84857

COURSE OF STUDIES

OF THE

GRAND CONSERVATORY OF MUSIC

OF THE CITY OF NEW YORK.

SELECTED FROM THE BEST WORKS OF

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Graded Revised Fingered and Provided with Original Preparatory Exercises & Annotations

by

Professors Otto Hackh, Carl A. Doppler, Franz Mantel.

EDITED BY

ERNST EBERHARD.

IN 12 BOOKS WITH APPENDIX.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
Pr. 75	Pr. 10	Pr. 15	Pr. 10	Pr. 12½	Pr. 12½						

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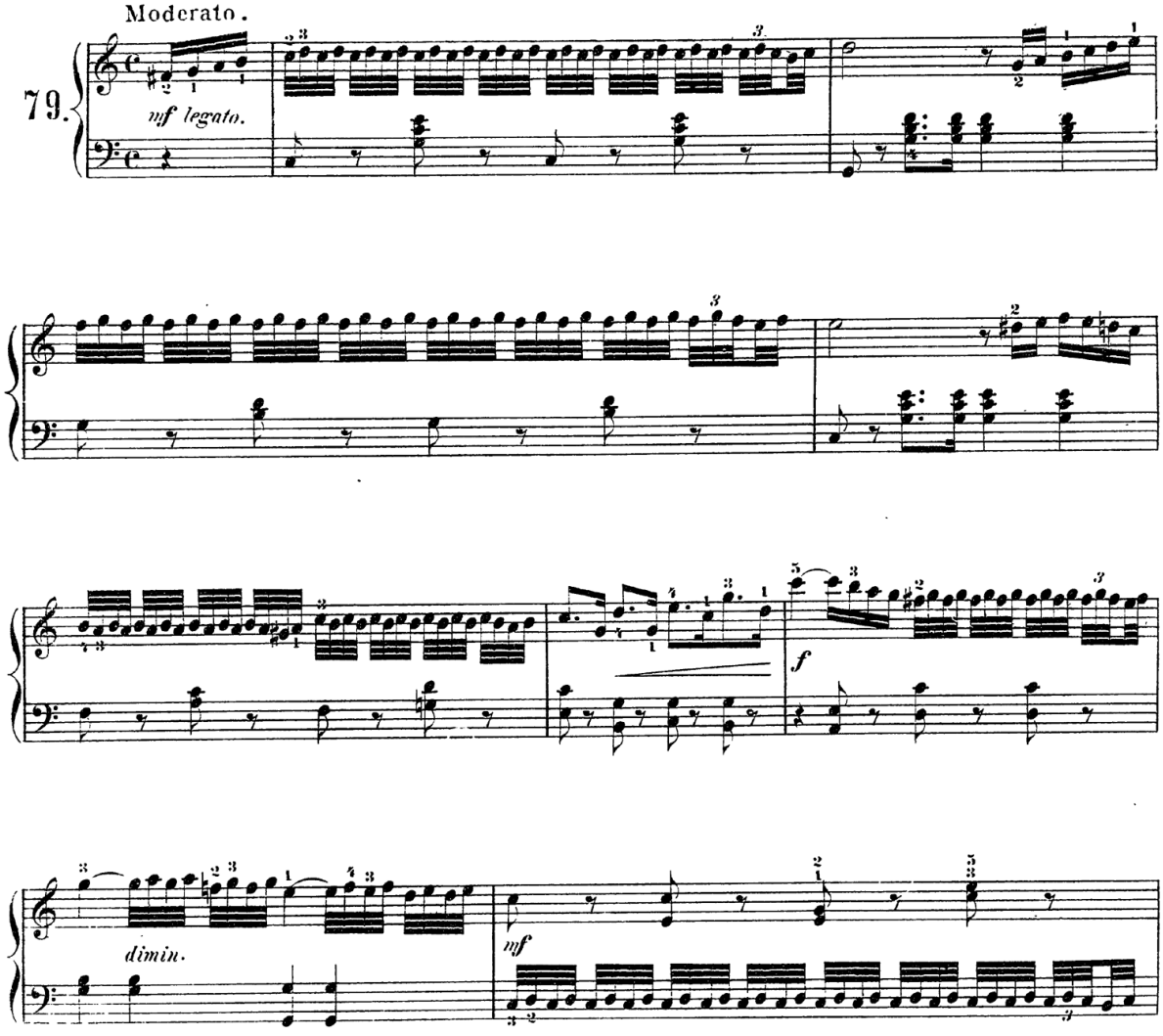
BOOK VI.

Preliminary studies for the trill.

These studies may be considered as "preparatory" for the trill-studies proper, which will follow later. We remind the student of what has been said frequently: Practice very slow at first, raising the fingers high and playing strictly legato. When the study can be played through without hesitation, accelerate the tempo, when the fingers of course will be raised less high, striking nevertheless with the same elasticity. Play at first rather piano, later on *mf*. By this manner of practice a clear and round trill will be acquired.



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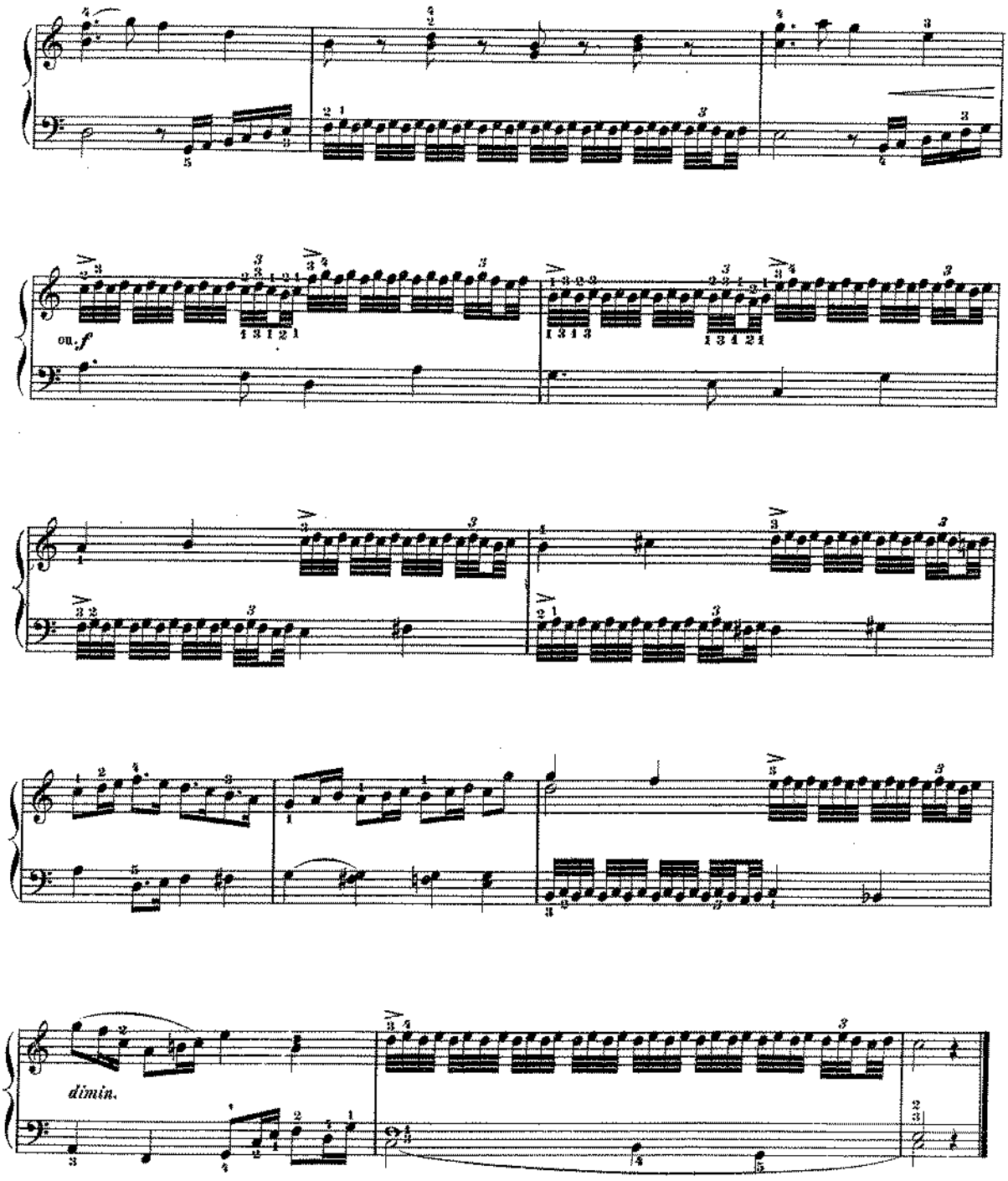

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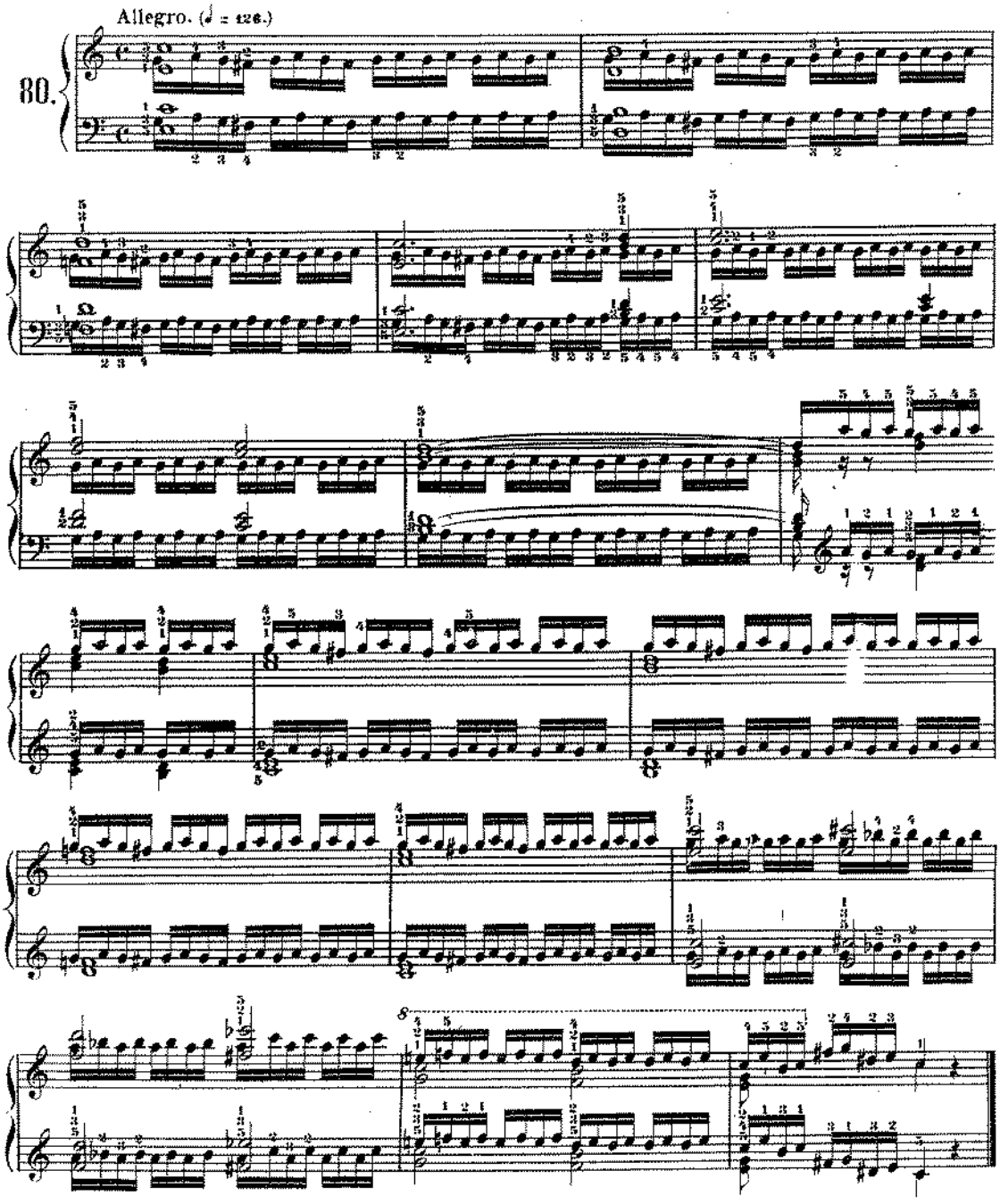
In this study it will be important to hold down the whole resp. half or quarter notes to the full extent of their value. As stiffness might be produced by the firm holding down of the notes for whole measures, it will be advisable to play piano or mezzo forte, elasticity and elegance being just as desirable as strength and endurance.

Allegro. (♩ = 126.)

80.



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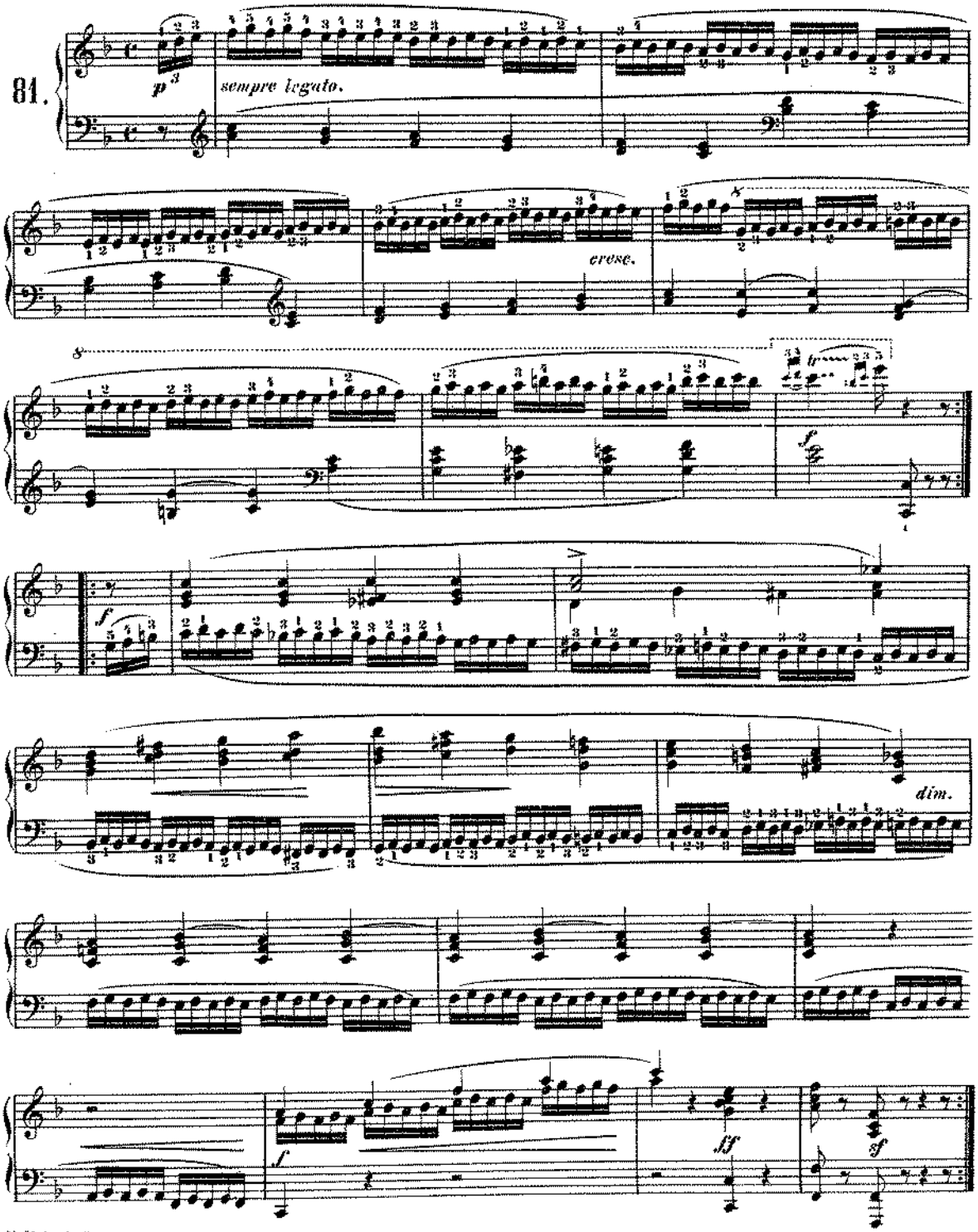
Series of trills.(chain-trills) in which no note may be omitted and none struck twice. Prompt and rapid over and under-movement of the fingers must be decidedly observed.

Allegro. (♩ = 138.)

81.



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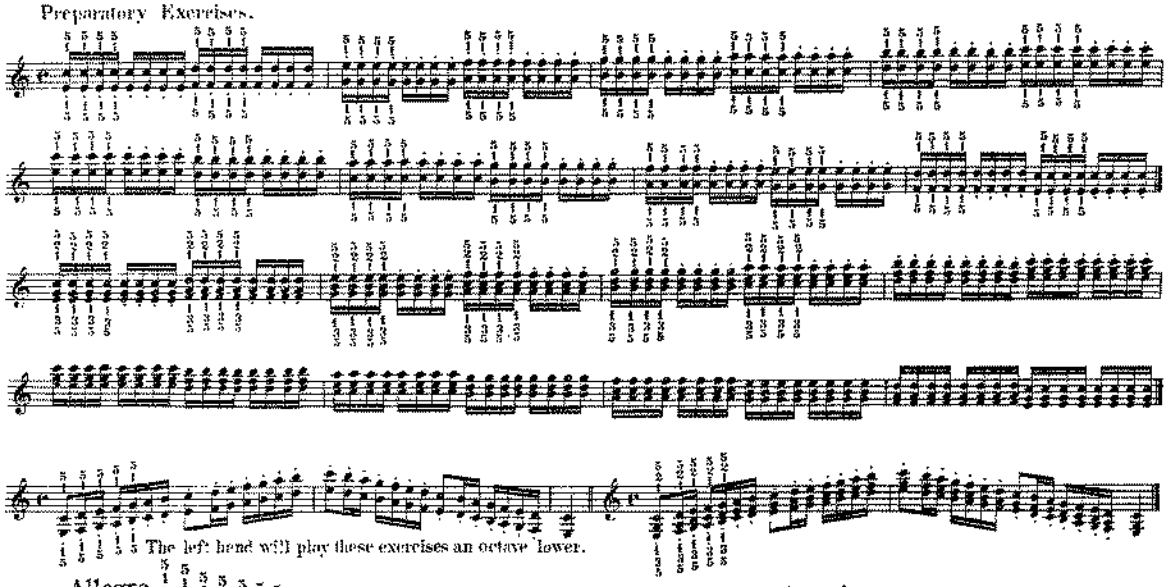
6. Exercises for the wrist.

The finger-joints having from all the preceding exercises obtained a certain degree of independence, the wrist must now be cultivated. The following technical exercises and studies are intended for that purpose. The sixths and chords of the sixths must be played without any motion of the arm, being played alone by the rapid rising and falling of the wrist. (We do not recommend octave-exercises for small hands, because they will generally be played with a stiff wrist, and furthermore, the unnatural stretching will but injure the finger-joints.) It will be of great benefit to transpose and play these exercises in all keyes, a practice, which principally professional students should not neglect.

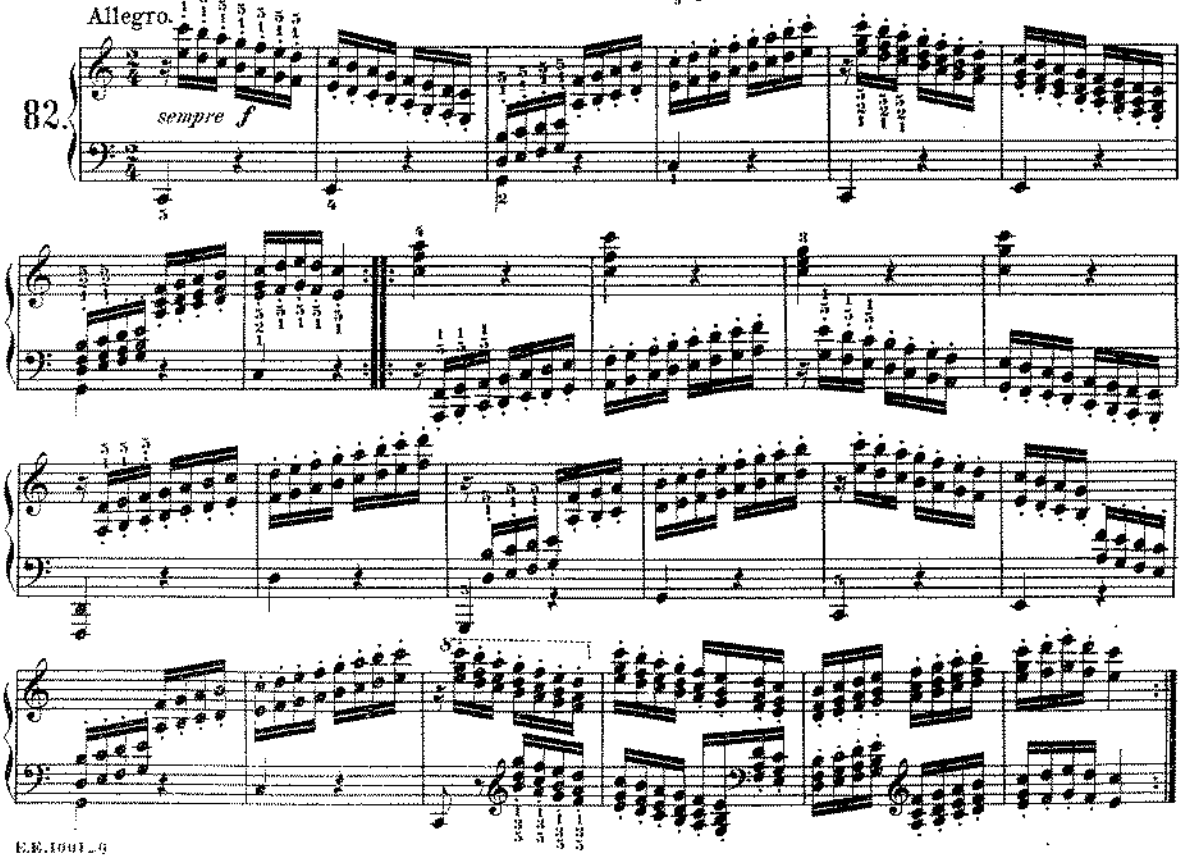
Preparatory Exercises.



The left hand will play these exercises an octave lower.

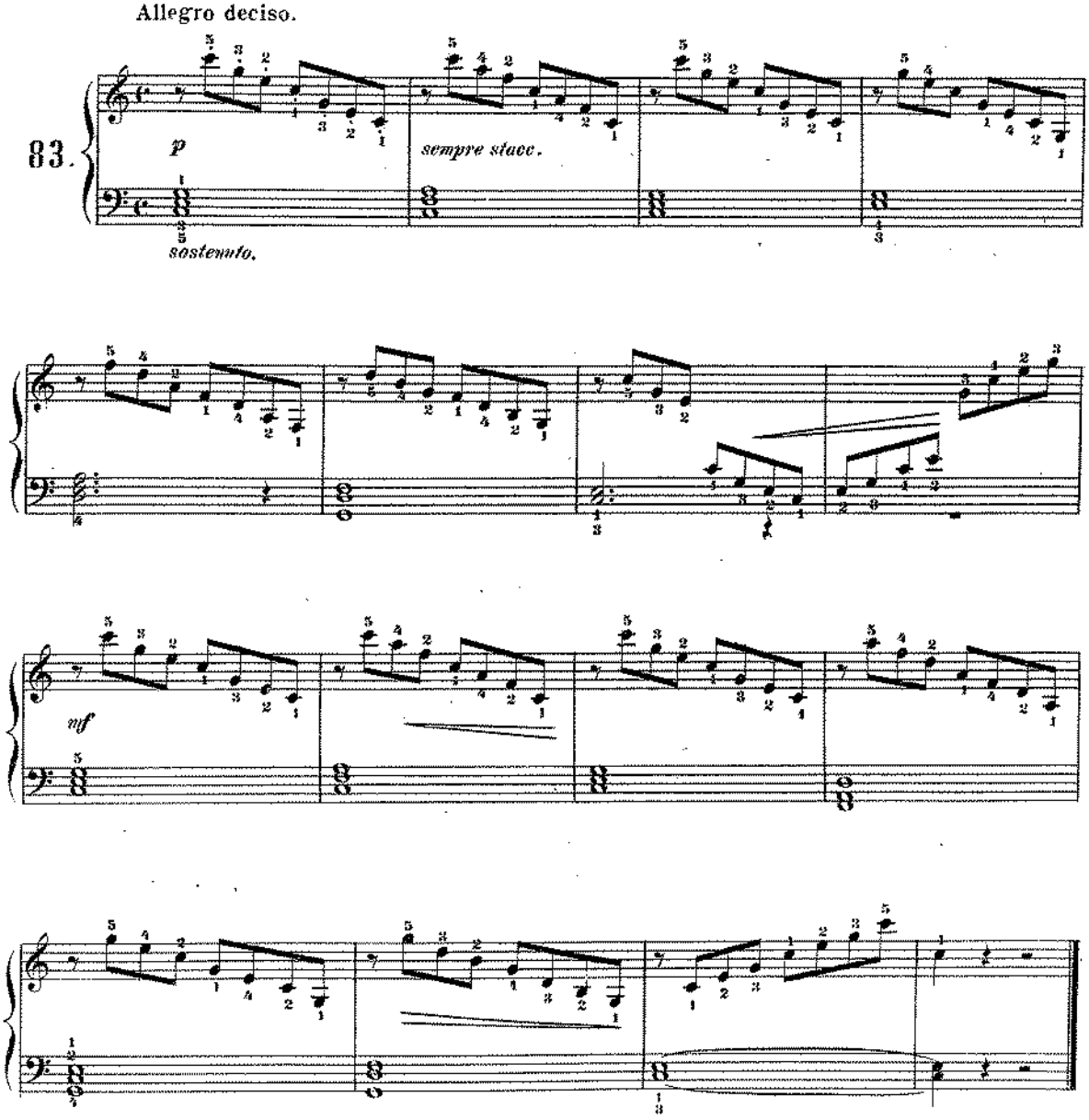
Allegro.

82.



The Staccato.

In № 82 with its "Preparatory Exercises" the staccato has been prepared in a natural manner. Each single tone is now struck just as sixths and chords of the sixth were before i.e. with loose joint. A dot is placed above the notes. The finger strikes the key just as in legato, but it must resume its position at once.



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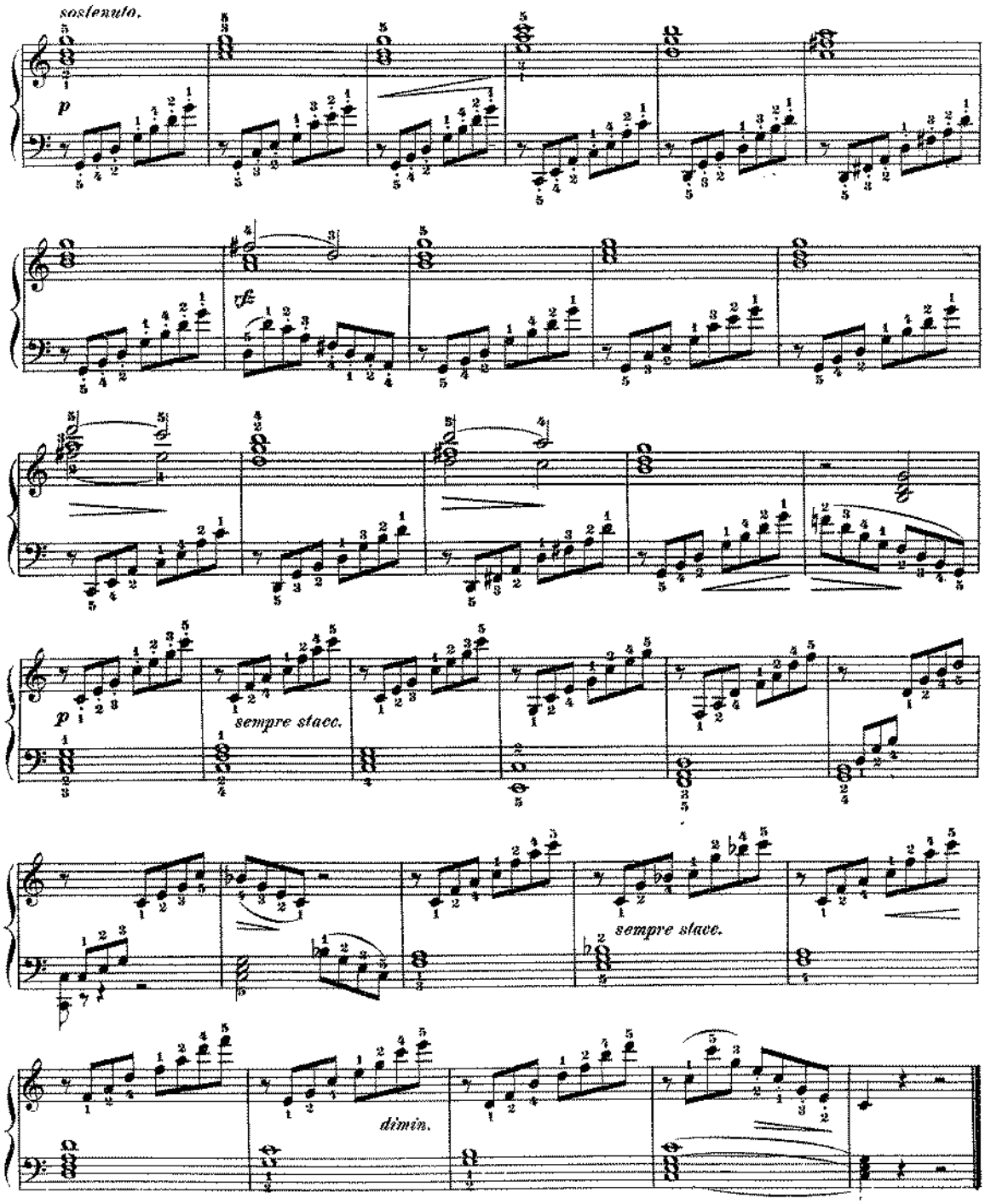

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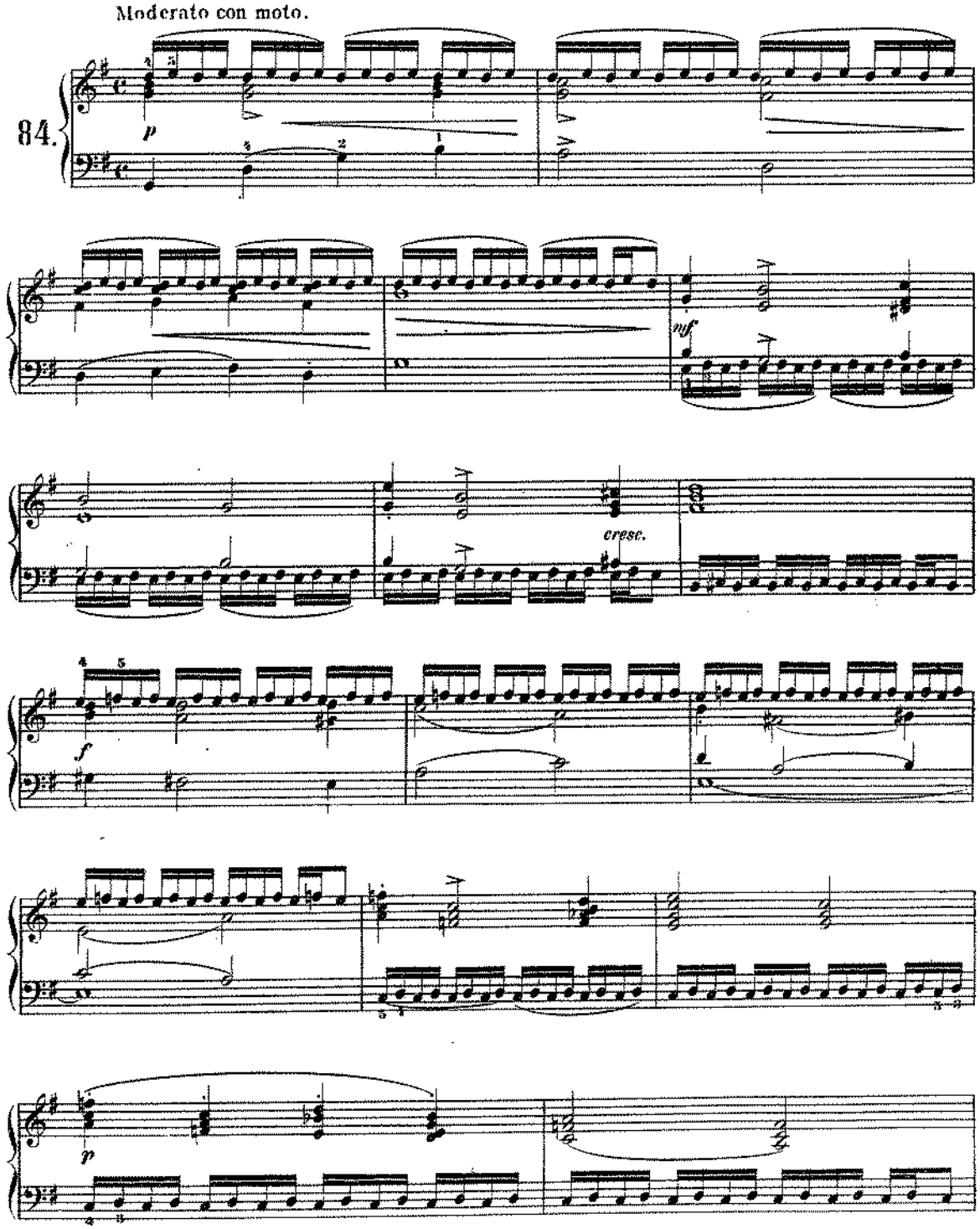
Two more trill-studies. See Observations on №29 & 80.

Moderato con moto.

84.



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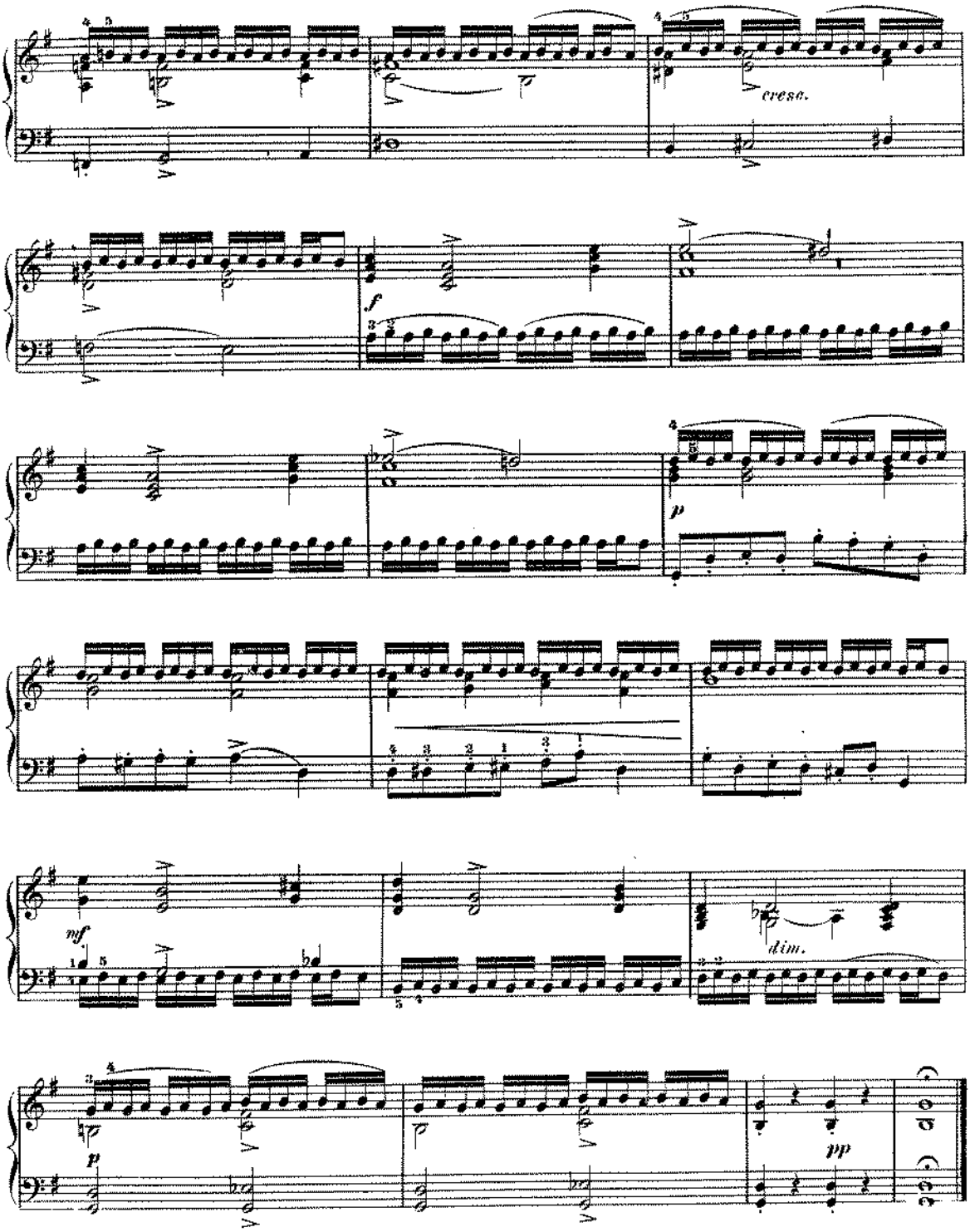

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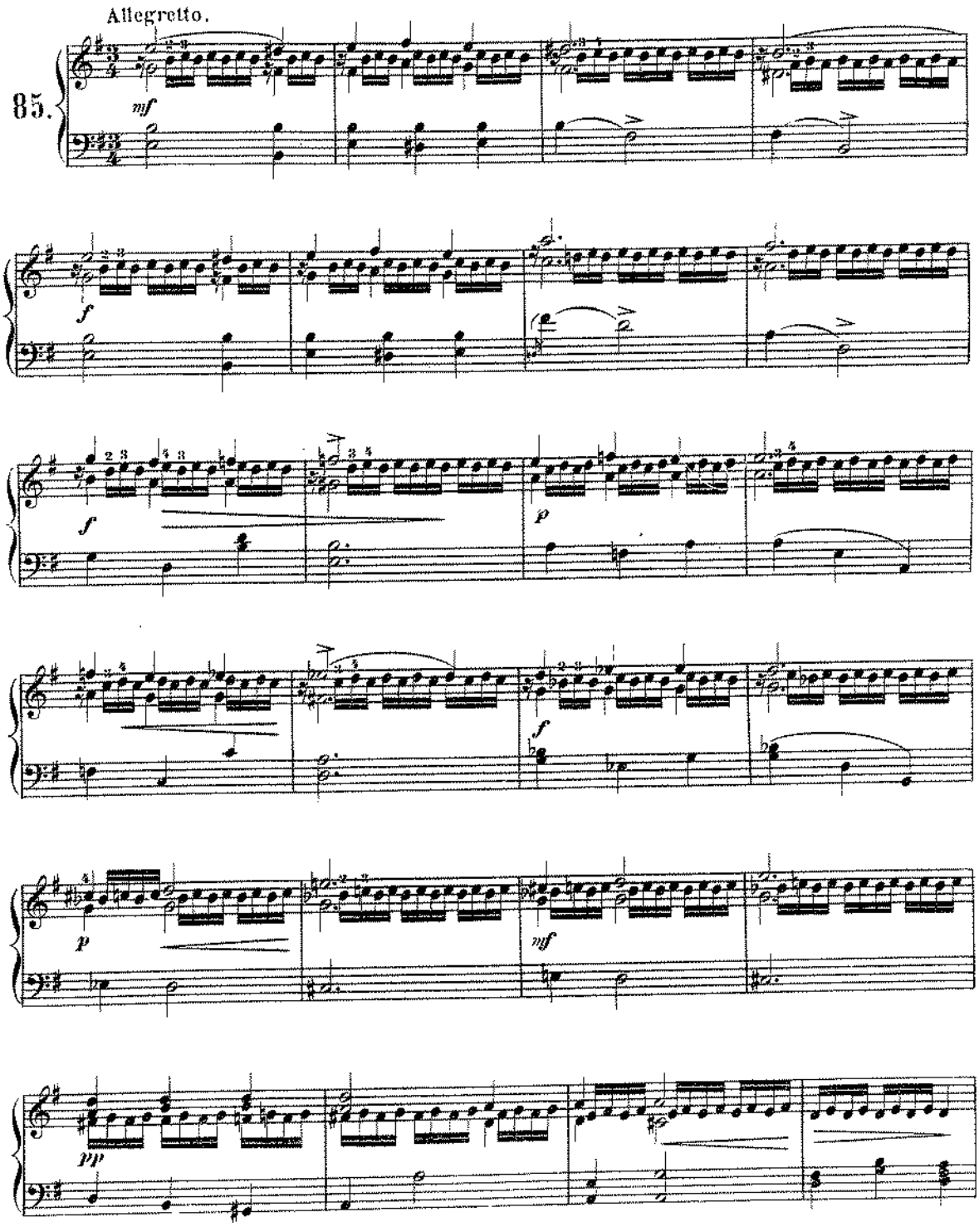

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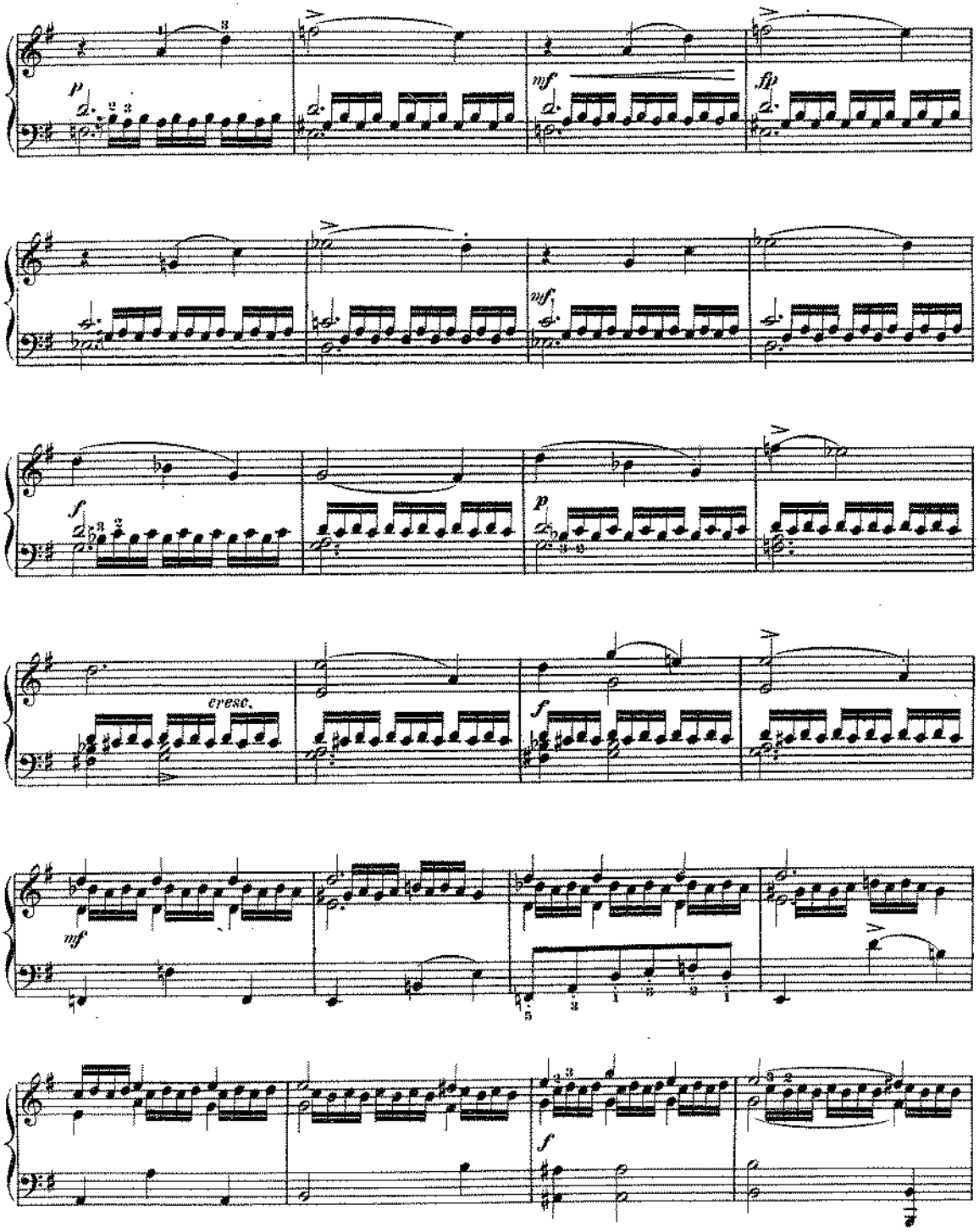

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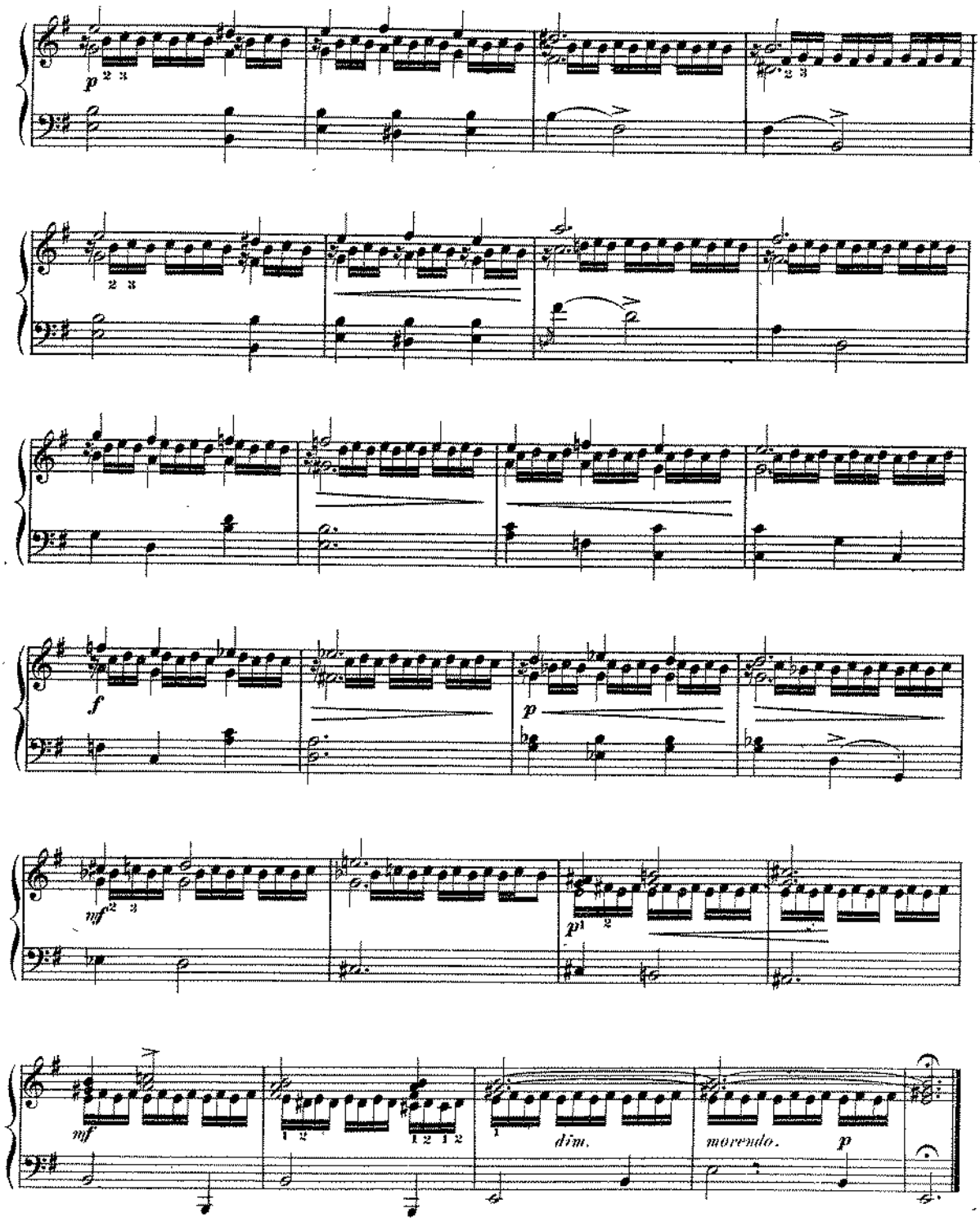

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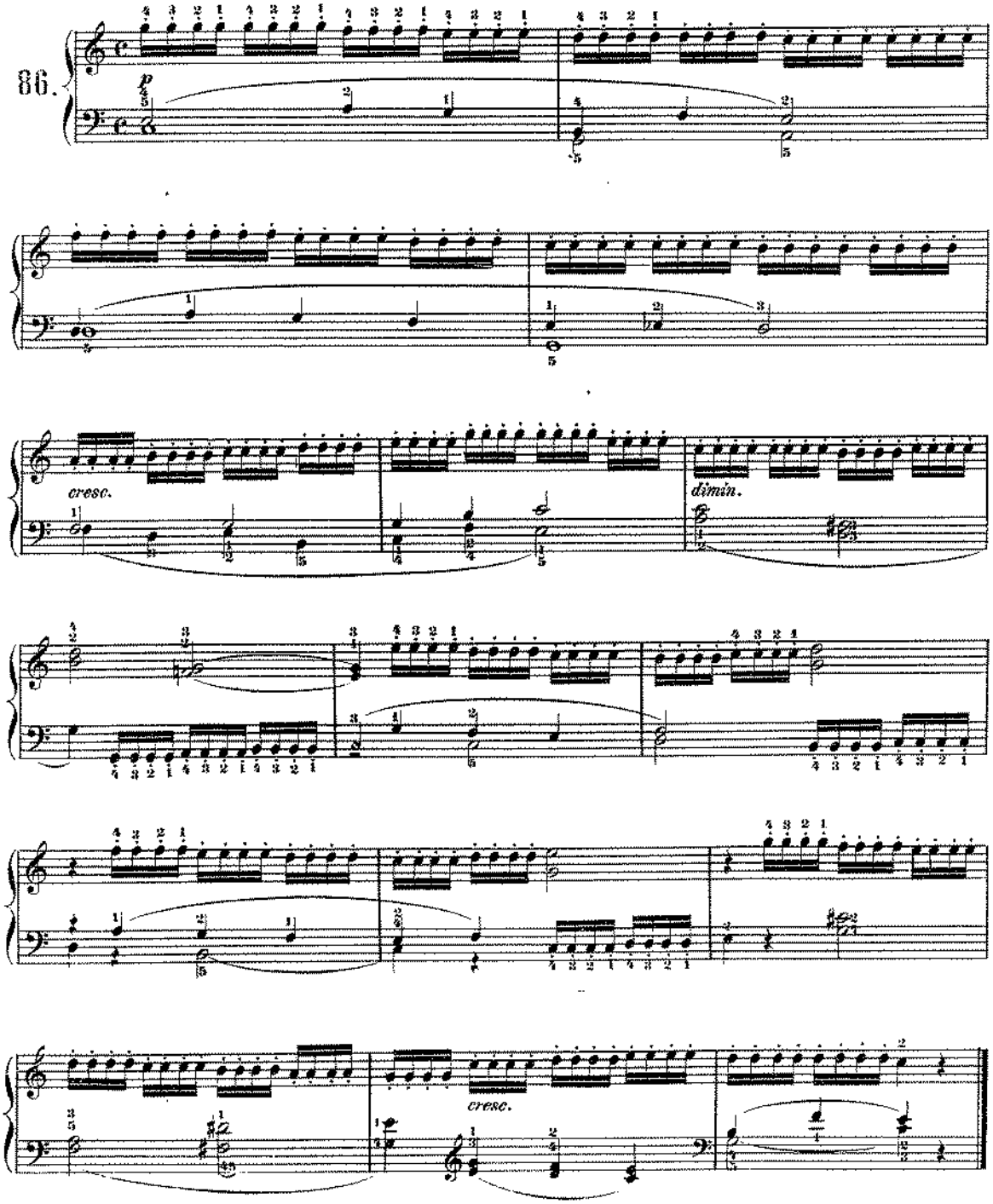
Allegretto.

86.



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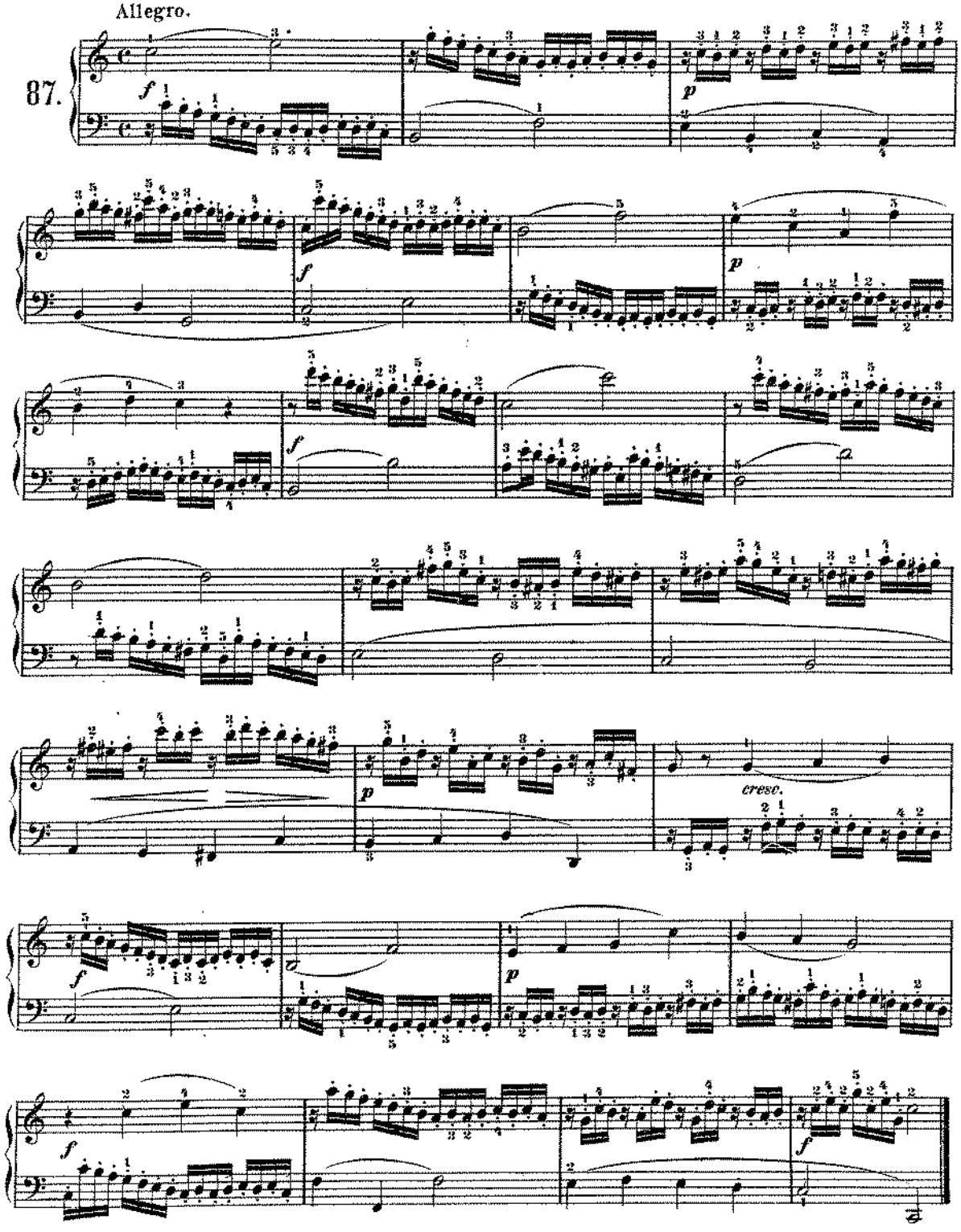
Allegro.

87.



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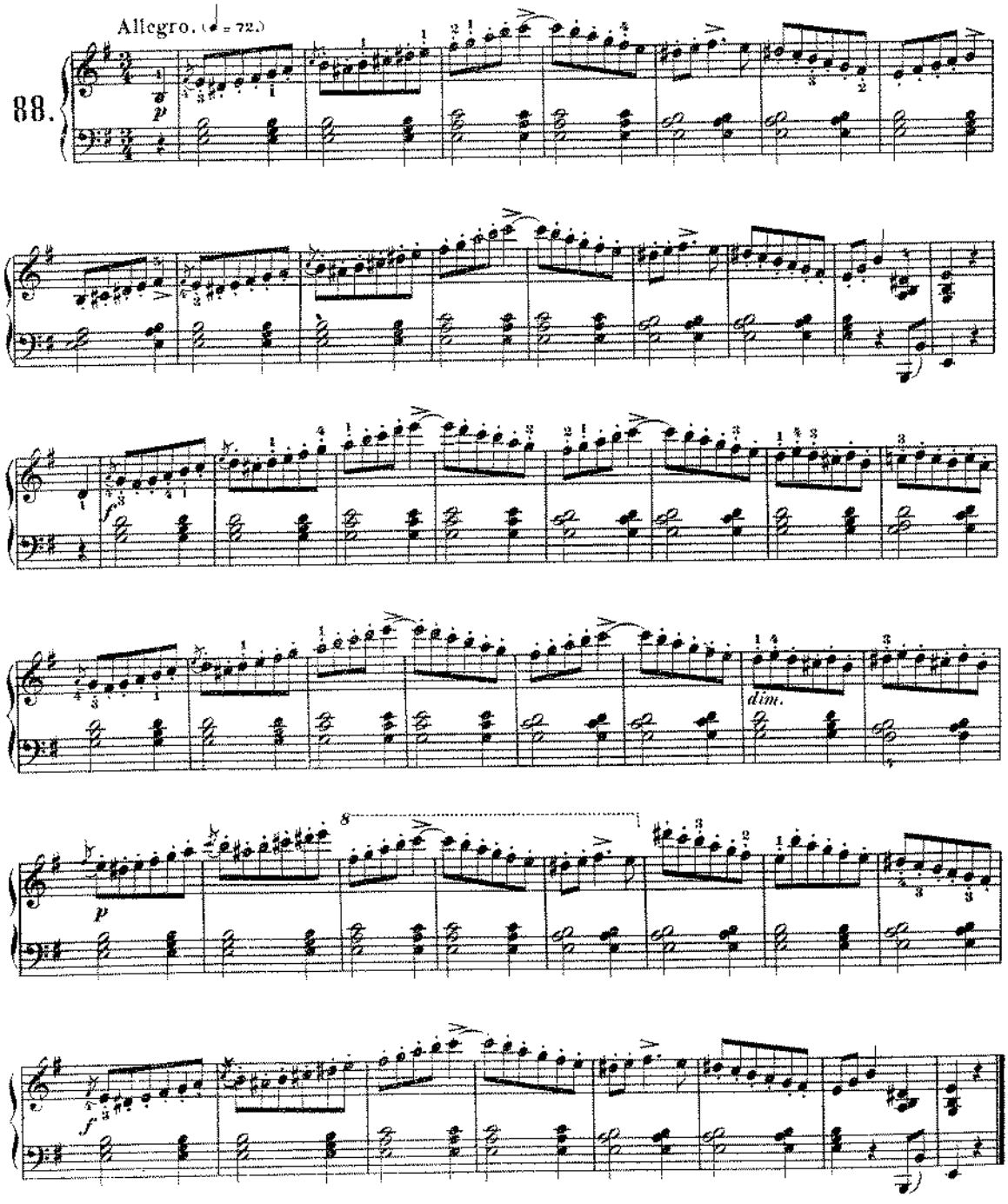
Another staccato study, which will be a welcome change for the student owing to its playful and melodious character, which will stimulate him to further exertions.

88. Allegro. (♩ = 72.)



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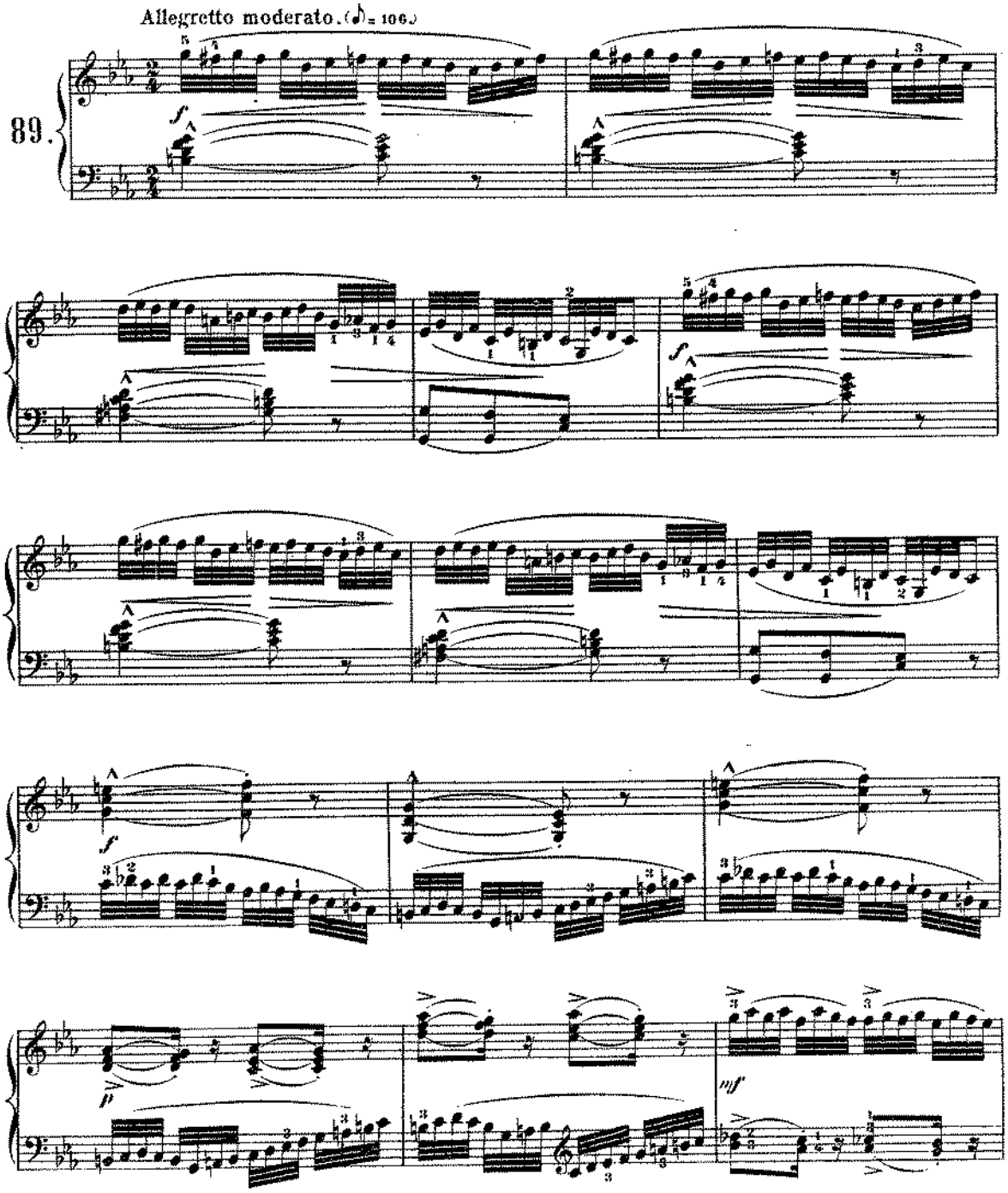
The following is a study in different runs and passages, rythmically as well as technically of great benefit.

89. Allegretto moderato. (♪ = 106)



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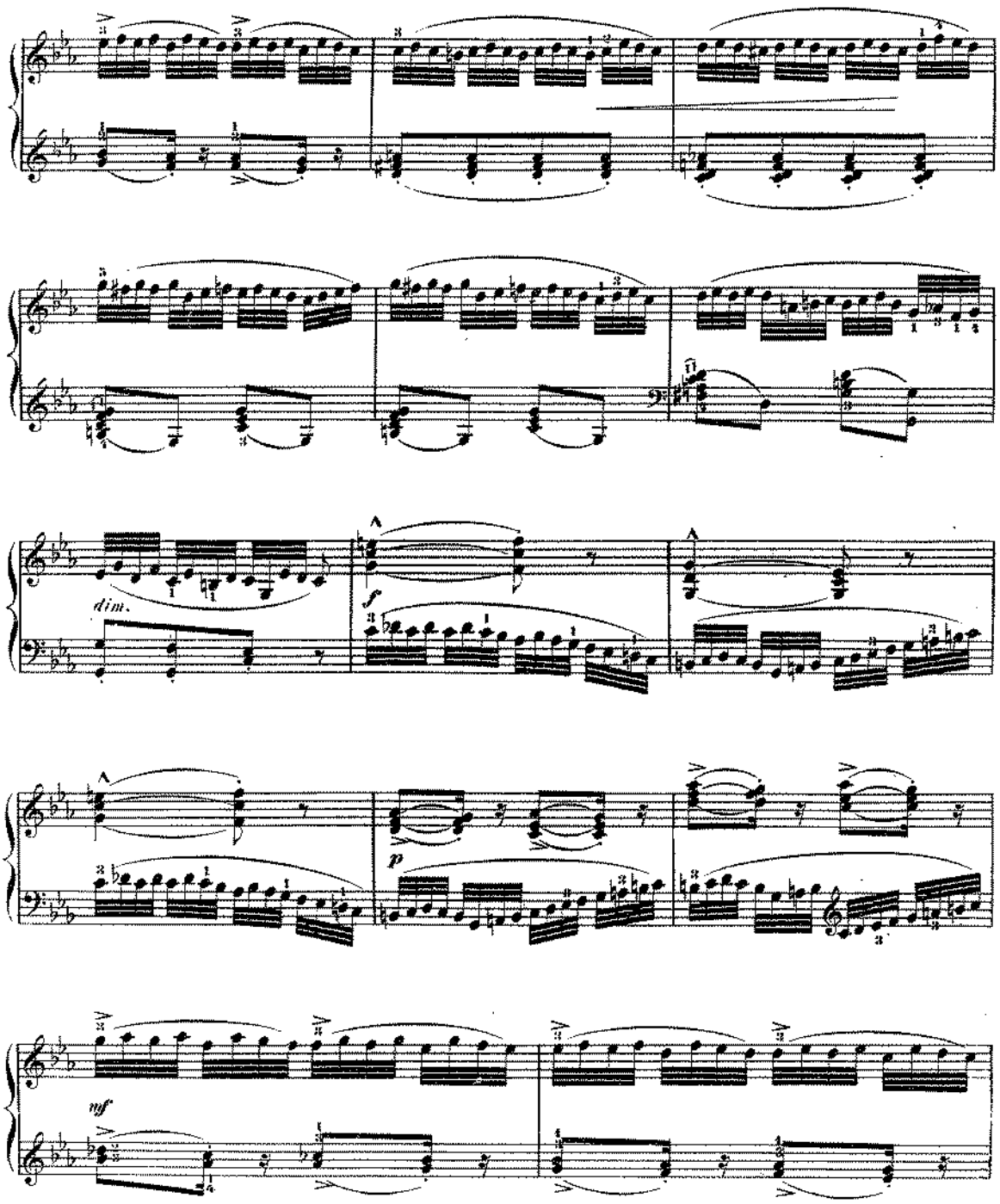

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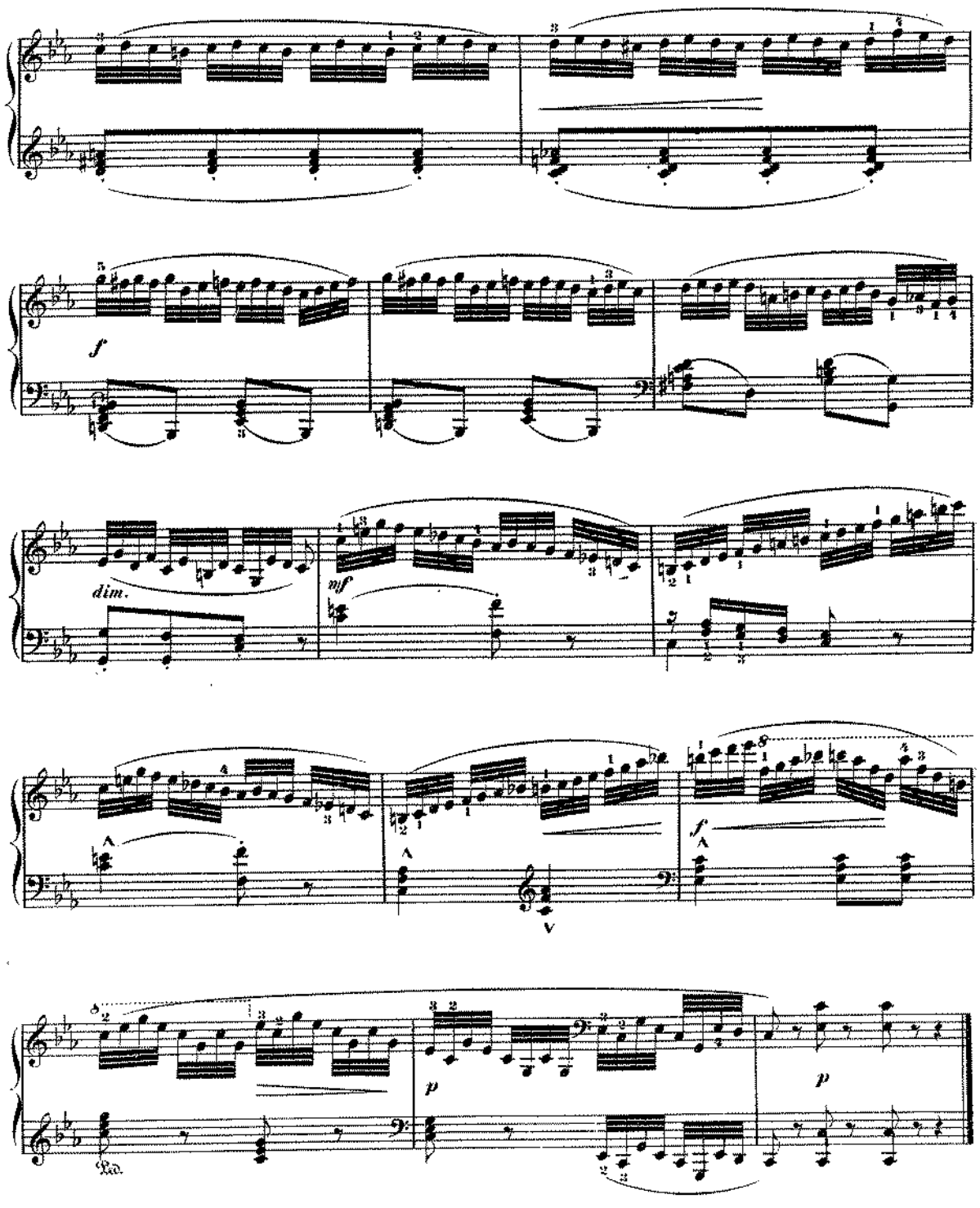

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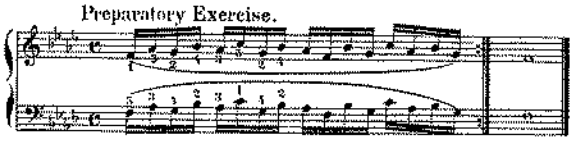
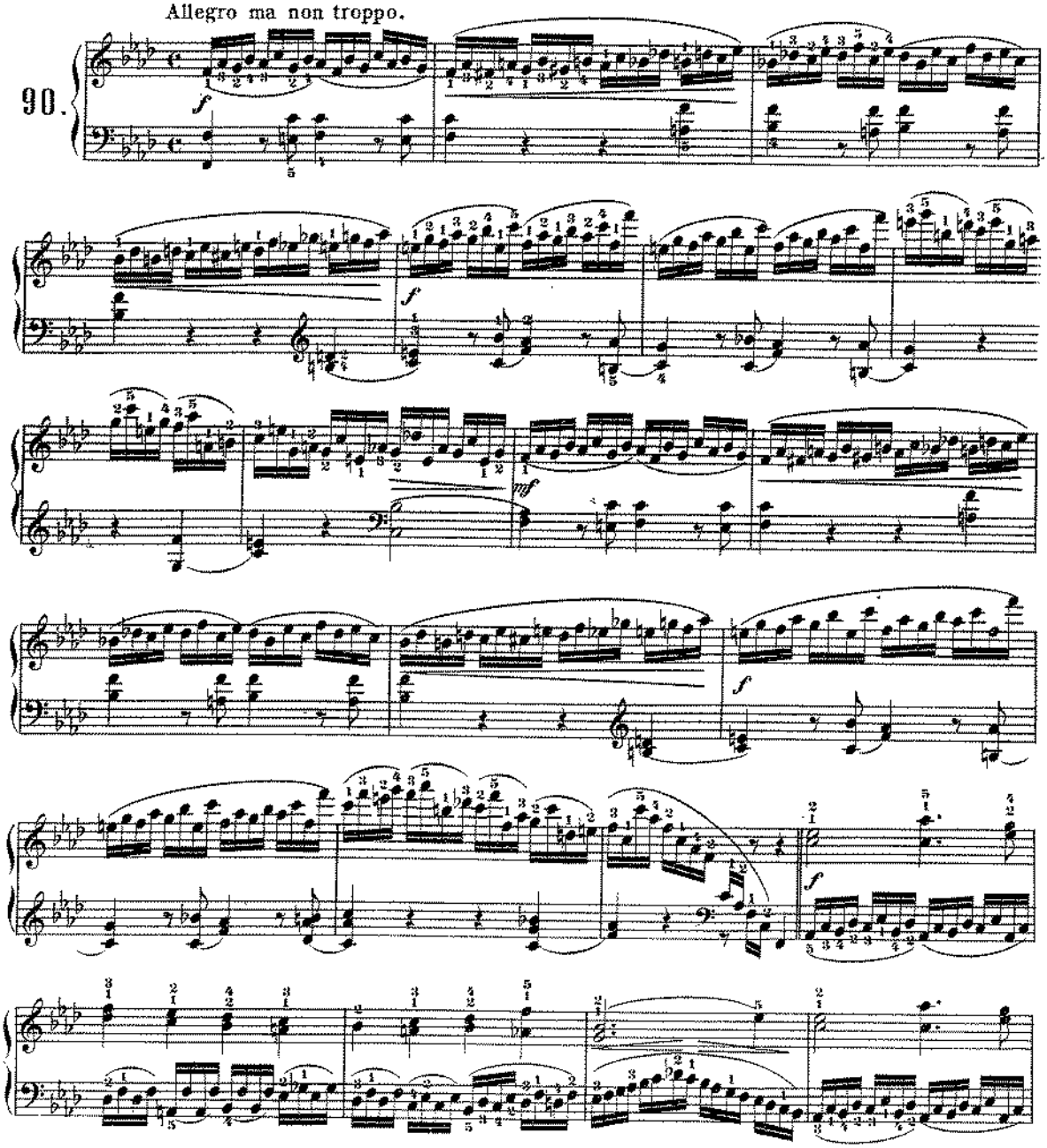
The following study with its "Preparatory Exercise" is to cultivate strength and endurance of the fingers on upper and lower keyes.

Preparatory Exercise.



Allegro ma non troppo.

90.



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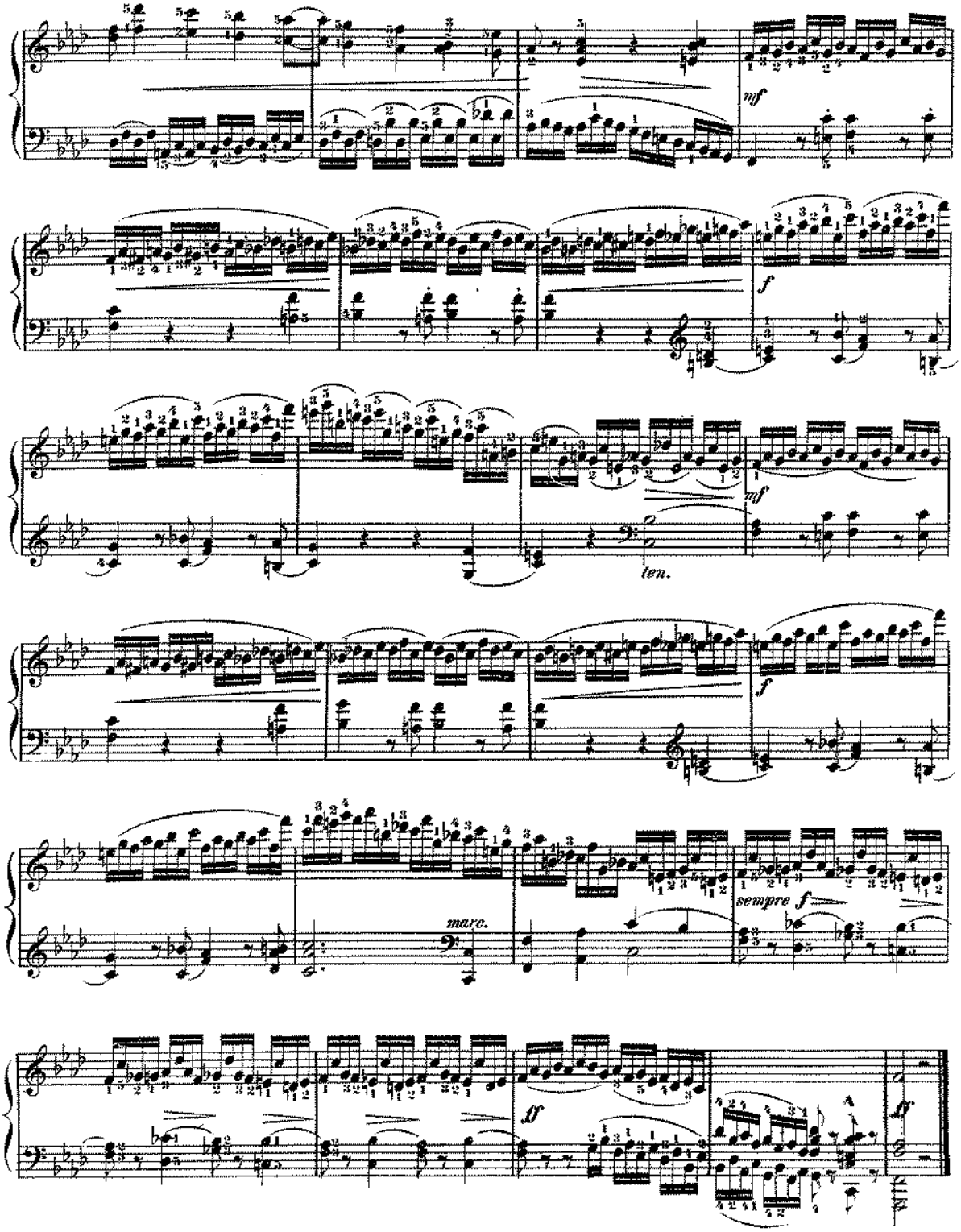

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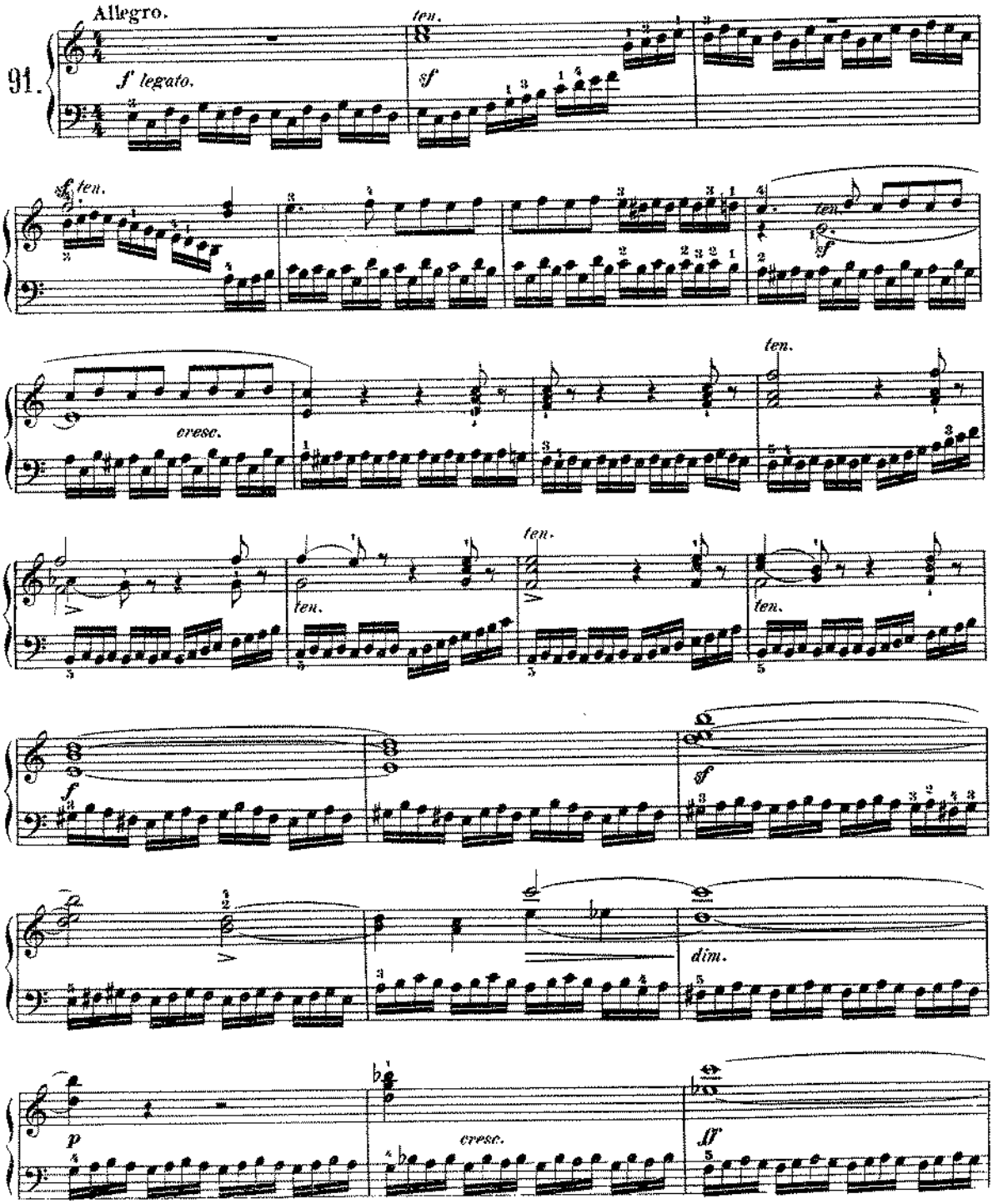
Another study for the cultivation of strength, endurance and velocity.



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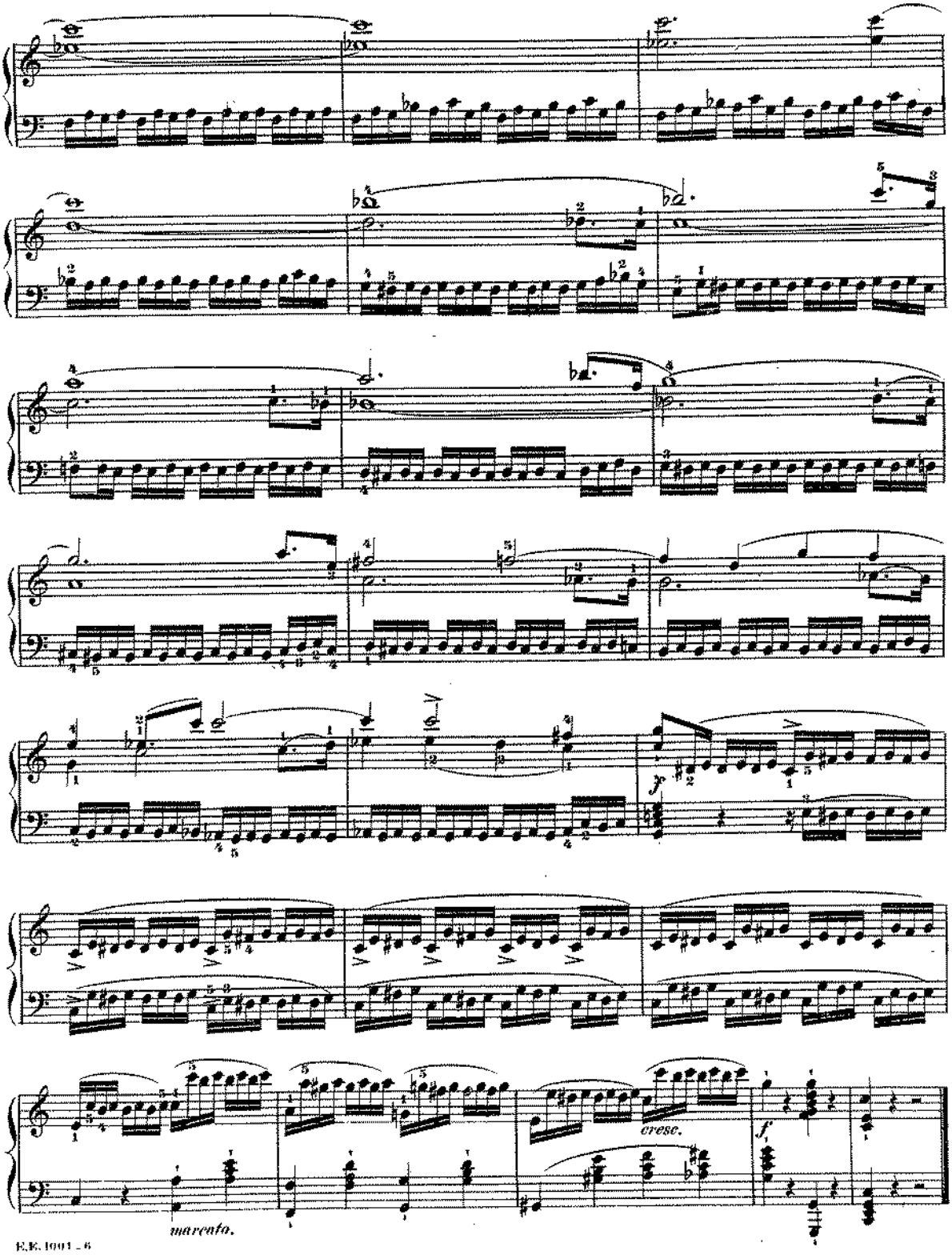

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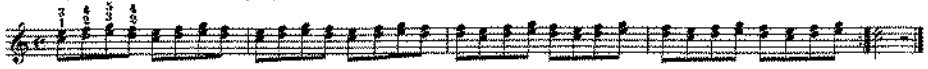
Two studies in Thirds.

Thirds must be struck in the same manner as single tones. The greatest difficulty in playing thirds is to raise both fingers at the same time and to strike with both of them at the same time. In passing the fingers over and under each other perfect connection is impossible, but it suffices if in the ascending figures the upper note be connected, and in the descending figures the lower one. The hand must bend elastically and rapidly over the fingers. Care must be taken to hold the note, by which the connection is made as long as possible. A great deal of patience will be required, but will do much good, if long enough persevered in. These studies may also be practised staccato.

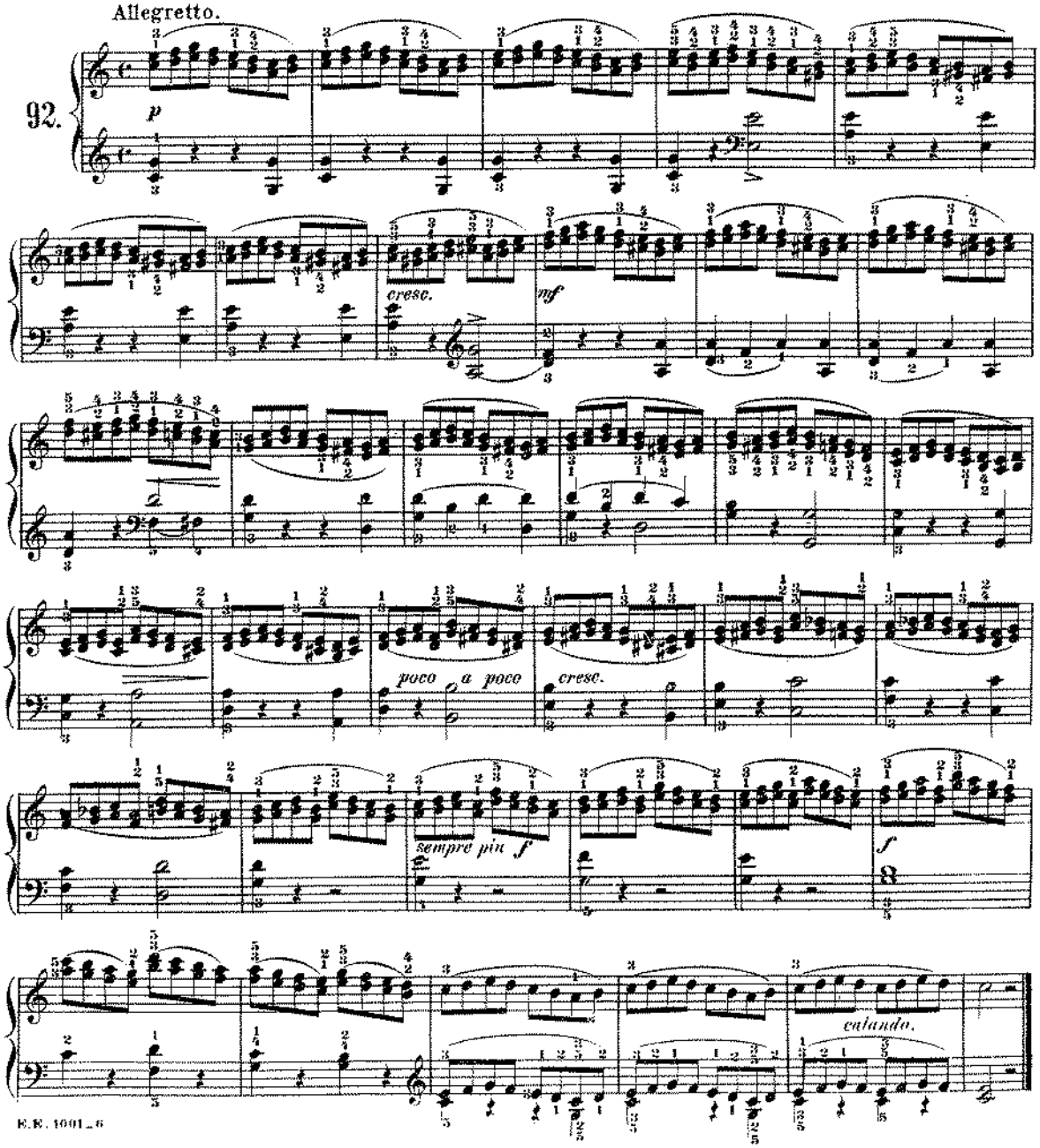
Preparatory Exercise, play 10 times.

Right Hand alone.



Allegretto.

92.



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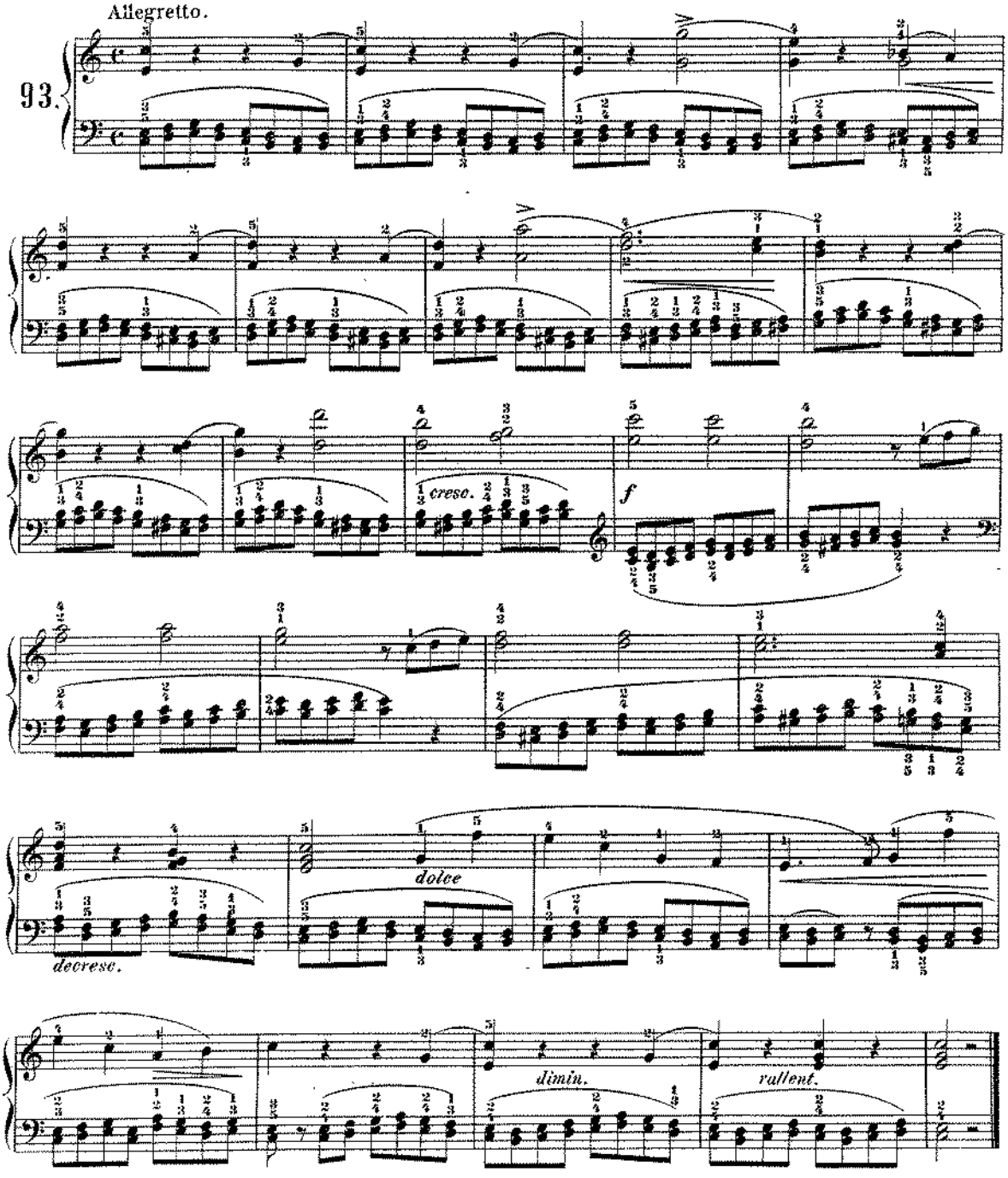
Prepatory Exercise: play 10 times.

Left Hand alone.

Allegretto.

93.



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