

Technical
Piano Studies
for general use

BY

HENRY MAYLATH.

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NEW YORK,

Published by **A. Pond & C^o**, 547 & 896 Broadway.

BOSTON. KOPPITZ, PRUVER & C^o CINCINNATI. C. Y. FONDA. SAN FRANCISCO. M. GRAY. NEW ORLEANS. L. GRÜNEWALD. MILWAUKEE. H. N. HEMPSTED.

Entered according to Act of Congress, 1880, by H^o A. Pond, A O in the Clerk's Office of the District Court for the Southern District of New York.

PREFACE.



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

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

The aim of Piano Technics is, generally speaking :

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

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

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

HENRY MAYLATH.

TECHNICAL PIANO STUDIES .

RULE FOR THE POSITION OF THE HANDS IN PLAYING.

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

N^o. 1. Exercises on five keys .

This exercise will explain the above mentioned rule .

HENRY MAYLATH .

1.

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

2.

EXERCISES WITH FREE FINGERS .

1. 2. 3. 4. 5.

Play this exercise through every key.

6. 7. 8. 9. and so on

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

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

10. 11. 12.

13. 14.

15.

EXERCISE FOR DOUBLE NOTES.

1.

The fingering in these Exercises remains as before.

5. 6. 7. 8.

9. 10. 11.

THE FIVE KEY POSITION EXTENDED.

1. 2. 3. 4.

5.

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

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

Passing the thumb under and fingers over.

Musical notation for a preparatory exercise. It consists of three systems of staves. The first system has a single treble clef staff with a key signature of one flat (B-flat). The second system also has a single treble clef staff with a key signature of one flat. The third system has a grand staff (treble and bass clefs) with a key signature of one flat. The notation includes various rhythmic patterns and fingerings (1-4) for the fingers. The exercise is divided into four measures, each with a repeat sign.

MAJOR AND MINOR SCALES.

Musical notation for major and minor scales. It consists of three systems of grand staves (treble and bass clefs). The first system is for C Major (C Maj.) and A Minor (A Min.). The second system is for G Major (G Maj.). The third system is for E Minor (E Min.). Each system shows the scale in both hands with fingerings (1-5) and repeat signs. The key signatures are: C Major (no sharps or flats), A Minor (no sharps or flats), G Major (one sharp, F#), and E Minor (two sharps, F# and C#).

D Maj.

B Min.

This block contains the first two rows of musical notation. The top row is for D Major, showing a treble and bass clef with a scale of eighth notes and a final D Major chord. The bottom row is for B Minor, showing a treble and bass clef with a scale of eighth notes and a final B Minor chord. Fingerings are indicated by numbers 1-5.

A Maj.

F# Min.

This block contains the second two rows of musical notation. The top row is for A Major, showing a treble and bass clef with a scale of eighth notes and a final A Major chord. The bottom row is for F# Minor, showing a treble and bass clef with a scale of eighth notes and a final F# Minor chord. Fingerings are indicated by numbers 1-5.

E Maj.

C# Min.

This block contains the final two rows of musical notation. The top row is for E Major, showing a treble and bass clef with a scale of eighth notes and a final E Major chord. The bottom row is for C# Minor, showing a treble and bass clef with a scale of eighth notes and a final C# Minor chord. Fingerings are indicated by numbers 1-5.

B Maj.

G# Min.

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

F# Maj.

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

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

Gb Maj.

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

Eb Min.

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

D \flat Maj.

This system contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D-flat major (two flats). The music consists of a sequence of eighth and sixteenth notes with various fingering numbers (1-4) above the notes. A double bar line is present, followed by a final chord in both staves.

A \flat Maj.

This system contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of A-flat major (three flats). The music consists of a sequence of eighth and sixteenth notes with various fingering numbers (1-4) above the notes. A double bar line is present, followed by a final chord in both staves.

E \flat Maj.

This system contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of E-flat major (three flats). The music consists of a sequence of eighth and sixteenth notes with various fingering numbers (1-5) above the notes. A double bar line is present, followed by a final chord in both staves.

C \flat Min.

This system contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of C-flat minor (four flats). The music consists of a sequence of eighth and sixteenth notes with various fingering numbers (1-5) above the notes. A double bar line is present, followed by a final chord in both staves.

The image displays four systems of piano music, each for a different key signature. Each system consists of a treble clef staff and a bass clef staff. The keys are: Bb Major, G Minor, F Major, and D Minor. The music features chromatic scales with various fingerings indicated by numbers 1-5. Each system includes a repeat sign and ends with a fermata. The first system is labeled 'Bb Maj.', the second 'G Min.', the third 'F Maj.', and the fourth 'D Min.'.

THE CHROMATIC SCALE.

The lowest fingering is the most practicable one.

This section shows the chromatic scale with three different fingering options labeled A, B, and C. The notes are written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-5 above the notes. Option A is the French fingering, B is the German or mixed, and C is the recommended fingering for great swiftness. The notation includes a repeat sign and ends with '& so on to'.

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

N^o. 3. Running or Broken Chords.

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

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

MAJOR.

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

EXAMPLES FOR MINOR.

Chord of The 7th. 1st Mode.

R.H.

L.H.

7820

Chord of the 7th. 2nd Mode.

Musical notation for the Chord of the 7th. 2nd Mode, showing a sequence of chords and fingerings. The notation includes treble and bass clefs, a key signature of one flat, and various chord voicings with fingerings indicated by numbers 1-5.

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

Musical notation for the first system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5.

Musical notation for the second system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5.

Musical notation for the third system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5.

Musical notation for the fourth system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5. The word "back" is written above and below the staff.

Musical notation for the fifth system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5. The word "back" is written above and below the staff.

Do not alter the fingering.

Musical notation for the final system of Scales and Running Chords, featuring treble and bass clefs and various scales. The notation includes treble and bass clefs, a key signature of one flat, and various scales and running chords with fingerings indicated by numbers 1-5. The word "to" is written above and below the staff.

Nº 7. Exercises for extending the hand and fingers.

N. B. These are very important.

Musical exercise in C major, 4/4 time. Treble clef: 2 3 4, 4 3 2. Bass clef: 2 3 4, 4 3 2. The exercise consists of four measures of eighth-note patterns, each with a repeat sign.

& so on chromatically in every key.

Musical exercise in C major, 4/4 time. Treble clef: 1 1 1 1, 2 2 2 2. Bass clef: 5 4 3 2, 1 2 3 4. The exercise consists of four measures of eighth-note patterns, each with a repeat sign.

& so on.

These chords are to be broken in the same way.

Musical exercise in C major, 4/4 time. Treble clef: 2 3 4, 4 3 2, 1 2 3 4, 5 4 3 2 1 4 3 2 1. Bass clef: 2 3 4, 4 3 2, 1 2 3 4, 5 4 3 2 1 4 3 2 1. The exercise consists of four measures of eighth-note patterns, each with a repeat sign, followed by four measures of broken chords.

Musical exercise in C major, 4/4 time. Treble clef: 1 2 1 2, 1 2 3 4, 4 3 2 1, 1 2 3 4. Bass clef: 1 2 1 2, 1 2 3 4, 4 3 2 1, 1 2 3 4. The exercise consists of four measures of eighth-note patterns, each with a repeat sign.

& so on in every key.

Musical exercise in C major, 4/4 time. Treble clef: 4 5 4 3 2 3, 4 5 3 5, 3 5 4 3 5, 4 3 4 5 3 4. Bass clef: 1 1, 1 1, 1 1, 1 1. The exercise consists of four measures of eighth-note patterns, each with a repeat sign.

repeat 7 times.

repeat 7 times.

& so on to

& so on to

Same fingers.

Musical exercise in C major, 4/4 time. Treble clef: 5 4 1 2, 5 4 1 2, 1 4 2 5, 1 4 2 5. Bass clef: 1 5 4 3 2 1, 1 5 4 3 2 1, 1 4 2 5, 1 4 2 5. The exercise consists of four measures of eighth-note patterns, each with a repeat sign.

& so on to

& so on to

to

to

to

A FEW EXERCISES FOR THE LEFT HAND ALONE.

through all keys.

Nº 8. Exercises with rhythmical Accents.

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

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

Trill with Accents.

Accent on the 2nd notes.

9. 10.

Accents irregularly disseminated.

11.

Nº 9. New Exercises

FOR IMPROVING THE TOUCH AND THE MOVEMENT OF THE FINGERS.

It is advisable to practise these Exercises in different keys.

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

This kind of fingering in Trills is seldom used, but as Exercise it is recommendable here.