

# TECHNICAL EXERCISES

for the Pianoforte

BY

# Edward MacDowell

Part I.

\$1.25

Part II.

\$1.75

Part III.

BREITKOPF & HÄRTEL.

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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.

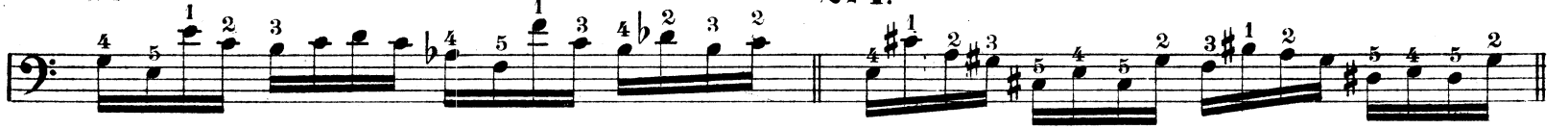
272.

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



273.

274.



275.

276.



277.

278.



279.

280.



281.

282.



283.

284.



285. \*286. 287.

This system contains the first three exercises. Exercise 285 is in G major (one sharp). Exercise 286 is in B-flat major (two flats) and is marked with an asterisk. Exercise 287 is in B-flat major (two flats). The notation includes treble and bass clefs, notes, rests, and various fingerings (1-5) and accents.

This system continues the notation for exercises 285, 286, and 287. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system contains exercises 288 and 289. Exercise 288 is in G major (one sharp). Exercise 289 is in B-flat major (two flats). The notation includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system continues the notation for exercises 288 and 289. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system contains exercises 290, 291, and 292. Exercise 290 is in B-flat major (two flats). Exercise 291 is in G major (one sharp). Exercise 292 is in B-flat major (two flats). The notation includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system continues the notation for exercises 290, 291, and 292. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system contains exercises 293 and 294. Exercise 293 is in G major (one sharp). Exercise 294 is in B-flat major (two flats). The notation includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system continues the notation for exercises 293 and 294. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system contains exercises 295, 296, and 297. Exercise 295 is in G major (one sharp). Exercise 296 is in G major (one sharp). Exercise 297 is in B-flat major (two flats). The notation includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system continues the notation for exercises 295, 296, and 297. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system contains exercises 298 and 299. Exercise 298 is in G major (one sharp). Exercise 299 is in G major (one sharp). The notation includes treble and bass clefs, notes, rests, and various fingerings and accents.

This system continues the notation for exercises 298 and 299. It includes treble and bass clefs, notes, rests, and various fingerings and accents.

\* 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.



Detailed description: This section contains ten musical exercises, numbered 300 through 310. 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 arranged in five rows, with two exercises per row. Each exercise consists of a sequence of notes with fingerings (1-5) indicated above or below the notes. The exercises involve various intervals, including thirds, fourths, and fifths, and are designed to improve finger independence and wrist flexibility. The key signatures vary, including one sharp (F#) and one flat (Bb).



### 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.



Detailed description: This section contains two musical exercises, numbered 311 and 312. Each exercise is presented as a pair of staves: a treble clef staff on top and a bass clef staff on the bottom. Exercise 311 consists of a sequence of notes with fingerings (1-5) indicated above or below the notes. Exercise 312 also consists of a sequence of notes with fingerings (1-5) indicated above or below the notes. The exercises involve various intervals and are designed to improve finger independence and wrist flexibility. The key signature for both exercises is one sharp (F#).

313.  314. 



 

315. 



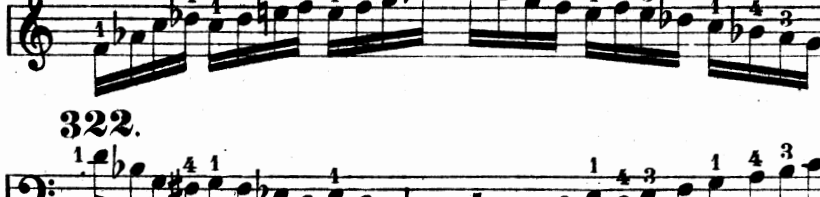
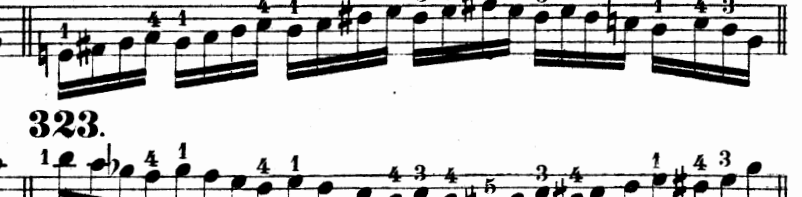
316.  317. 



 

318.  319. 

320.  321. 

322.  323. 

324. 325.

326. 327.

328. 329.

330.

DOUBLE NOTES.

331. 332. 333. 334.

335. 336. 337. 338.



339. 340. 341. 342.

Exercises 339-342: Four pairs of staves (treble and bass clef). Each pair contains a sequence of notes with fingerings (1-5) written above or below. Exercise 339 is in G major, 340 in G major, 341 in G major, and 342 in G major.

343. 344. 345. 346.

Exercises 343-346: Four pairs of staves. Exercise 343 is in G major, 344 in G major, 345 in G major, and 346 in G major.

347. 348. 349. 350.

Exercises 347-350: Four pairs of staves. Exercise 347 is in G major, 348 in G major, 349 in G major, and 350 in G major.

351. 352. 353. 354.

Exercises 351-354: Four pairs of staves. Exercise 351 is in G major, 352 in G major, 353 in G major, and 354 in G major.

355. 356. 357. 358.

Exercises 355-358: Four pairs of staves. Exercise 355 is in G major, 356 in G major, 357 in G major, and 358 in G major.

359. 360. 361. 362.

Exercises 359-362: Four pairs of staves. Exercise 359 is in G major, 360 in G major, 361 in G major, and 362 in G major.

363. 364. 365. 366.

367. 368. 369.

This section contains seven musical exercises, numbered 363 through 369. Each exercise is presented as a pair of staves, with the right hand on top and the left hand on the bottom. The exercises are written in various keys and time signatures, with some including specific fingering instructions above the notes.

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

370.

Exercise 370 is a large piece consisting of four systems of two staves each. The first system includes a  $\frac{6}{4}$  time signature. The piece features complex rhythmic patterns, including triplets and sixteenth notes, and is written in various keys. Fingering instructions are provided throughout the score.

First system of musical notation, consisting of a treble staff and a bass staff. The music features complex chordal textures with many triplets. The key signature has two sharps (F# and C#). The time signature is 3/4.

Second system of musical notation, continuing the complex chordal textures and triplets from the first system. The key signature changes to one sharp (F#) and one flat (Bb).

Third system of musical notation, continuing the complex chordal textures and triplets. The key signature changes to one flat (Bb).

Fourth system of musical notation, including a double bar line and a repeat sign. The key signature changes to one sharp (F#) and one flat (Bb). The system ends with a repeat sign and a fermata.

\* 371

Exercise 371, consisting of a treble staff and a bass staff. The treble staff is in 6/4 time and the bass staff is in 3/2 time. The music features complex rhythmic patterns with many triplets and slurs. The key signature has two sharps (F# and C#).

Fifth system of musical notation, continuing the exercise with complex rhythmic patterns. The key signature changes to one sharp (F#) and one flat (Bb).

\* After St. Saëns. Op. 52. No. 1.

The image displays a page of musical notation for piano accompaniment, consisting of six systems. Each system contains a treble clef staff and a bass clef staff, connected by a brace on the left. The music is written in a key signature of one sharp (F#) and a common time signature. The first system is in G major. The second system changes to E minor. The third system changes to D minor. The fourth system changes to C minor. The fifth system changes to B minor. The sixth system changes to A minor. The piece concludes with a double bar line and repeat signs in both staves.

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. Exercise 372 is marked with an asterisk.

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.

398. 399. 400. 401.

402. 403. 404. 405.

406. 407. 408. 409.

410. 411. 412. 413.

414. 415. \*416.

417. 418. 419.

\* 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 

Exercise 430, first system. Treble clef, key signature of one sharp (F#), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (3, 4, 5) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

430.

Exercise 430, second system. Continuation of the first system. The first staff has a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second staff has a triplet of eighth notes (3, 4, 5) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

Exercise 431, first system. Treble clef, key signature of one flat (Bb), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (3, 4, 5) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

431.

Exercise 431, second system. Continuation of the first system. The first staff has a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second staff has a triplet of eighth notes (3, 4, 5) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

Exercise 432, first system. Treble clef, key signature of one sharp (F#), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (4, 5, 4) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (4, 5, 4) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

432.

Exercise 432, second system. Continuation of the first system. The first staff has a triplet of eighth notes (4, 5, 4) and a quarter note (1). The second staff has a triplet of eighth notes (4, 5, 4) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

Exercise 433, first system. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (4, 3, 4) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (4, 3, 4) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

433.

Exercise 433, second system. Continuation of the first system. The first staff has a triplet of eighth notes (4, 3, 4) and a quarter note (1). The second staff has a triplet of eighth notes (4, 3, 4) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

Exercise 434, first system. Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (5, 4, 3) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (5, 4, 3) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

434.

Exercise 434, second system. Continuation of the first system. The first staff has a triplet of eighth notes (5, 4, 3) and a quarter note (1). The second staff has a triplet of eighth notes (5, 4, 3) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

Exercise 435, first system. Treble clef, key signature of one flat (Bb), 3/4 time signature. The exercise consists of two staves. The first staff contains a melodic line with a triplet of eighth notes (5, 4, 3) and a quarter note (1). The second staff contains a bass line with a triplet of eighth notes (5, 4, 3) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.

435.

Exercise 435, second system. Continuation of the first system. The first staff has a triplet of eighth notes (5, 4, 3) and a quarter note (1). The second staff has a triplet of eighth notes (5, 4, 3) and a quarter note (1). The system concludes with a repeat sign and a first ending bracket.



SINGLE, DOUBLE AND TRIPLE NOTES.

This page contains ten sets of musical exercises, numbered 436 through 446. Each exercise is presented in two 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. The exercises are as follows:

- 436:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 437:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 438:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 439:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 440:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 441:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 442:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 443:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 444:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 445:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.
- 446:** Treble staff starts with a G4 quarter note, followed by a series of eighth and sixteenth notes. Bass staff starts with a G3 quarter note, followed by a series of eighth and sixteenth notes.

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.

Musical notation for exercise 480, 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.

481.

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.

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."

The first system of music consists of two staves. The upper staff is in a treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in a bass clef and provides a harmonic accompaniment with chords and some moving bass lines. There are some fingering numbers (1, 4, 5) above the first few notes of the upper staff.

The second system is labeled with the number "483" at the beginning. It continues with two staves. The upper staff has a treble clef and shows a series of chords and some melodic fragments. The lower staff is in a bass clef and features a steady accompaniment of chords. Fingering numbers like "4 1", "4 1", "4 1" are visible above the upper staff.

The third system continues the piece with two staves. The upper staff has a treble clef and contains more complex melodic patterns with beamed notes. The lower staff is in a bass clef and provides a consistent accompaniment. Fingering numbers such as "4 5", "1 5", "2 4", "2 4", "2 4" are present above the upper staff.

The fourth system consists of two staves. The upper staff is in a treble clef and shows a melodic line with some rests and beamed notes. The lower staff is in a bass clef and features a rhythmic accompaniment. Fingering numbers like "4 5", "4 5", "4 5" are visible above the upper staff.

The fifth system continues with two staves. The upper staff has a treble clef and contains a melodic line with many beamed notes. The lower staff is in a bass clef and provides a harmonic accompaniment. Fingering numbers like "4 5", "4 5", "4 5" are visible above the upper staff.

The sixth system consists of two staves. The upper staff has a treble clef and shows a melodic line with some rests and beamed notes. The lower staff is in a bass clef and features a rhythmic accompaniment. Fingering numbers like "4 5", "4 5" are visible above the upper staff.

\* 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.*