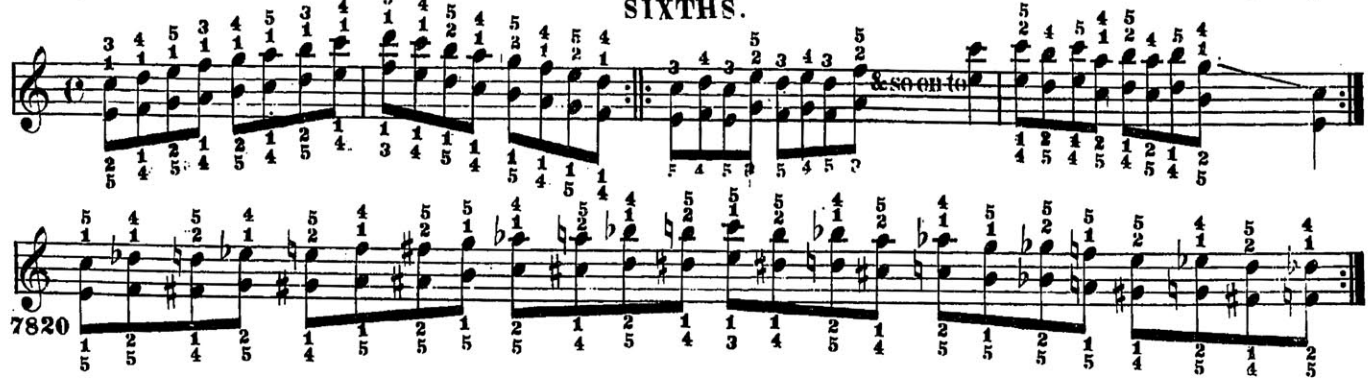


No. 6. Exercises in Double Notes.

THIRDS.

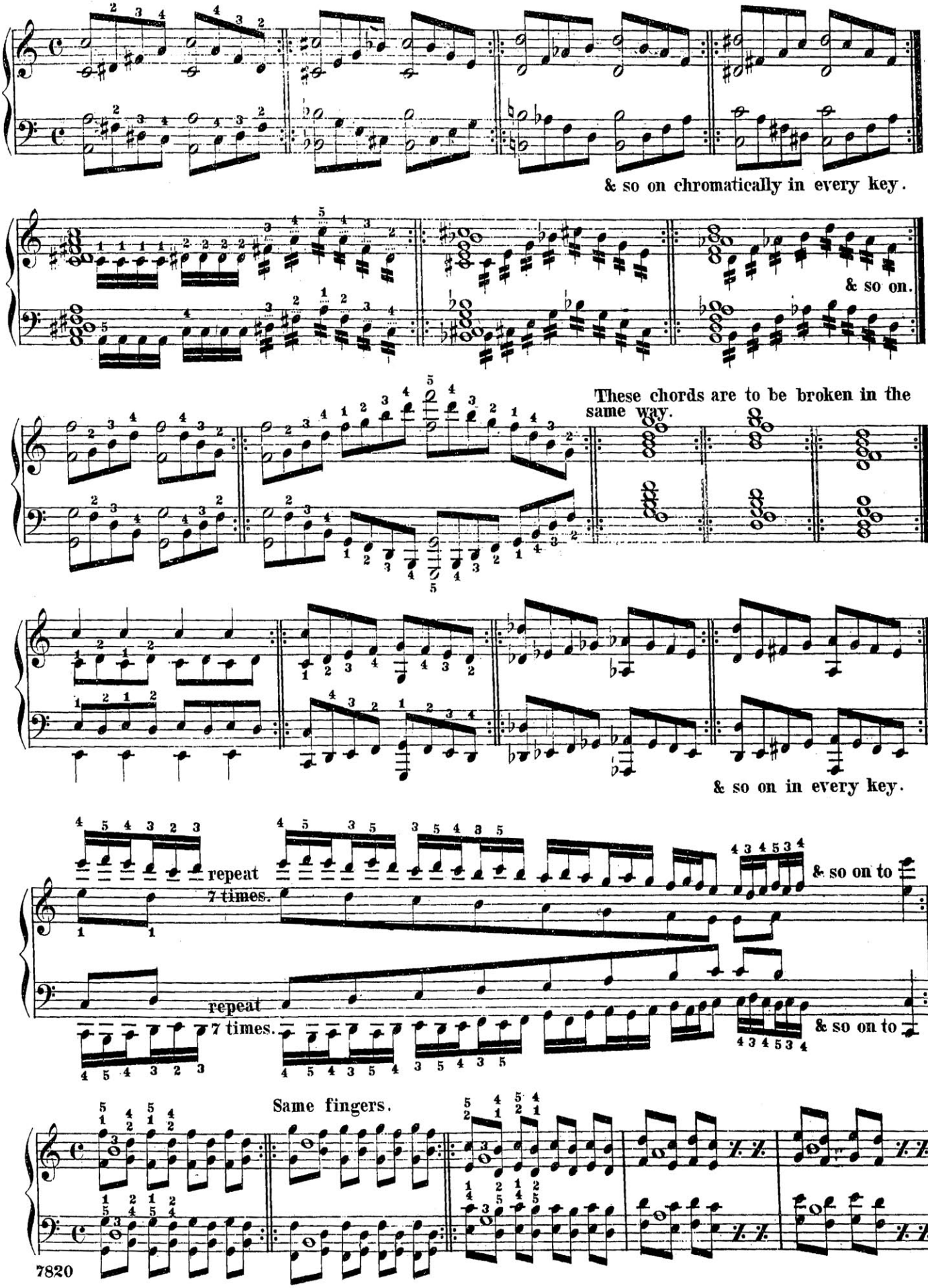


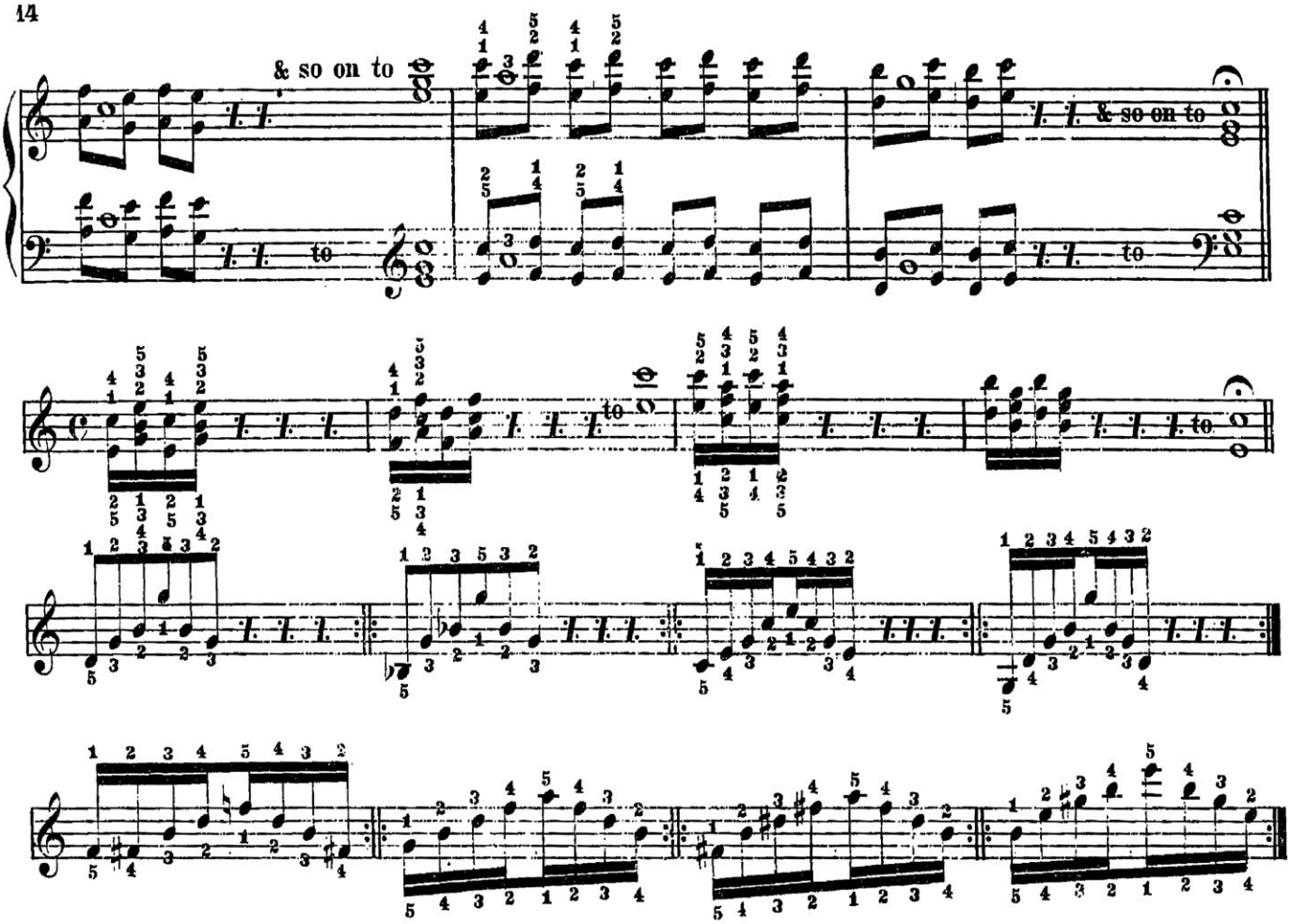
SIXTHS.



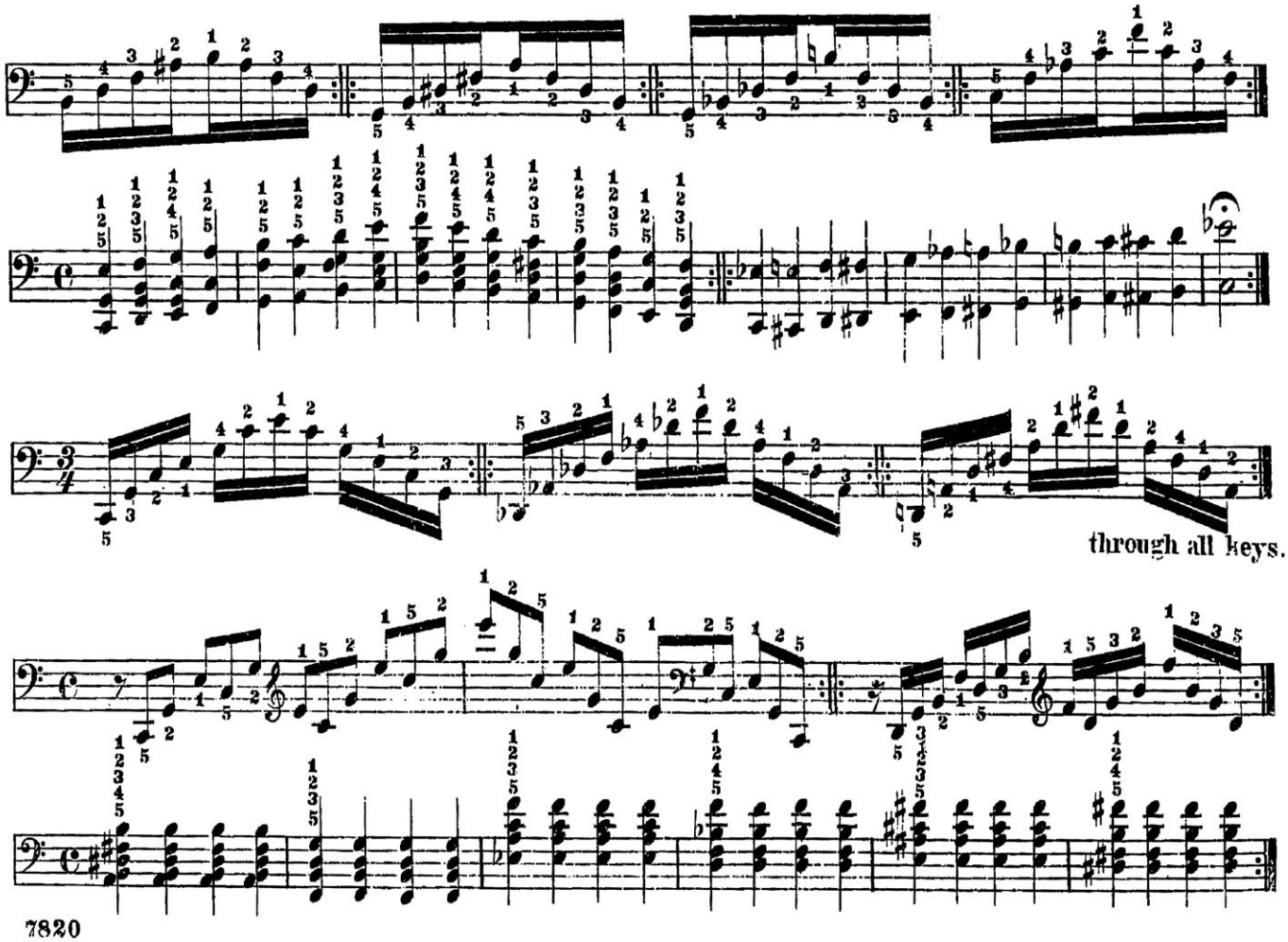
№ 7. Exercises for extending the hand and fingers.

N. B. These are very important.



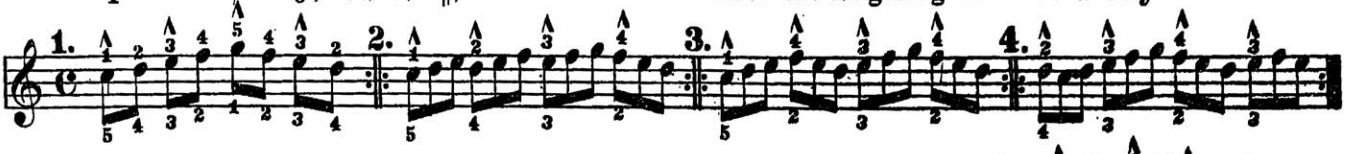


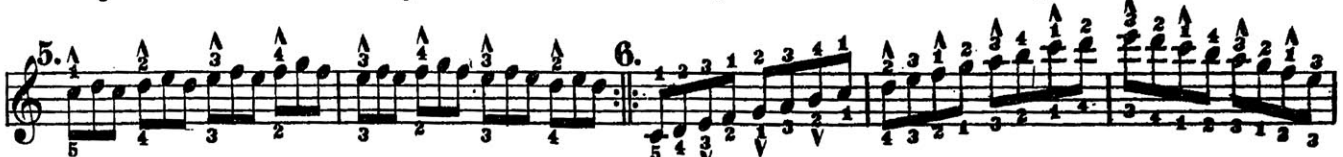
A FEW EXERCISES FOR THE LEFT HAND ALONE.

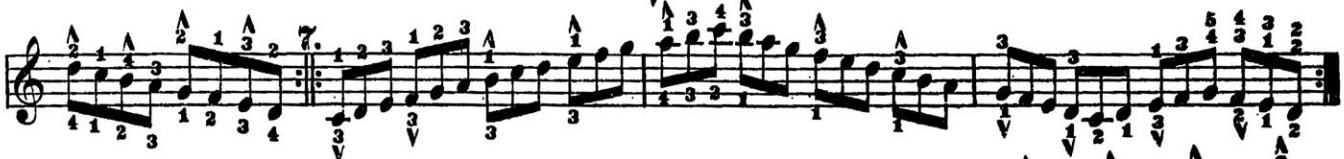


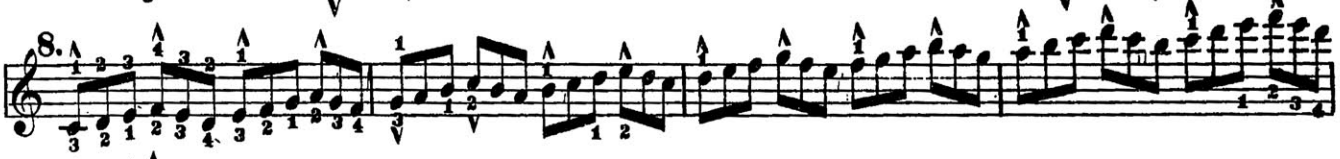
Nº 8. Exercises with rhythmical Accents.

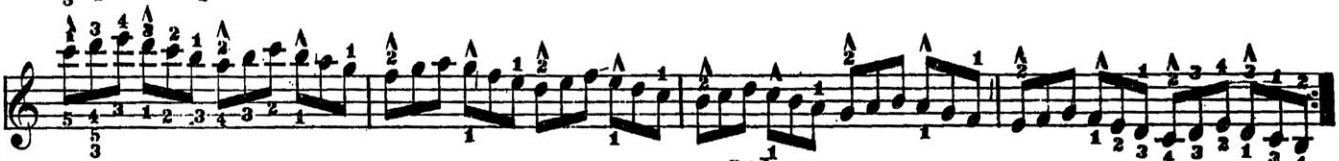
Transpose into B Maj., E♭, A♭, F♯; at the same time observe the fingering of the New Key





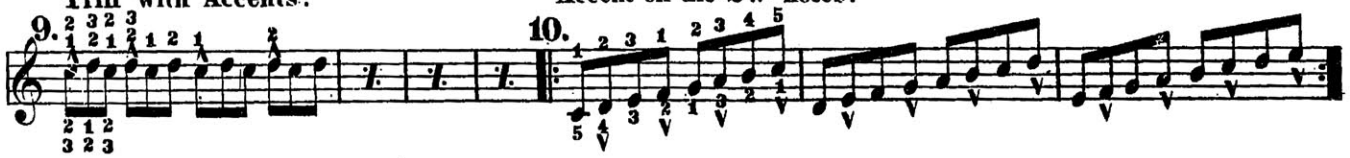




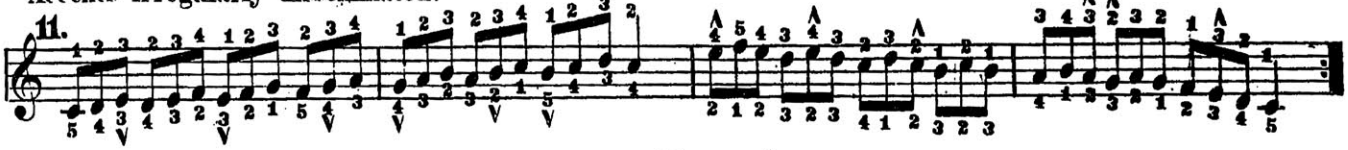


Trill with Accents.

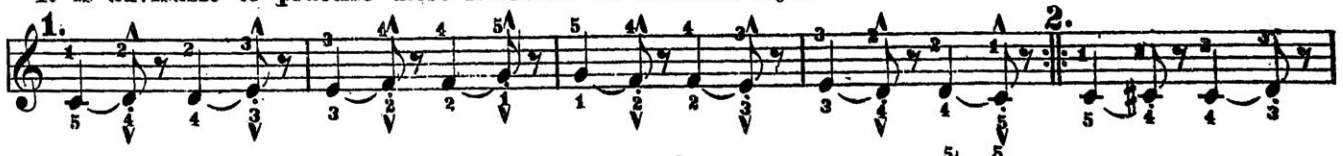
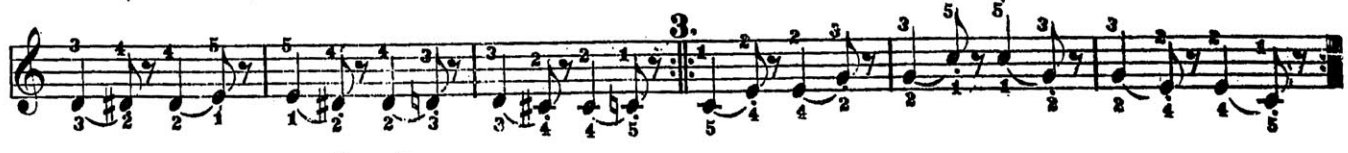
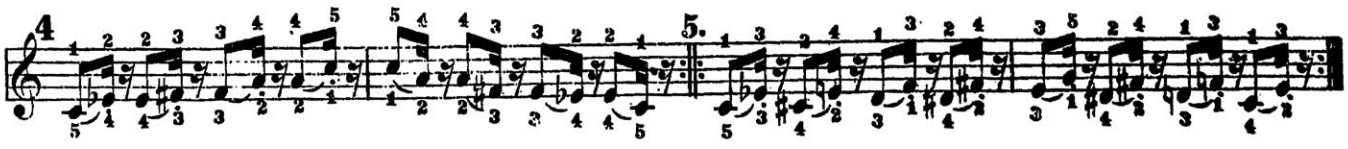
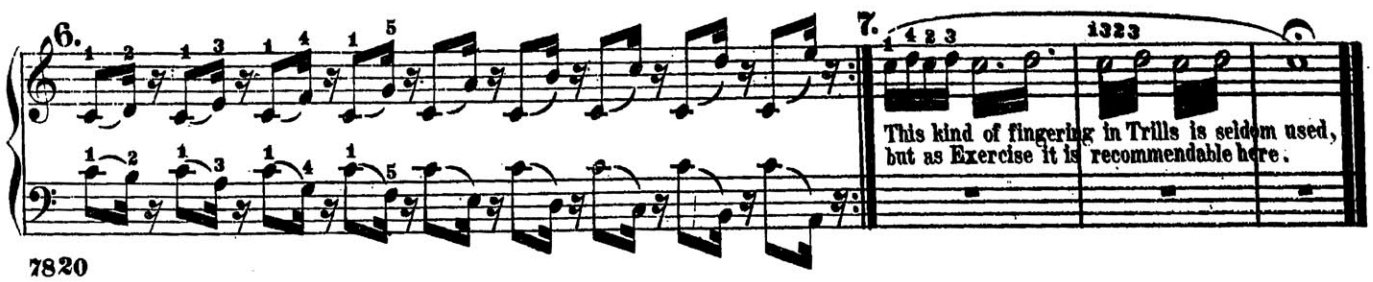
Accent on the 2nd notes.



Accents irregularly disseminated.



Nº 9. New Exercises

FOR IMPROVING THE TOUCH AND THE MOVEMENT OF THE FINGERS.

It is advisable to practise these Exercises in different keys.