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TECHNICAL EXERCISES

for the Pianoforte

BY

Edward MacDowell

Part I.
$1.25

Part II.
$1.75

Part III.

BREITKOPF & HÄRTEL.
Leipzig, Bruxelles, London, New York.

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The preface to the first book of these exercises contains much that the author wishes to reiterate. It is perhaps needless to again refer to their purely gymnastic significance, the author's aim having been merely to present certain formulas that he has found useful in teaching "technique." The different modes of using the fingers and hands indicated have, of course, no reference to actual performance in ordinary playing, but are given solely as powerful aids to muscular development.

EDWARD MacDOWELL.

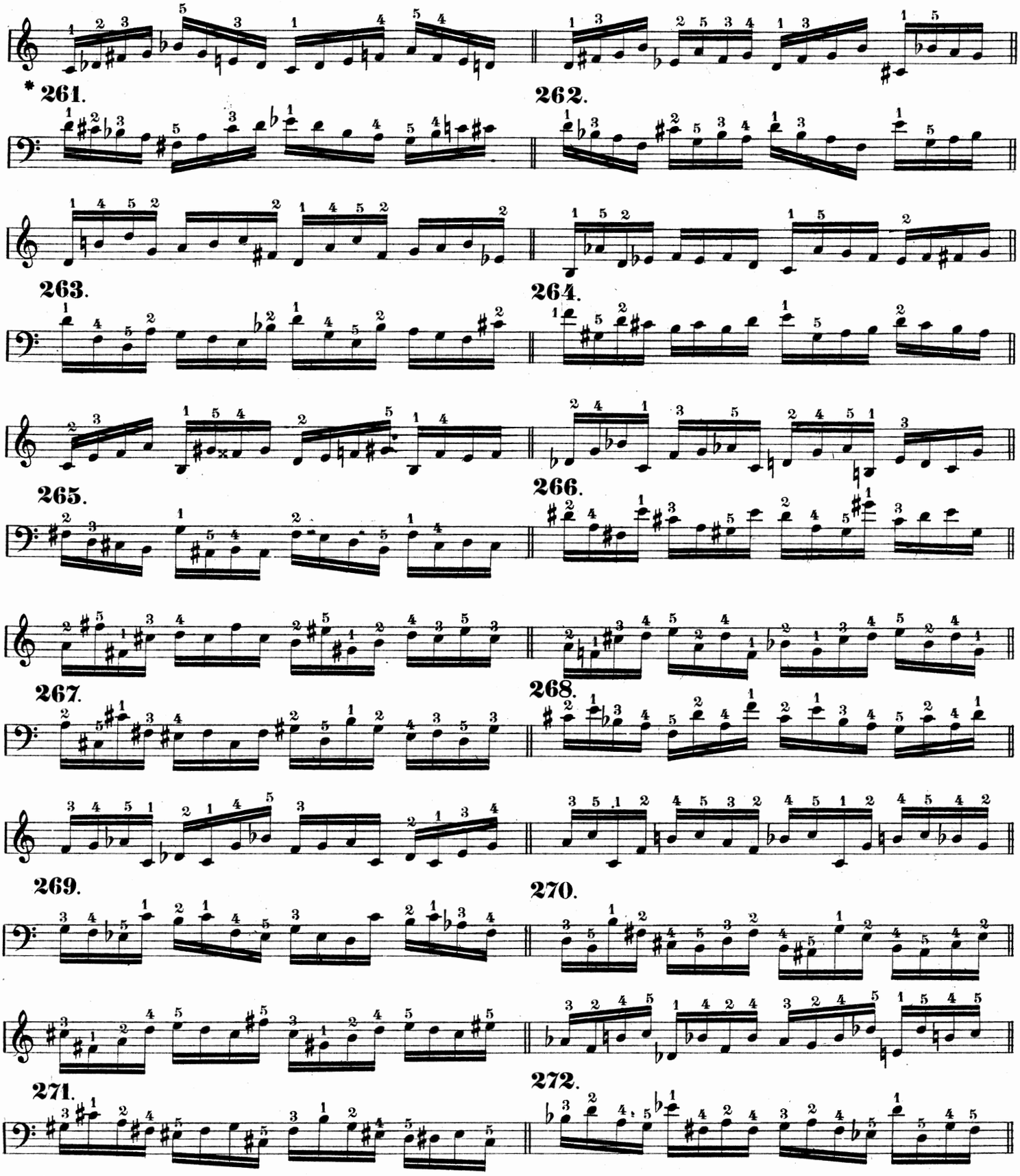
TECHNICAL EXERCISES

FOR THE PIANOFORTE.

PART SECOND.

EDWARD MAC DOWELL.

FREE FINGER MOTIONS.



* In these exercises as in Book I. the two hands are to be practised separately unless expressly indicated to the contrary.

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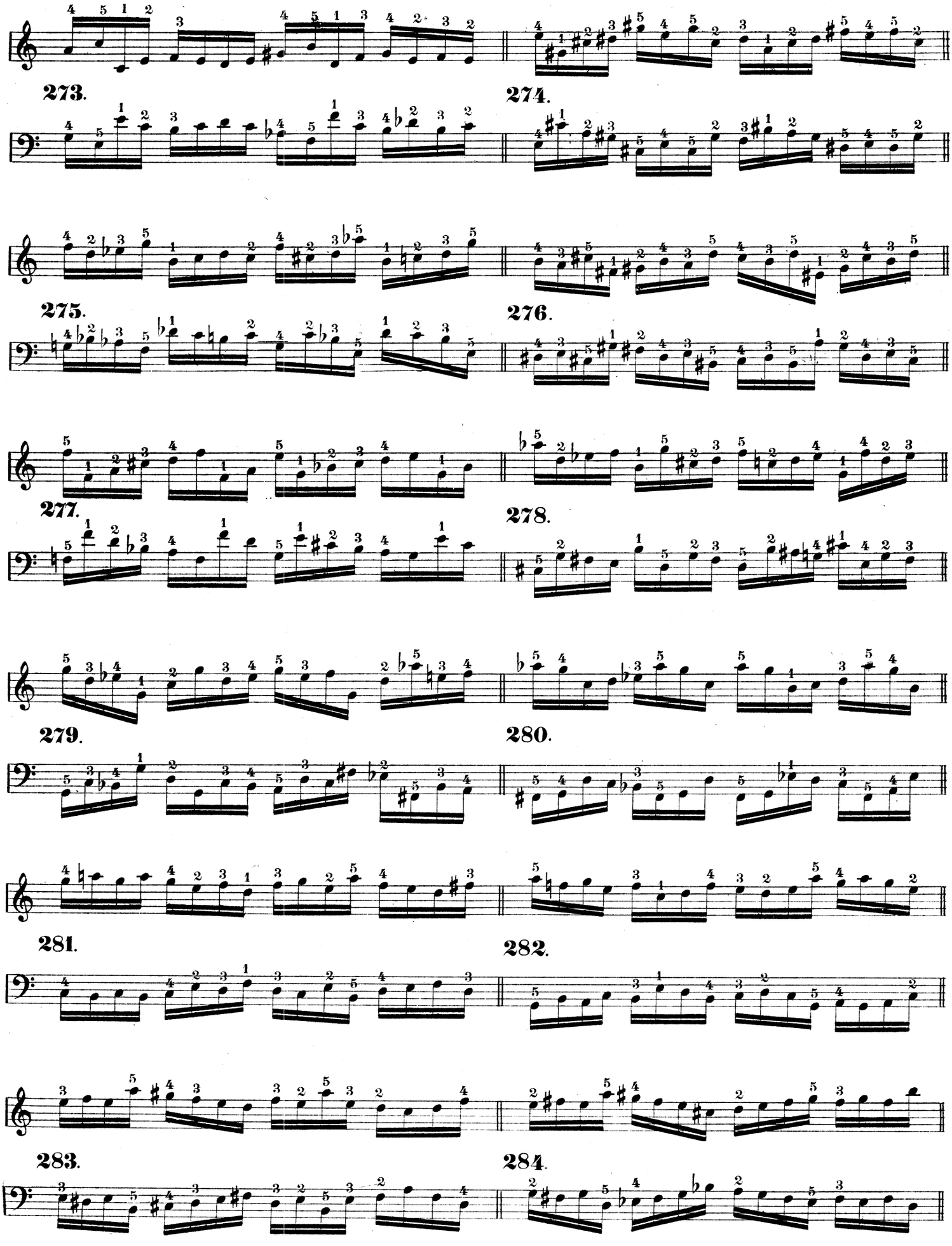
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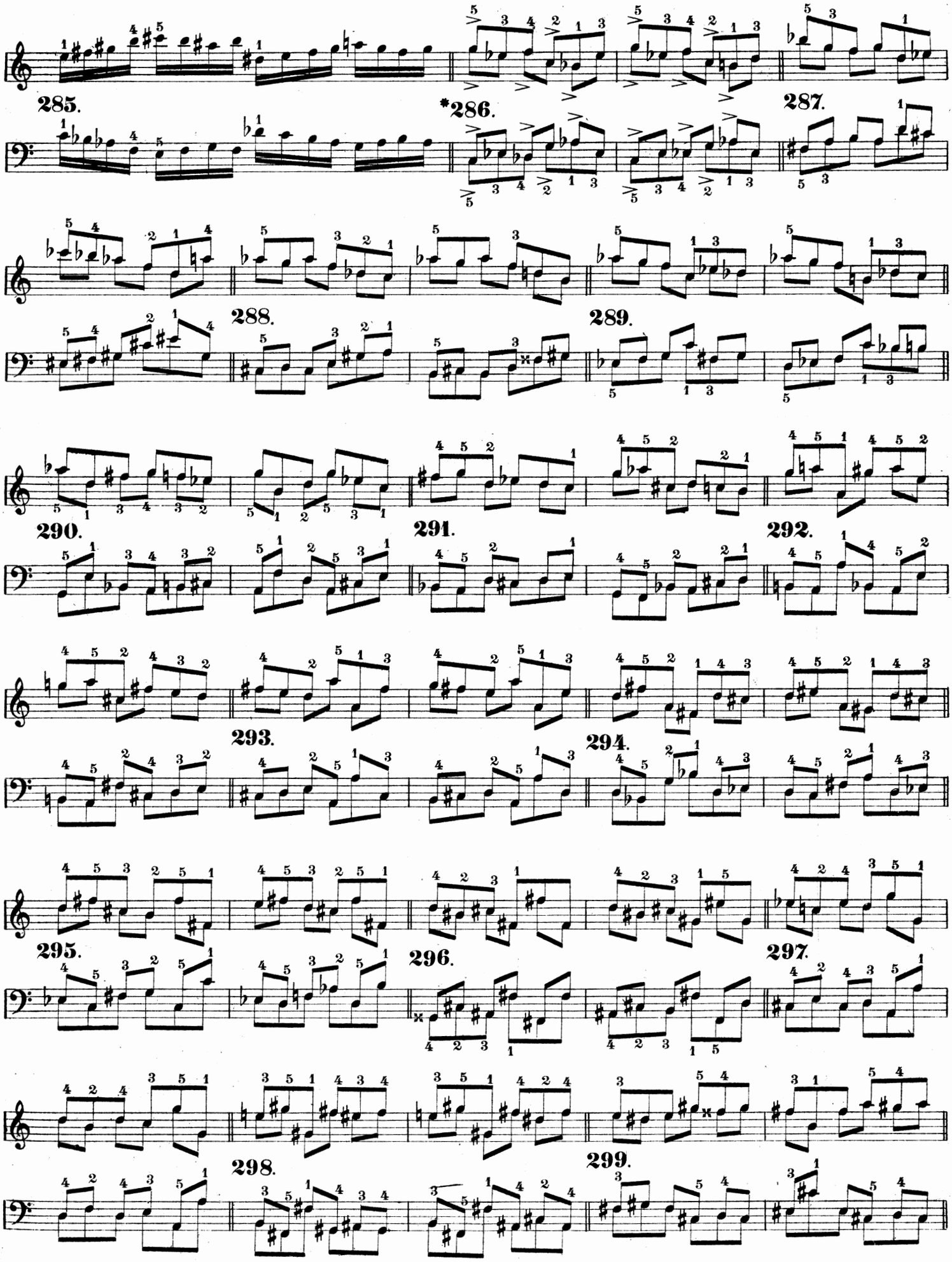
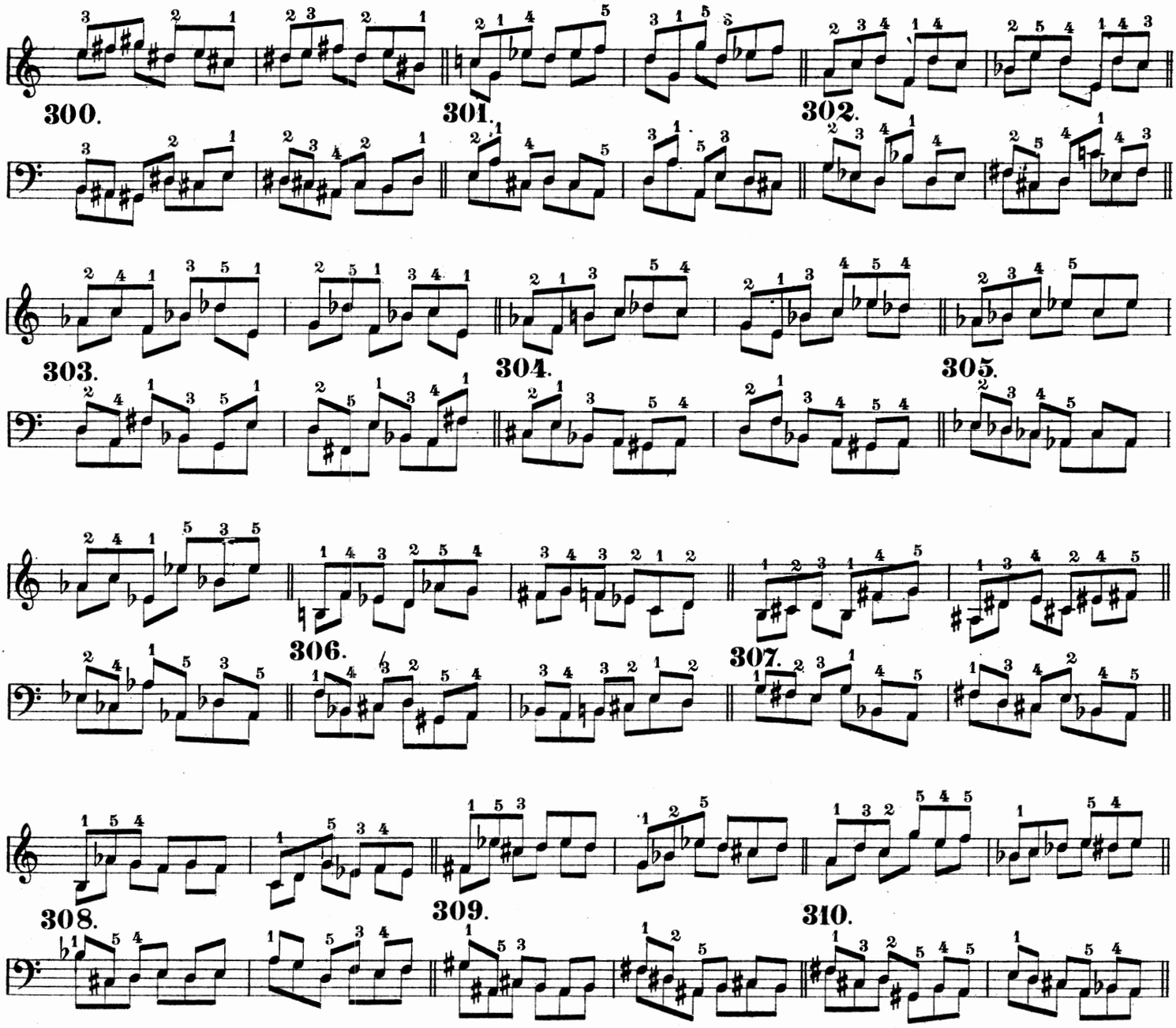
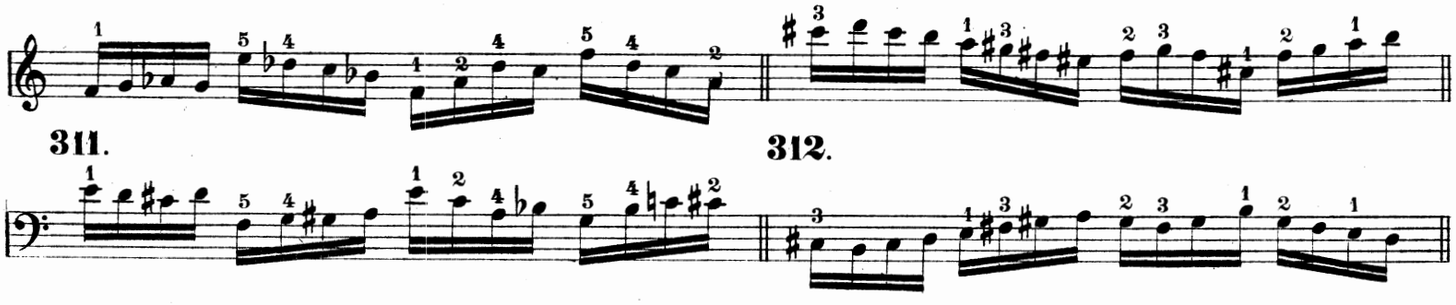


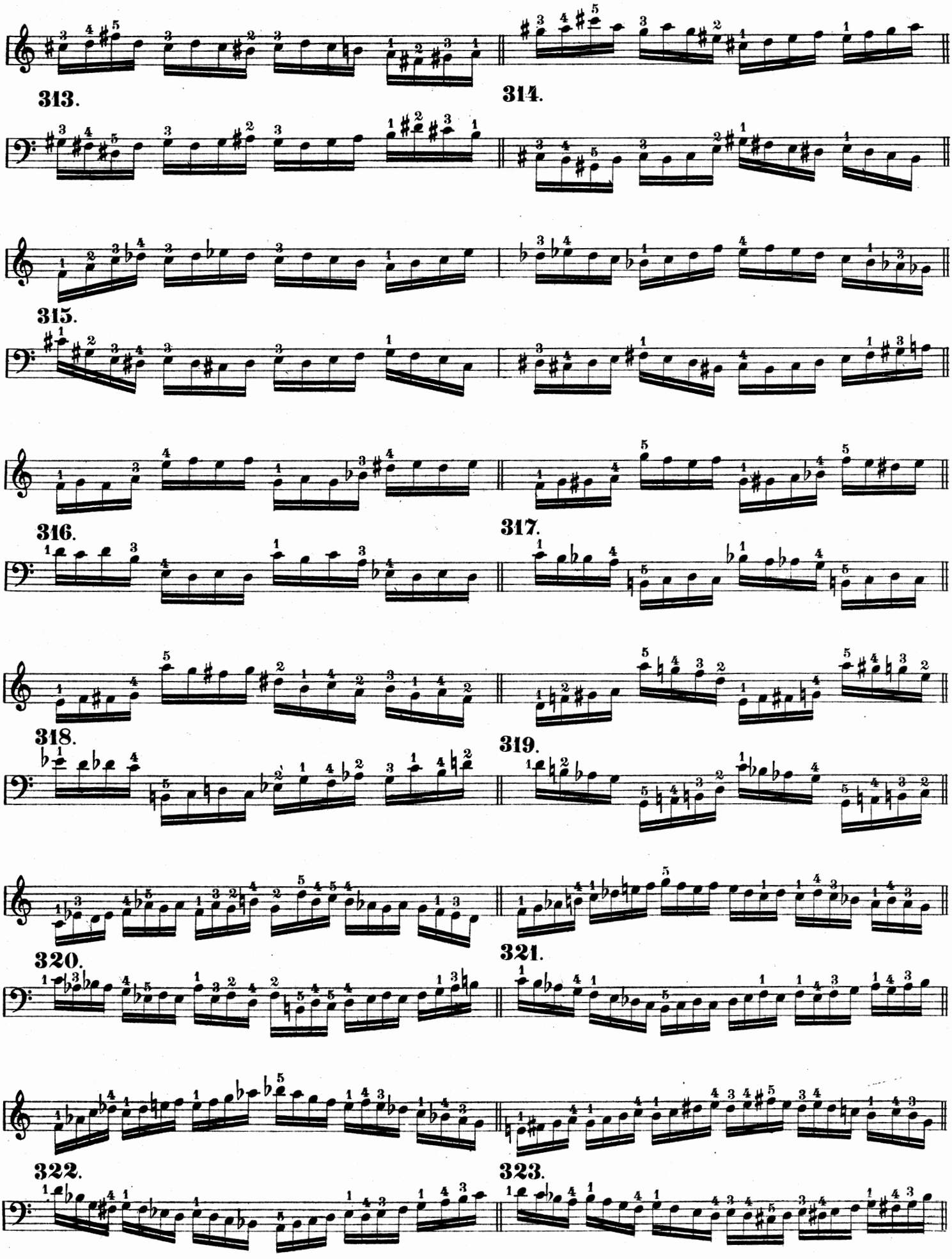
* No. **286** to **310** incl. should be practised in both $\frac{6}{8}$ and $\frac{3}{4}$ time and accentuated as in No. **286**.



FINGERS AND WRIST.

The notes to which the fingers cannot stretch are to be reached by turning the hand (which must remain level) on the wrist as on a pivot, the arm remaining stationary. The student should sit well away from the keyboard and the thumbnail should not touch the key more than is absolutely necessary. While these exercises are not to be played staccato, so-called legato playing is not considered here, therefore the thumb must be kept always in sight and should not be thrust under the hand at all.

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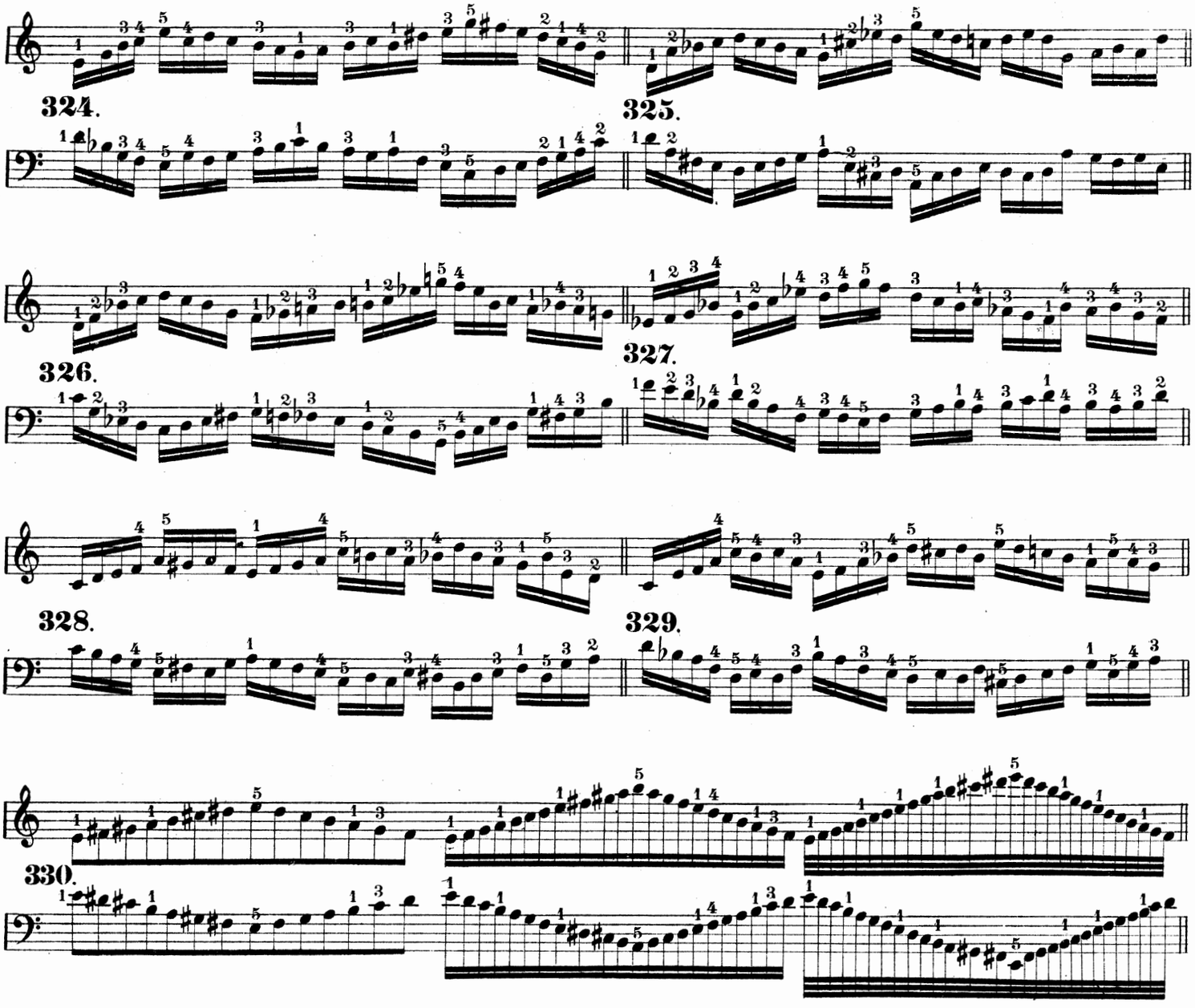
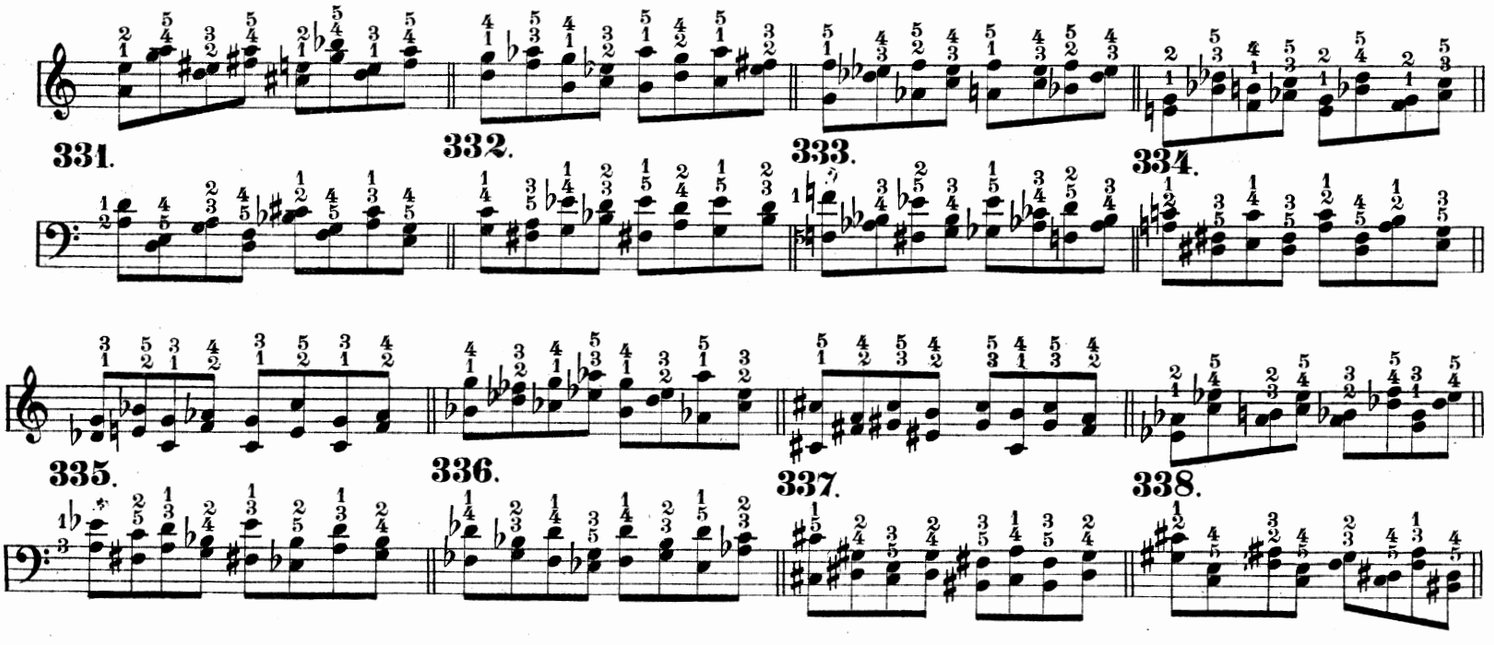
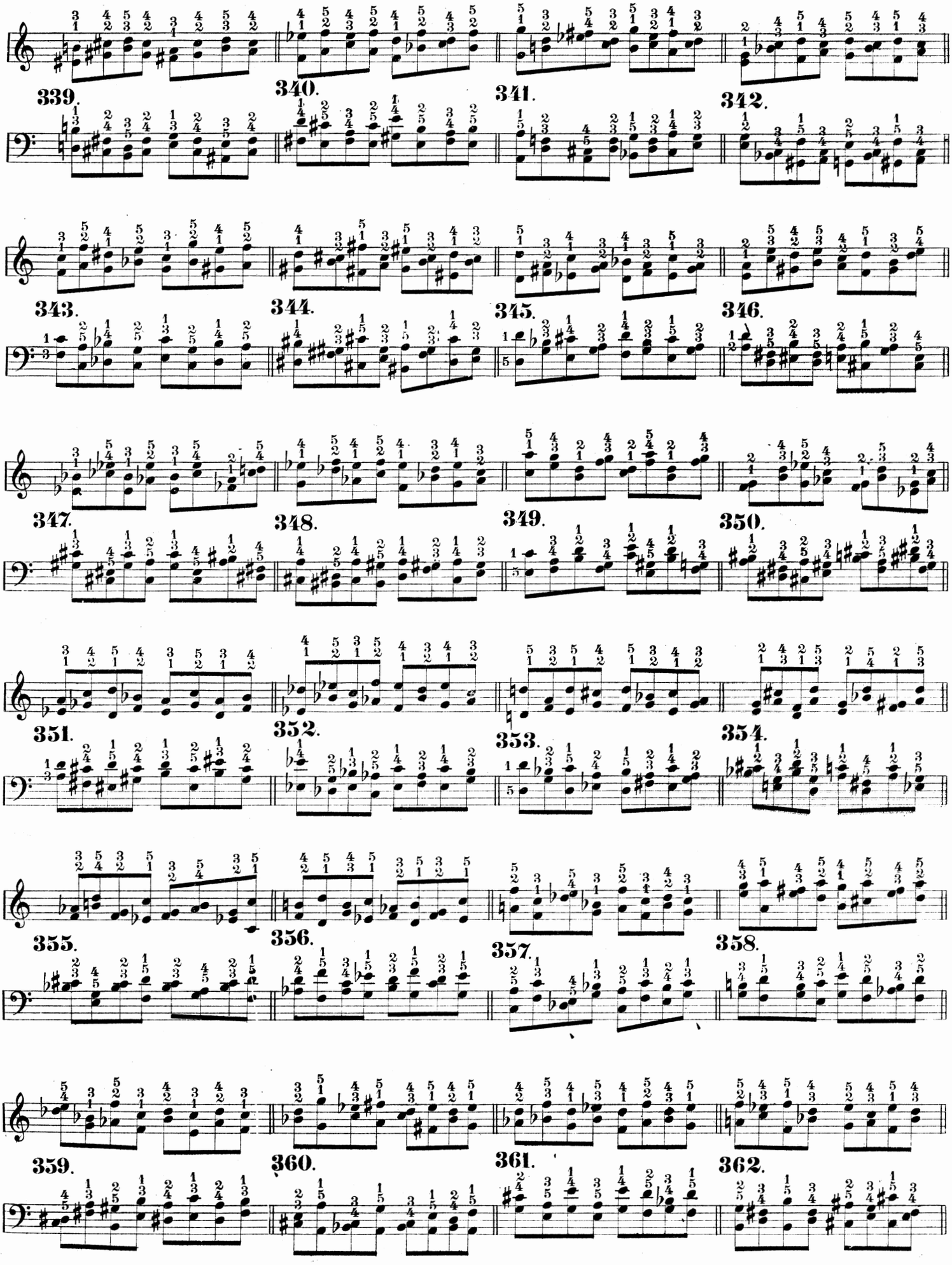


DOUBLE NOTES.

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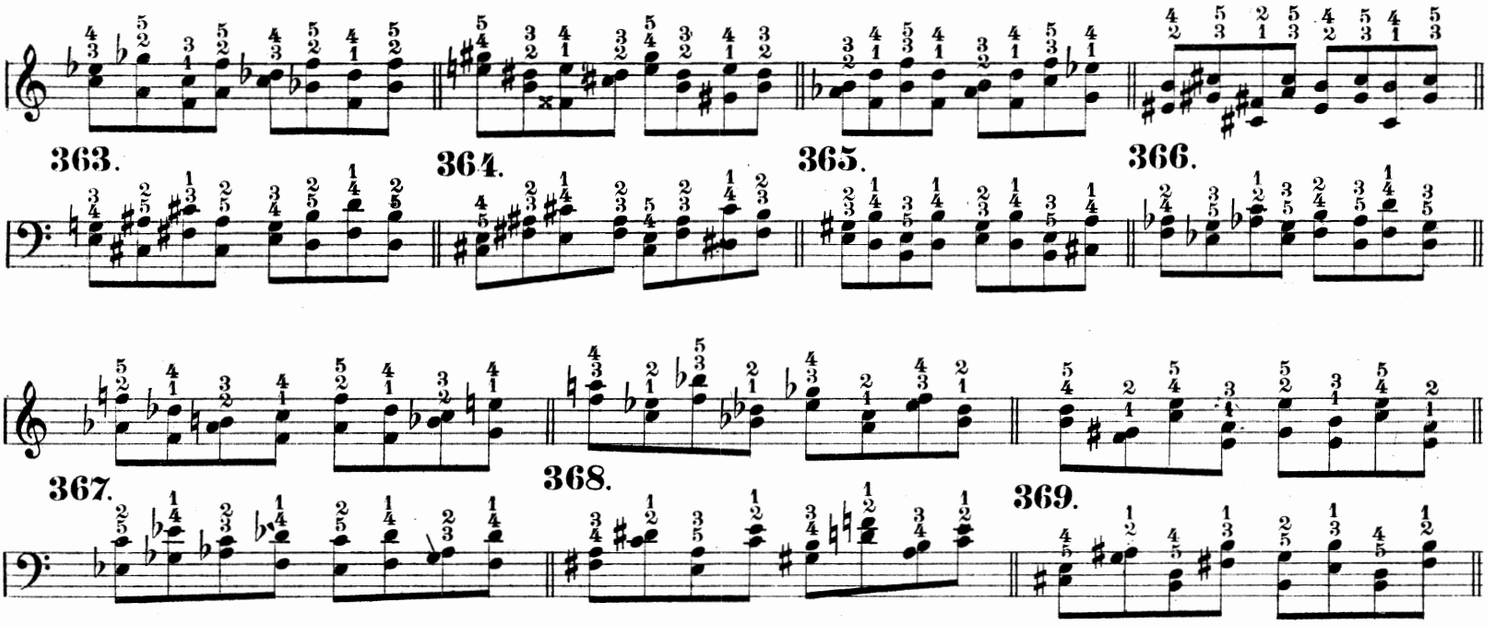
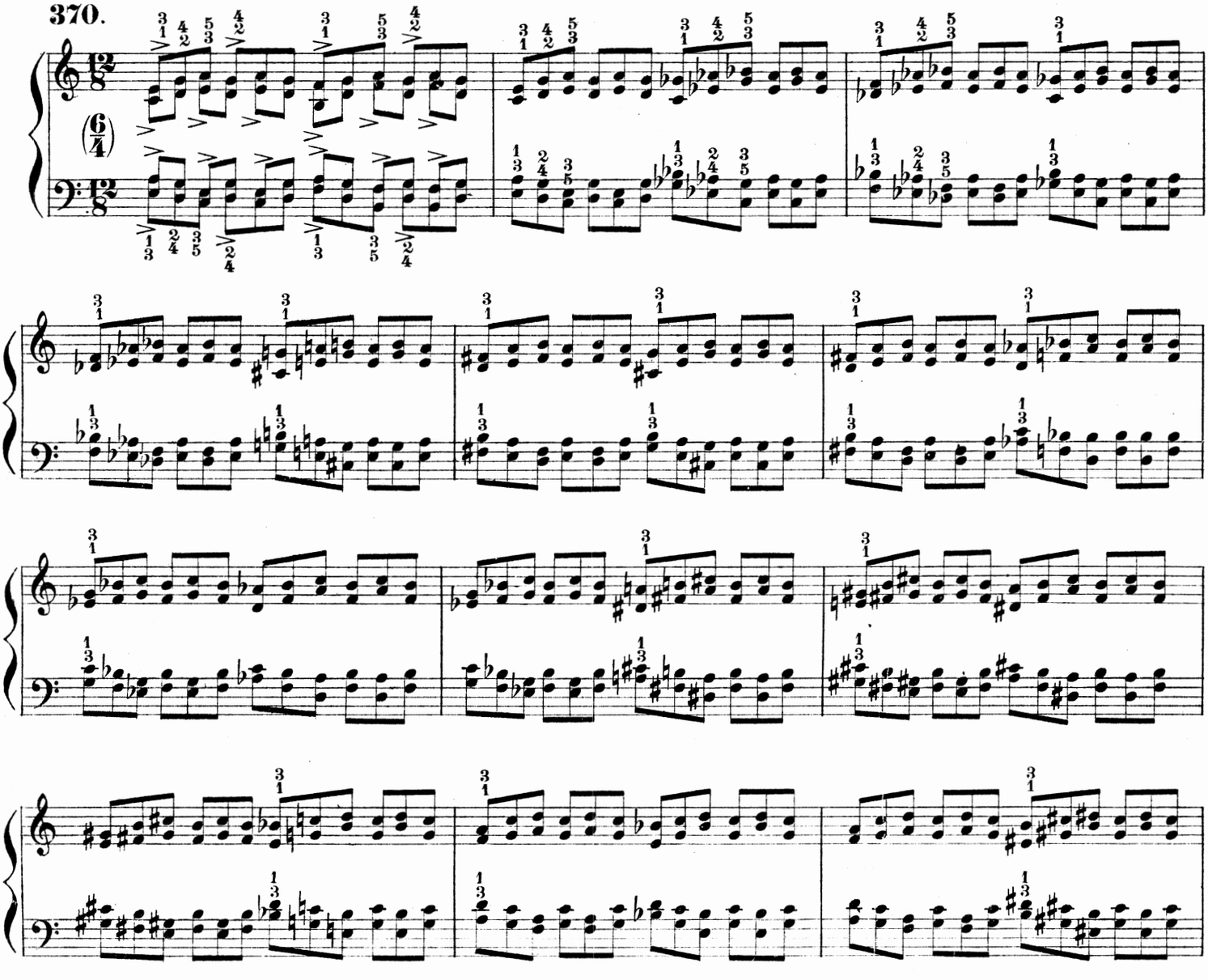
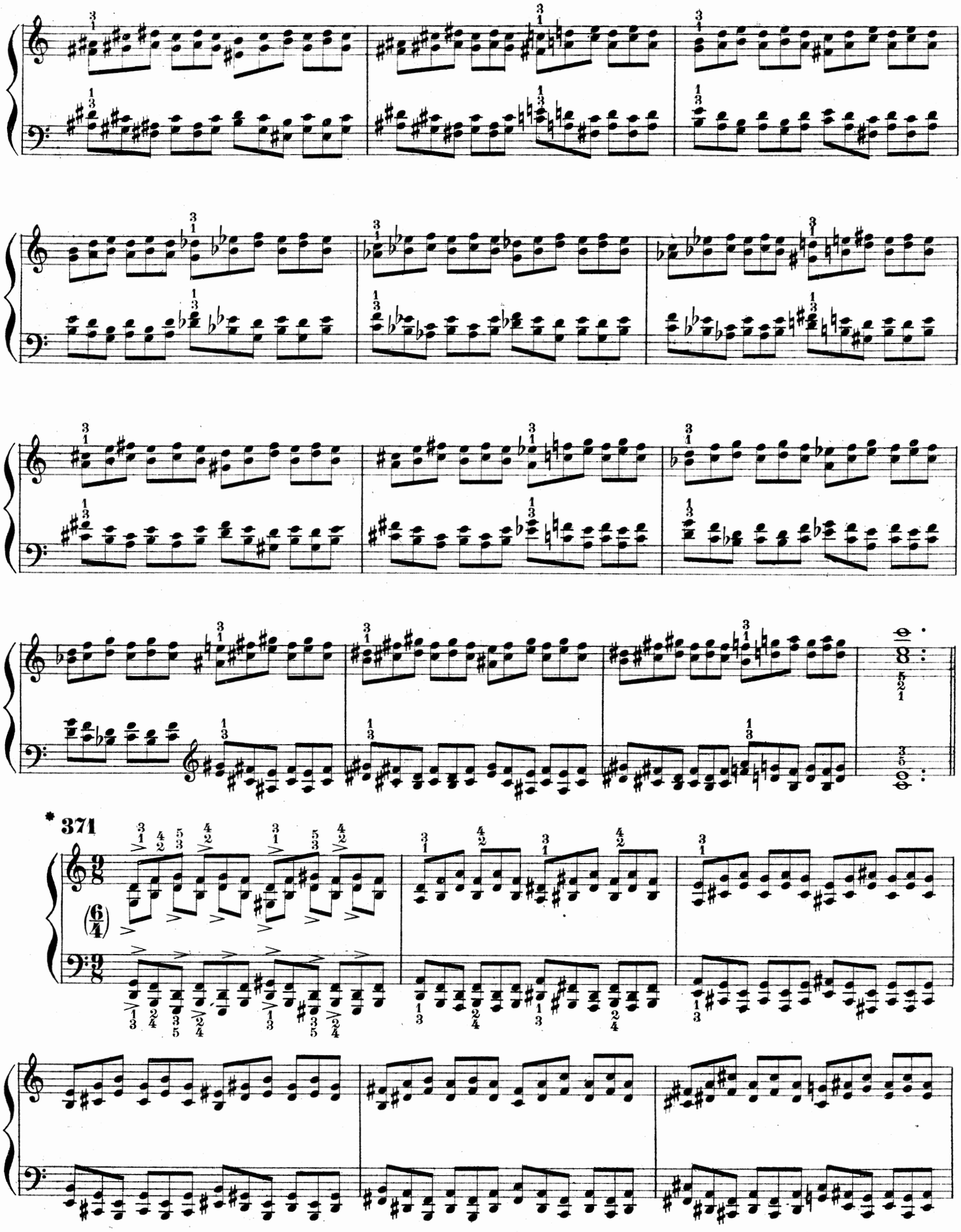
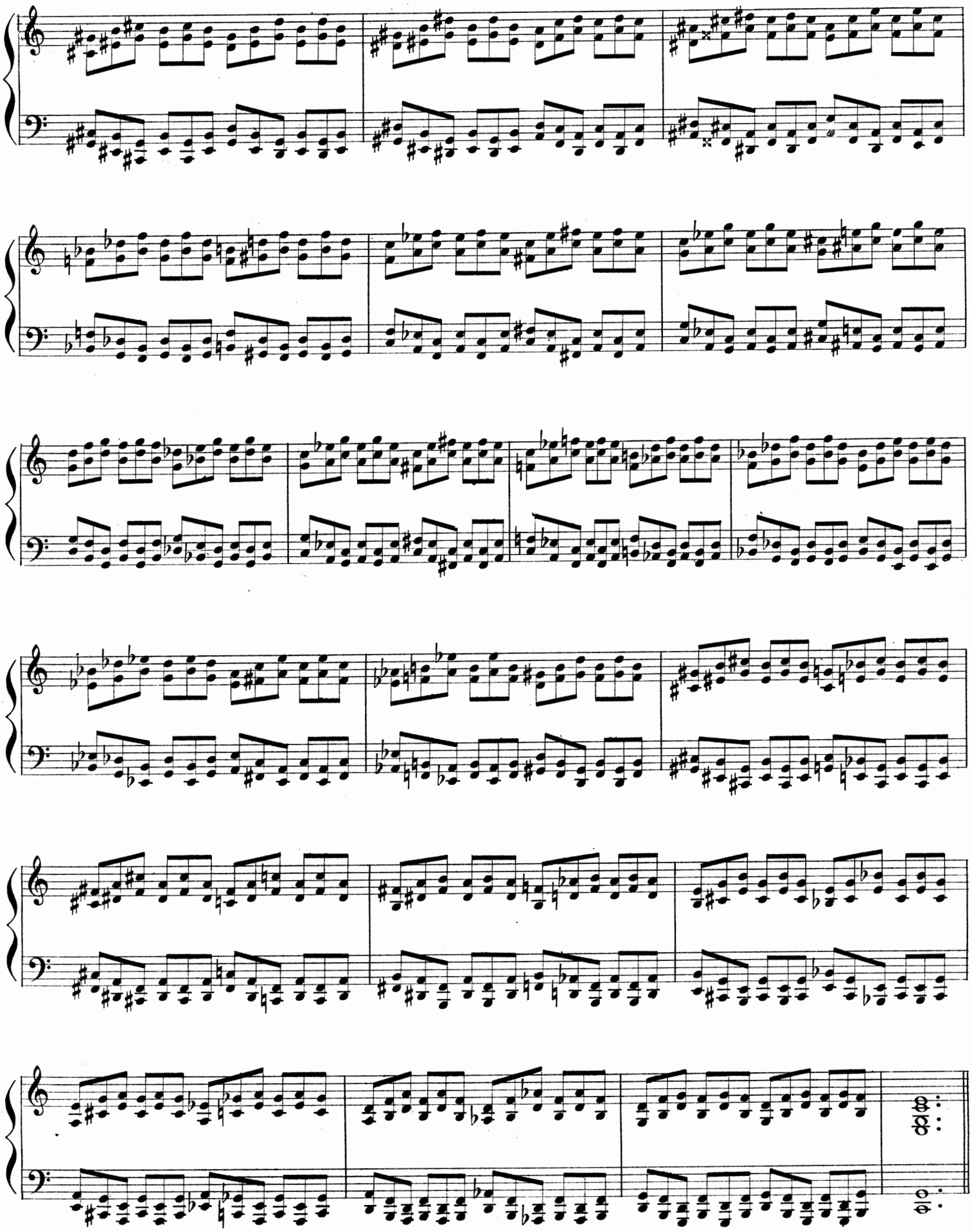


Both hands together – also in $\frac{6}{4}$ time as indicated in the first measure.

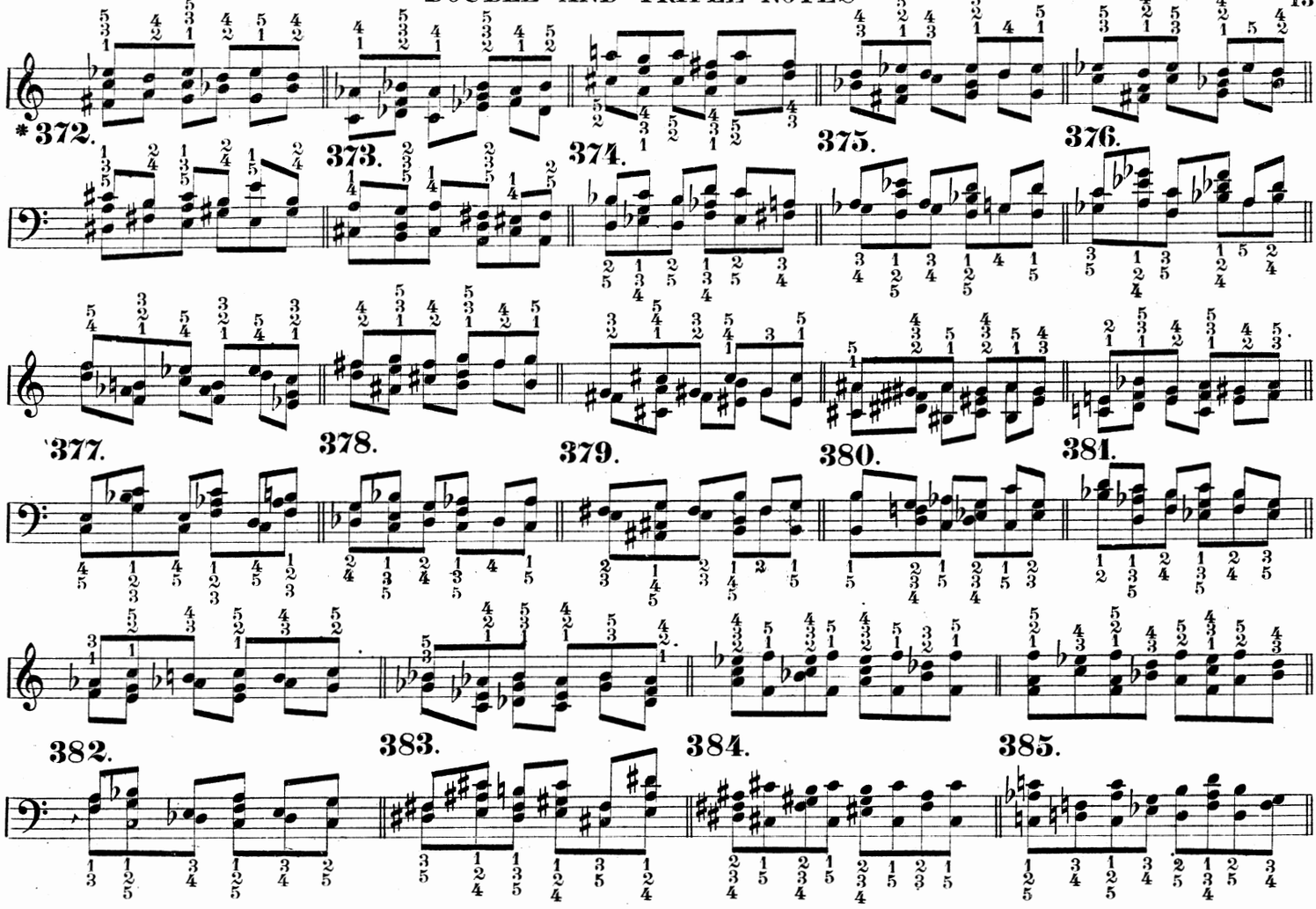




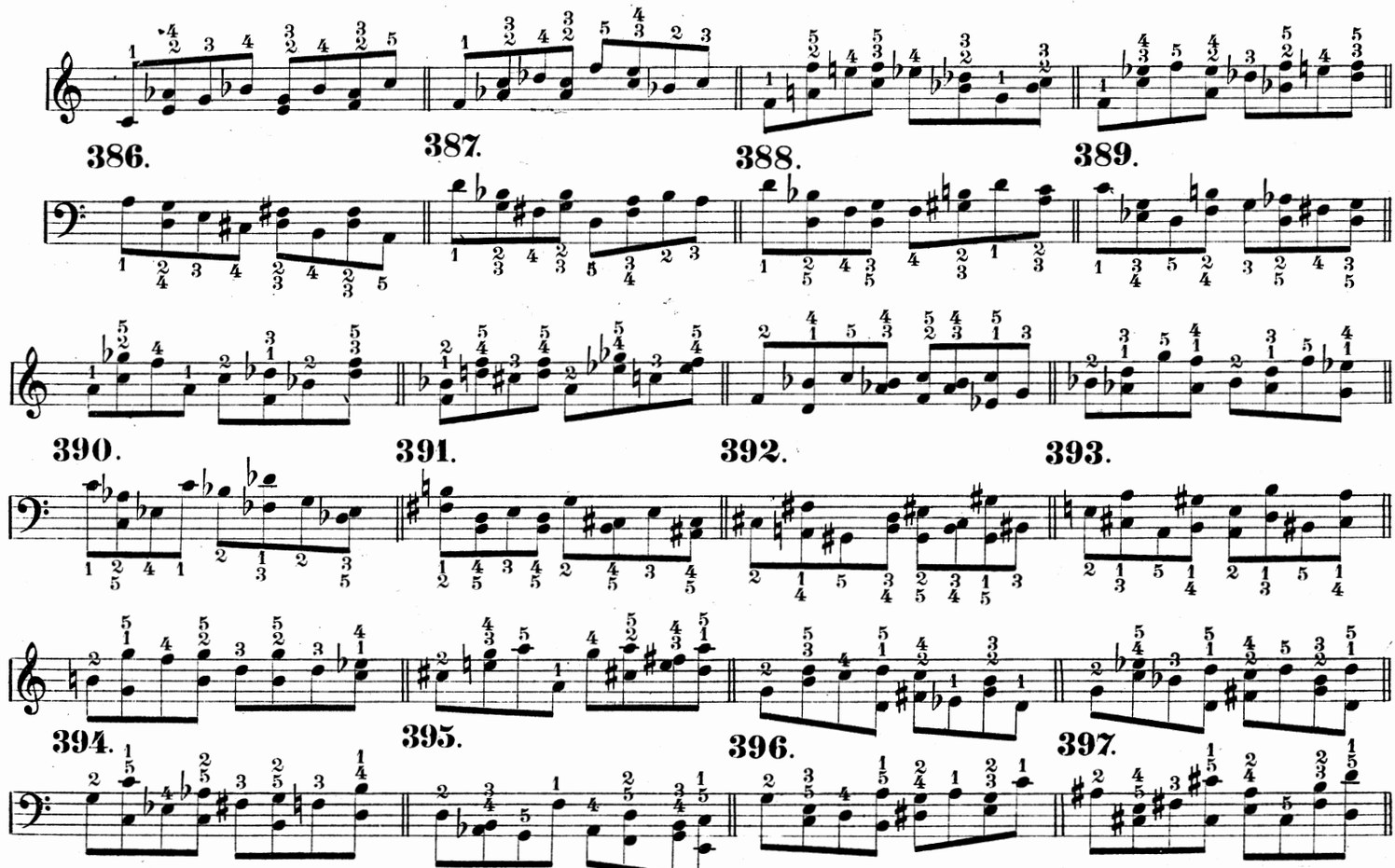
* After St. Saëns. Op. 52. No. 1.



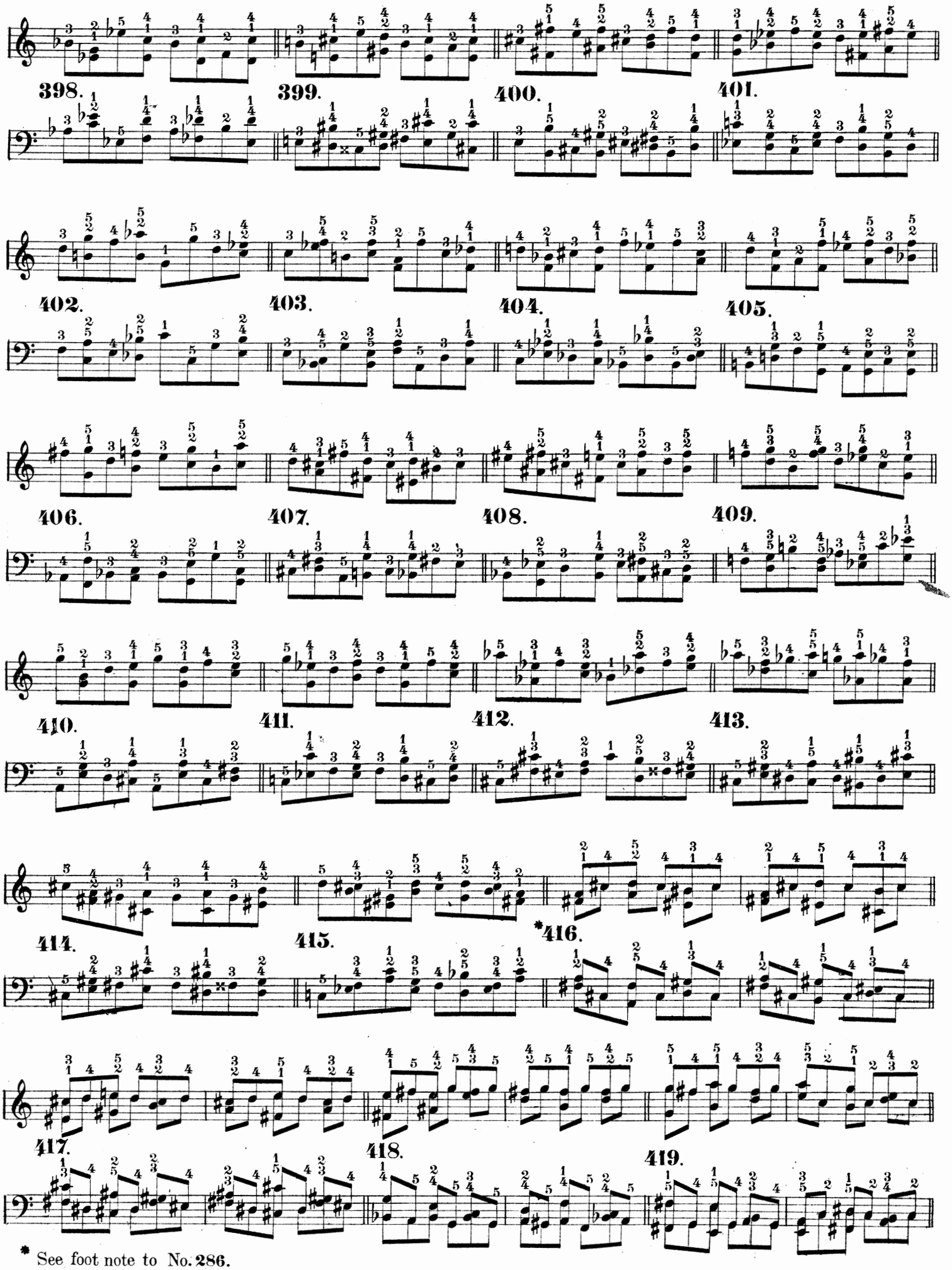
DOUBLE AND TRIPLE NOTES



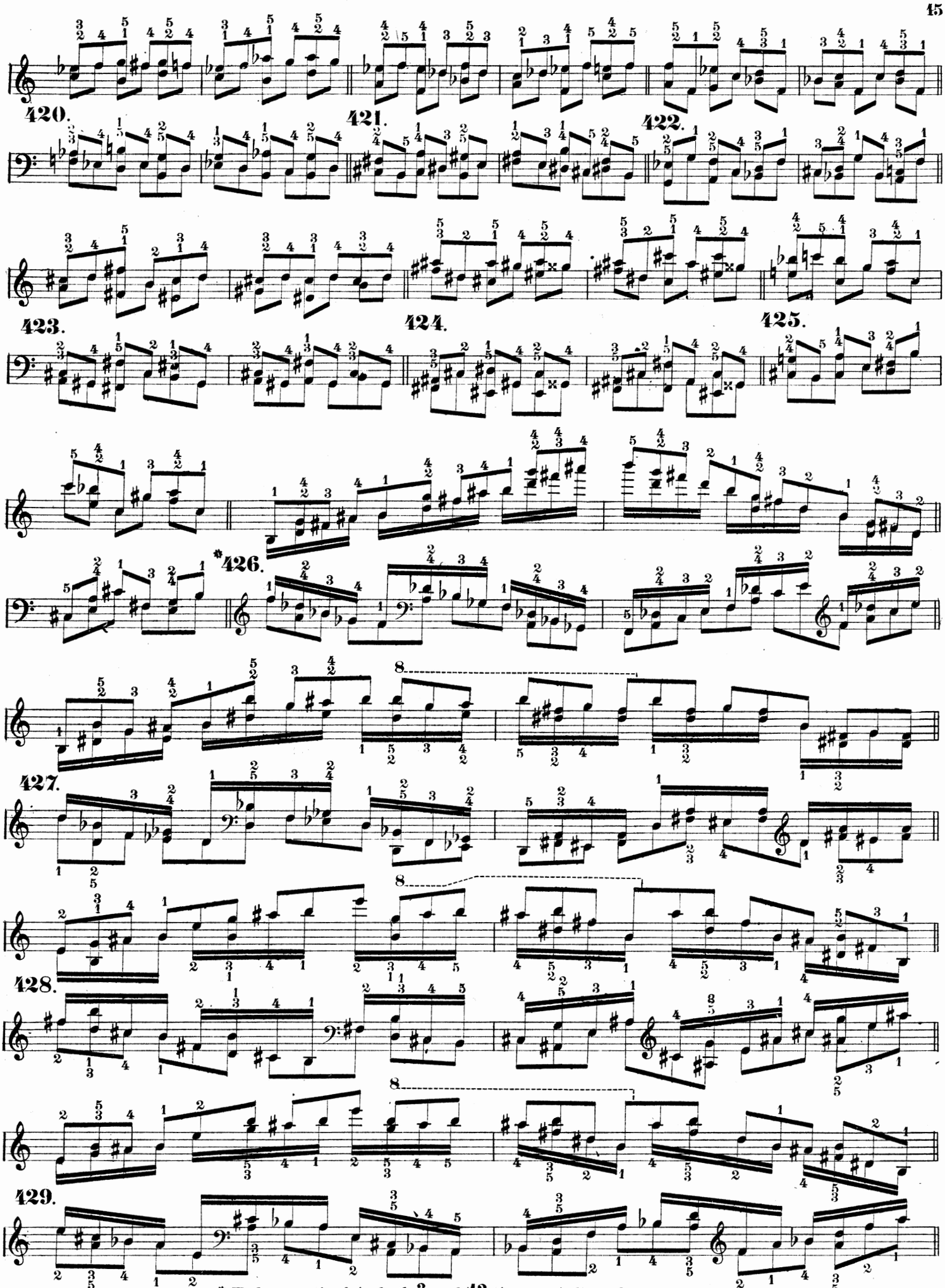
SINGLE AND DOUBLE NOTES



* See foot note to No. 286.

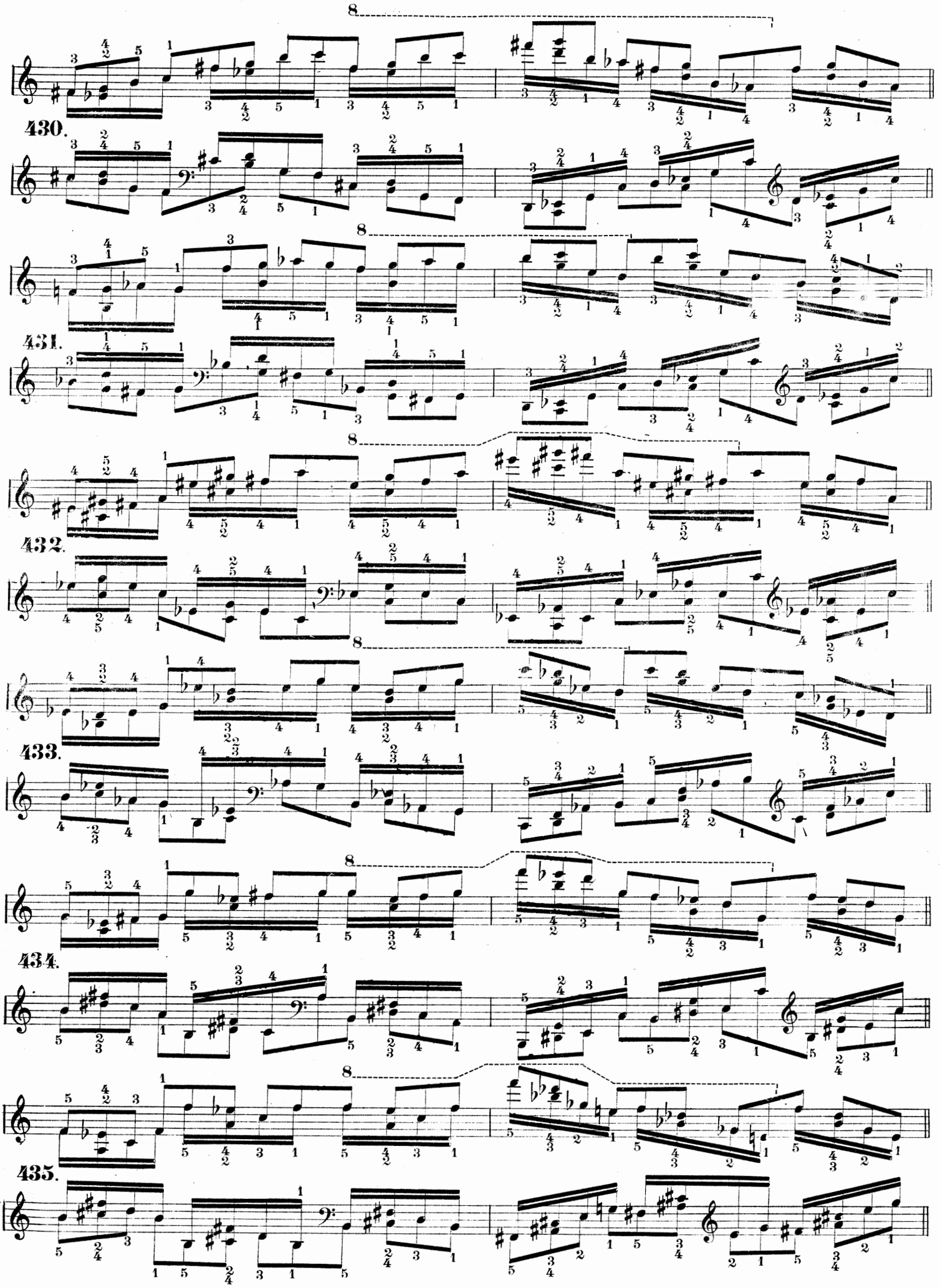


* See foot note to No. 286.



* To be practised in both $\frac{3}{4}$ and $\frac{12}{8}$ time as indicated.

* The left hand is to be practised with the piano chair opposite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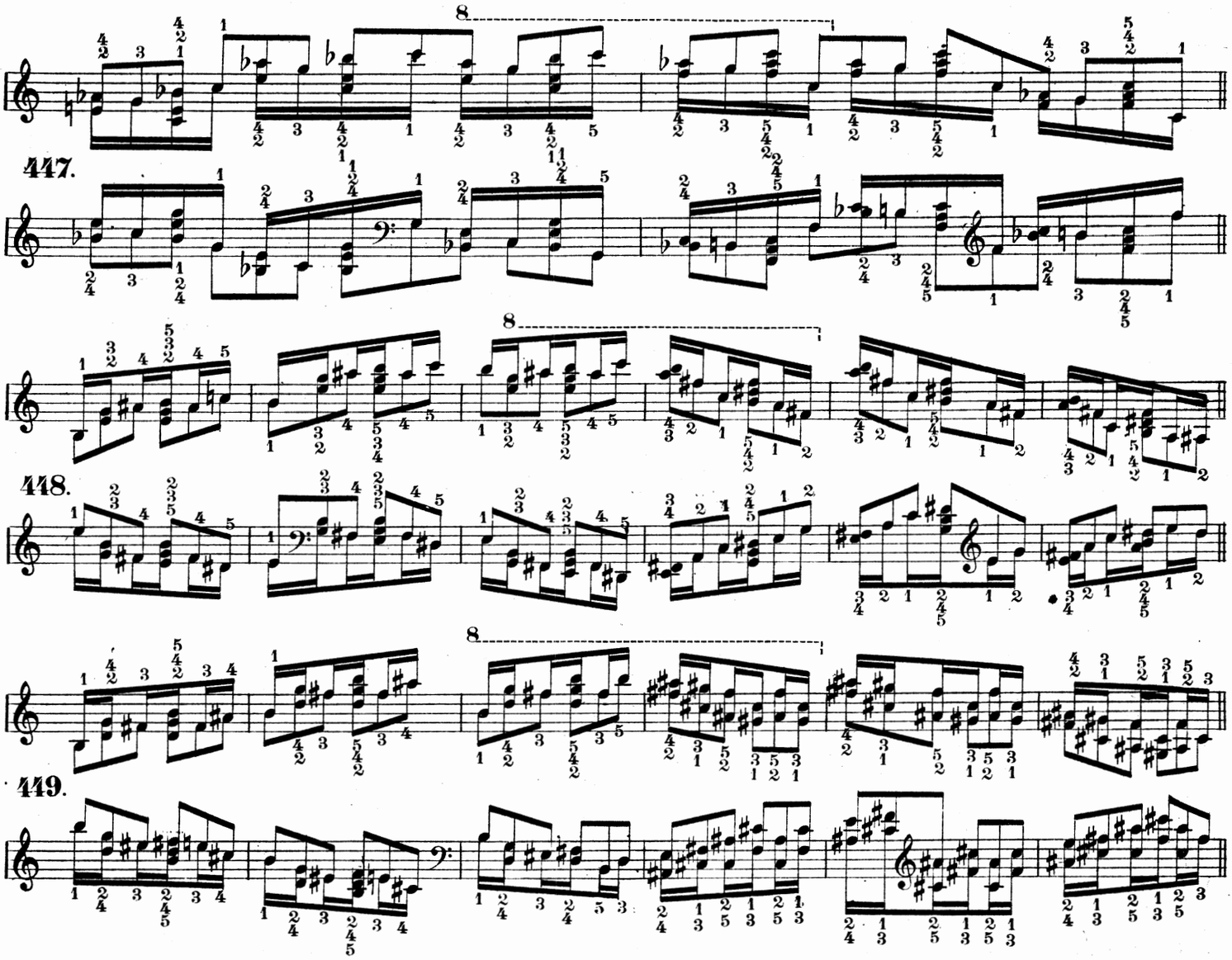
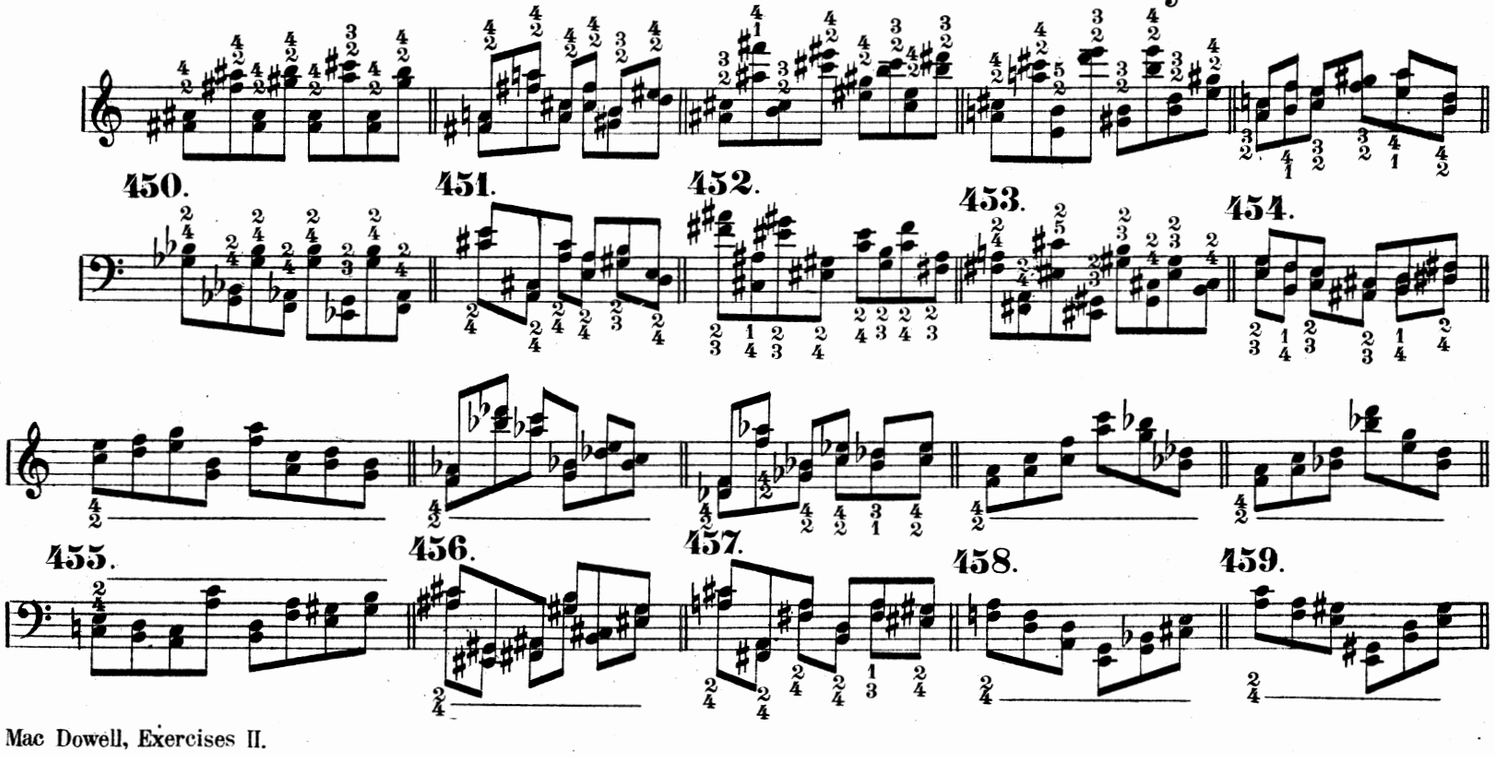


WRIST.

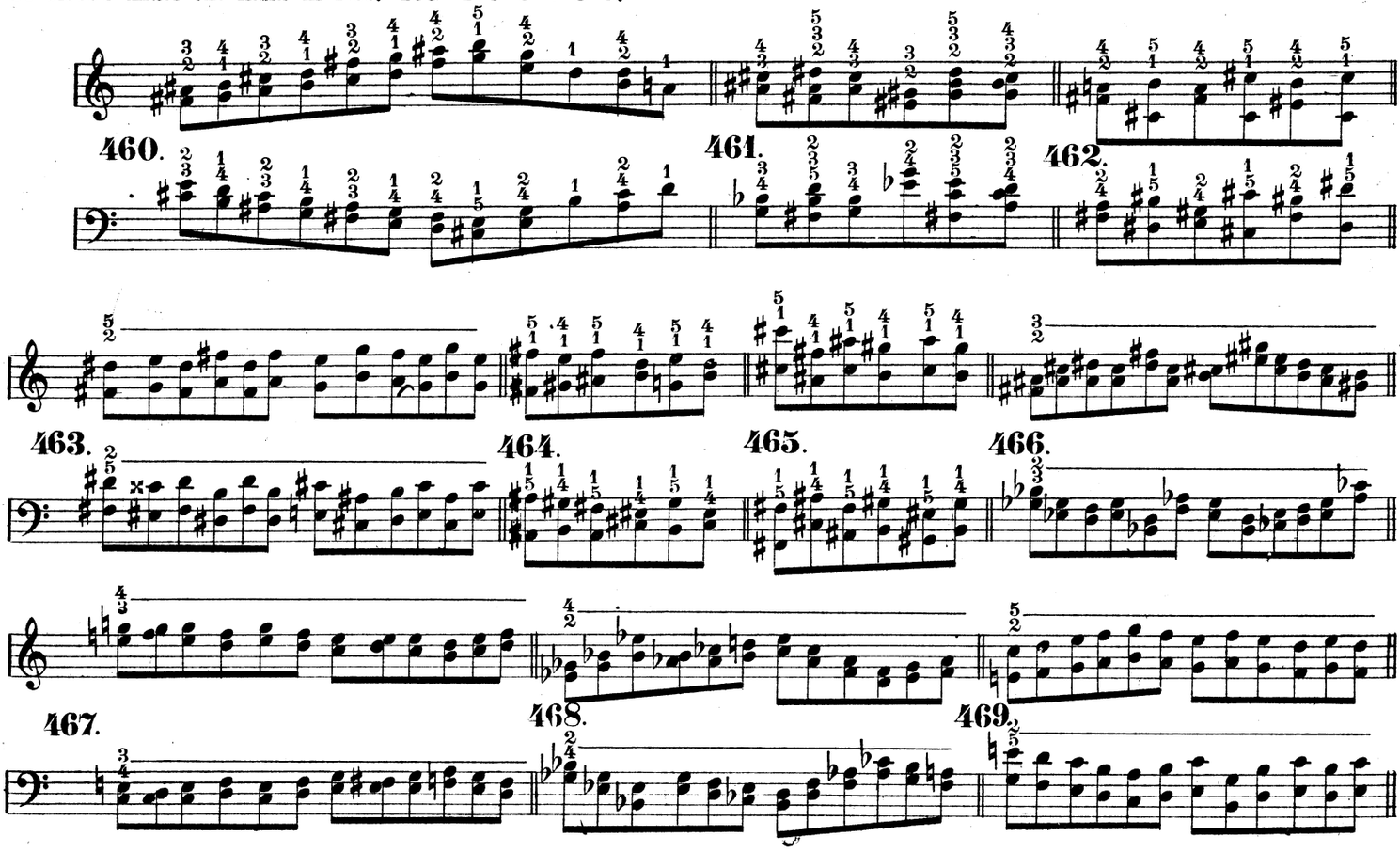
SIDE MOTION.

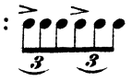
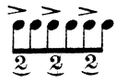
See note to *"Fingers and Wrist."* The hand turns on the wrist as on a pivot and should not be raised from the keys higher than is absolutely necessary. Arm motionless: in No. 450 for instance it should remain opposite 𝄞. Practise softly.



HIGH WRIST.

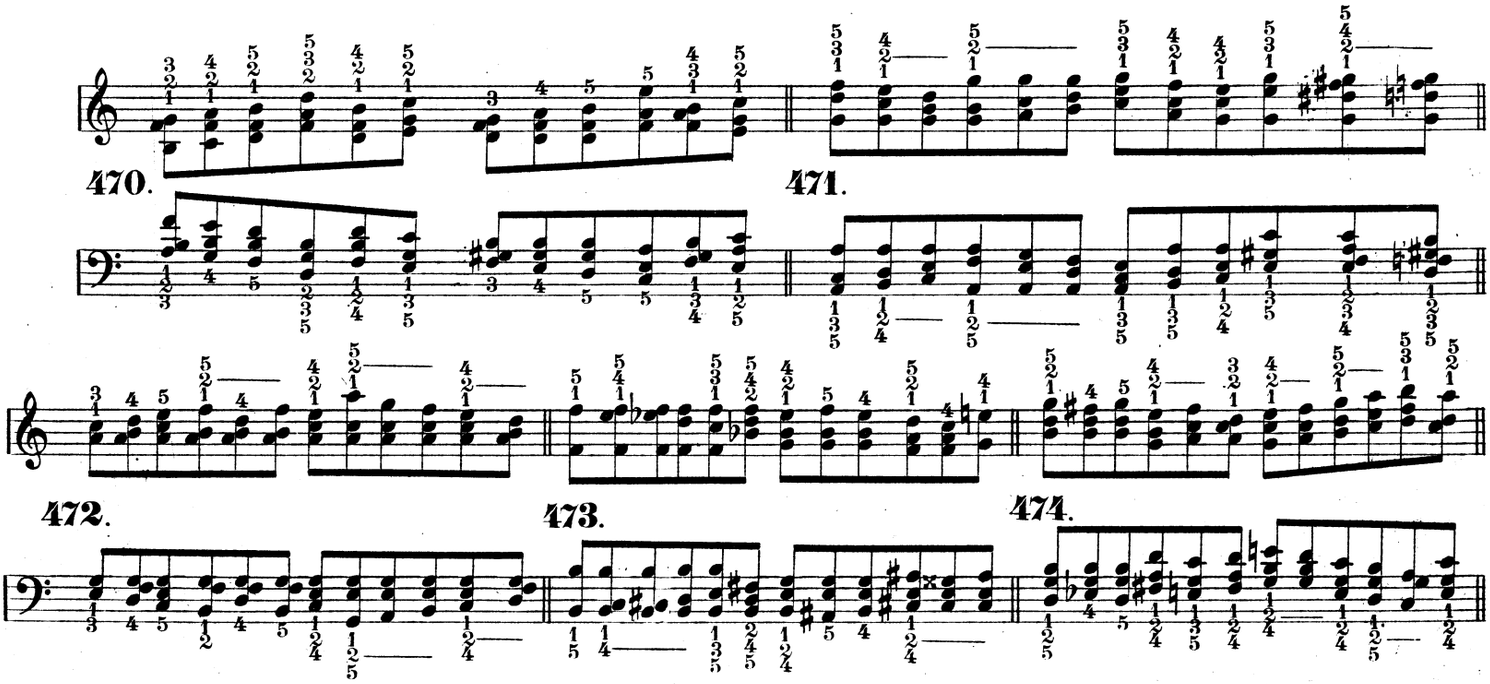
In these exercises the arm (which should be motionless) and wrist are to be held very high, the finger tips barely touching the keys– The hand is only to be raised *level* with the arm before the stroke. The unemployed fingers may be closed under the hand in Nos. **463-4-5-6-7-8-9.**

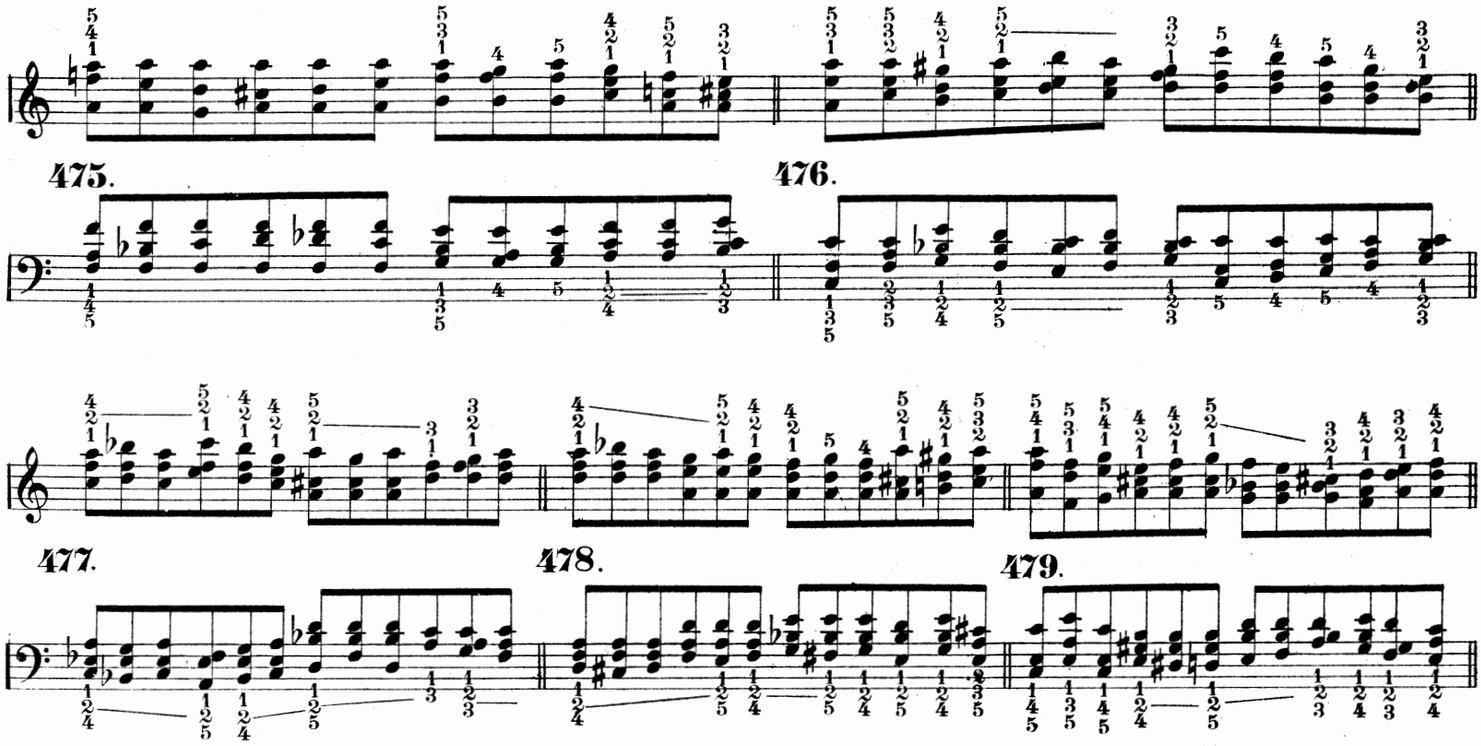


From here on, all the wrist exercises should be practised in both double and triple rhythm, viz:  and  also The latter rhythm is specially recommended for Nos. **480-1.**

LOW WRIST.

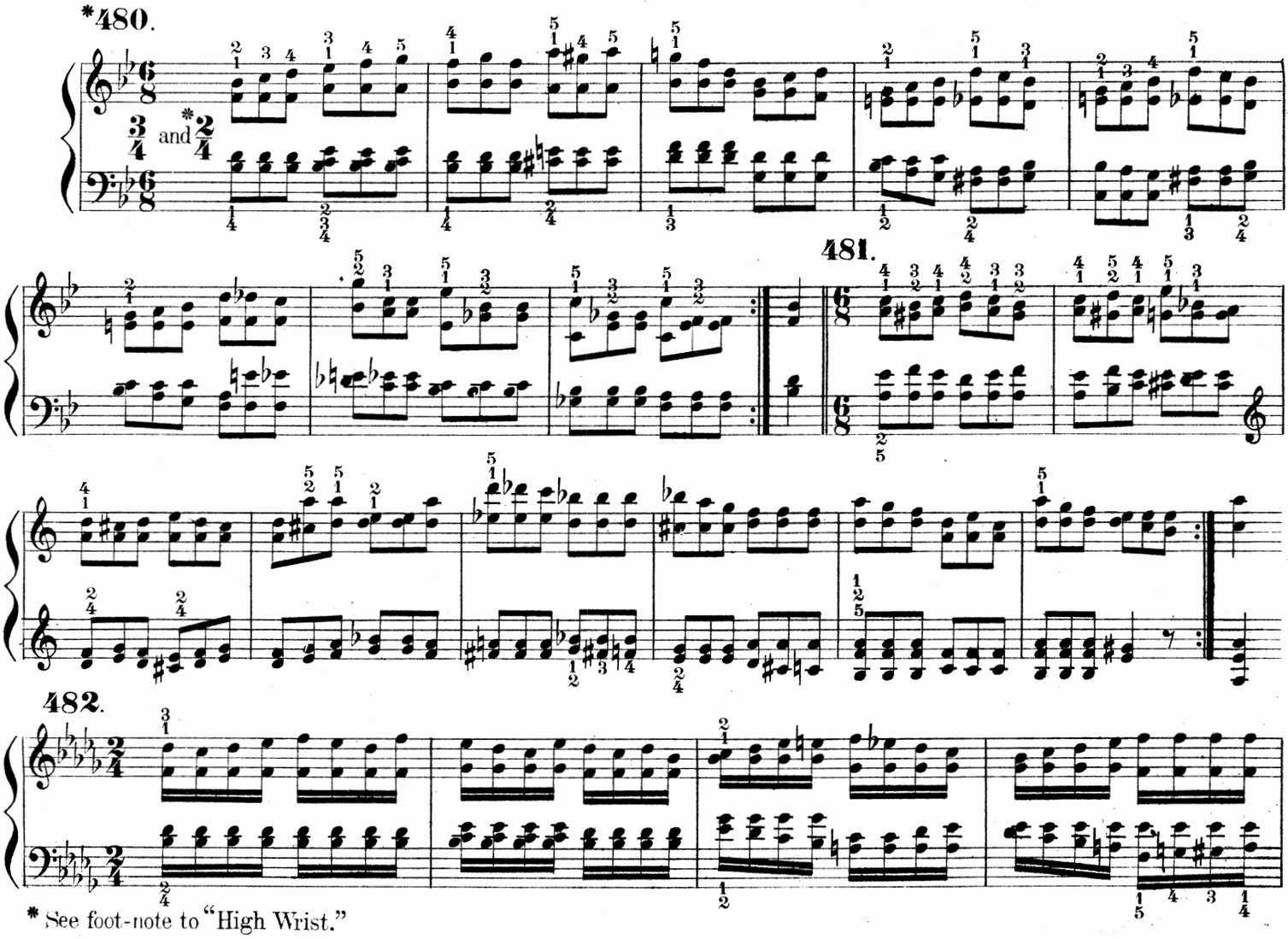
The wrist is held below the level of the keys– The elbow should be kept up, fore and upper-arm forming almost a straight line from the shoulder– Hold the body very erect– the shoulders thrown well back. Firm, heavy touch.



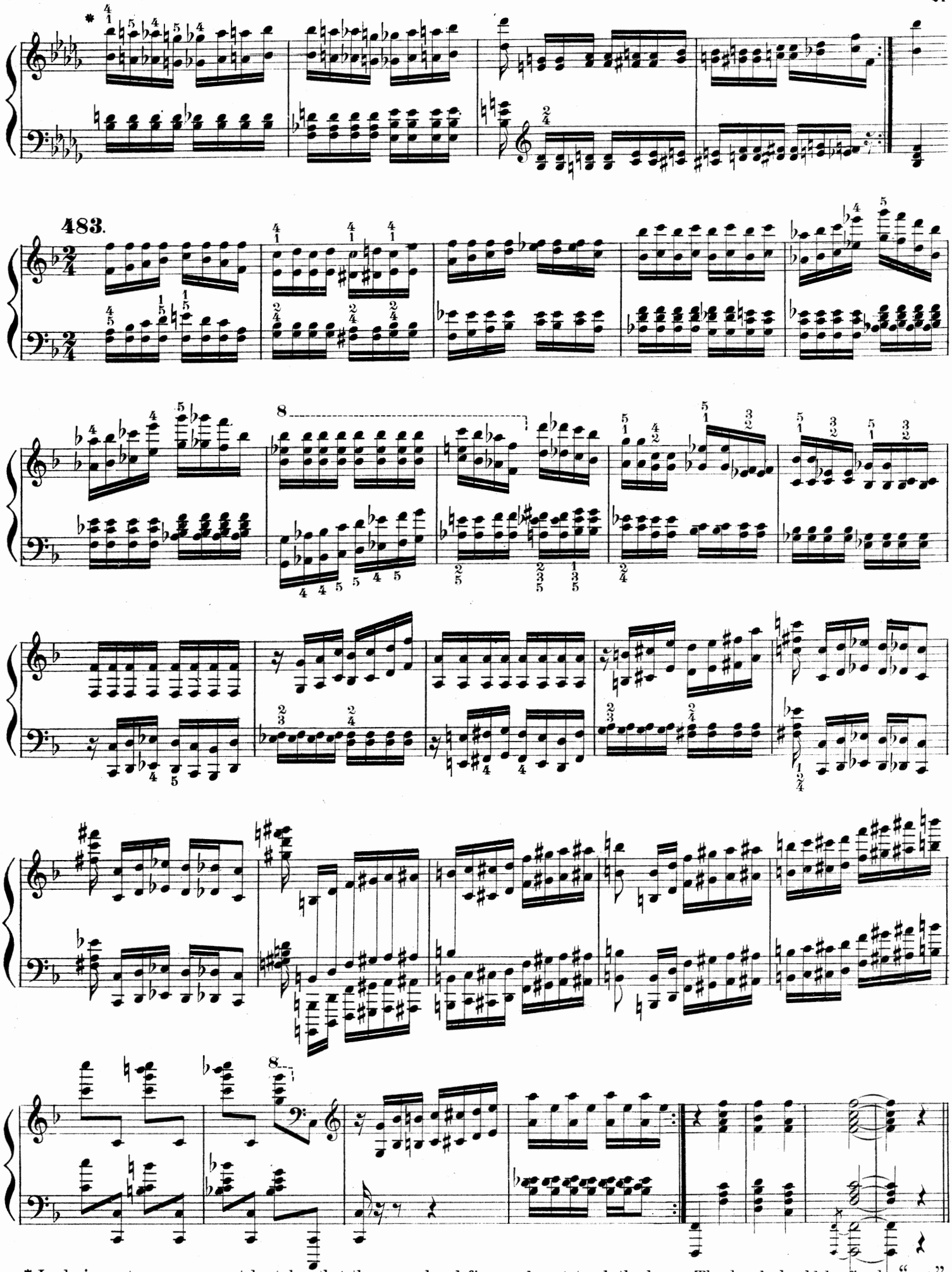


MEDIUM WRIST

The wrist is to be held level with the arm which must be high enough to let the hand sink below the wrist in the down stroke and rise above it in the up motion. Care must be taken that both fore and upper arm remain motionless. Both hands are to be played together – Practise with firm touch and *not* "Staccato." The hands must descend quickly and rise slowly.



* See foot-note to "High Wrist."



* In playing octaves, care must be taken that the unemployed fingers do not touch the keys. The hand should be firmly "set" and should move on the wrist as on a hinge.

ELBOW AND SHOULDER

Chords marked thus ▾ are to be played from the elbow. The upper arm should be motionless, the hands (high wrist) rising high above the keys between each stroke.

Chords marked ^ are to be played from the shoulder. The whole arm, with the elbow well out (at right angles) from the body, should be raised high above the keys and allowed to fall heavily at each chord. As far as possible the hand and wrist should relax between each stroke. *

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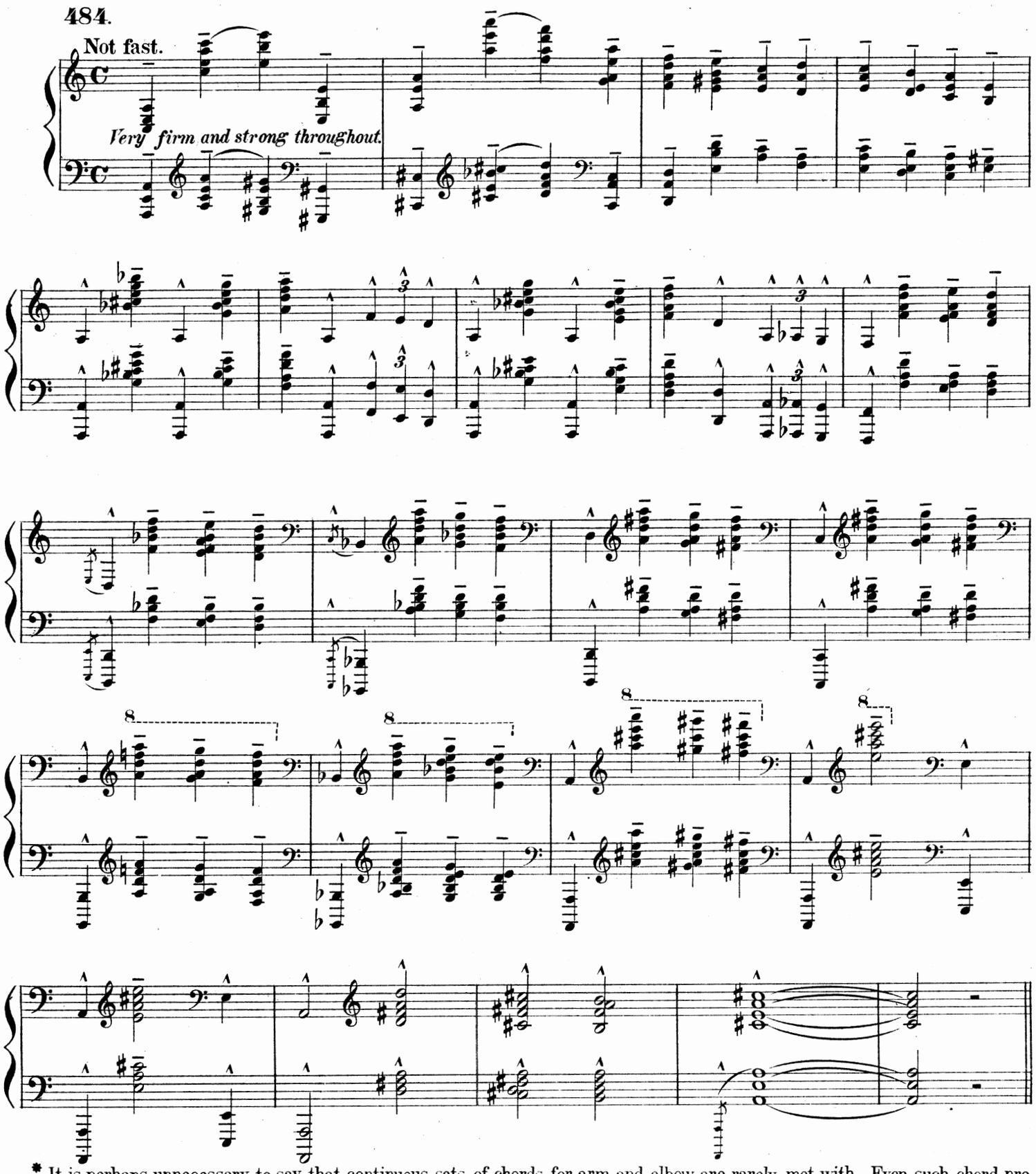
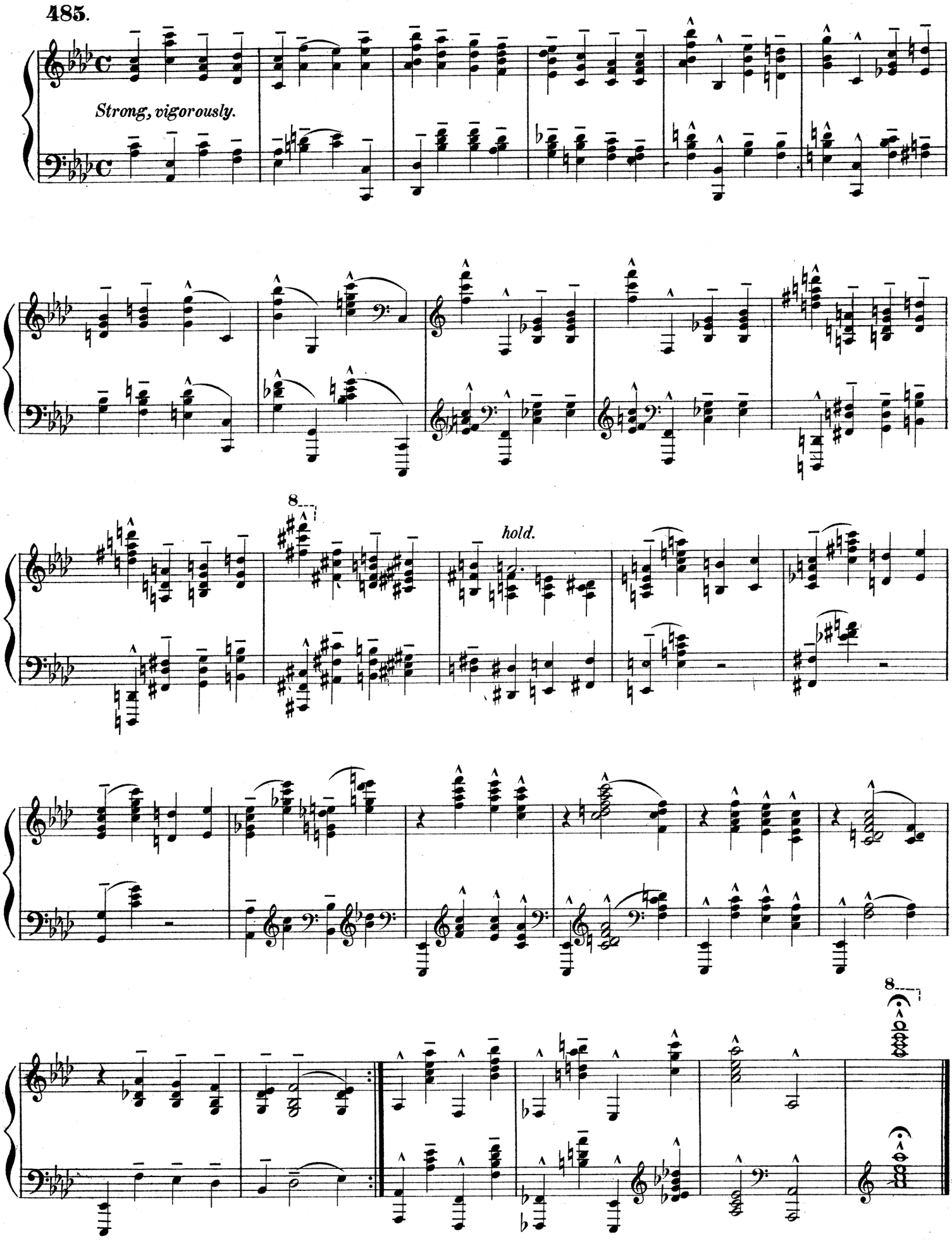


* It is perhaps unnecessary to say that continuous sets of chords for arm and elbow are rarely met with. Even such chord-progressions as the above would hardly be phrased as indicated. The monotonous tone-color alone would make a change in the touch desirable. In regard to the directions for wrist and arm work, the last part of the preface to this book should not be forgotten.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