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RV72 Music - Publishers

NEW SCHOOL

OF

Technical Studies

COMPILED FROM THE WORKS OF

PLAIDY, KNORR, LISZT & OTHERS

BY

JAMES M. TRACY.

Note. *This work is intended to meet the wants of every student who wishes to become a good Piano player. Such a work has long been needed by both Teachers and Scholars and it is hoped the seeds of knowledge stored up in its pages will prove a source of rich and substantial reward.*

COMPLETE IN FIVE BOOKS

No. 2

7½

ROCHESTER. N.Y.
Published by JOS. P. SHAW *110 State Street.*

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BOOK SECOND.

SCALES.

RULES. The chief difficulty in executing the scales, lies in passing the thumb under the fin-gers, and the second and third fingers over the thumb.

1. In order to lessen this somewhat, the scholar should bend the hand a little inwards (not how-ever so as to be too marked.) In the right hand, by this position, the thumb in ascending the scale, and the second and third finger in descending, will have a shorter distance to reach, and the execution will be rendered more easy. So in the left hand with the thumb in descending, and the fingers in as-cending.

2. To render this position of the hand more easy, the arm should be kept a little, but only a little, from the body, and moved along in company with the hand; at the same time it should be perfectly steady, without twisting or turning.

3. When the thumb is to pass under, it should be placed under each finger just as the finger strikes its key, so that it may arrive at its own key exactly at the right moment. In this way all twisting and turning of the hand can be avoided.

4. In practicing the Scales the scholar must watch the thumb continually, and take care that it passes under in the manner just described. And this strict attention should be kept up until per-fect security is attained.

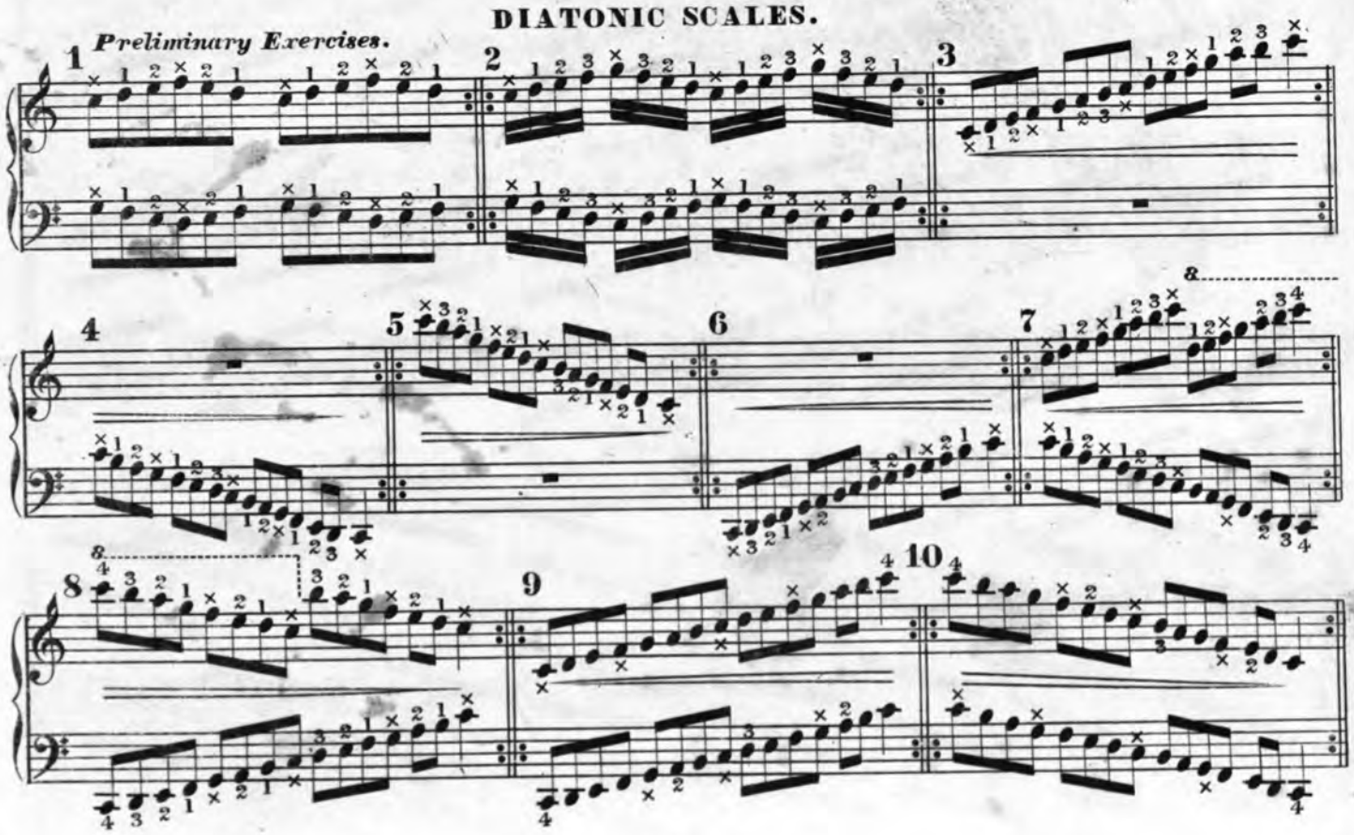
5. With many players the first finger of the right hand in ascending the scale, and of the left in descending, is strongly inclined to remain upon its key. Great care must be taken to avoid this fault.

6. As the passing under of the thumb is more difficult to execute than the passing over of the second and third fingers, the ascending scale must be practiced the most with the right hand, and the descending with the left, and let each be practiced separately at first.

7. As soon as he has acquired a firm, even touch, he should practice them with different ef-fects of light and shade particularly with a *crescendo* in ascending, and a *decrescendo* in descending. This prepares the pupil for a rule which is almost universally required in musical expression. In *crescendo* playing, the too common habit of hurrying must be carefully guarded against.

DIATONIC SCALES.

Preliminary Exercises.



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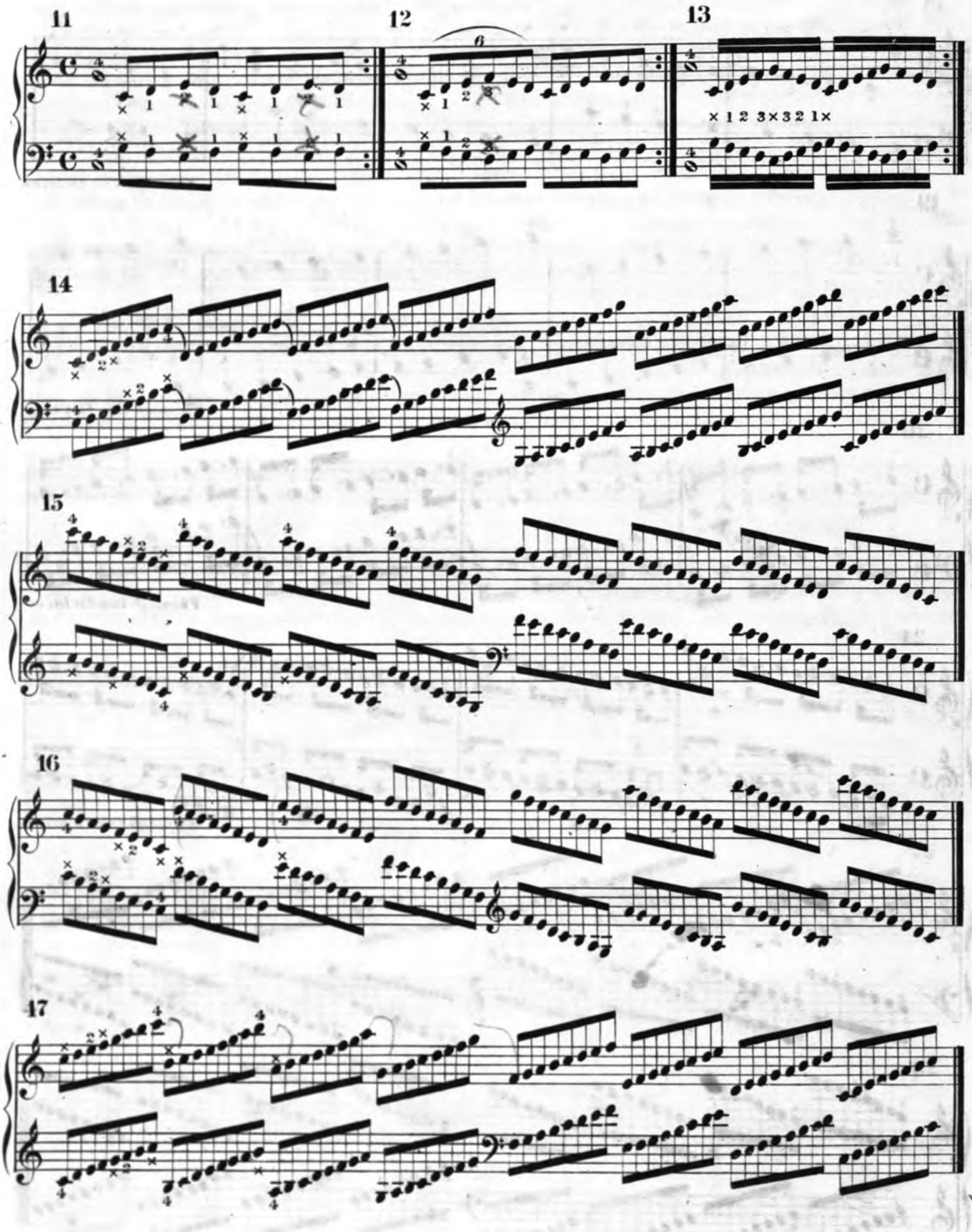

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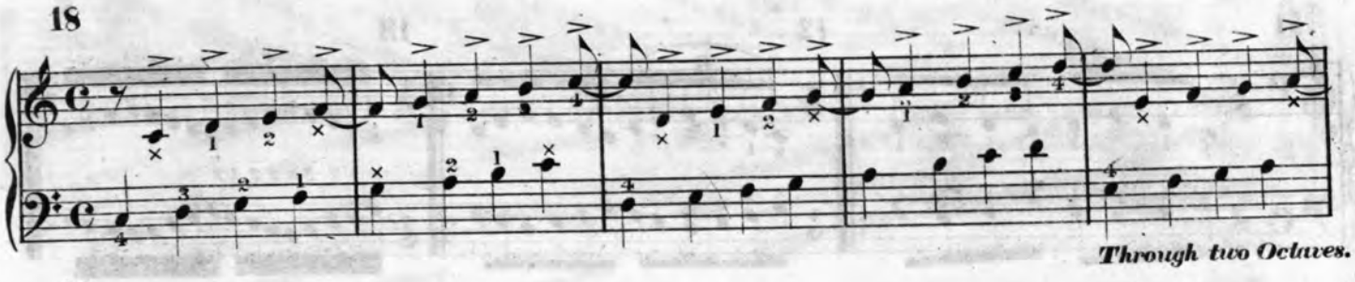

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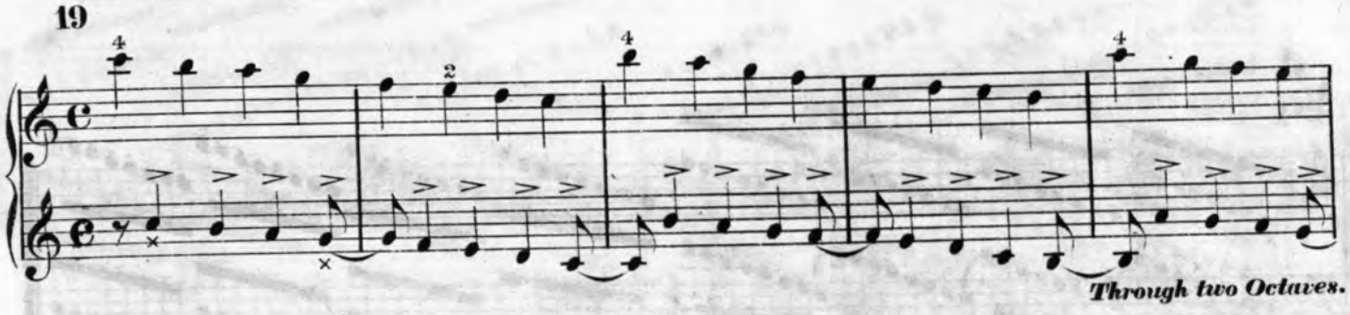

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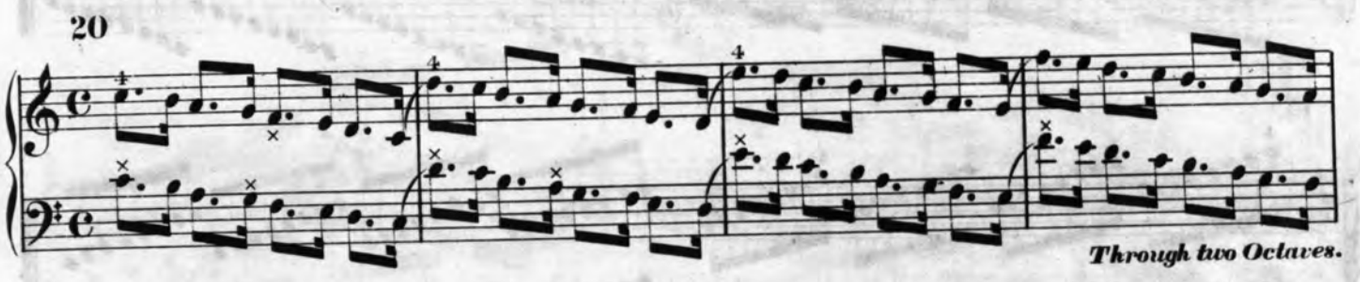

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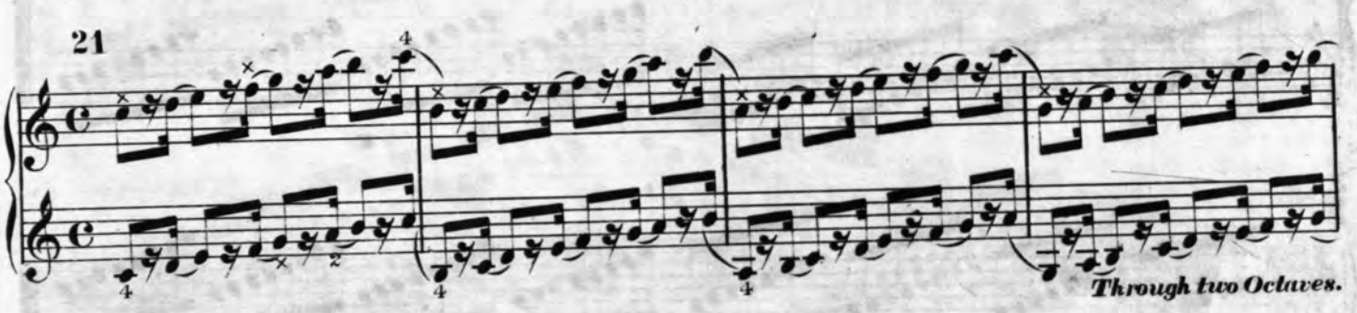

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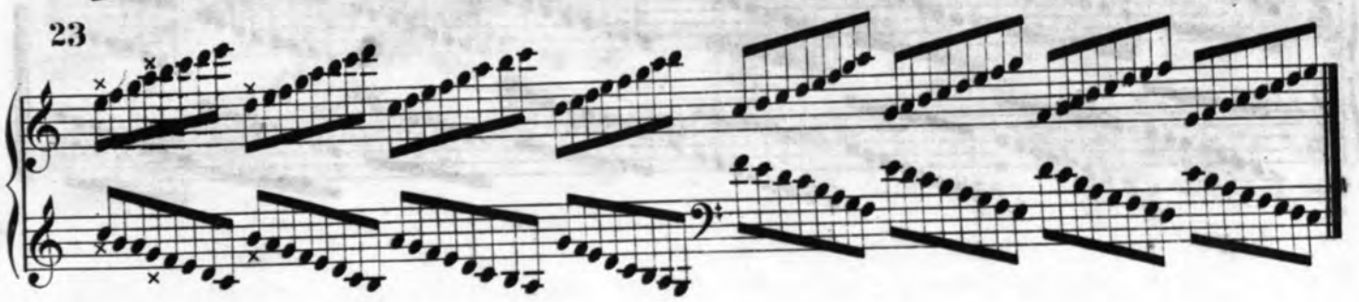

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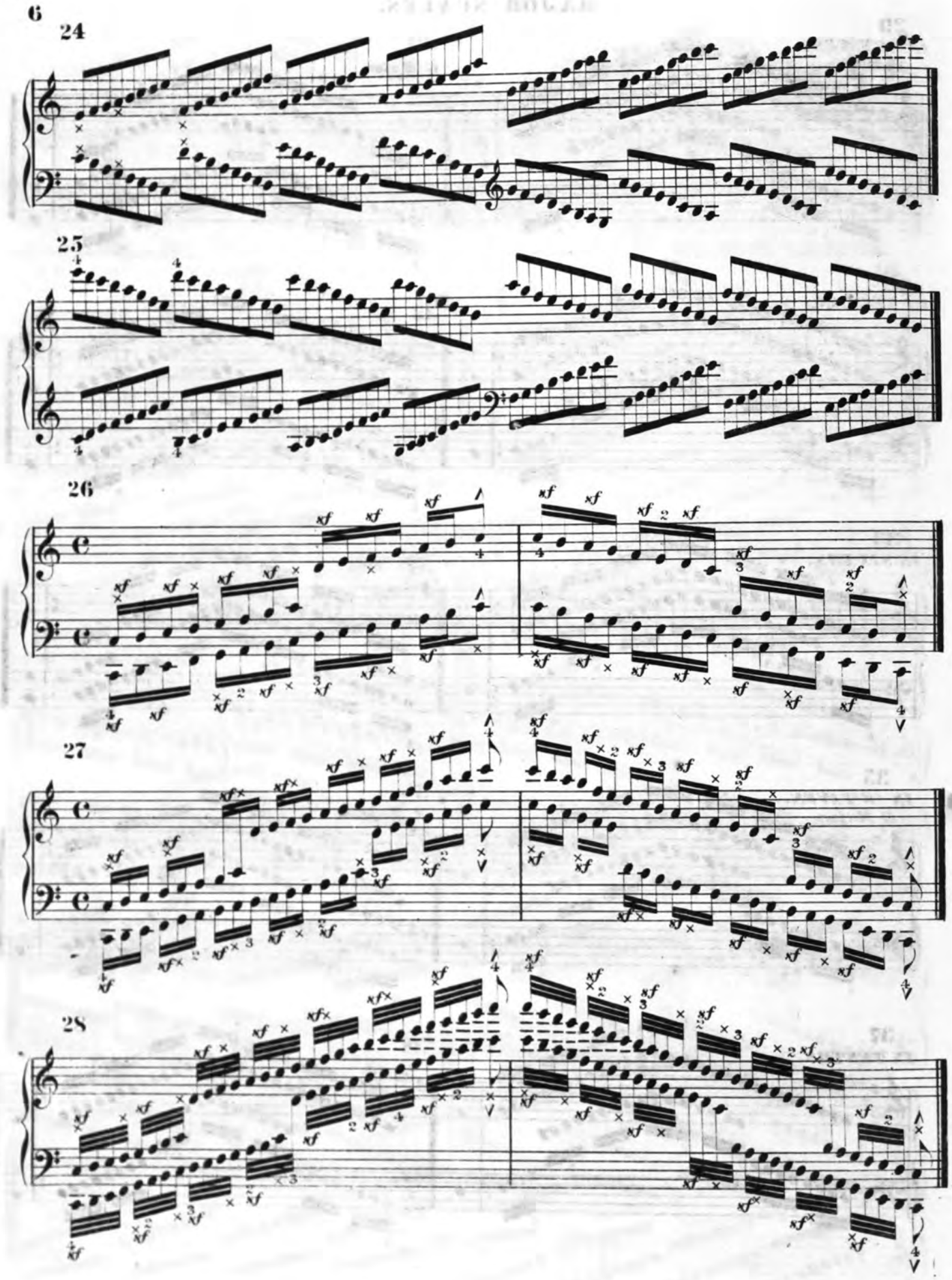

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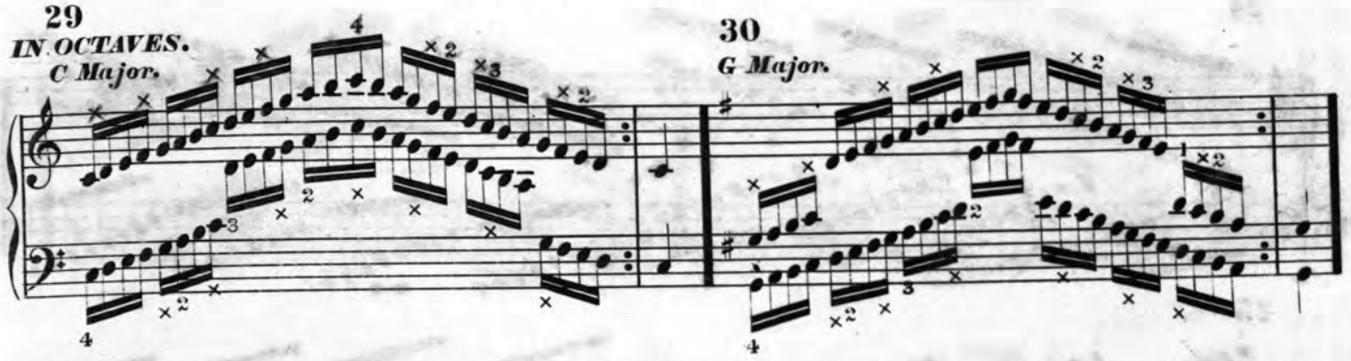
MAJOR SCALES.

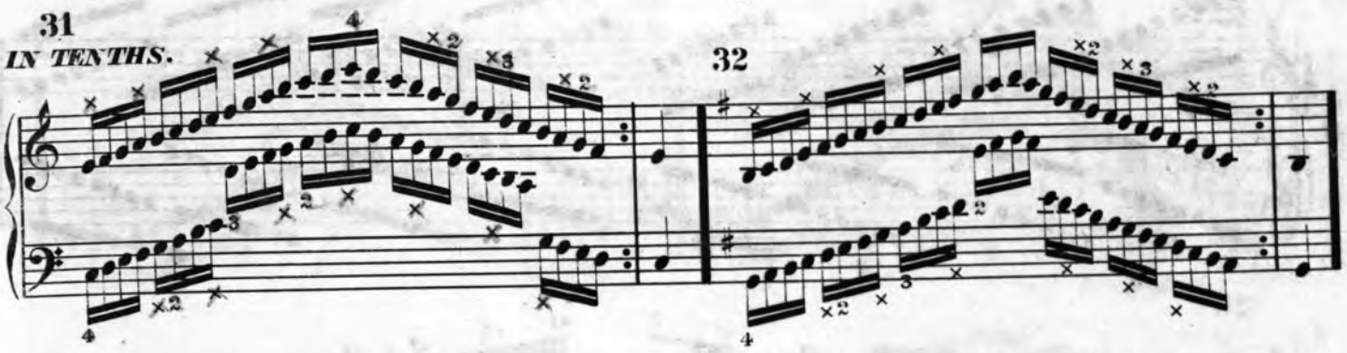
29
IN OCTAVES.
C Major.

30
G Major.



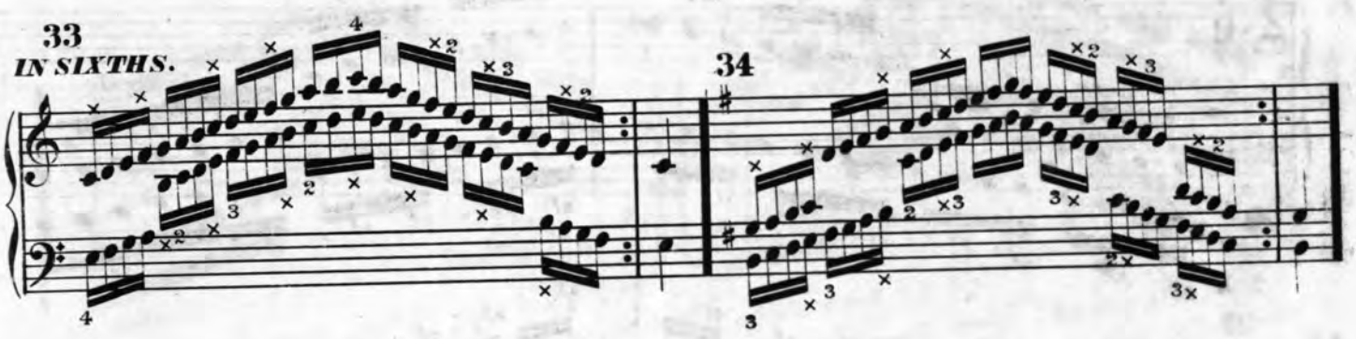
31
IN TENTHS.

32



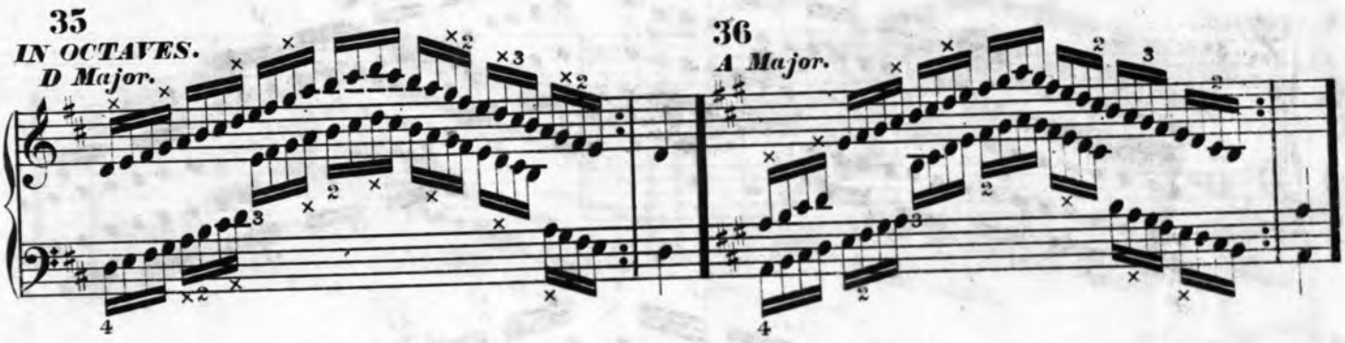
33
IN SIXTHS.

34



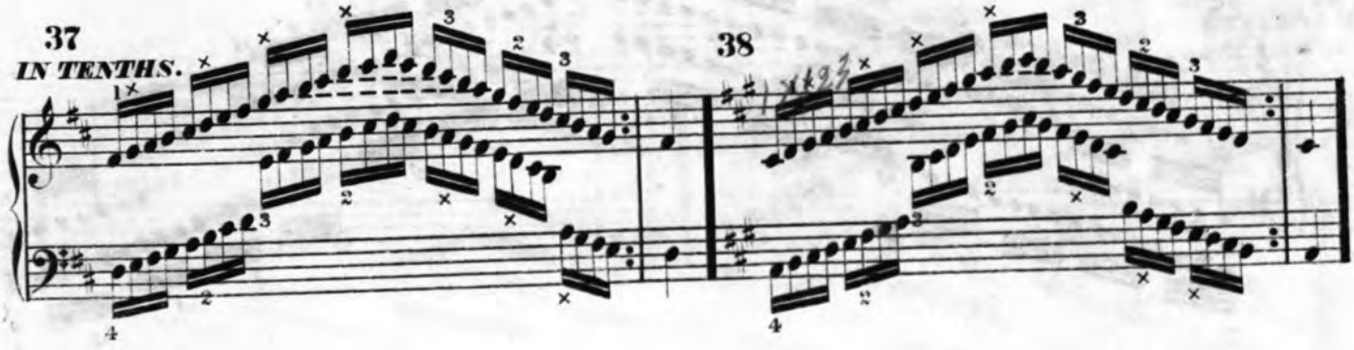
35
IN OCTAVES.
D Major.

36
A Major.



37
IN TENTHS.

38



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39
IN SIXTHS.

40

41
IN OCTAVES.
E Major.

42
B Major.

43
IN TENTHS.

44

45
IN SIXTHS.

46

47
IN OCTAVES.
G Flat Major.

48
D Flat Major.

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49 IN TENTHS.

50

51 IN SIXTHS.

52

53 IN OCTAVES. A Flat Major.

54 E Flat Major.

55 IN TENTHS.

56

57 IN SIXTHS.

58

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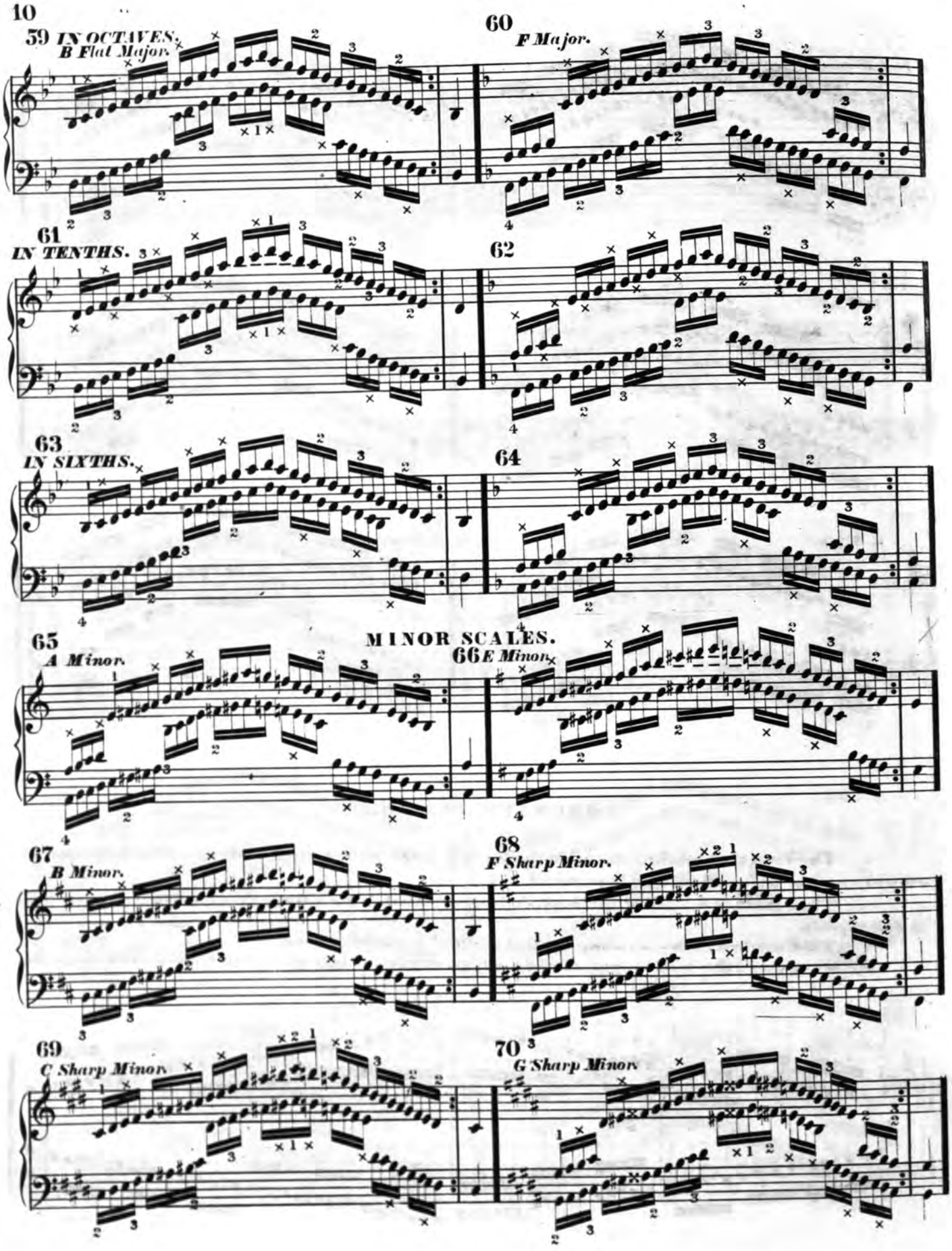

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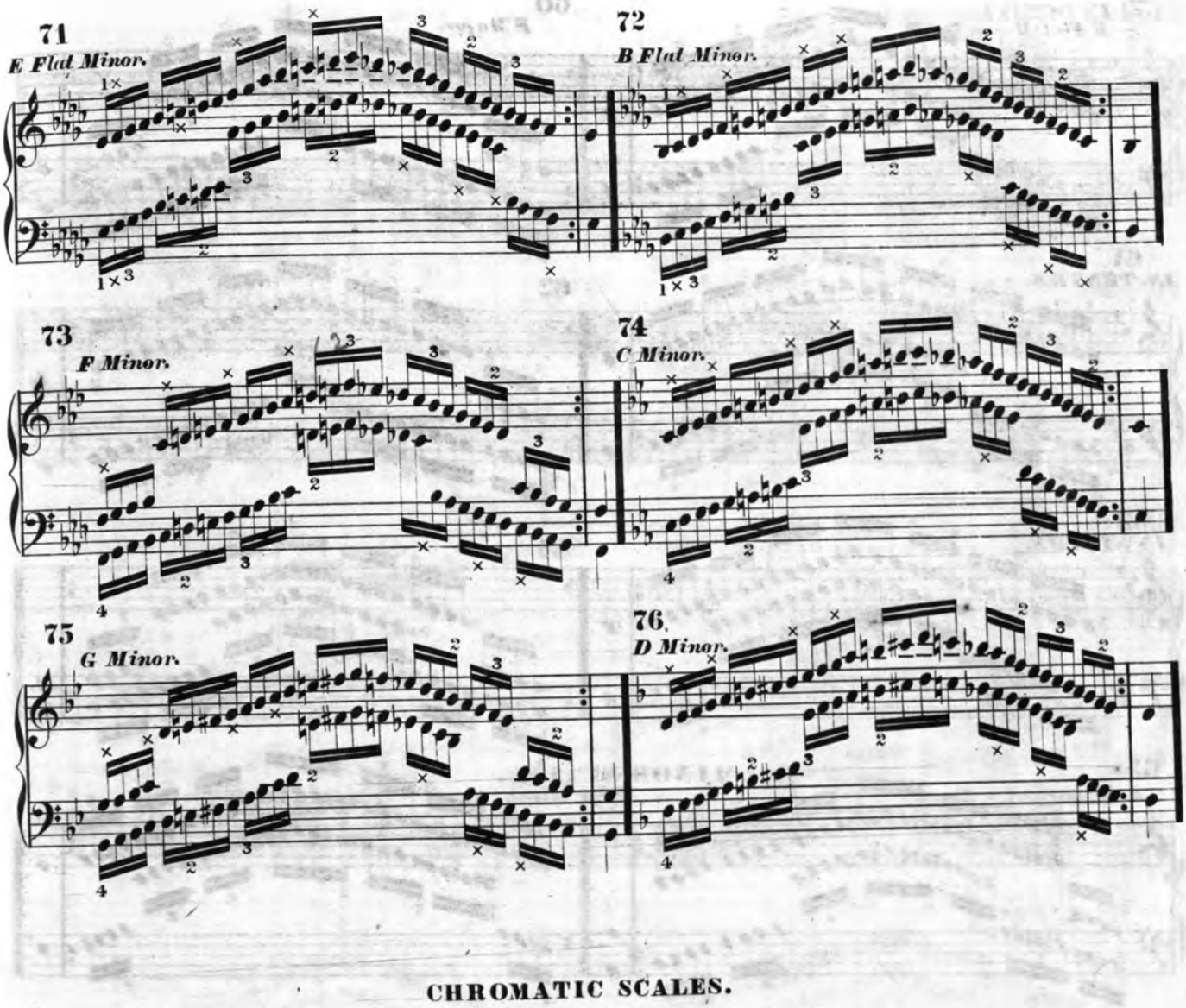


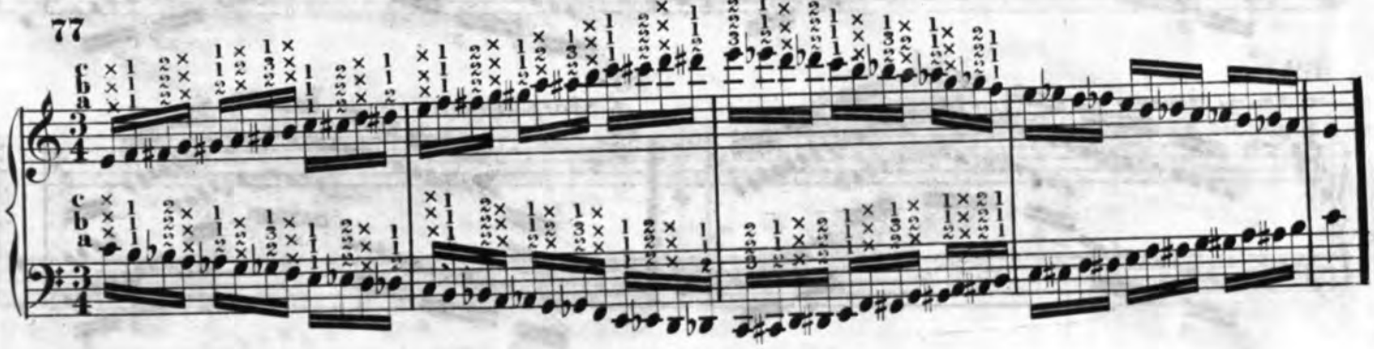
CHROMATIC SCALES.

1. The fingering marked a., called the *French*, is the most useful, and especially to be employ-ed when a *firm* and *vigorous* tone is required.

2. That marked b., called the *English*, is more suitable for passages that are to be played *light-ly* and *rapidly*.

3. That marked c., the *German*, or *mixed* method, is the least used.

We recommend the *first* to special study; advanced players may give some time also to the *second*.



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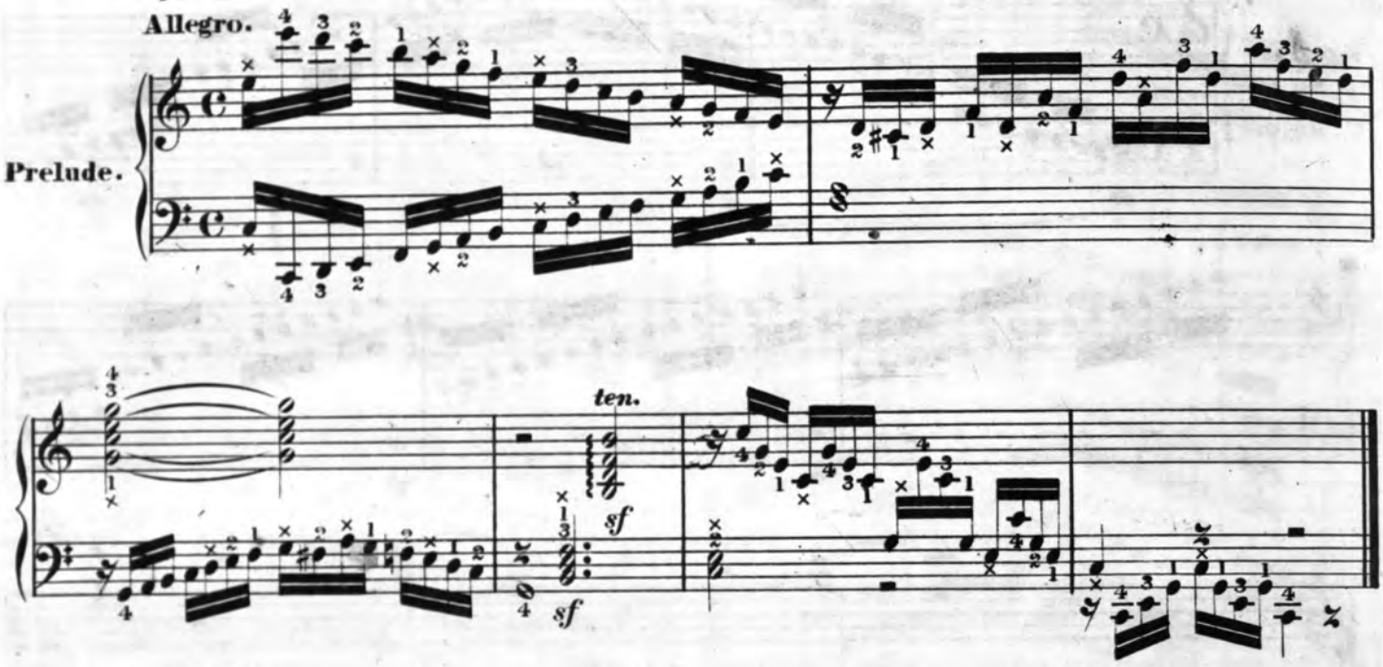
The following studies must be practiced very *slowly*, with a *firm* touch, connecting the tones well together.

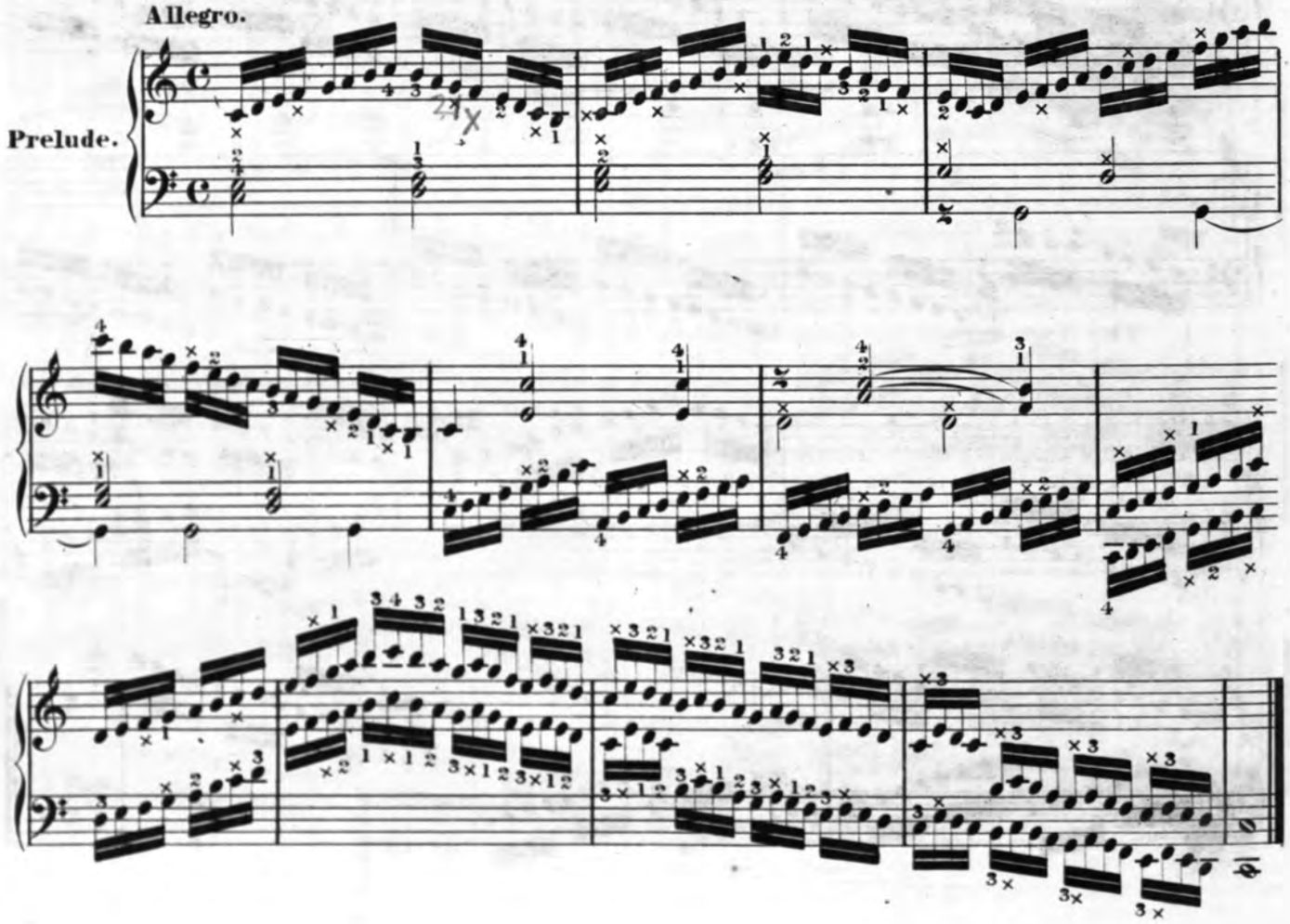
78

Allegro.



79

Allegro.



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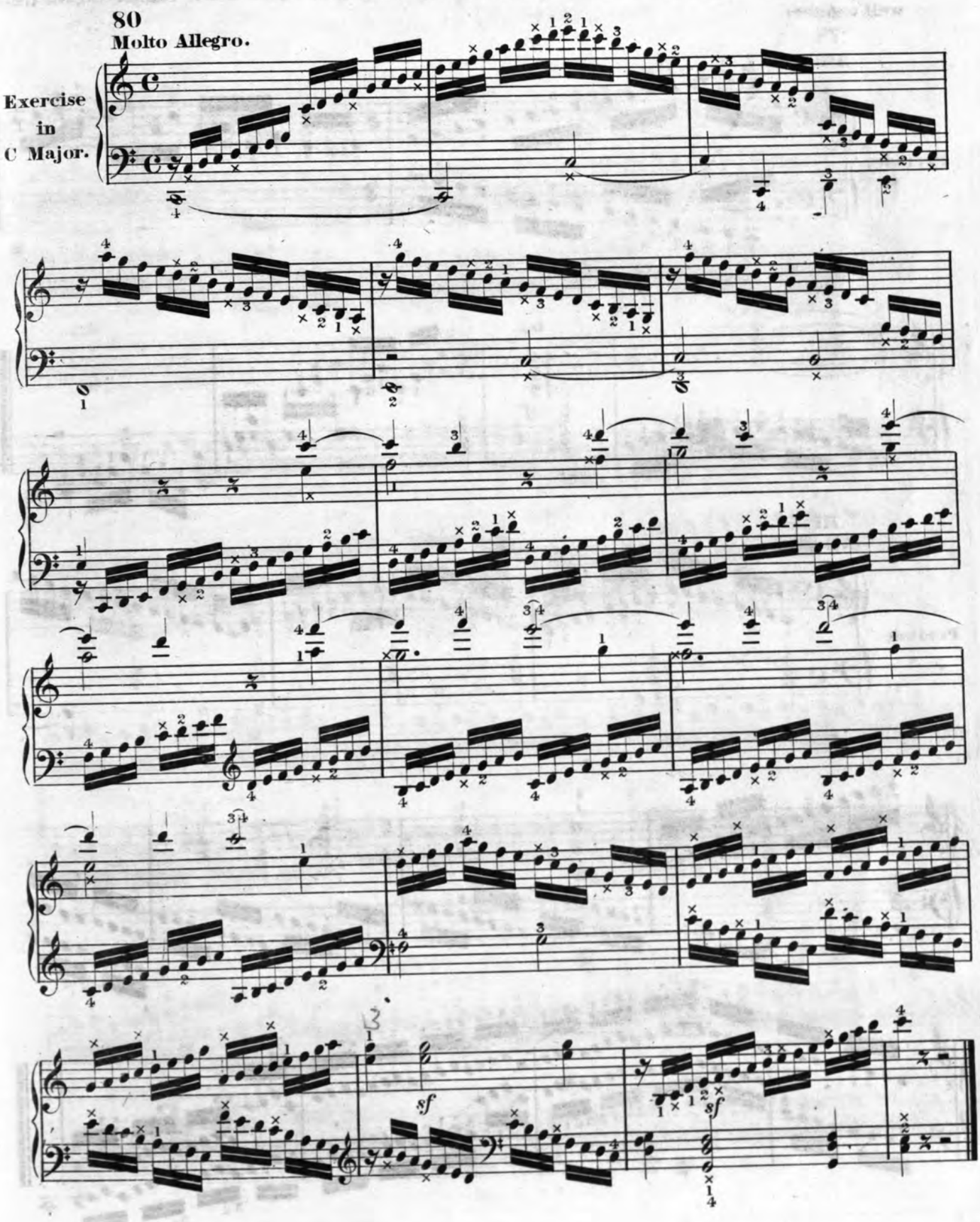

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DAILY STUDY No. 2.

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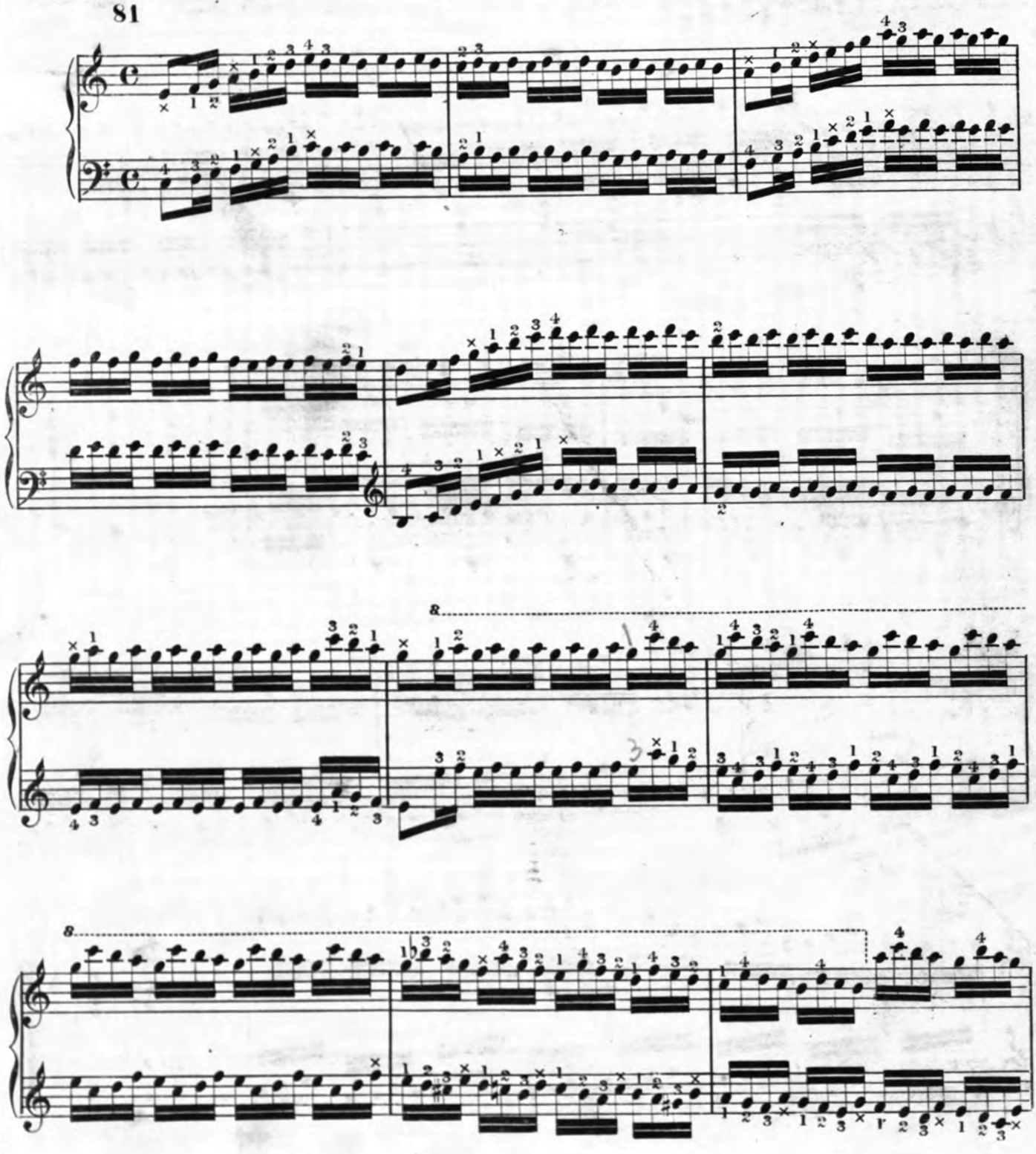
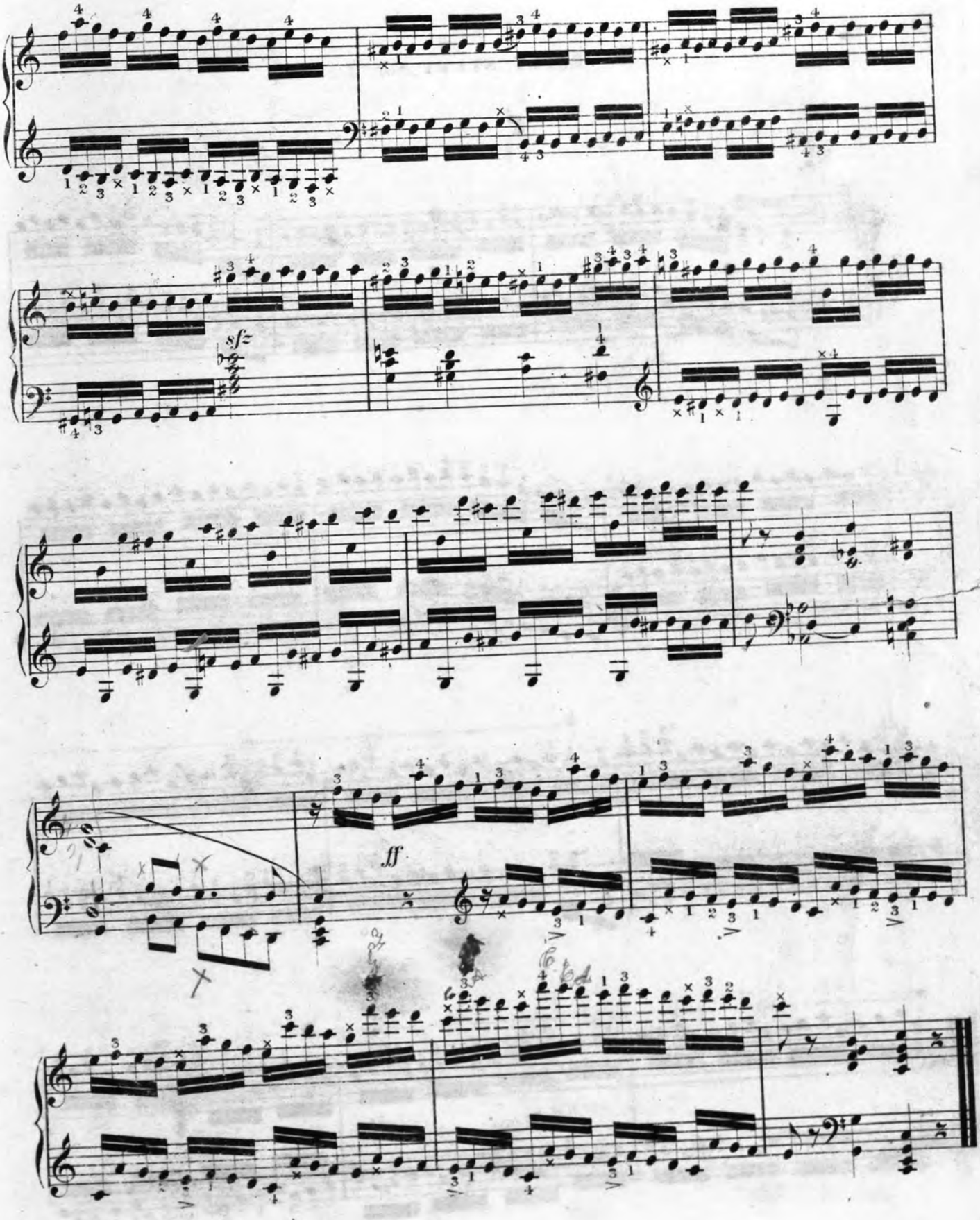
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