

EDITION SCHMIDT.

PREPARATORY  
EXERCISES

— IN —

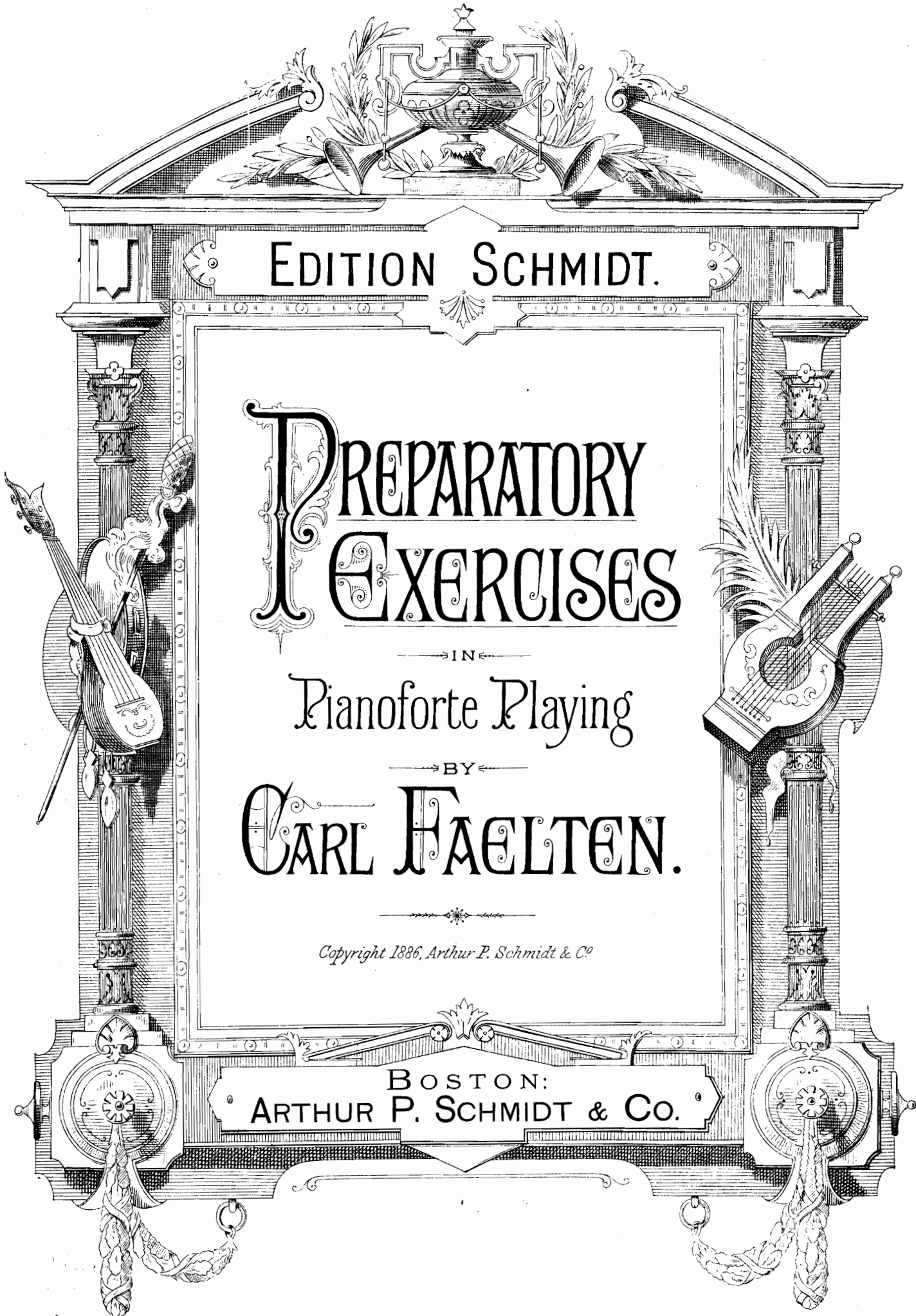
Pianoforte Playing

— BY —

CARL FAELTEN.



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# PREPARATORY EXERCISES.

**General Note for the Exercises N<sup>o</sup> 1-16.** Only the large notes:  are to be played; the small notes , at the beginning of each exercise, indicate the keys, which shall be **soundless** but firmly held down by the inactive fingers.

## FIRST GROUP. One finger exercises.

Repeat each exercise 8-12 times.

**Right hand only.**

Count aloud four, strike the key firmly with one and three, lift the finger precisely with two and four.

1<sup>a</sup> 

**Left hand only.** See remark to N<sup>o</sup> 1<sup>a</sup>

1<sup>b</sup> 

**Both hands together.**

2<sup>a</sup> 

**The rhythmical treatment of N<sup>o</sup> 2<sup>a</sup> inverted.**

2<sup>b</sup> 

3<sup>a</sup> 

**Rhythmical inversion of N<sup>o</sup> 3<sup>a</sup>**

3<sup>b</sup> 

etc.  
according  
to N<sup>o</sup> 3<sup>a</sup>

4<sup>a</sup>

Rhythmical inversion of N<sup>o</sup> 4<sup>a</sup>

4<sup>b</sup>

etc.  
according  
to N<sup>o</sup> 4<sup>a</sup>

5<sup>a</sup>

Rhythmical inversion of N<sup>o</sup> 5<sup>a</sup>

5<sup>b</sup>

etc.  
according  
to N<sup>o</sup> 5<sup>a</sup>

Practise also the following Variations of N<sup>o</sup> 5<sup>a</sup> and 5<sup>b</sup>

Var. 1<sup>a</sup>

etc.  
according  
to N<sup>o</sup> 5<sup>a</sup>

Var. 1<sup>b</sup>

etc.  
according  
to N<sup>o</sup> 5<sup>b</sup>

Var. 2<sup>a</sup>

etc.  
according  
to N<sup>o</sup> 5<sup>a</sup>

Var. 2<sup>b</sup>

etc.  
according  
to N<sup>o</sup> 5<sup>b</sup>

**Var. 3<sup>a</sup>**

etc.  
according  
to N<sup>o</sup> 5<sup>a</sup>

**Var. 3<sup>b</sup>**

etc.  
according  
to N<sup>o</sup> 5<sup>b</sup>

**Var. 4<sup>a</sup>**

etc.  
according  
to N<sup>o</sup> 5<sup>a</sup>

**Var. 4<sup>b</sup>**

etc.  
according  
to N<sup>o</sup> 5<sup>b</sup>

**6<sup>a</sup>**

**C minor.**

**6<sup>b</sup>**

**Rhythmical inversion of N<sup>o</sup> 6<sup>a</sup>**

etc.  
according  
to N<sup>o</sup> 6<sup>a</sup>

Change the rhythmical treatment of N<sup>o</sup> 6<sup>a</sup> and 6<sup>b</sup> in the manner as the Variations of N<sup>o</sup> 5<sup>a</sup> and 5<sup>b</sup>

# SECOND GROUP.

## Two finger exercises.

Repeat each exercise 8-12 times.

7<sup>a</sup>

Practise also the following Variations of N<sup>o</sup> 7<sup>a</sup> and 7<sup>b</sup>

7<sup>b</sup>

Rhythmical inversion of N<sup>o</sup> 7<sup>a</sup>      Var. 1<sup>a</sup>      Var. 1<sup>b</sup>

Var. 2<sup>a</sup>      Var. 2<sup>b</sup>      Var. 3<sup>a</sup>

Var. 3<sup>b</sup>      Var. 4<sup>a</sup>      Var. 4<sup>b</sup>

8<sup>a</sup>

*sempre legato*

Inversion of N<sup>o</sup> 8<sup>a</sup>

8<sup>b</sup>

*sempre legato*

etc. according to N<sup>o</sup> 8<sup>a</sup>

Practise also the following Variations of N<sup>o</sup> 8<sup>a</sup> and 8<sup>b</sup>

Var. 1<sup>a</sup>                      Var. 1<sup>b</sup>                      Var. 2<sup>a</sup>

etc.                      etc.                      etc.

Var. 2<sup>b</sup>                      Var. 3<sup>a</sup>                      Var. 3<sup>b</sup>

etc.                      etc.                      etc.

Var. 4<sup>a</sup>                      Var. 4<sup>b</sup>                      Var. 5<sup>a</sup>

etc.                      etc.                      etc.

Var. 5<sup>b</sup>                      Var. 6<sup>a</sup>                      Var. 6<sup>b</sup>

etc.                      etc.                      etc.

Practise N<sup>o</sup> 8<sup>a</sup> and 8<sup>b</sup> also in G minor.

# THIRD GROUP.

## Three finger exercises partly combined with wrist exercises.

Repeat each exercise 8-12 times.

9<sup>a</sup>

### Rhythmical inversion of N<sup>o</sup> 9<sup>a</sup>

9<sup>b</sup>

etc.

Practise also the following Variations of N<sup>o</sup> 9<sup>a</sup> and 9<sup>b</sup>

#### Var. 1<sup>a</sup>

etc.

#### Var. 1<sup>b</sup>

etc.





10 a.

The first system of exercise 10a consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth-note patterns and rests, with fingering numbers 5, 3, and 5 indicated above the notes. The left-hand staff (bass clef) provides a harmonic accompaniment of chords, each marked with a '7' indicating a seventh chord.

The second system of exercise 10a continues the two-staff format. The right-hand staff has eighth-note patterns with fingering numbers 5 and 4 above. The left-hand staff continues with seventh chords marked with '7'.

The third system of exercise 10a continues the two-staff format. The right-hand staff has eighth-note patterns with fingering numbers 4, 2, 4, and 2 above. The left-hand staff continues with seventh chords marked with '7'.

The fourth system of exercise 10a is the final system of this section. The right-hand staff has eighth-note patterns with fingering numbers 3, 2, 1, 2, 1, and 3 above. The left-hand staff continues with seventh chords marked with '7', ending with a double bar line and repeat dots.

10 b.

The first system of exercise 10b consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth-note patterns and rests. The left-hand staff (bass clef) provides a harmonic accompaniment of chords, with fingering numbers 4, 5, 3, and 5 indicated above the notes.

The second system of exercise 10b continues the two-staff format. The right-hand staff has eighth-note patterns. The left-hand staff continues with eighth-note patterns and chords, with fingering numbers 4, 5, 3, and 4 indicated above the notes.

Musical notation for the first system, featuring a treble and bass clef with various chords and fingerings.

Musical notation for the second system, continuing the piece with similar chordal structures.

11 a

Musical notation for exercise 11a, showing a treble and bass clef with eighth-note patterns and fingerings.

Musical notation for exercise 11b, first part, with treble and bass clefs and fingerings.

11 b

Contrary motion of N<sup>o</sup> 11<sup>a</sup>

Musical notation for exercise 11b, second part, labeled "Contrary motion of N° 11a", with treble and bass clefs and fingerings.

etc.

11 c

Musical notation for exercise 11c, showing a treble and bass clef with eighth-note patterns and fingerings.

Musical notation for exercise 11d, first part, with treble and bass clefs and fingerings.

11 d

Contrary motion of N<sup>o</sup> 11<sup>c</sup>

Musical notation for exercise 11d, second part, labeled "Contrary motion of N° 11c", with treble and bass clefs and fingerings.

etc.

# FOURTH GROUP.

## Four finger exercises

partly combined with staccato exercises.

Repeat each exercise 8-12 times.

12 a

12 b

The left hand part of N° 12<sup>a</sup> and the right hand part of N° 12<sup>b</sup> should also be practised as exercises for the wrist-touch. Ignore in this case the small notes.

The combined execution of triplets and doublets as required in N° 13<sup>a</sup> and 13<sup>b</sup> and N° 14<sup>a</sup> and 14<sup>b</sup> is not so difficult as generally supposed. It should be attained as soon as possible and practised to a great extent, being an excellent medium for acquiring rhythmical independence.

Count aloud: 1. 2 and 3. 4. 5 and 6. keeping up the rhythmical subject:  $\frac{1}{4}$   $\frac{2}{4}$  &  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  &  $\frac{6}{4}$ , when practising the following preparatory exercises.

The rhythmical effect of **c** should be the same as that of **a** and **b**. - The rhythmical effect of **f** should be the same as that of **d** and **e**.

For simplifying N° 13<sup>a</sup> and 14<sup>a</sup> left hand and 13<sup>b</sup> and 14<sup>b</sup> right hand, may be changed to quarters in the earlier practising.

14 a

14 b

15 a

Contrary motion of N<sup>o</sup> 15<sup>a</sup>

15 b

etc. 15 c

Contrary motion of N<sup>o</sup> 15<sup>c</sup>

15 d



etc.

16 a

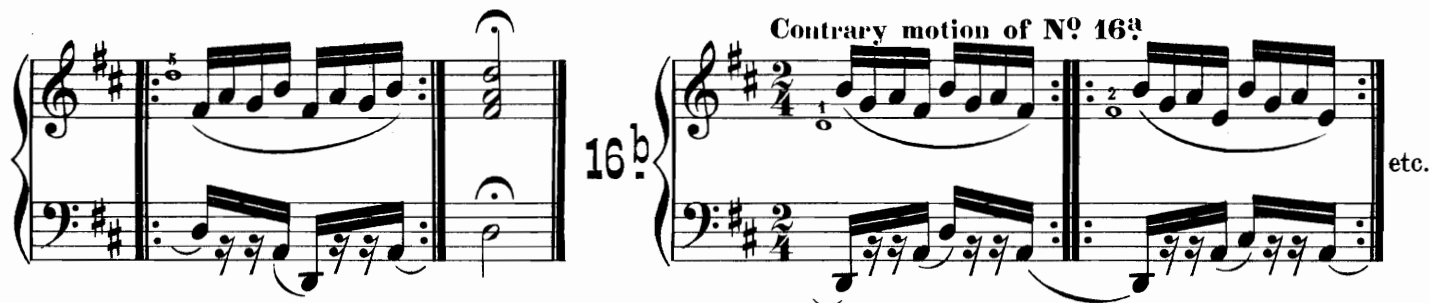
*legato*



etc.

16 b

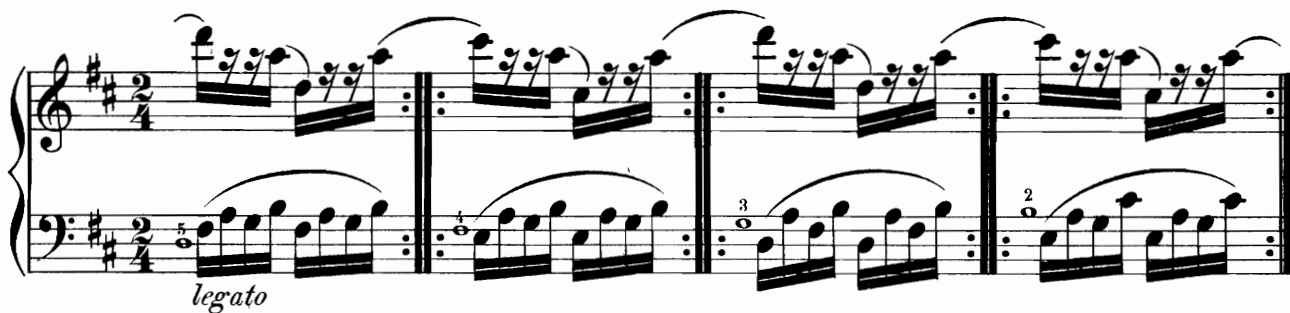
Contrary motion of N<sup>o</sup> 16<sup>a</sup>



etc.

16 c

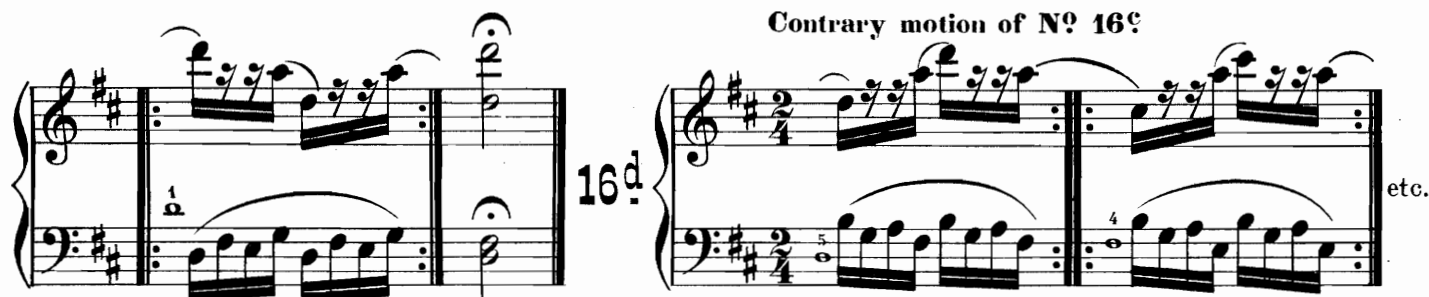
*legato*



etc.

16 d

Contrary motion of N<sup>o</sup> 16<sup>c</sup>



etc.

The Exercises N<sup>o</sup> 1 - 16 should be reviewed carefully from time to time. They will serve for a long while for regulating and improving the two most important kinds of touch: the legato touch and the staccato touch, respectively the finger knuckle touch and the wrist touch.

The following exercises may be added during the review.

# FIFTH GROUP.

## Five finger exercises.

Repeat each exercise 8-12 times.

17 a

Inversion of the rhythmical treatment of N<sup>o</sup> 17<sup>a</sup>

17 b

etc.

18 a

*legato*



18 b

19 a

3 2 1 3 2 1  
 or 4 3 2 4 3 2  
 or 5 4 3 5 4 3

19 b

## SIXTH GROUP.

### Exercises for expanding and contracting the fingers.

When practising the following exercises N<sup>o</sup> 20<sup>a</sup> and 20<sup>b</sup> observe a proper legato, and play without looking down at the keyboard. The ability to measure distances accurately with the fingers without the aid of the eyes is a great necessity for the piano player. - Transpose N<sup>o</sup> 20<sup>a</sup> and 20<sup>b</sup> by and by through all major and minor keys, using the harmonic deviation of the minors. (See page 20.) - Repeat each exercise 8-12 times.

20 a

or 5 4 5 4 5 4  
3 3 3 3 4 3

5 4 5 4 5 4  
3 3 3 3 4 3

To be extended like above, when greater distances can be reached by the employed pair of fingers.

or 5 3 5 3 5 3  
4 2 4 2 4 2  
3 1 3 1 3 1

5 3 5 3 5 3  
4 2 4 2 4 2  
3 1 3 1 3 1

5 3 5 3 5 3  
4 2 4 2 4 2  
3 1 3 1 3 1

etc. according to ability of stretching.

or 5 2 5 2 5 2  
4 1 4 1 4 1

5 2 5 2 5 2  
4 1 4 1 4 1

etc. according to ability of stretching.

5 1 5 1 5 1  
5 1 5 1 5 1

etc. according to ability of stretching.

20<sup>b</sup>

or 3 2 3 2 3 2  
2 1 2 1 2 1

3 2 3 2 3 2  
2 1 2 1 2 1

3 2 3 2 3 2  
2 1 2 1 2 1

or 5 4 3  
4 3 3

5 4 3  
4 3 3

To be extended like above, when greater distances can be reached by the employed pair of fingers.

3 1  
3 1

or 5 3 5 3 5 3  
4 2 4 2 4 2  
3 1 3 1 3 1

5 3 5 3 5 3  
4 2 4 2 4 2  
3 1 3 1 3 1

etc. according to ability of stretching.

or 5 2 1  
4 1 1

5 4 2 1  
4 1 1 4 1

5 2 5 2 5 2  
4 1 4 1 4 1

etc. according to ability of stretching.

5 1  
5 1

5 1 5 1  
5 1 5 1

etc. according to ability of stretching.

# SEVENTH GROUP.

## Diatonic Scales.

**Formation.** Any student who knows the difference between a whole tone ( $\frac{2}{2}$ ), a semi tone or half tone ( $\frac{1}{2}$ ) and an augmented tone ( $\frac{3}{2}$ ) will be enabled to construct for himself all the major and minor scales according to the following models:

Major Scale.

Pure Minor Scale.

Harmonic Minor Deviation.

Melodic Minor Deviation.

Use the melodic minor form only in ascending motion, when descending apply the pure minor form.

## Preparing Exercises.

Before beginning the regular practise of a scale, study these Exercises in the respective key and form. The peculiar fingering will develop the skill of crossing with the thumb and over the thumb.

**Right hand.**  
*legato possibile*

**Left hand.**  
*legato possibile*

## Scale-Exercise with Variations.

To be transposed through all major and minor keys, the minor keys also in the two deviating forms, when not otherwise directed. Practise in the following succession: C major, G -, D -, B -, A -, E<sup>b</sup> major; after this review C major, adding C minor to it at the same time, after this G major and G minor, F major and F minor a. s. o. going over the whole series of keys. — Repeat each exercise 8-12 times.

21 a.

21 b.

Var. 1<sup>a</sup>

Var. 1<sup>b</sup>

**Var. 2<sup>a</sup>** **Var. 2<sup>b</sup>**

**Var. 3<sup>a</sup>** **Var. 3<sup>b</sup>**

Omitt the practising of the melodic minor form in these and the following Variations.

**Var. 4<sup>a</sup>** **Var. 4<sup>b</sup>**

**Var. 5<sup>a</sup>** **Var. 5<sup>b</sup>**

Var. 6<sup>a</sup>

Var. 6<sup>b</sup>

Transfer the above used fingering of C major to all scales starting from a white key. Slight deviations occur in the right hand fingering of F major and minor and in the left hand fingering of B major and minor by using the thumb one step later than ordinarily.

To find a proper fingering of scales starting from a black key, begin with your second finger when ascending with your right or descending with your left hand and **put your thumb on each white key succeeding a black one**, for instance:

Right hand. Left hand.

B flat major:

Use the same fingers on the same keys when playing the contrary motion. A few melodic minor scales need slight deviations from this rule: These are the right hand fingering of F $\sharp$  and C $\sharp$  and the left hand fingering of G $\sharp$ , on account of the difference between the fingering of the melodic and pure form. Employ in these cases downwards the fingering of the pure minor scale.

Irregular fingering occurs in the harmonic minor scales of B $\flat$  and E $\flat$  left hand. Apply in B $\flat$  the thumb on „f“ instead on „a“ and in E $\flat$  on „cb“ instead on „d“.

The above stated rules for scalefingering should also to be observed when forming scale passages not starting from the key note, for instance D major starting from its third:

Right hand. Left hand.

Forming and practising scalepassages of this kind will be found useful in many respects.



# NINTH GROUP.

## Thirds, Sixths and Octaves.

Repeat each exercise 8-12 times.

23 a

23 b

23 c

23 d

23 e

23 f



Musical notation for a scale exercise. The right hand part is a treble clef with a scale starting on C4. The left hand part is a bass clef with a scale starting on C3. Fingering numbers are indicated above and below the notes.

The fingering for third scales as marked above may be transferred to any major or minor key except F major right hand, in which case the scale is to be started with  $\hat{2}$ : etc.

Exercise 24a: Treble clef, C major, eighth notes. Exercise 24b: Bass clef, C major, eighth notes. Both exercises consist of two staves.

The right hand part of N<sup>o</sup> 24<sup>a</sup> and the left hand part of N<sup>o</sup> 24<sup>b</sup> may also be practised with inserted thirds:

Two short musical examples showing inserted thirds in treble and bass clefs.

Exercise 24c: Treble clef, C major, eighth notes with inserted thirds. Exercise 24d: Bass clef, C major, eighth notes with inserted thirds. Both exercises consist of two staves.

The left hand part of N<sup>o</sup> 24<sup>a</sup> and 24<sup>d</sup> and the right hand part of N<sup>o</sup> 24<sup>b</sup> and 24<sup>c</sup> may also be practised with reversed intervals: etc.

When practising the above given sixths exercises in other keys, the **right** hand should apply the **fourth** finger on **each black key** of its **higher** part and the **second** finger on each black key of its lower part, for instance N<sup>o</sup> 24<sup>a</sup> in D major:

Musical notation for exercise 24a in D major, showing fingering numbers for the right hand.

The left hand should proceed in the opposite way, for instance N<sup>o</sup> 24<sup>b</sup> in D major: etc.

The practise of legato sixths and octaves belongs to a higher grade of execution than required in this work. - Transpose N<sup>o</sup> 23<sup>a</sup>-23<sup>f</sup> and 24<sup>a</sup>-24<sup>d</sup> by and by through all major and minor keys, omitting the melodic deviation of the minors.

# TENTH GROUP. ARPEGGIOS.

## A) Triads.

Repeat each exercise 8-12 times.

25 a

25 b

25 c

C minor.

25 d

Transpose No 25<sup>a</sup> - 25<sup>d</sup> by and by through all the keys. Using the C major fingering for all the major keys and the C minor fingering for all the minor keys.

The fingering of Arpeggios, when they begin on a black key and extend over two octaves may also be changed thus. Begin with the second finger and place the thumb on the next white key. This fingering applies to the right hand and left hand descending: thus

**C minor sixth chord.** **Right hand.** 1 2 3 1 2 3 2 1 :|

**B major sixth chord.** 2 3 1 2 3 1 2 1 3 2 1 :|

**C minor sixth chord.** **Left hand.** 2 1 2 4 1 2 4 2 1 :|

**B major fourth sixth chord.** 2 3 1 2 3 1 1 3 2 1 3 :|

G $\flat$  major and E $\flat$  minor are always to be fingered like C major and minor.

### B) Seventh chords.

Dominant seventh chords of C major and minor.

26 <sup>a</sup> *legato*

26 <sup>b</sup> etc. according to N<sup>o</sup> 26<sup>a</sup>

Diminished seventh chords of C minor formed on the seventh of the harmonic deviation.

27 <sup>a</sup> etc. according to N<sup>o</sup> 26<sup>a</sup>

27 <sup>b</sup> etc. according to N<sup>o</sup> 26<sup>b</sup>

Transpose N<sup>o</sup> 26<sup>a</sup> and 26<sup>b</sup> and 27<sup>a</sup> and 27<sup>b</sup> through all the keys; the fingering may be altered in the Arpeggios extended over two octaves according to the directions given for the fingering of Triad arpeggios. See note under N<sup>o</sup> 25.

