Schuberth's Standard Edition

of Selected

STUDIES and EXERCISES

for the Pianoforte.

Carefully Revised and Corrected with Instructive Annotations by

H.W. NICHOLL.

CZERNY, C. 100 Progressive Recreations.	Book 1.	75.
,, School of Velocity. Op. 299.	Book 1.	1.00.
DUVERNOY, J. B. School of Mechanism. Op. 120.	Book 1.	75.
KOHLER, LOUIS. 12 Preparatory Lessons. Op. 151.		75.

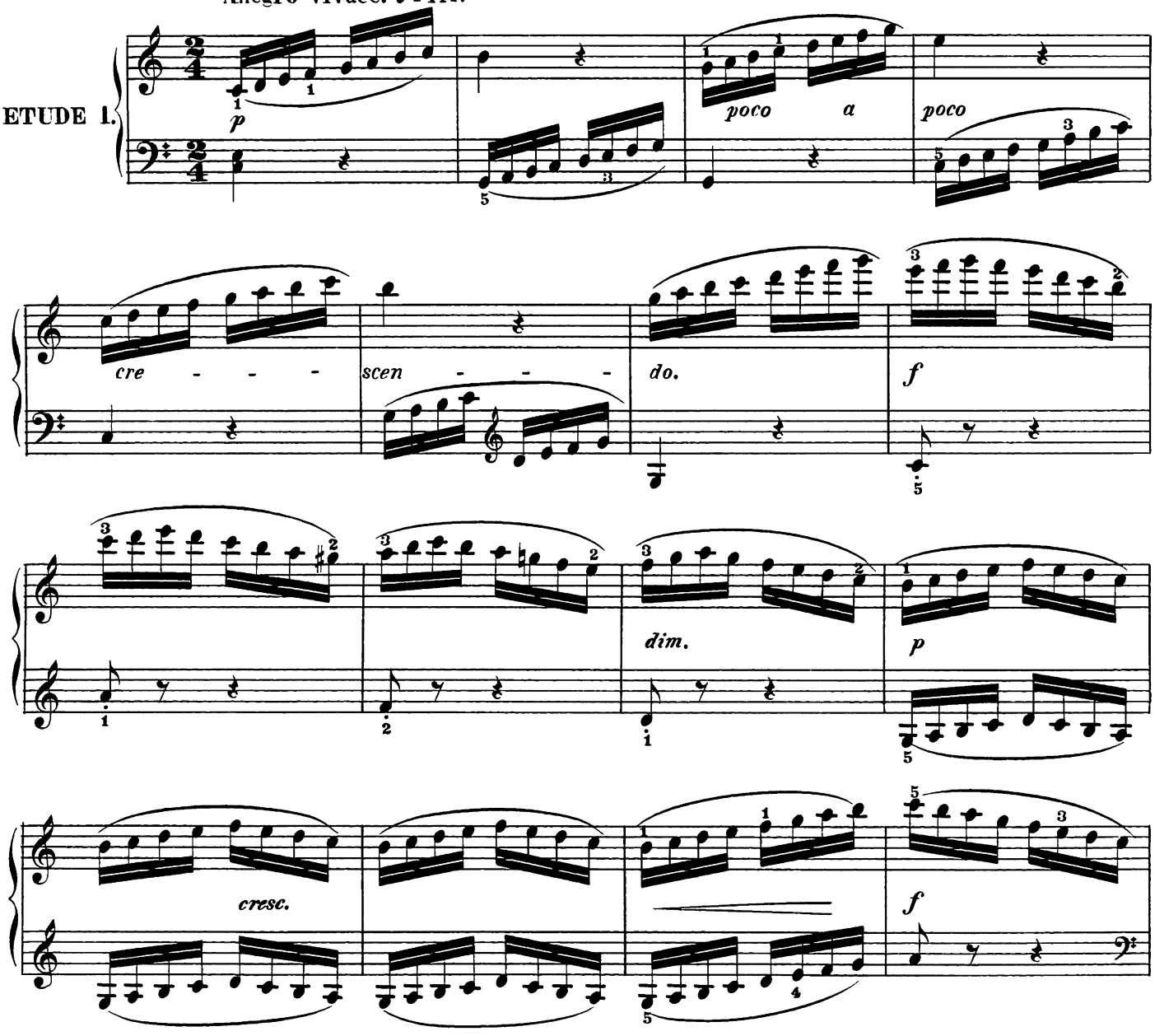
NEW YORK, EDWARD SCHUBERTH & Co. 23 UNION SQ.

SCHOOL of MECHANISM.

Revised, with Annotations by H. W. NICHOLL. *J. B. DUVERNOY. Op. 120. Book 1.*

Allegro vivace. ♩ = 144.

ETUDE 1.



GENERAL REMARKS.

These studies should be practised by young pupils in two general ways; First—slowly, with a strong fin--ger-blow and pressure on each note, the finger being raised some distance from the key before it (the key) is struck. A good position of the hand must be maintained, and the arm must not assist the finger while it strikes the key. Secondly—rather quickly, with a close-clinging touch, in order to gain the true legato style of playing.

The various marks of expression must only be observed when playing over these studies the second way.

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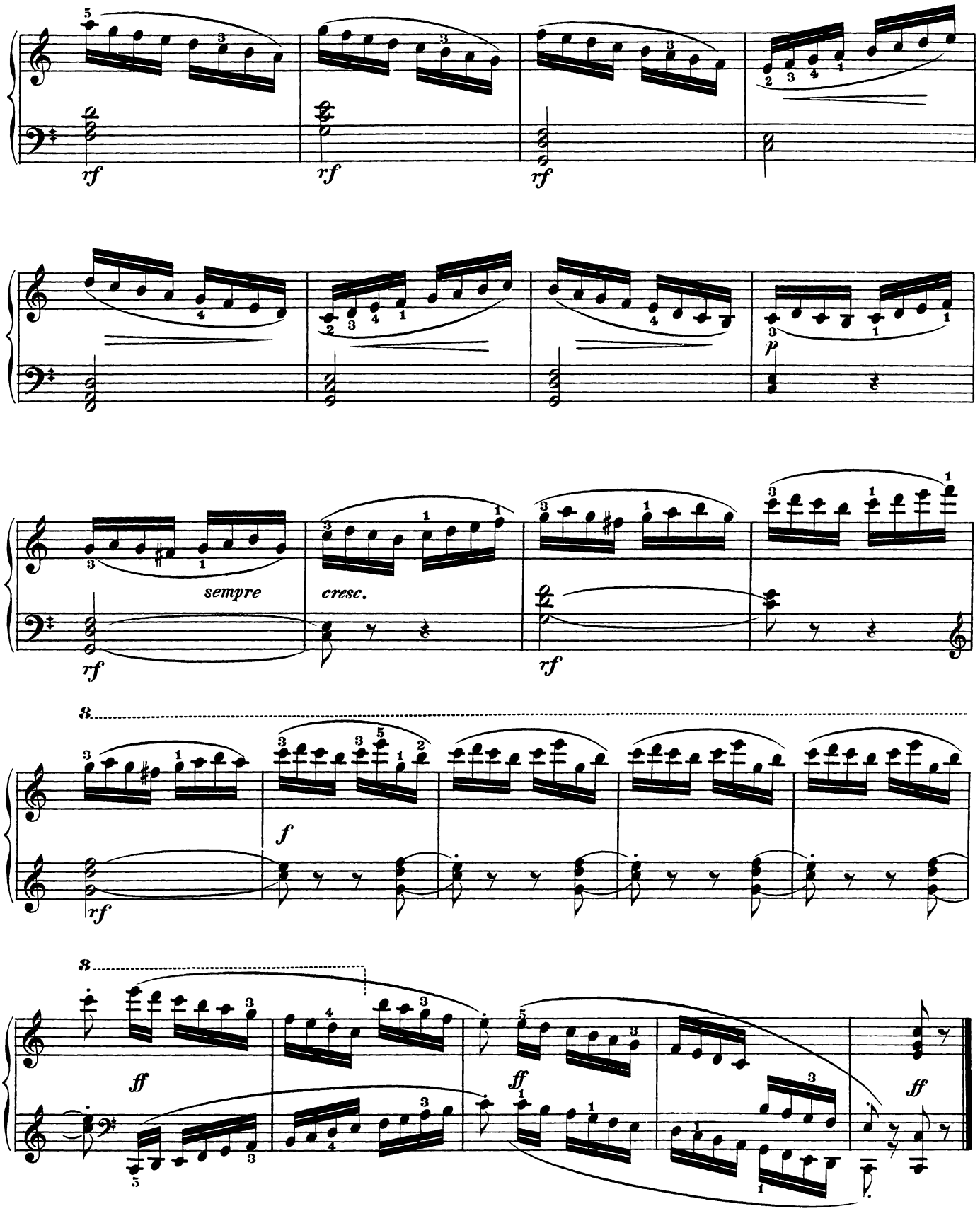
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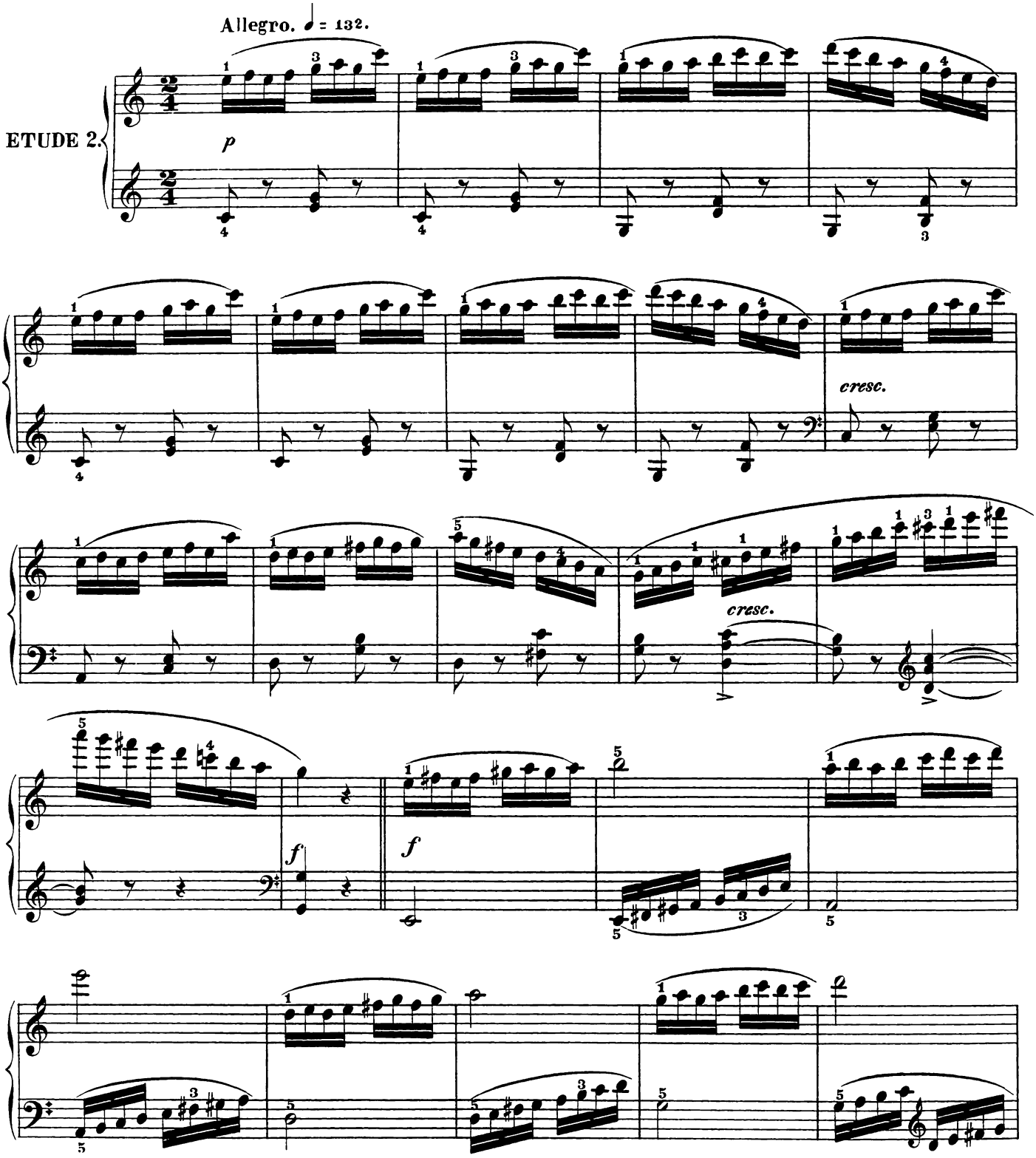
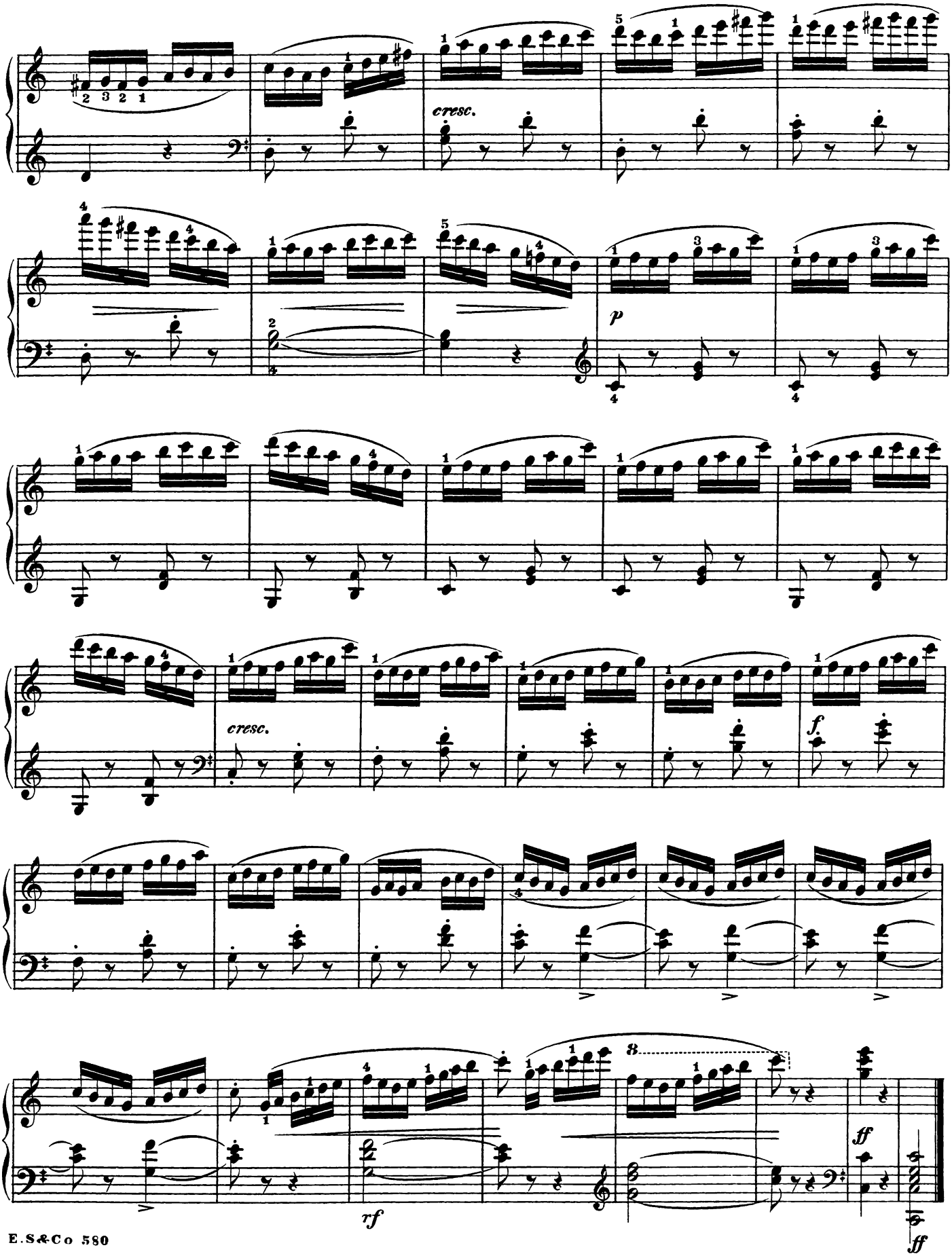


In practising this study the second way the Right Hand must maintain a very quiet position, especially when playing the last four notes (and every similar passage) in the first bar. Pupils should often practise this phrase by itself, (both ways) purposely to strengthen the third and fourth fingers.


cresc.
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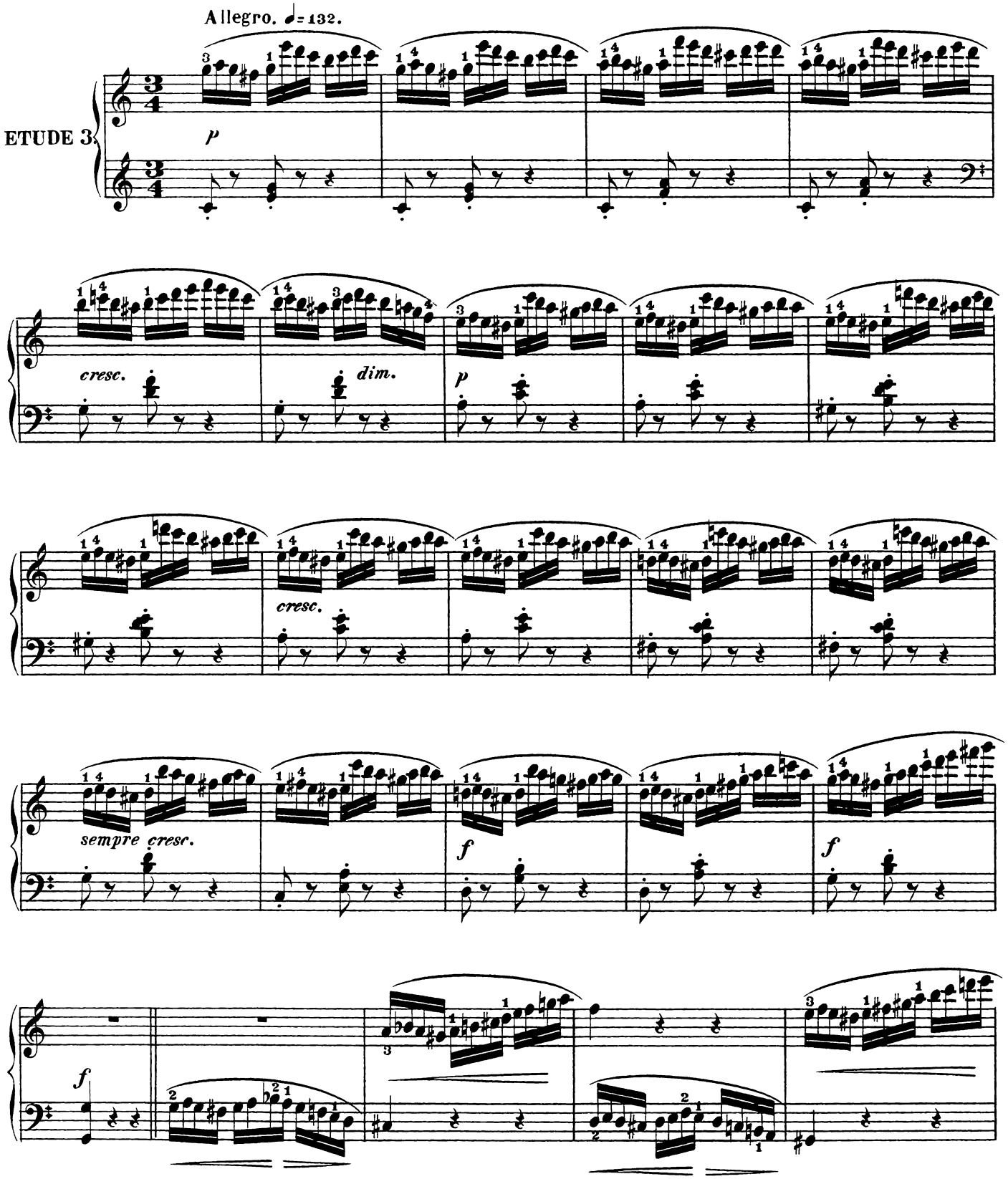
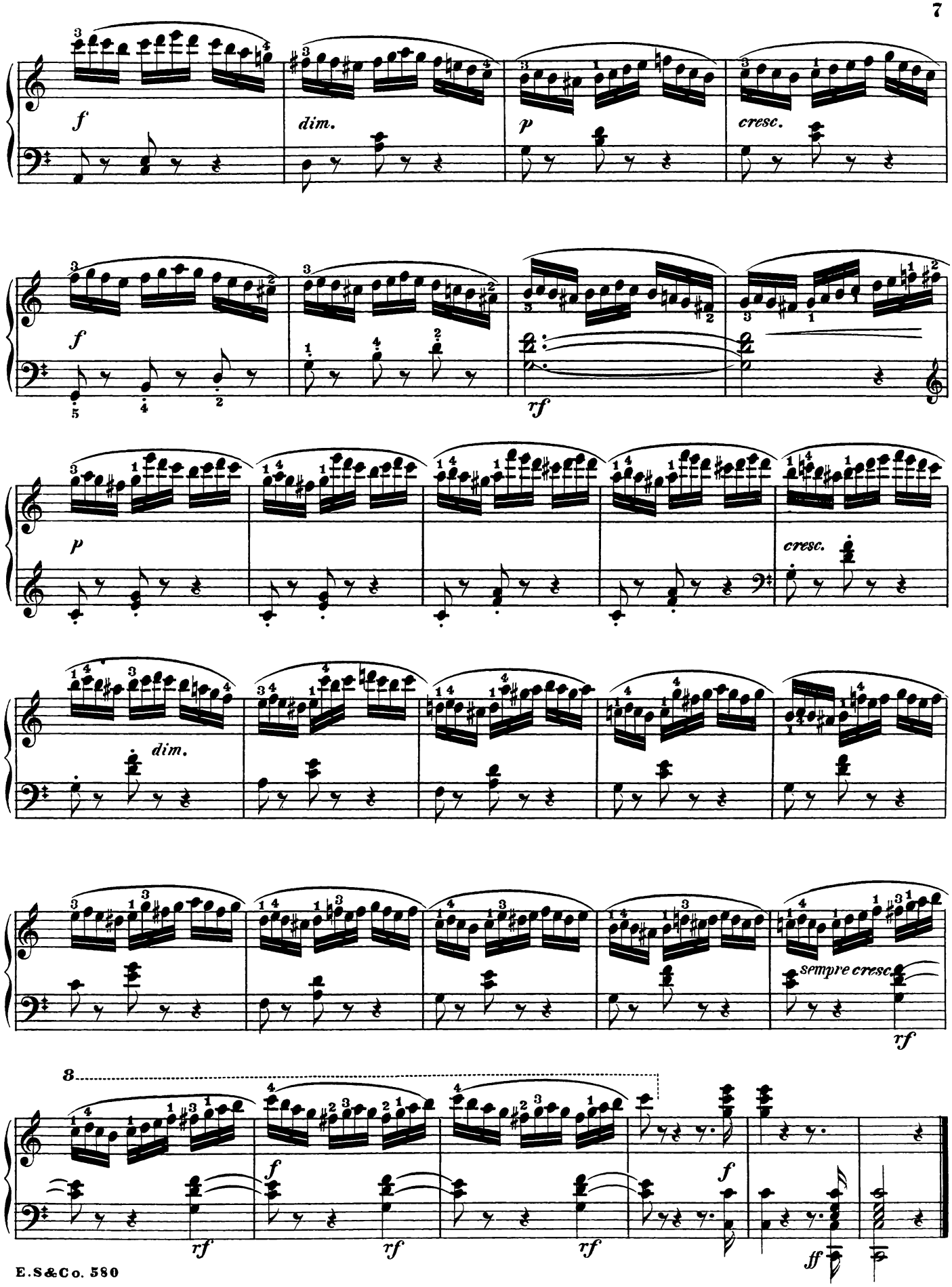


Young pupils will derive much benefit from diligently practising (first way) the figure in the opening bar. The first two notes in the second and following bars contain an important contraction of the fingers, which must be thoroughly mastered. Rapidity must not be attemped before certainty and clearness of finger-action have been gained.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f
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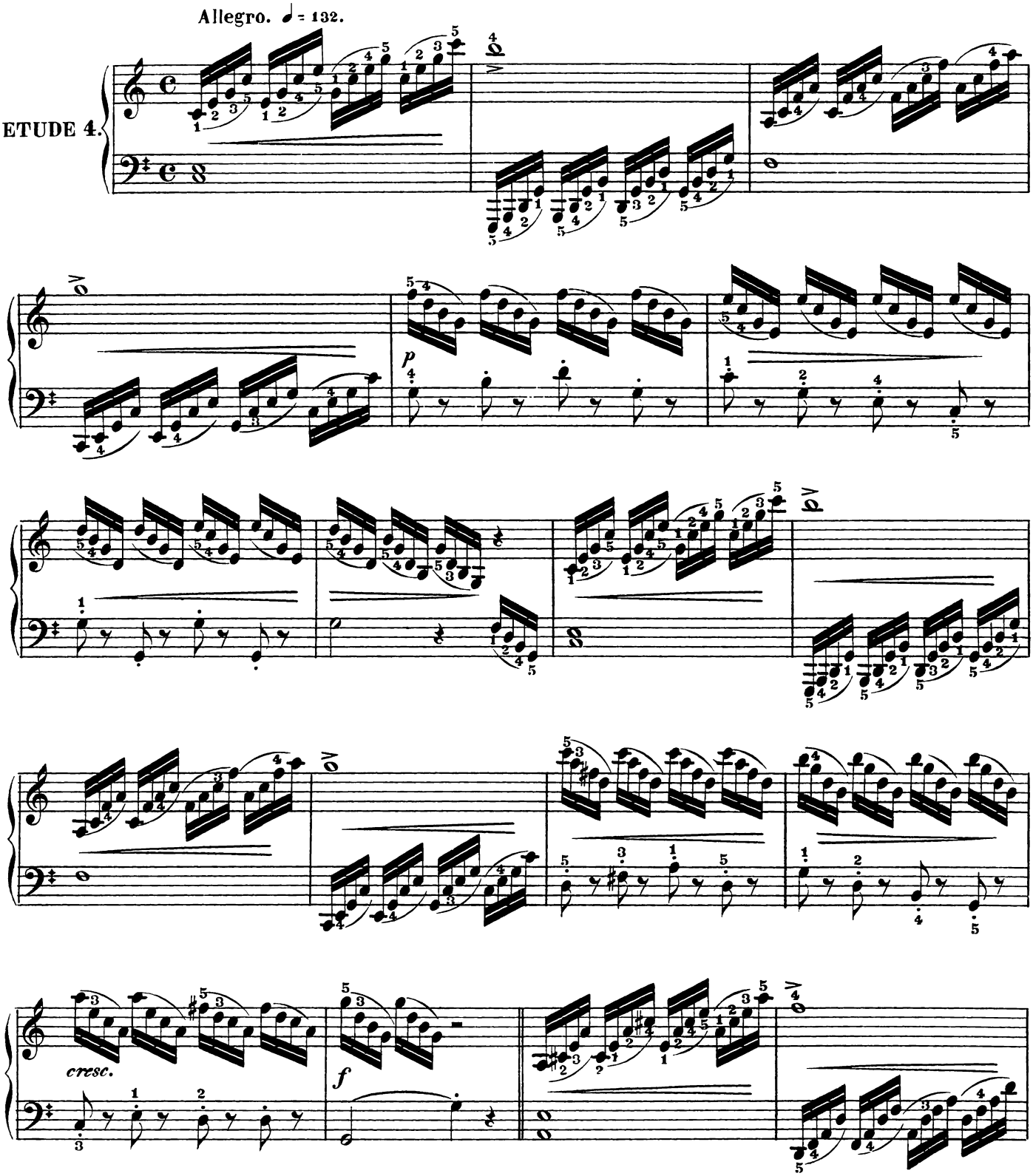
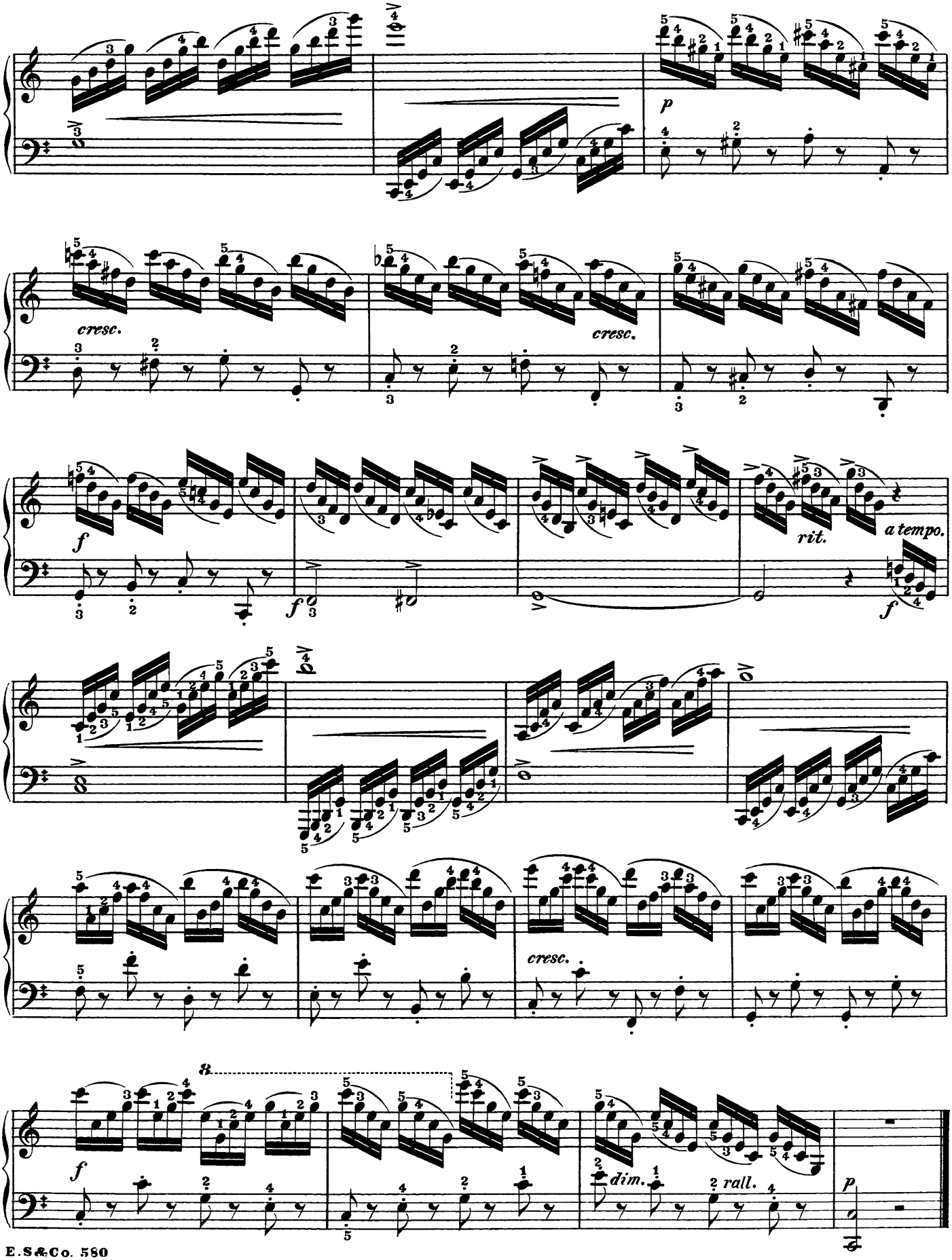
ETUDE 4.



To play arpeggios well, the hands must be nicely poised over the keys in order to save "lost-motion". In all the positions of the chords calling for the fourth finger, care must be taken to play that note firmly and distinctly.

Great benefit must result to young students in practising all arpeggio passages the first way designated, as it tends to widen the fingers, and give them a perfectly free and independent movement.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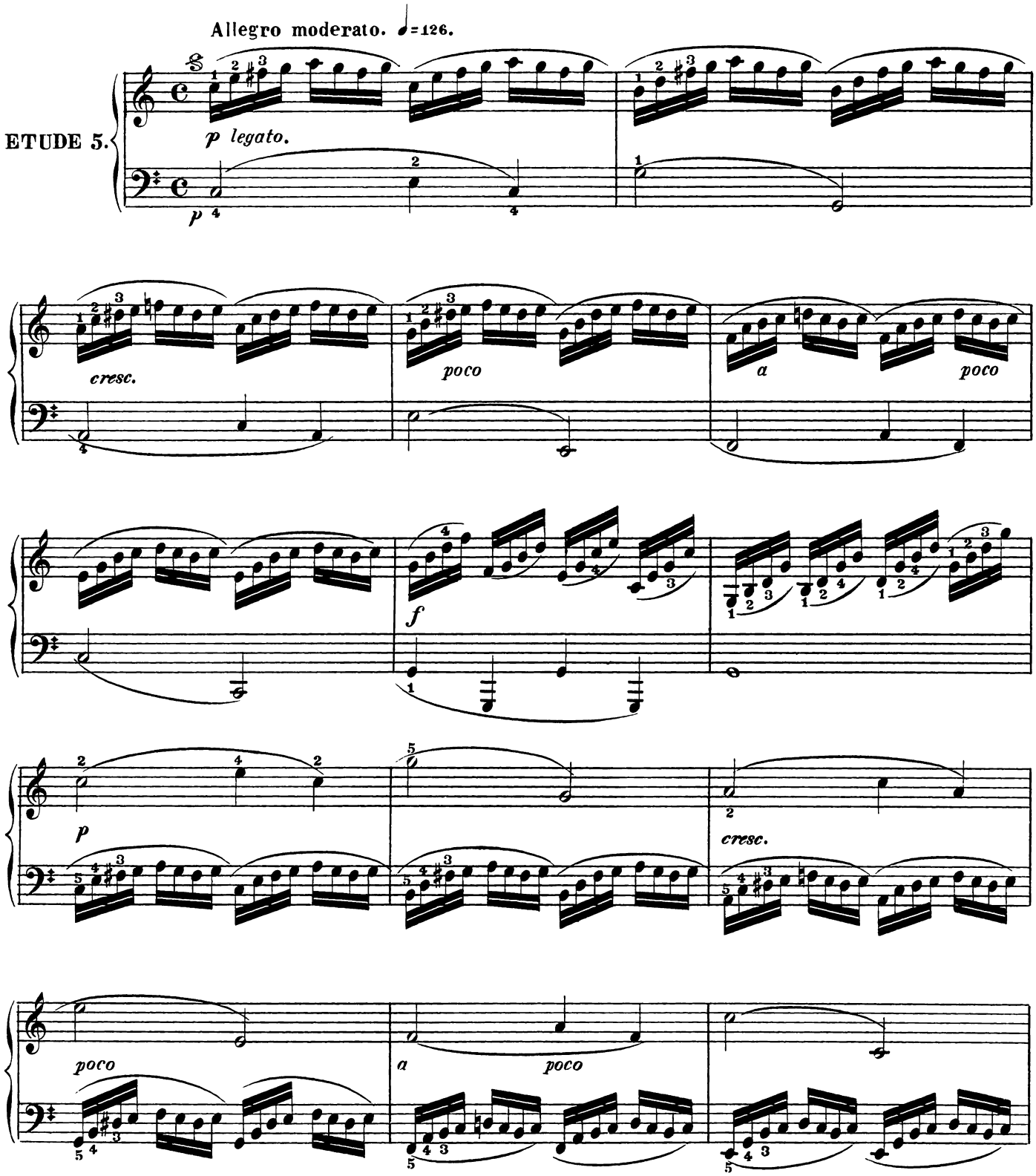
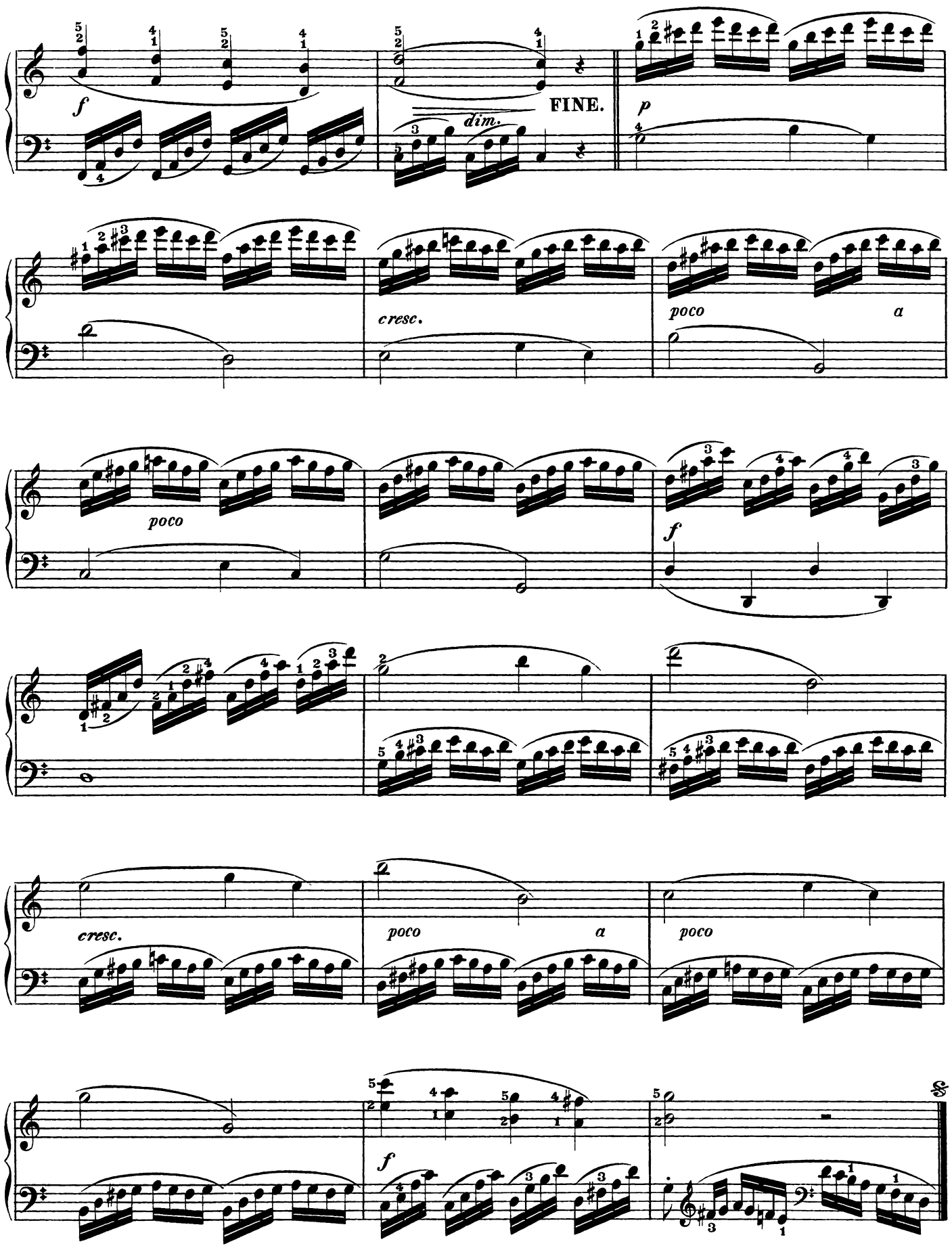
ETUDE 5.



An excellent study for strengthening and giving freedom to the weak fingers of both hands. Let it be thoroughly well practised the first way, especially the figure for the Left Hand, beginning at bar 9, and still more the position given in bar 10 fingers 5,4 and 3. Whatever time is bestowed upon this study cannot fail to bring its own reward.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