SCHMITT

OP. 16.

Five-Finger Exercises.

Exercices pour les cinq doigts.

ADDITIONAL EXERCISES BY | EXERCICES NOUVEAUX DE

HEALEY WILLAN

WITH SUPPLEMENTARY EXERCISES, SCALES AND ARPEGGIOS IN VARIOUS FORMS.

AVEC EXERCICES SUPPLÉMENTAIRES, GAMMES ET ARPÈGES SOUS FORMES DIVERSES.

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LE MAGASIN DE MUSIQUE LE PLUS COMPLET AU CANADA.

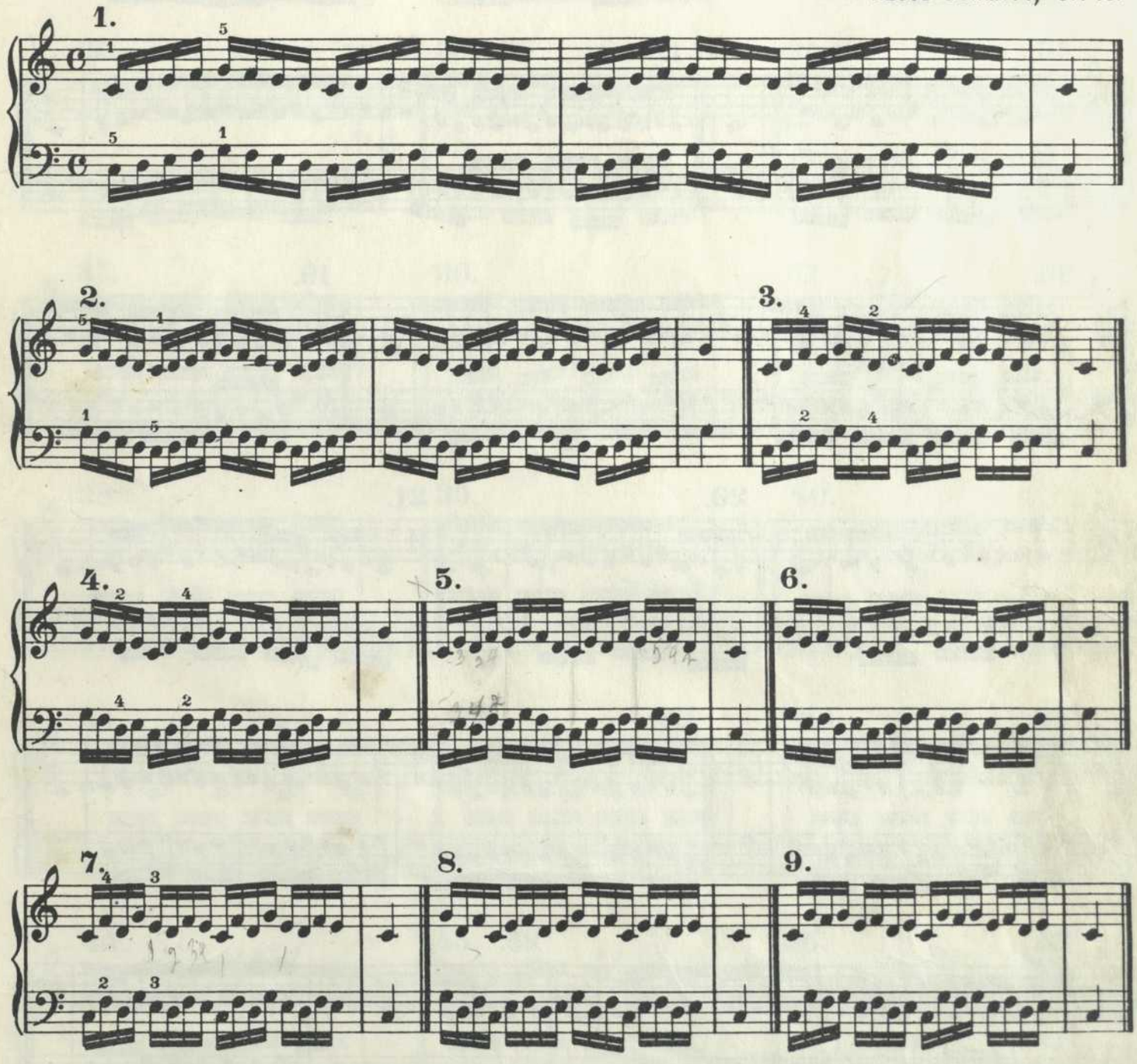
PREPARATORY EXERCISES
to obtain independence and equality in the action of the fingers.

Each Exercise should be played at least 15 times; omitting the crotchet at the end until the last repetition. The Exercises should be played first with the right hand alone, then with the left hand alone; and lastly with both hands together, without the least motion of the hands. They should at first be played very slowly, increasing the rapidity as the fingers gather strength and freedom.

EXERCICES PRÉPARATOIRES
pour obtenir l'indépendence et l'égalité d'action des doigts.

Chaque exercice doit être joué au moins quinze fois; omettant le noire à la fin, sauf à la dernière répétition. Les exercices doivent être joués d'abord avec la main droite seule, puis avec la main gauche seule; et enfin avec les deux mains ensemble, sans le moindre mouvement des mains. Ils doivent être joués, en prèmier, très lentement, augmentant la rapidité à mesure que les doigts s'affermissent et gagnent de la liberté d'action.

ALOYS SCHMITT, OP. 16.



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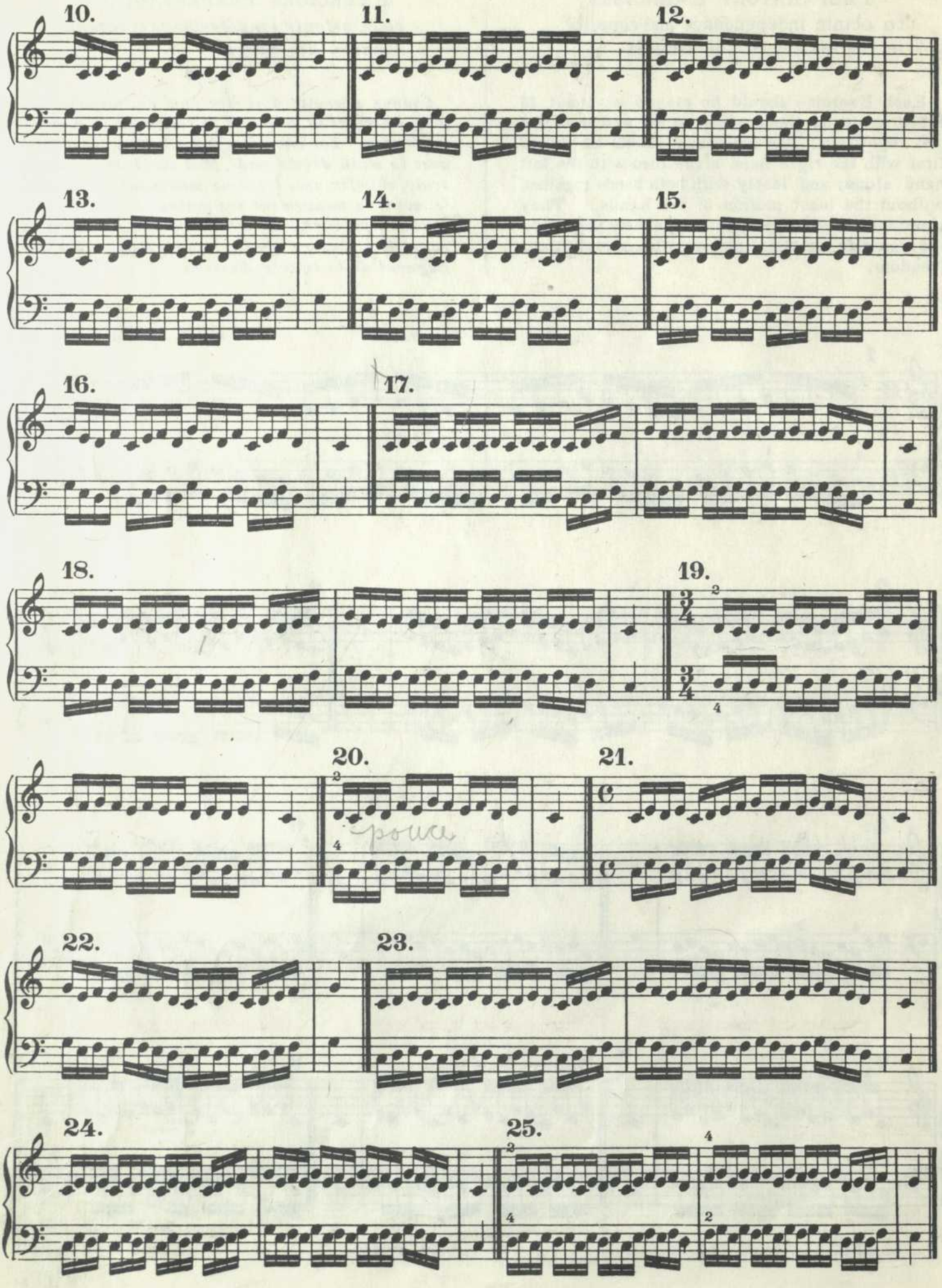
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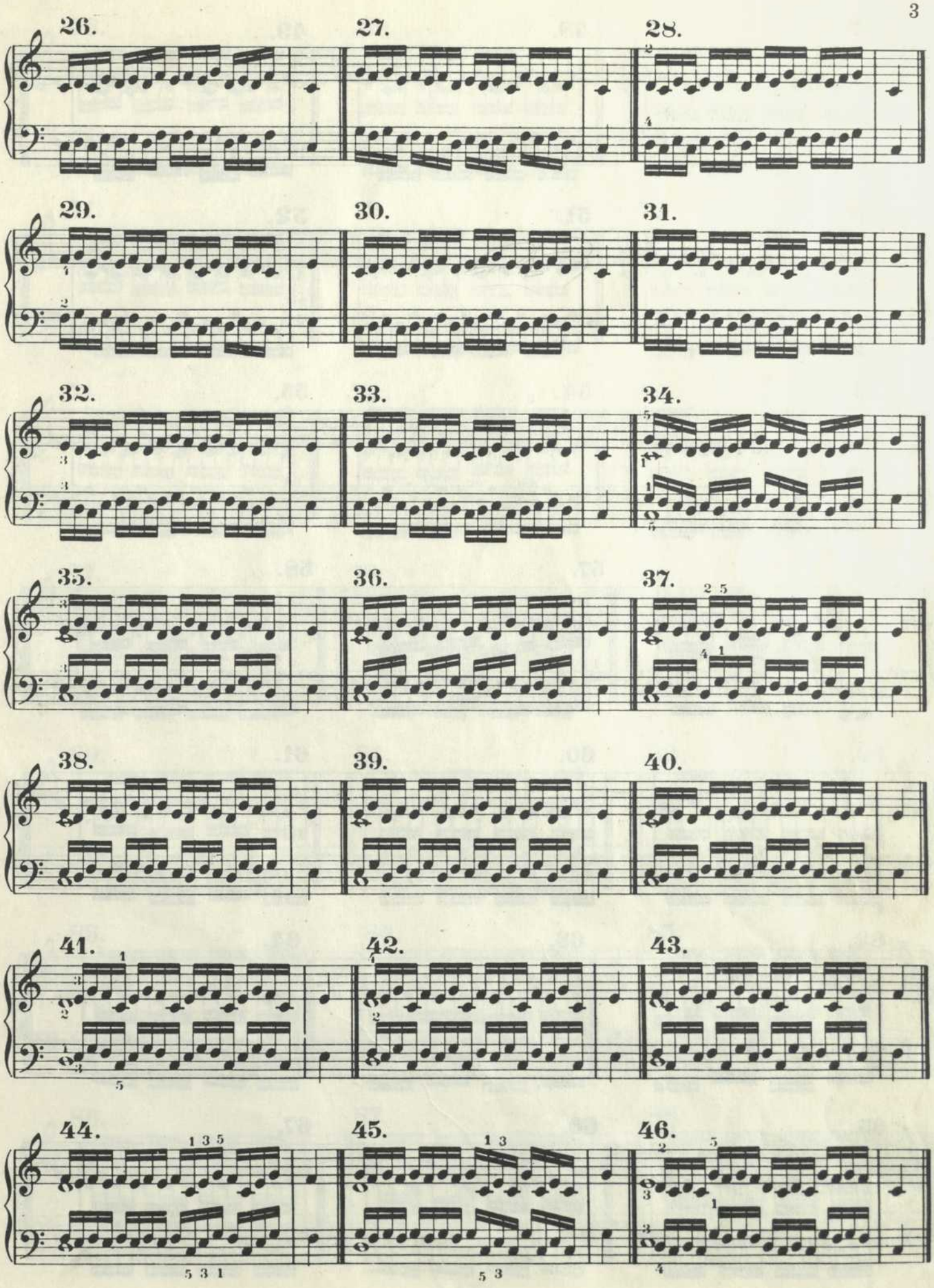
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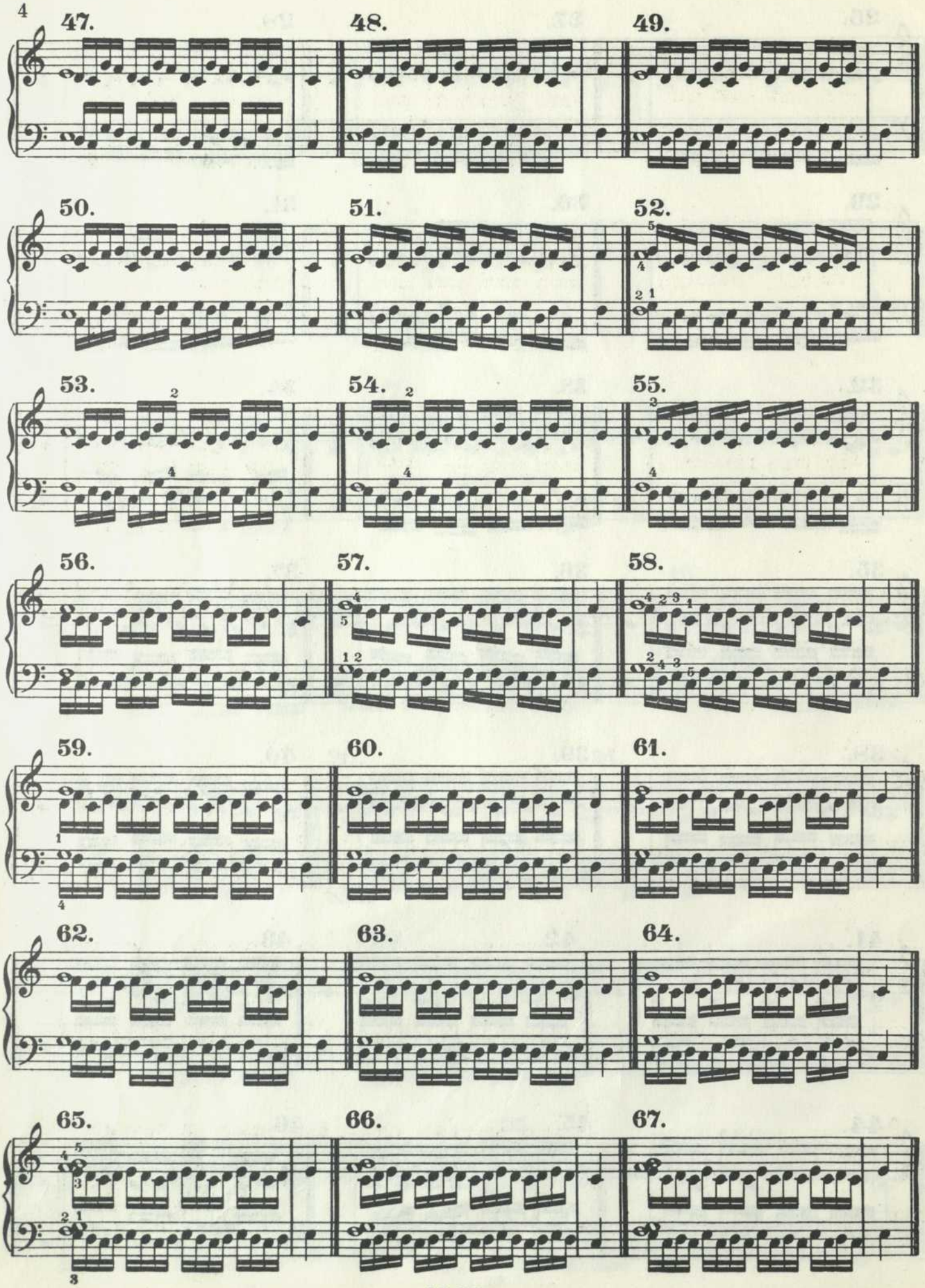
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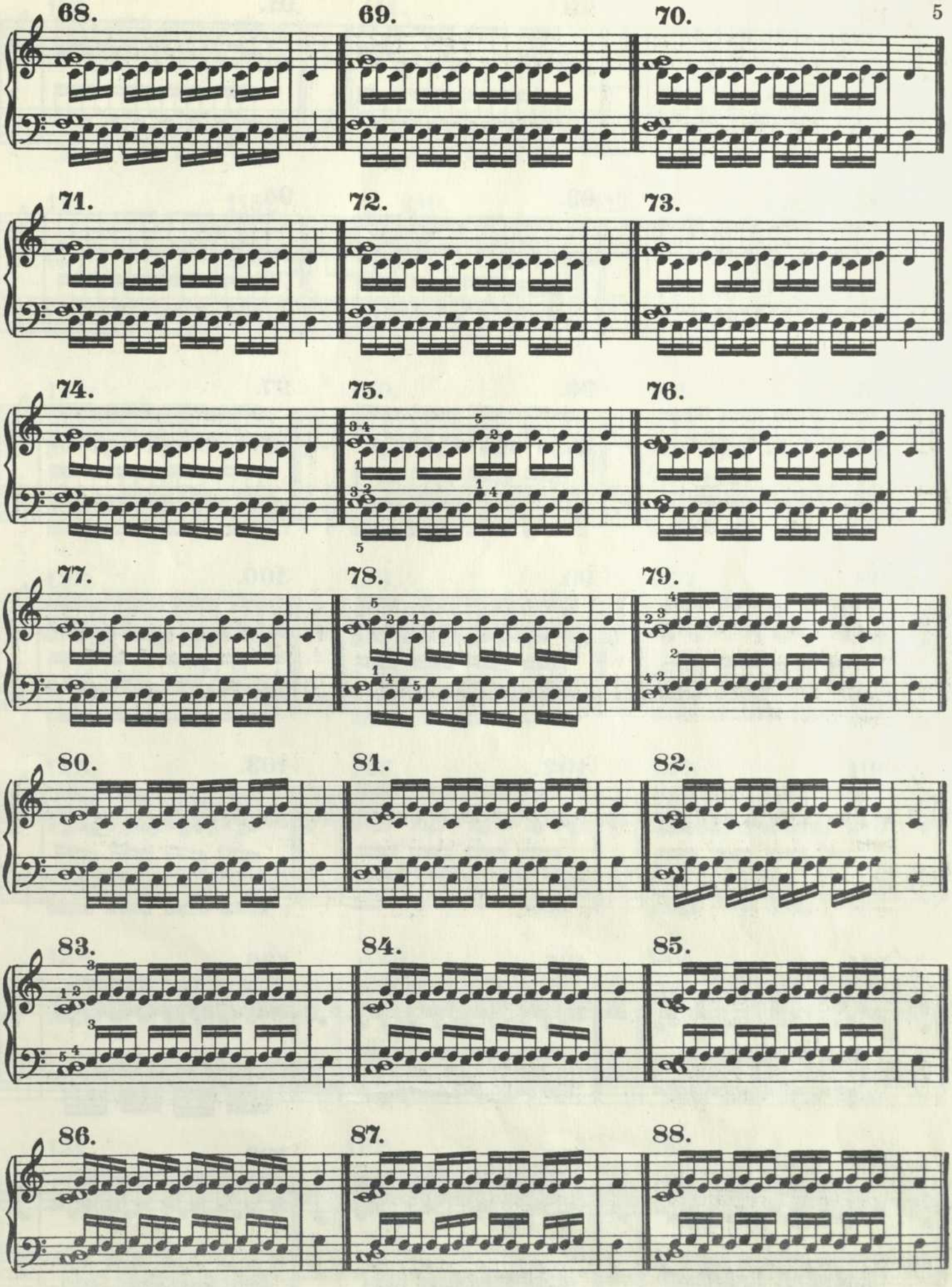
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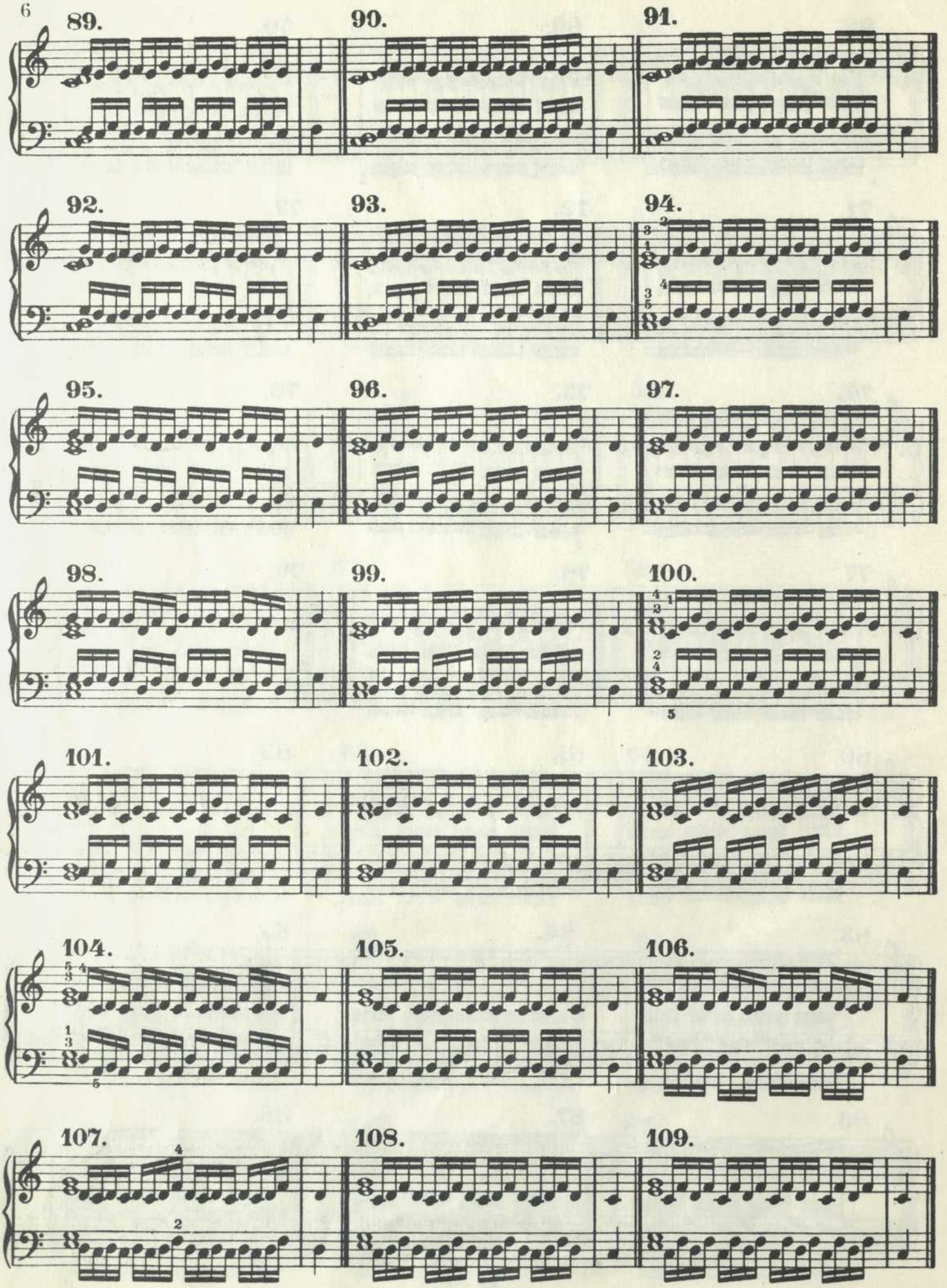
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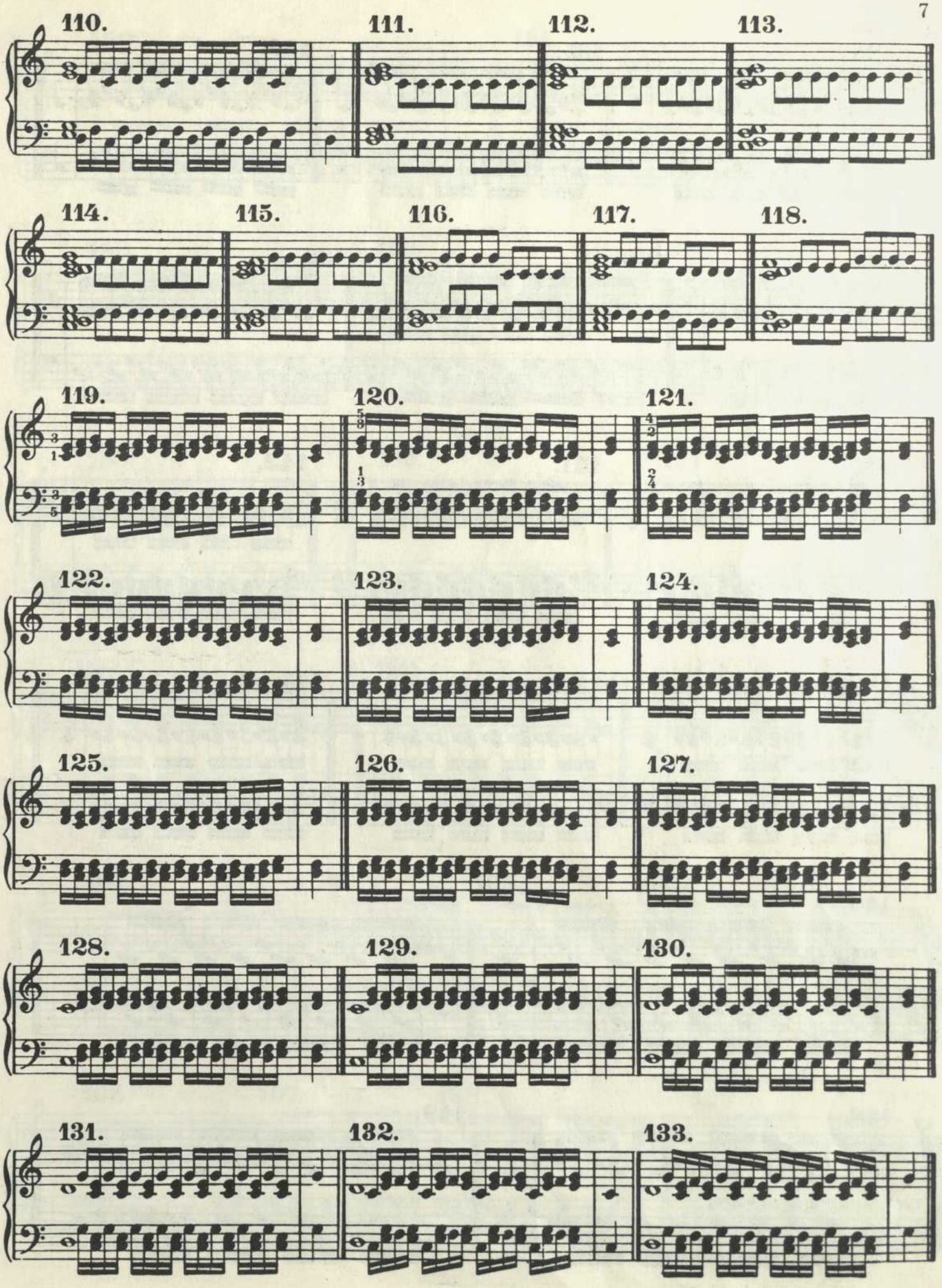
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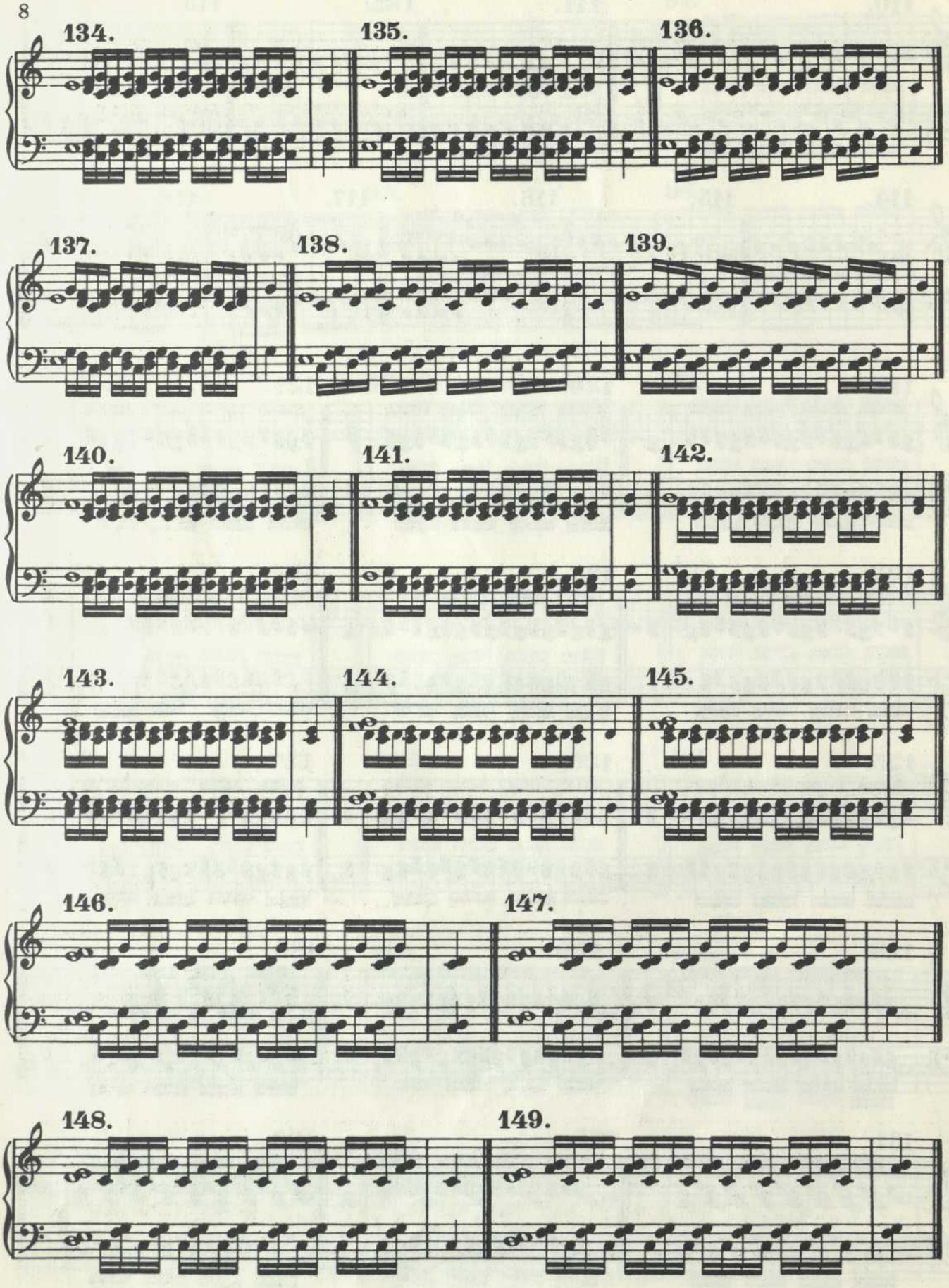
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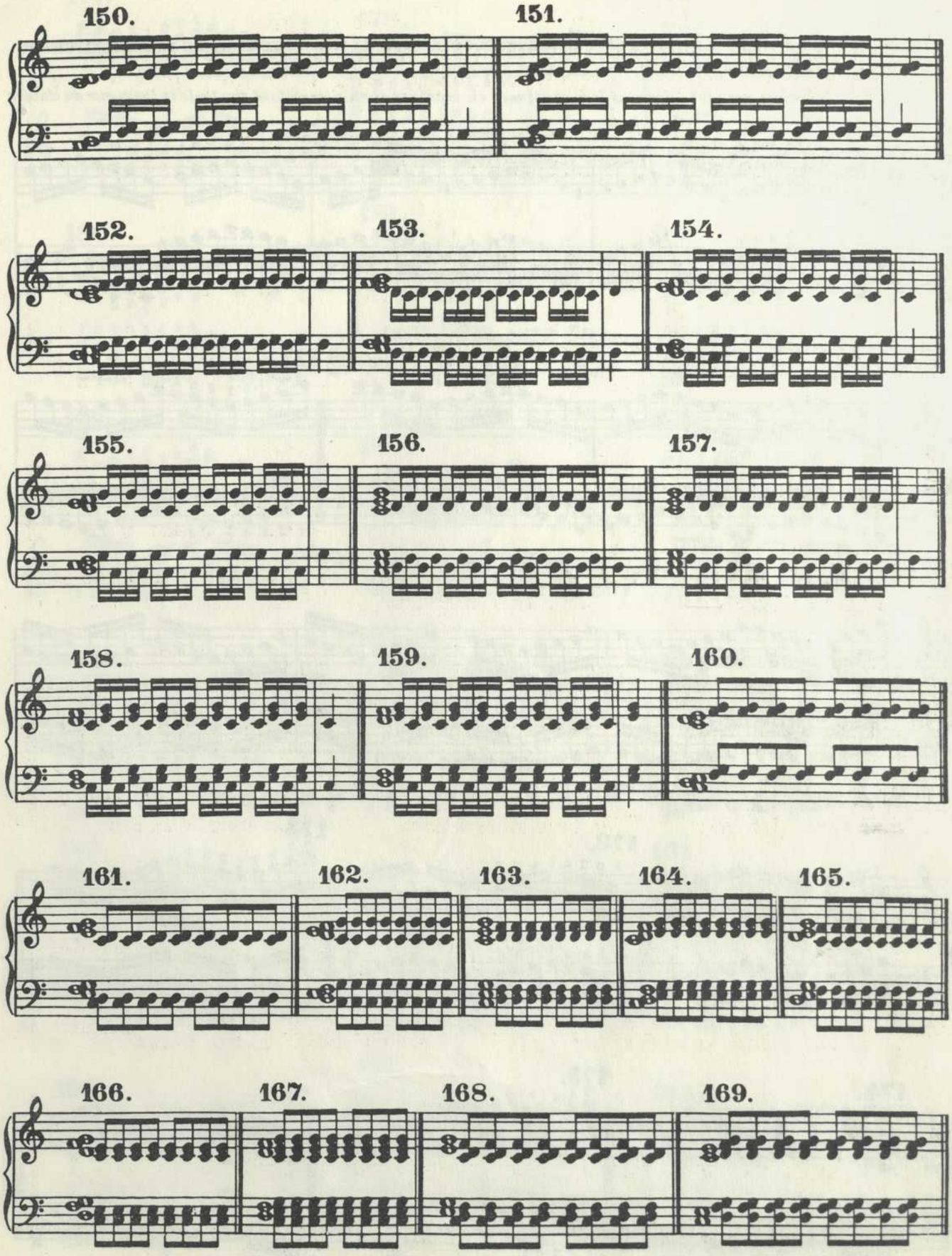
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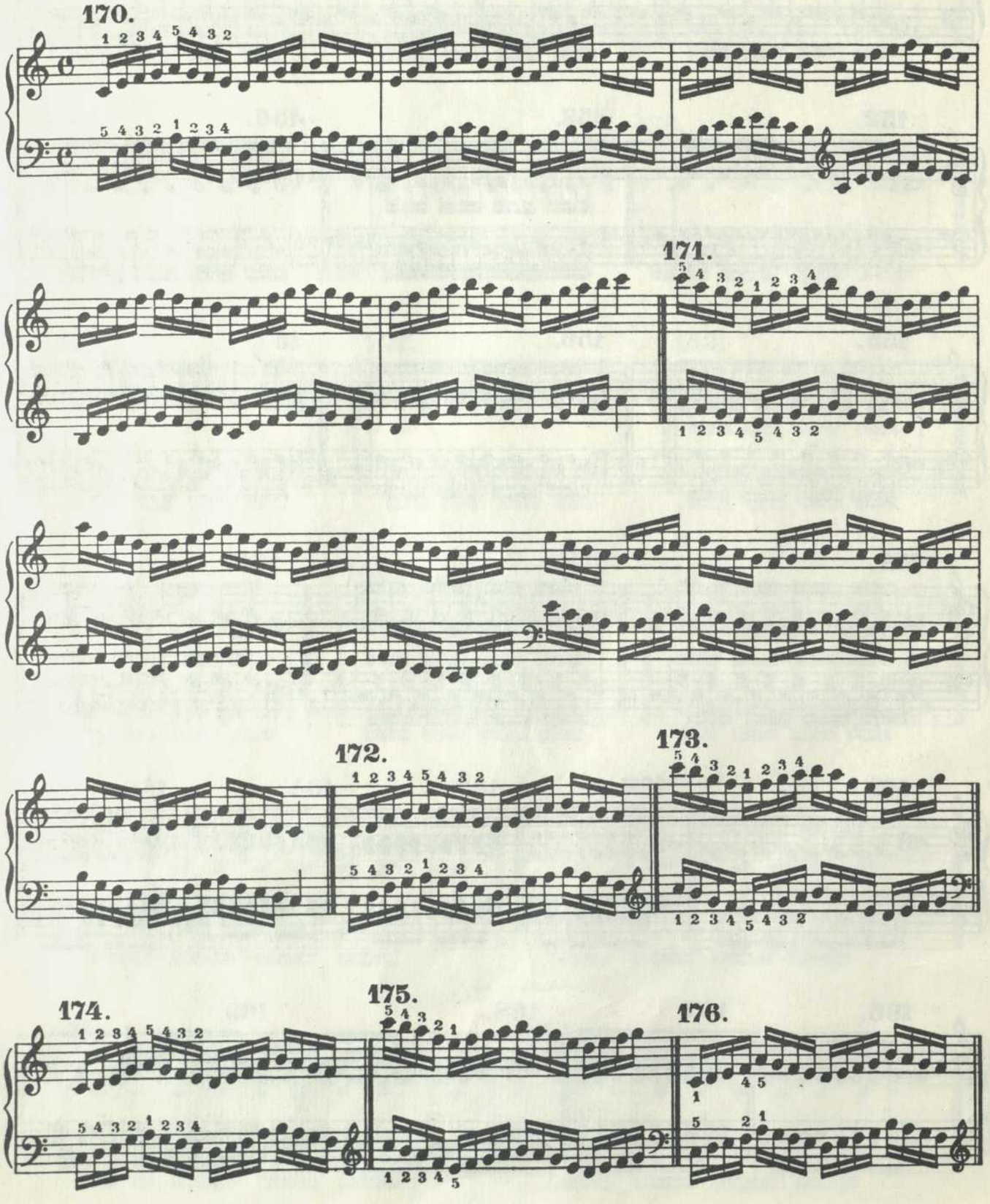
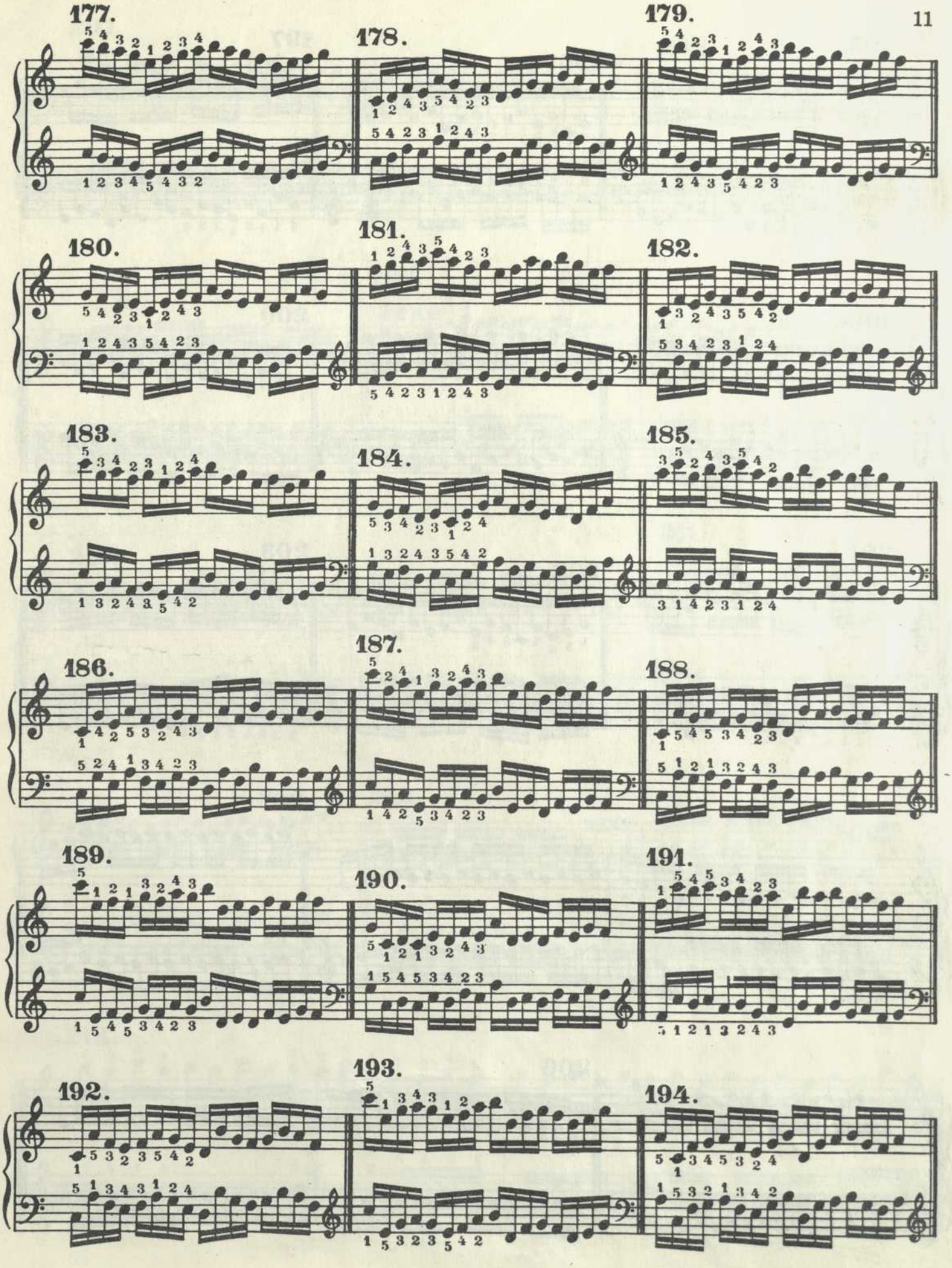
Each of the following Exercises should be continued throughout the entire compass of the Instrument, both in ascending and descending

Chacun des Exercices suivants devront être continués en montant et en descendant, sur toute la longueur du clavier

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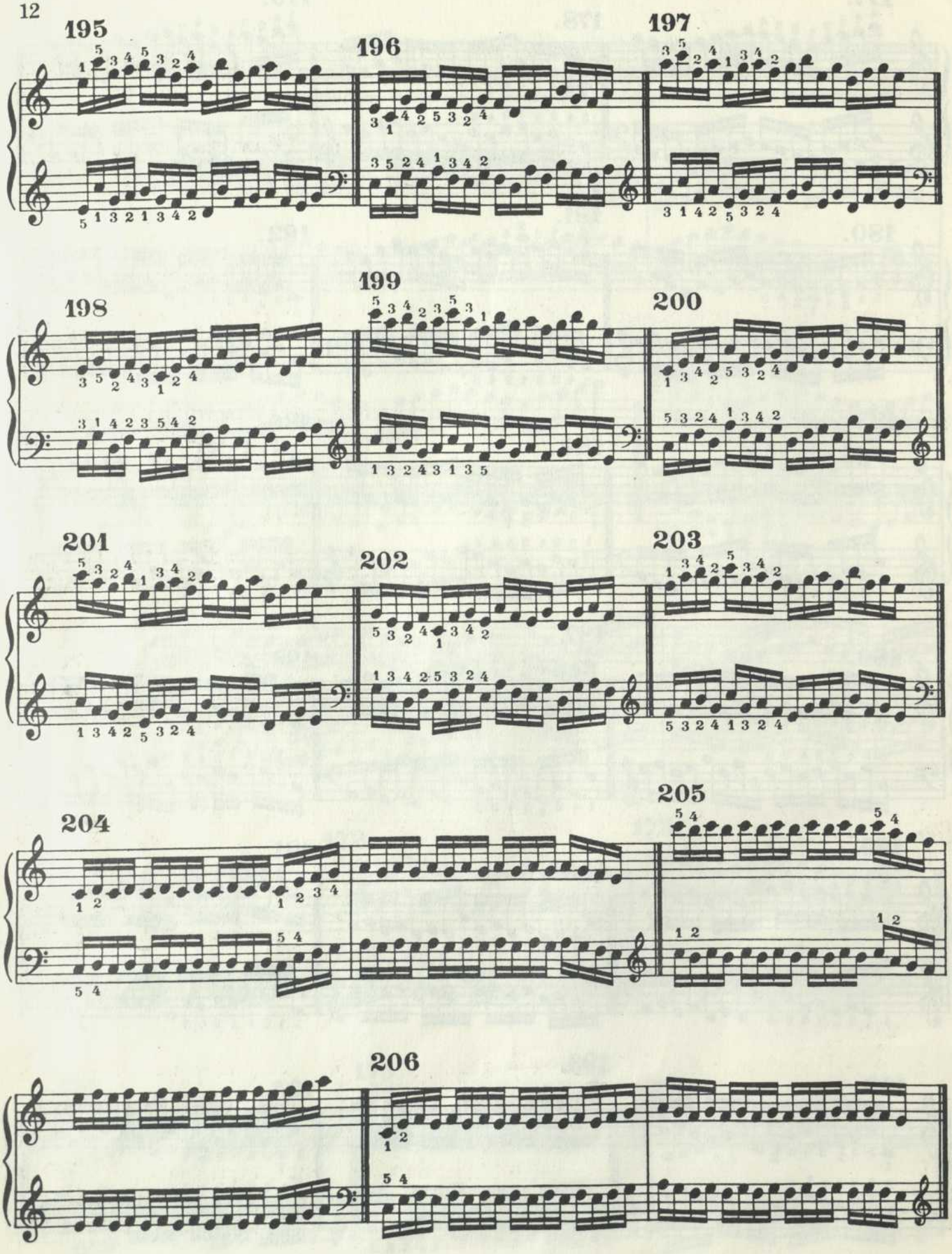
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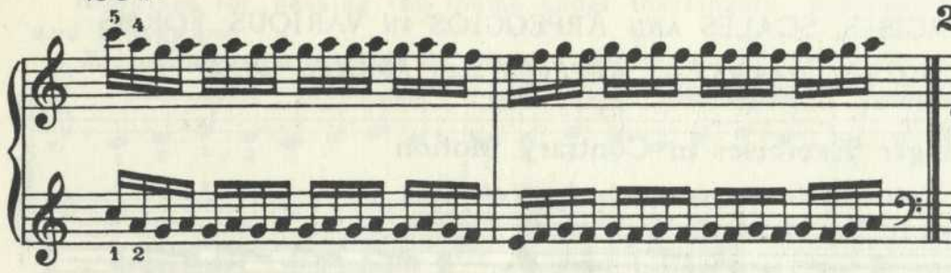

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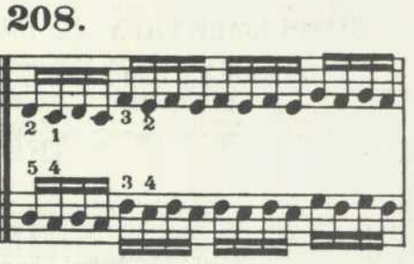

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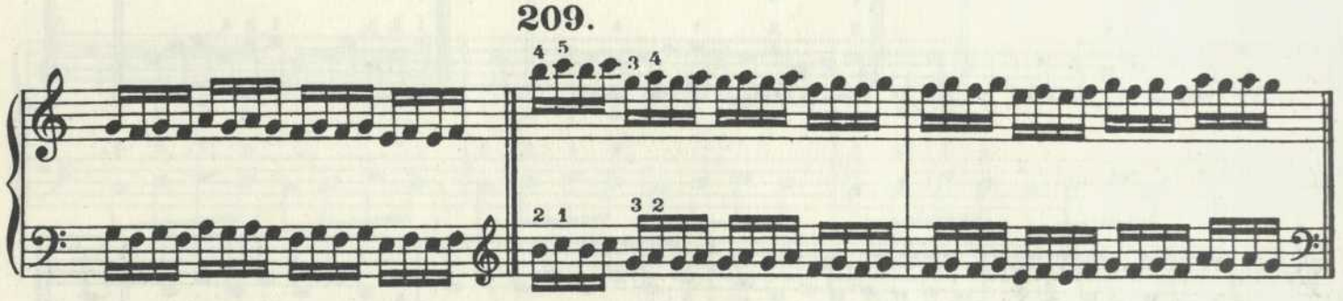

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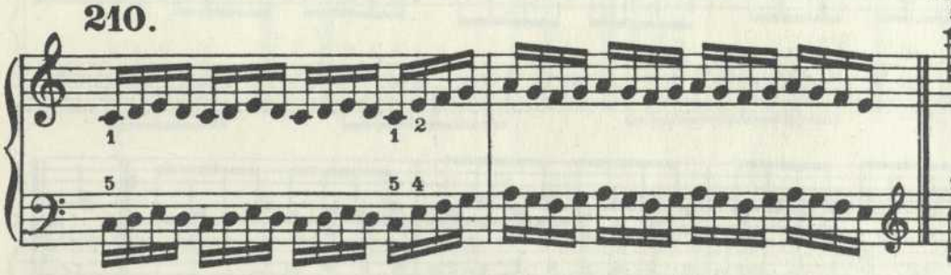

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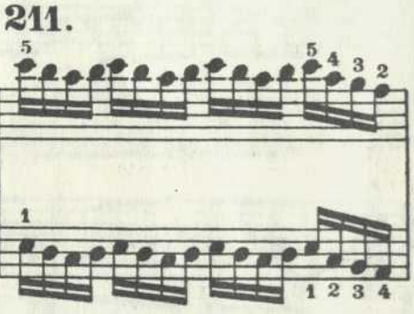

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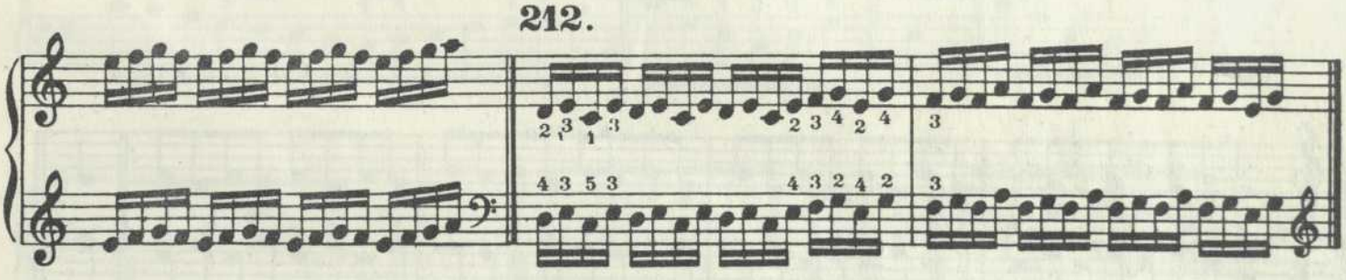

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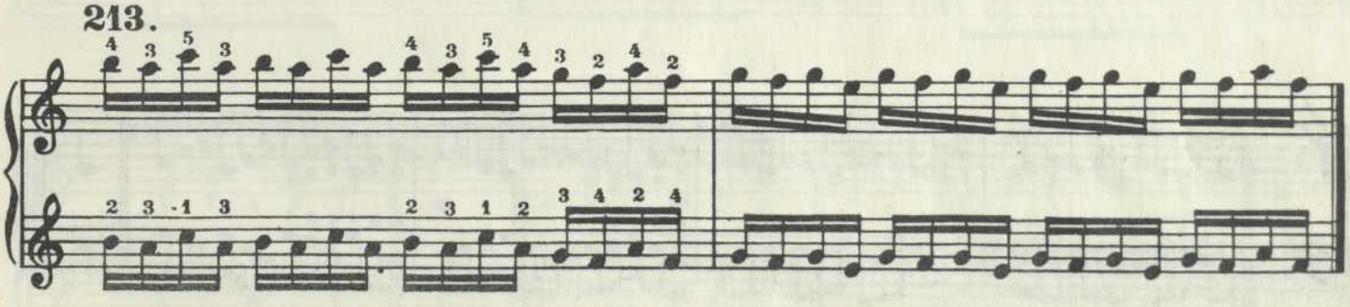
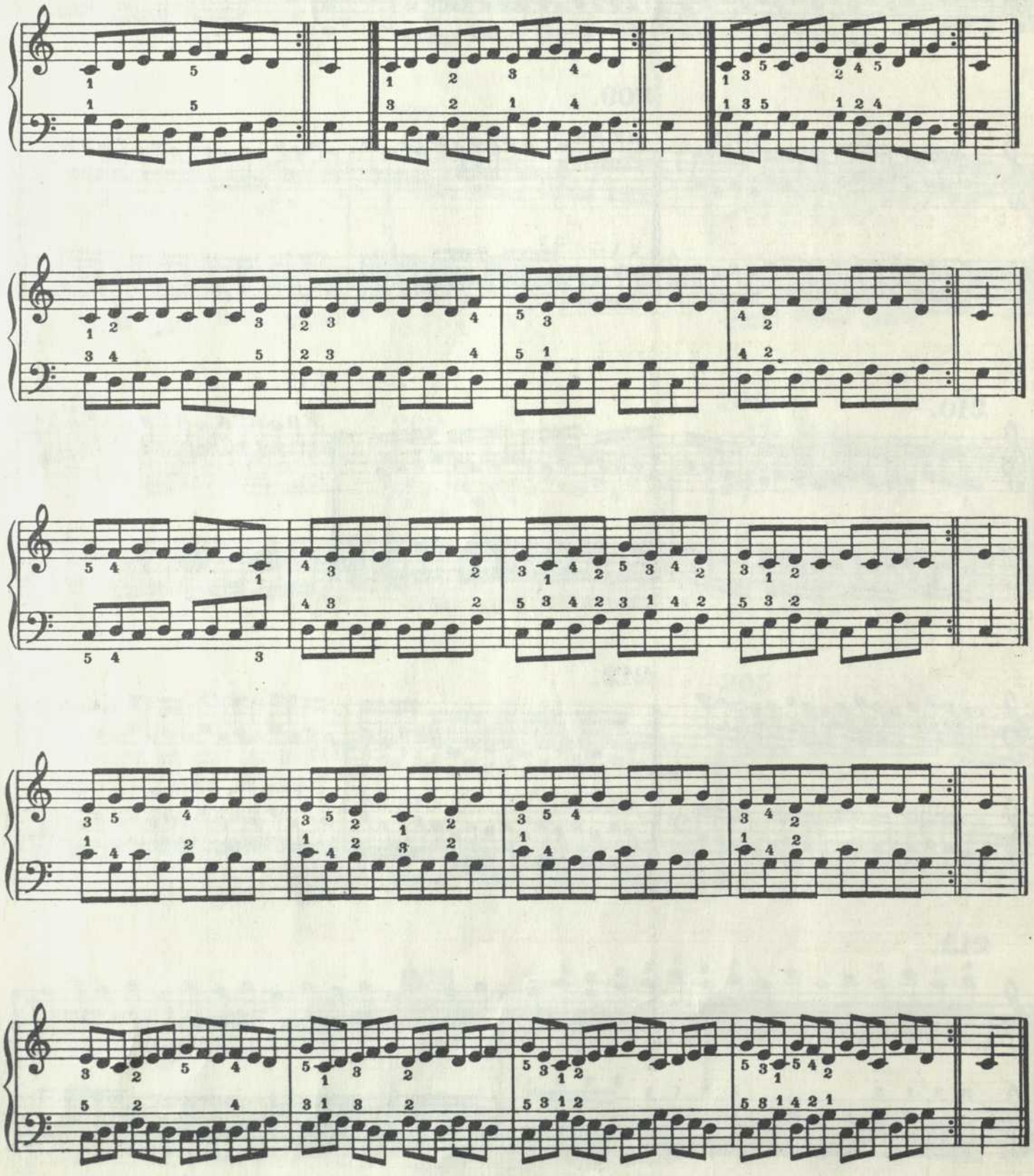


SUPPLEMENTARY EXERCISES, SCALES AND ARPEGGIOS IN VARIOUS FORMS

EXERCICES SUPPLÉMENTAIRES, GAMMES ET ARPÈGES SOUS FORMES DIVERSES

Finger Exercises in Contrary Motion

Exercices des doigts en mouvement contraire



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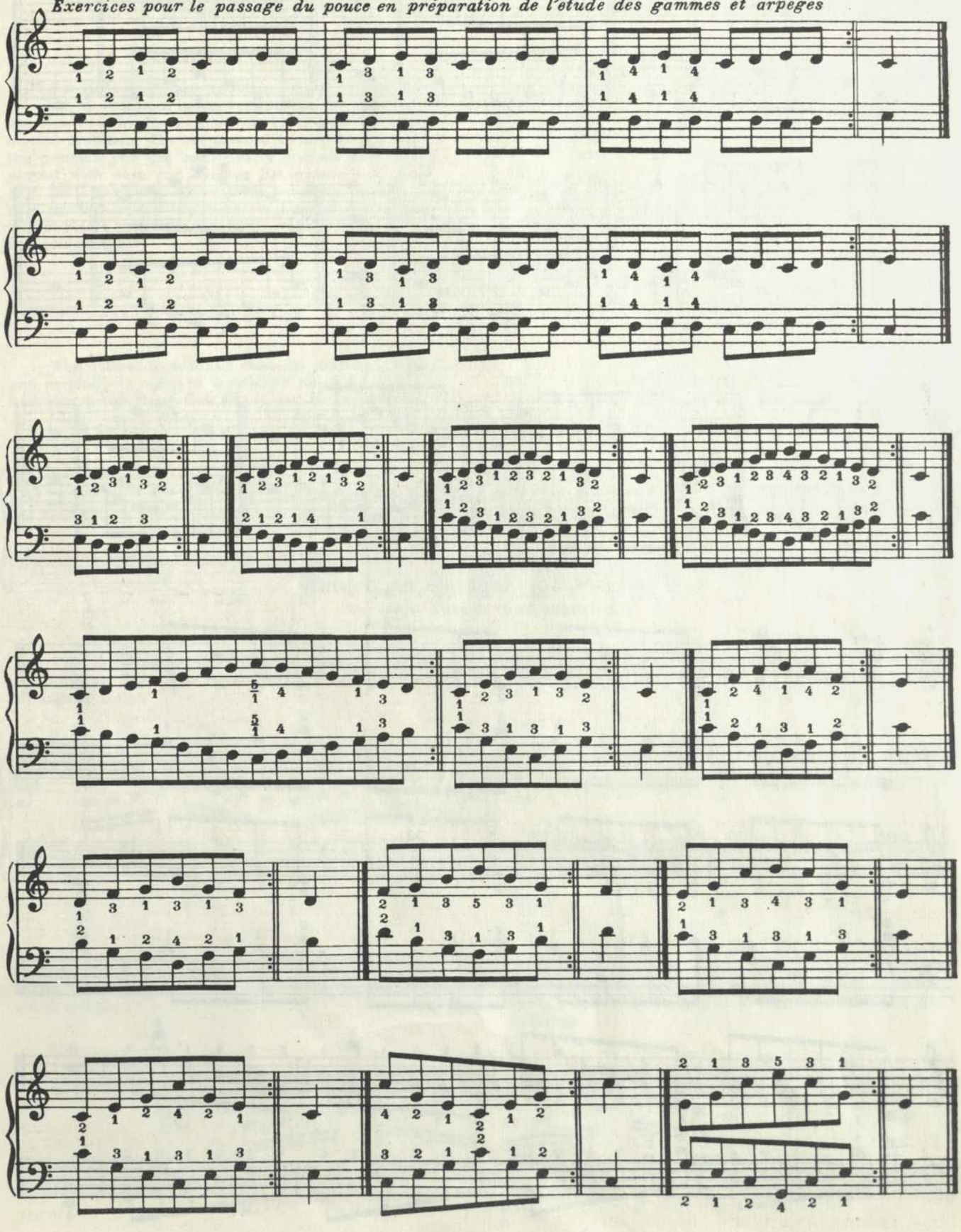
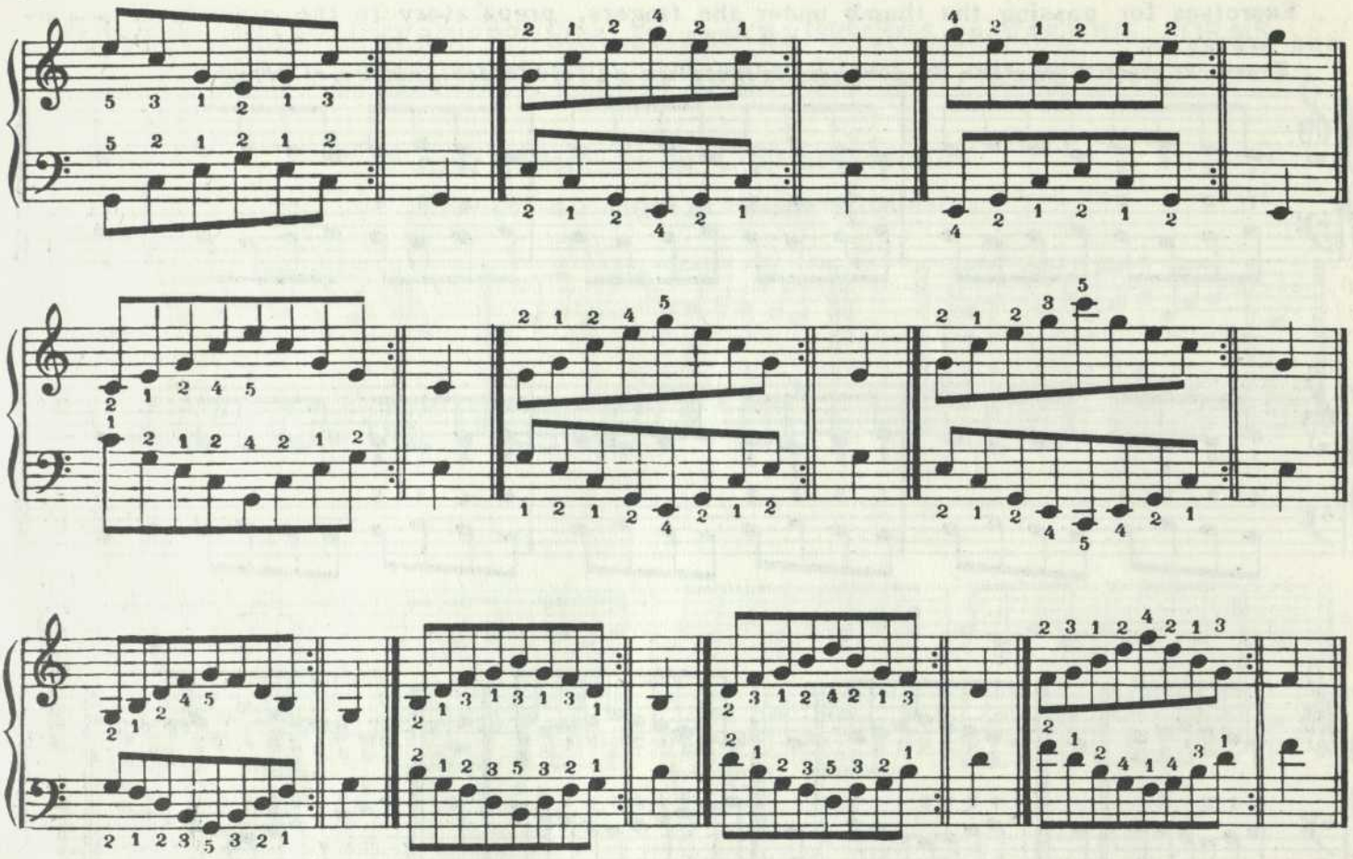
Exercises for passing the thumb under the fingers, preparatory to the practice of scales and arpeggios

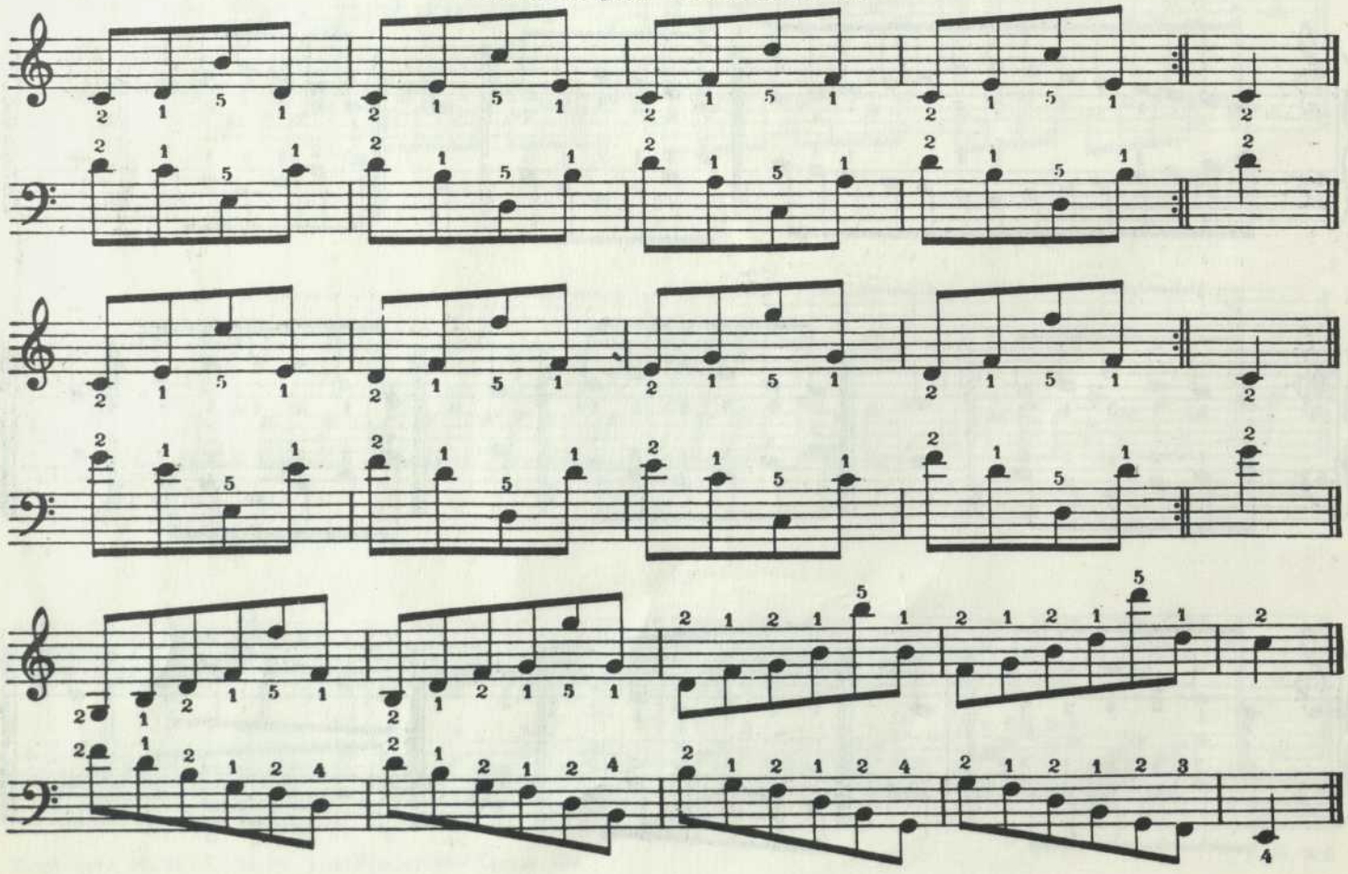
Exercices pour le passage du pouce en préparation de l'étude des gammes et arpèges





Exercises for separate hands only

Exercices pour mains séparées



EXERCISES FOR EQUALIZING AND STRENGTHENING THE FINGERS

EXERCICES POUR EGALISER ET FORTIFIER LES DOIGTS

INTRODUCTION

The student is advised to obtain a clear mental grasp of what is required before attempting to play these exercises,in as much as all technical problems are largely mental problems. Do not proceed to any exercise until the previous one has been clearly grasped and can be played with ease and clarity. Experience has shown that the systematic use of these exercises (which are now printed for the first time) will result in a definite improvement in technical facility. "Make haste slowly" is a golden rule.

INTRODUCTION

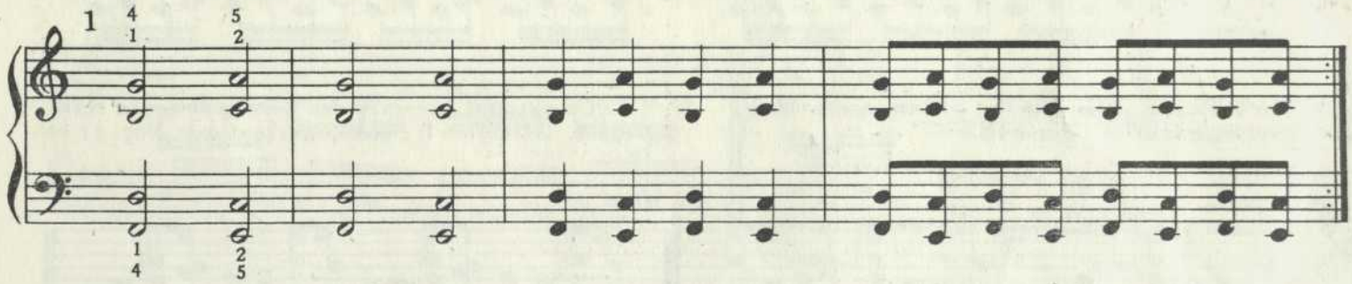
On conseille à l'élève d'avoir d'abord une vision claire et rapide de ce qui est exigé dans chaque exercice avant d'en entreprendre l'exécution puisque tous les problèmes techniques sont en grande partie des problèmes de raisonnement.

N'entreprenez pas un nouvel exercice avant que le précédent ait été parfaitement compris et exécuté avec facilité et clarté. L'expérience nous a prouvé que l'usage systématique de ces exercices (publiés ici pour la première fois) aura pour résultat un progrès défini dans la dextérité technique. "Hâtez-vous lentement" voila la règle d'or.

Healey Willan

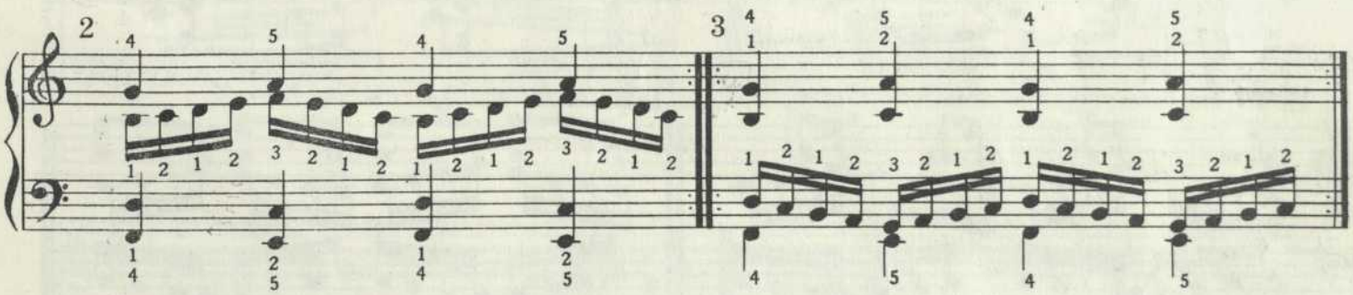
1. The following exercise must be practised slowly and carefully in order to familiarize the mind with the harmonic progression used throughout these exercises.

1. *L'exercice suivant doit être étudié lentement et avec soin afin de familiariser l'esprit avec les progressions harmoniques utilisées à travers tous les exercices.*



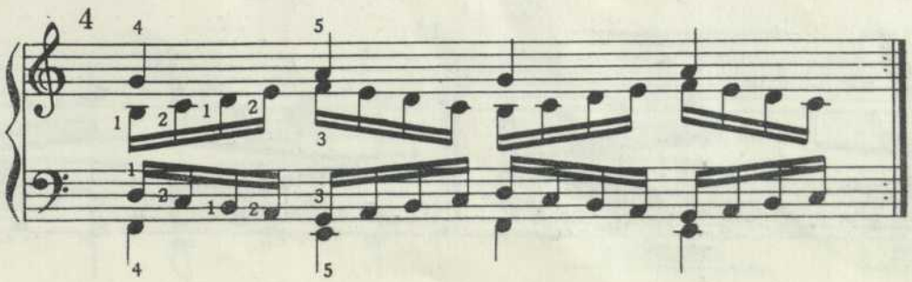
2. The fingering of the following must be studied carefully *as it is used throughout.* Play each form through 10 times.

2. *Le doigté de l'exercice suivant doit être étudié avec soin, étant le même dans tous les exercices.*



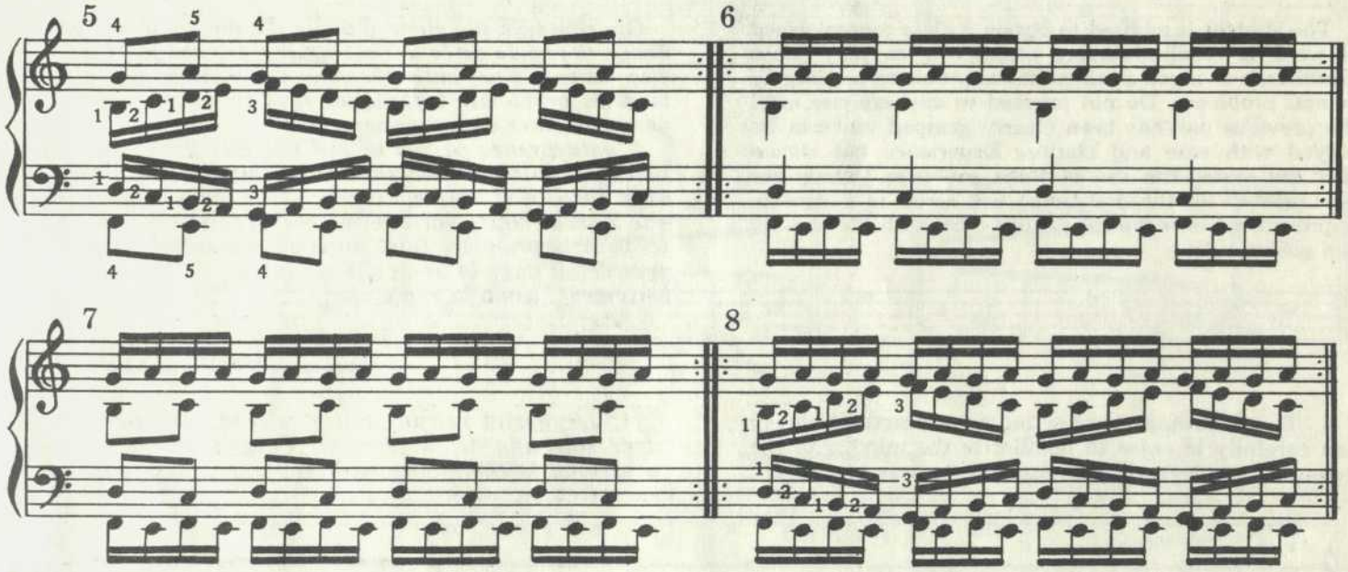
3. The combination of the above two examples is given here. This must be practised until it can be played easily and clearly, for on it depends the success of all which follows.

3. *La combinaison des deux exemples précédents est présentée ici. Ils doivent être étudiés jusqu'à ce qu'on puisse les jouer d'une manière claire et facile, car de ces exercices dépend le succès de ceux qui suivront.*



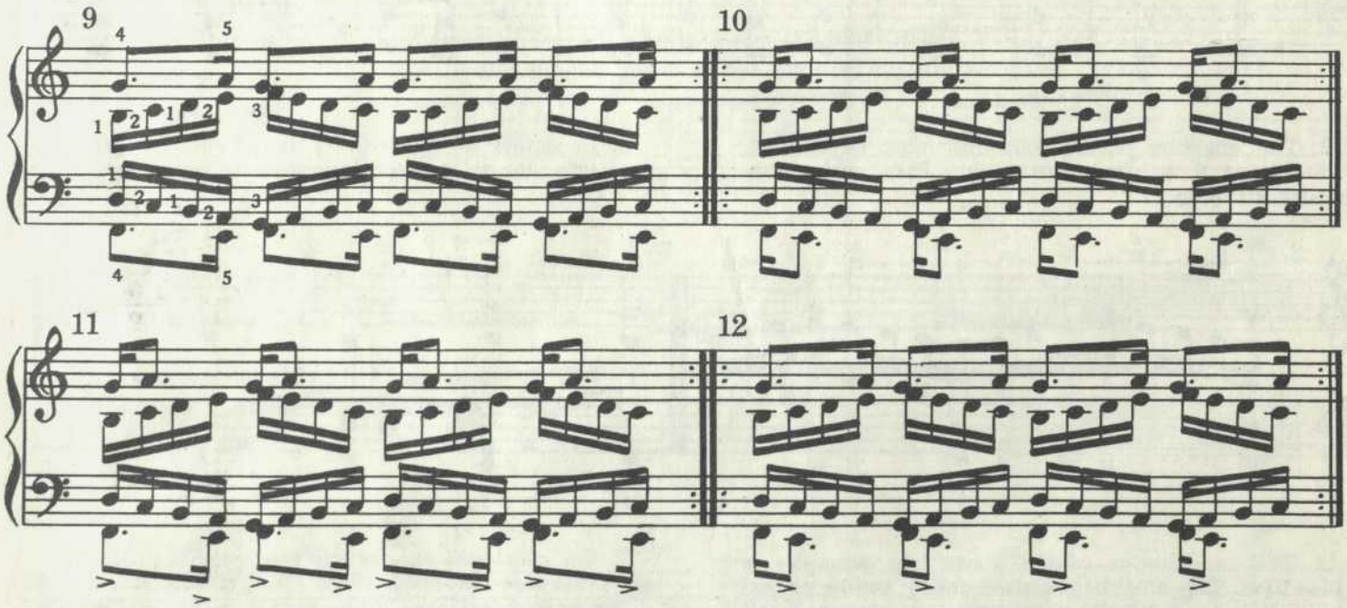
4. Here are various developments of No. 4. Nos. 5 and 8 are difficult and must be played very slowly at first. In Nos. 6 and 7 take care that the inner parts are played firmly and legato.

4. *Voici les développements variés du No. 4. Les Nos. 5 et 8 sont difficiles et doivent être joués très lentement. Dans les Nos. 6 et 7, surveiller les parties intérieures qui doivent être jouées avec fermeté et legato.*



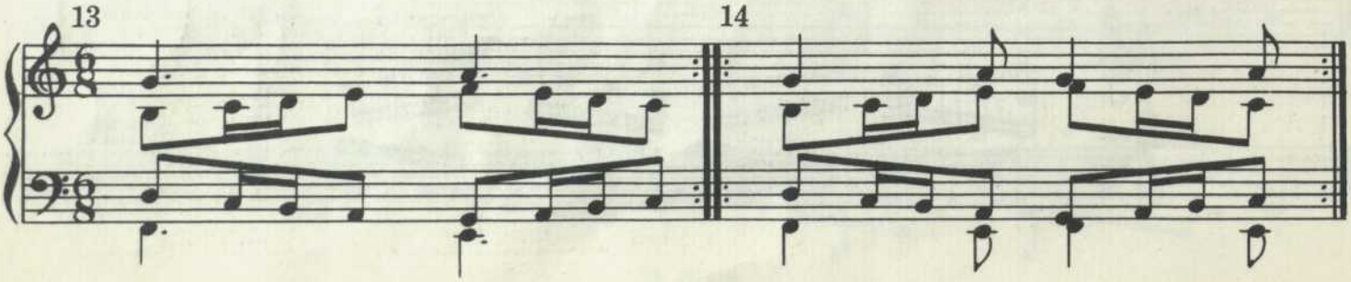
5. The following are rhythmical developments. Note the accent especially in 11 and 12.

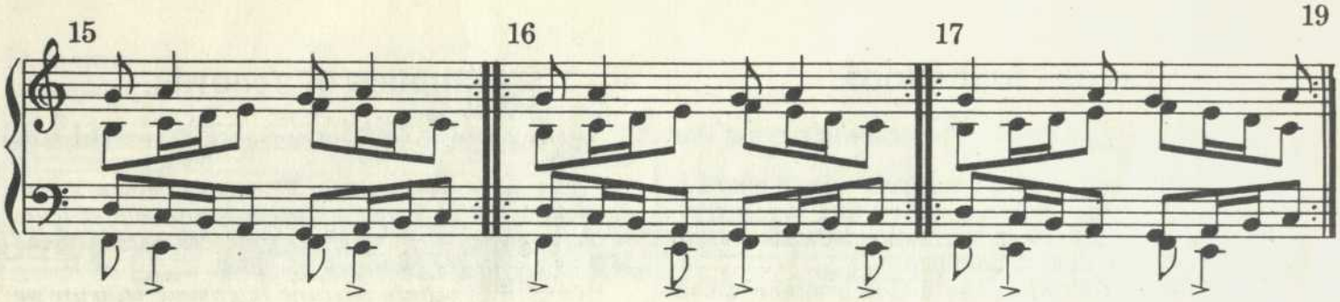
5. *Ce qui suit présente des développements rythmiques. Attention à l'accent surtout aux Nos. 11 et 12.*



6. The following are rhythmical developments in 6/8 time; the accent must be carefully observed.

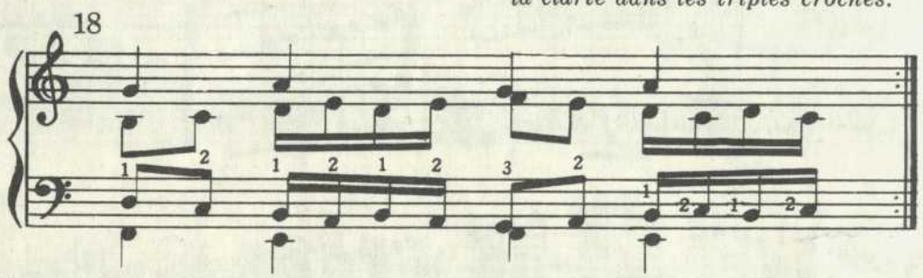
6. *L'exercice suivant présente des développements rythmiques dans une mesure à 6/8; l'accent doit être soigneusement observé.*

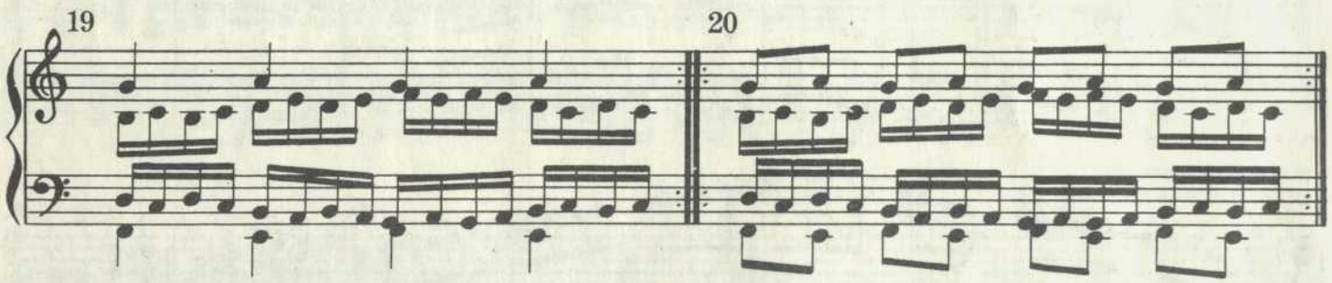


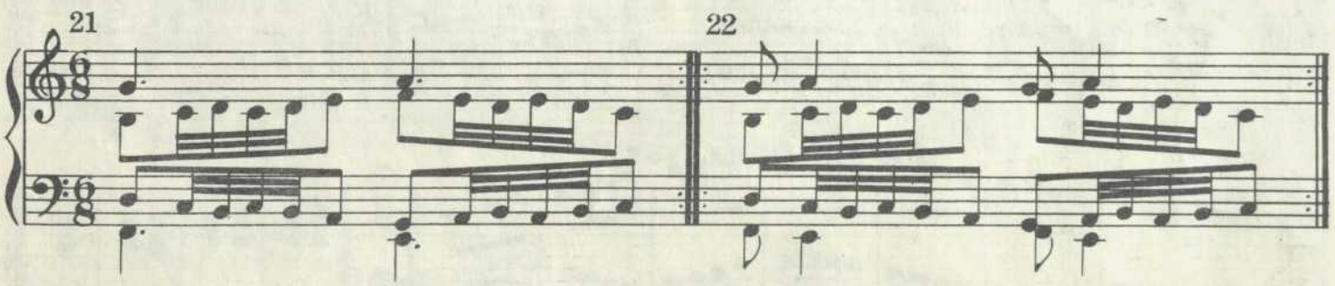


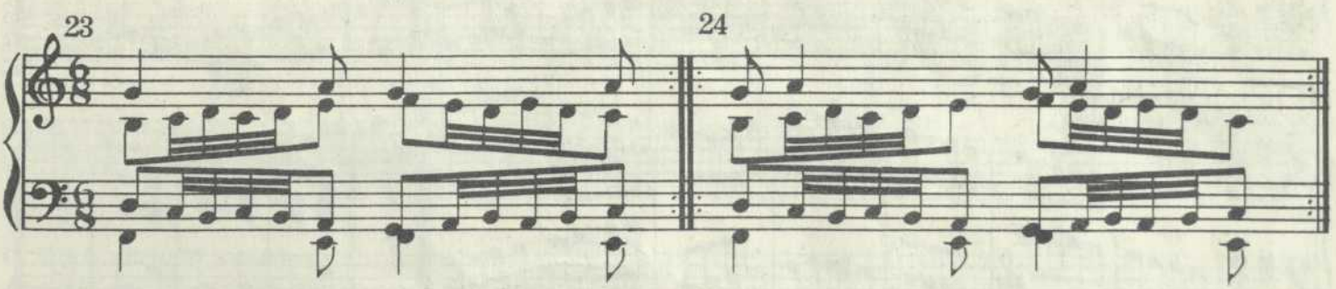
7. The following are further developments and need a complete mental grasp in order to ensure accuracy. From 21 to 26 great care must be taken to ensure clarity in the 32nd notes.

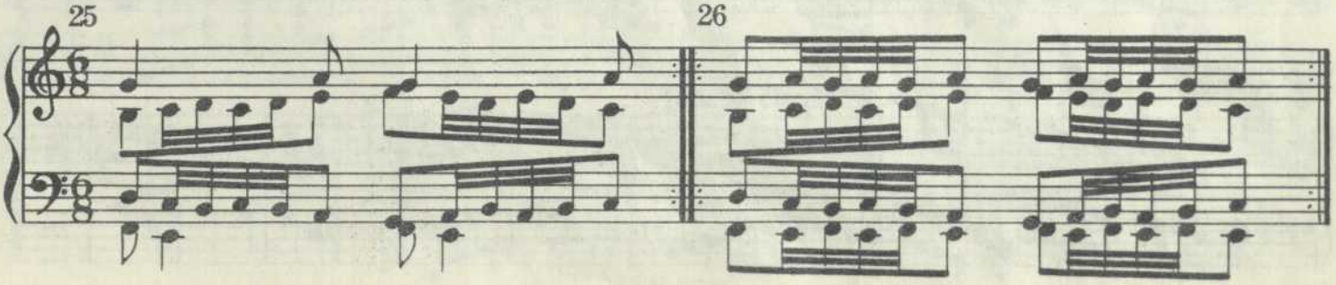
7. *Ce qui suit présente de nouveaux développements exigeant d'abord une vision claire et rapide de l'ensemble pour en assurer la précision. De 21 à 26 il faut apporter beaucoup d'attention pour obtenir la clarté dans les triples croches.*











Scales and chords.

Attention is called to the arrangement of the chords.

After the major and harmonic minor chords 1, 2 and 3 are the common chord and its inversions; chords 4 and 5 are the authentic cadence and 6 and 7 are the Plagal cadence.

The chords following the melodic minor utilise the distinctive notes of the scale.

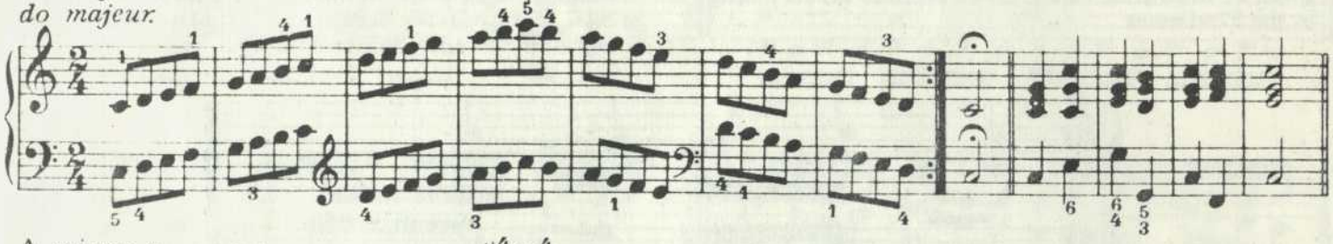
Gammes et accords.

Nous attirons votre attention à l'arrangement des accords.

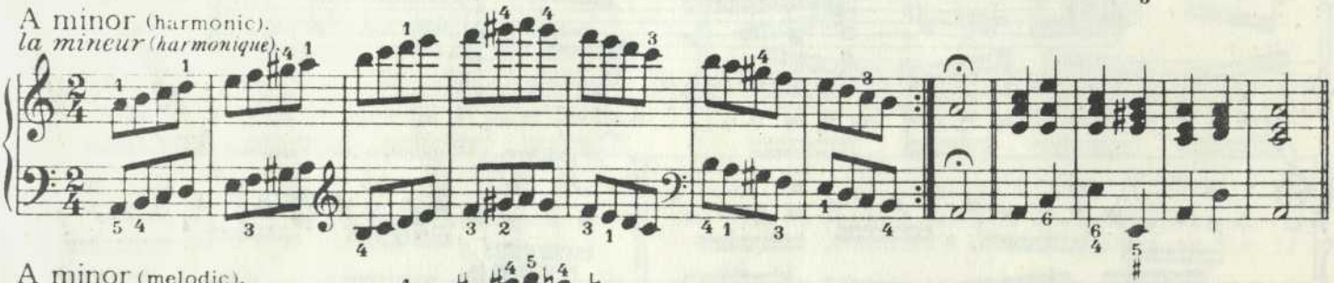
A la suite des accords Majeurs et mineurs (harmoniques) 1, 2 et 3 sont les accords parfaits et leurs renversements. 4 et 5 sont les cadences authentiques et 6 et 7 sont les cadences plagales.

Dans les accords suivant la gamme mineure melodique on emploie la note distinctive.

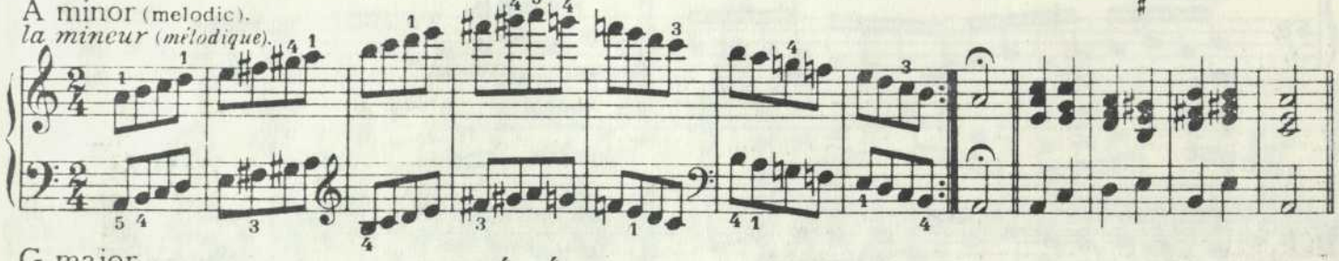
C major.
do majeur.



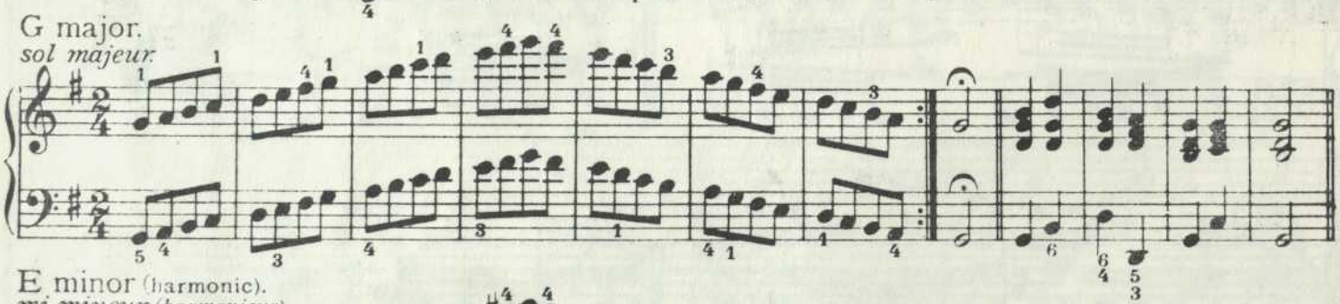
A minor (harmonic).
la mineur (harmonique).



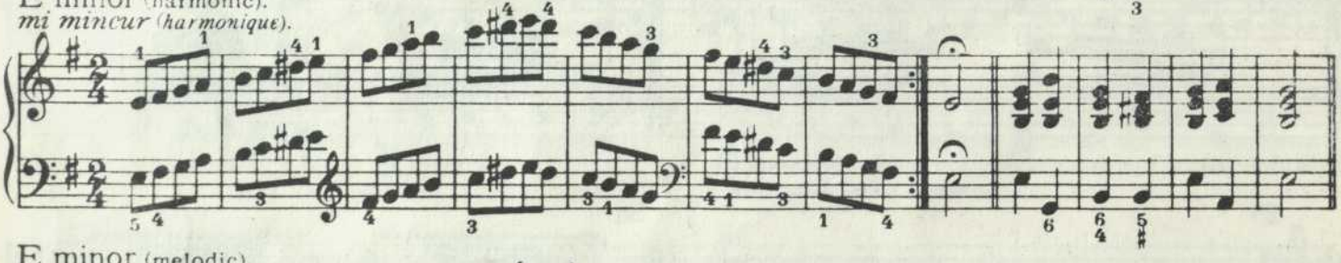
A minor (melodic).
la mineur (mélodique).



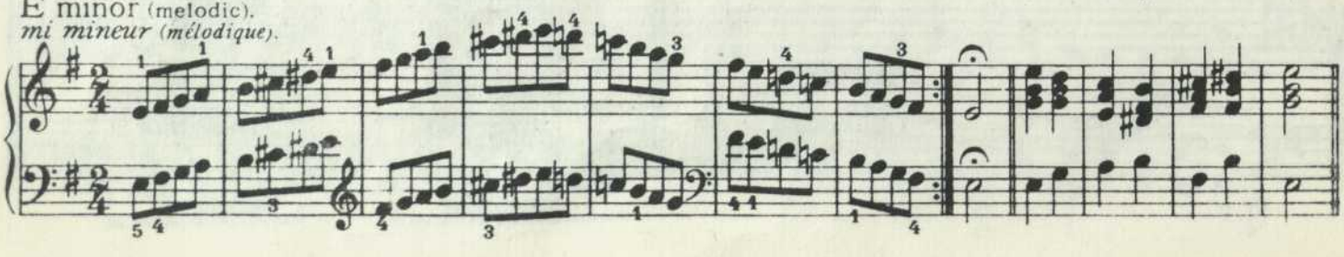
G major.
sol majeur.



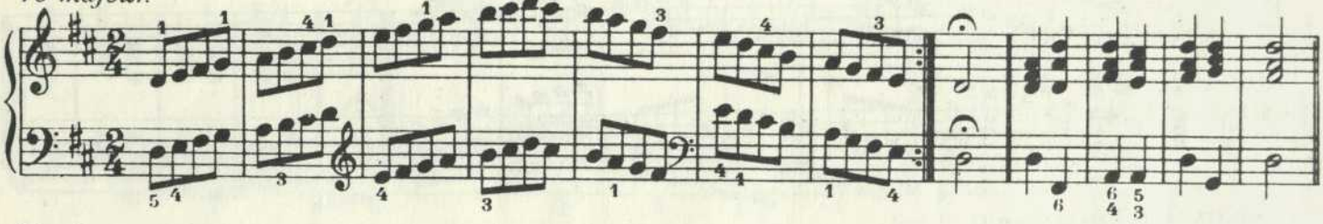
E minor (harmonic).
mi mineur (harmonique).



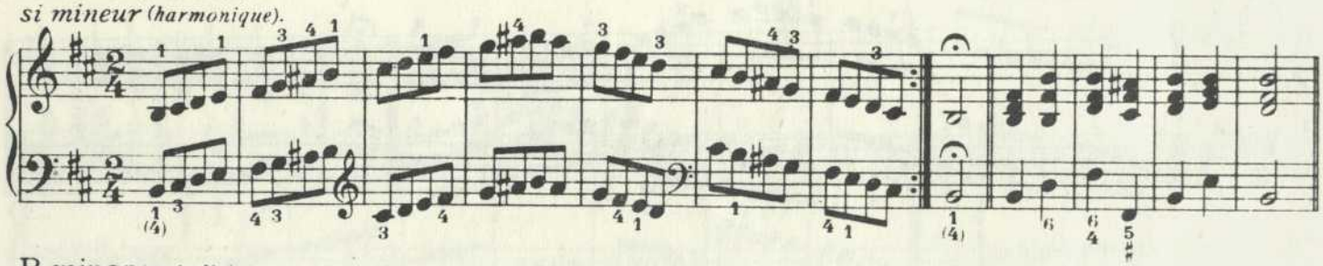
E minor (melodic).
mi mineur (mélodique).



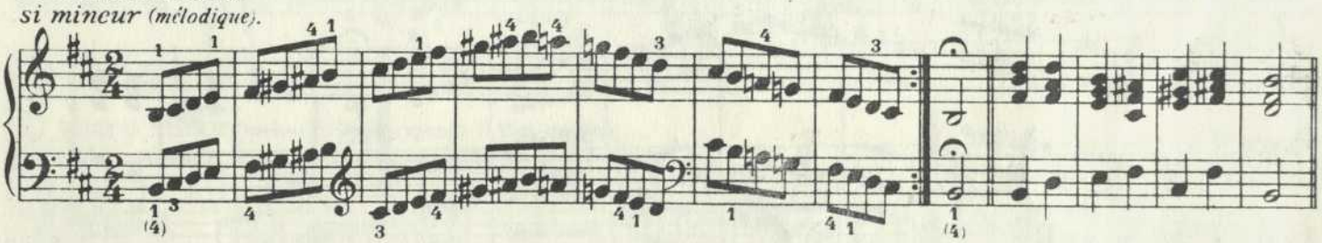
D major.
ré majeur.



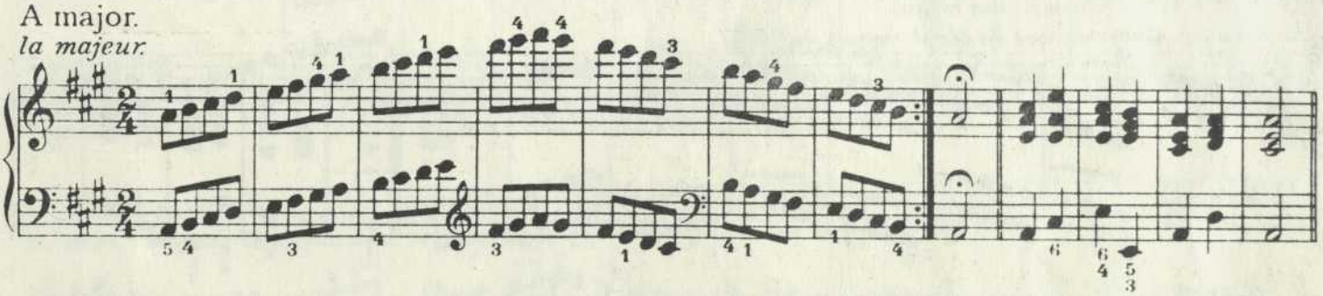
B minor (harmonic).
si mineur (harmonique).



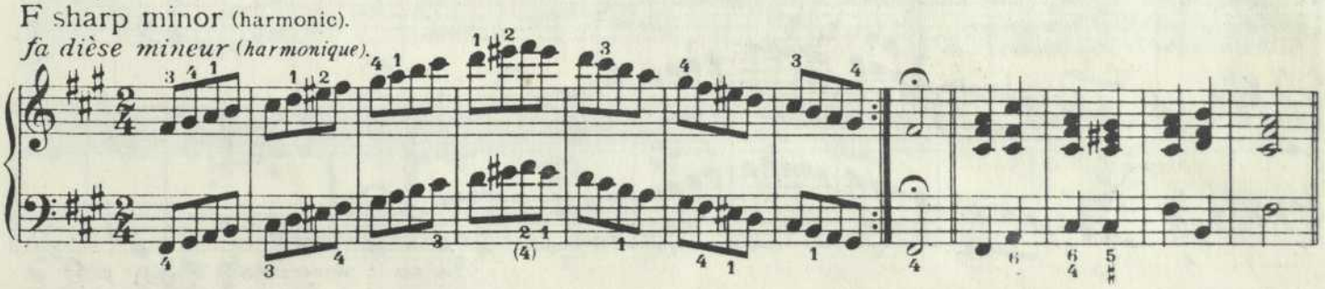
B minor (melodic).
si mineur (mélodique).



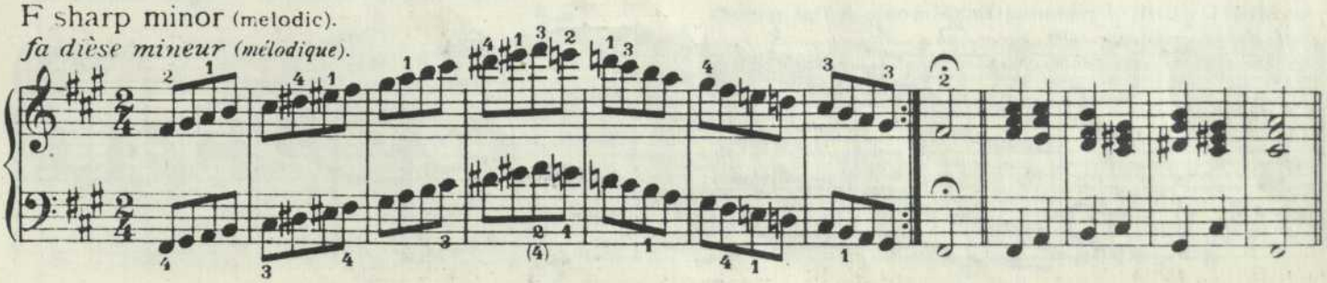
A major.
la majeur.



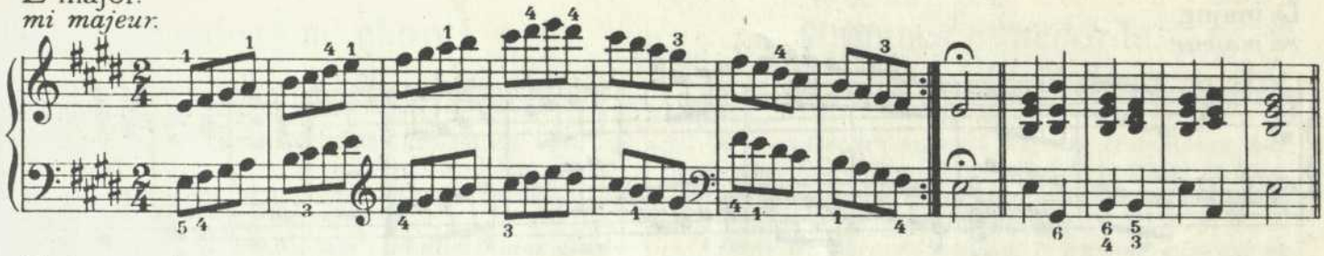
F sharp minor (harmonic).
fa dièse mineur (harmonique).



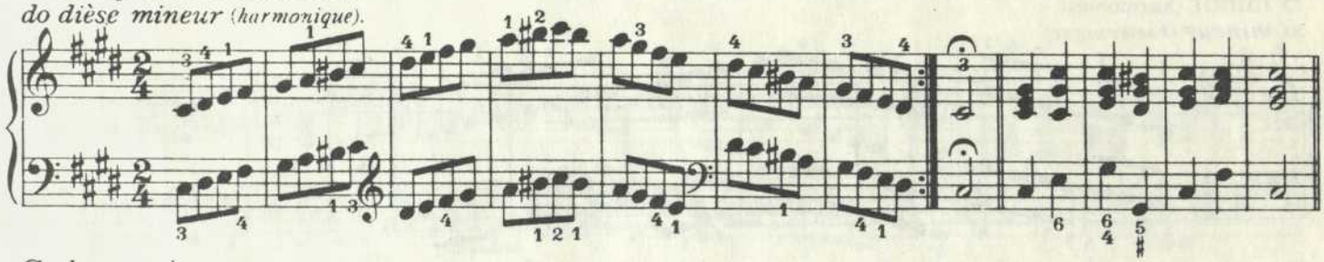
F sharp minor (melodic).
fa dièse mineur (mélodique).



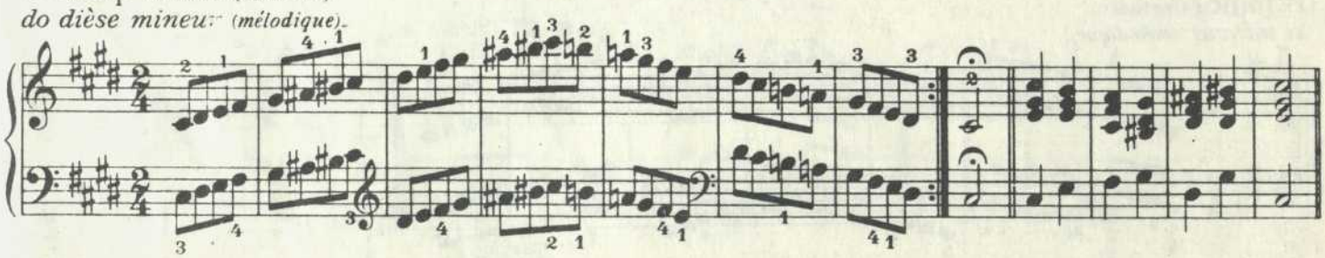
E major.
mi majeur.



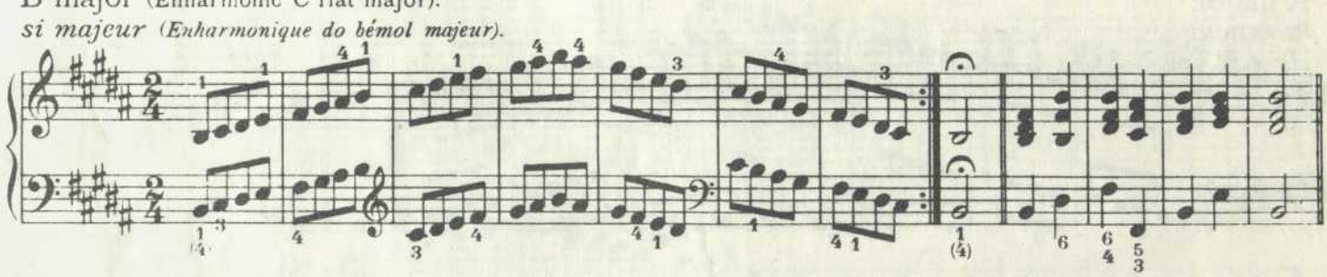
C sharp minor (harmonic).
do dièse mineur (harmonique).



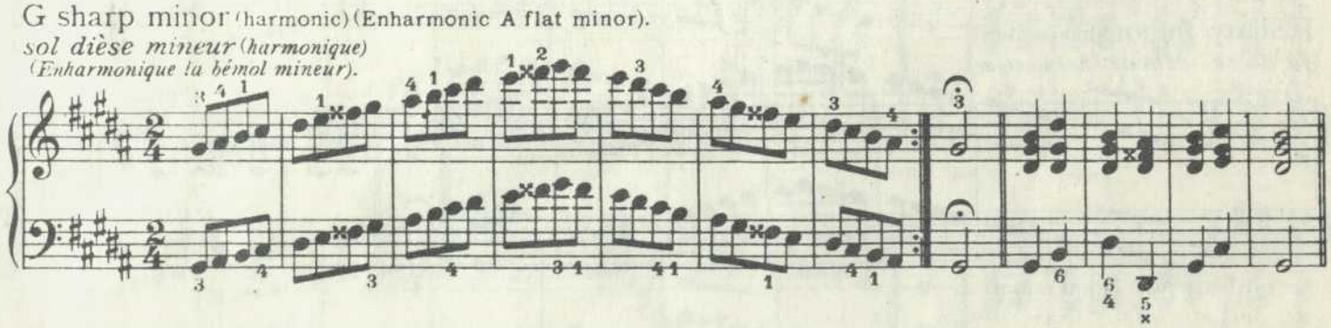
C sharp minor (melodic).
do dièse mineur (mélodique).



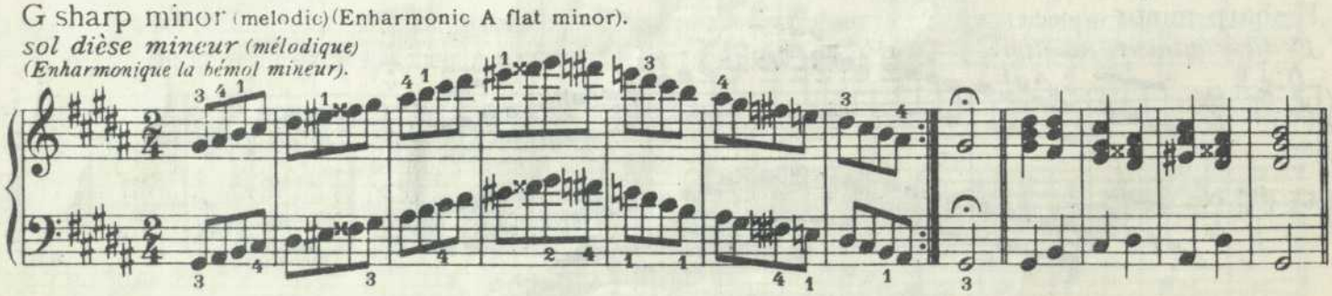
B major (Enharmonic C flat major).
si majeur (Enharmonique do bémol majeur).



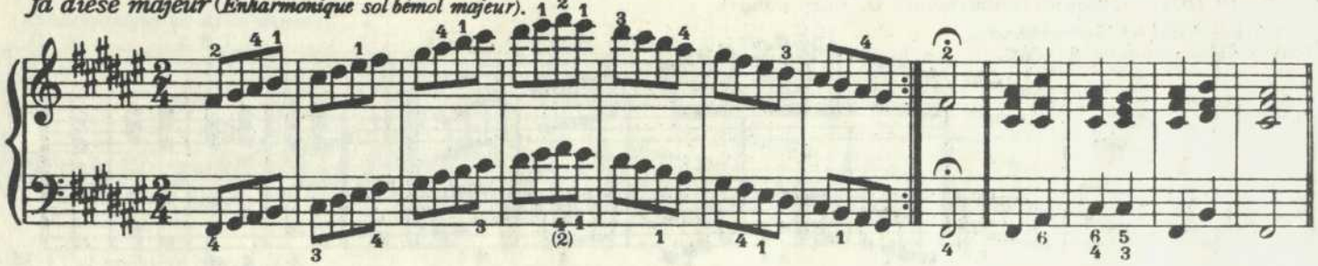
G sharp minor (harmonic) (Enharmonic A flat minor).
sol dièse mineur (harmonique)
(Enharmonique la bémol mineur).



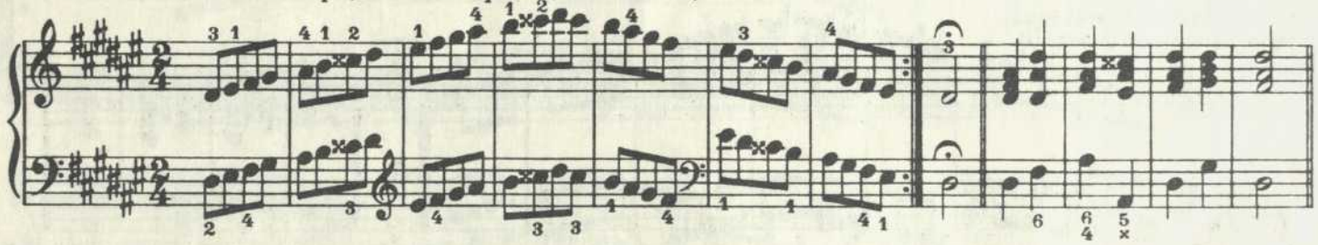
G sharp minor (melodic) (Enharmonic A flat minor).
sol dièse mineur (mélodique)
(Enharmonique la bémol mineur).



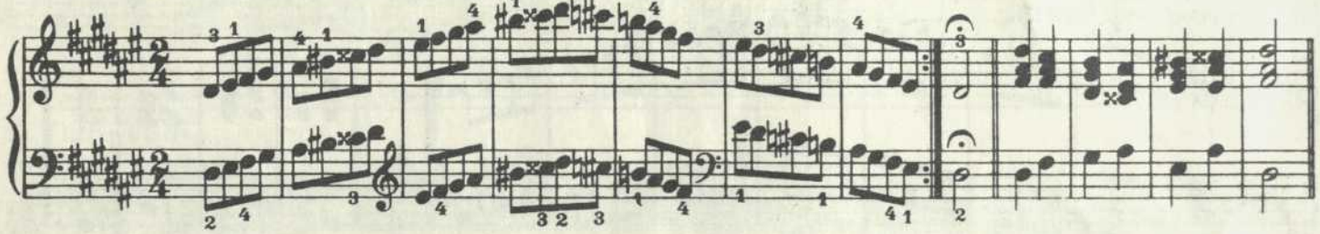
F sharp major (Enharmonic G flat major).
fa dièse majeur (Enharmonique sol bémol majeur).



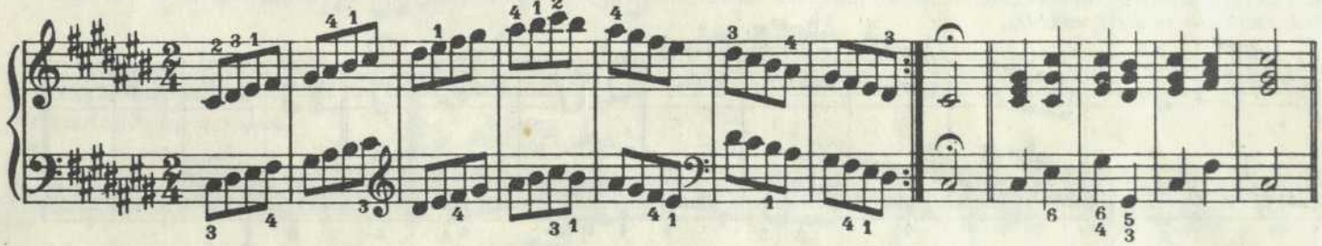
D sharp minor (harmonic) (Enharmonic E flat minor).
ré dièse mineur (harmonique) (Enharmonique mi bémol mineur).



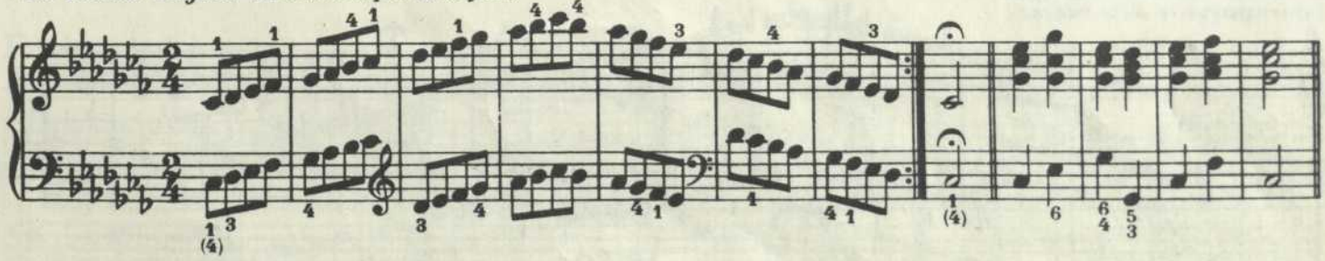
D sharp minor (melodic) (Enharmonic E flat minor).
ré dièse mineur (mélodique) (Enharmonique mi bémol mineur).



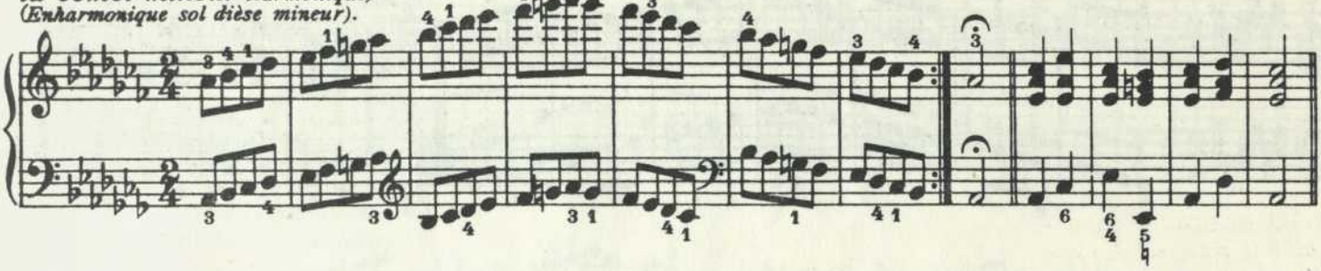
C sharp major (Enharmonic D flat major).
do dièse majeur (Enharmonique ré bémol majeur).



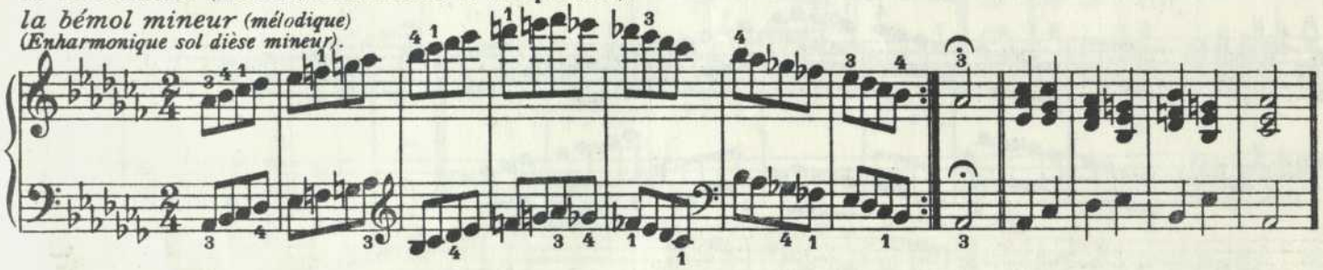
C flat major (Enharmonic B major).
do bémol majeur (Enharmonique si majeur)



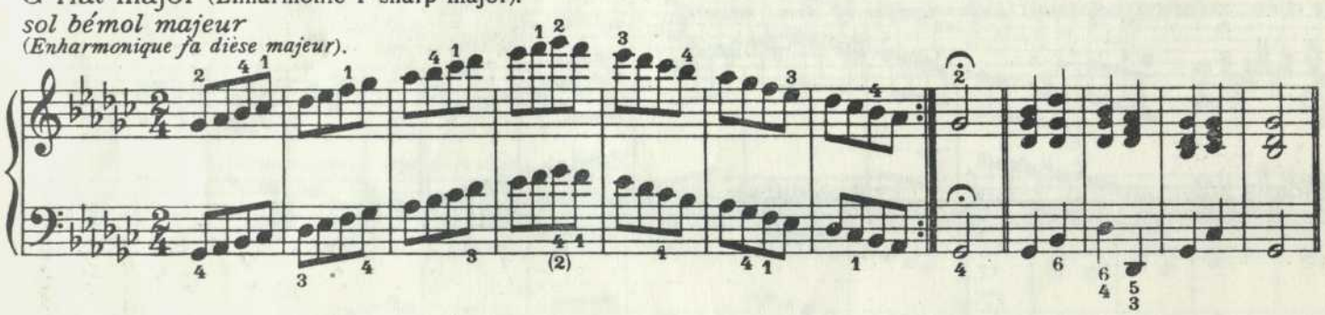
A flat minor (harmonic) (Enharmonic G sharp minor).
la bémol mineur (harmonique)
(Enharmonique sol dièse mineur).



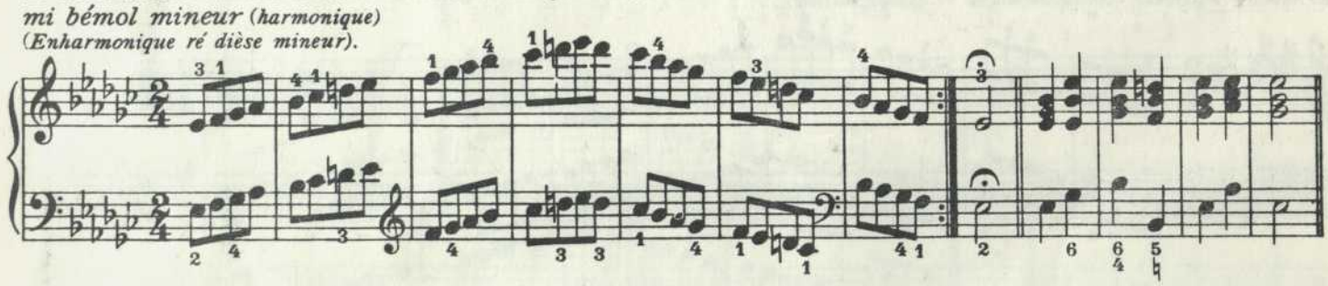
A flat minor (melodic) (Enharmonic G sharp minor).
la bémol mineur (mélodique)
(Enharmonique sol dièse mineur).



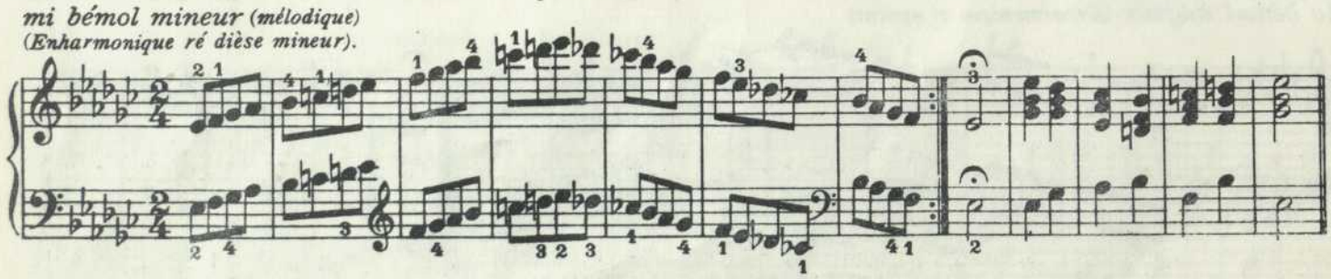
G flat major (Enharmonic F sharp major).
sol bémol majeur
(Enharmonique fa dièse majeur).



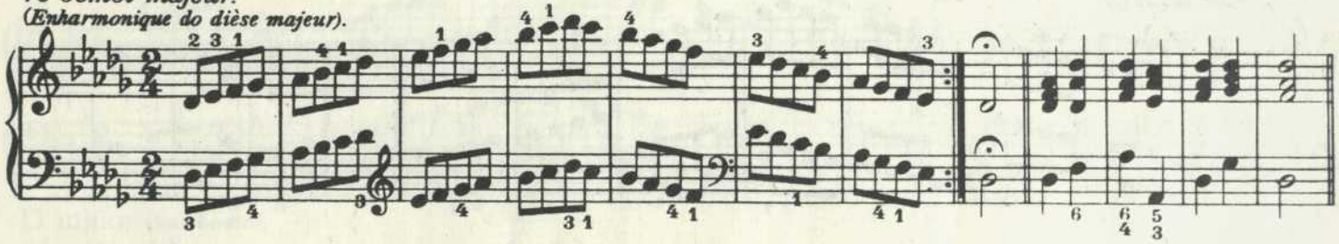
E flat minor (harmonic) (Enharmonic D sharp minor).
mi bémol mineur (harmonique)
(Enharmonique ré dièse mineur).



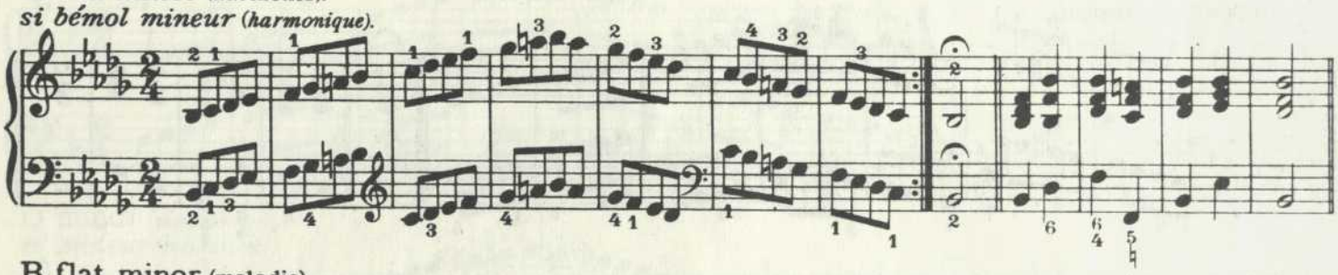
E flat minor (melodic) (Enharmonic D sharp minor).
mi bémol mineur (mélodique)
(Enharmonique ré dièse mineur).



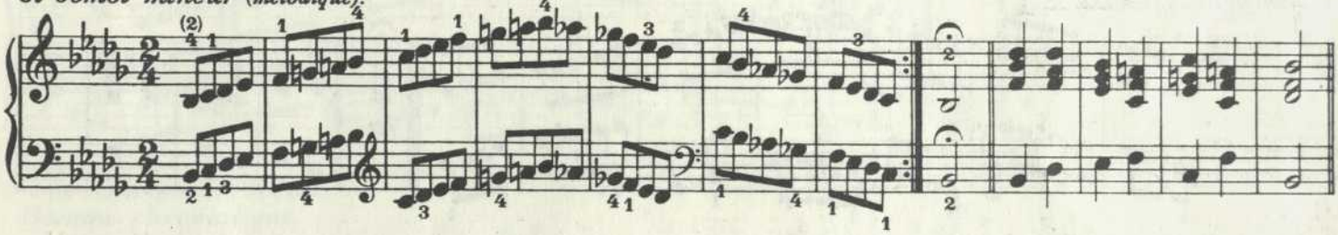
D flat major (Enharmonic C sharp major)
ré bémol majeur.
(Enharmonique do dièse majeur).



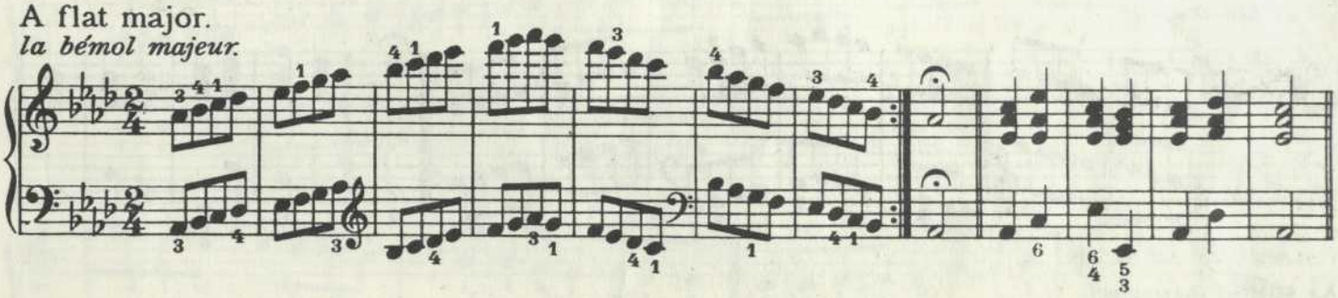
B flat minor (harmonic).
si bémol mineur (harmonique).



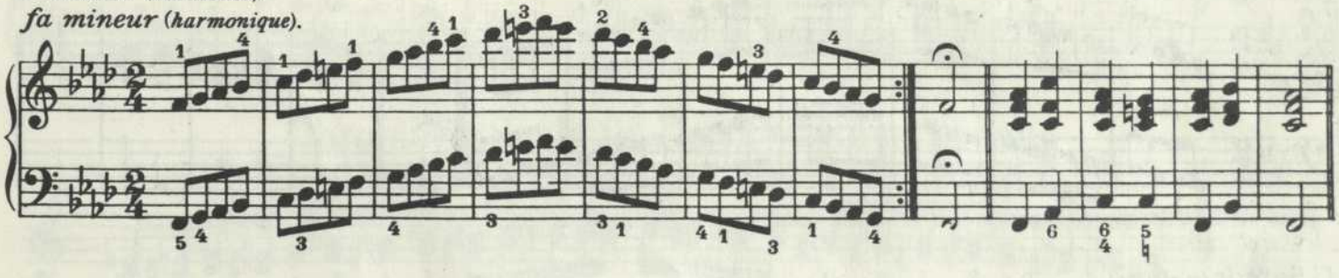
B flat minor (melodic).
si bémol mineur (mélodique).



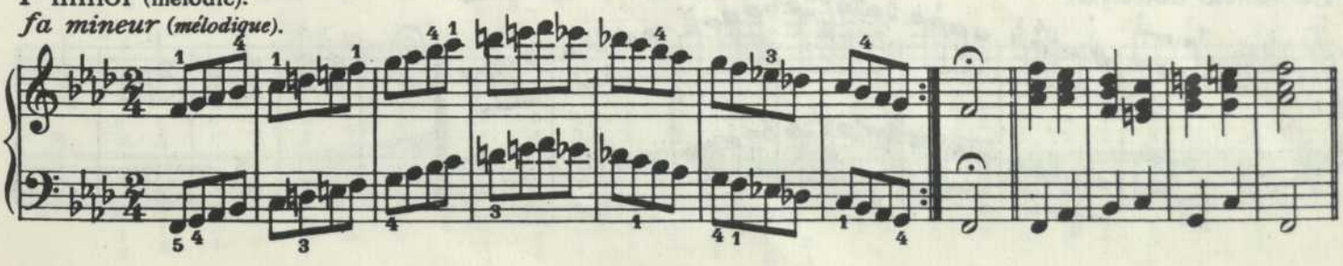
A flat major.
la bémol majeur.



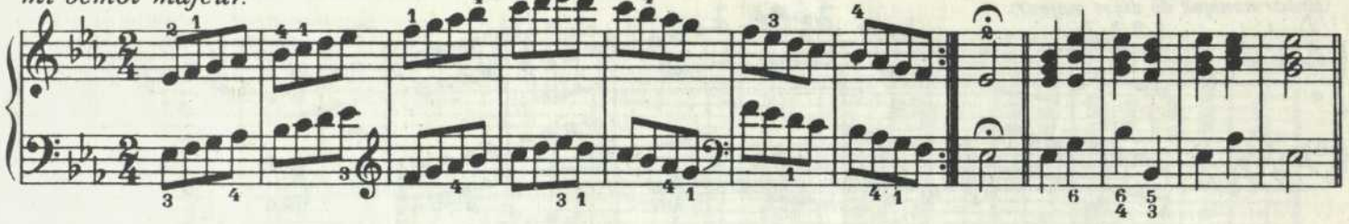
F minor (harmonic).
fa mineur (harmonique).



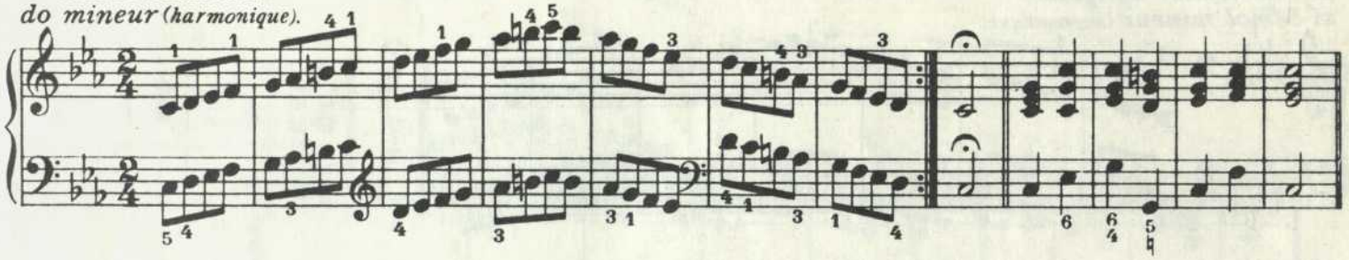
F minor (melodic).
fa mineur (mélodique).



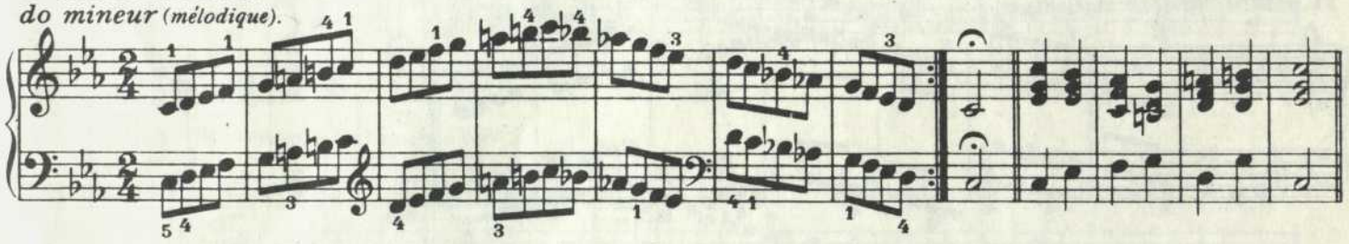
E flat major.
mi bémol majeur.



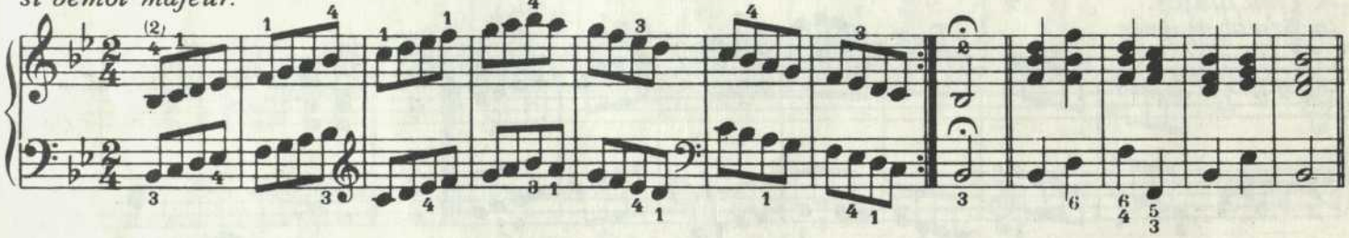
C minor (harmonic).
do mineur (harmonique).



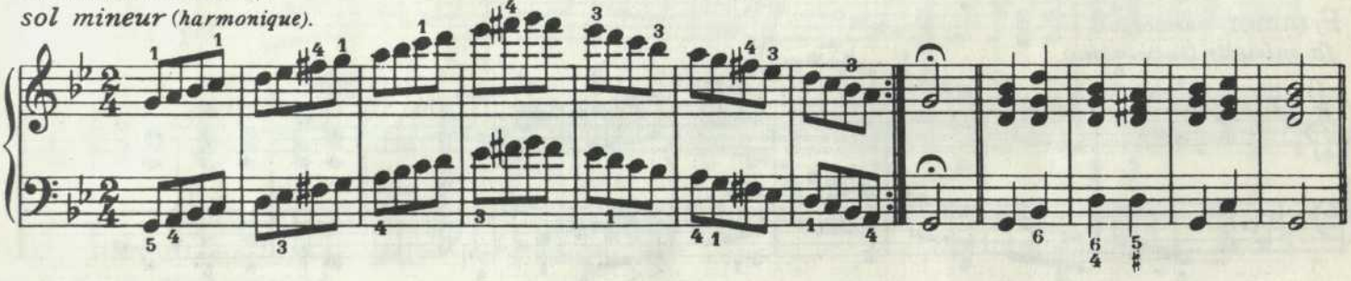
C minor (melodic).
do mineur (mélodique).



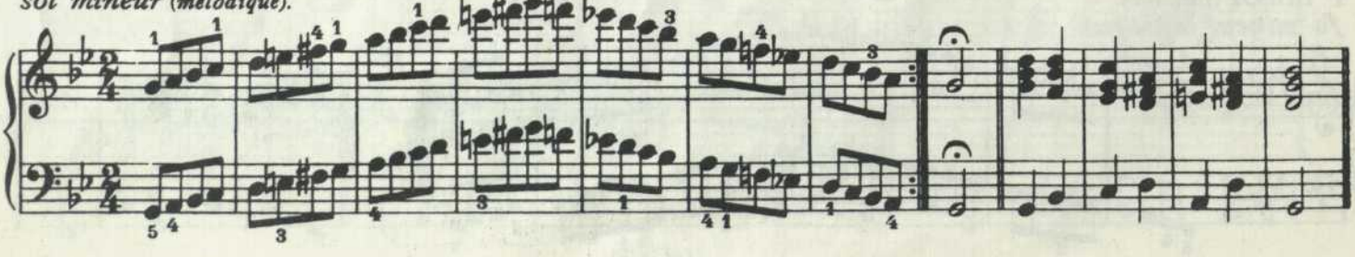
B flat major.
si bémol majeur.



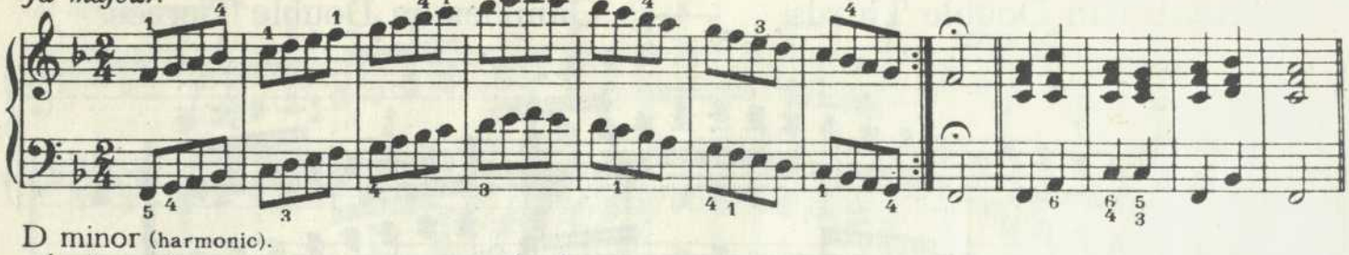
G minor (harmonic).
sol mineur (harmonique).



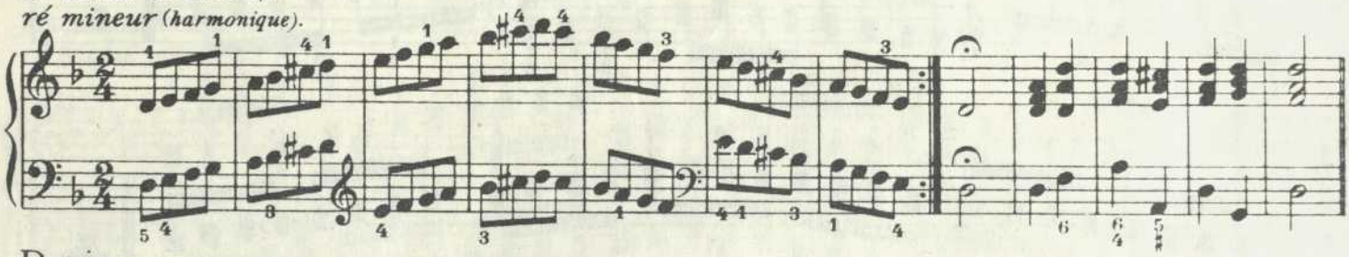
G minor (melodic).
sol mineur (mélodique).



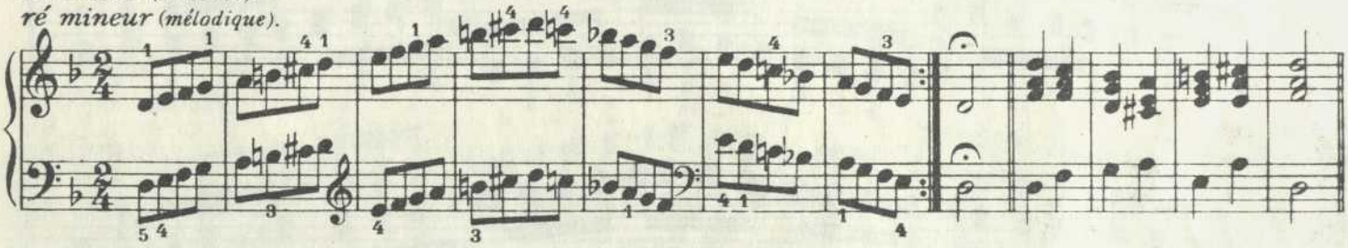
F major.
fa majeur.



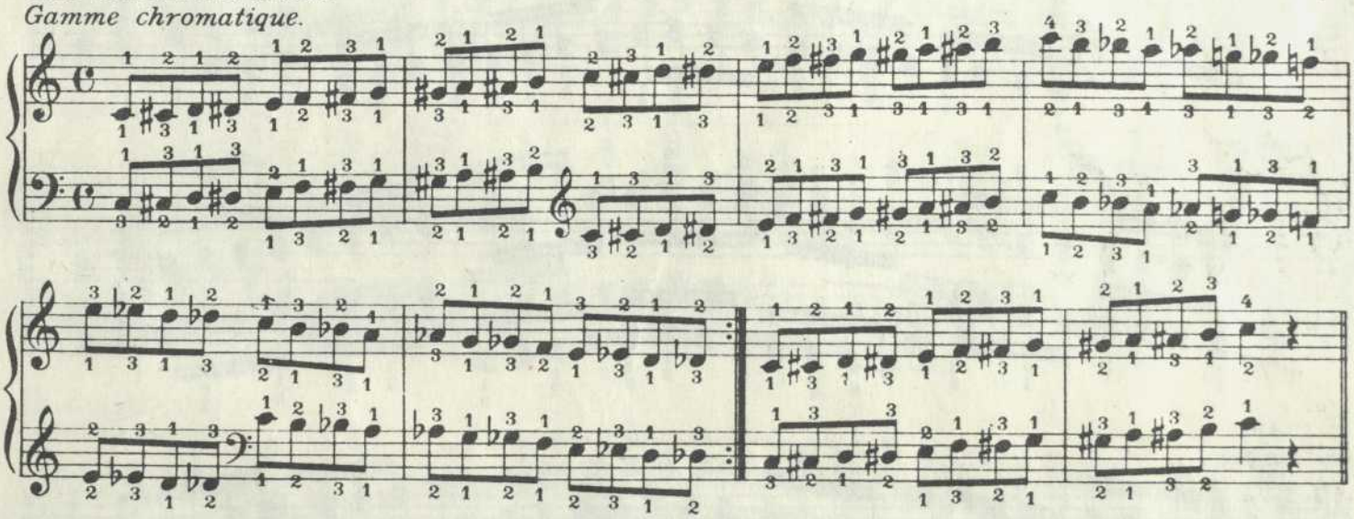
D minor (harmonic).
ré mineur (harmonique).



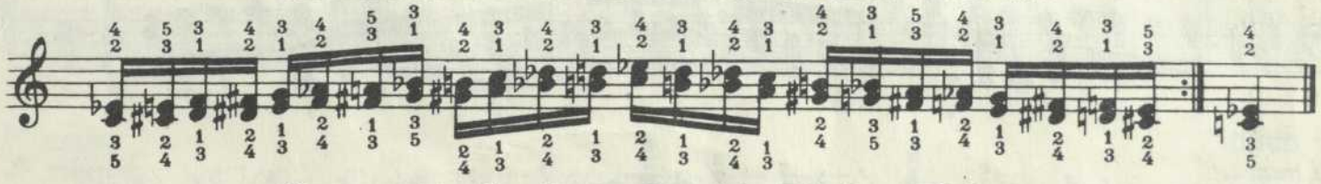
D minor (melodic).
ré mineur (mélodique).



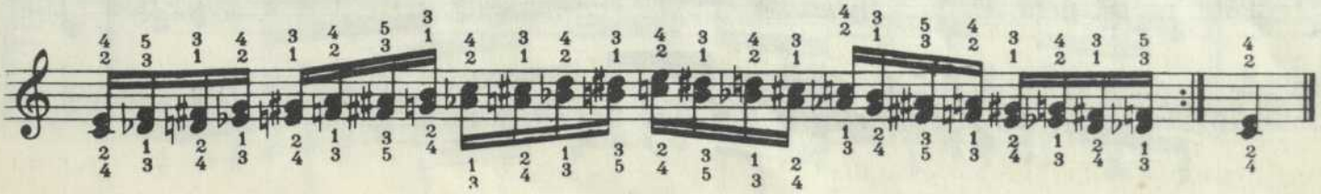
The Chromatic Scale.
Gamme chromatique.



Chromatic Scale in Double Minor Thirds.

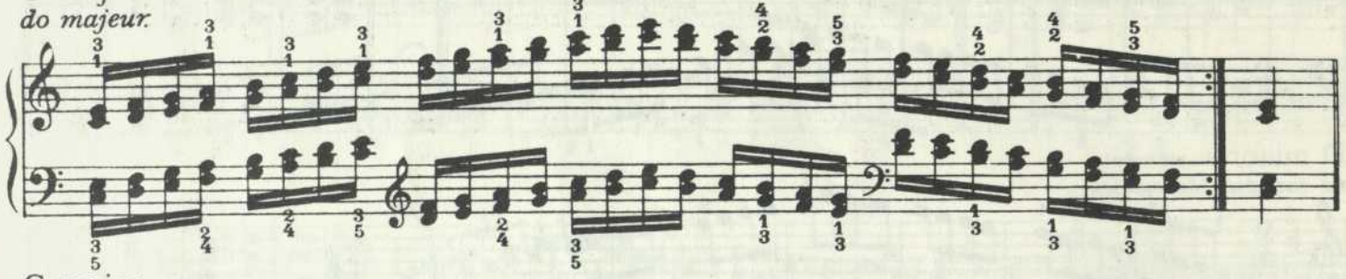


Chromatic Scale in Double Major Thirds.

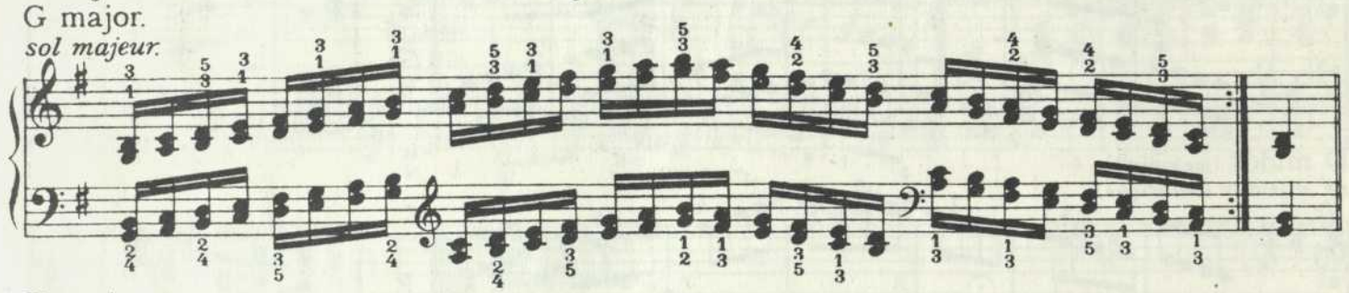


Scales in Double Thirds. — Gammes en Double Tierces.

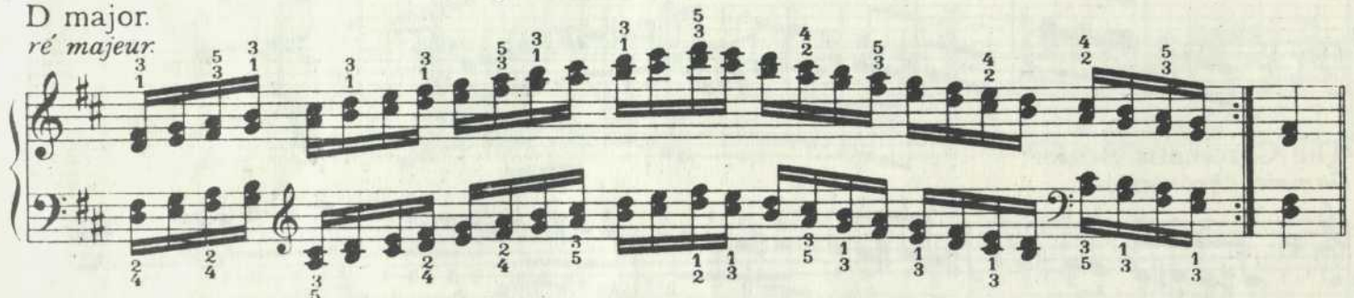
C major.
do majeur.



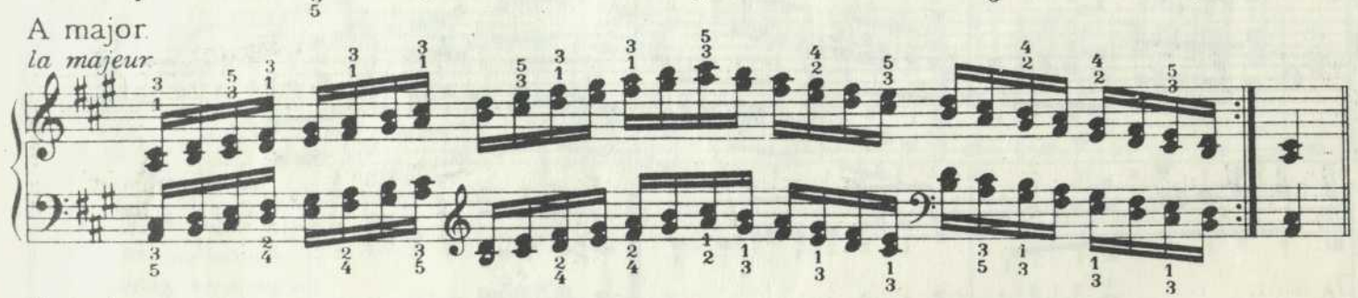
G major.
sol majeur.



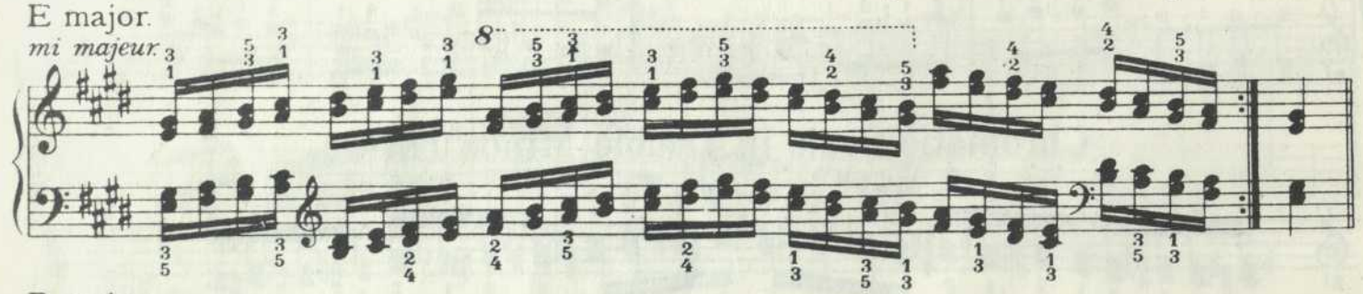
D major.
ré majeur.



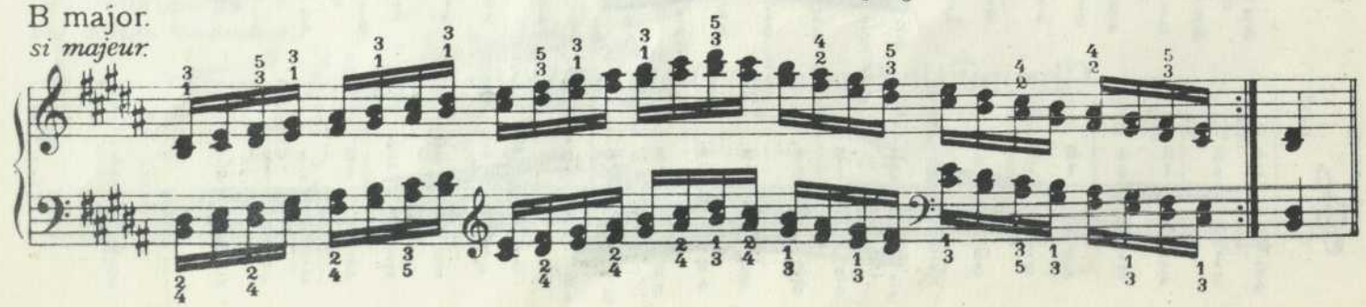
A major.
la majeur.



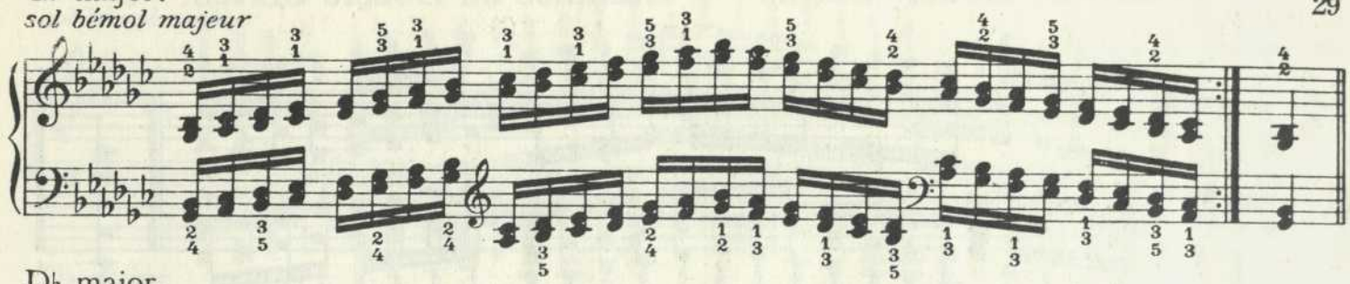
E major.
mi majeur.



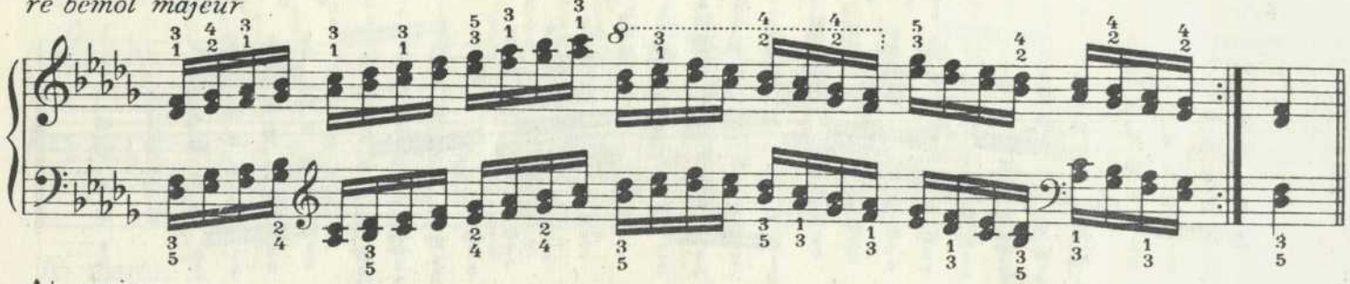
B major.
si majeur.



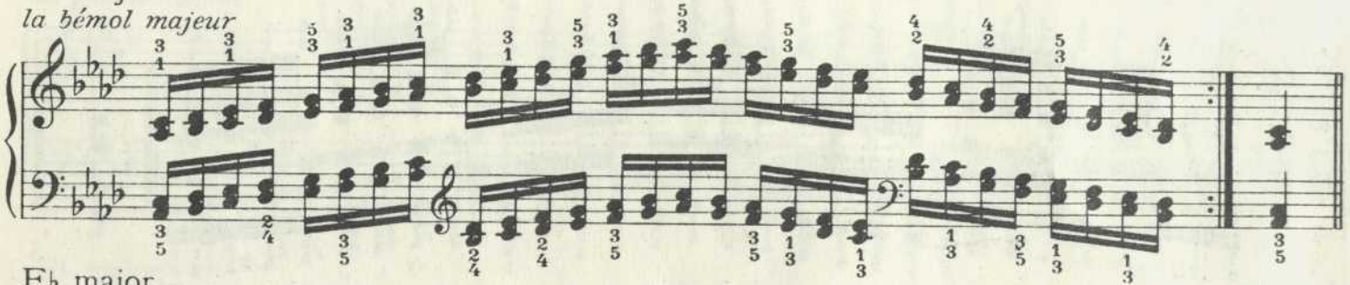
G♭ major.
sol bémol majeur



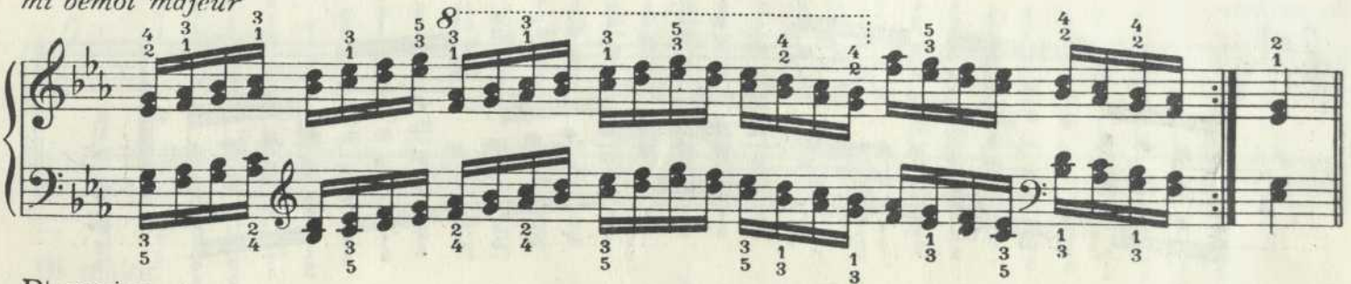
D♭ major.
ré bémol majeur



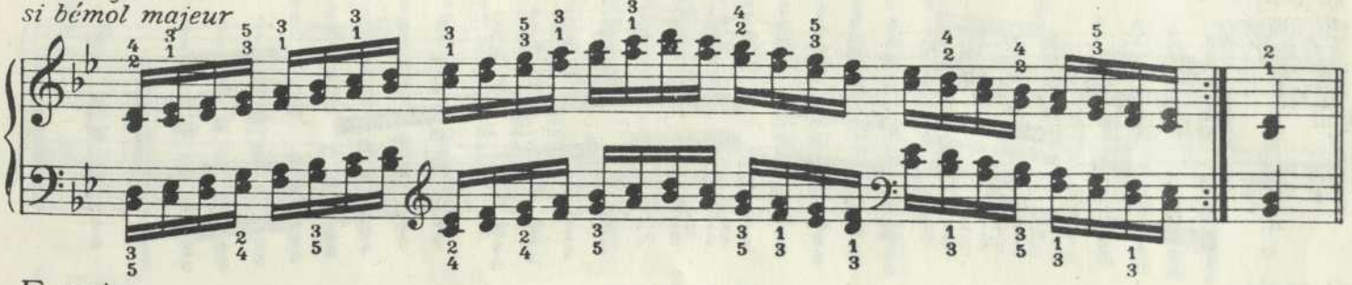
A♭ major.
la bémol majeur



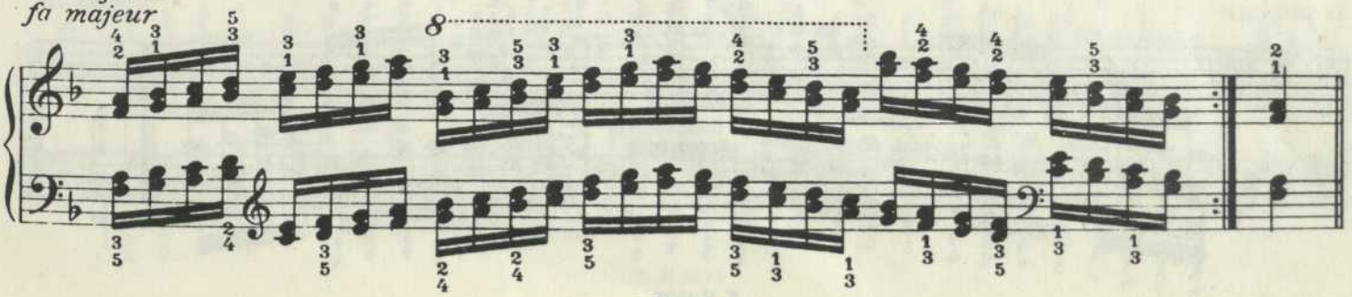
E♭ major.
mi bémol majeur



B♭ major.
si bémol majeur

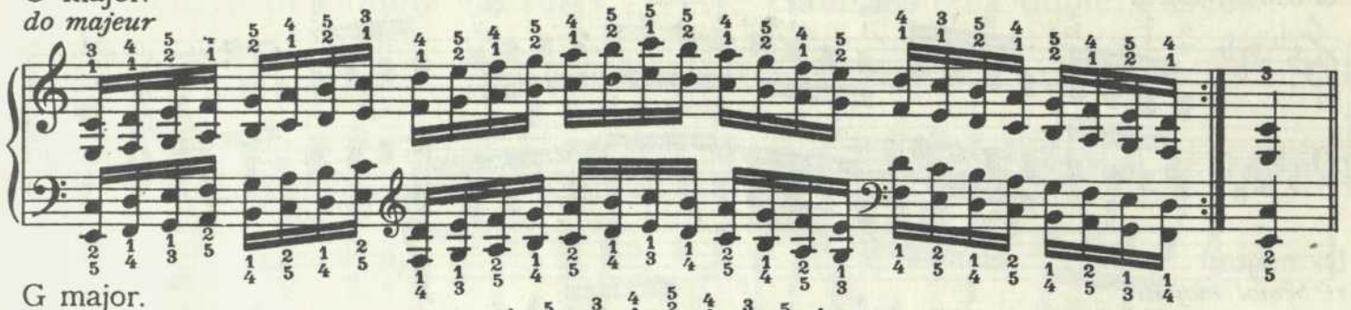


F major.
fa majeur

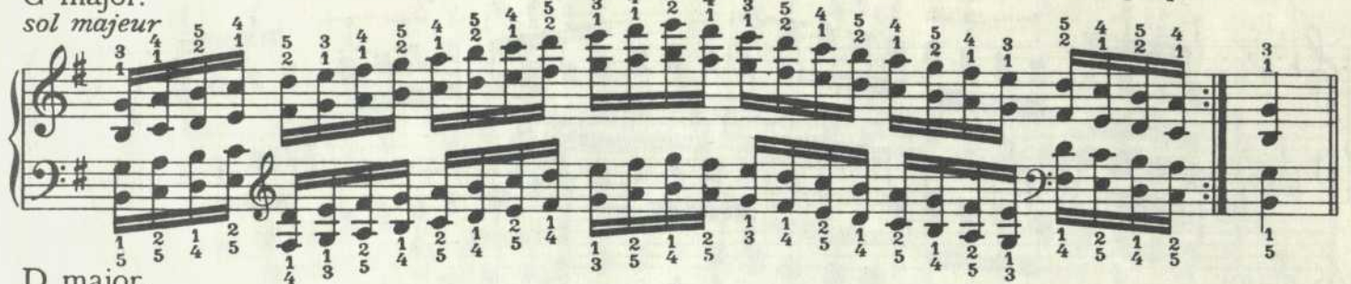


Scales in Double Sixths — Gammes en Double Sixtes.

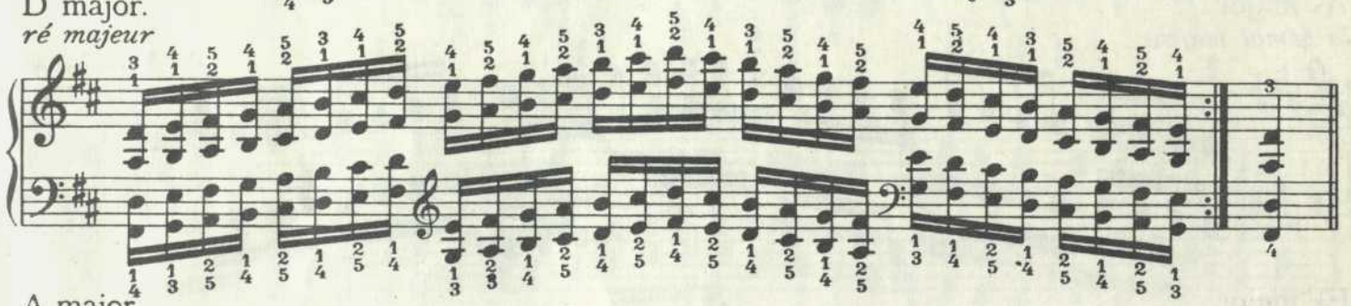
C major.
do majeur



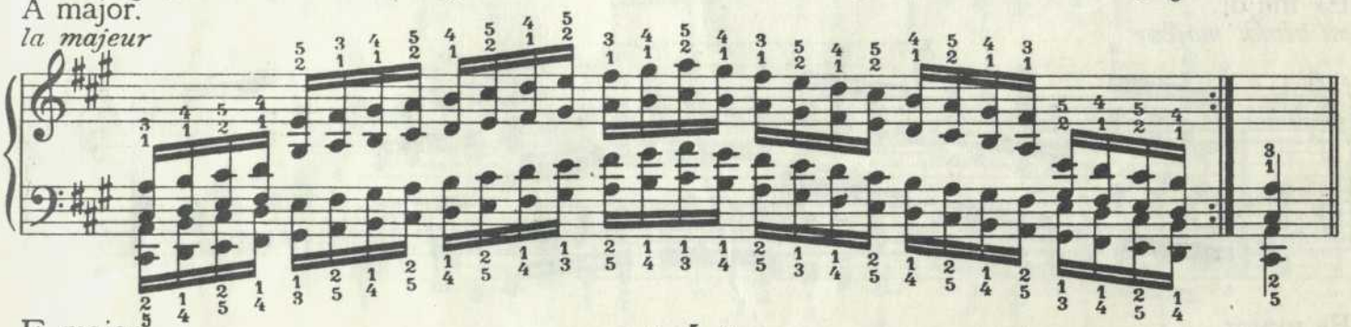
G major.
sol majeur



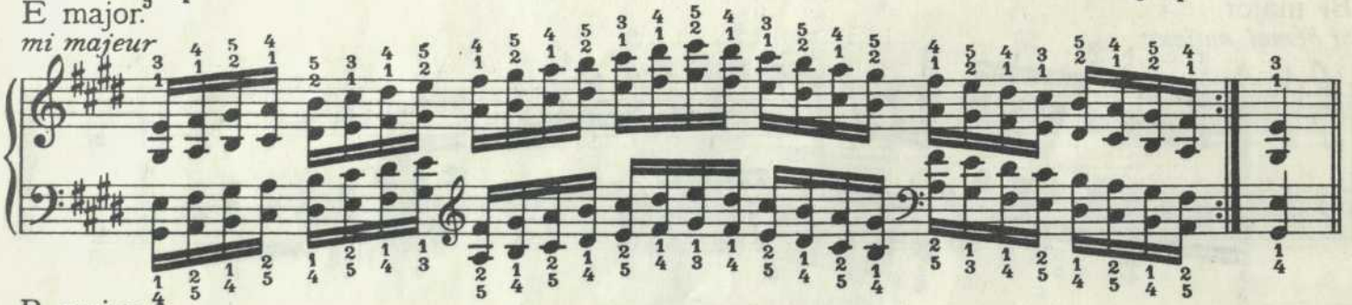
D major.
ré majeur



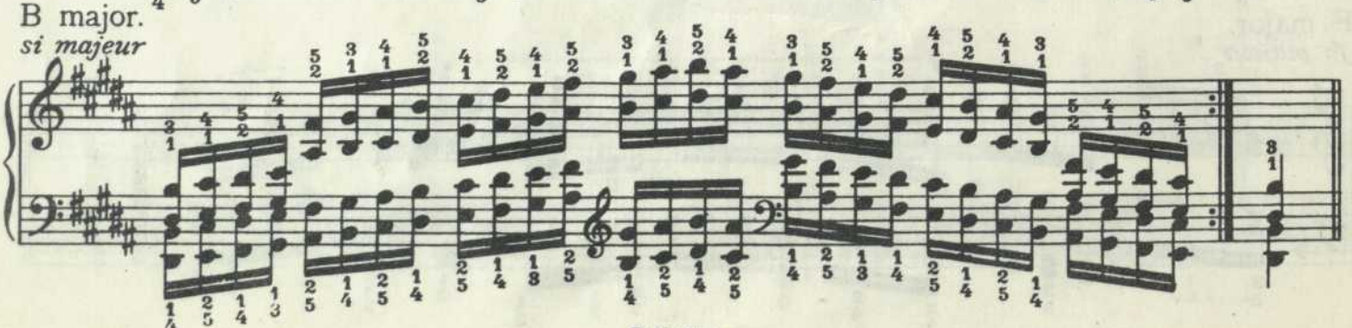
A major.
la majeur



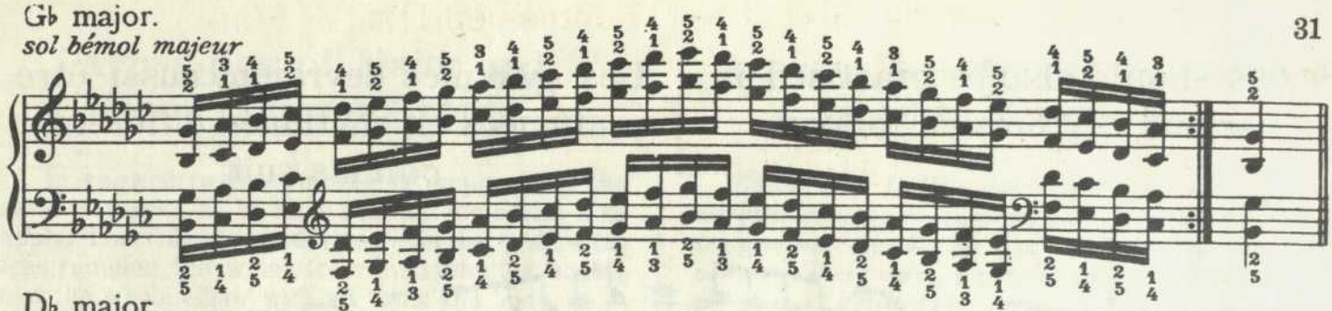
E major.
mi majeur



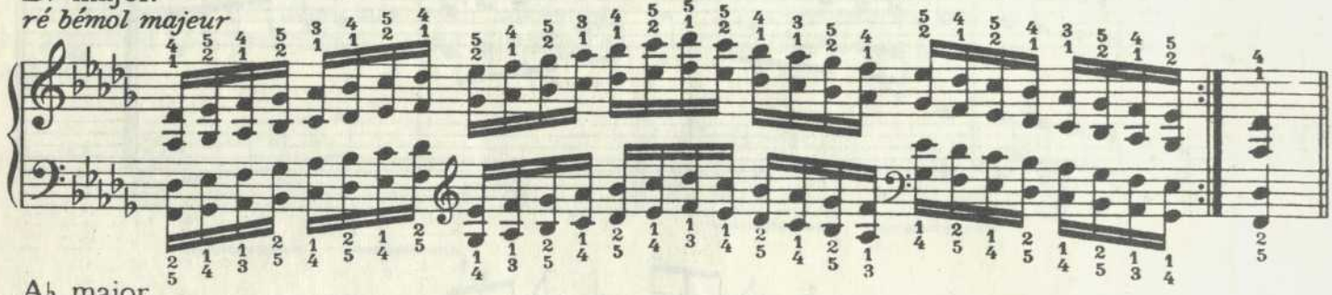
B major.
si majeur



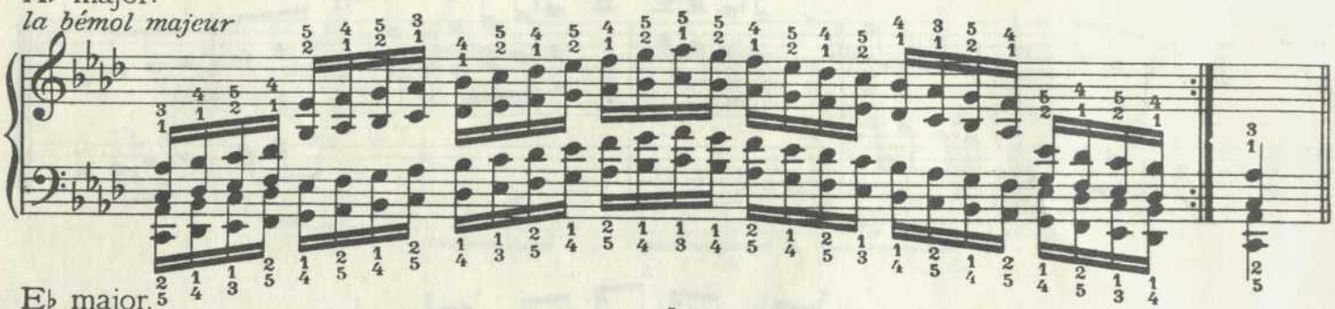
G♭ major.
sol bémol majeur



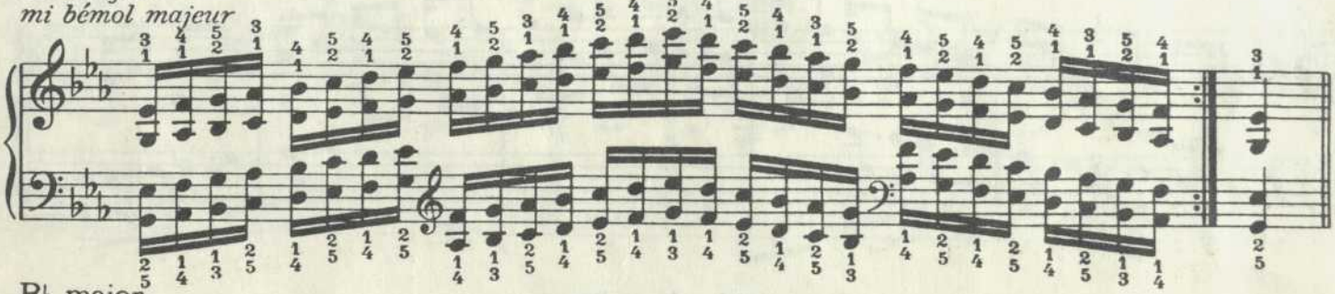
D♭ major.
ré bémol majeur



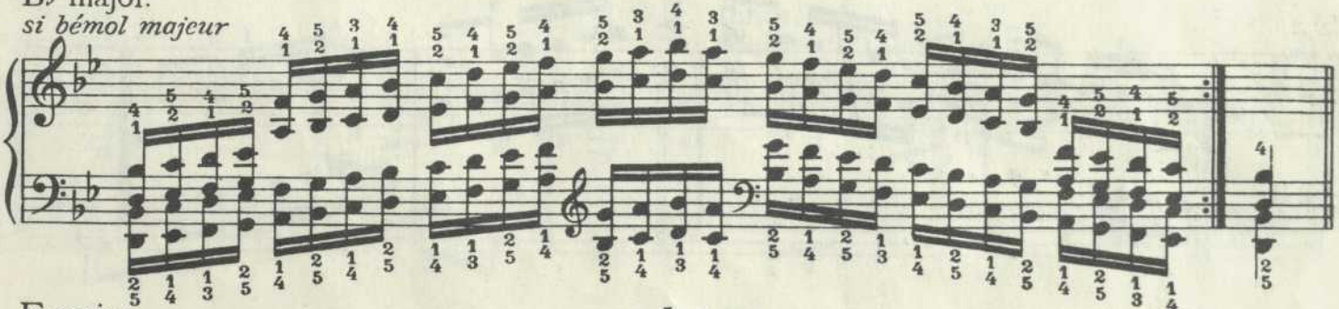
A♭ major.
la bémol majeur



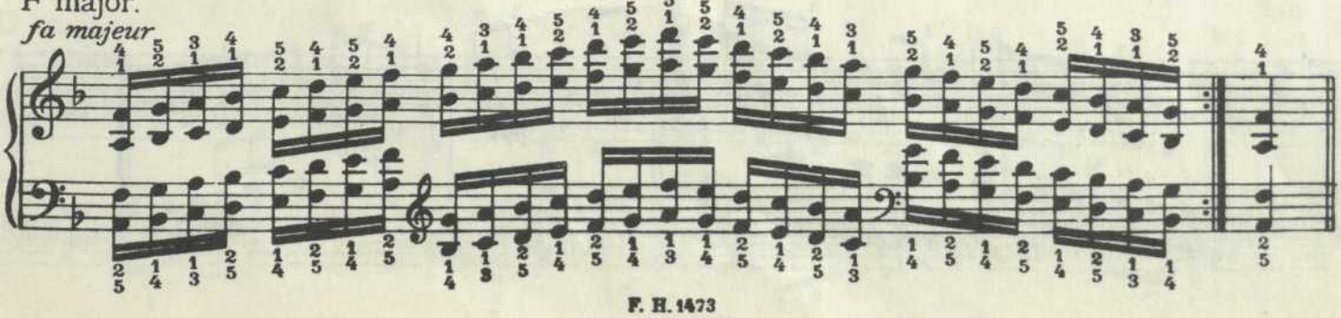
E♭ major.
mi bémol majeur



B♭ major.
si bémol majeur

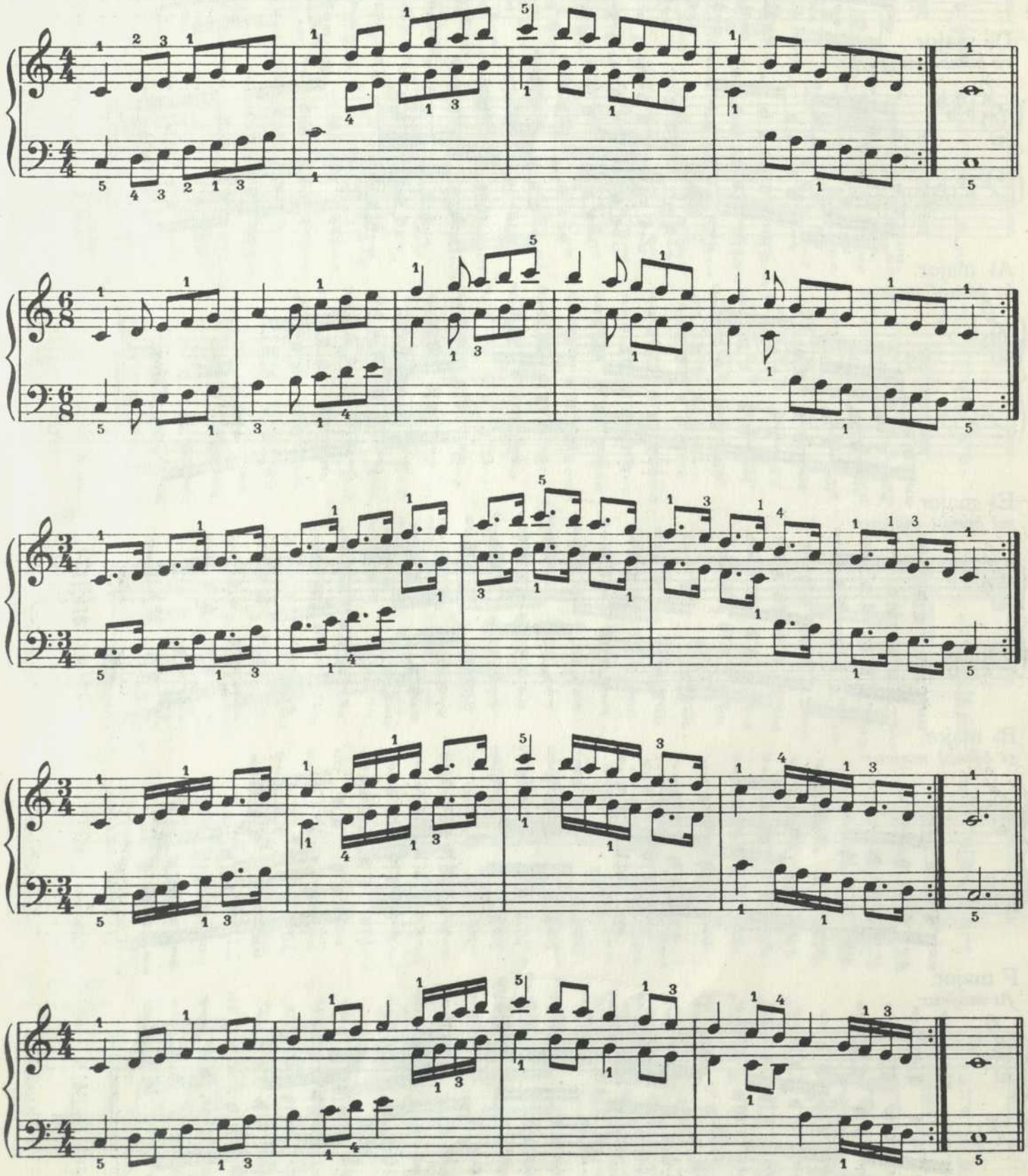


F major.
fa majeur



Scales should also be practised in various rhythms as follows.

Les gammes devraient aussi être pratiquées en rhythmes différents, comme suit.



Arpeggios of Major and Minor Common Chords.

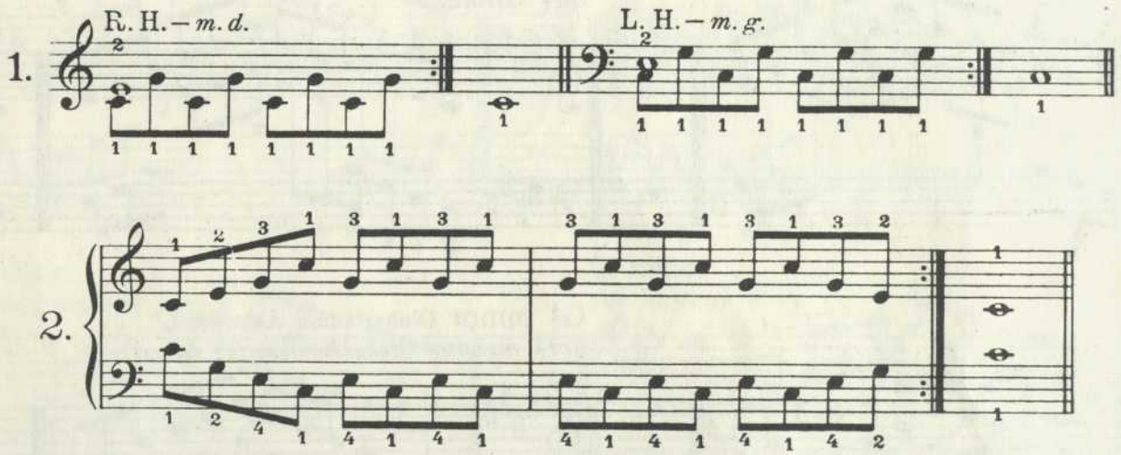
In regard to the playing of arpeggios, the same remarks as to hand position for scales also apply. The fingers should however be somewhat less rounded, the wrist freer even than for scales, and the whole elbow well out from the body.

The following exercises may with advantage be practised as a preliminary to the playing of arpeggios.

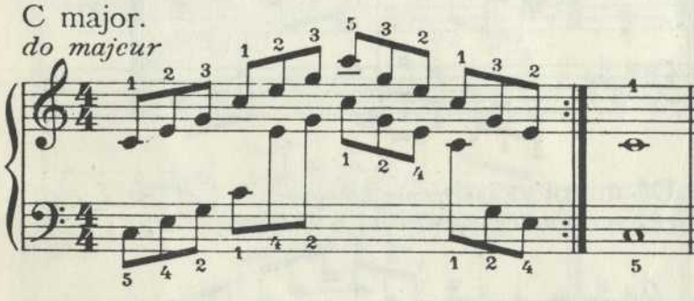
Arpèges des accords communs majeurs et mineurs.

Concernant l'étude des arpèges, les mêmes remarques restent en vigueur que celles pour l'étude des gammes. Les doigts cependant doivent être un peu moins arrondis, le poignet plus indépendant même que pour les gammes et le coude tenu à l'écart du corps.

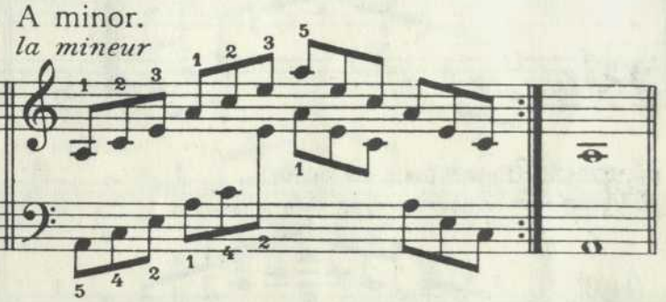
Les exercices suivants pourront être étudiés à l'avantage comme préliminaire à l'étude des arpèges.



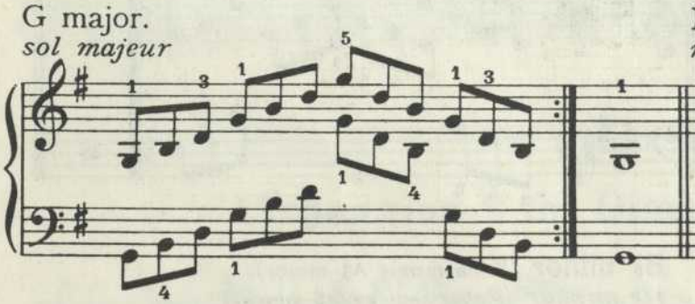
C major.
do majeur



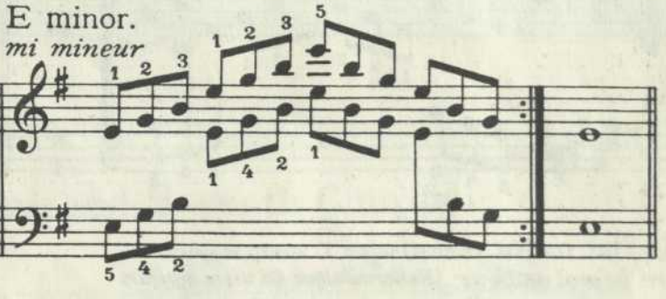
A minor.
la mineur



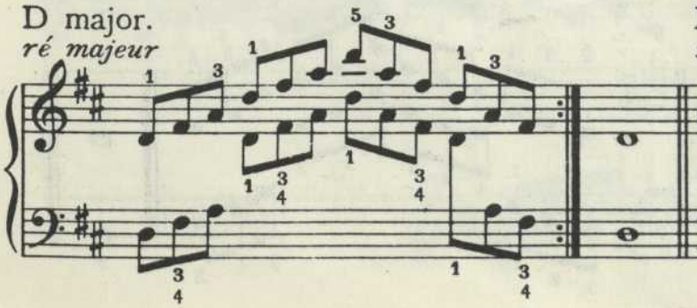
G major.
sol majeur



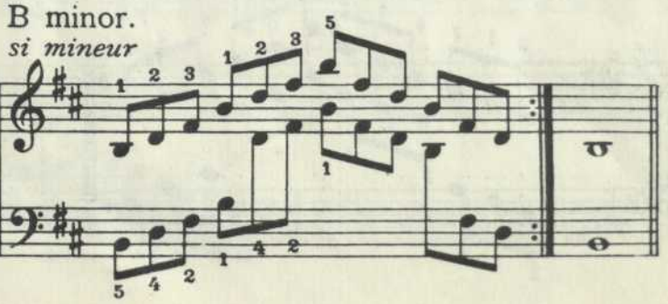
E minor.
mi mineur



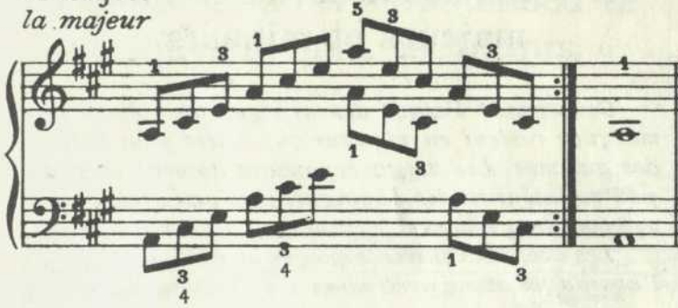
D major.
ré majeur



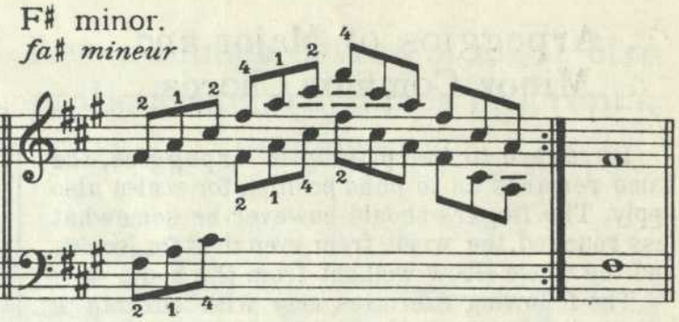
B minor.
si mineur



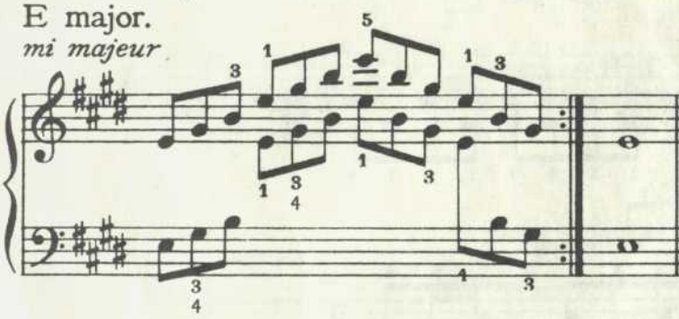
A major.
la majeur



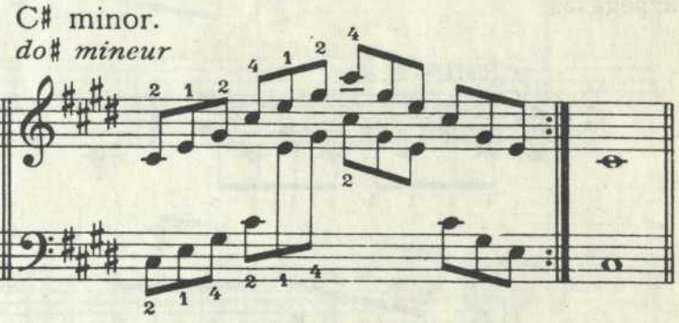
F♯ minor.
fa♯ mineur



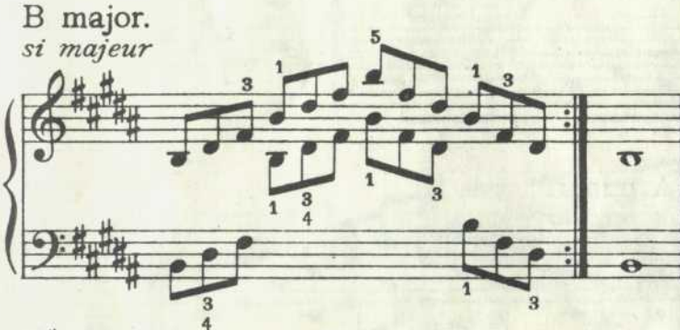
E major.
mi majeur



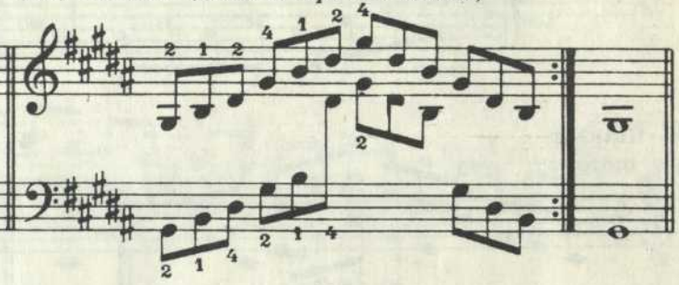
C♯ minor.
do♯ mineur



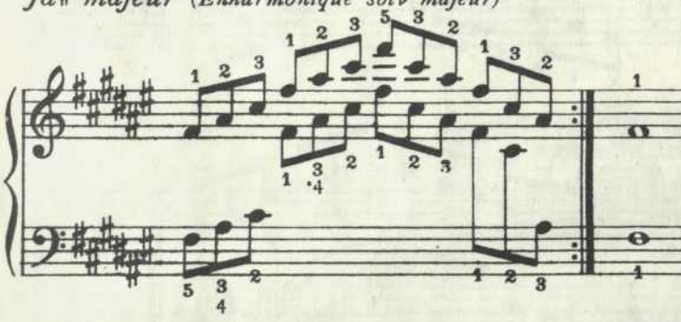
B major.
si majeur



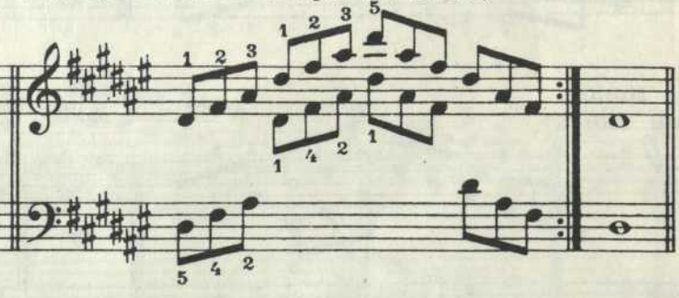
G♯ minor (Enharmonic A♭ minor).
sol♯ mineur (Enharmonique la♭ mineur)



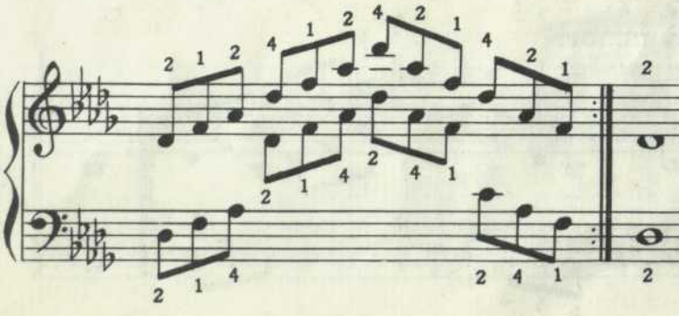
F♯ major (Enharmonic G♭ major).
fa♯ majeur (Enharmonique sol♭ majeur)



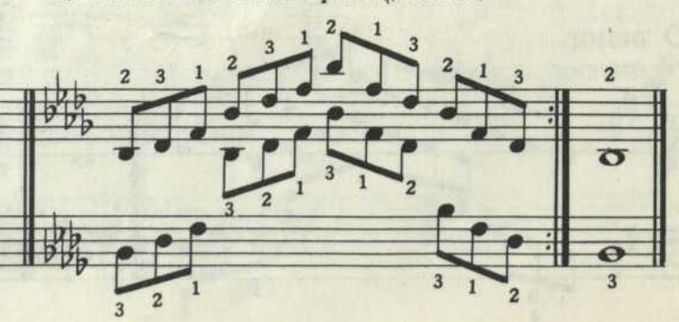
D♯ minor (Enharmonic E♭ minor).
ré♯ mineur (Enharmonique mi♭ mineur)



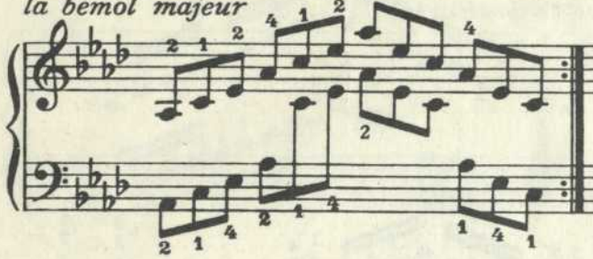
D flat major (Enharmonic C sharp major).
ré bémol majeur. (Enharmonique do dièse majeur).



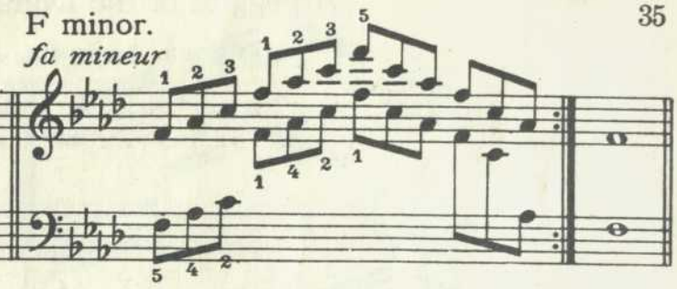
B♭ minor (Enharmonic A♯ minor).
si♭ mineur (Enharmonique la♯ mineur)



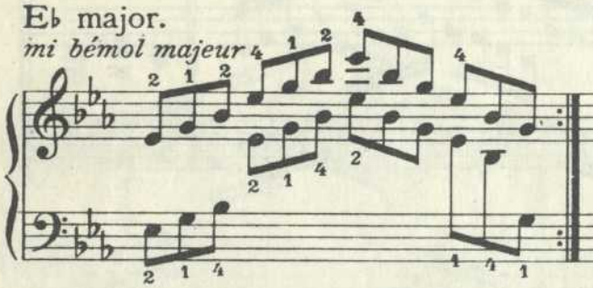
A♭ major.
la bémol majeur



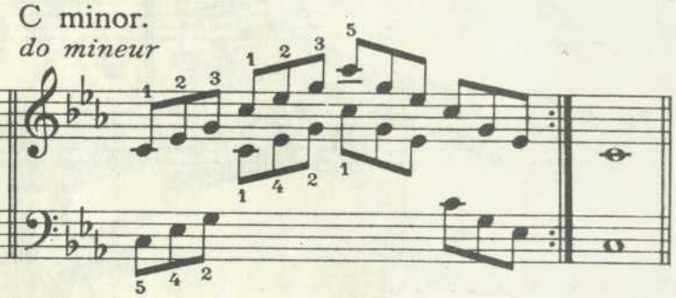
F minor.
fa mineur



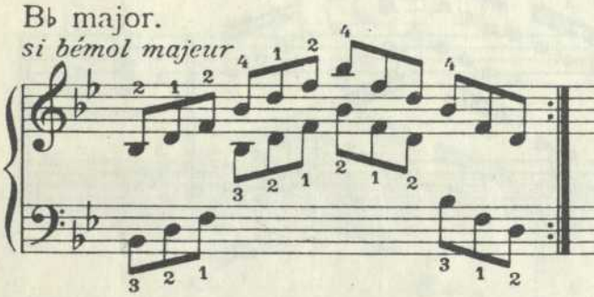
E♭ major.
mi bémol majeur



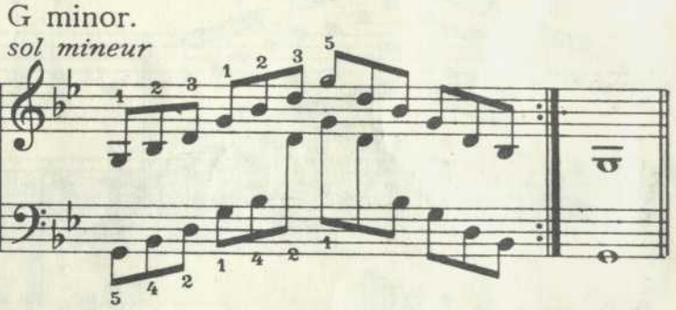
C minor.
do mineur



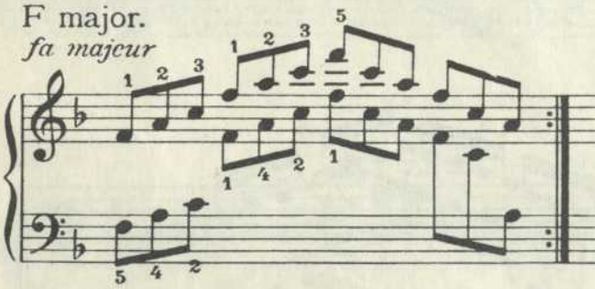
B♭ major.
si bémol majeur



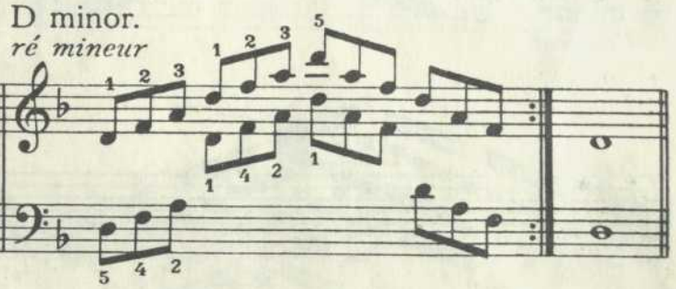
G minor.
sol mineur



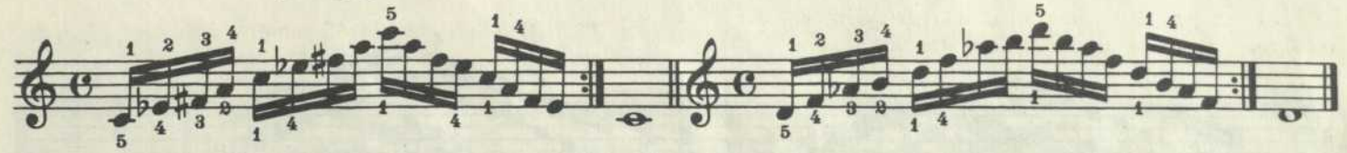
F major.
fa majeur



D minor.
ré mineur



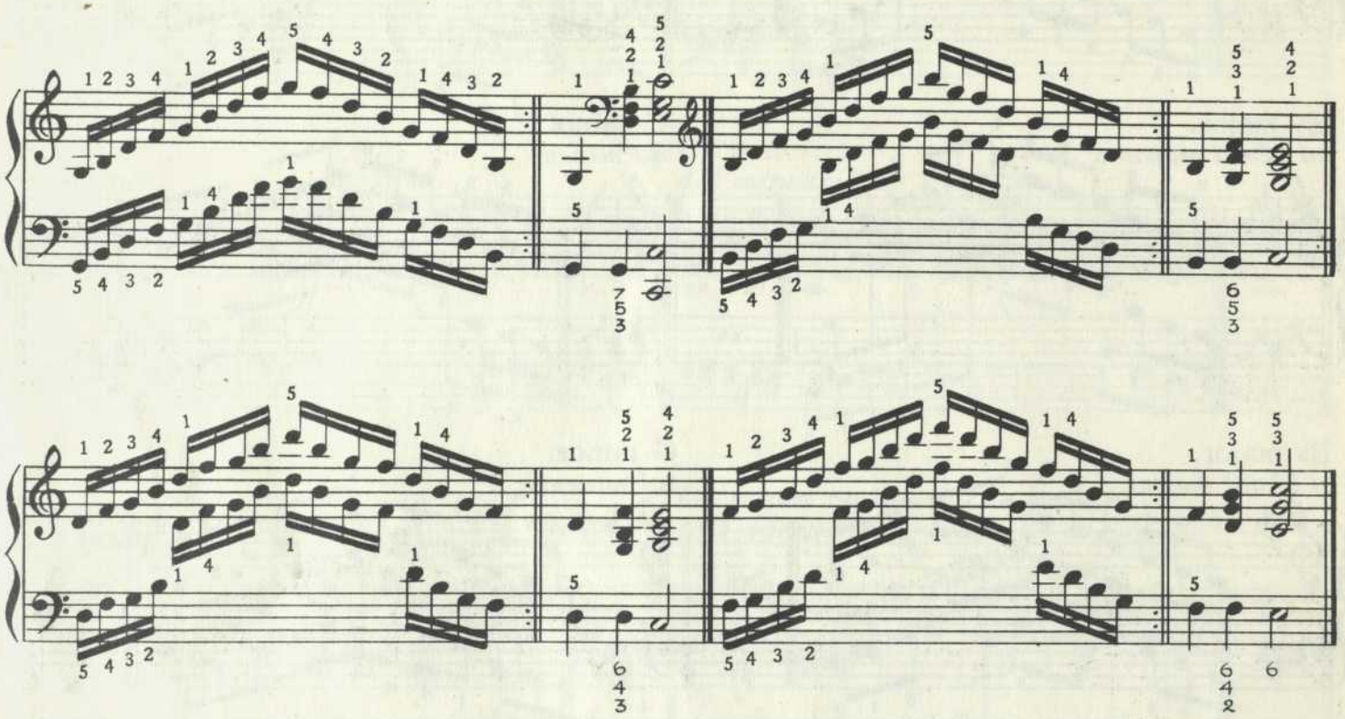
Arpeggios of the Diminished Seventh Chords



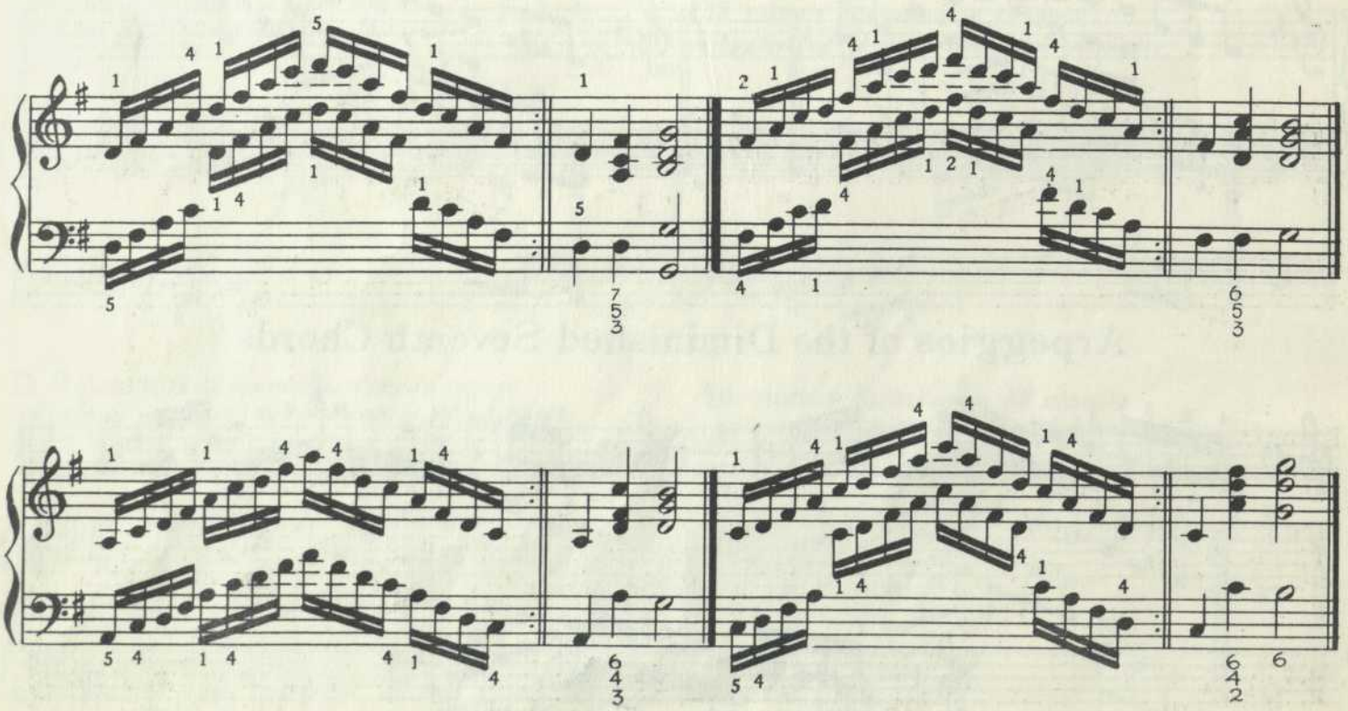
Arpeggios of the Dominant Seventh Chords

Arpèges de l'accord de septième de dominante.

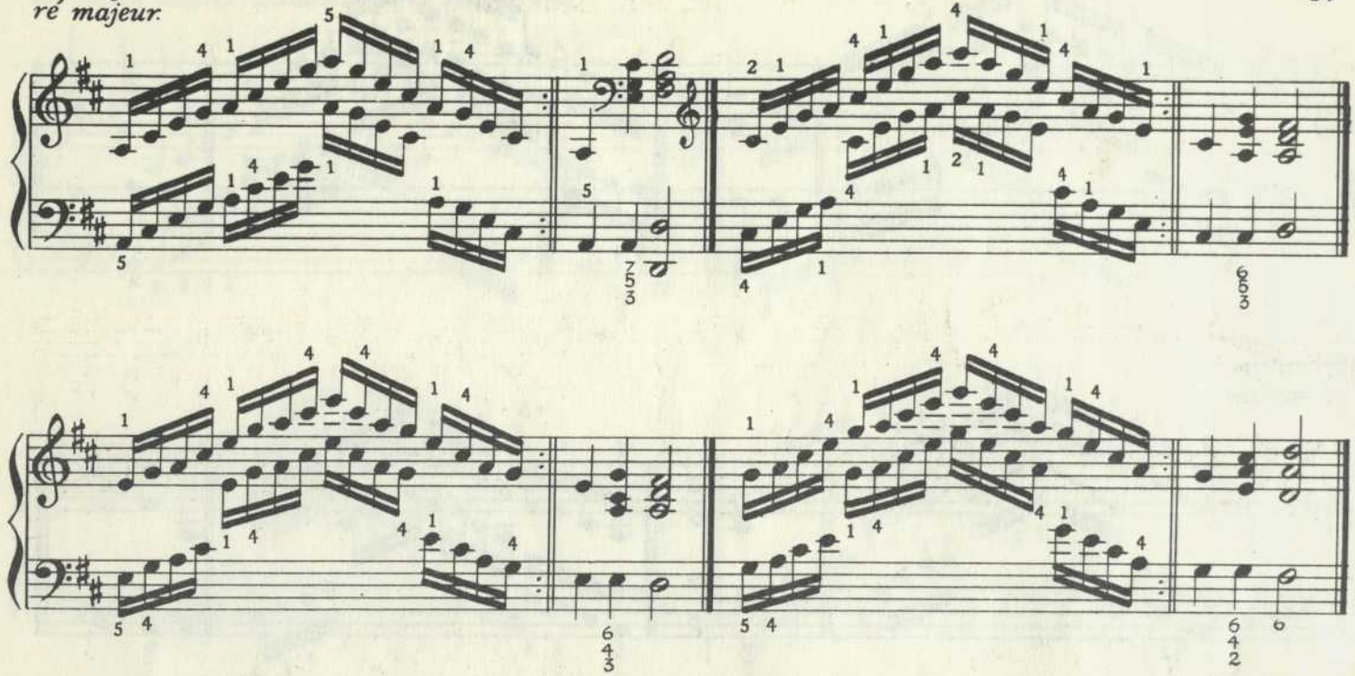
C major.
do majeur.



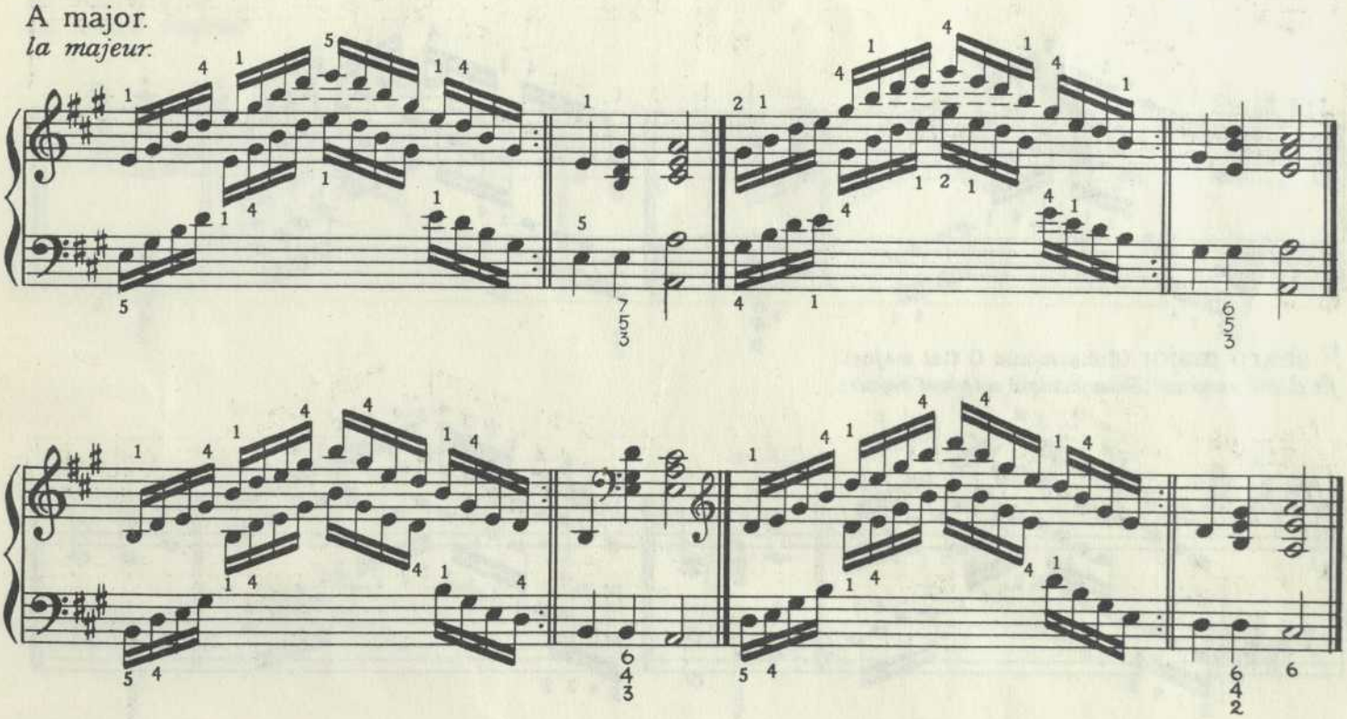
G major.
sol majeur.



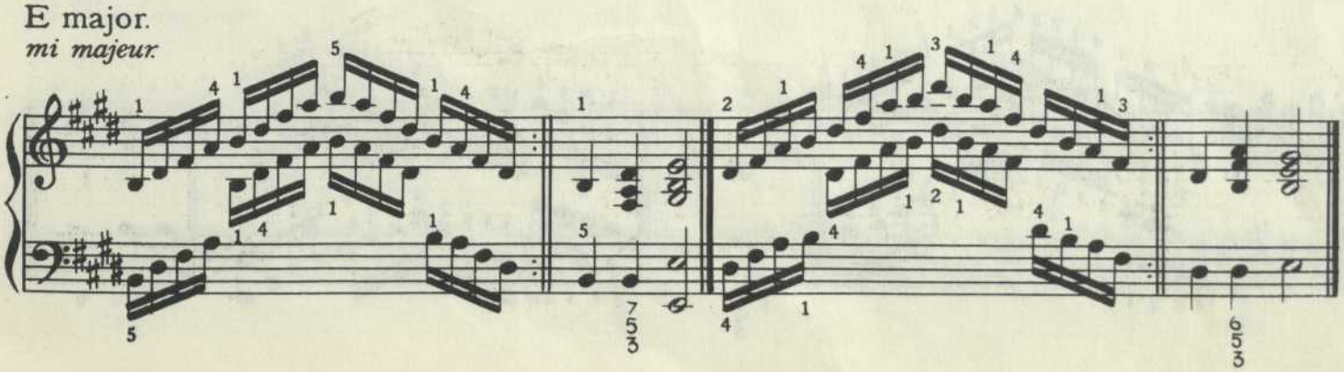
D major.
ré majeur.

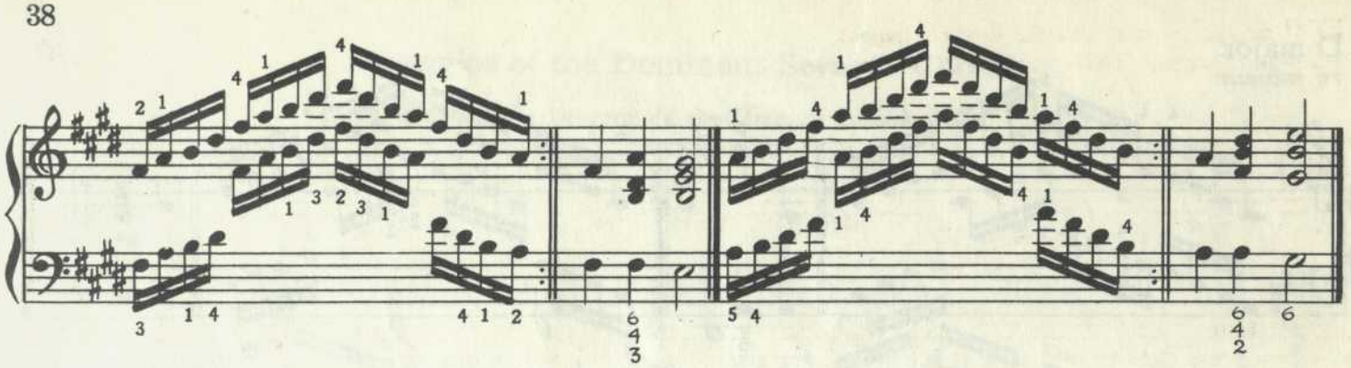


A major.
la majeur.

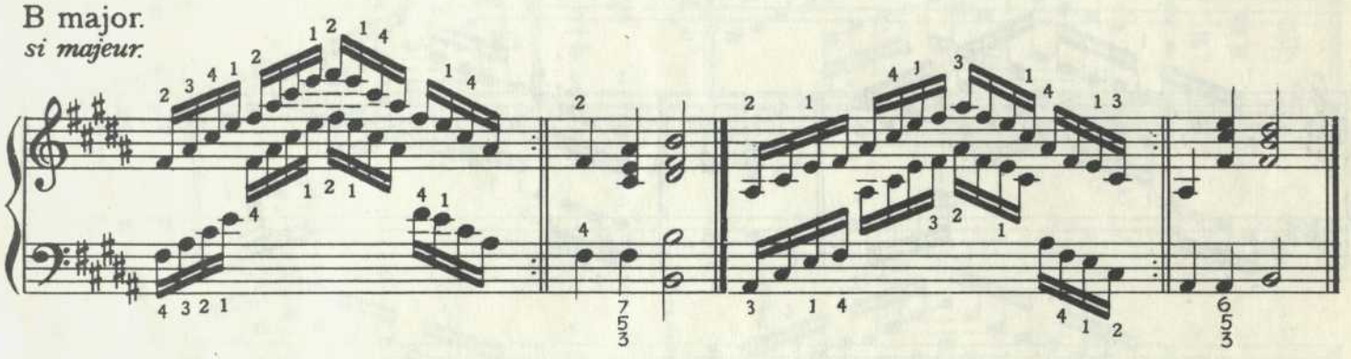


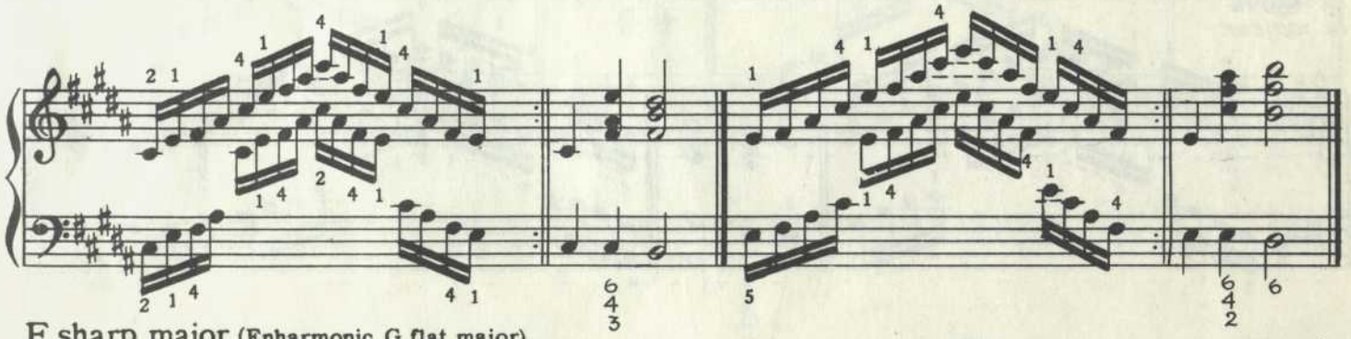
E major.
mi majeur.



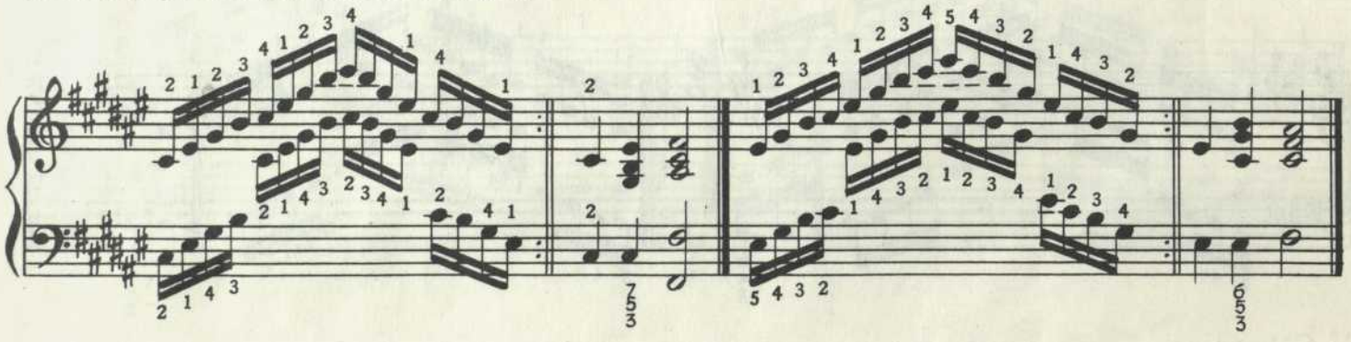


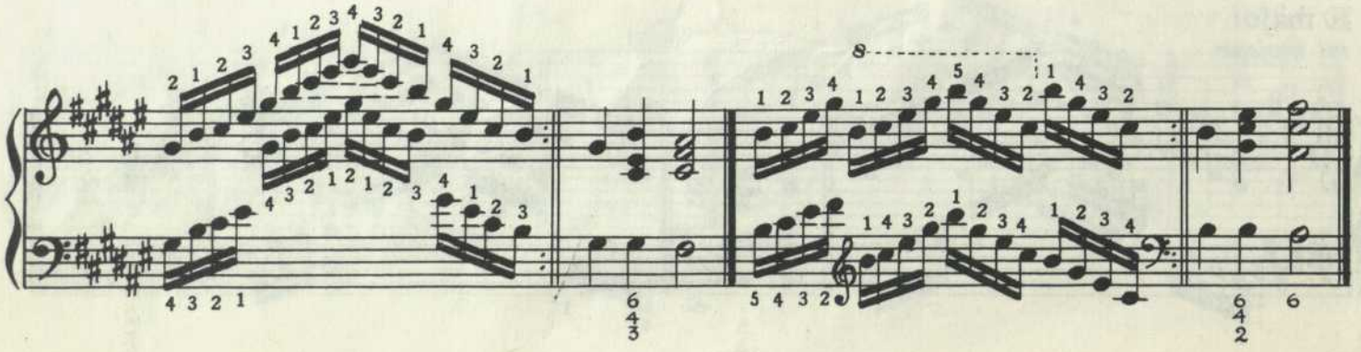
B major.
si majeur.



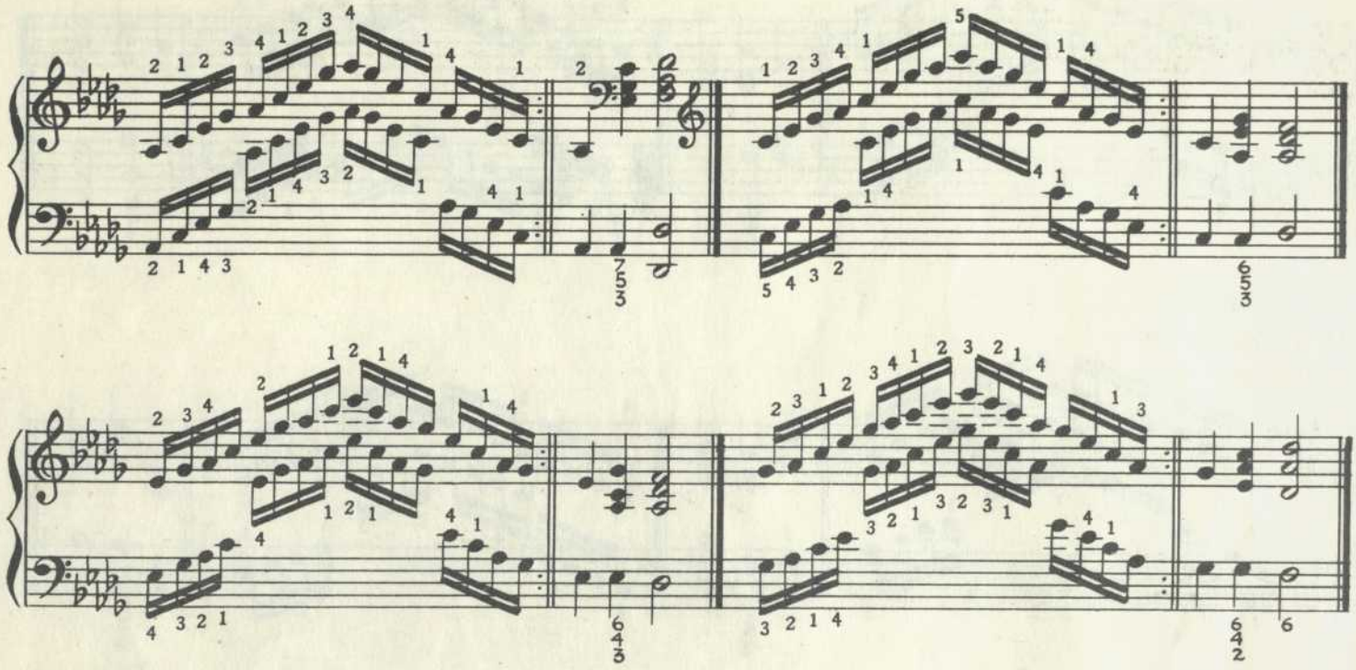


F sharp major (Enharmonic G flat major).
fa dièse majeur (Enharmonique sol bémol majeur).

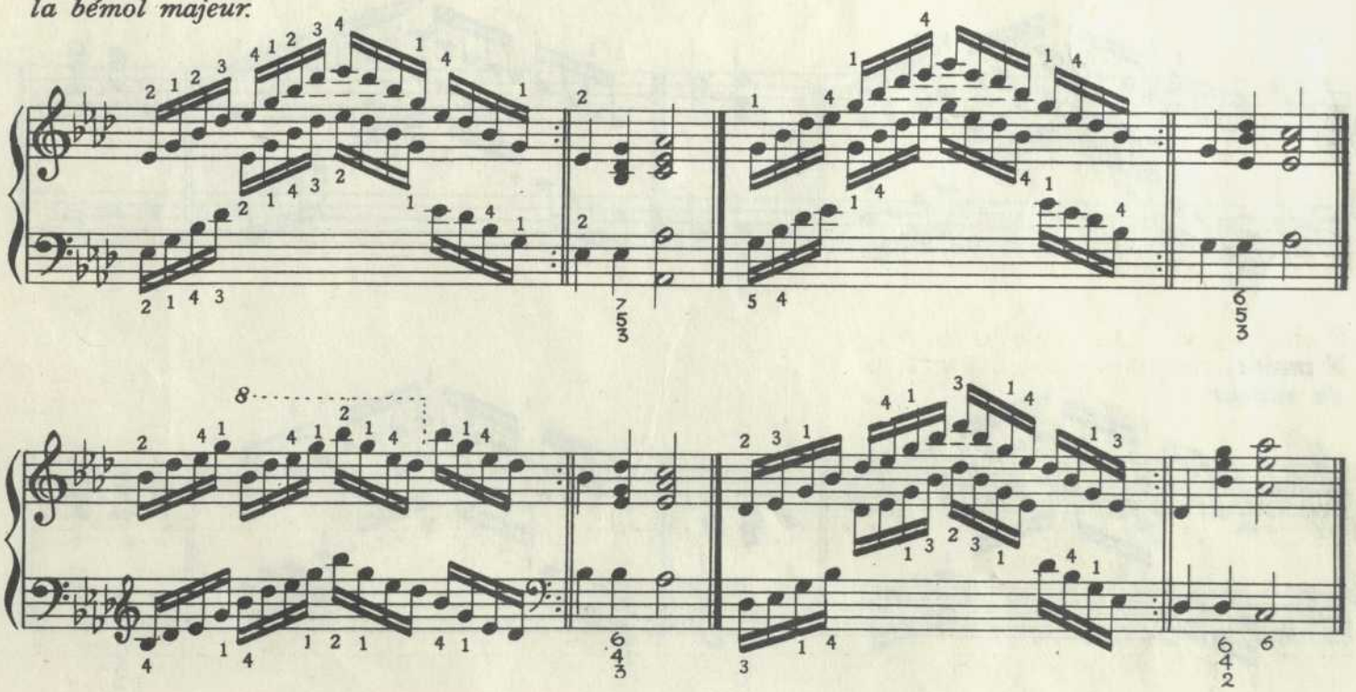




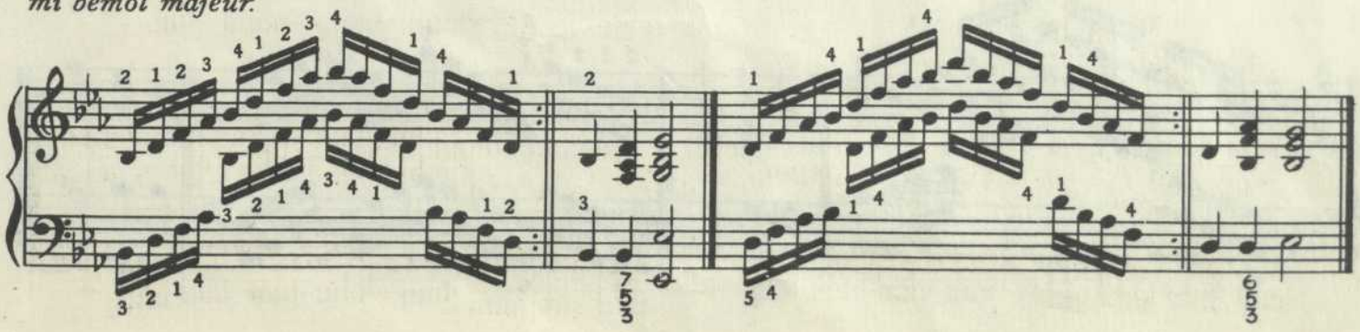
D flat major (Enharmonic C sharp major).
ré bémol majeur. (Enharmonique do dièse majeur).

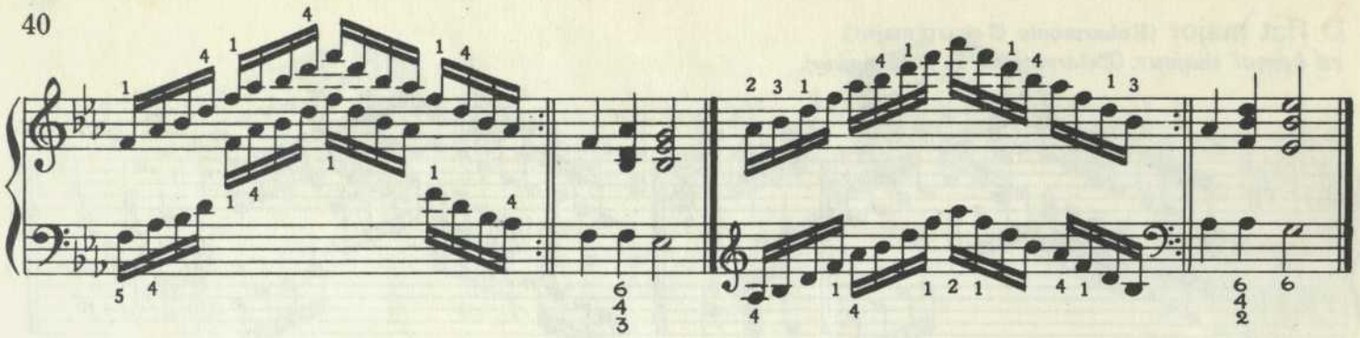


A flat major.
la bémol majeur.

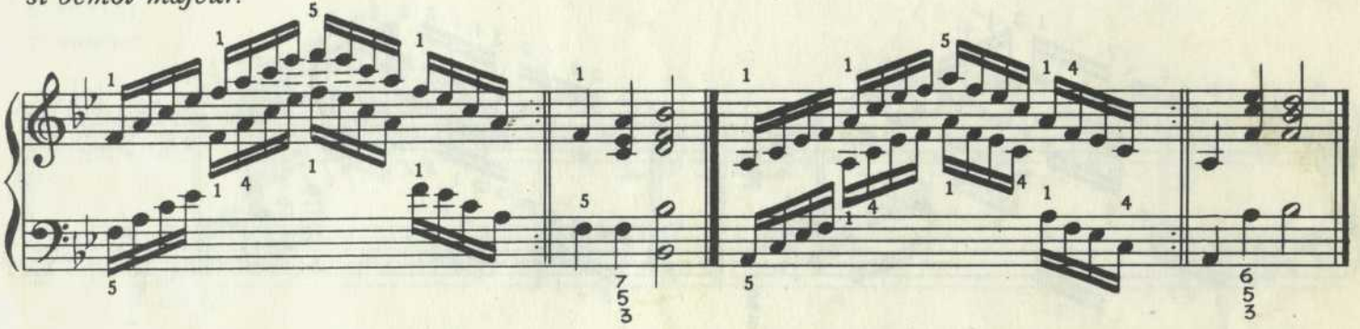


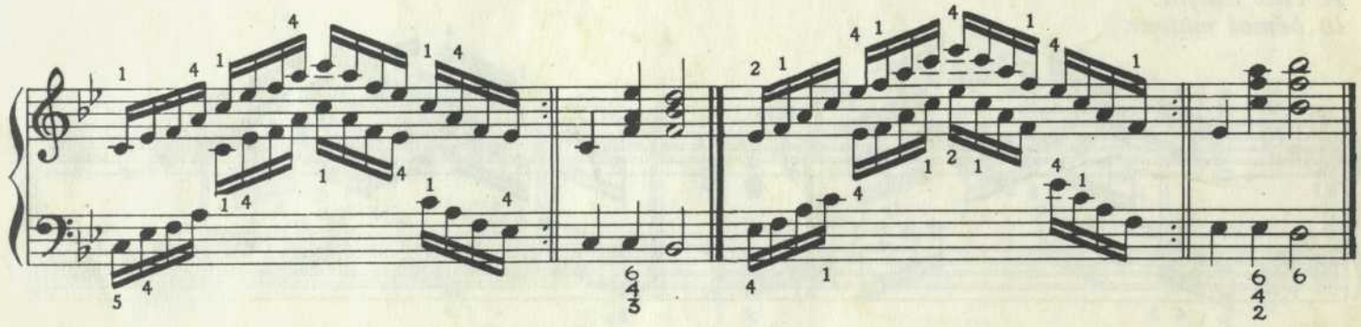
E flat major.
mi bémol majeur.



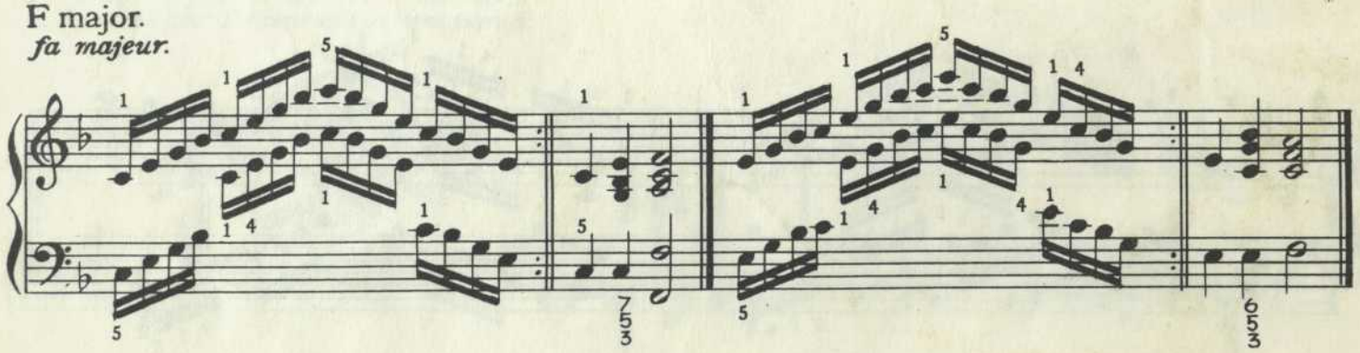


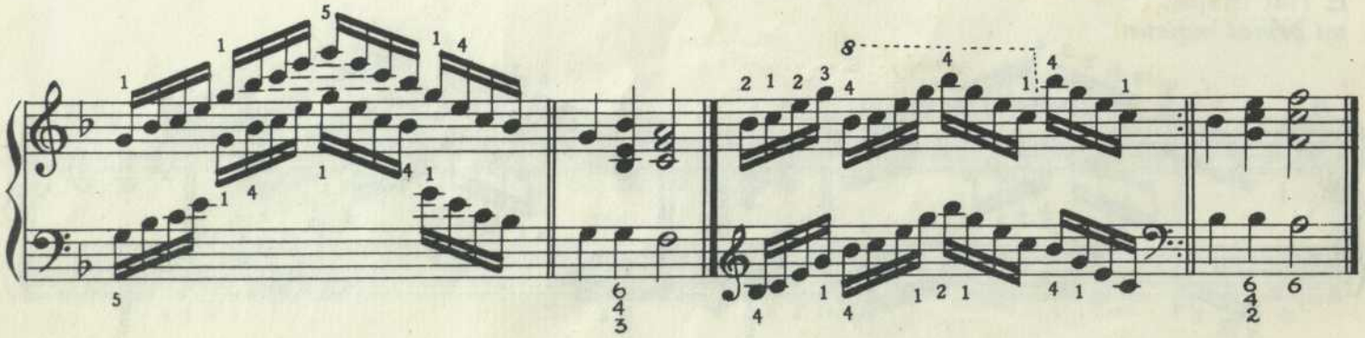
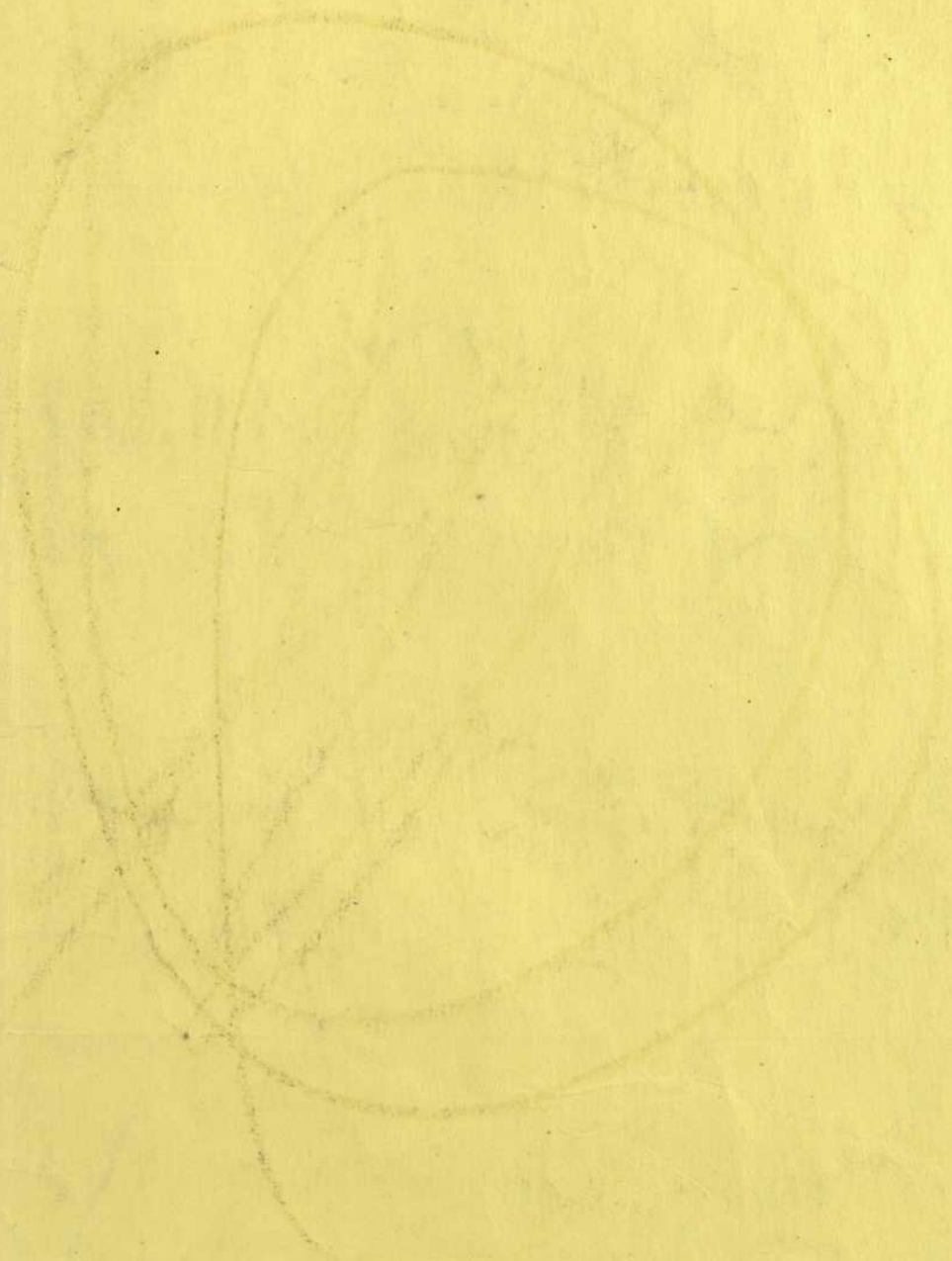
B flat major.
si bémol majeur.





F major.
fa majeur.

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