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Section VI.

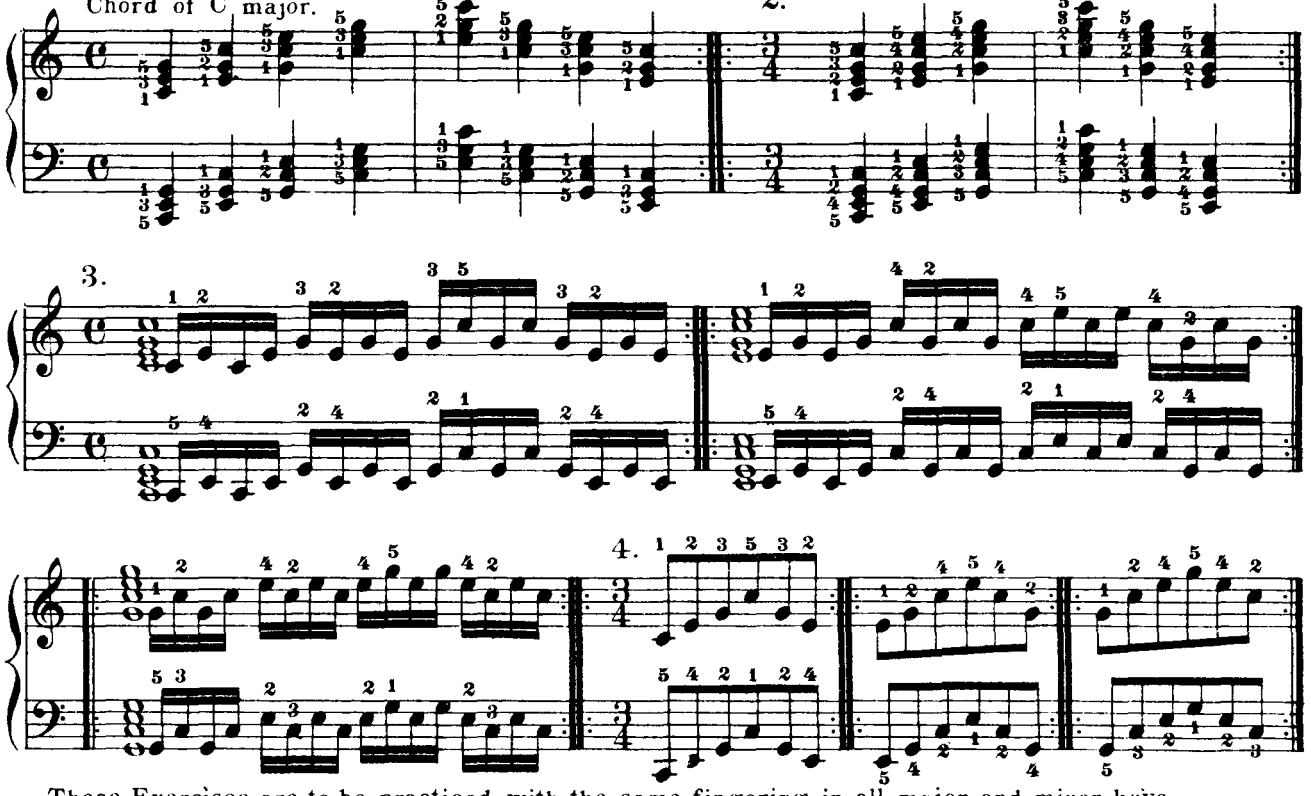
Broken Chords. (Arpeggios.)

a, Common Chords.

Rules: 1. The position of the hand must be a little more extended, as is required by the wider span. 2. In Arpeggios the player must move the fingers very smoothly from one group to the other, so as to connect the notes well together, as is shown in Nos. 3 and 4 in the Exercises below. 3. The player must also always accustom himself to the proper fingering.

1. Preliminary Exercises.

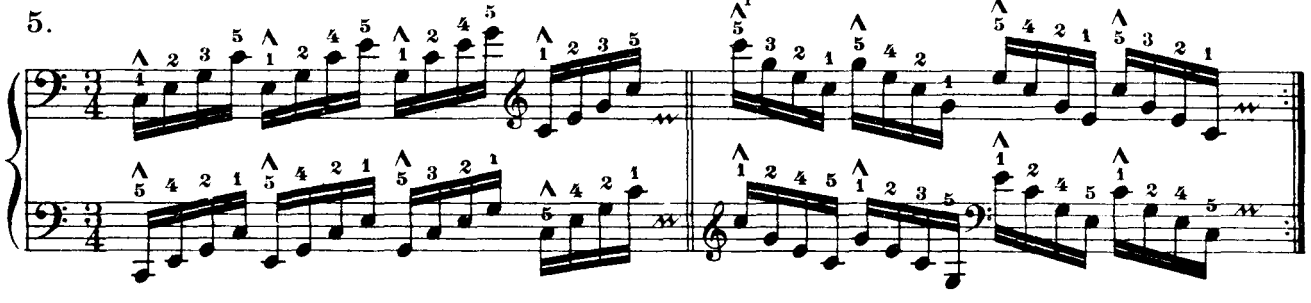
Chord of C major.



These Exercises are to be practiced with the same fingering in all major and minor keys.

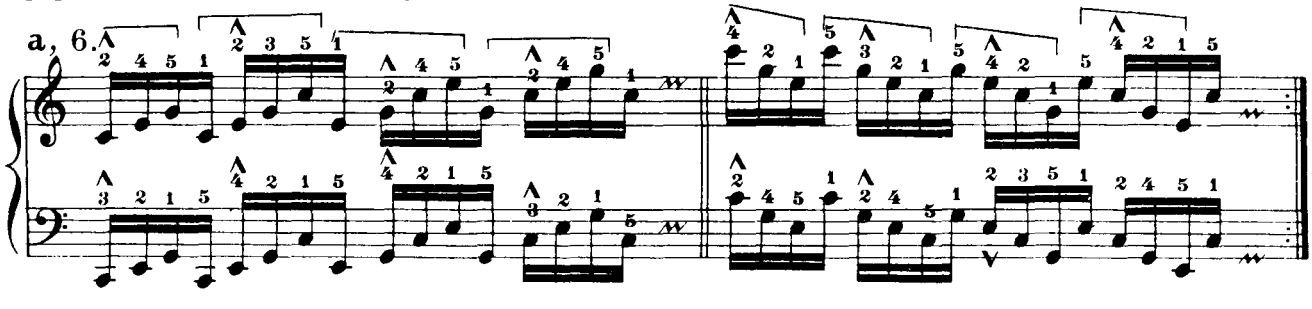
First Group.

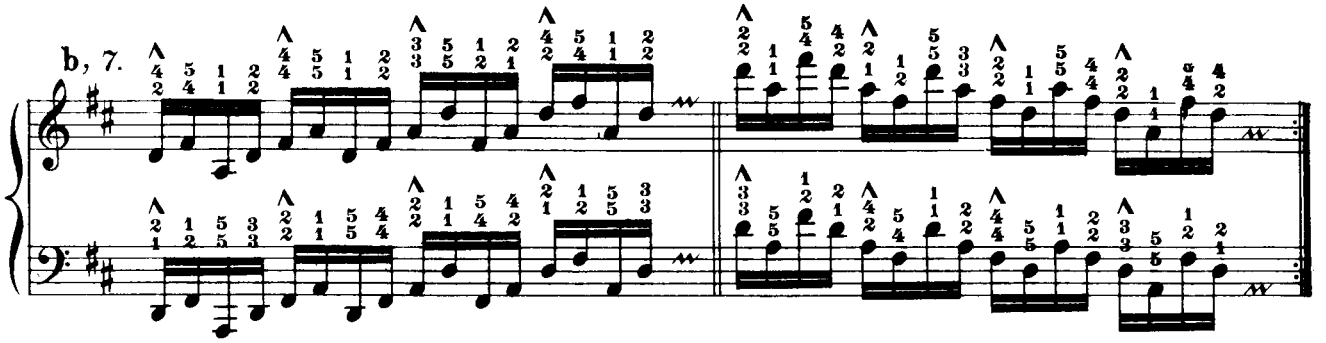
5.

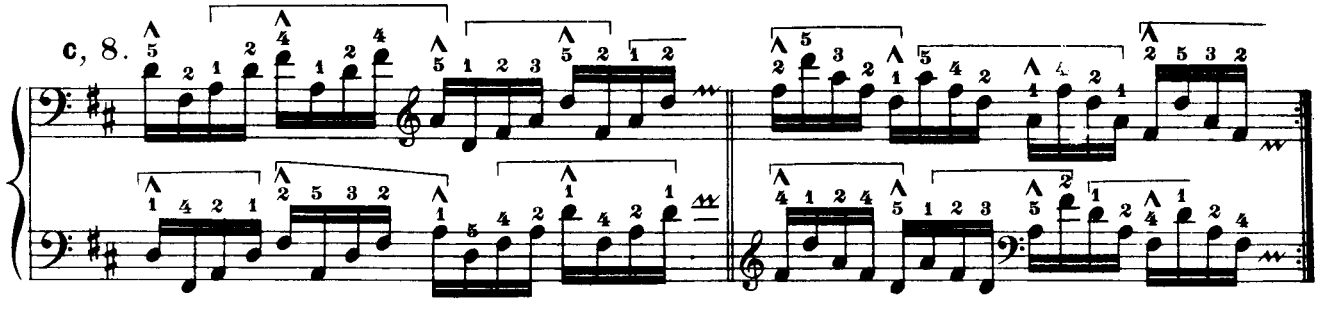


The fingering given for C major is meant for all major and minor keys. By change of accent the pupil gains three fresh examples:

a, 6.



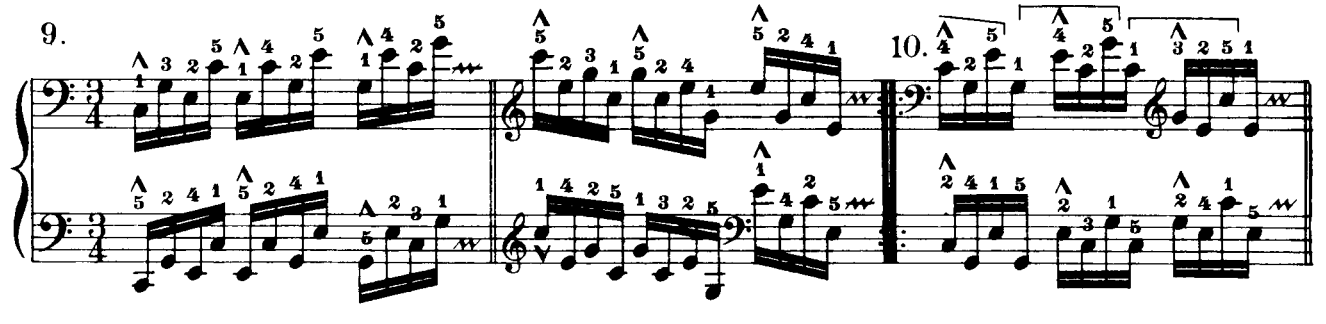


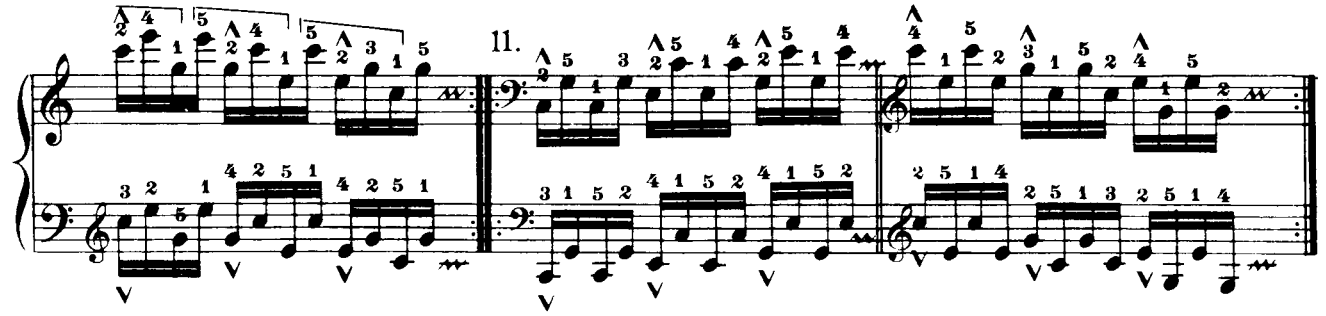


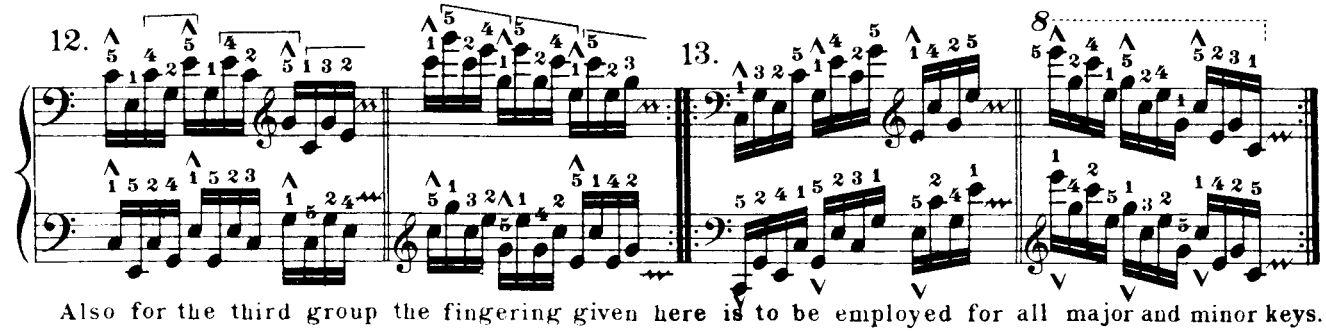
The fingering given in examples 7 and 8 is intended to be used for all keys with one black note: D, A, and E major, C, G, and F minor, and must be found after this manner for B flat major and B minor.

Second Group.

For the second group, the fingering given here is to be employed for all major and minor keys. Out of this group the pupil can obtain, by change of accent, three fresh examples:







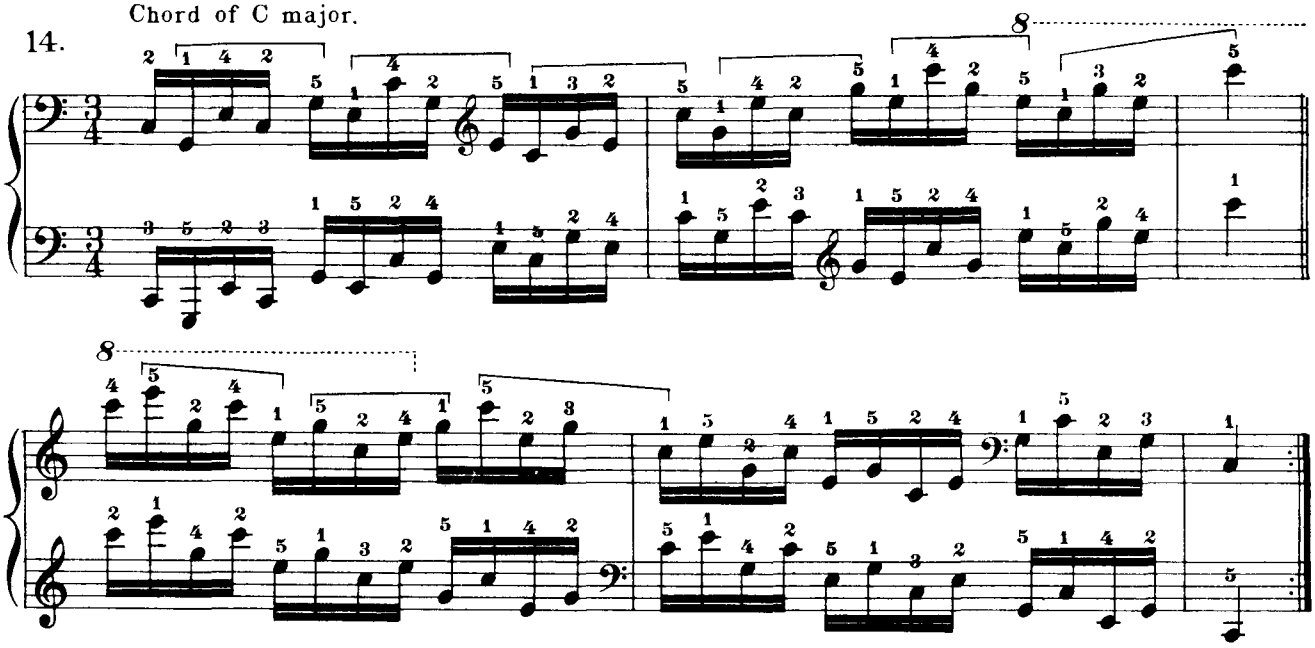
Also for the third group the fingering given here is to be employed for all major and minor keys.

Fourth Group.

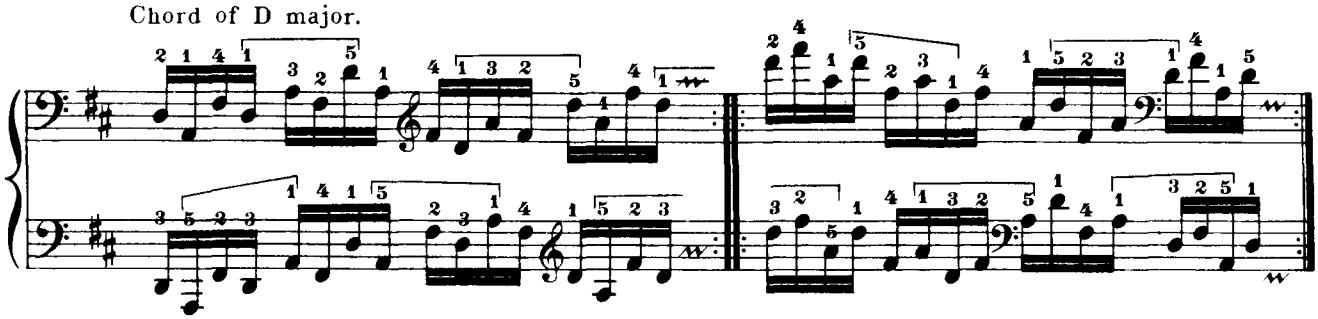
In the fourth group, there are three chords which serve as models with respect to fingering: 1. C major, all of which have three white, or three black keys, viz: G, F, and F♯ major, A, E, D and E♭ minor. 2. D major, all of which have one black key. B♭ major and B minor excepted. A and E major; G, C, and F minor. 3. E♭ major, all of which have two black keys. B major and B minor excepted. A♭ and D♭ major, F♯, C♯ and G♯ minor.

Chord of C major.

14.

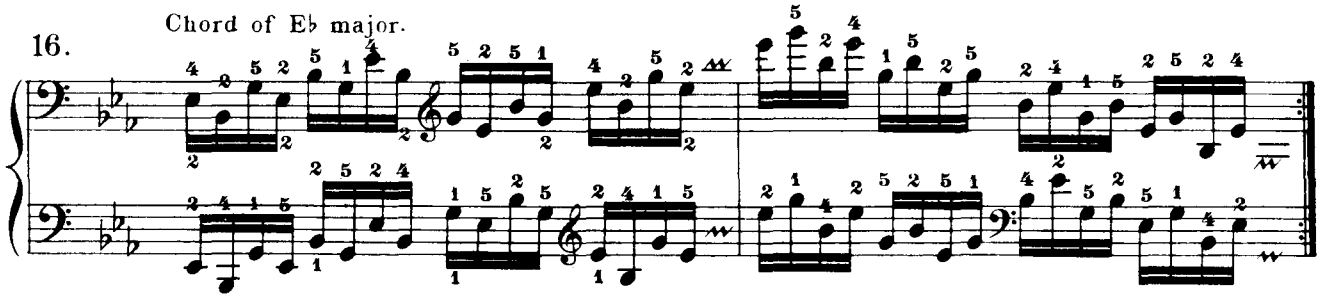


Chord of D major.



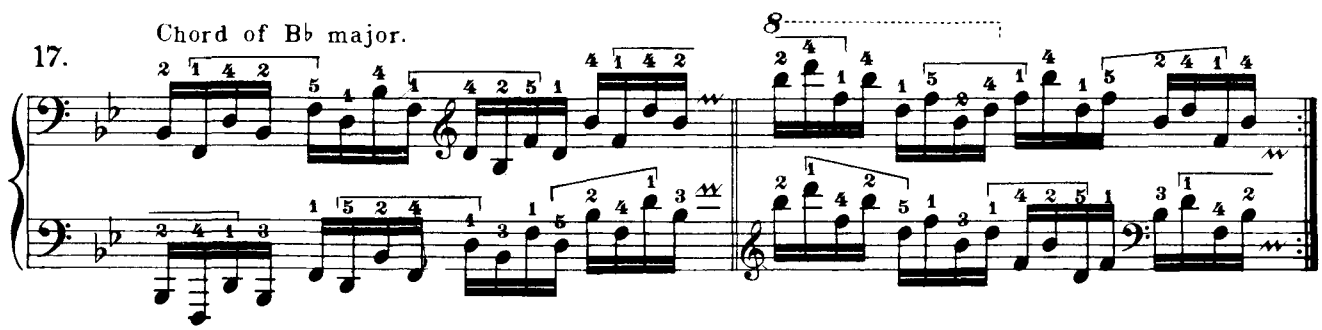
Chord of E♭ major.

16.

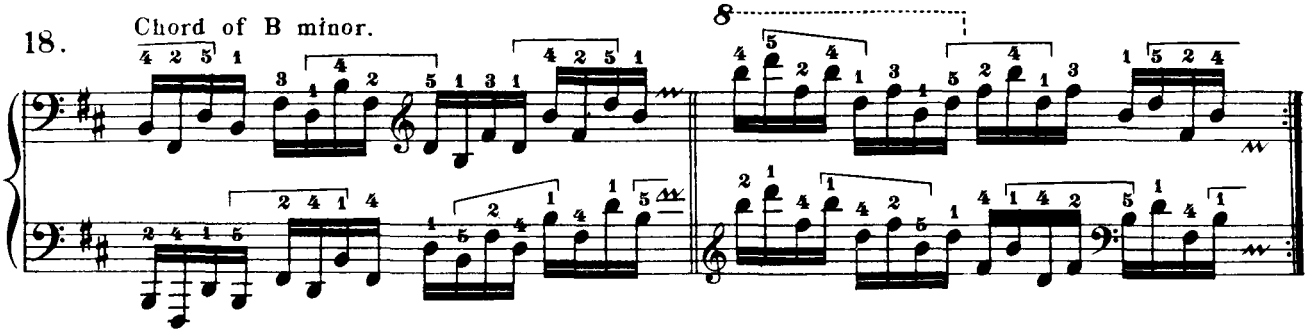


Chord of B♭ major.

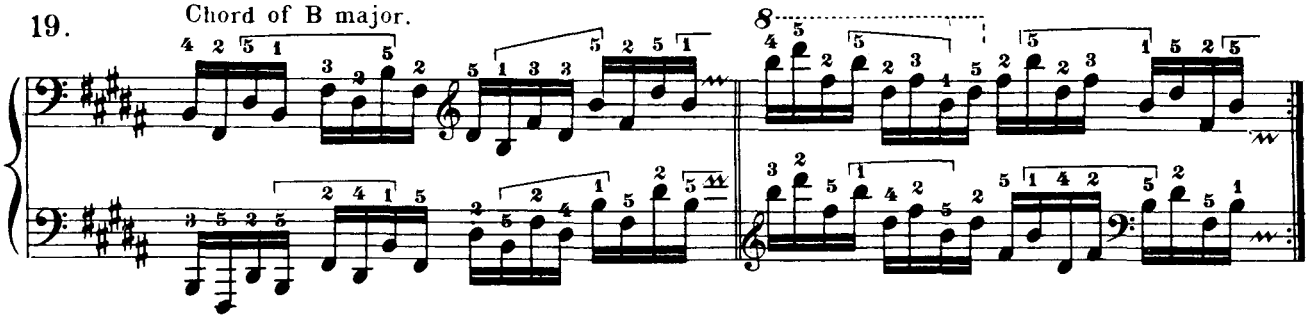
17.



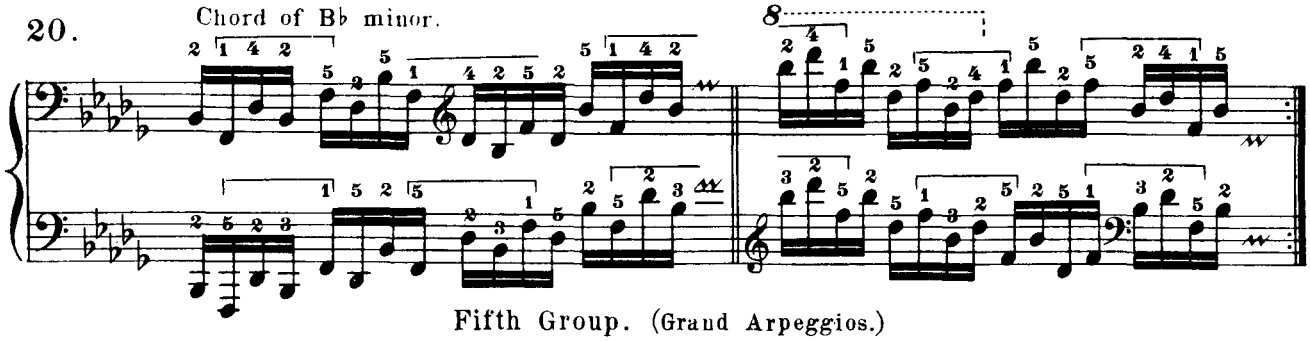
18. Chord of B minor.



19. Chord of B major.



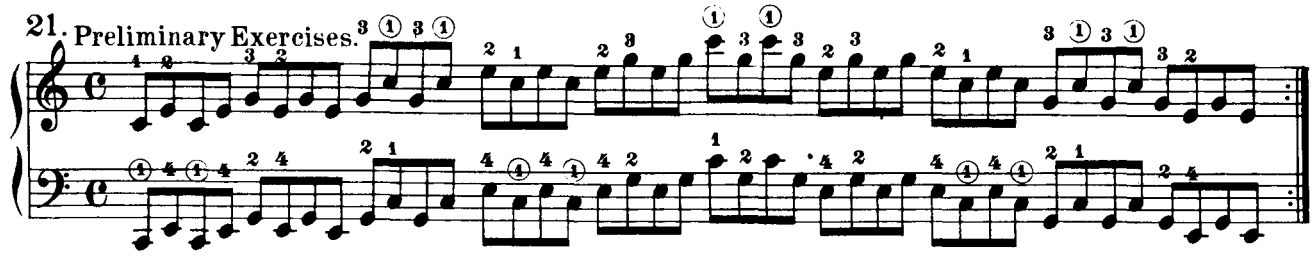
20. Chord of B♭ minor.



Fifth Group. (Grand Arpeggios.)

Rules: 1. The position of the hand must be the same as is described in Section VI, Rule 1. 2. With regard to passing the thumb under the fingers, the same remarks are applicable as those given in Section V, Rules 3 and 4. 3. The arm must be held a little from the body, and passed smoothly along. 4. All twisting of the arm, and motion of the elbow, must be avoided, as, with proper attention, even a small hand can easily stretch the required distance. 5. On account of the greater stretch required by the hand, the smooth connection of the tones becomes more difficult than in playing the scales, therefore the player must pay particular attention in practicing this connection. 6. Great care must be taken in these exercises, that no finger be allowed to remain upon its key after striking. 7. All the exercises in the fifth group, both of the Common and Seventh chords, must be practiced in the time which is directed, so that the rhythmical accent falls each time on a different finger.

21. Preliminary Exercises.



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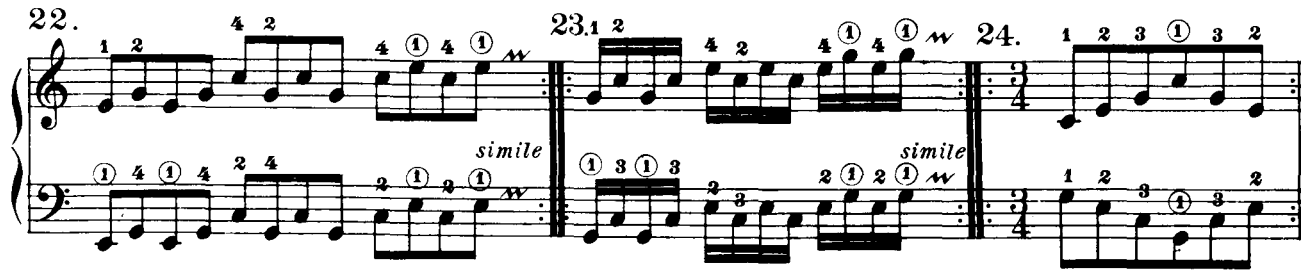

23.

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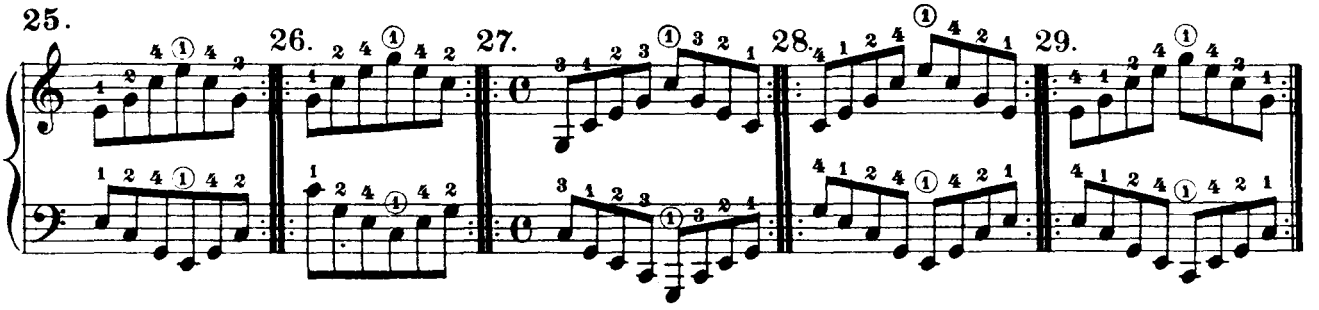
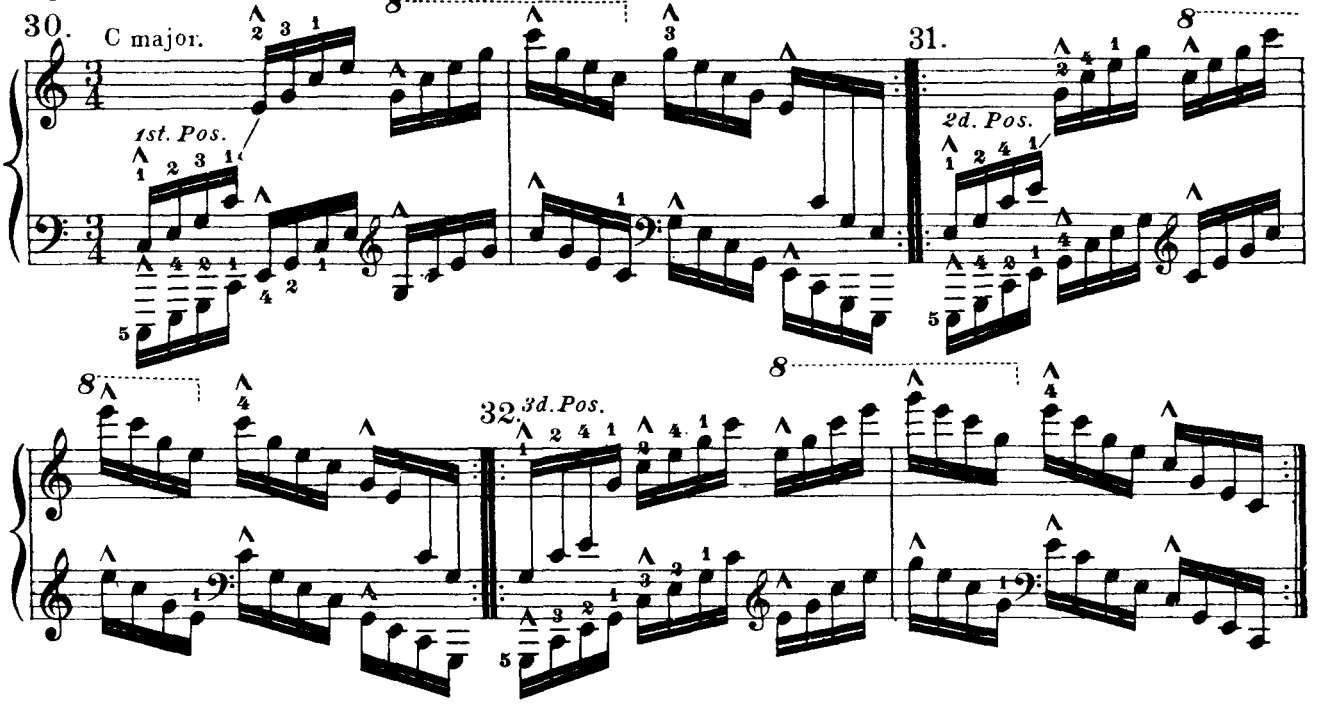
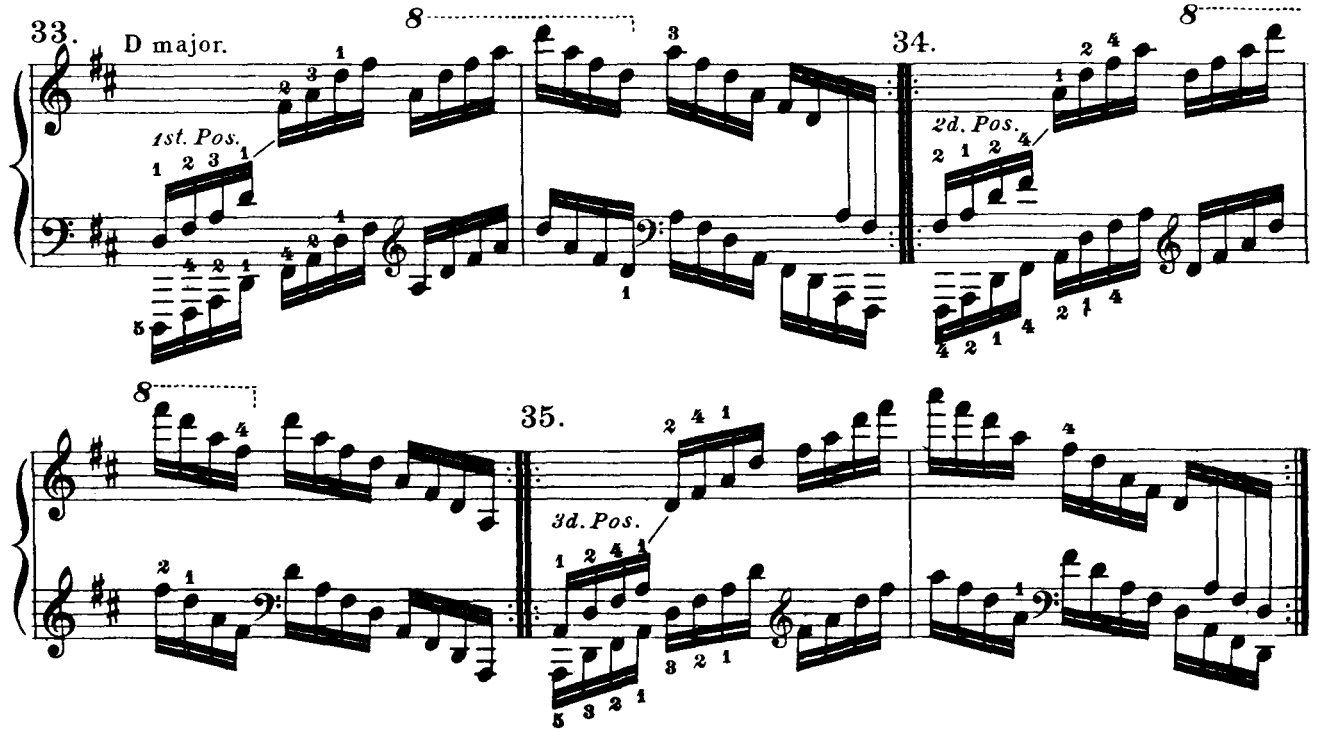


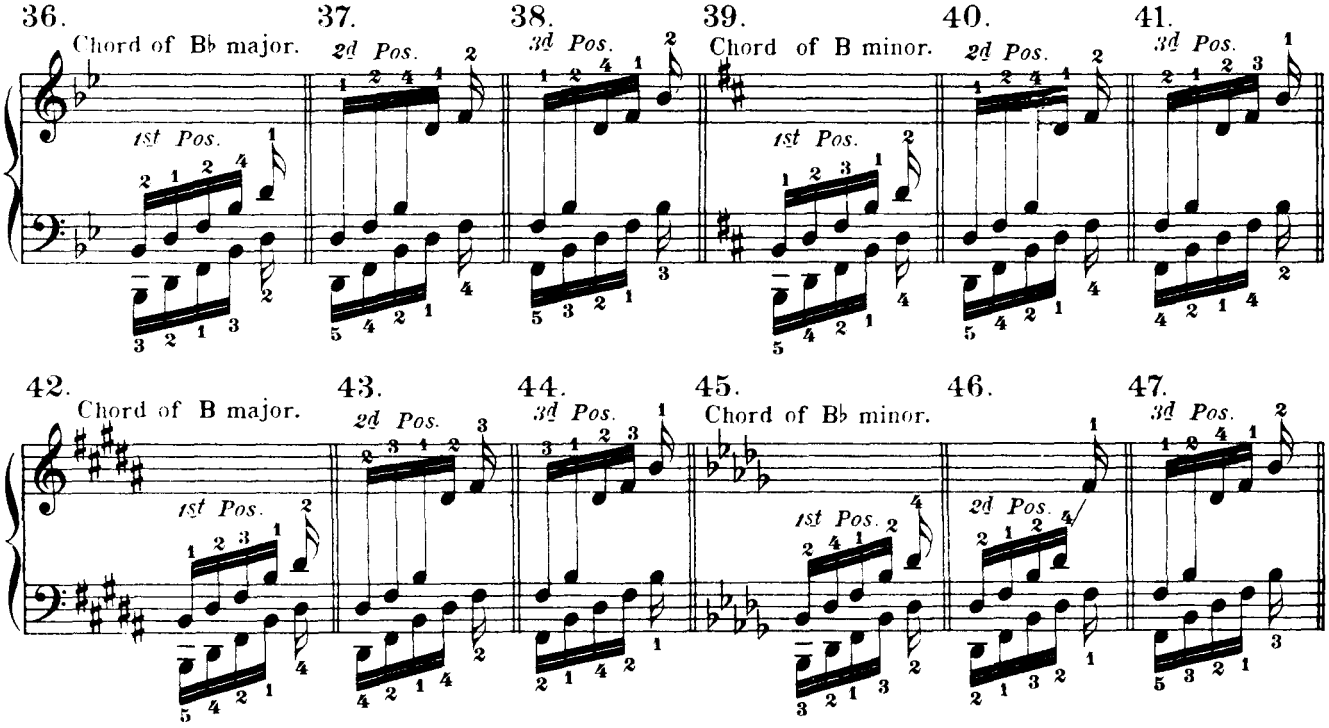
For Grand Arpeggios, as in the following exercises, the chords of C, D and E♭ major serve again as models.





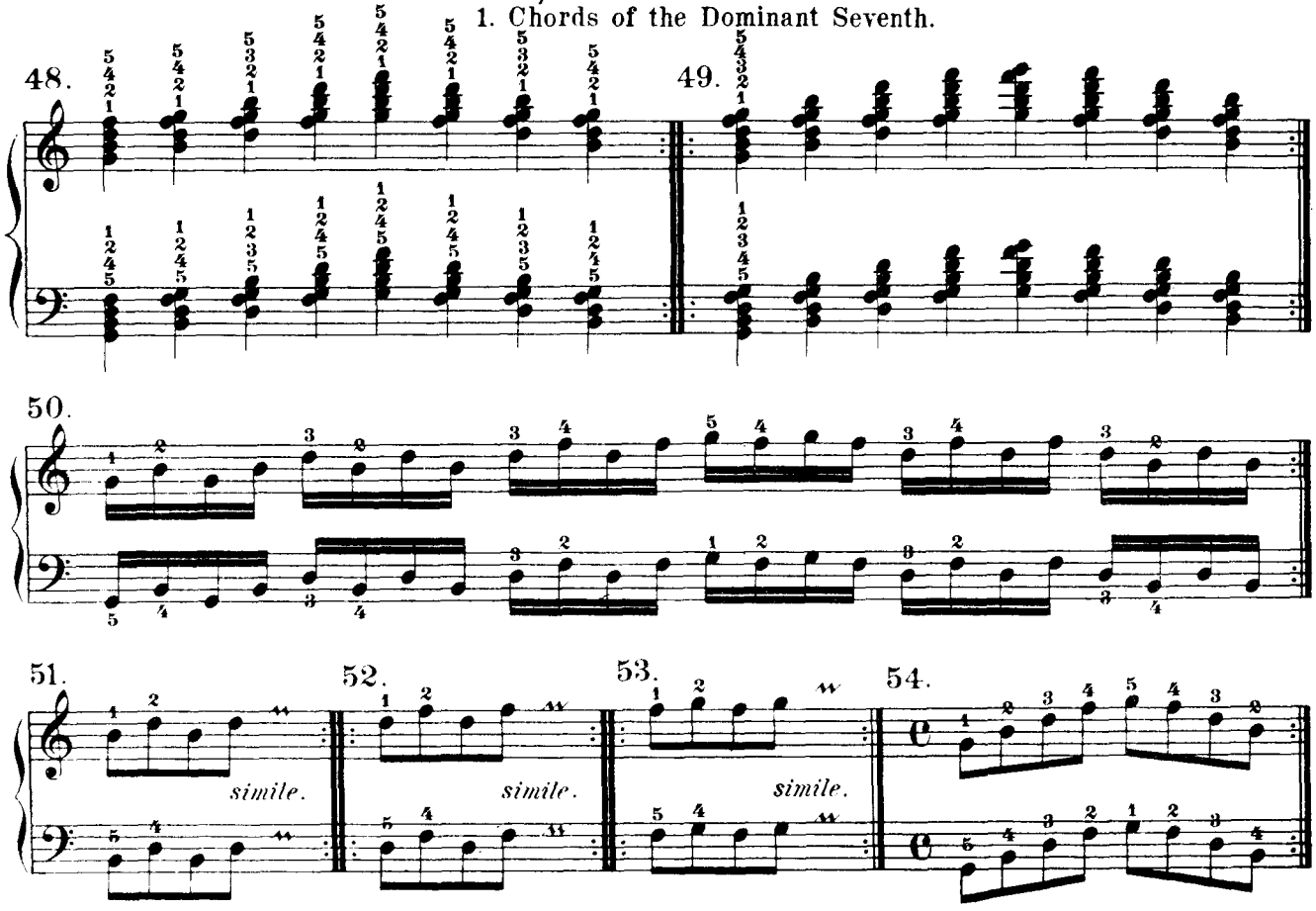
In E♭ major, as in all other chords having two black keys, the thumb always comes upon the **single** white one. Each position, therefore, is referred back to the second. But it is well also to practice some of these chords (B♭ major 1st position, E♭ major 3rd position, B major 3rd position, etc.,) with the fingering of C major, (that is, with the thumb upon black keys.)

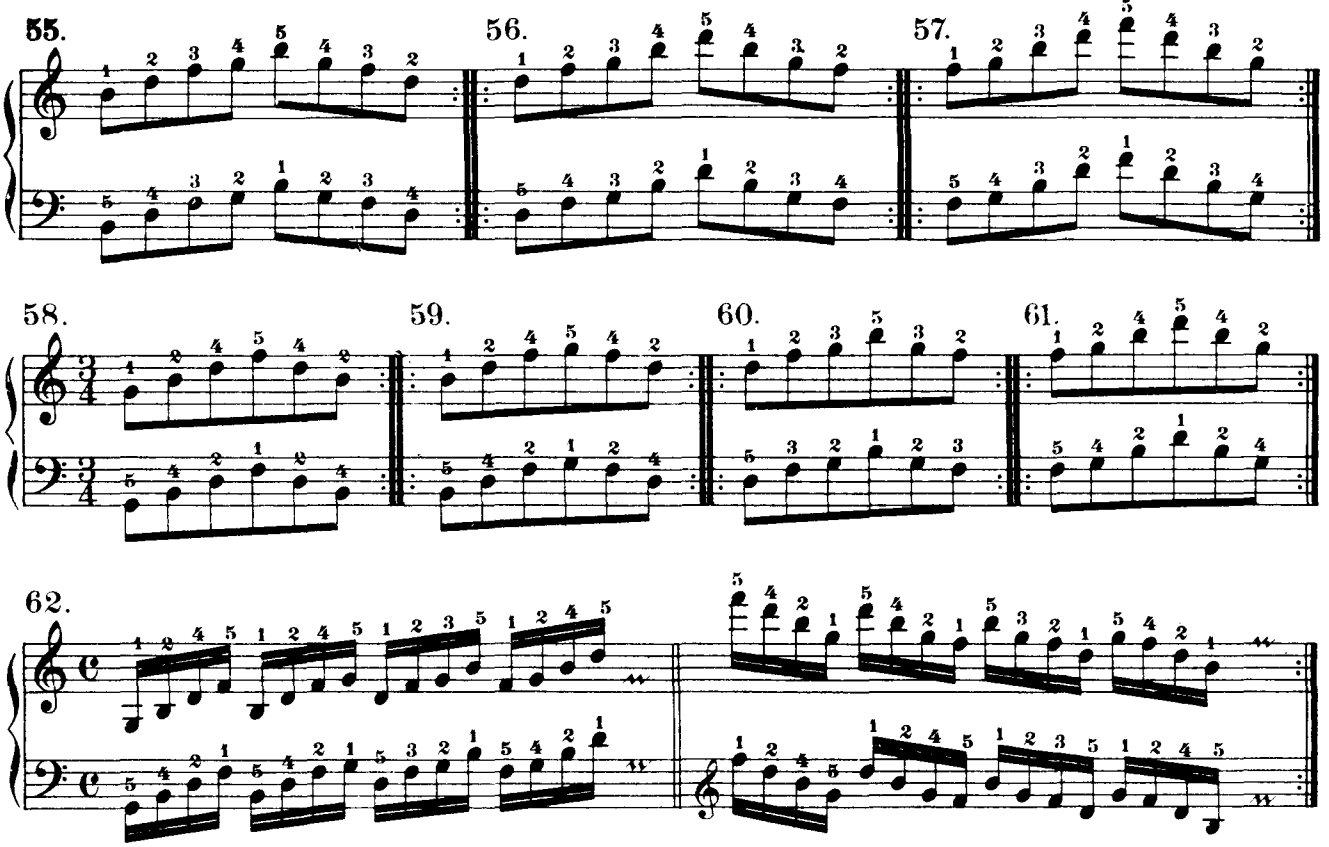
Examples for B♭ major, and B minor, B major, and B♭ minor.



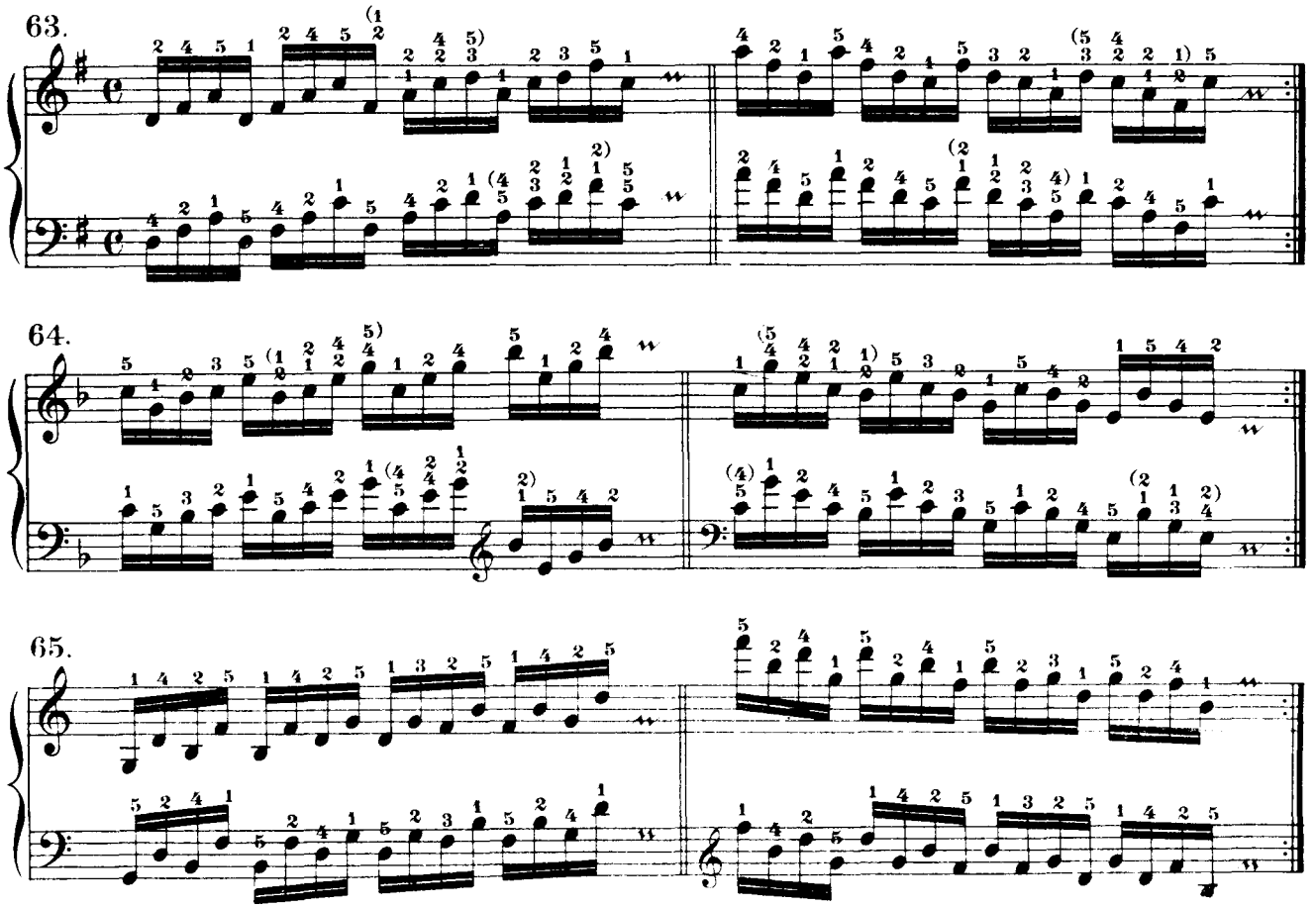
b, Chords of the Seventh.

1. Chords of the Dominant Seventh.





Example № 62, must be altered by change of accent in the same manner as the common chords. The fingering is the same as it is seen here for all keys; with one black note we give examples of it under № 63 and 64.



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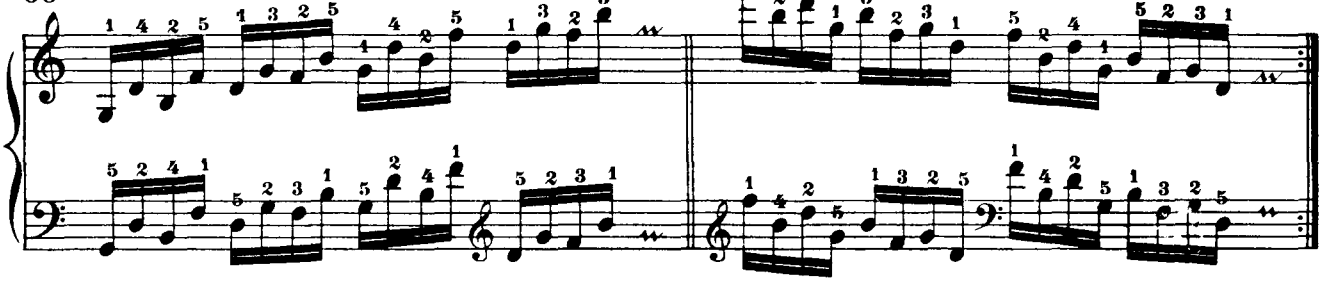

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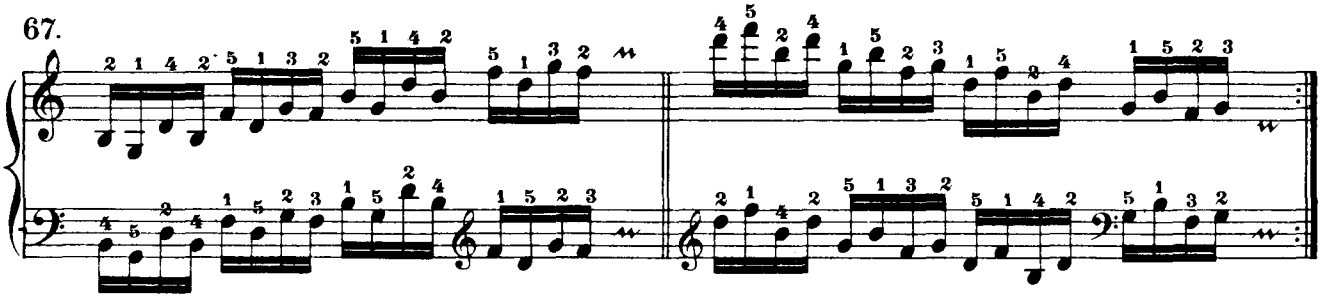
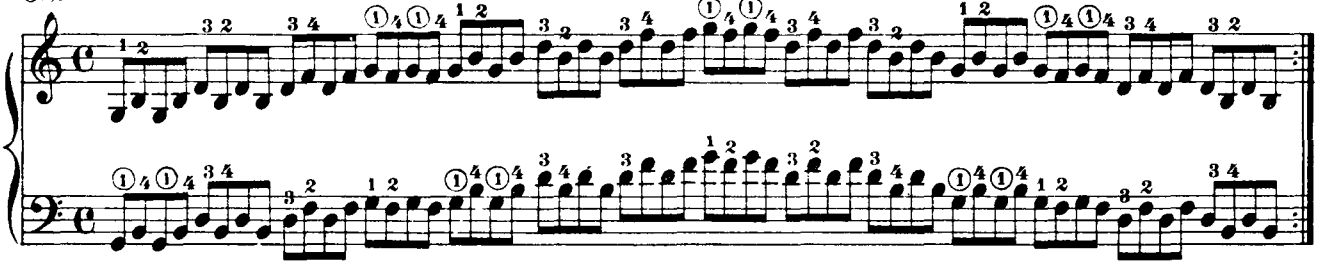


Grand Arpeggios.

68. Preliminary Exercises.



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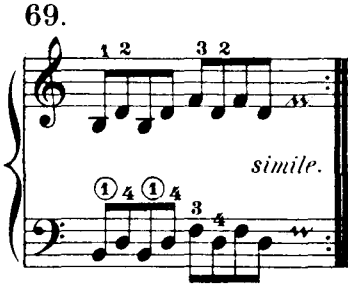

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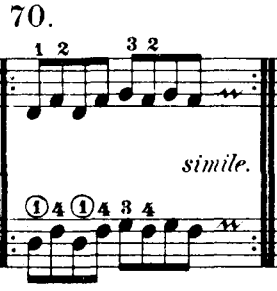

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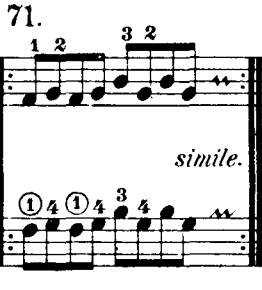

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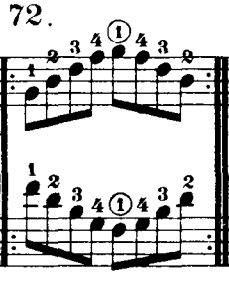

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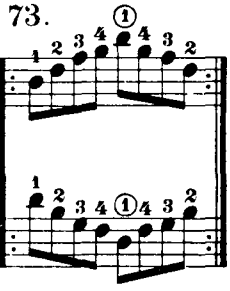

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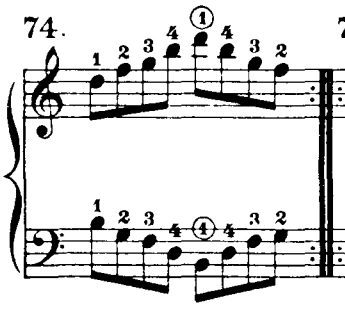

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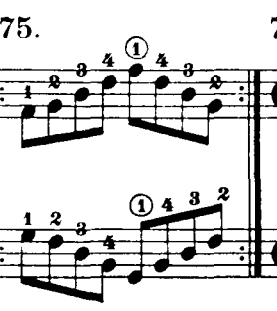

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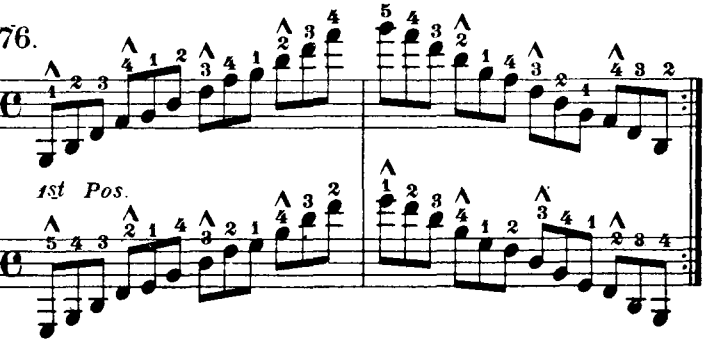
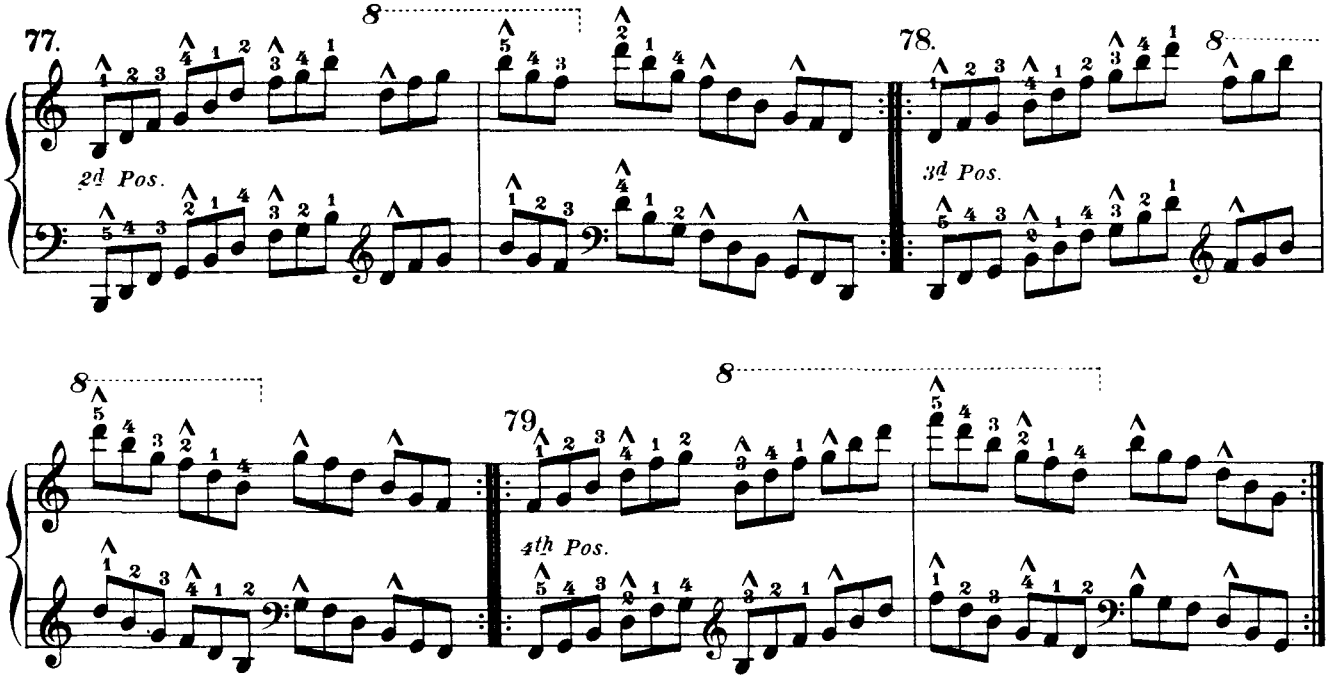
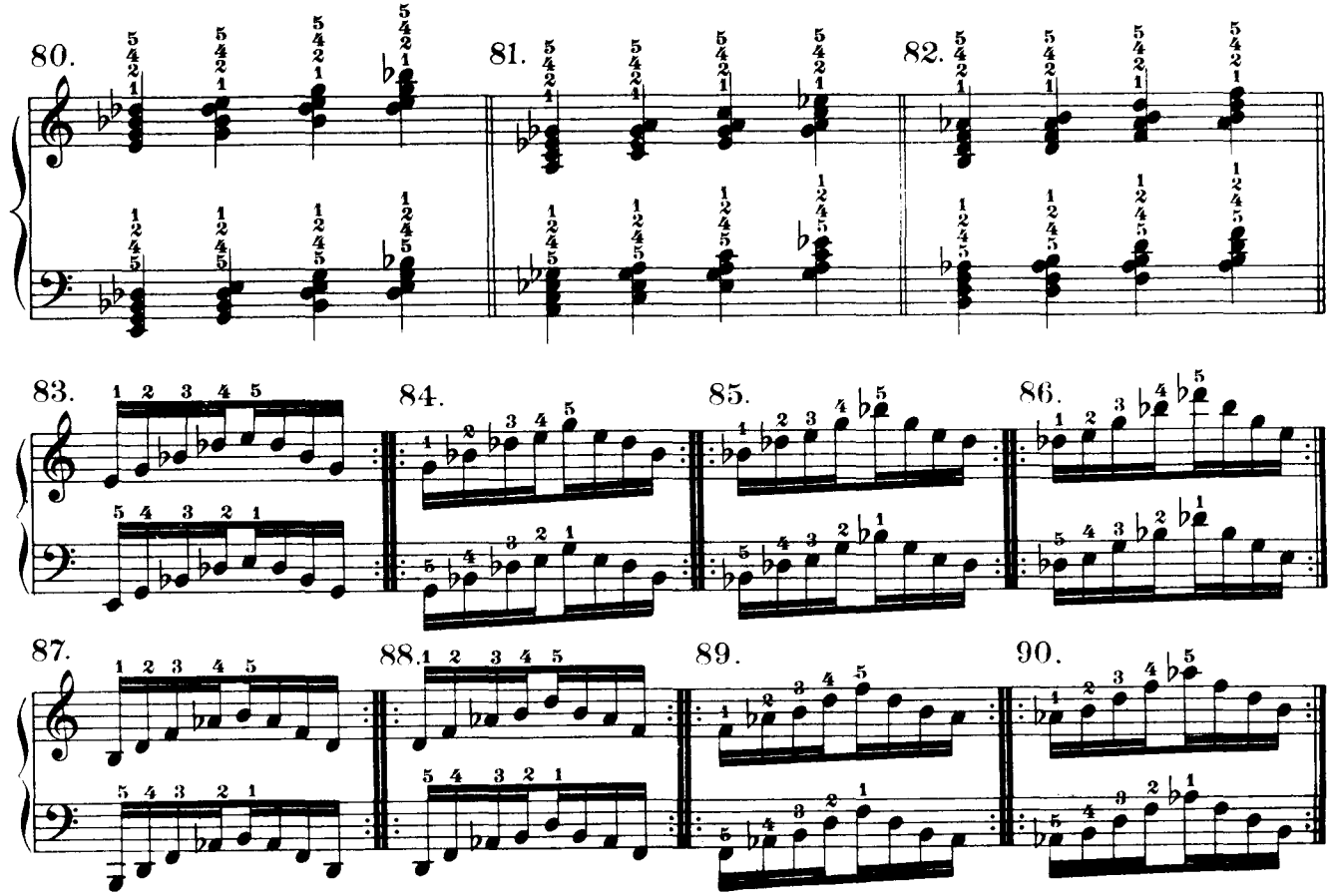


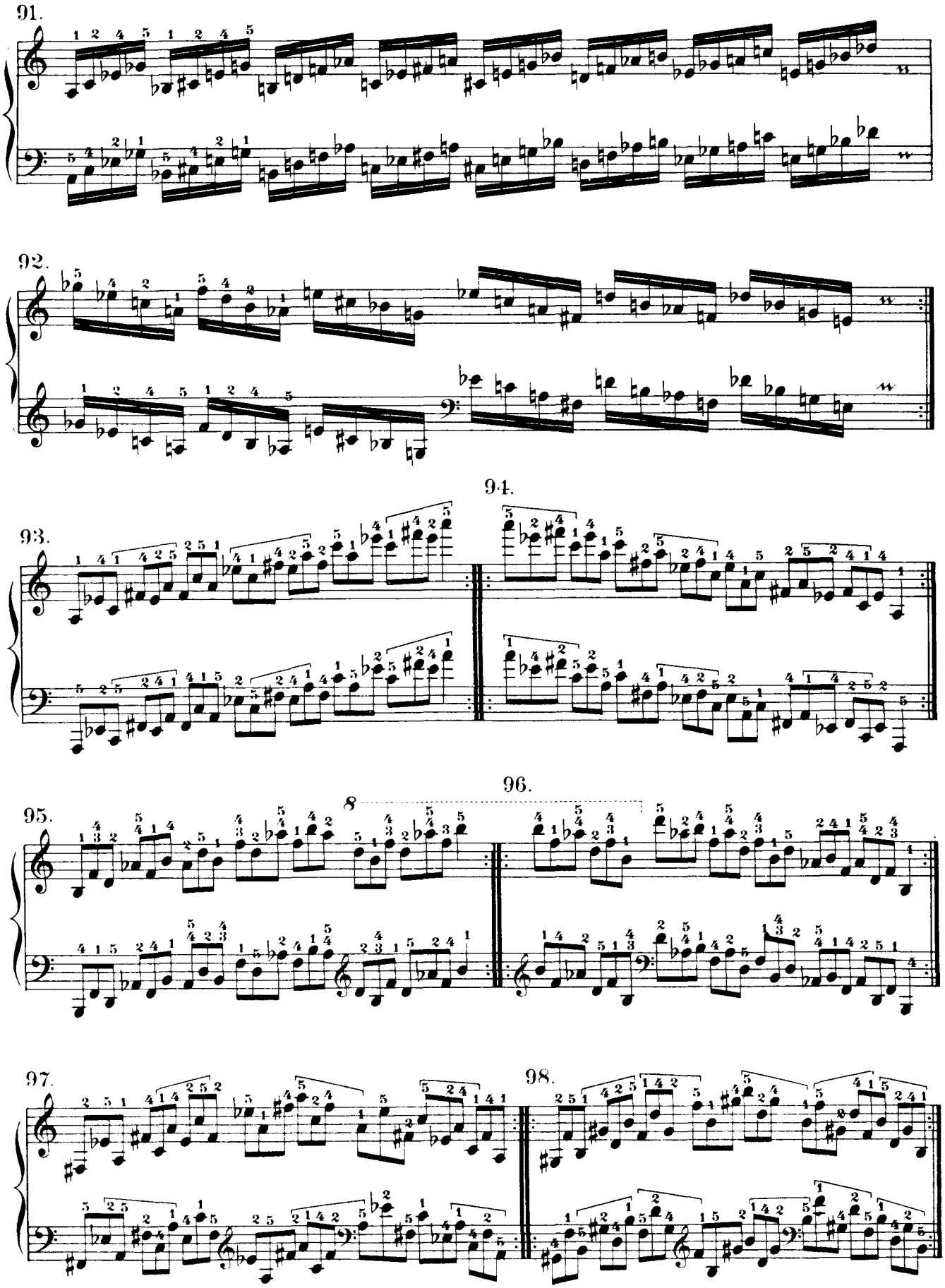


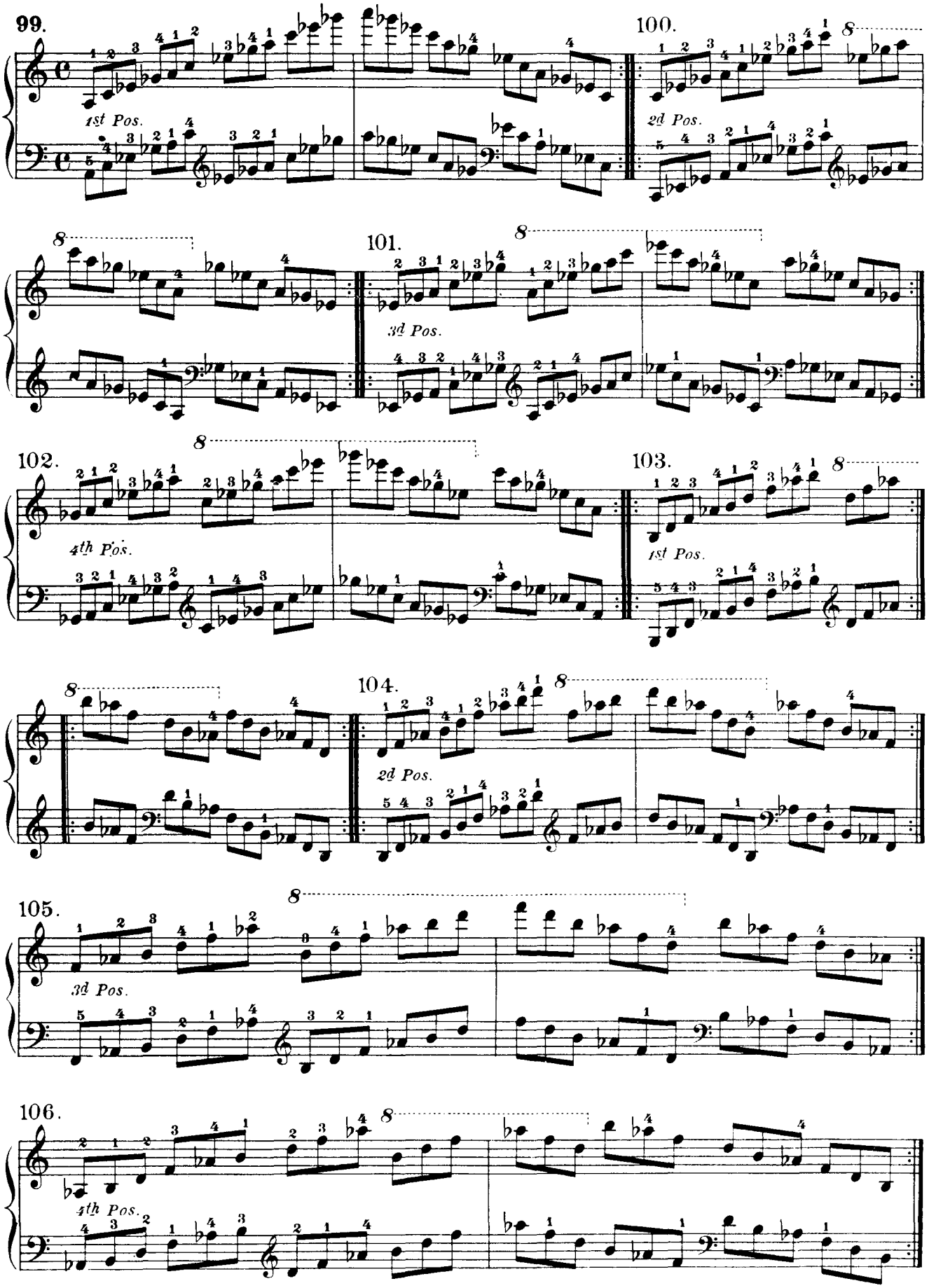
All the chords of the Dominant Seventh are to be played through. The foregoing examples will furnish the fingering for all others, observing at the same time this rule: When the position of the chord begins upon a black key, commence with the 2d finger in the *right* hand *ascending*, and in the *left* hand *descending*; use the thumb upon the first white key that occurs, and you then have the whole fingering for the rest of the passage.

2. Chords of the Diminished Seventh.

Chord of Dim. Sev. upon E. Chord of Dim. Sev. upon A. Chord of Dim. Sev. upon B.

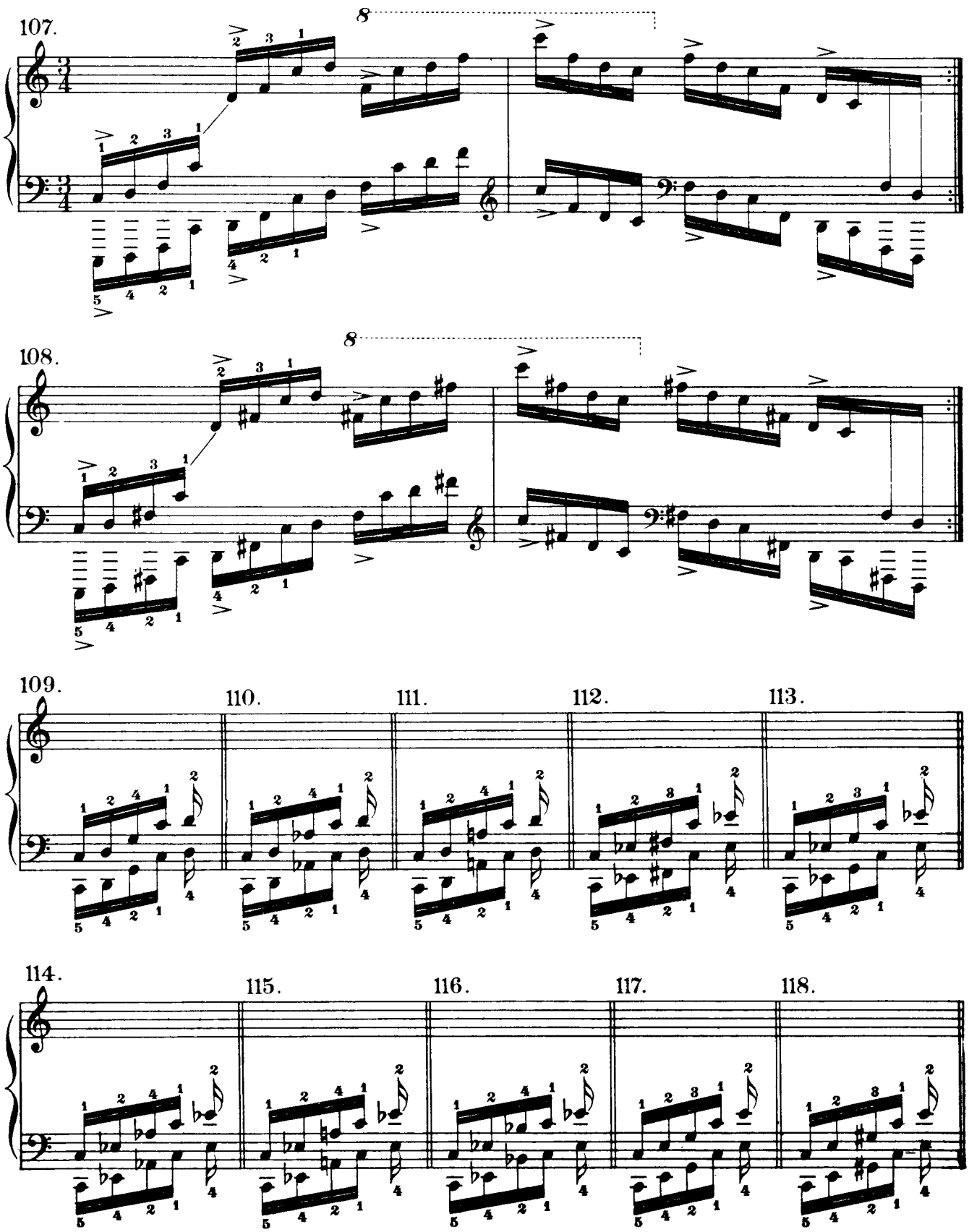


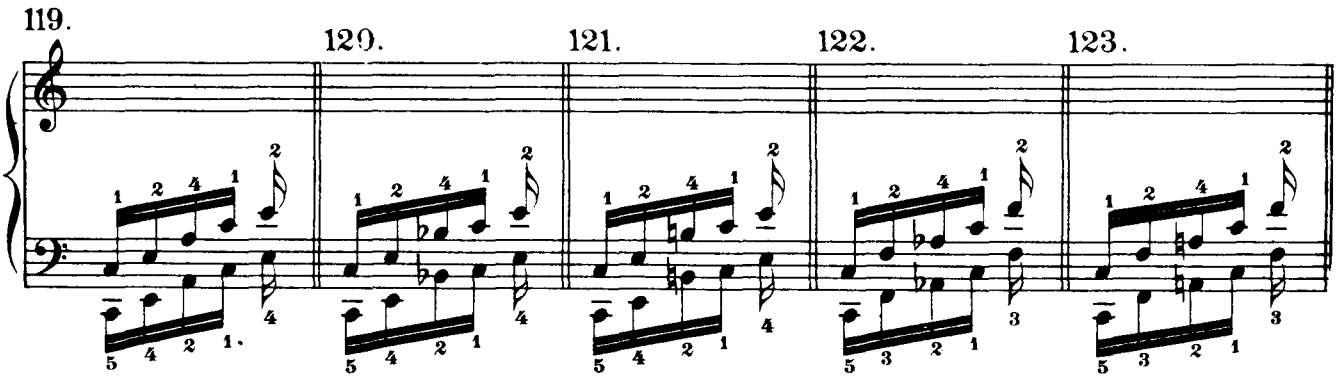

91.
92.
94.
93.
96.
95.
8
97.
98.

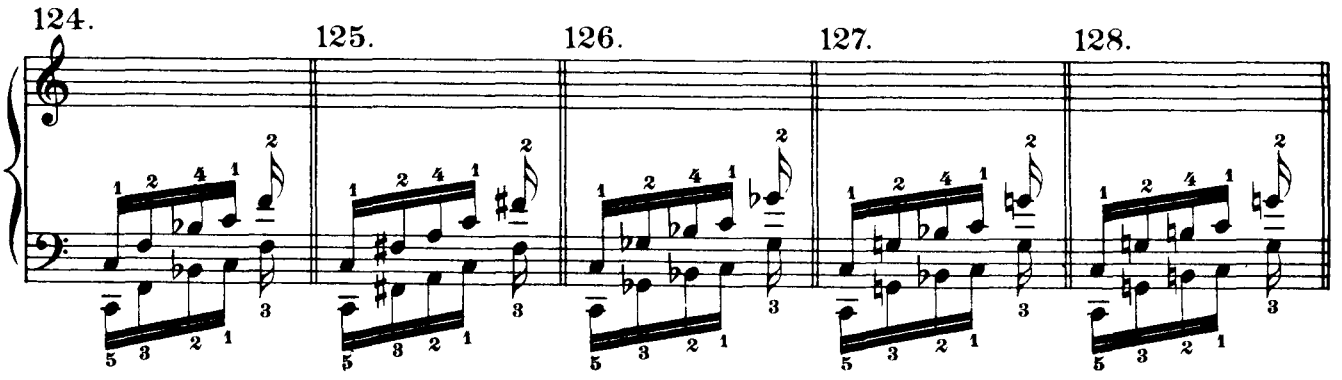

99.
1st Pos.
100.
2d Pos.
101.
3d Pos.
102.
4th Pos.
103.
1st Pos.
104.
2d Pos.
105.
3d Pos.
106.
4th Pos.

3. Other major and minor chords.

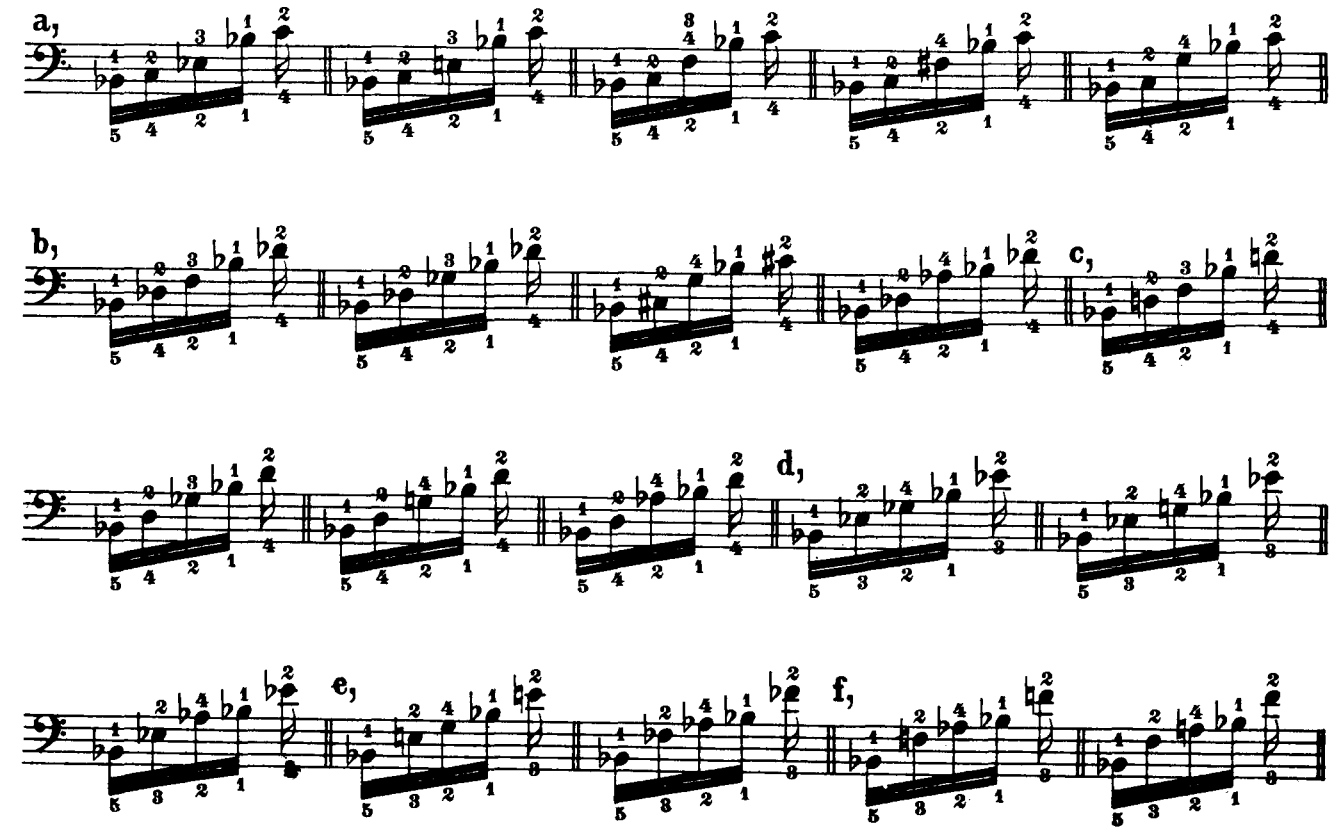
Here follow several chords, (common chords, and chords of the seventh in grand Arpeggios and extended position,) which are useful for practice.

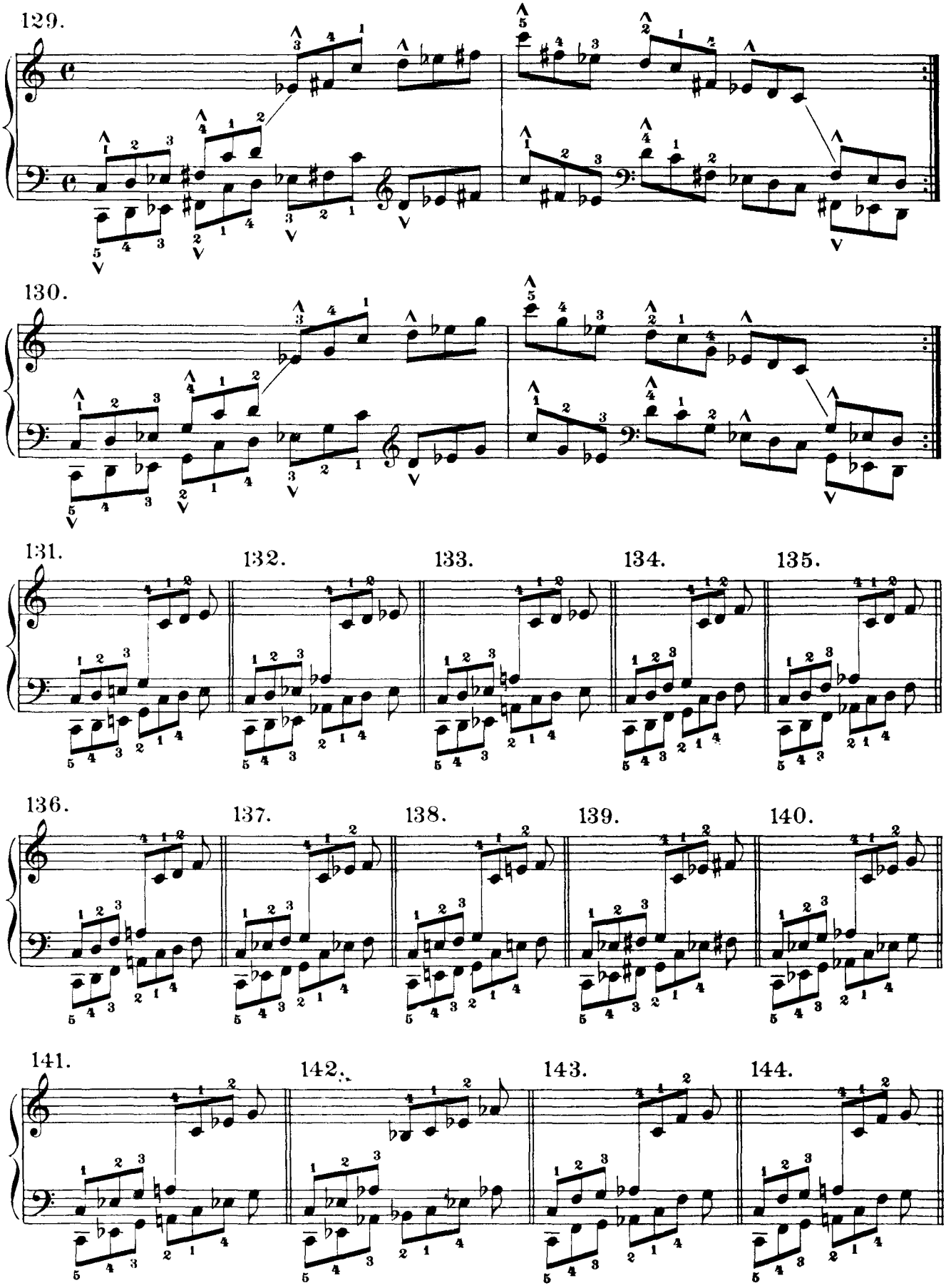






Similar Exercises with the thumb upon a black key, for more advanced players.




129.
130.
131.
132.
133.
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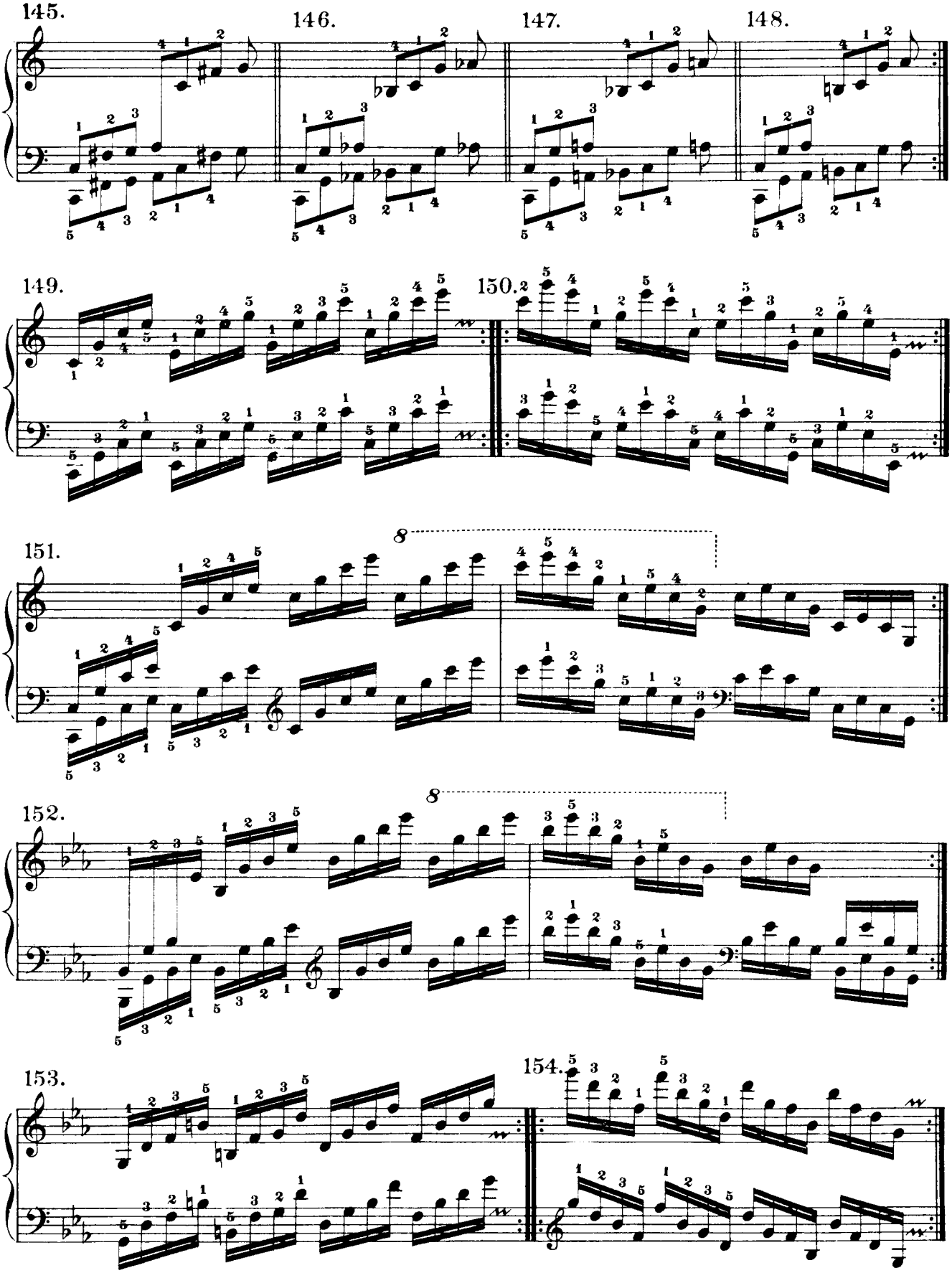
143.
144.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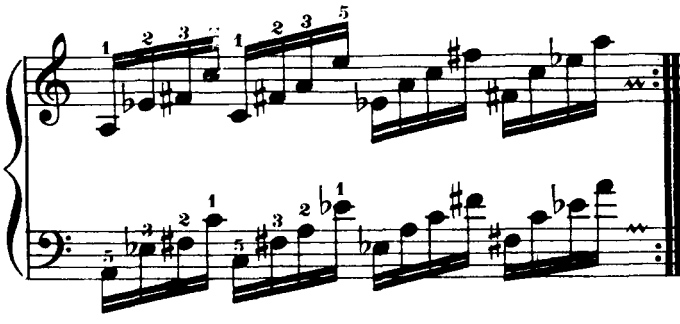
146.
147.
148.
149.
150.
151.
152.
153.
154.

155.



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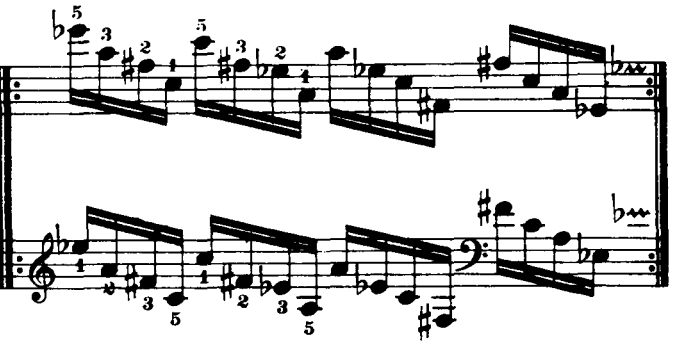

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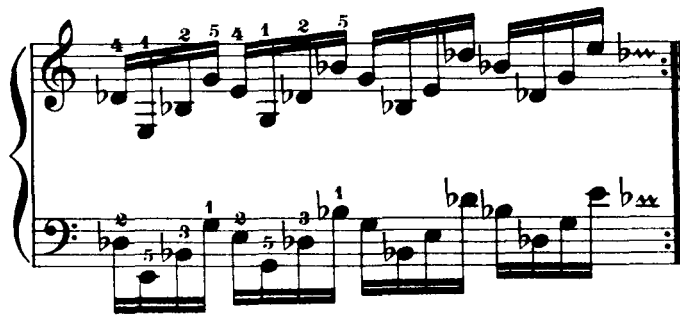

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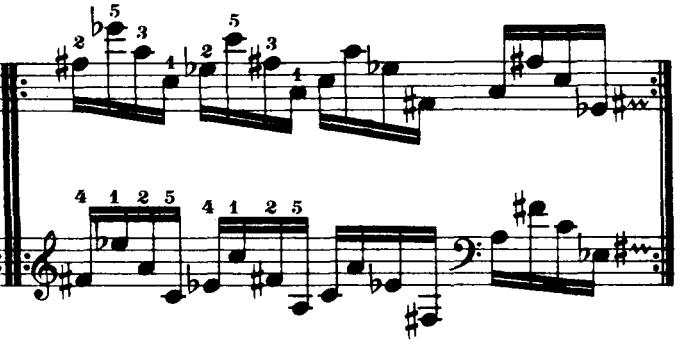

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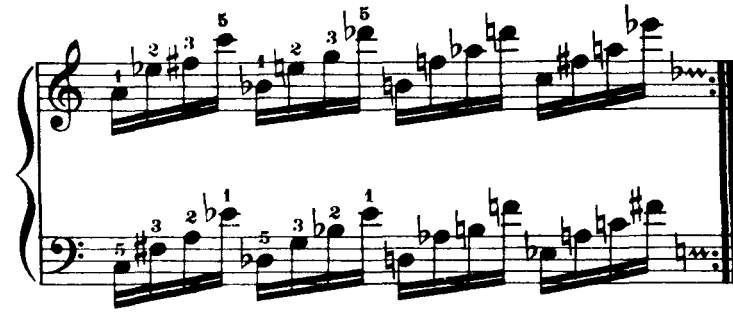

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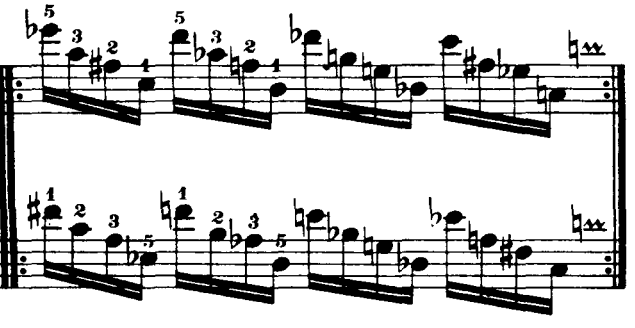
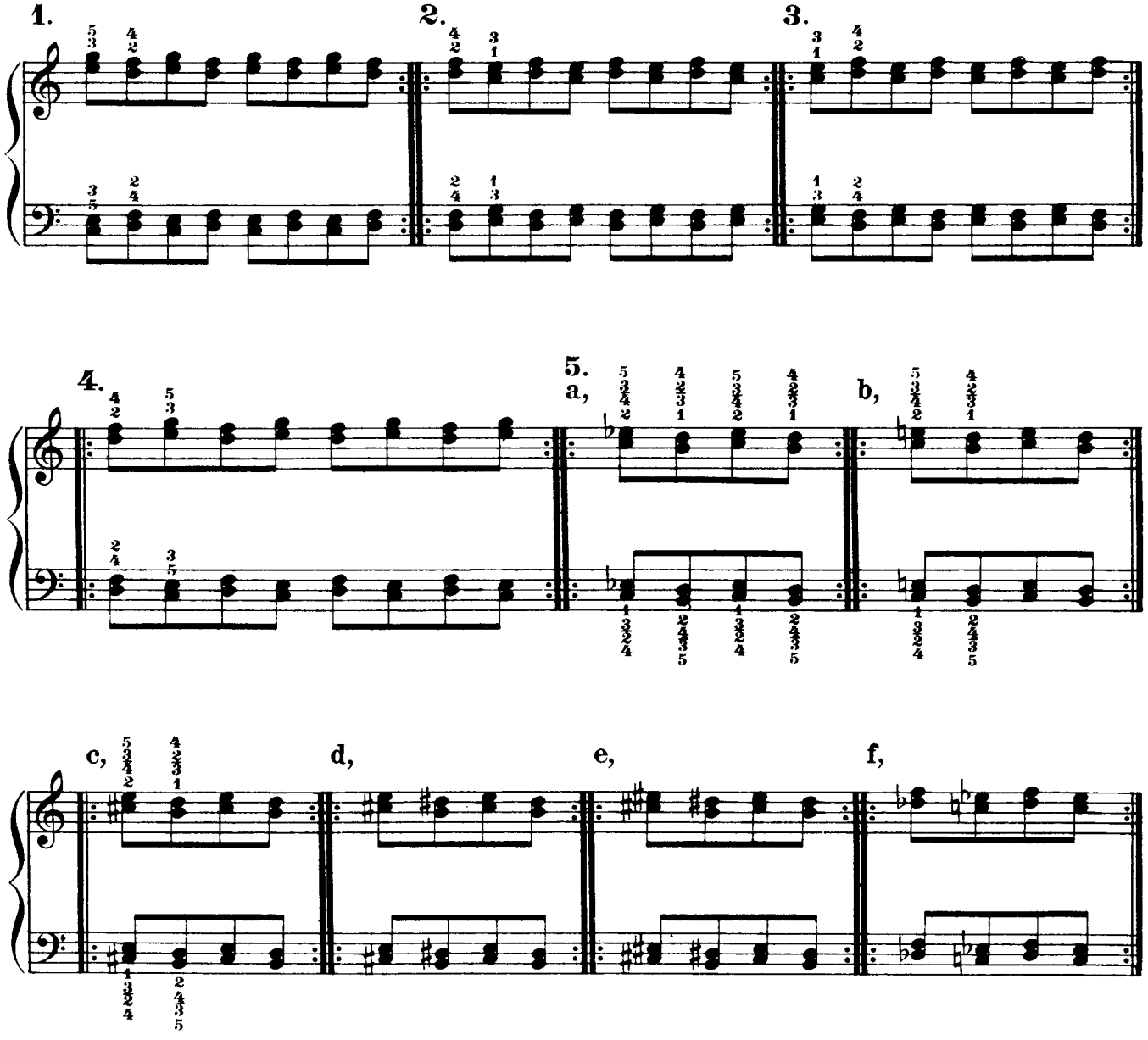


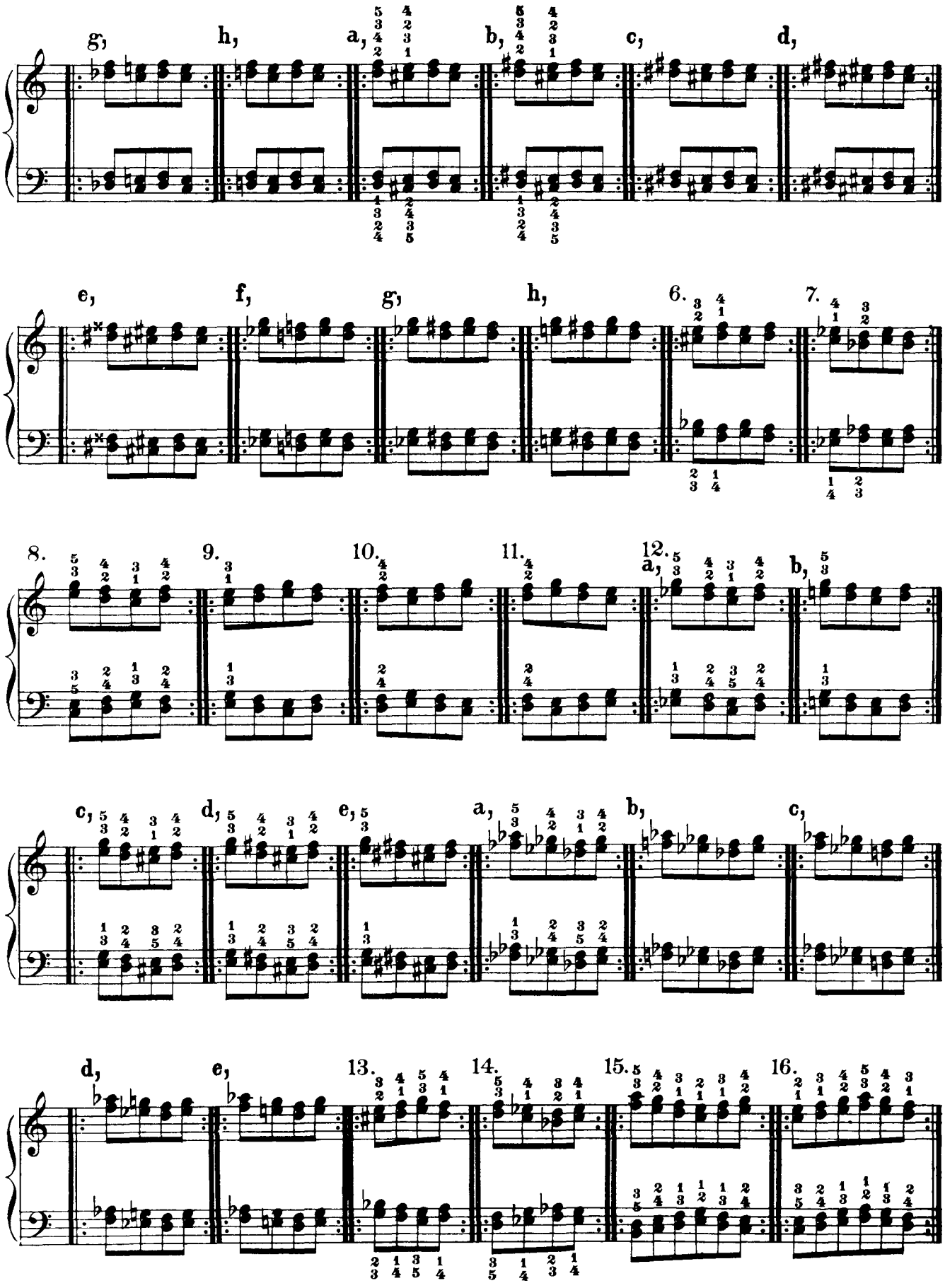
Section VII.

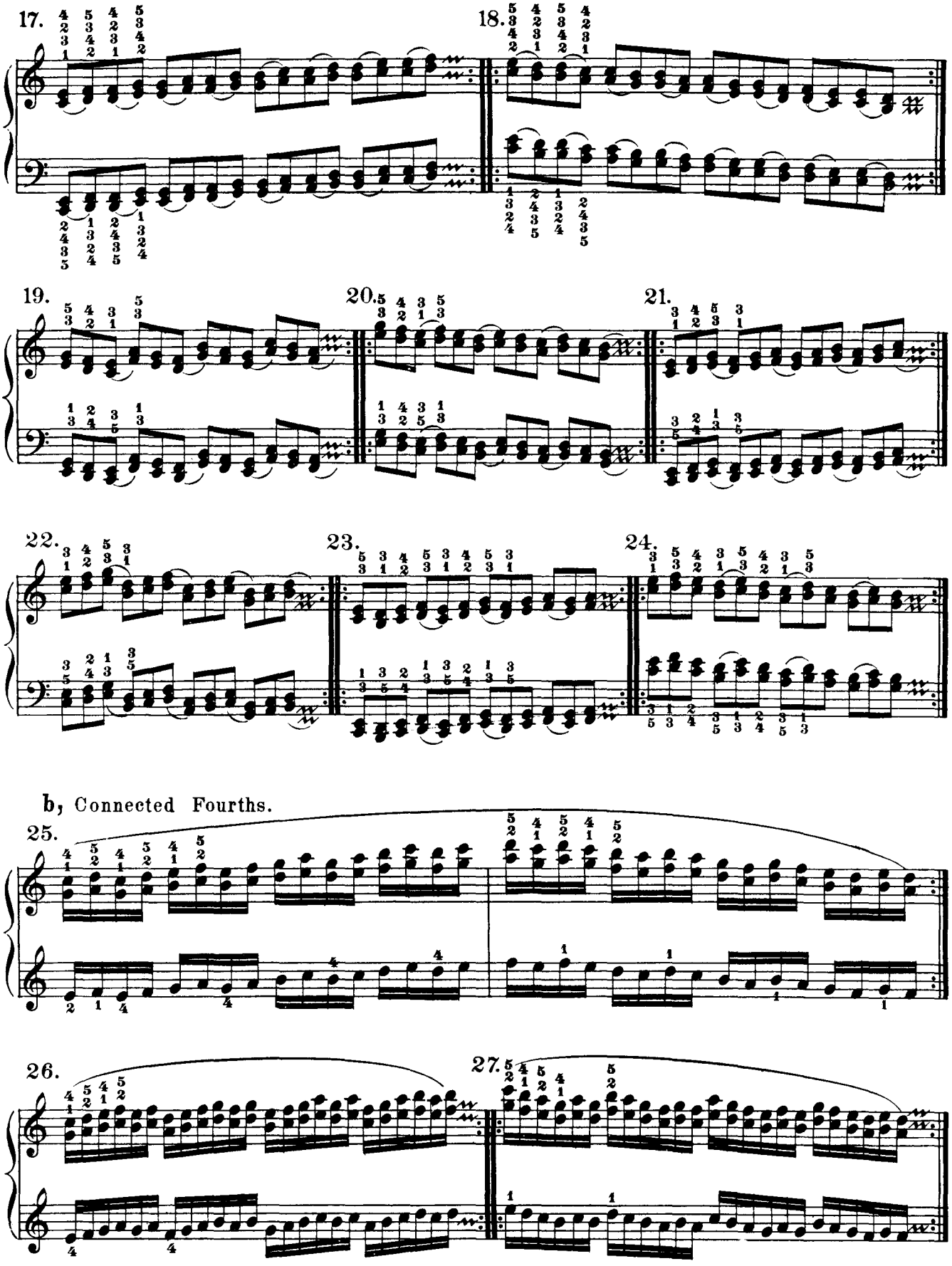
Connected Thirds, Fourths and Sixths. (Double Notes.)

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.

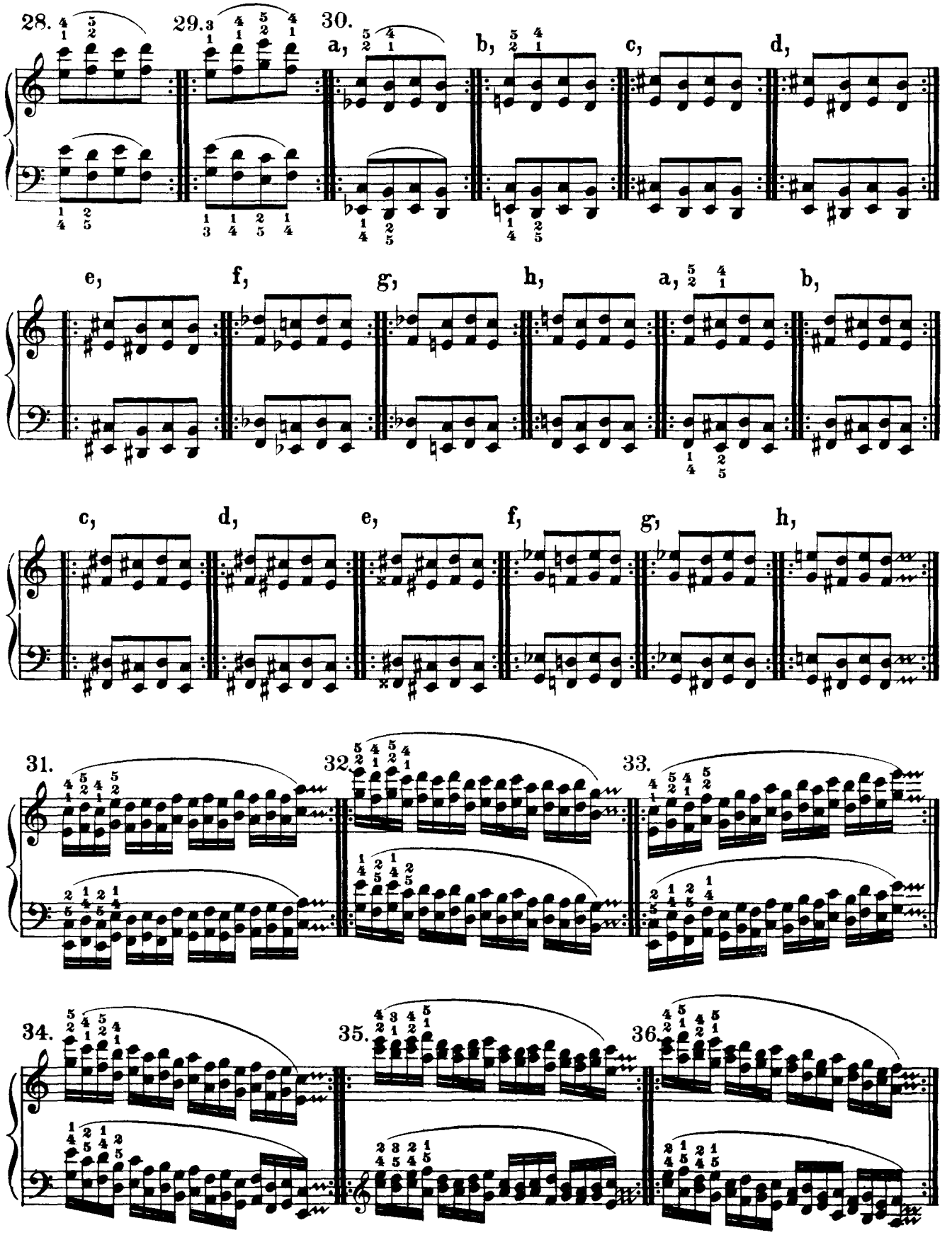
a, Connected Thirds.




g,
h,
a,
b,
c,
d,
e,
f,
g,
h,
6.
7.
8.
9.
10.
11.
12.
a,
b,
c,
d,
e,
a,
b,
c,
d,
e,
13.
14.
15.
16.


17.
18.
19.
20.
21.
22.
23.
24.
b, Connected Fourths.
25.
26.
27.

c, Connected Sixths.



Nos. 31–34 are also to be transposed into other keys, and practiced with the same fingering.

Section VIII.

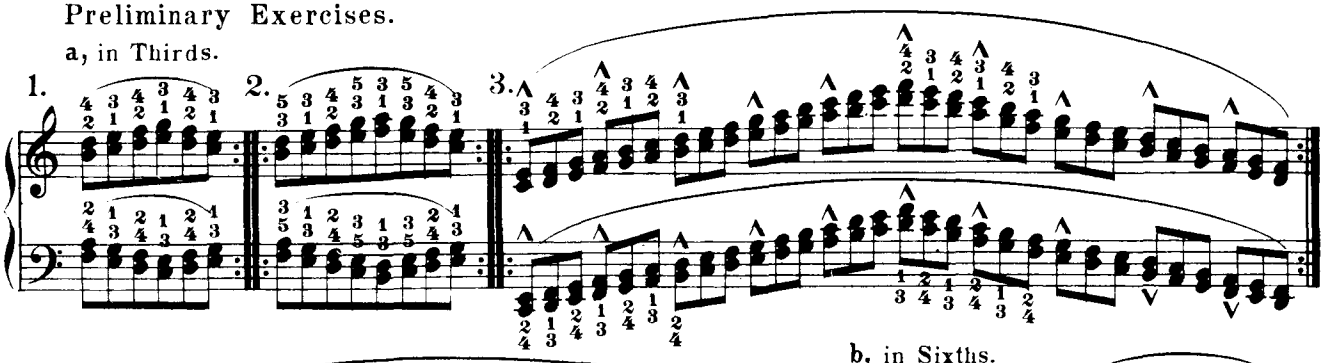
Scales in Thirds, Fourths, Fifths, Sixths, and Octaves. (Double Notes.)

Rules for the Execution of Scales of Thirds and Sixths.

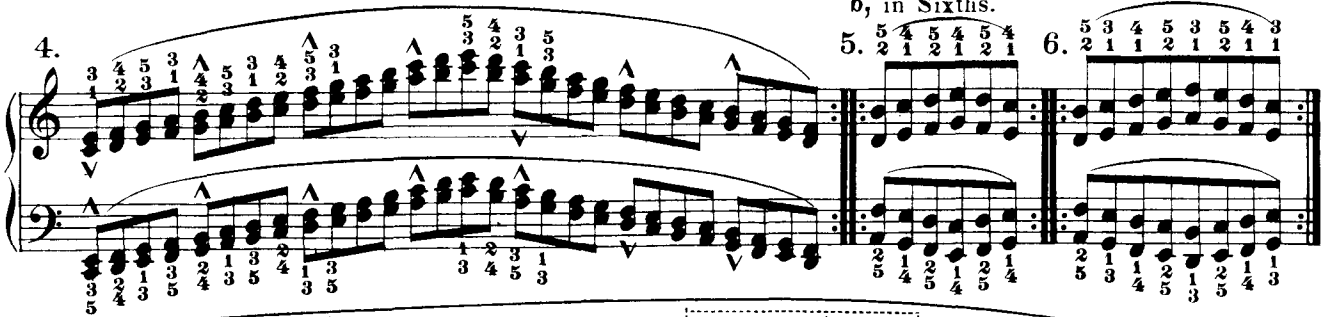
The following Rules, given here only for the direction of the right hand, are equally applicable to the left in the contrary motion, and are to be carefully observed, in order to attain the smoothest possible connection in performing these scales. 1. In ascending, the right hand must be held a little outward, i.e. turned from the player; in descending, it must be turned slightly inward. 2. In playing ascending scales of Thirds, when the $\frac{4}{2}$ have been used, 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 $\frac{5}{3}$ and the $\frac{3}{1}$ must be made by expertly turning the 3d over the 5th. 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 the $\frac{4}{1}$ (and the contrary) is only to be made by the 3rd and 4th or the 4th and 3rd; 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.

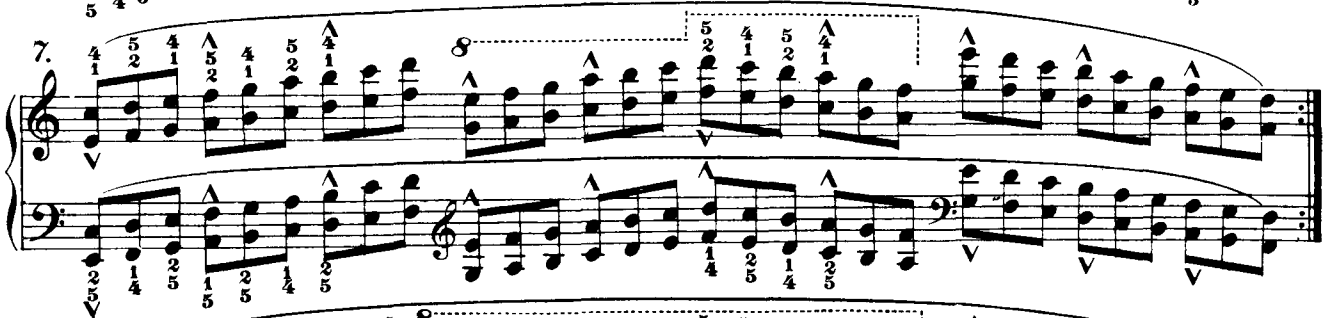
Preliminary Exercises.

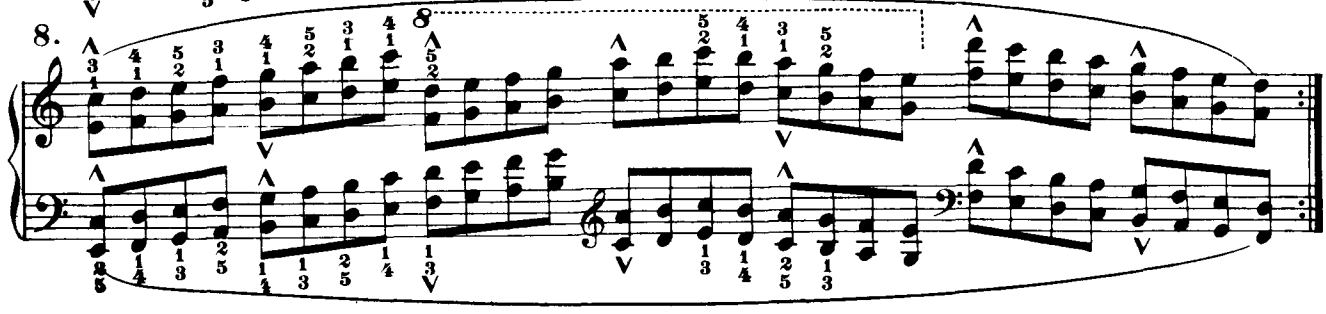
a, in Thirds.



b, in Sixths.





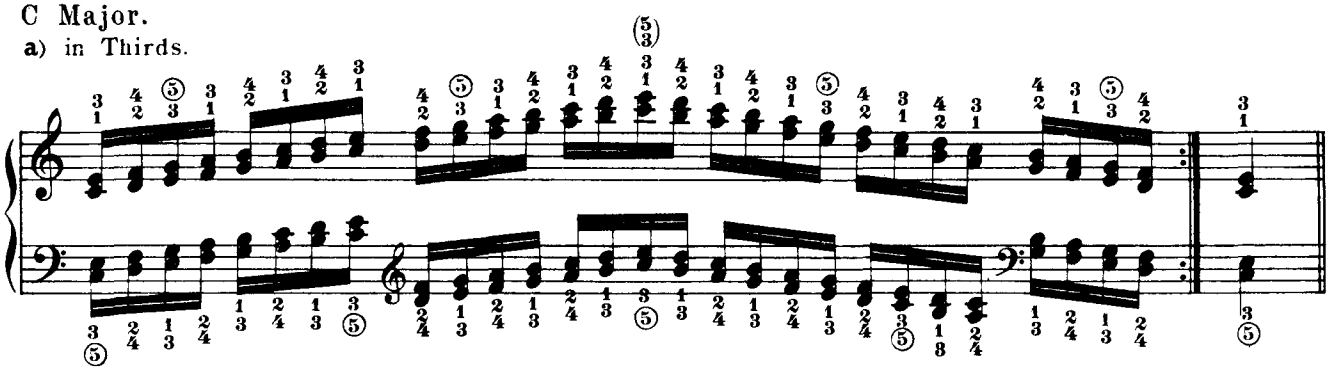


Major Scales.

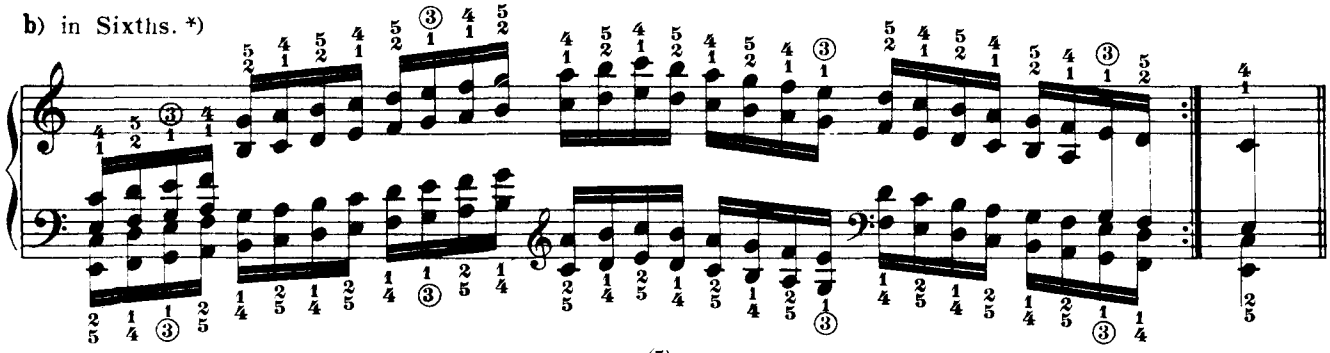
The fingering here given for the Scales of Thirds and Sixths, is that which is most convenient for the execution of these scales in an even and well-connected manner, when the player has perfectly overcome the difficulty of readily using the thumb on the black keys.

C Major.

a) in Thirds.

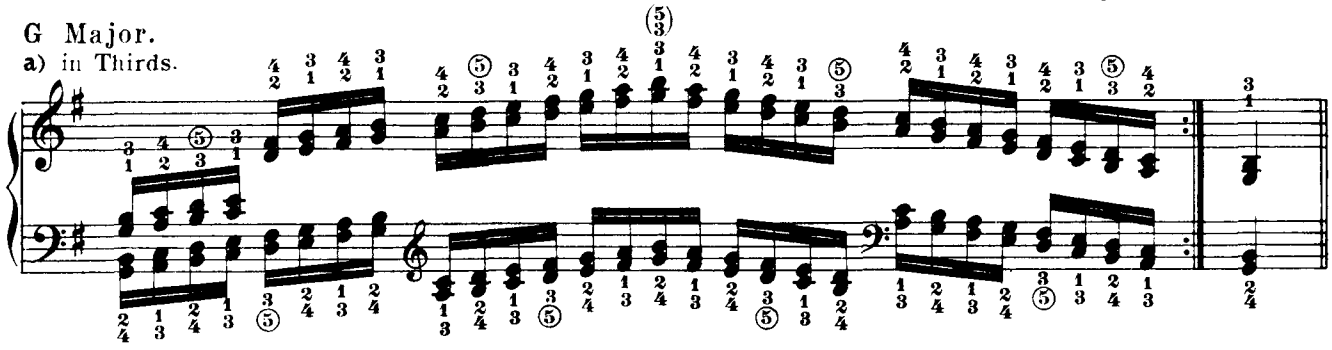


b) in Sixths. *)

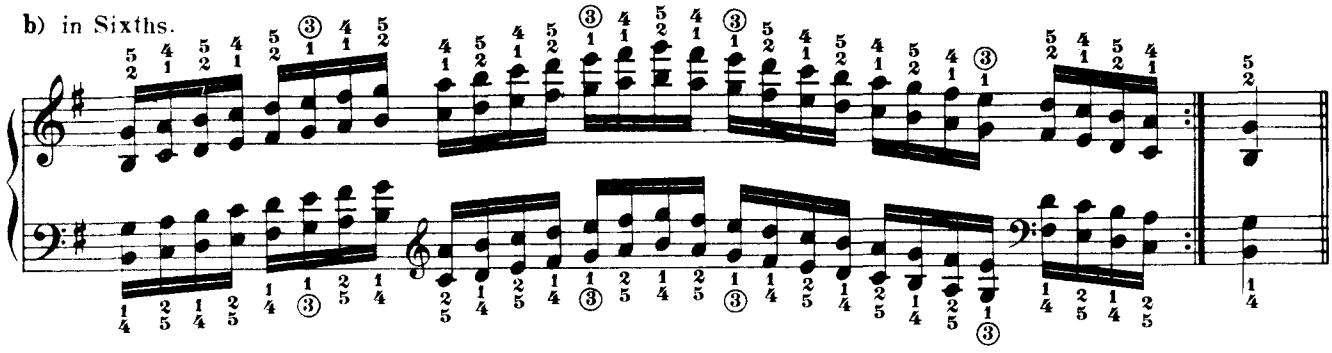


G Major.

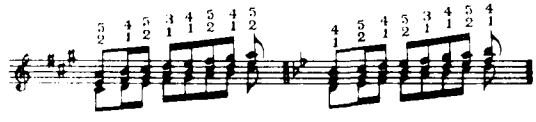
a) in Thirds.



b) in Sixths.

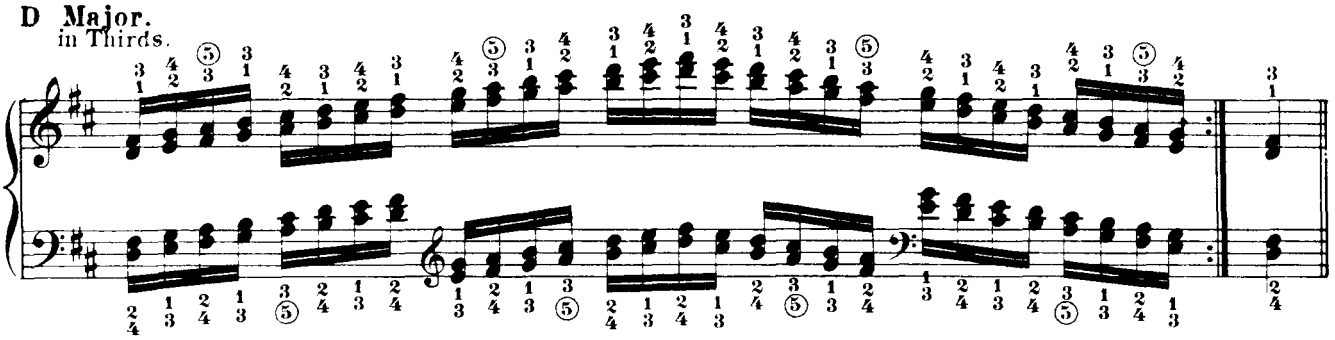


*) The fingering of the Scales of Fourths, R.H. is almost the same as that scales of Sixths, for instance:

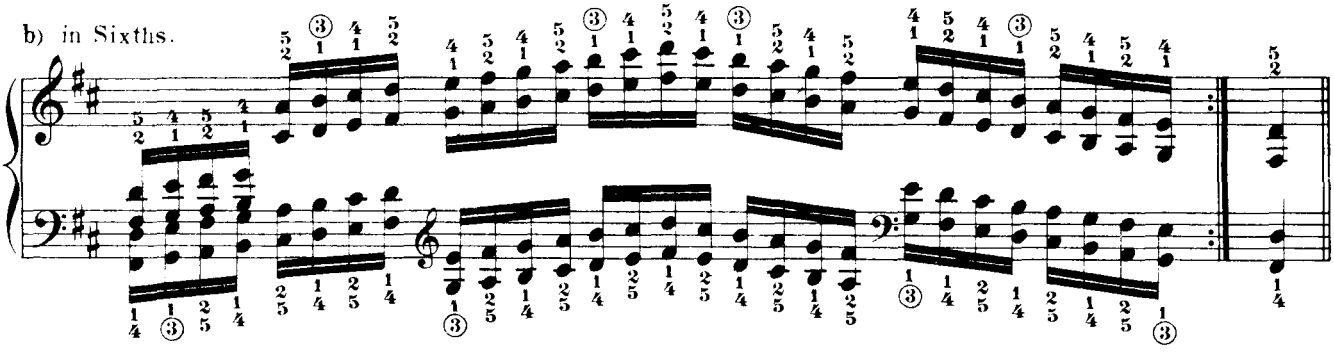


D Major.

in Thirds.

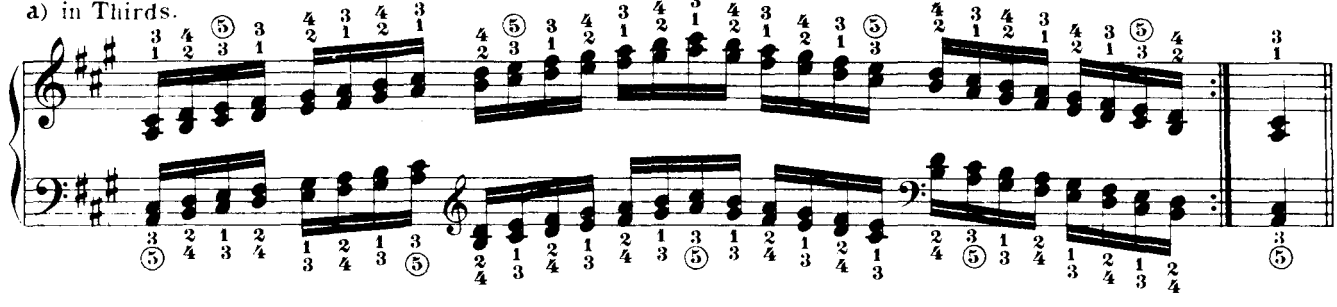


b) in Sixths.

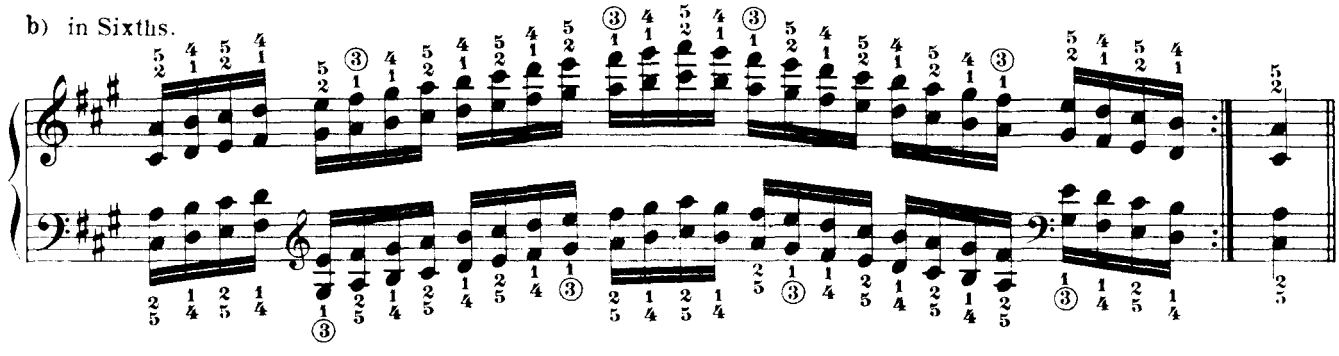


A Major.

a) in Thirds.

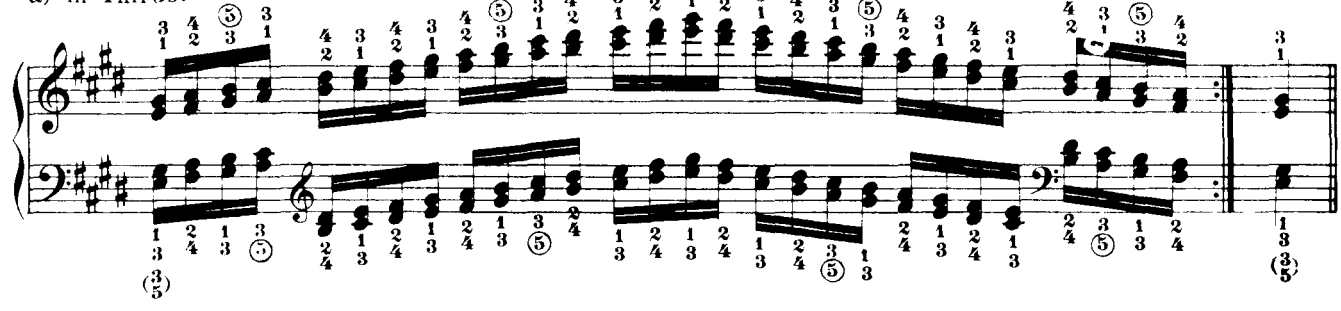


b) in Sixths.

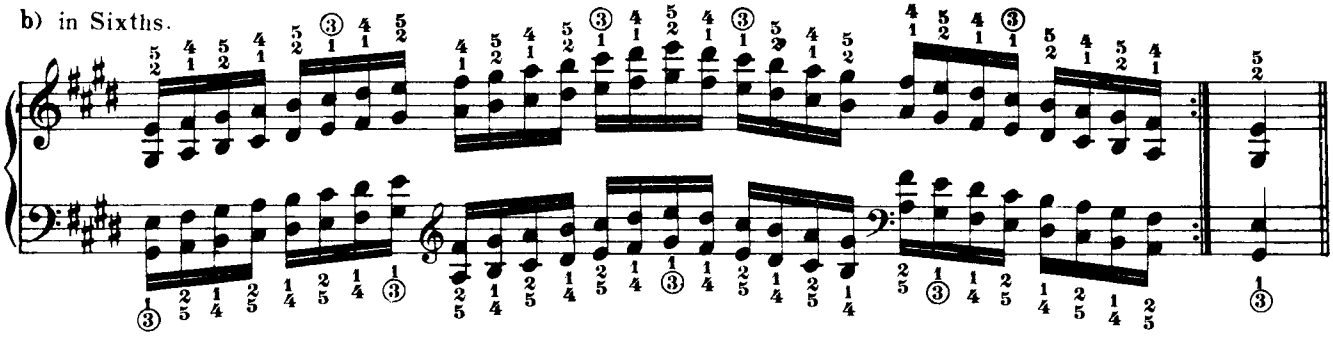


E Major.

a) in Thirds.

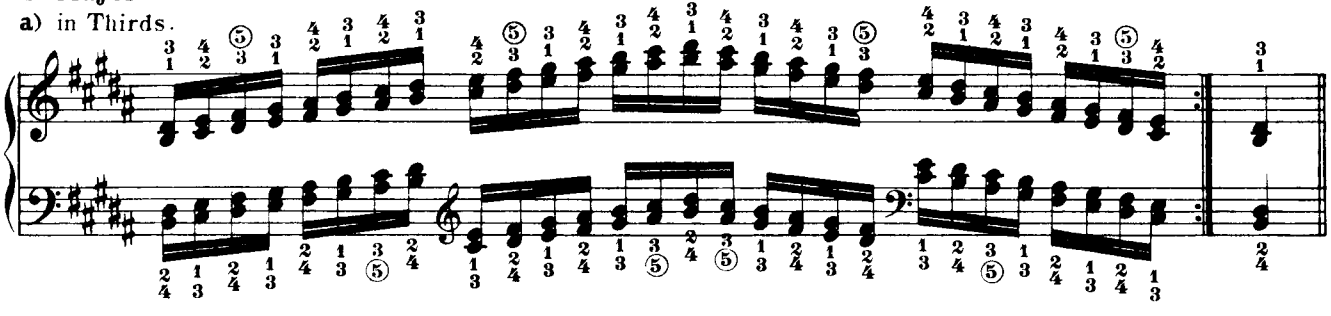


b) in Sixths.

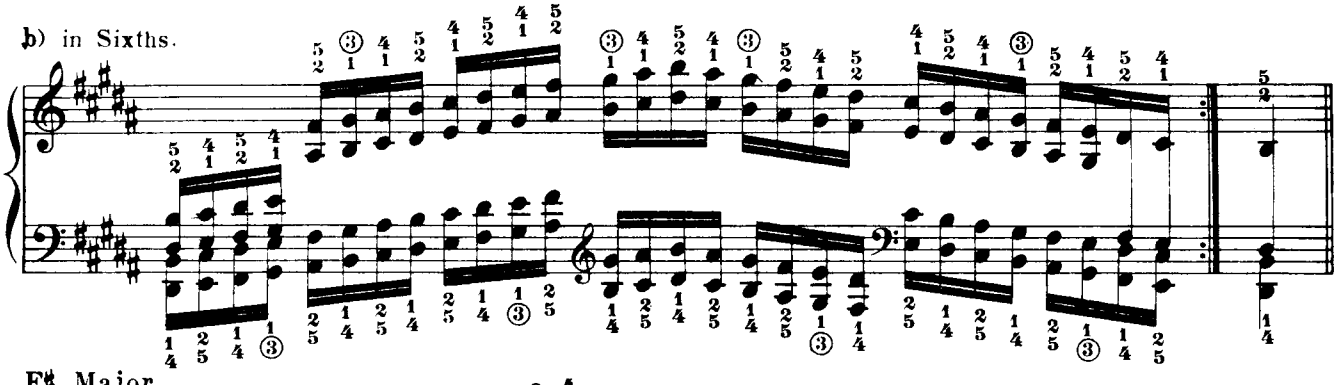


B Major.

a) in Thirds.

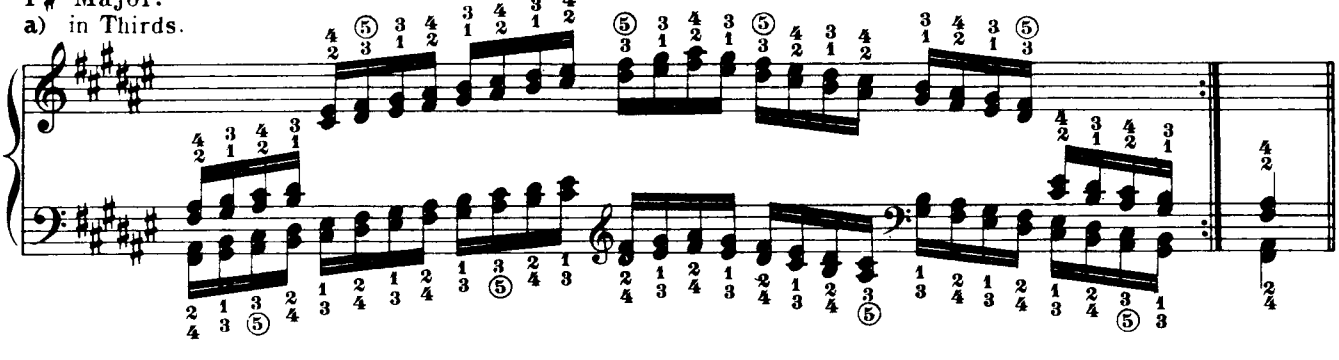


b) in Sixths.

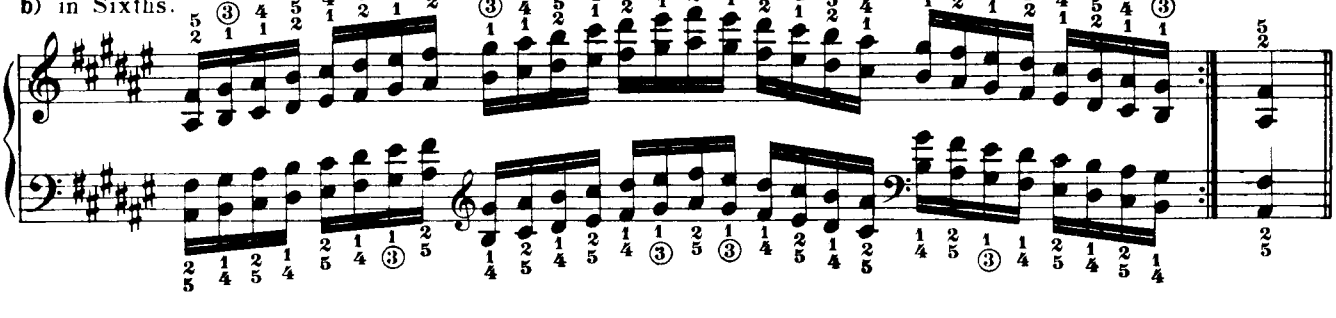


F♯ Major.

a) in Thirds.

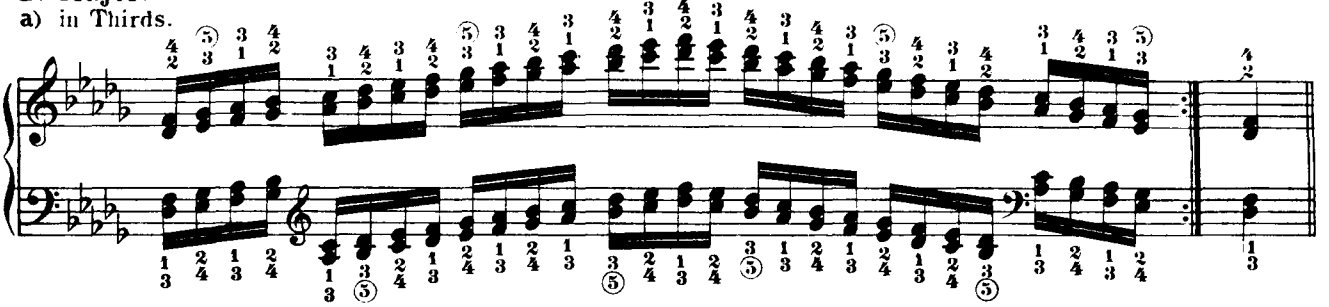


b) in Sixths.

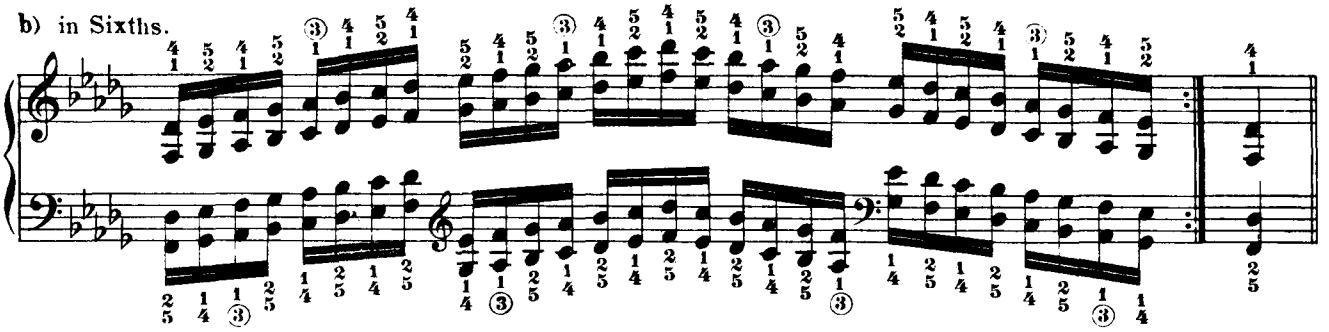


D♭ Major.

a) in Thirds.

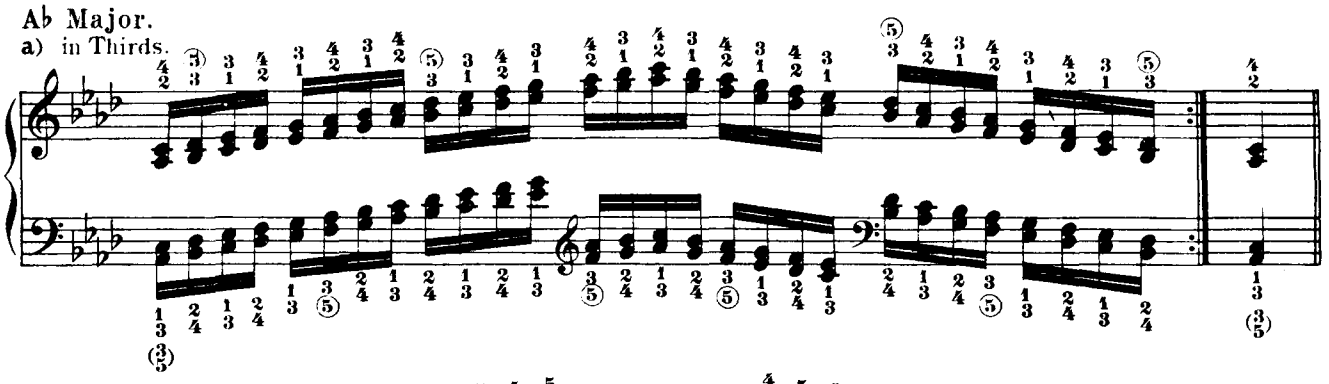


b) in Sixths.

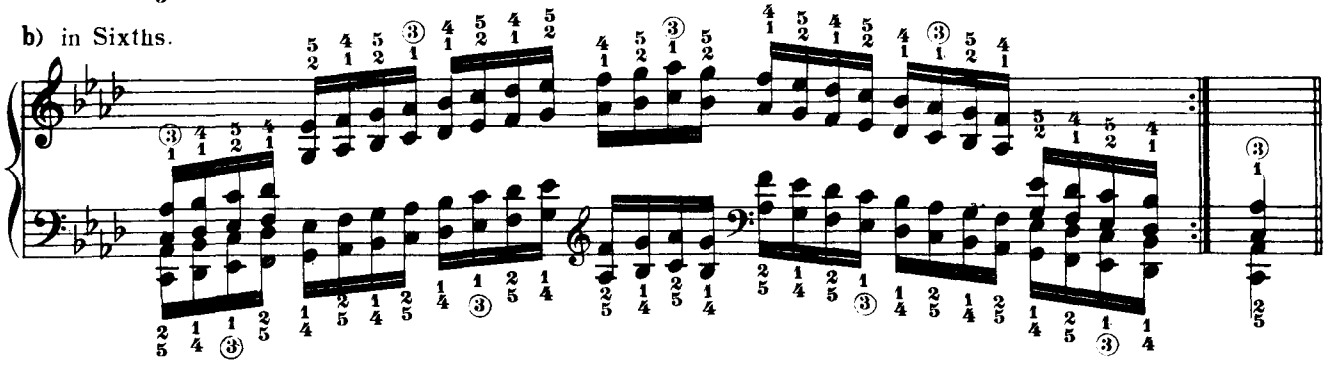


A♭ Major.

a) in Thirds.

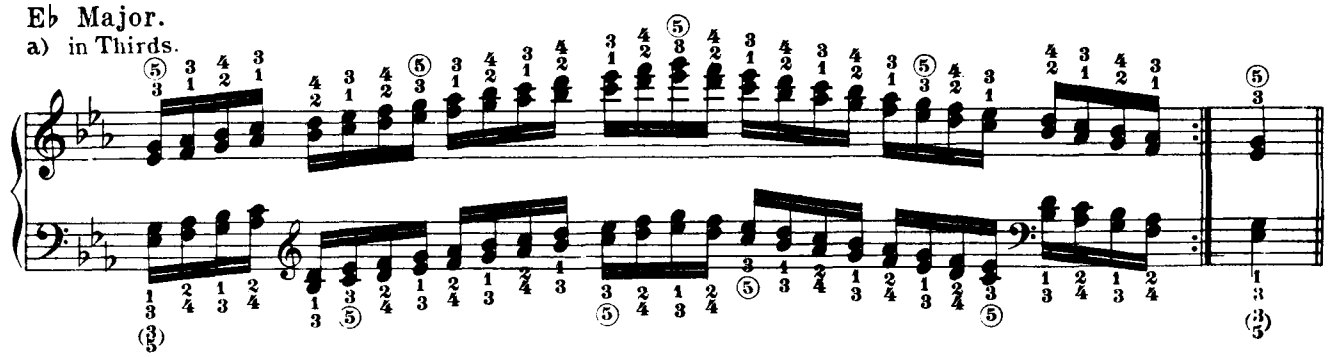


b) in Sixths.

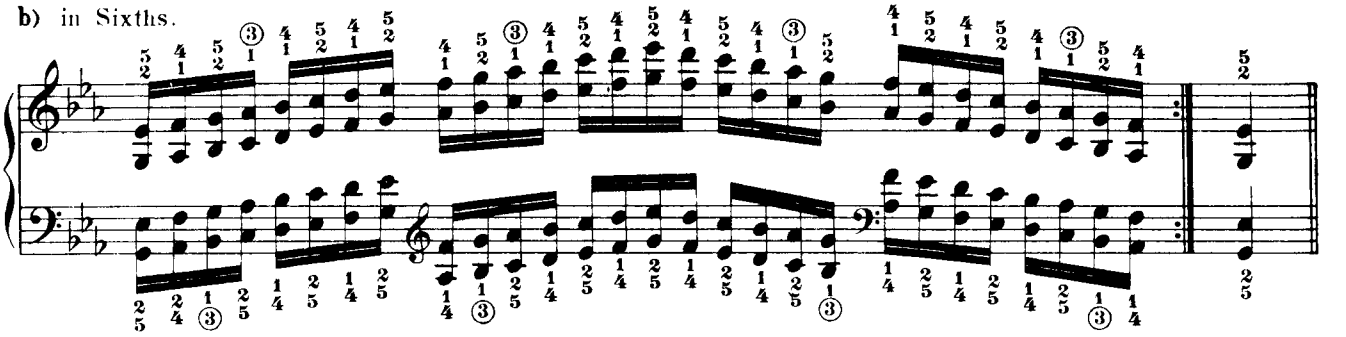


E♭ Major.

a) in Thirds.

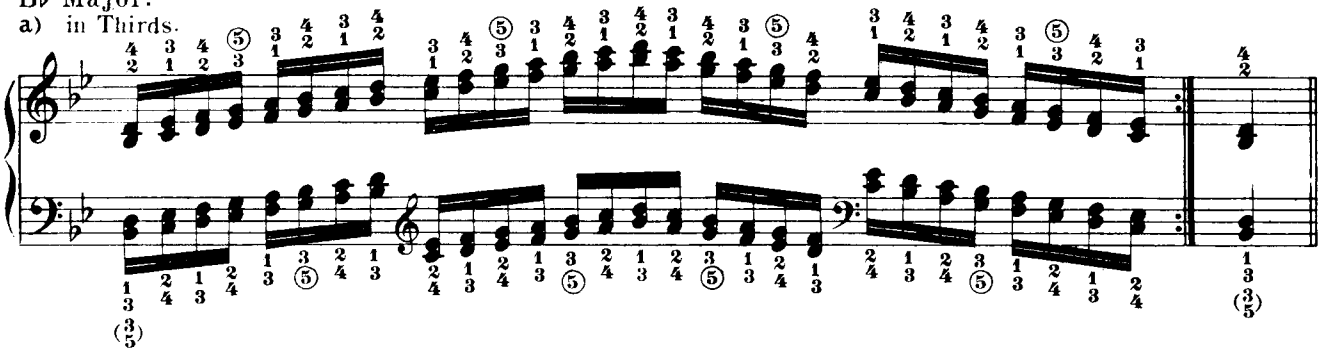


b) in Sixths.

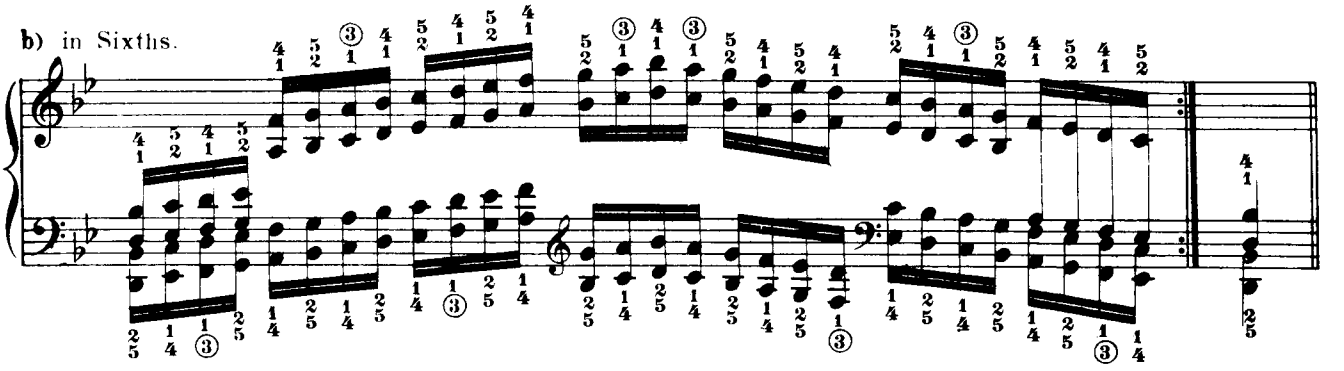


B♭ Major.

a) in Thirds.

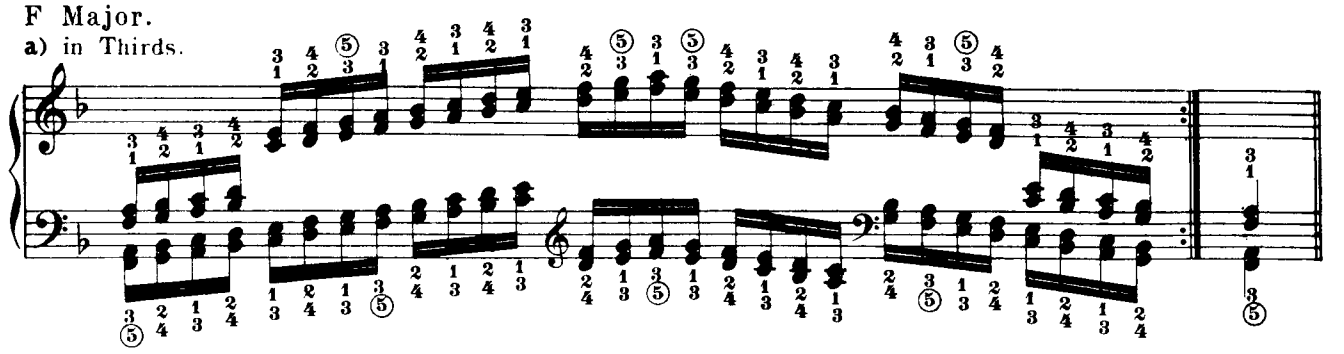


b) in Sixths.

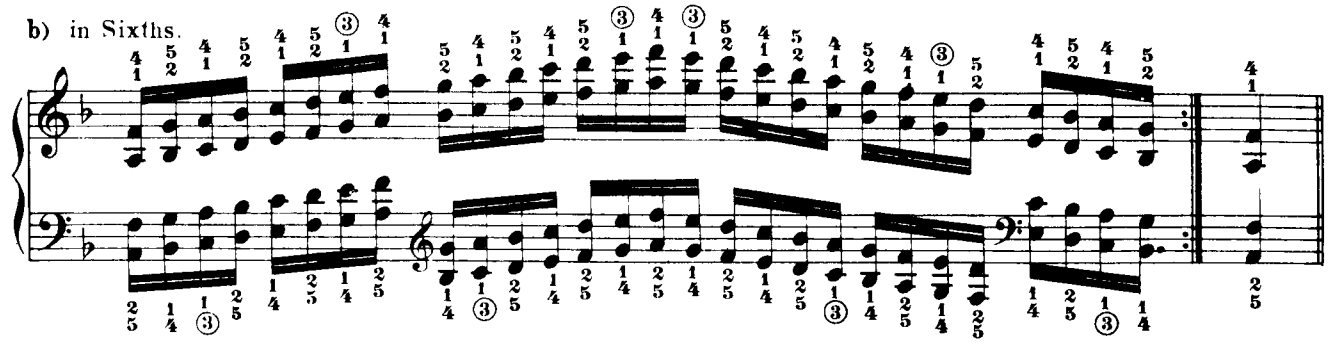


F Major.

a) in Thirds.



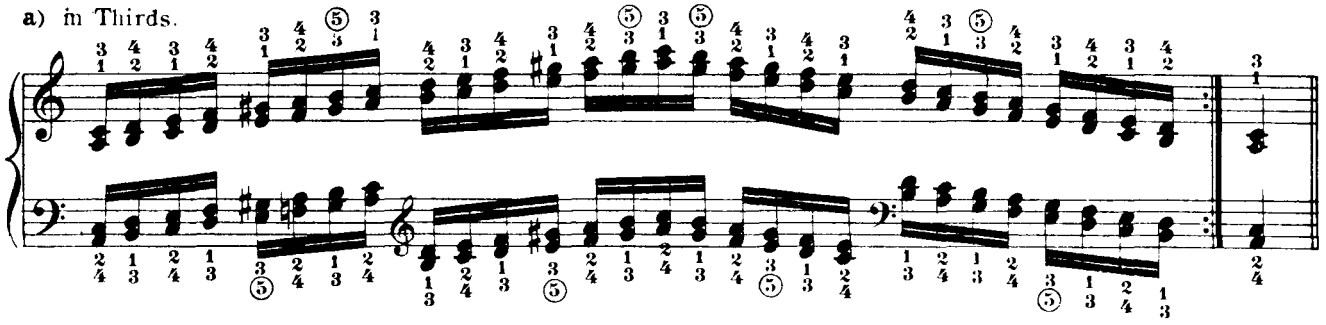
b) in Sixths.



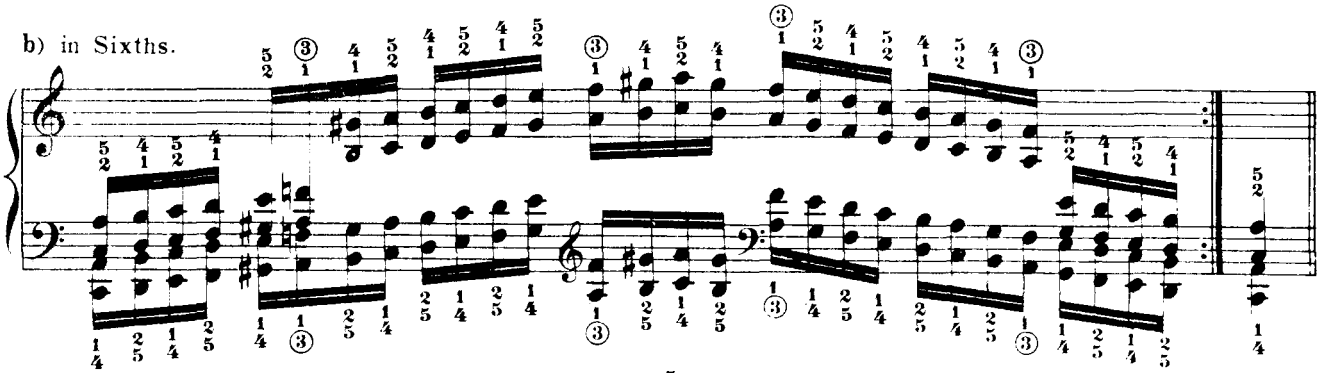
Minor Scales.

A Minor.

a) in Thirds.

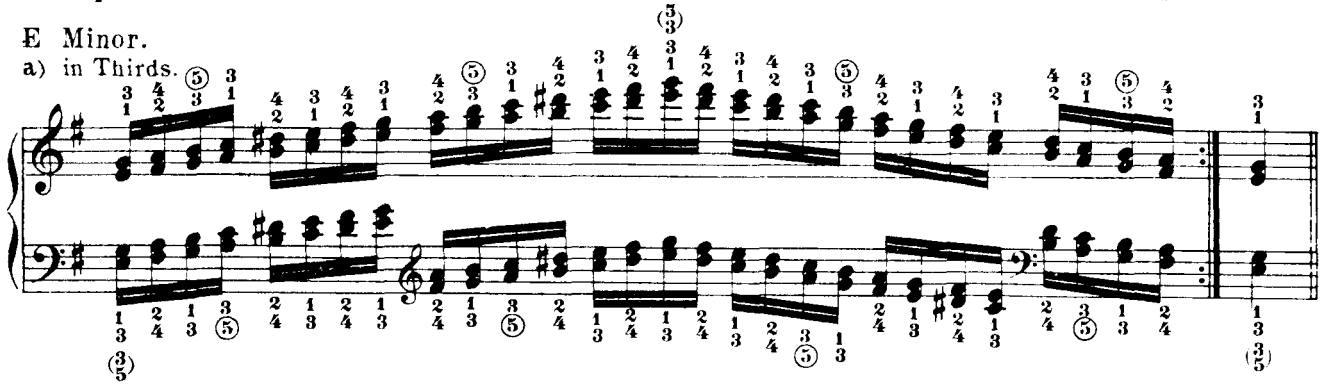


b) in Sixths.

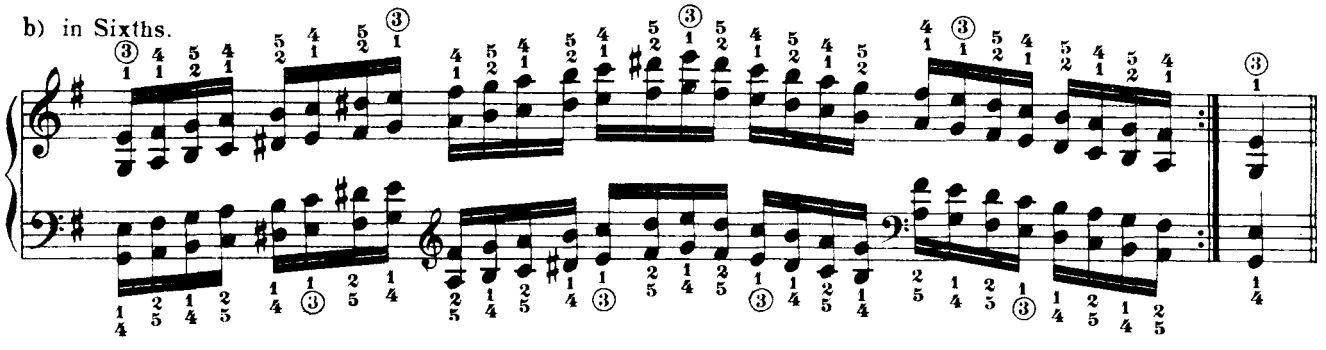


E Minor.

a) in Thirds.

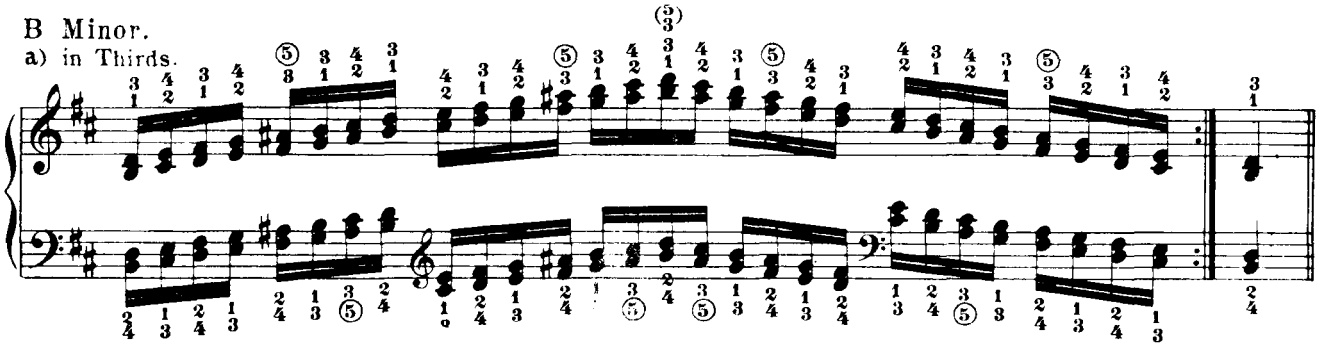


b) in Sixths.



B Minor.

a) in Thirds.



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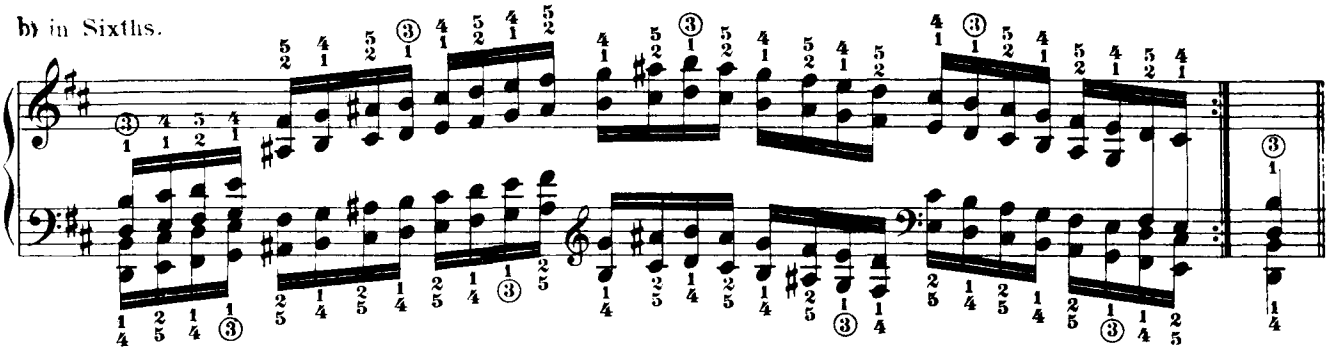
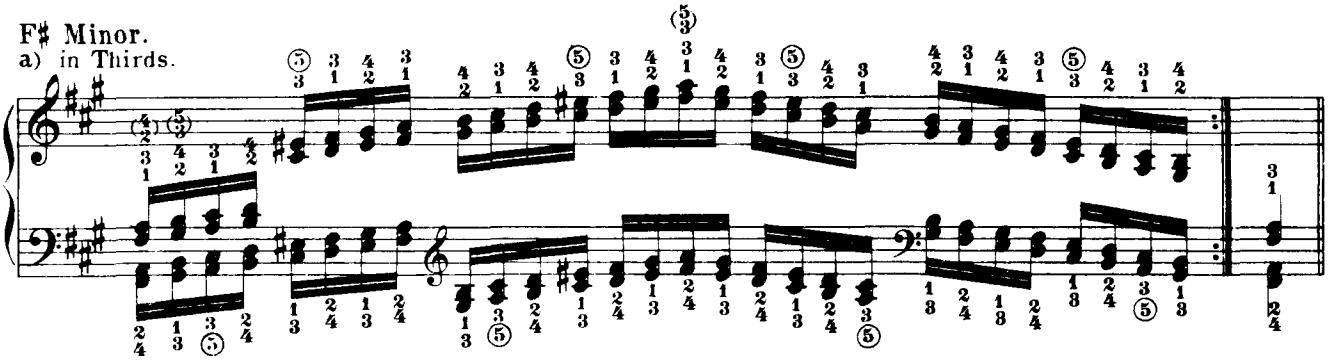
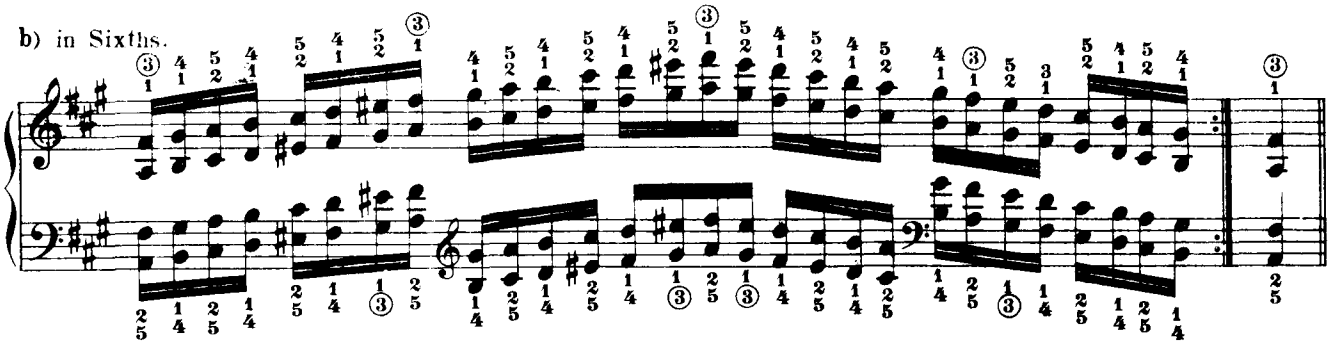


F♯ Minor.

a) in Thirds.

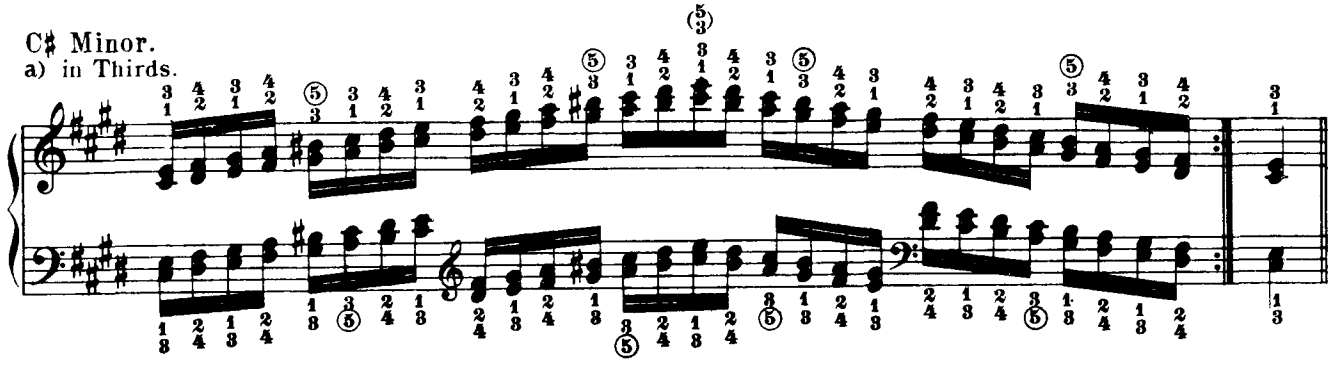


b) in Sixths.

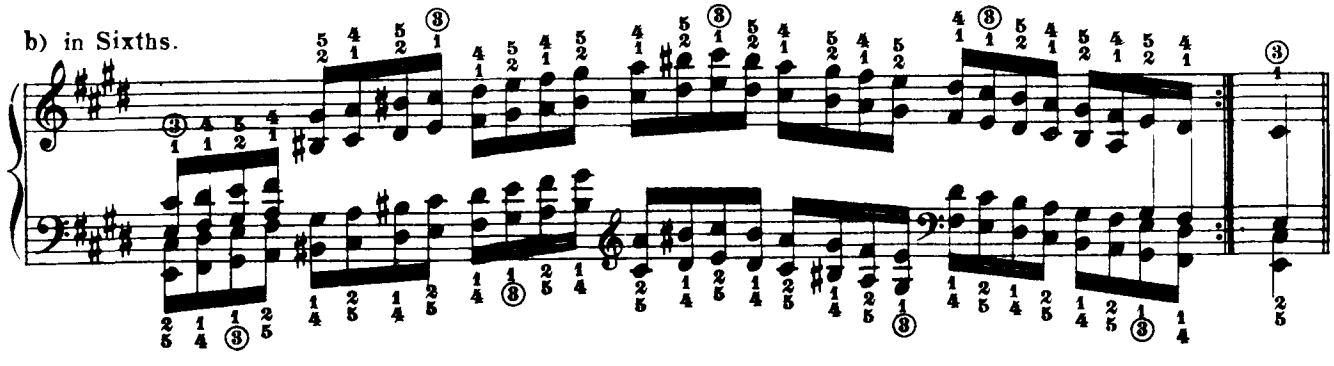


C♯ Minor.

a) in Thirds.

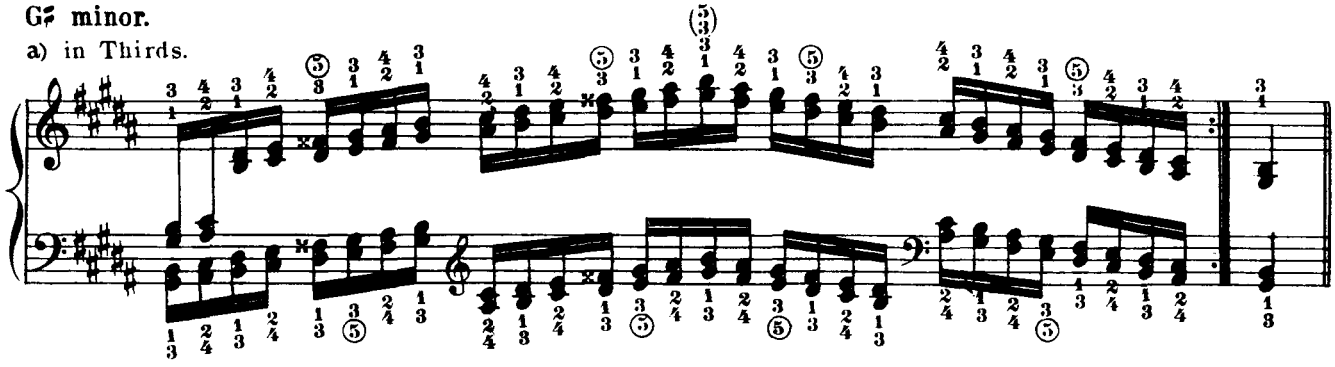


b) in Sixths.

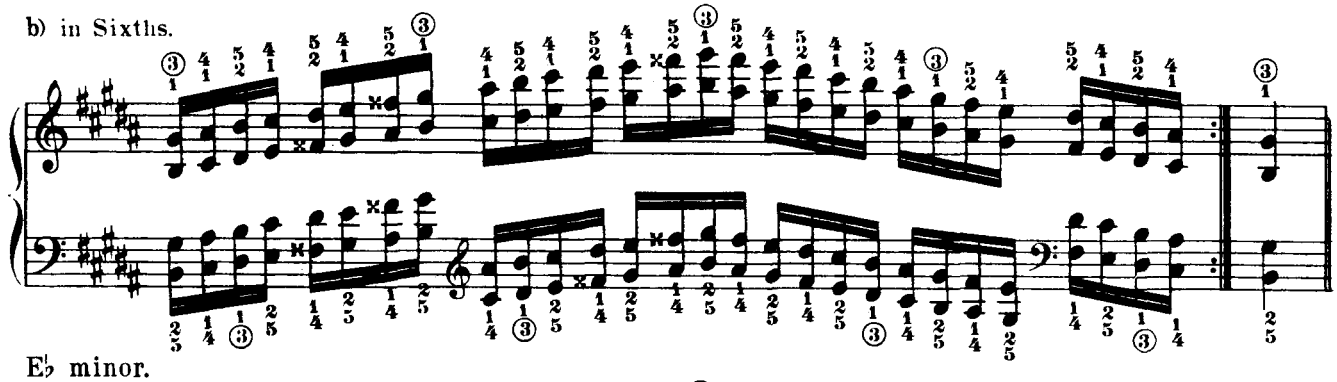


G♯ minor.

a) in Thirds.

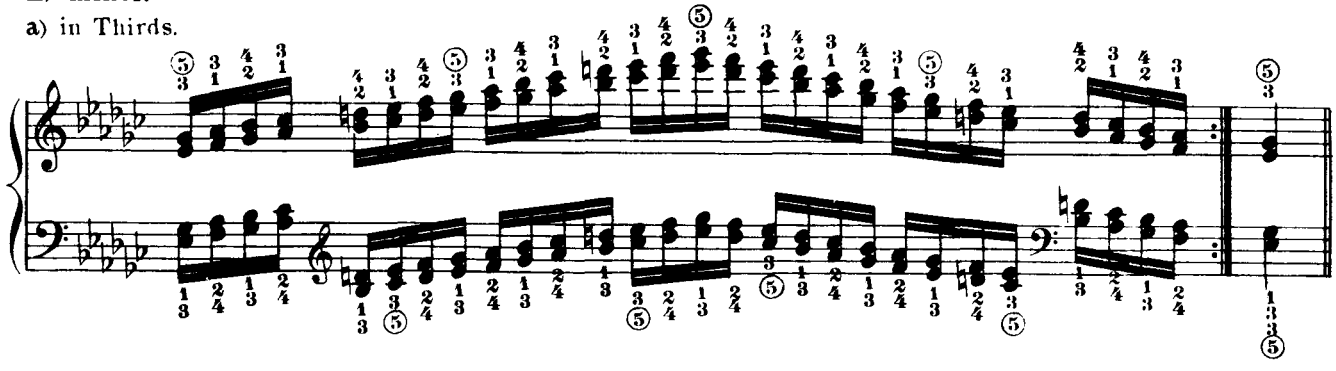


b) in Sixths.

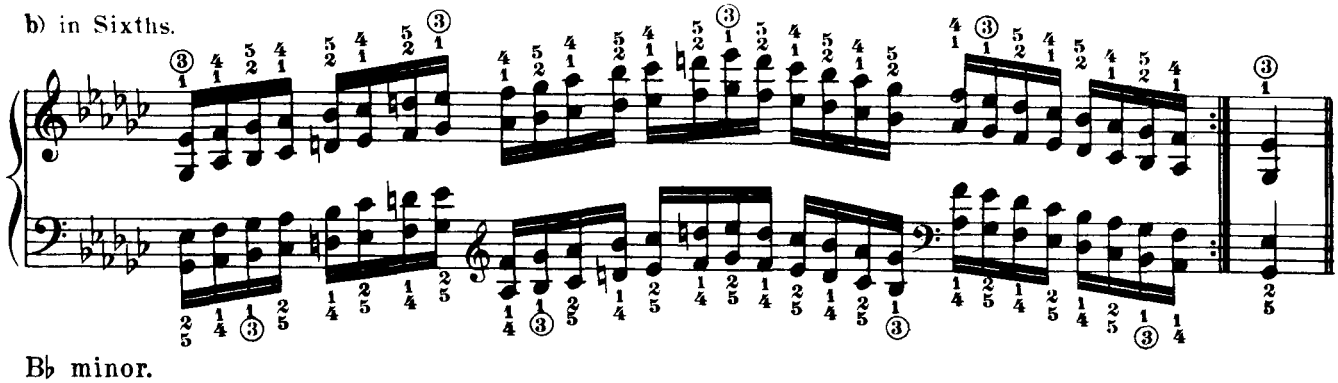


E♭ minor.

a) in Thirds.

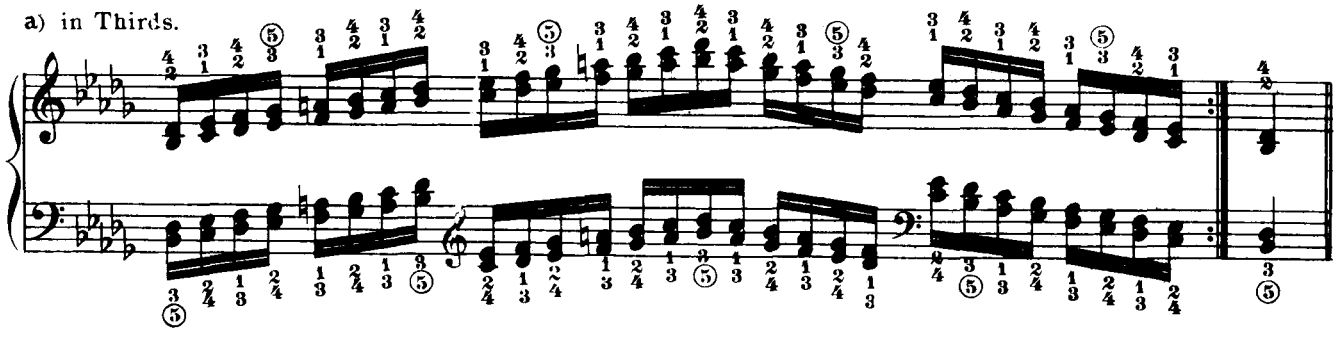


b) in Sixths.

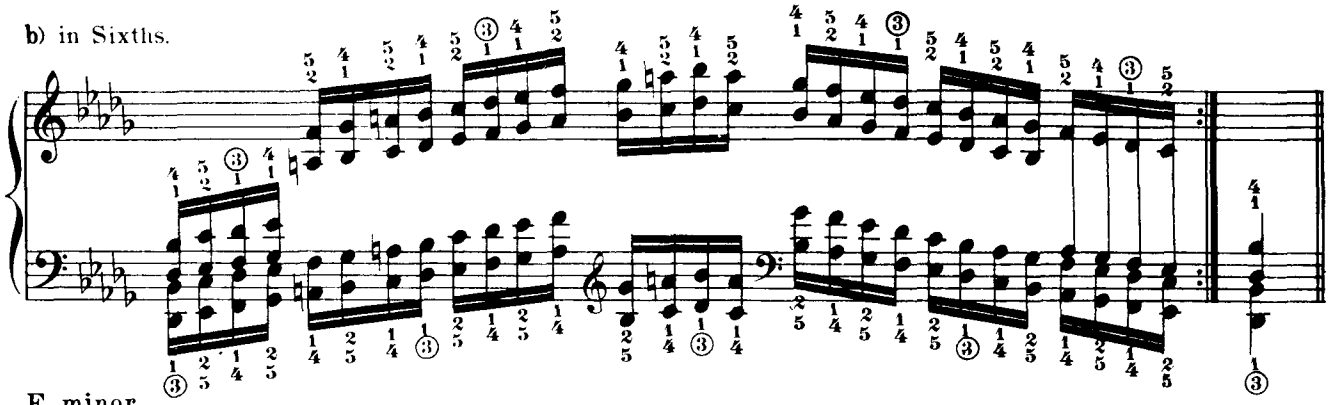


B♭ minor.

a) in Thirds.

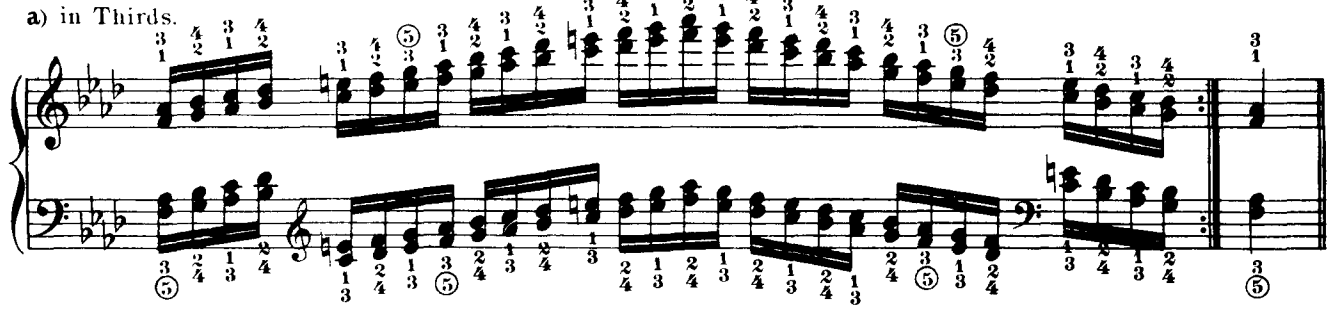


b) in Sixths.

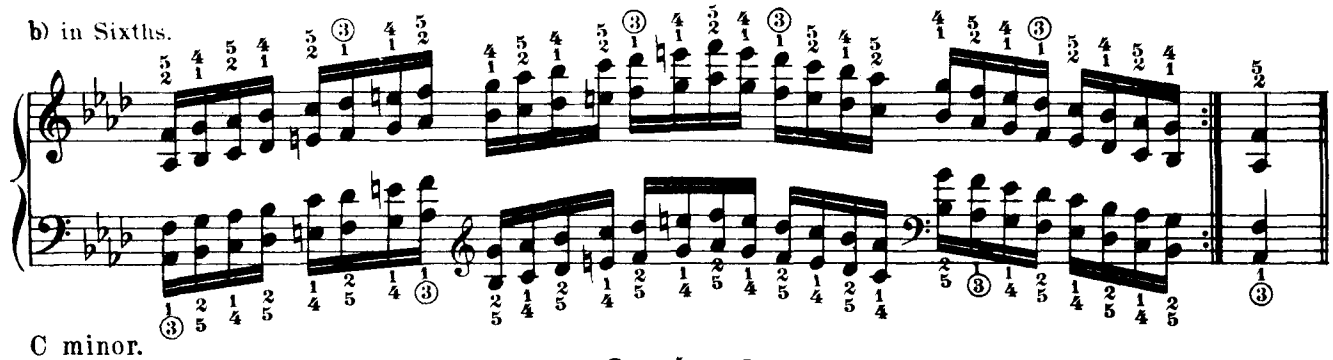


F minor.

a) in Thirds.

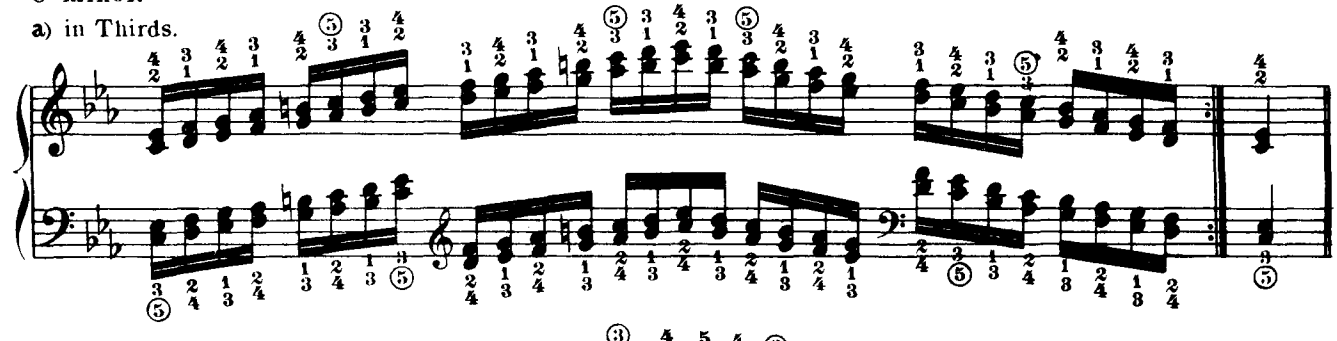


b) in Sixths.

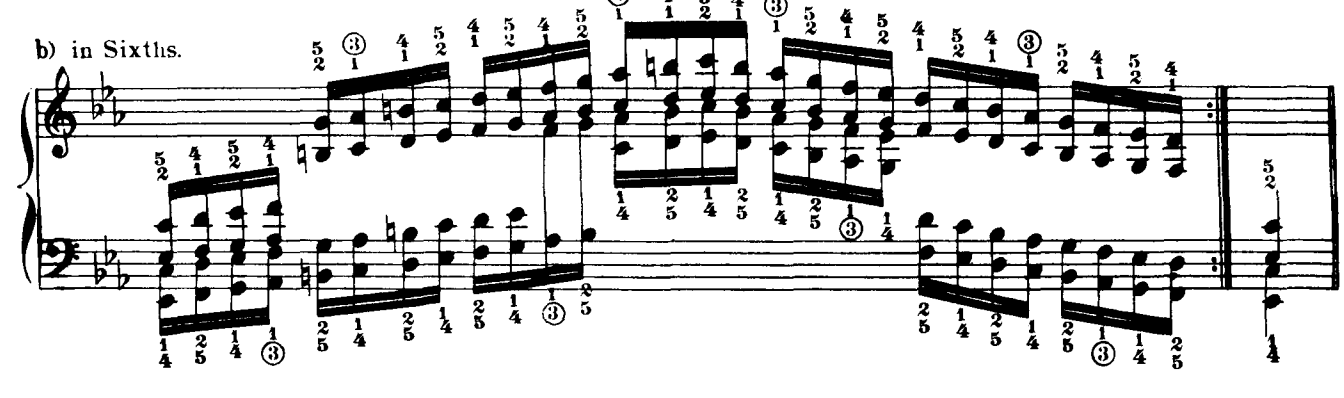


C minor.

a) in Thirds.

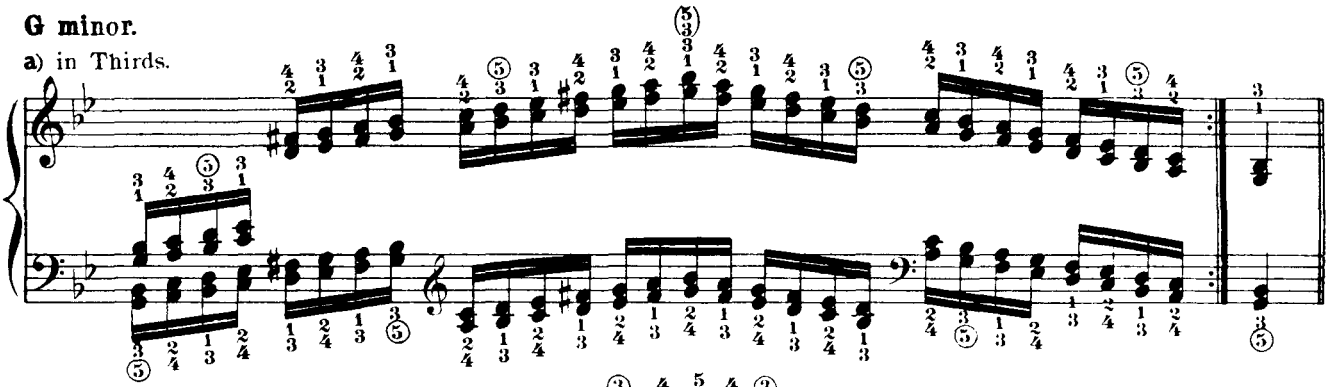


b) in Sixths.

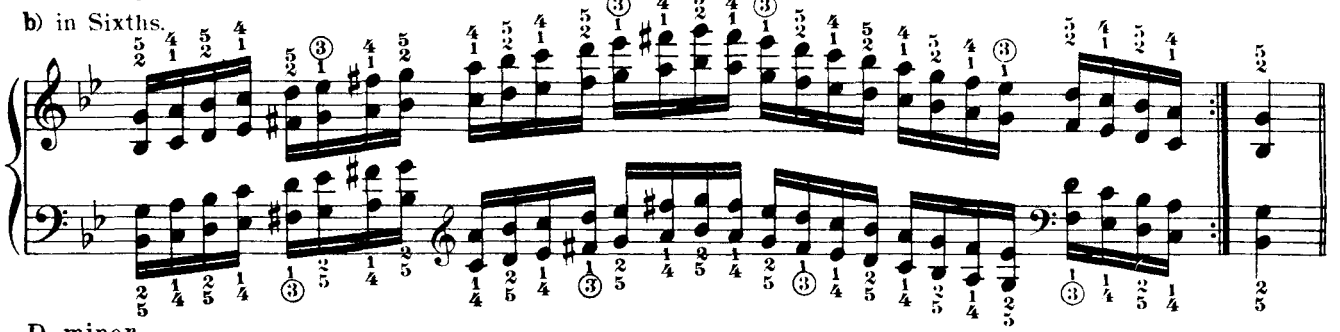


G minor.

a) in Thirds.

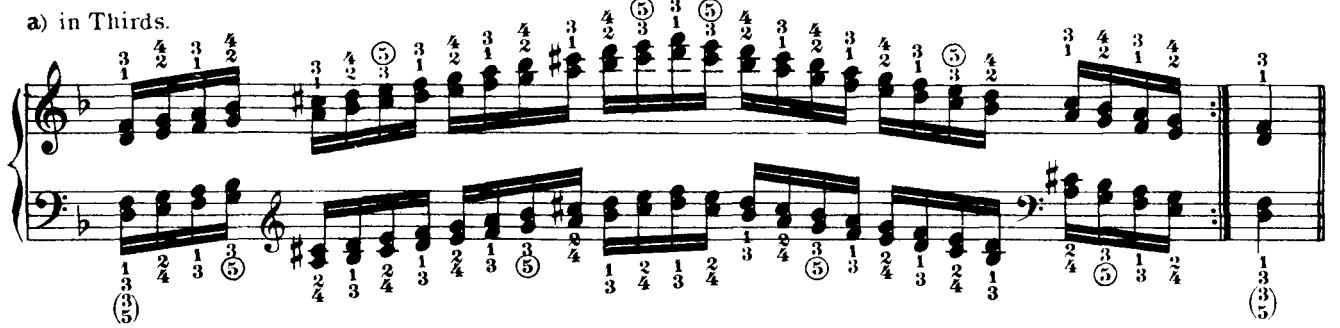


b) in Sixths.

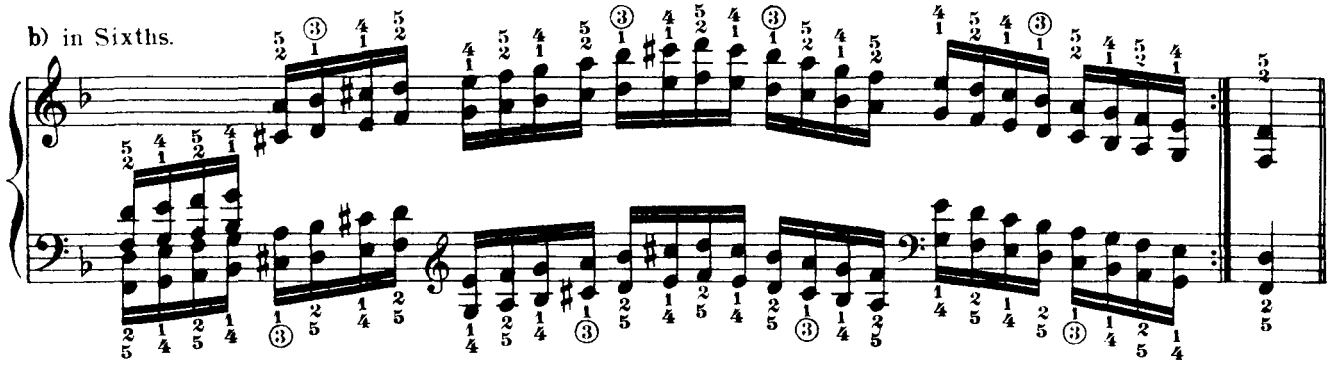


D minor.

a) in Thirds.



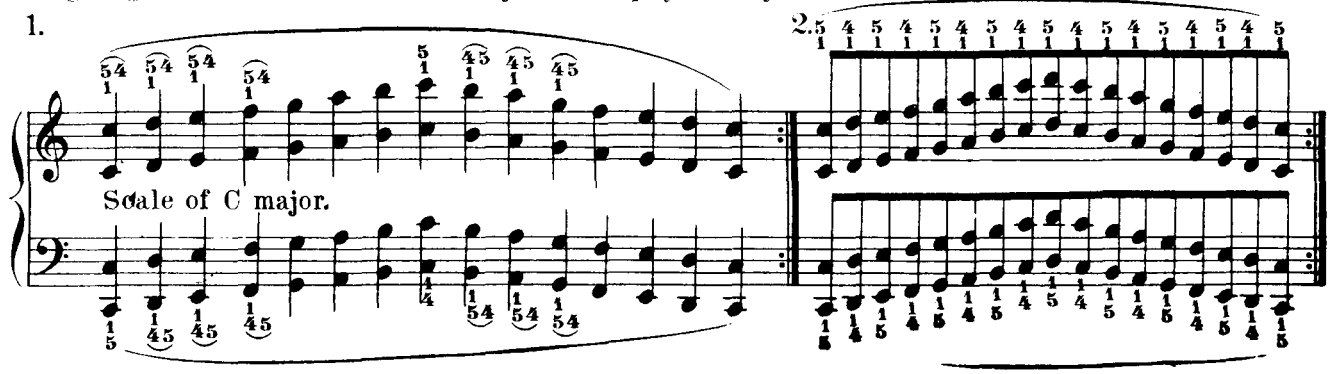
b) in Sixths.



C_1 in Octaves.

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

1.



2.

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

3.

4.

b, Connected Chromatic Scales.

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

1.

Advanced pupils may also practice the following fingering.

1. Chromatic small Thirds.

R.H.

L.H.

2. (Chopin.)

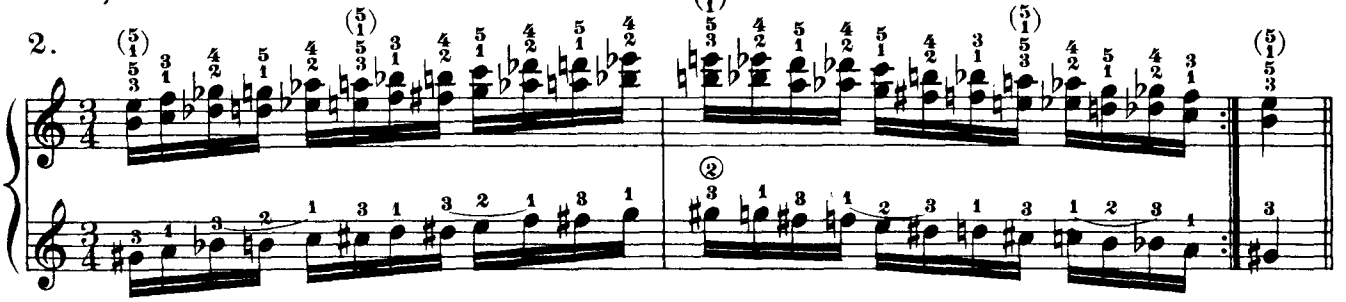
3. (Bülow.)

4. Chromatic large Thirds.

5.

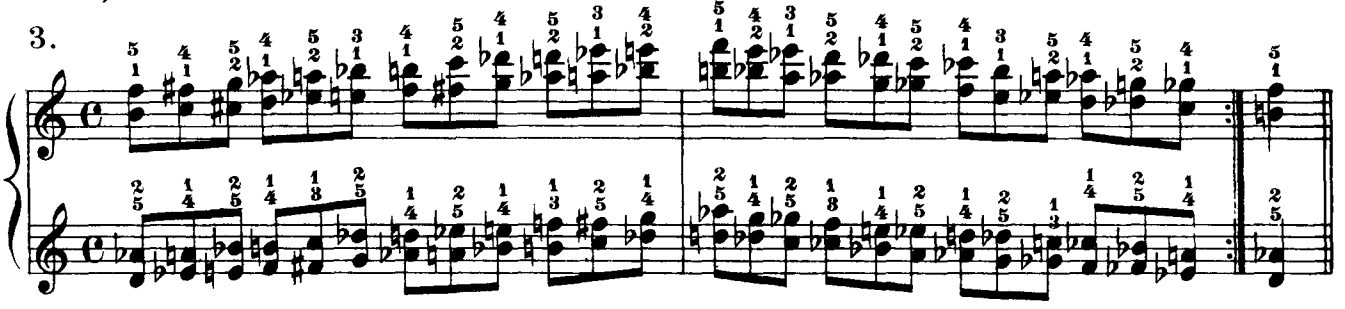
b, Chromatic Fourths. (Chord of the Sixth.)

2.



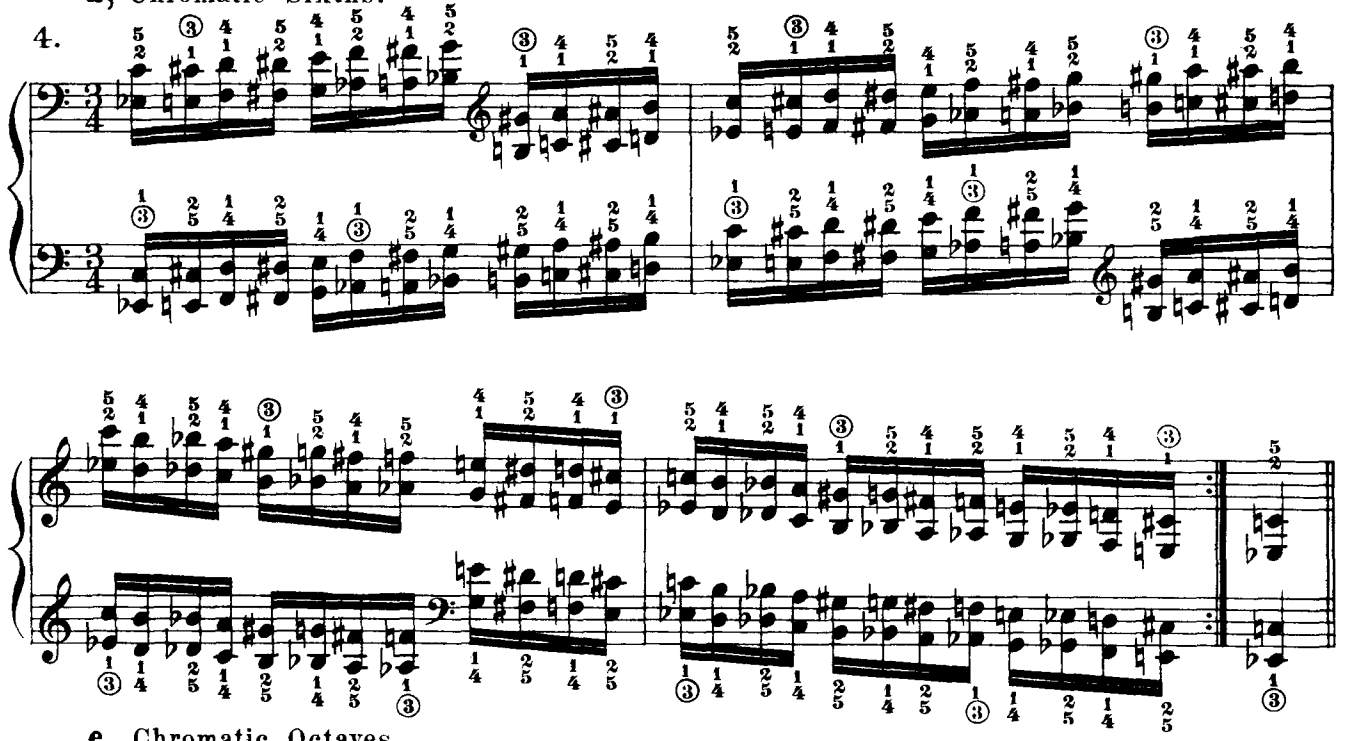
c, Chromatic Fifths and Fourths. (Chord of the Diminished Seventh.)

3.



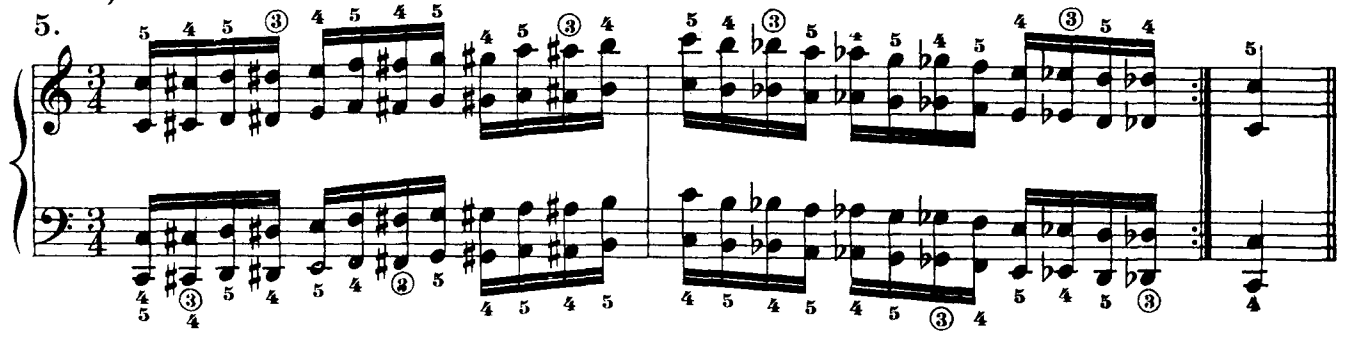
d, Chromatic Sixths.

4.



e, Chromatic Octaves.

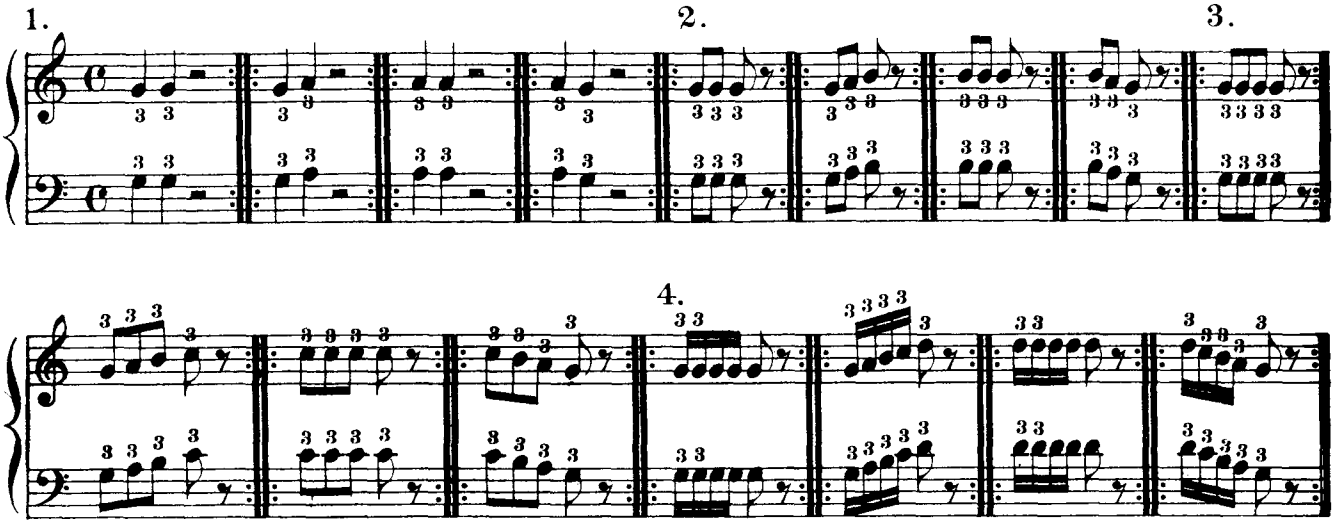
5.



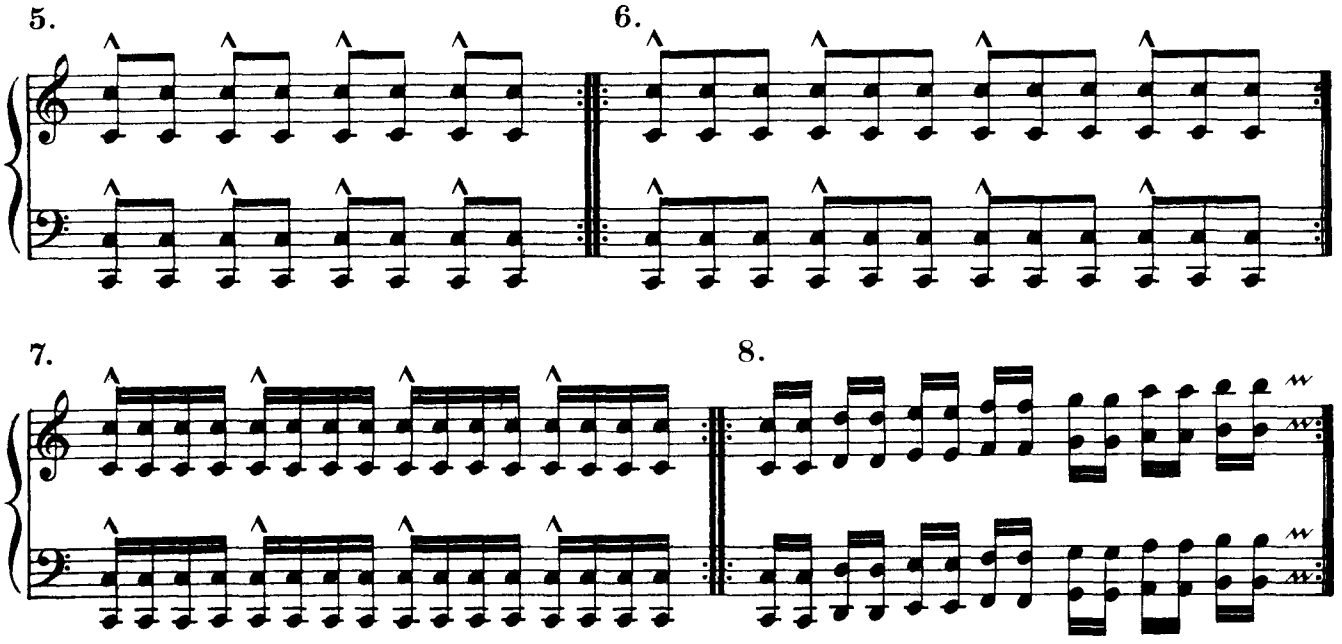
Section IX.

Staccato Double Notes and Chords.

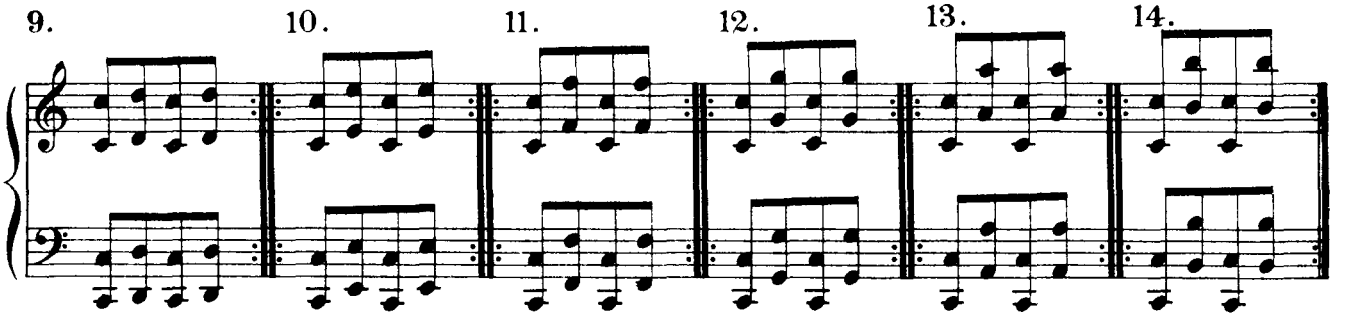
Rules: 1. The study of this method of touch by means of the loose wrist, as is described in Chapter III. Section II, is indispensable to the technicalities of Piano-Forte playing, in order to acquire a light execution, and a beautiful, and free effect of sound. 2. In order to obviate the clumsy heavy 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 practice them not long, but frequently, until he has acquired strength and steadiness.

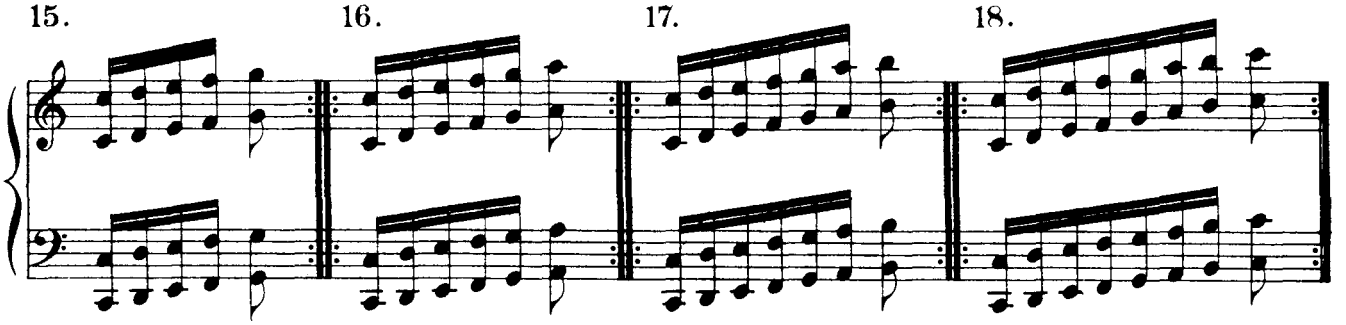


These exercises are to be first practiced with the 3rd finger alone, then let the pupil take thirds with fingers $\frac{4}{2}$ and $\frac{2}{4}$, and sixths with $\frac{5}{1}$ and $\frac{1}{5}$, and, finally, octaves. Herein it is necessary to see that immediately after each touch the hand retires back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

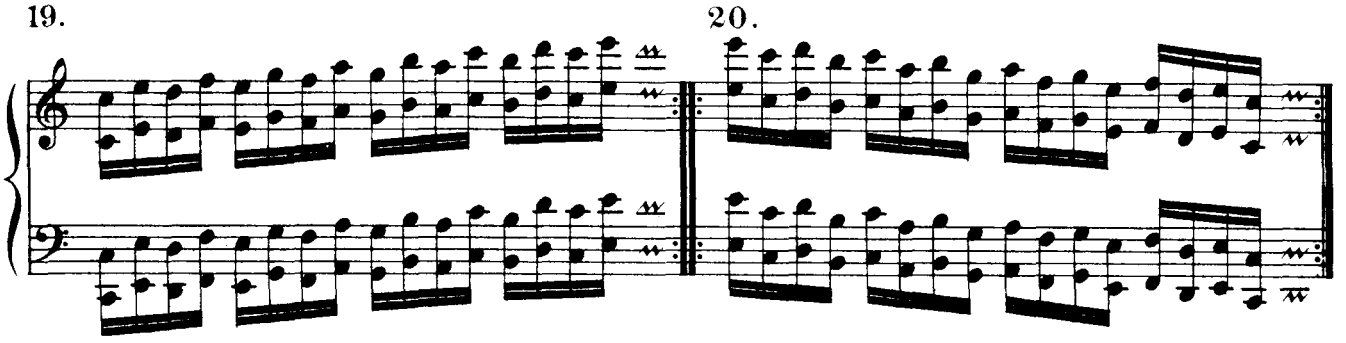


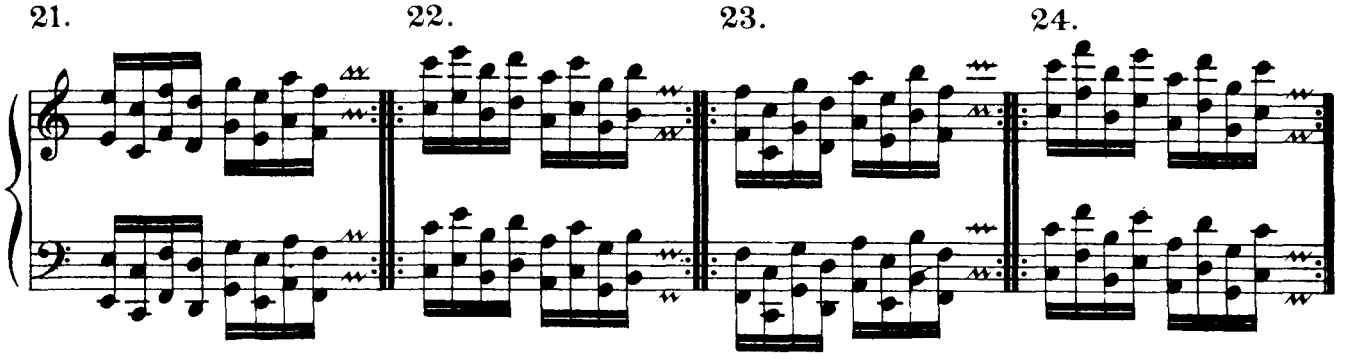
The pupil can form for himself many useful exercises, by playing the finger exercises of Sections I, II, &c. in Octaves, first with each hand separately, and afterward with both together. Nº 8 may also be played in triplets, and in groups of four sixteenth notes, both ascending and descending.

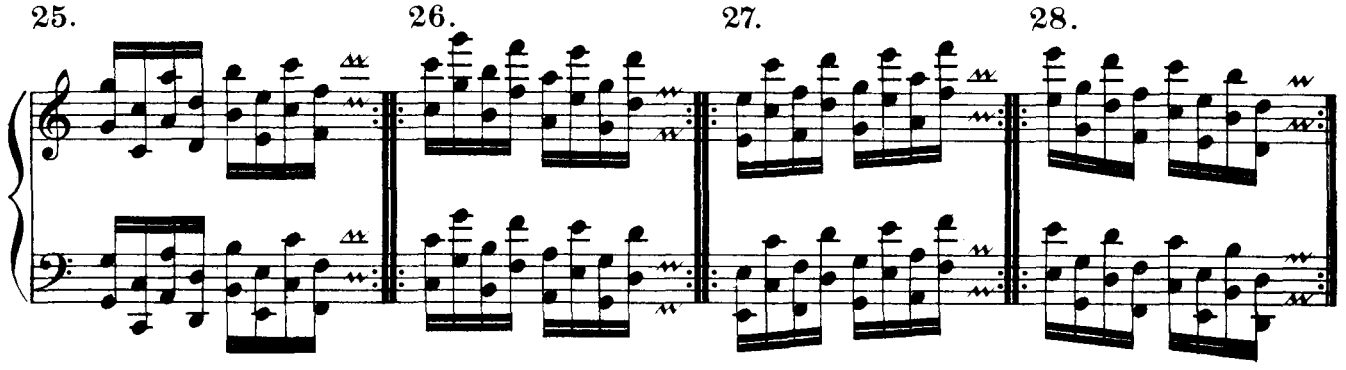




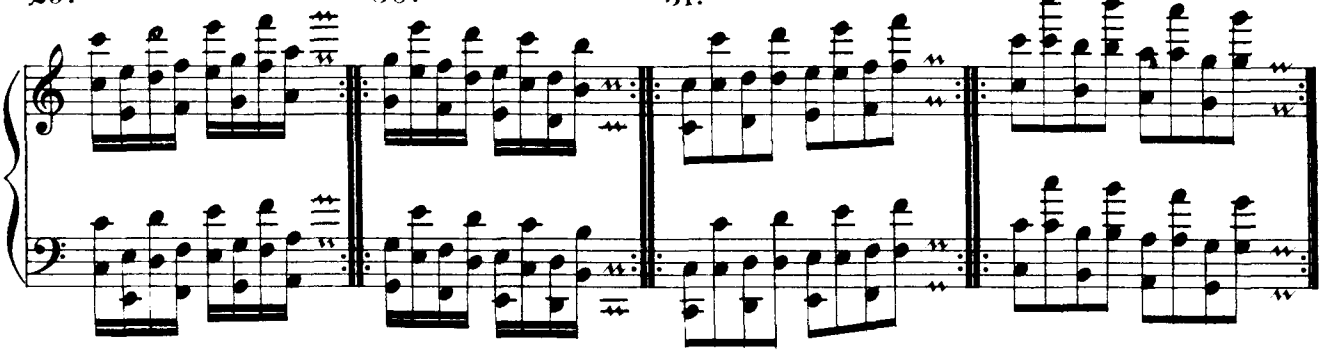
Nos. 15 to 18 may also be transposed into other keys.





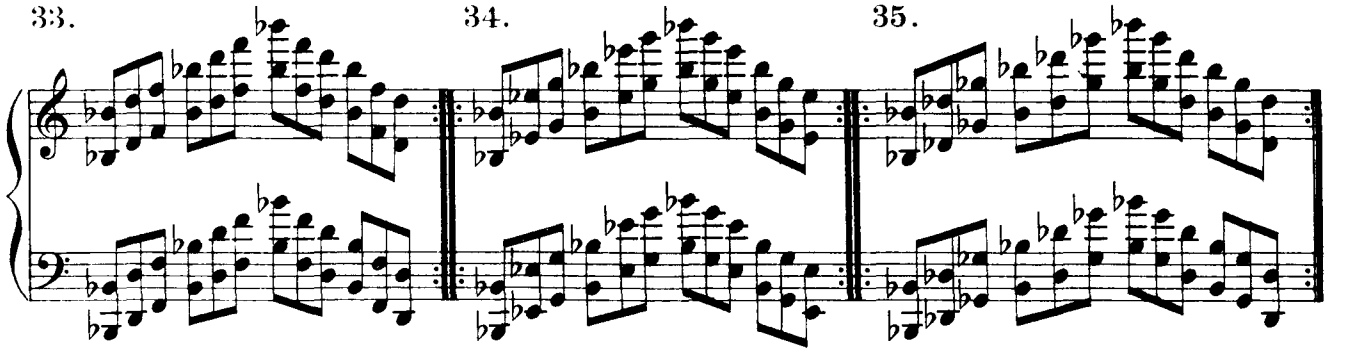


29. 30. 31. 32.

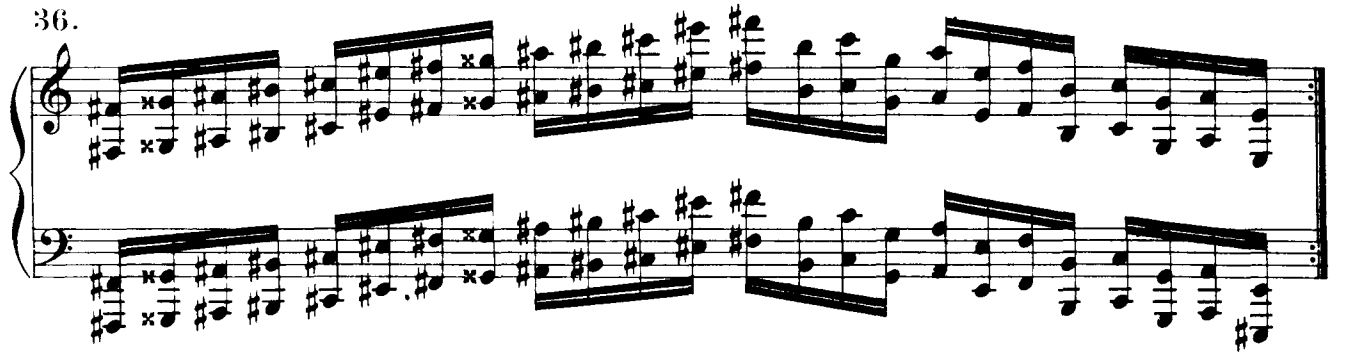


Nos. 19 to 32 may also be transposed into other keys. There is no general rule applicable to the use of the 4th finger on black keys in staccato octave passages. A player whose hand has a wide span will generally use the 4th finger on these keys; but one whose hand is smaller, will only use this finger 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.

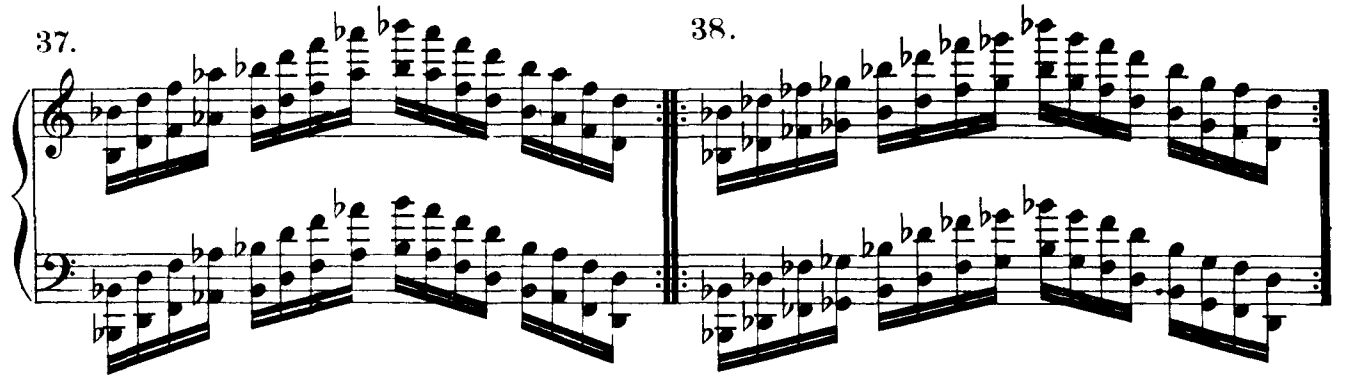
33. 34. 35.

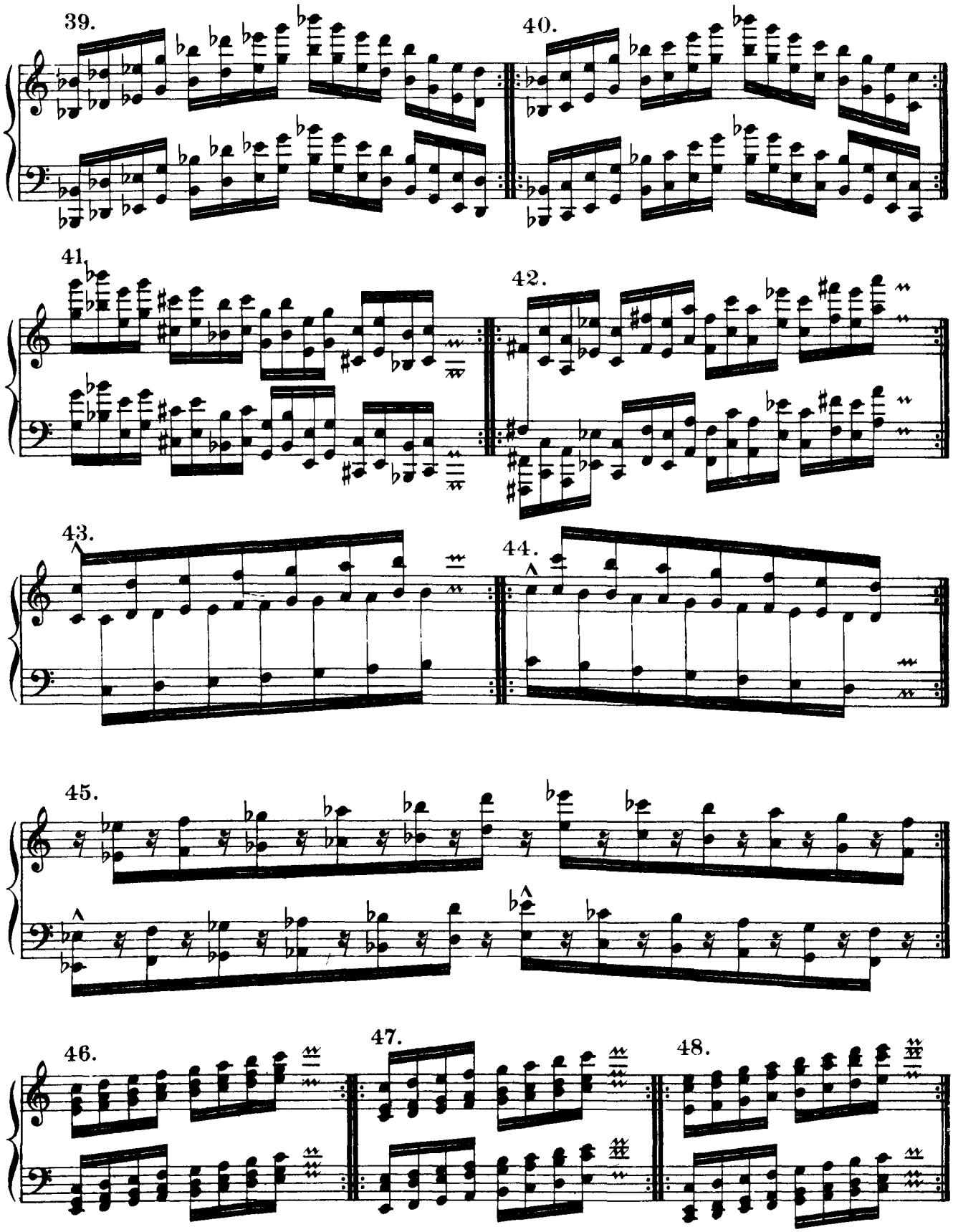


36.



37. 38.





Nos 46 to 48 should also be practiced descending.

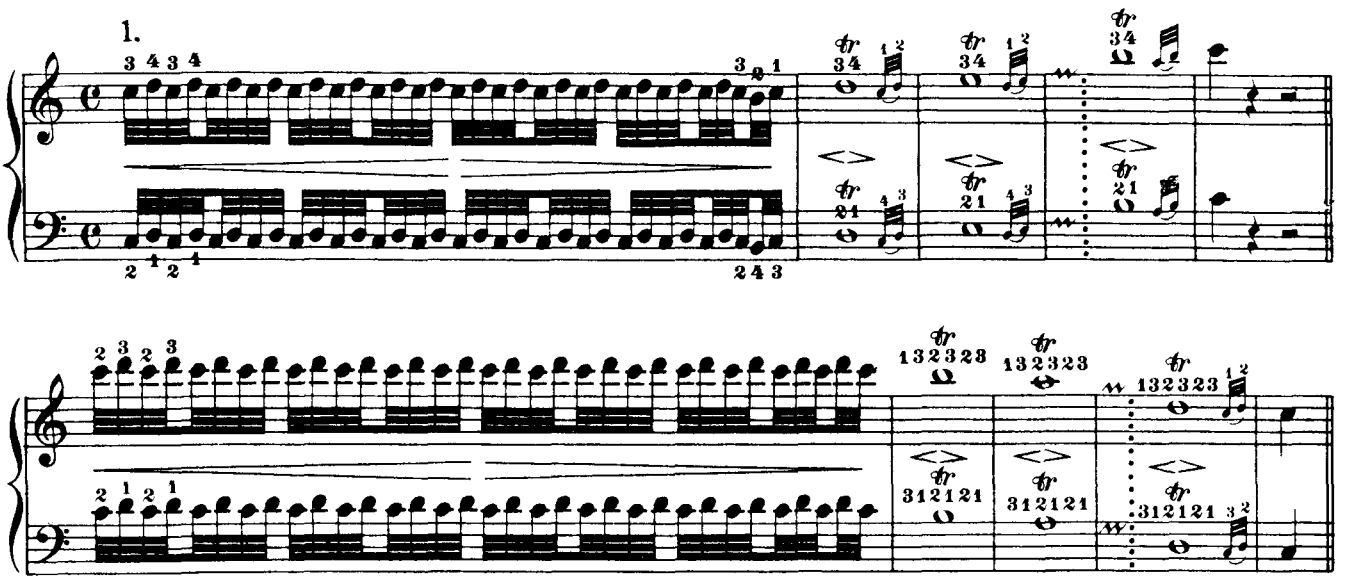
The player will find additional materials for perfecting his "Wrist playing" in the works of Dreyschock, Kullak, Ch. Mayer, and other composers.

Section X.

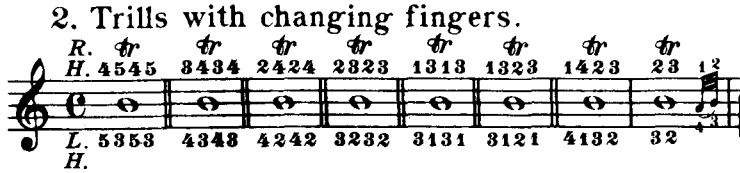
Rapid Trills.

Rules. 1. The Trill is an important ornament in Piano playing. It needs long and unremitting study to bring it to perfection, and a careful practice of the slow shake, (Sect. I, Nos 1 & 2) which is indispensably necessary as a preparation for that of the rapid one. 2. The scholar should take care to connect well the grace-notes after the trill, and play them with ease and smoothness. 3. He should also practice them with every variety of shading, *forte* and *piano*, etc., as described under Chap. 5, II, 10. 4. Though the scholar must be able to execute a round even shake with any two fingers, yet particular attention should be given to the 3rd and 4th, and the 2nd and 3rd, in the right hand, and to the thumb and 2nd, and 2nd and 3rd, in the left hand.

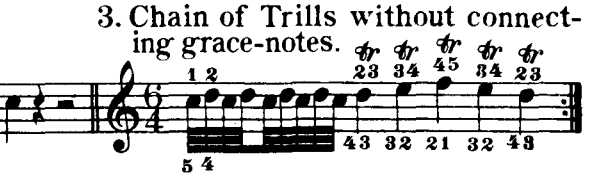
1.



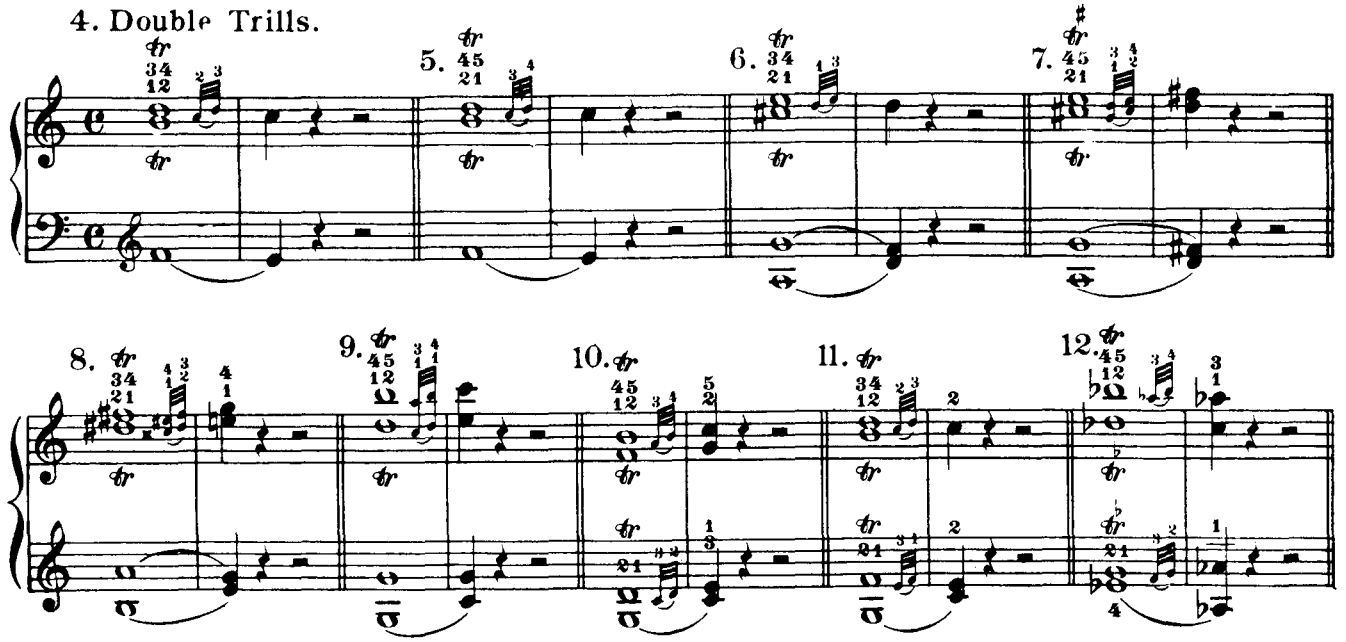
2. Trills with changing fingers.



3. Chain of Trills without connecting grace-notes.



4. Double Trills.



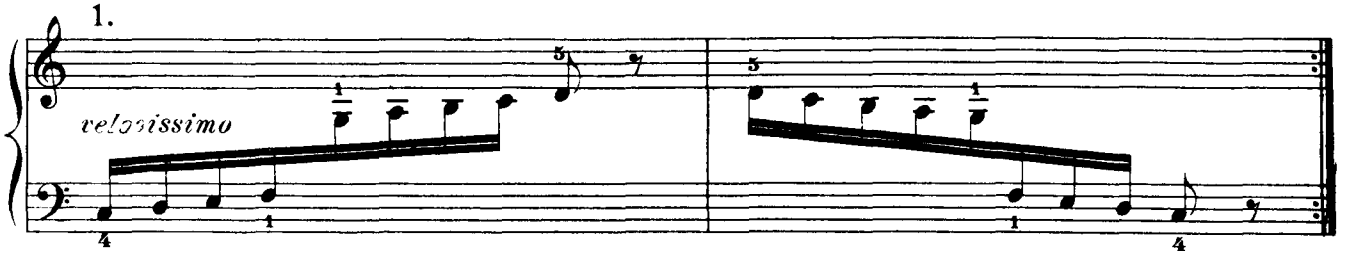
Appendix.

a) Interlocking passages.

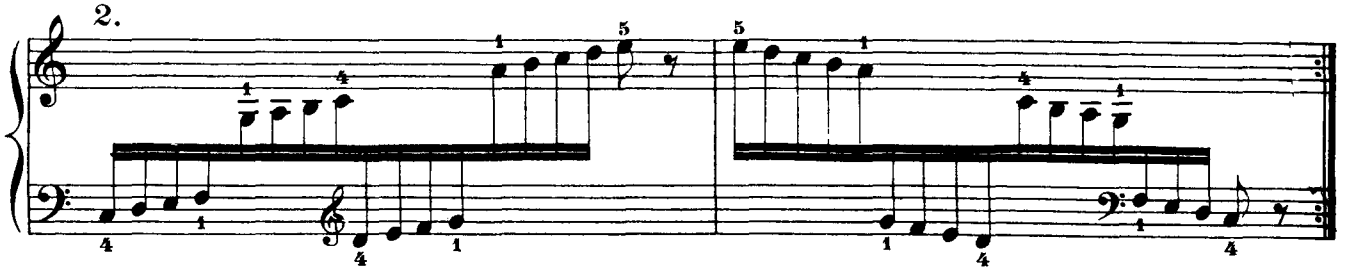
We add a few Exercises for rapid passages played by one hand passing over and alternating with the other. Great evenness of touch is necessary, that the changing of hands may not be perceptible.

I. Scale passages.

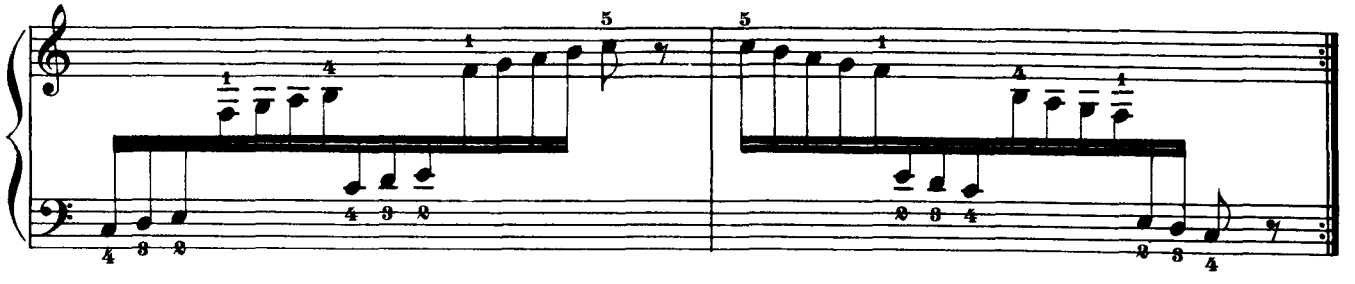
1.



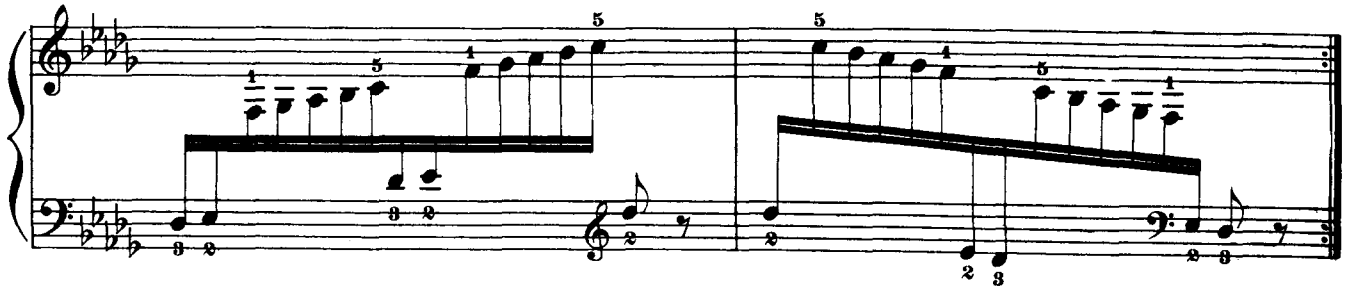
2.



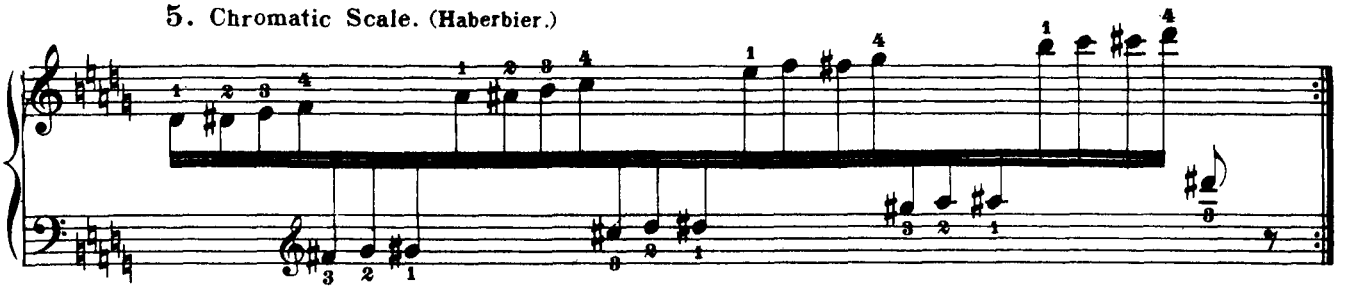
3. Fingering applicable to the Scales of C, G, D, A, E, B, F♯.



4. Fingering for the Scales of D♭, A♭, E♭, B♭, F.

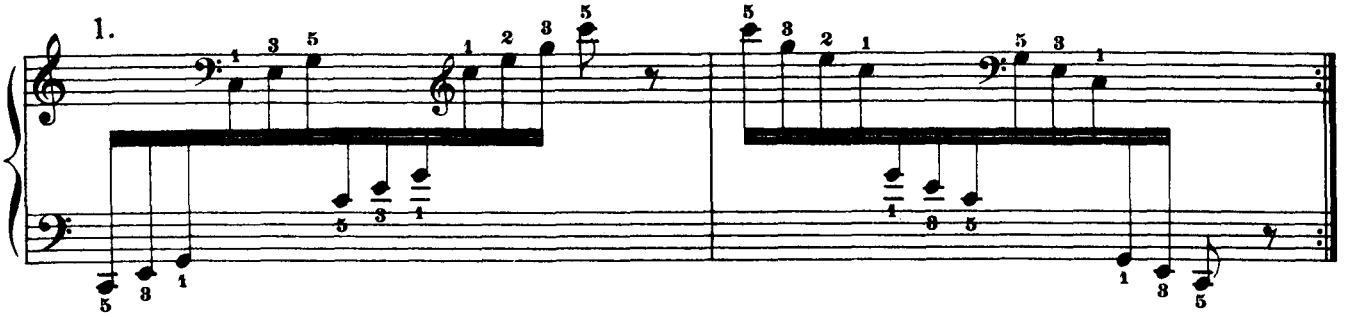


5. Chromatic Scale. (Haberbier.)

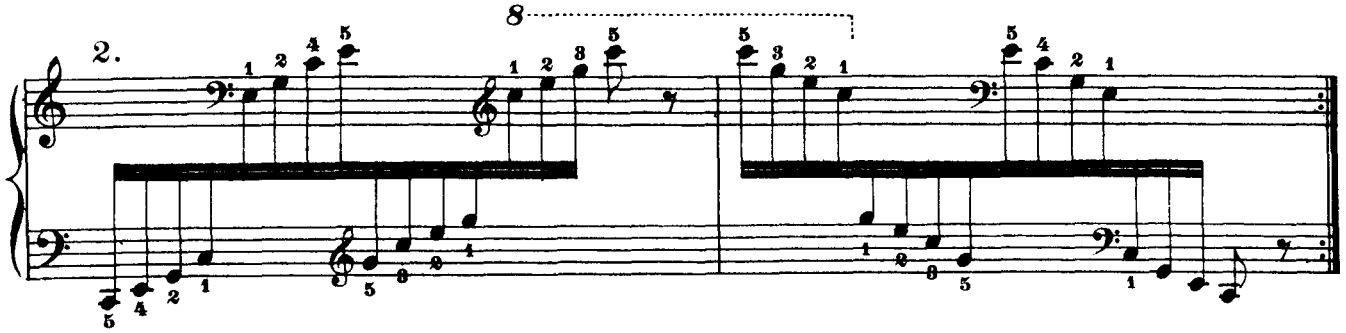


II. Chord passages.

1.



2.



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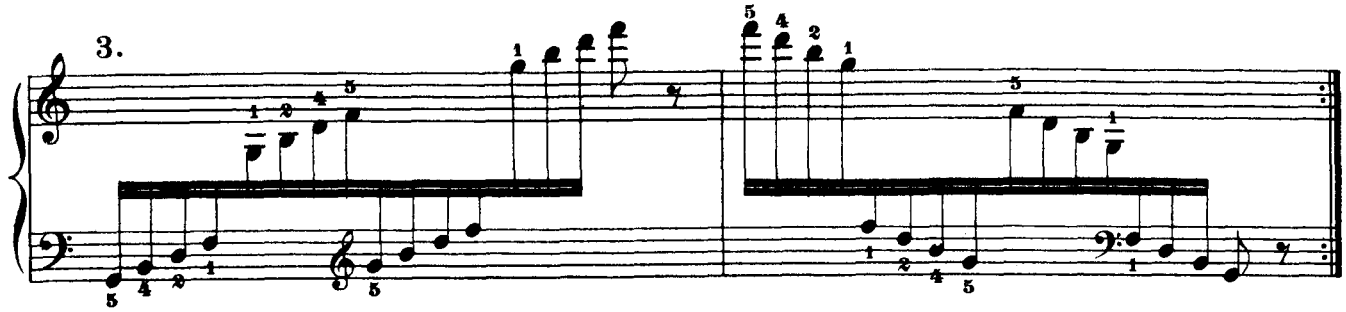
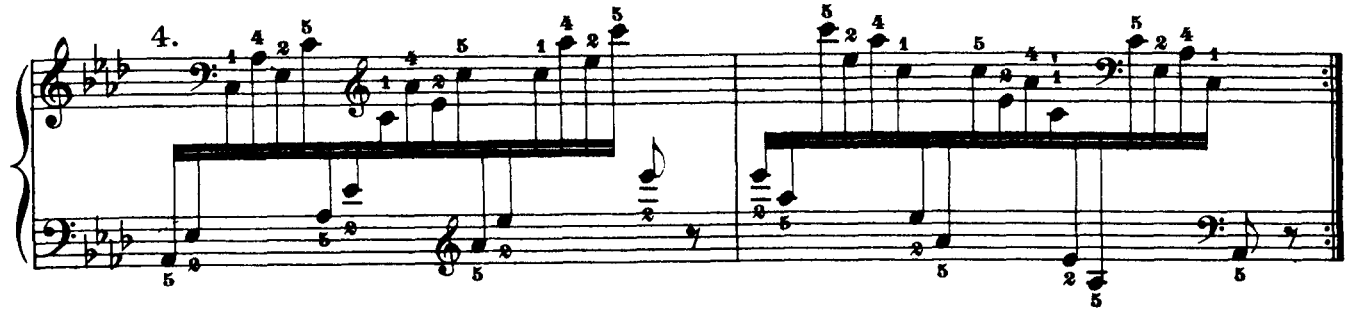
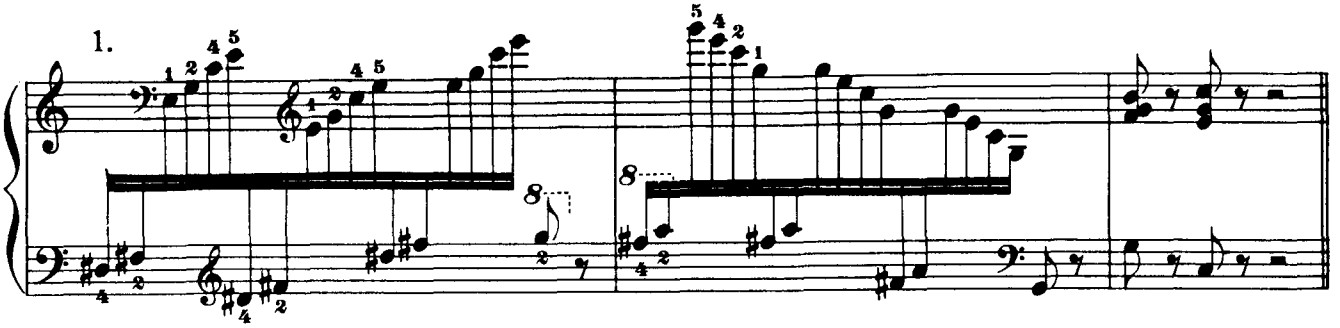
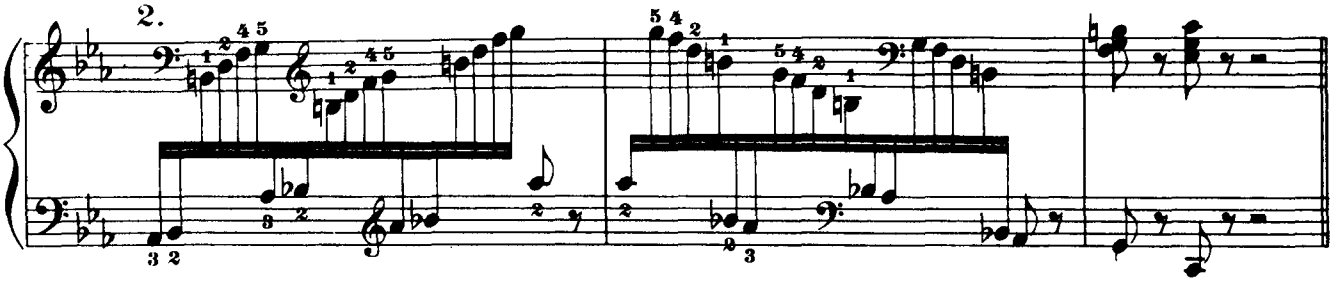


4.

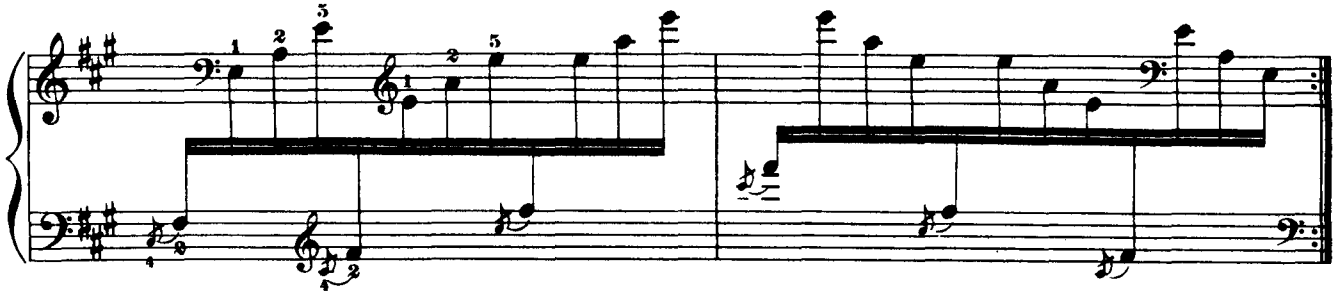


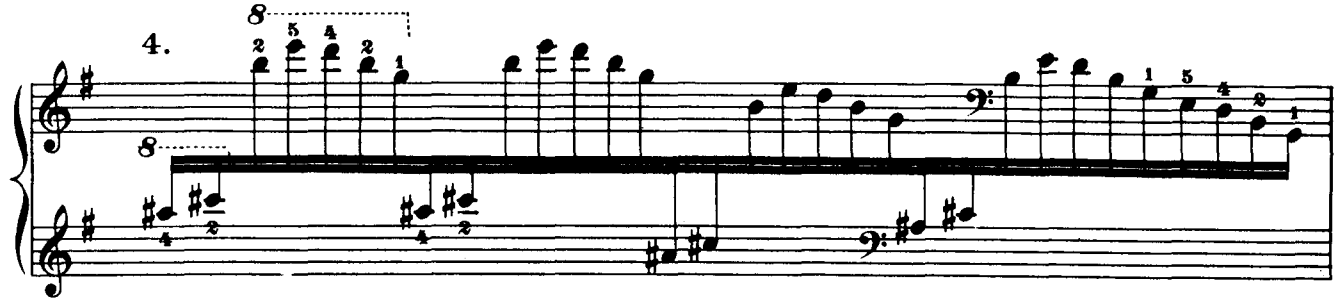
III. Chord passages mixed with accessory tones.

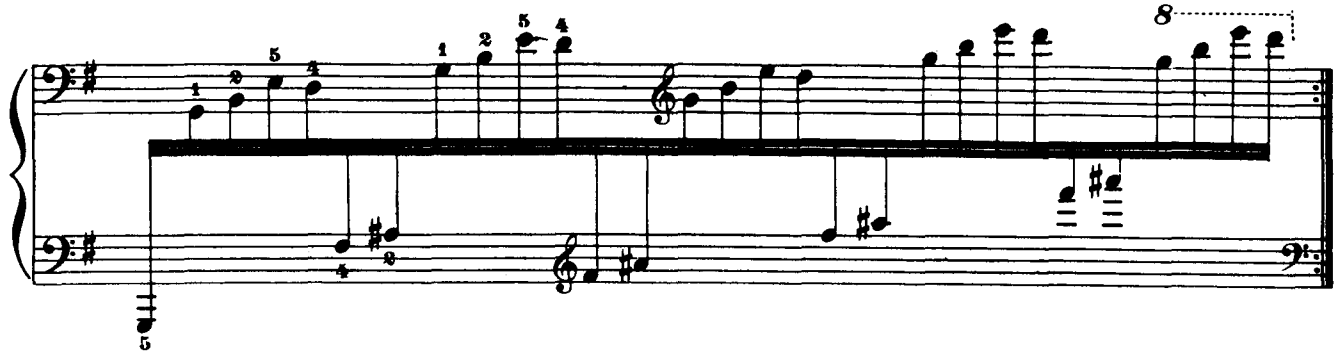


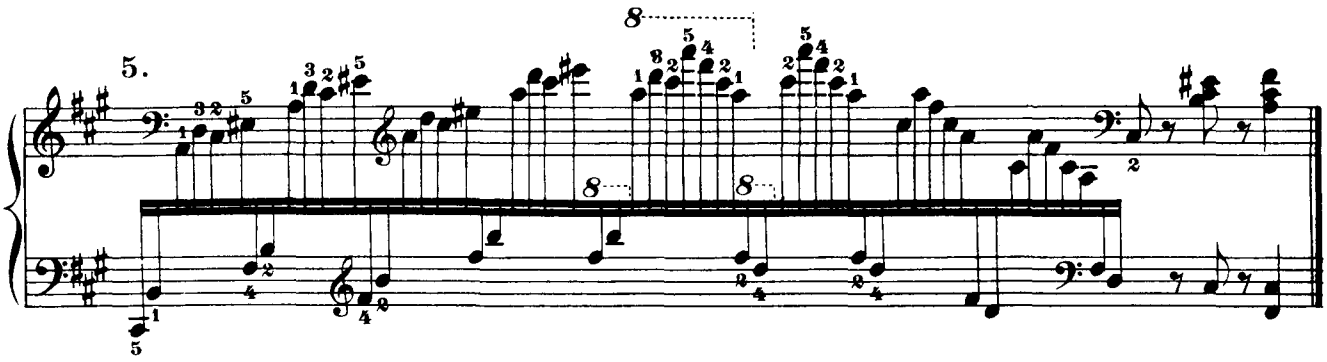


3. The following examples are (with slight alterations) from W. Mason's. Op. 6.

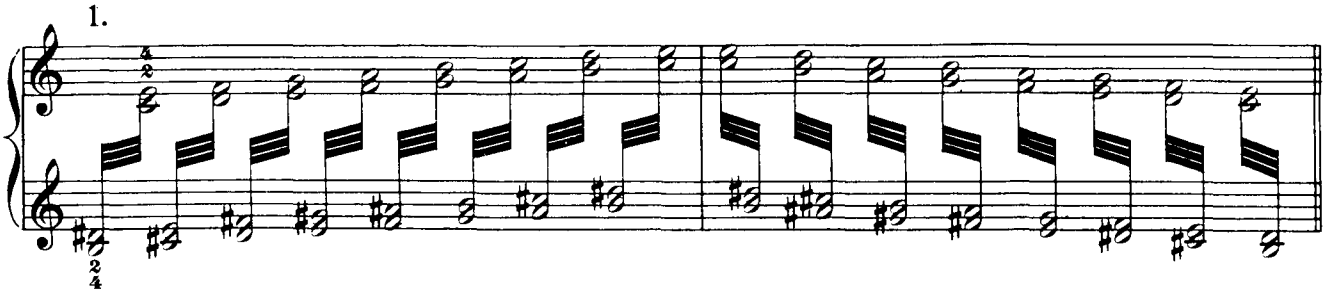


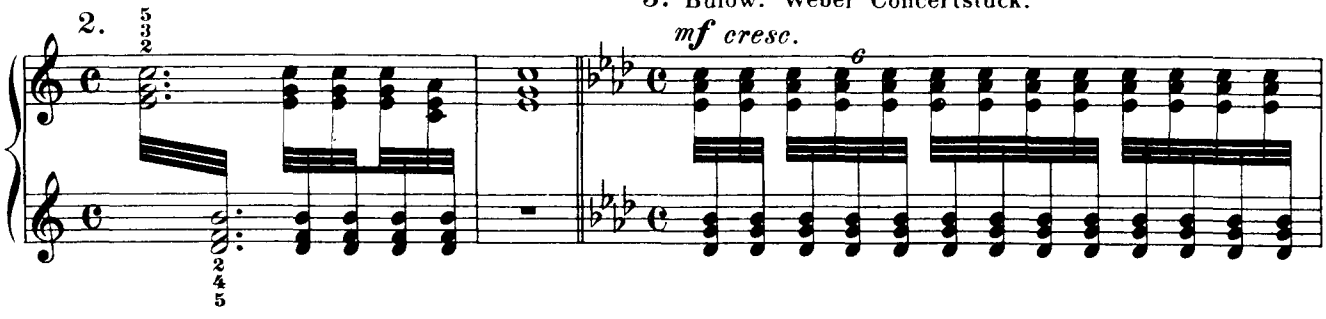


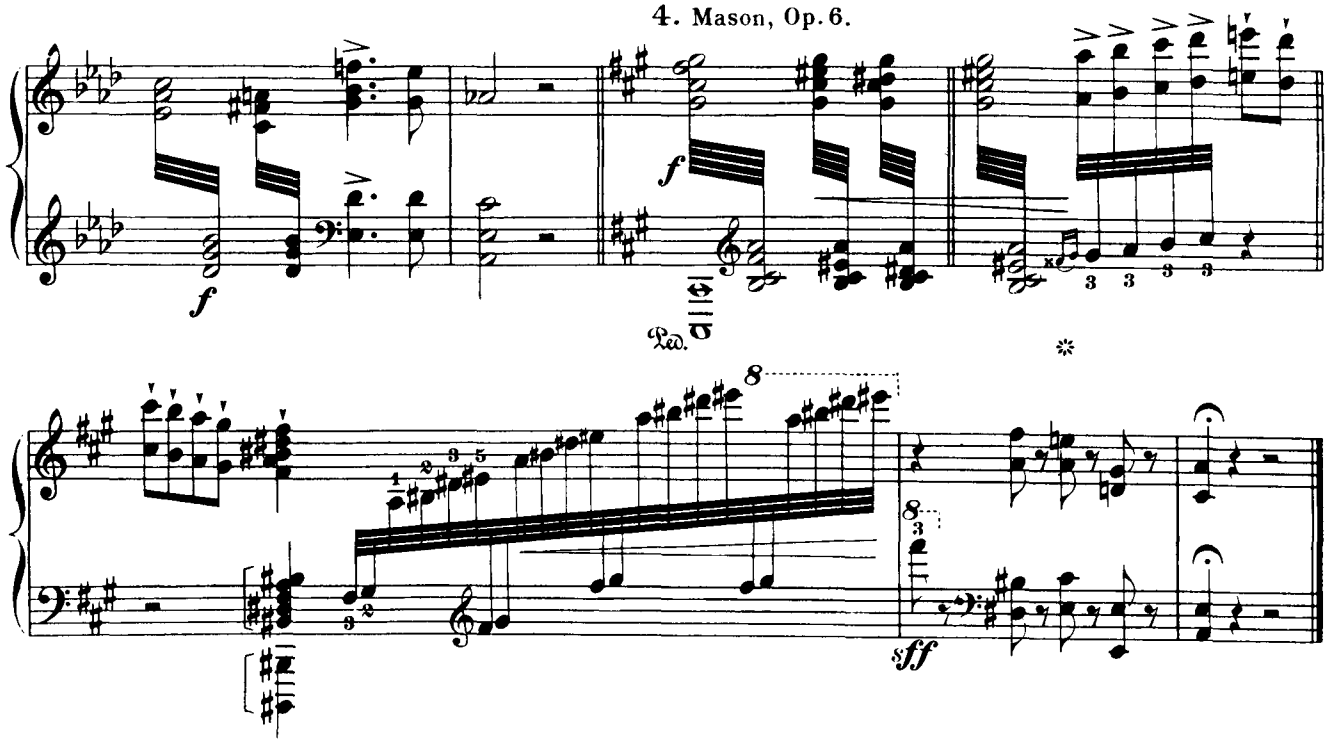




IV. Trills in Thirds and Sixths.





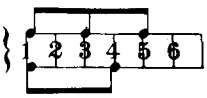


b) Rhythmical Exercises.

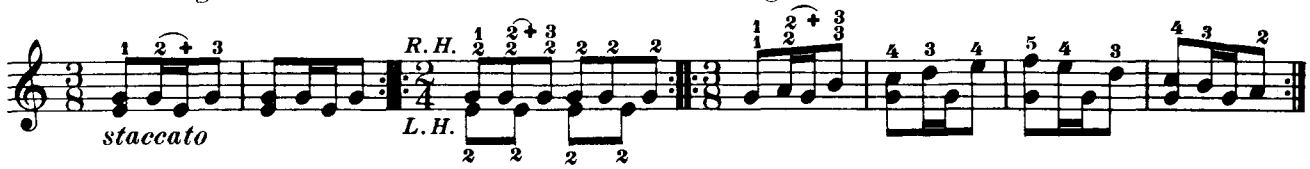
Two notes in one hand against three in the other; – three notes against four, etc.

1. When two notes have to be played against three, the second even note must fall exactly in the middle of the 2nd and 3rd Triplet notes. In order to facilitate the execution, the pupil may count each Triplet note, and subdivide the 2nd and 3rd counts by the word "and:" One, Two and Three; taking care, however, to pronounce the words "two and" as fast as the first or the third counts (or beats). The 2nd even note must be struck at the exact moment when the word "and" is pronounced. 2. In more complicated subdivisions, however, when three notes have to be played against four, or five, etc., – such mechanical means cannot be resorted to. The only way in such cases, to gain absolute independence of the hands, will be, to practice each hand separately in strict time; to alternate repeatedly the Right and Left, without changing the time, and then to attempt to play with both hands together. Playing the Triplet-part with a crisp *staccato* touch, – accentuating strongly the first beat, – and taking a rather fast time – will materially facilitate the execution of these exercises.

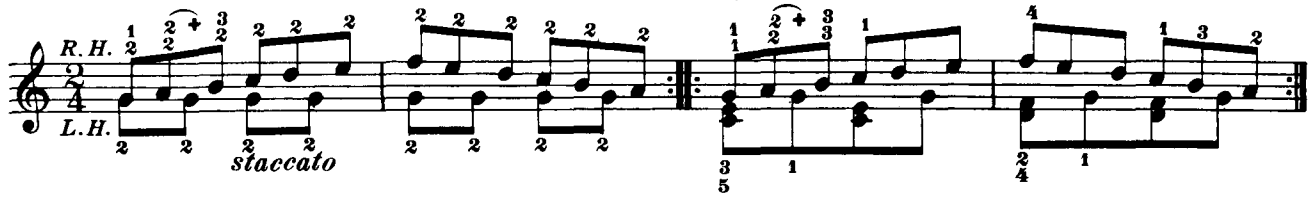
a) Two notes against three.
Mathematical relations:



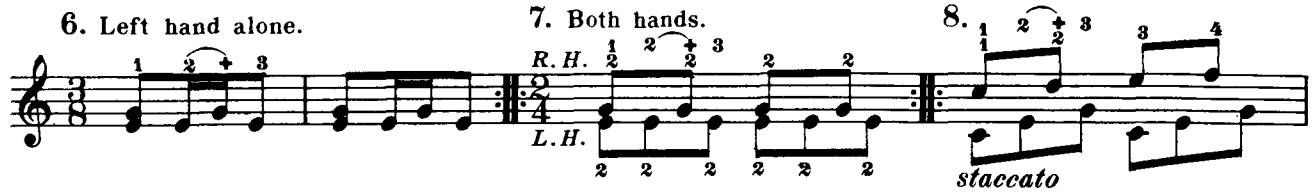
1. With the right hand alone. 2. With both hands. 3. Right hand alone.



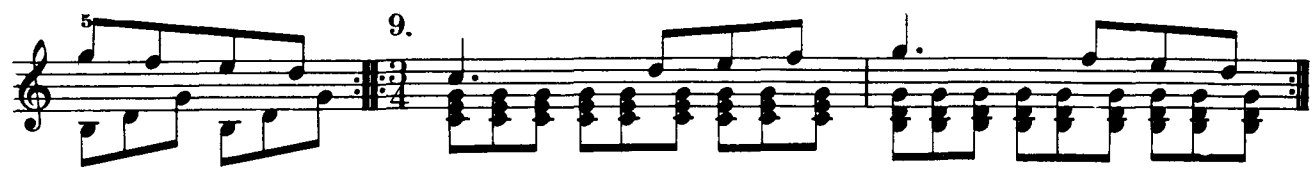
4. Both hands. 5.



6. Left hand alone. 7. Both hands. 8.



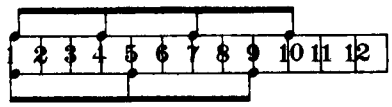
9.

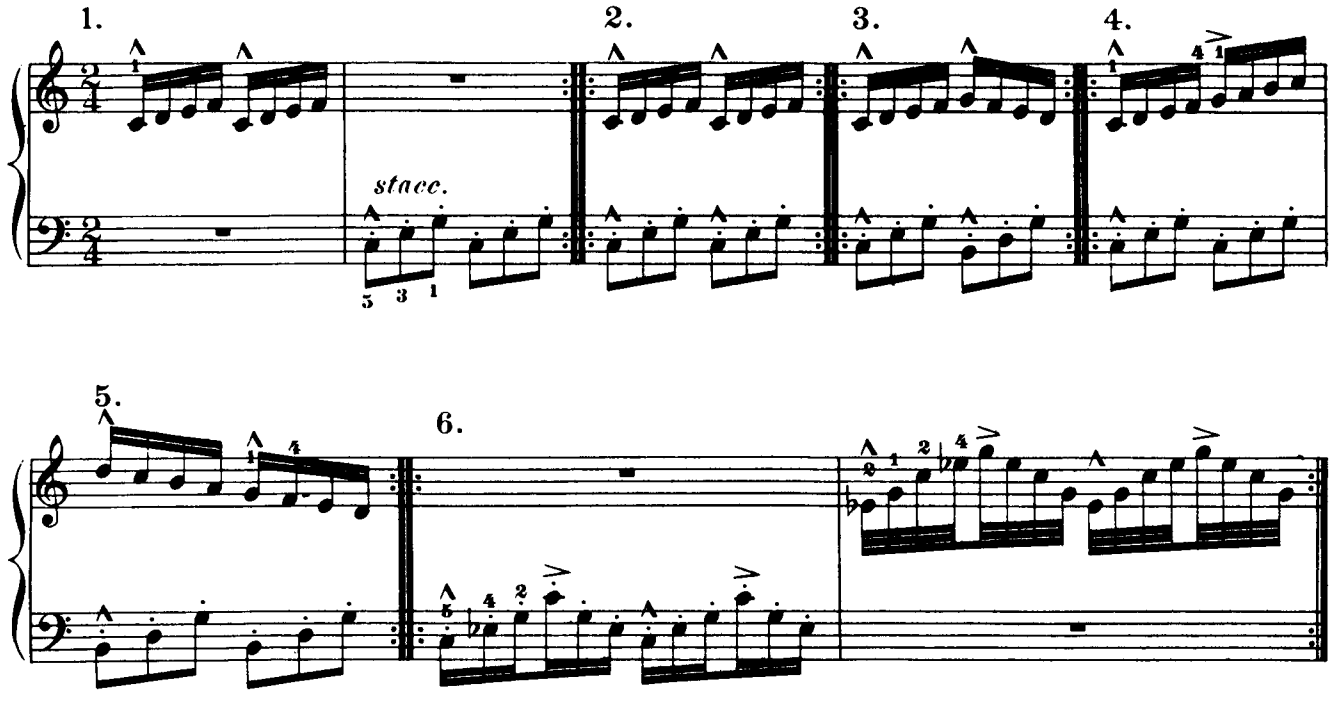


For further practice: Mendelssohn's Song without words, Nº 20, in E-flat. – Chopin Trois nouvelles Etudes, Nº 2, in A-flat.

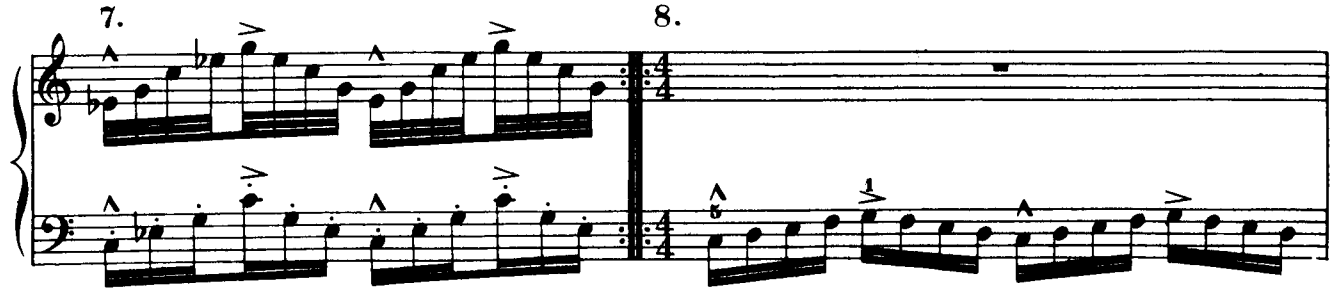
b) Three notes against four.

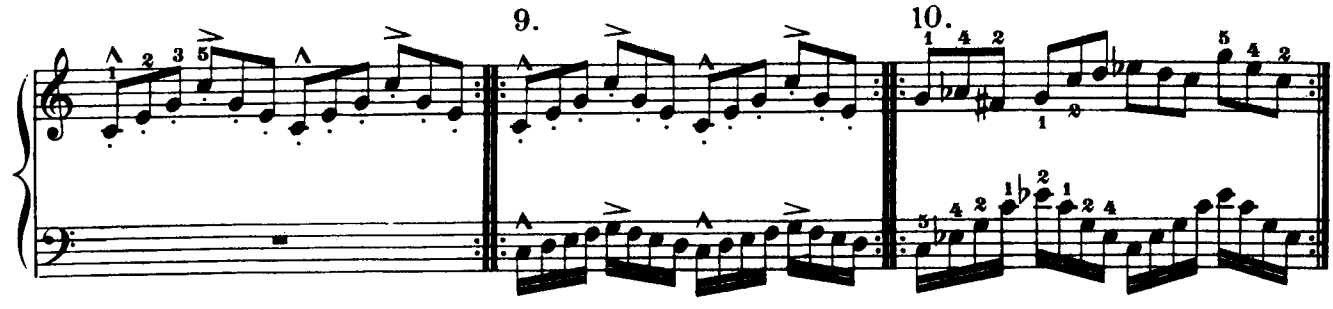
Mathematical relations:





For further practice:
Chopin Fantasie-Impromptu, Op. 66.





For further practice Chopin Trois Nouvelles Etudes, Nº 1, in F minor. Chopin, Op. 40, Nº 10. Chopin, Op. 25, Nº 2. Clementi Gradus ad Parn, Nº 83, 94, 95. Ries, Op. 31, Nº 5. Moscheles, Op. 70, Nº 8 & 18. Hiller, Op. 15, Nº 2; 10 & 16. Schumann, Op. 9, Nº 5. (Adagio.)

CHAPTER SIXTH.

Practice of Exercises and Larger Works.

I. Their Order.

On the supposition that the player has already accomplished the first steps of Pianoforte-playing, we here give a list of exercises which, of course, can be only *partially* arranged according to their increasing difficulties.

A.

Köhler. Op. 151.
Köhler. Op. 50.
Czerny. Op. 299. School of Velocity.
Heller. Op. 46.
Krause. Op. 2.
Bertini. Op. 29 and 32.
Krause. Op. 4.
Heller. Op. 45.
Czerny. Op. 740. Art of developing the fingers.
Clementi. Preludes and Exercises.
Al. Schmitt. Op. 16.
Czerny. Op. 337. 40 Daily Studies.
Grund. Op. 21.
Clementi. Toccata in Bb-major.
Moscheles. Op. 73.
Czerny. Op. 92. Toccata in C-major.
J. S. Bach. Inventions.
Cramer. Studies.
Clementi. Gradus ad Parnassum.
Ch. Mayer. Op. 200.
Ch. Mayer. Op. 119.
Kessler. Op. 20.
Döring. Op. 24. Studies and Exercises.
Döring. Op. 30. Rhythmical Studies and Exercises.

The more skillful and advanced player may omit several of these works, and confine himself to those of *Czerny, Cramer, Clementi,* and *Moscheles.* For those less accomplished, the teacher must select the most appropriate works from the above list, or even single studies, so as to direct his pupils to the practice of those branches of technical studies in which they are most deficient.

The second list (B) is intended for those who have overcome, for the most part, mechanical difficulties, and can give their attention to the musical sense of these compositions, and the finished rendering which they require. A progressive order is here still less possible.

B.

Kohler. Op. 112.
Heller. Op. 16.
Seeling. Op. 10.
Hiller. Op. 15.
O. Goldschmidt. Op. 13.
Bennett. Op. 11.
Berger. Op. 22.
Berger. Op. 12.
Moscheles. Op. 70.
Chopin. Op. 10.
Chopin. Op. 25.
Moscheles. Op. 95.
Henselt. Op. 2.
Henselt. Op. 5.
R. Schumann. Op. 13. Études symphoniques.
J. S. Bach. 48 Preludes and Fugues.

C.

Advanced players may also give some attention to the studies of Döhler, Liszt, Thalberg, and other *virtuosi.* Robert Schumann has arranged Paganini's Violin Caprices (Op. 3 and 10) for the Pianoforte, in a very interesting manner, in order to give the player an opportunity of rendering the peculiarities of violin-passages upon the Pianoforte.

II. Choice of Pieces for Practice.

1. Those players who have a faulty execution must not, in order to improve it, select exercises and other works that are too difficult, in order that they may give their attention principally to the position of the hand.

2. If, however, such is not the case, it is better, for the more rapid development of their mechanical dexterity, to practice exercises that are a little beyond their present powers.

3. For a public performance, the player should select only such works as he can thoroughly master.

4. It is often an advantage to practice works which call into play the performer's whole powers. His execution will thereby progress rapidly, and be constantly receiving a new impulse, even if he does not succeed in performing the composition perfectly.

5. Still, it is necessary to practice over again those works whose difficulties the player could not master at an earlier period of his studies. It will repay him for the diligence and pains he has bestowed upon his art, to find that he can now learn these compositions in a shorter time, and with greater perfection, than he could then accomplish after much laborious study.

III. Method of Practicing Exercises and other Larger Works.

Two faults are very often committed in practicing a piece, against which one cannot be sufficiently warned. One is, practicing a rapid movement in too quick a Tempo; the other, playing the easy passages in a work as often as the difficult ones. This is not only a waste of time, but prejudicial to precision. And yet it is true with many players, that they have the utmost difficulty in getting rid of these bad habits.

Hence, it is absolutely necessary in practicing to proceed as follows :——

1. Play the piece through several times *slowly*, and as well as possible, both in order to acquire a general idea of its contents, and to find out the difficult passages.

2. Attack these latter at once; seek for the most practicable fingering, and practice them *slowly*, with *precision*, and *with a firm touch*, even though it may cost some difficulty, as will be the case when one has accustomed himself to a hasty and superficial mode of study.

It is only by practicing very slowly that one can attain to an even and flowing style of playing.

3. When a passage offers peculiar difficulties, count the time aloud while practicing it, with a sharp accent both in counting and playing. In this way one learns to *feel* the rhythm more surely, and at the same time this counting aloud has an extraordinary, but undeniable, influence upon the even development of the fingers.

If, however, the habit of counting aloud be carried too far, it will most likely cause the study of Pianoforte-playing to degenerate into mere mechanical drill. It should not, therefore, be employed invariably.

4. The difficult passages must be played through, in the manner above described, until the player has conquered them. This may sometimes happen after playing them over attentively two or three times, though more frequent repetition is often requisite. But let him by no means imagine that he must play such passages fifty or a hundred times without intermission. This would result only in weakening the fingers, as we have already remarked upon the study of finger-exercises. Let him not go beyond a certain limit, which he must fix by his own judgment, and then discontinue the practice of these passages till the following day.

5. Rather than long practice of one passage with the same hand, let him take up one of an entirely different character, where the fingers are employed differently, and in which the *other* hand is exercised.

6. It is sometimes necessary to allow a short interval to elapse, and then take up the passage anew before one succeeds in executing it with certainty ; the player, therefore, must not despair if he has to undergo the bitter experience of not being able to conquer the difficulty before him with his present powers, and is obliged to wait patiently till his *general* progress will fit him for it. On the other hand, he should reflect that one thing is learned by the aid of another, and that the practice of one passage, or of one work, has a more or less immediate influence upon the success of a different passage in a different work. The method, therefore, which we have here recommended for the practice of a difficult passage, will render that of others, that are less difficult, more easy, and even superfluous. As the touch becomes hard and stiff by *too* frequent repetition, at one time, of one and the same passage, so, on the other hand, the fingers will grow firm and flexible, if the difficulty be attacked at *different* intervals, regularly, and with renewed energies.

7. When the player thinks he has practiced a passage sufficiently, let him try to play it in connection with the preceding and following measures ; for a new difficulty is apt to arise when the passage is joined to the other portions of the piece.

8. When all the prominent difficulties of one section of the piece are so far overcome that the player can execute them *distinctly, in strict time*, and *without hesitation*, then let him try other portions of it in the same way, and he may find many other passages which must be practiced in like manner.

If he succeeds in playing the piece through, from beginning to end, slowly and without the slightest wavering in the time, he may then be sure that he has conquered (in a great measure) all the mechanical difficulties.

9. He will then be able, as has been already remarked in the practice of finger-exercises, to play the composition as rapidly as the present flexibility of his fingers will allow.

10. In practicing a piece, the player should carefully guard against the evil habit of *hurrying*, a fault into which one easily falls, and which is much more apt to occur than the equally bad habit of *dragging*.

11. Such works as present the same difficulty from beginning to end—for example, exercises in which the composer has treated a difficult figure through the whole piece—the player must divide into smaller sections, and study them in the manner above described.

12. A player who possesses true musical feeling will, in studying these single passages, give more or less attention to rendering them with taste, and with a proper observance of the marks of expression, unless reasons having reference merely to technique compel him to act otherwise.

It is often indispensably necessary to practice certain passages with a very strong touch, before one can render them distinctly and evenly in the *piano* or *pianissimo* that may be marked over them.

Other passages, particularly *staccato double-notes*, must likewise be practiced *piano* (see Chap. 5, III, Section IX) in order to attain that lightness which is requisite even in *fortissimo*.

If, however, the player be too much occupied with overcoming mechanical difficulties to be able to pay any regard to expression, it will become necessary for him to play the piece a few times through with special observance of all the signs which refer to the expression, feeling, and character of the piece. The study of the proper use of the Pedal, claims special consideration at this point.

13. A player not yet accustomed to appear in public, must practice the composition which he intends for public performance, both technically and with regard to expression, with such accuracy that the fingers may find their own way, as it were, and the proper expression, in case he should be embarrassed, as is often the case, especially at the commencement of the performance.

In such a case, an artistic rendering of the piece would, undoubtedly, be impossible ; yet he may at least guard against the misfortune of having to stop, while by degrees he collects sufficient presence of mind to be able to develop his powers as he advances farther in the piece.

14. By way of a general view of what has been said on this subject, we recapitulate, that the study of a work may be divided into five sections: 1. *A mere playing through of the composition,* in order to get an idea of its meaning and difficulties. 2. *Slow* and *thorough* practice of the difficult passages. 3. Playing through the whole *slowly, steadily,* and *in strict time.* 4. Playing it several times with reference to *expression.* 5. Performance of the piece in the indicated tempo, and observing all the signs.

CHAPTER SEVENTH.

Reading or Playing at Sight.

1. The player cannot turn his attention to playing at sight until he has gone entirely beyond the rudiments, and attained to a certain degree of mechanical skill.

2. Then let him choose such works as he can fully master, and which, in special reference to technique, offer but few difficulties.

3. The main rule, in practicing reading, is to play one movement of the piece through, from beginning to end, without allowing oneself to be stopped by any difficulty. Although many imperfect chords and indistinct passages may occur, and although he may leave out many notes, the player must not be delayed by them, and stop to correct himself, but play on uninterruptedly, and endeavor to give such a rendering as may be, in the main, a faithful interpretation of the whole work.

4. He must choose a Tempo that will make the execution somewhat easy, and yet one not far removed from that which is marked at the beginning of the piece.

5. He should play a piece through in this way *a few times,* and then change it for another.

6. He will then by degrees become enabled to acquire a quick conception of a composition, and learn to read readily even the most intricate chords and passages. To this end, some knowledge of harmony is in a high degree desirable, if not absolutely indispensable.

7. Playing Pianoforte-works for four hands, as well as with the accompaniment of one or more instruments, lends considerable zest to this species of practice.

CHAPTER EIGHTH.

Fingering.

Instead of prescribing a system of fingering, we will give the player some hints as to what he must do to acquire a good method.

1. Let him play the entire set of Finger-exercises given in the Fifth Chapter, always with the fingering marked. Where several ways of fingering a passage are given, let him make choice of the one most convenient for his hand, and adhere to it.

In this way he will soon become familiar with the proper fingering of all piano-passages, i. e. Scales, Broken Chords, Thirds, Sixths, and Octaves, and accustom his fingers instinctively to select the best method.

2. In practicing exercises he should also retain the fingering marked, and alter it only when it is contrary to that taken according to Chapter Fifth. For example, in Czerny's "School of Velocity," No. 15, he will find a fingering for the chromatic scale, which he will not use after having made choice of one of those given in this work.

If he should find a peculiar fingering in any Exercises, as, for example, in some of those by Clementi, Cramer, and Chopin, he must adhere to it when any particular object is to be gained thereby.

3. In compositions which have no fingering marked, he must make use of the experience he has acquired in his Finger-exercises and other Studies. In cases where that will not help him, he must judge for himself. With the aid of careful reflection, he will surely find, if not the best, at least a good mode of fingering.

But let him be guided by the following rules:—

a. To choose such fingers as are most suitable for executing the passage in the required tempo, and obtaining the degree of force necessary to connect the tones as much as possible.

Remark.—*Avoid, therefore, using the same finger upon two adjacent keys, when the tones are to be connected. For staccato notes this rule is not to be so strictly observed, and, in certain cases, must even be violated, when the tones are to be separated in a marked manner. In staccato passages generally the choice of fingering is less limited than in connected ones. In staccato chords and scale-passages, however, the usual fingering should be retained.*

b. To keep the hand as quiet as possible, and not remove it from its position without ample reason.

Remark.—*The rule, therefore, previously given, that the thumb (being, as it were, a short finger) is not to be employed upon the black keys, is applicable only to the performance of the simple scale-passages; the quiet management of the hand and arm, in the employment of the thumb on the black keys in other passages, is one of the requirements of a perfect mastery of the "Technical Exercises," and is to be attained only by most careful study.*

4. In conclusion we will add a few rules, which are partly derived from the fingering of the exercises in Chapter Fifth.

I. Passages that are composed of a succession of similar figures must be fingered uniformly throughout. (See the Finger-Exercises with the hand moving, Section III.)

II. It is sometimes necessary to change the fingers quietly upon one key, in order to have the proper ones ready for the following keys.

III. In movements where the harmony is written in several parts, the individual parts are to be played perfectly *legato.* In passages where the progressions do not admit of a regular fingering, the player must endeavor to attain the most perfect connection possible by a skillful gliding of the fingers from one key to another, by passing the 4th finger over the 5th, as well as by a quiet changing of the fingers upon a single key, as above described. See examples in Seb. Bach's "Forty-eight Preludes and Fugues," with Czerny's fingering.

IV. The fingering:

For the *Scales* may be derived from the Finger-Exercises, Chapter Fifth, Section V;
For *Chords*, Section VI;
For changing the fingers upon one key, Section IV;
For *Thirds*, *Sixths*, and *Octaves*, Sections VII, VIII, and IX.

CHAPTER NINTH.

Melodious Playing.

Whereas a vigorous, brilliant, and sparkling execution of passages may be regarded as the result of mechanical skill, yet deep musical feeling is absolutely necessary to enable the performer to render a melody upon the Pianoforte as satisfactorily as the nature of the instrument will allow.

We give here the little that can be said with regard to technical means:—

I.

1. The tones which compose the melody must be *perfectly connected.* To render this possible in all cases where the hand has, besides the melody, a part of the accompaniment to play, recourse must be had to that *quiet changing of the fingers* upon the same key which we mentioned at 4, II in the preceding chapter.

The finger must be practiced in *firmly pressing the key*, because the tone is instantly weakened as soon as the key is in the slightest degree raised.

2. The figures of the accompaniment, or accompanying parts, must be kept *quite subdued* in contrast with the melody, by whichever hand they may happen to be played, and may receive a full tone only when a *crescendo* effect is required.

The greatest independence of hand and finger is first of all requisite, it being often the case that the weak fingers have to bring out a full tone from the instrument and play *legato*, while the stronger ones must play very gently either *legato* or *staccato;* or vice versa.

3. The Pedal should be used with discretion, to increase the fullness of tone.

II.

Another mode of playing a Melody, one which is constantly employed in more modern compositions, is by resorting throughout to the aid of the Pedal.

The tones are struck *staccato*, with more or less force, and retained by taking the Pedal, while the hand moves over the keyboard in extended passages, or strikes the lower bass notes.

So also with what is called the Pedal-bass. Both kinds of touch are now employed with both hands, and the player must take care to make each hand, and each finger, perfectly equal for this purpose.

CHAPTER TENTH.

Style.

It is not a part of the plan of this little work to offer any special rules with regard to style. The most detailed "Pianoforte School" could not entirely take the place of oral instruction by the teacher on this point. The player must, of course, possess a natural gift for musical conception; yet that may often be greatly improved, and developed, by good instruction. Many players do not acquire, until quite late, a truly expressive style.

The student should omit no opportunity of hearing good concerts, for the constant observation of the style of great masters, as well as hearing orchestral and vocal works well performed, serves greatly to awaken true musical feeling, and will afford him many useful hints in the study of style.*

CONCLUDING REMARKS.

There are two stumbling-blocks against which the player must guard during his studies, namely:—

Despondency, and want of perseverance; and then, *Overrating his own performances.*

The *despondent* player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that, unless totally deficient in talent, he will be able, by incessant exertion, if not to attain to the highest point of perfection, yet to succeed so far as to occupy a high position, and contribute something to the cause of art.

To the *sanguine* be it said, that however high he may stand, he will yet find his superior as soon as he remits his exertions, and will assuredly go backward the instant he yields to a delusive faith in his own excellence.

Finally, he that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them so far as to enable him to perform all that may reasonably be expected from the talent he possesses.

For a man's merit consists only in the amount of industry and exertion which he expends to attain the object at which he aims.

** We would call attention here to the few, but excellent, general remarks upon expression, which Moscheles has given in his Op. 70, a book of studies that should be found in the hands of every ambitious player.*