

TECHNICAL EXERCISES

for the Pianoforte

BY

Edward MacDowell

Part I.

\$1.25

Part II.

\$1.75

Part III.

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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.

* 261.

262.

263.

264.

265.

266.

267.

268.

269.

270.

271.

272.

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

Musical staff 1 (Treble clef) with fingerings 4 5 1 2, 3, 4 5 1 3, 4 2 3 2, 4, 1 # 2 # 3 # 5, 4 5 2 3, 2 # 5 4 5 2.

273.

274.

Musical staff 2 (Bass clef) with fingerings 4 5, 1 2 3, 4 5 1 3, 4 b 2 3 2, 4 # 1 2 3, 5 4 5 2 3 # 1 2, # 5 4 5 2.

Musical staff 3 (Treble clef) with fingerings 4 2 b 3 5, 1 2, 4 # 2 3 b 5, 1 2 3 5, 4 3 # 5, 2 4 3 5, 4 3 5, 1 2 4 3 5.

275.

276.

Musical staff 4 (Bass clef) with fingerings 4 b 2 b 3 5, b 1 2, 4 2 b 3 5, 1 2 3, # 4 3 5, 1 # 2 4 3 5, 4 3 5, 1 2 4 3 5.

Musical staff 5 (Treble clef) with fingerings 5 1 2 # 3, 4, 5 1 2 3 4, 5, 1 2 3, 4, b 5 2 b 1, 5 # 2 3, 5 2 4 1 4 2 3.

277.

278.

Musical staff 6 (Bass clef) with fingerings 5, 1 2 b 3 4, 1 5 1 # 2 3 4, 1 2 3 4, 1 5 2 # 3 4 # 1 4 2 3.

Musical staff 7 (Treble clef) with fingerings 5 3 b 4, 1 2 3 4, 5 3, 2 b 5 3 4, b 5 4, b 3 5, 5 1 3 5 4.

279.

280.

Musical staff 8 (Bass clef) with fingerings 5 3 b 4, 1 2 3 4, 5 3 #, b 2 3 4, # 5 4 3 4, # 5 4 3 5, b 1 3 5 4.

Musical staff 9 (Treble clef) with fingerings 4 #, 4 2 3 1, 3 2 5, 4 # 3, 5 3 1 4 3 2 5 4 2.

281.

282.

Musical staff 10 (Bass clef) with fingerings 4 2 3 1, 3 2 5 4, 3 3, 5 3 1 4 3 2, 5 4 2.

Musical staff 11 (Treble clef) with fingerings 3 5 # 4 3, 3 2 5 3, 2 4, 2 # 5 # 4, 2 5 3 2.

283.

284.

Musical staff 12 (Bass clef) with fingerings 3 # 5 # 4 3 #, 3 2 5 3, 2 4, 2 # 5 4, b 2 5 3.

285. *286. 287.

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

300. 301. 302.

303. 304. 305.



306. 307.



308. 309. 310.


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.



311. 312.

313.  314. 



 

315. 



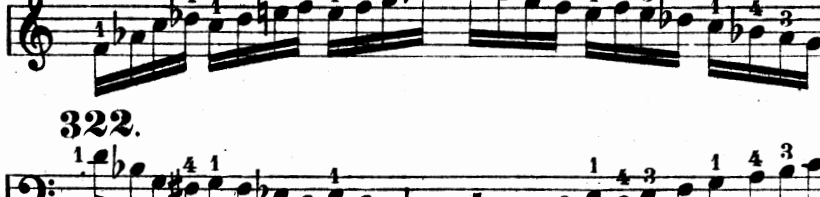
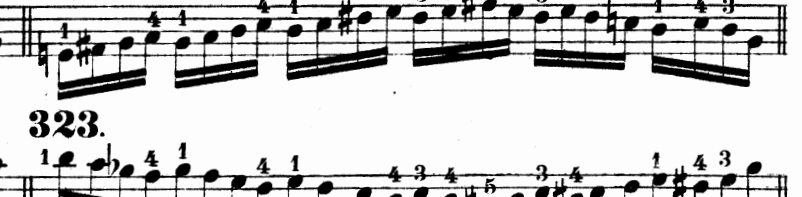
316.  317. 



 

318.  319. 

320.  321. 

322.  323. 

324. 325.

Exercise 324: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

Exercise 325: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

326. 327.

Exercise 326: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

Exercise 327: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

328. 329.

Exercise 328: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

Exercise 329: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

330.

Exercise 330: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5 and slurs.

DOUBLE NOTES.

331. 332. 333. 334.

Exercise 331: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 332: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 333: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 334: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

335. 336. 337. 338.

Exercise 335: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 336: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 337: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

Exercise 338: Treble clef, two measures. Bass clef, two measures. Includes fingerings like 1 2 3 4 5.

339. 340. 341. 342.

Exercise 339: Treble clef, key signature of one sharp (F#), 3/4 time. Bass clef, same key signature and time. Exercise 340: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 341: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 342: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

343. 344. 345. 346.

Exercise 343: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 344: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 345: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 346: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

347. 348. 349. 350.

Exercise 347: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 348: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 349: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 350: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

351. 352. 353. 354.

Exercise 351: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 352: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 353: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 354: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

355. 356. 357. 358.

Exercise 355: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 356: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 357: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 358: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

359. 360. 361. 362.

Exercise 359: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 360: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 361: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time. Exercise 362: Treble clef, key signature of one sharp, 3/4 time. Bass clef, same key signature and time.

363. 364. 365. 366.

367. 368. 369.

This section contains seven musical exercises, numbered 363 through 369. Each exercise is presented in two staves: a treble clef staff on top and a bass clef staff on the bottom. The exercises are written in various keys, including B-flat major, C major, and D major. Fingerings are indicated by numbers 1-5 above or below notes. Exercise 363 is in 4/4 time, while exercises 364-369 are in 6/4 time. The exercises consist of rhythmic patterns and chord progressions.

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

370.

Exercise 370 is a single piece for both hands together, written in 6/4 time. It is presented in four systems, each with a grand staff (treble and bass clefs). The piece features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The key signature changes from B-flat major to C major and then to D major. Fingerings are indicated by numbers 1-5. The exercise is marked with accents (>) and slurs.

The first system consists of two staves. The treble staff contains a series of chords with triplets indicated by a '3' above the notes. The bass staff contains a similar series of chords, also with triplets. The key signature has two sharps (F# and C#).

The second system continues the exercise with two staves. The treble staff shows chords with triplets, and the bass staff shows chords with triplets. The key signature changes to one sharp (F#).

The third system continues the exercise with two staves. The treble staff shows chords with triplets, and the bass staff shows chords with triplets. The key signature changes to one flat (Bb).

The fourth system continues the exercise with two staves. It includes a repeat sign at the end of the system. The key signature changes to two flats (Bb and Eb).

* 371

Exercise 371 is in 3/4 time. The treble staff features a melodic line with various rhythmic values and fingerings (1, 2, 3, 4, 5). The bass staff features a similar rhythmic pattern with fingerings. The key signature has two sharps (F# and C#).

The fifth system continues the exercise with two staves. The treble staff shows a melodic line with rhythmic patterns, and the bass staff shows a similar rhythmic pattern. The key signature has two sharps (F# and C#).

* After St. Saëns. Op. 52. No. 1.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex, chromatic texture with many accidentals and a dense harmonic structure.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The music continues with a complex, chromatic texture, featuring many accidentals and a dense harmonic structure.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The music continues with a complex, chromatic texture, featuring many accidentals and a dense harmonic structure.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The music continues with a complex, chromatic texture, featuring many accidentals and a dense harmonic structure.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music continues with a complex, chromatic texture, featuring many accidentals and a dense harmonic structure.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb). The music continues with a complex, chromatic texture, featuring many accidentals and a dense harmonic structure. The system concludes with a double bar line and repeat signs.

DOUBLE AND TRIPLE NOTES

* 372. 373. 374. 375. 376.

Exercises 372-376 are arranged in two rows. The first row contains exercises 372, 373, 374, 375, and 376. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature double and triple notes with various fingerings indicated by numbers 1-5 above or below the notes.

377. 378. 379. 380. 381.

Exercises 377-381 are arranged in two rows. The first row contains exercises 377, 378, 379, 380, and 381. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature double and triple notes with various fingerings indicated by numbers 1-5 above or below the notes.

382. 383. 384. 385.

Exercises 382-385 are arranged in two rows. The first row contains exercises 382, 383, 384, and 385. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature double and triple notes with various fingerings indicated by numbers 1-5 above or below the notes.

SINGLE AND DOUBLE NOTES

386. 387. 388. 389.

Exercises 386-389 are arranged in two rows. The first row contains exercises 386, 387, 388, and 389. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature single and double notes with various fingerings indicated by numbers 1-5 above or below the notes.

390. 391. 392. 393.

Exercises 390-393 are arranged in two rows. The first row contains exercises 390, 391, 392, and 393. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature single and double notes with various fingerings indicated by numbers 1-5 above or below the notes.

394. 395. 396. 397.

Exercises 394-397 are arranged in two rows. The first row contains exercises 394, 395, 396, and 397. Each exercise consists of a treble clef staff and a bass clef staff. The exercises feature single and double notes with various fingerings indicated by numbers 1-5 above or below the notes.

* See foot note to No. 286.

420. 421. 422.

423. 424. 425.


426.

427.

428.

429.

* 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 

This page contains six exercises, numbered 430 through 435, from Mac Dowell's 'Exercises II'. Each exercise is written for two staves: a treble clef staff and a bass clef staff. The exercises are organized into three pairs, with a dashed line indicating an 8-measure repeat for the first exercise of each pair. Exercise 430 is in G major, 431 in B minor, 432 in D minor, 433 in B minor, 434 in G major, and 435 in G major. The notation includes various rhythmic values, accidentals, and fingerings (numbers 1-5) to guide the performer.

SINGLE, DOUBLE AND TRIPLE NOTES.

This page contains ten sets of musical exercises, numbered 436 through 446. Each exercise is presented as a pair of staves: a treble clef staff on top and a bass clef staff on the bottom. The exercises are designed to practice single, double, and triple notes. Fingerings are indicated by numbers 1-5 above or below the notes. Some exercises include slurs and accents. The exercises are arranged in a grid-like fashion, with two staves per exercise. Exercises 436-439 are in the key of D major, 440-443 in G major, 444-445 in C major, and 446 in F major. The exercises are numbered 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, and 446.

447.
 448.
 449.

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.

450. 451. 452. 453. 454.
 455. 456. 457. 458. 459.

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.

460. 461. 462.

463. 464. 465. 466.

467. 468. 469.

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.

470. 471.

472. 473. 474.

Musical notation for exercise 475, top staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 above the notes.

475.

476.

Musical notation for exercise 475, bottom staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 below the notes.

Musical notation for exercise 477, top staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 above the notes.

477.

478.

479.

Musical notation for exercise 477, bottom staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 below the notes.

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.

*480.

Musical notation for exercise 480, top staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 above the notes.

$\frac{3}{4}$ and $\frac{2}{4}$

Musical notation for exercise 481, top staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 above the notes.

481.

Musical notation for exercise 481, bottom staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 below the notes.

482.

Musical notation for exercise 482, top staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 above the notes.

Musical notation for exercise 482, bottom staff. It consists of a single line of music with various chords and intervals. Fingerings are indicated by numbers 1-5 below the notes.

* See foot-note to "High Wrist."

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and fingerings (1, 5, 4, 5, 4).

483.

Second system of musical notation, starting with the number 483. It includes treble and bass clefs with various rhythmic figures and fingerings (4, 1, 4, 1, 4, 1).

Third system of musical notation, continuing the piece with treble and bass clefs. It features a dashed box over a measure with the number 8, and includes fingerings such as 4, 5, 4, 5, 4, 5.

Fourth system of musical notation, showing treble and bass clefs with rhythmic patterns and fingerings like 2, 3, 2, 4, 2, 3, 2, 4.

Fifth system of musical notation, featuring treble and bass clefs with complex chordal textures and rhythmic accompaniment.

Sixth system of musical notation, concluding the piece with treble and bass clefs, including a final cadence and a double bar line.

* 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 $\bar{\cdot}$ 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 $\hat{\cdot}$ 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. *

484.

Not fast.

Very firm and strong throughout.

* 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.
Mac Dowell, Exercises II.

485.

Strong, vigorously.

hold.