

GUIDE TO PRACTICE  
ON THE  
PIANO FORTE.

A  
GUIDE TO PRACTICE  
ON THE  
PIANO FORTE.

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BY  
J. F. BURROWES.

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## PREFATORY REMARKS.

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THE course of practice recommended in the following pages cannot be expected to coincide with the views of every Instructor, or be equally applicable to all pupils ; the point sought to be established is, that the pupil should have a regular system\* to go by, and in whatever particular this may differ from the views of the teacher upon the various points connected with the mode of practising, he can easily point out the difference he wishes to be made ; at all events, if this work serve no other purpose, it will have the effect of bringing the subject of practice more particularly into notice, and, in default of better instructions, be at

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\* See page 25.



least some guide to the pupil, and prevent much of that waste of time which daily occurs with those who even with the greatest diligence do not combine method. It may be said that every Instructor is the best judge, and gives his own directions as to what and how his pupil shall practise; to a certain extent this is true, but, upon the principle that "every body's business is nobody's business," it may frequently be left undone; besides, if it be done, a master cannot constantly repeat the same thing, and pupils do sometimes forget.

No master disputes the utility of the daily practice of Exercises and Scales, but many pupils have a great disinclination thereto, and though it is not to be doubted that every one will practise them to the extent he may be desired, still as that which is done willingly and with a conviction of its being conducive to improvement, will always be not only more pleasant, but much more satisfactory in its results than that which is done as a mere task, the author assures all pupils that more improvement will be made in one month, by those who

practise them daily, than will be made in six or even twelve months by those who do not.

The greatest performers never discontinue the practice of Scales and Exercises.

It is scarcely necessary to remark, that practice, to be efficient, must be upon a good principle. Practice upon a bad principle (or, what is more common, without any principle at all) will but confirm error and render it more difficult to conquer. It is therefore essential to prevent any bad habit from being acquired, and the very first time a child puts its fingers on the keys, it should be taught to do so in a proper manner.\*—This opinion is much at variance with common practice, which is, to let a child learn *any how* at first, and when it has contracted all sorts of bad habits, to give it a good master, who has not only to teach, but also to unteach, if indeed that can ever be done. A child's learning any thing may be compared to the winding of a skein of thread, which, if it have never been tangled, may be easily, though perhaps in some instances slowly, wound; but if

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\* See Appendix, page 36.

it be tangled, not only will the trouble be increased tenfold, but the chances are that it will be broken in many places, and consequently never perfect. Some pupils have naturally, that is to say without any instruction as to how it should be done, a better mode of touching the keys than others, as some persons are naturally more or less graceful in all they do, while others are more or less awkward; but it is not sufficient that any thing be well done, it must be done well upon principle. Those who have what may be termed a natural good touch, will have less difficulty to contend with, but they must not be allowed to be ignorant of the principle upon which they do well. It is not, however, in the province of this work to give a detailed explanation of the principle upon which different passages should be played: this can only be properly and progressively done by a good instructor, but a few leading points to assist the memory of the pupil, are placed to the Exercises and in the Appendix.

It is calculated that the Exercises and Scales herein recommended to be played, will occupy

upon an average about a quarter of each hour's practice, and the remainder is to be devoted to lessons or pieces, about the selection of which no suggestion is offered, as that can only be well made, suitably to the talents or progress of each pupil by the master, but the general directions for the manner of practising them, it is hoped will be found useful.

One thing cannot be too strongly impressed on the mind of the pupil, which is the necessity of patience and perseverance in thoroughly understanding and playing correctly, though, perhaps, not fluently, the early exercises, as upon these will depend all the future progress. If there be but two notes to be played, still those two notes must be well done, and it is not sufficient that the pupil be able to do them well once or twice, but he must practise doing so; and the rule for going forward must never be when any thing has been played a certain number of times, or when it is merely correct, but when, by repetition, it has become habitual to do it well. As an incitement to perseverance it may be remarked, that those who

understand and do play even two notes well, may soon with the same application play four, and so on; whereas those who pass over the first two notes, or any thing else, without being thoroughly understood, and sufficiently practised, will never make any satisfactory progress.

The directions respecting exercises refer most particularly to the author's \*Abridgment of his larger work, but may be equally applied to other books of Exercises and Scales.

For the sake of giving precise directions, it has been assumed, that every pupil should practise TWO HOURS A DAY, and it may be with truth said, that those who expect to make any efficient progress should do this at the least. Those who adhere strictly to the directions for the two hours may, it is conceived, from the habits acquired thereby, be safely left to their own discretion for any additional time; on the other hand, those whose other occupations really prevent their practising more than one hour a day, are recommended

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\* Exercises and Scales for daily practice — being an abridgment of the Companion to the Piano-forte Primer. By J. F. Burrowes, price 4s.



to do so according to the directions for the "first hour's practice," on Mondays, Wednesdays and Fridays, and according to the directions for the "second hour's practice," on the alternate days.

The various ages, opportunities, and talents of pupils rendering it impossible to lay down any rule as to when it may be advisable to adhere for a longer time to the same course of practice or proceed to another course, the directions given are always to be considered subject to whether the master think they have been sufficiently complied with.

As many who have previously learnt for some time may probably adopt the course of practice recommended, nevertheless, if they really wish to profit by it, they should begin at the beginning and go regularly through. Respecting the class of pupils to whom the observations in this book may be applicable, the author may observe that those who cannot execute properly all that is herein desired, will do well to acquire the power of doing so ; and those who can, will be tolerably well prepared to proceed to works of greater difficulty.

The author has endeavoured to render all the remarks he has thought it necessary to make as intelligible as possible ; and if, in the fear of being too minute, he may have failed in this respect, he trusts that enough has been said to call the attention of pupils to the different points, and to induce them to seek further explanation of the Master.

## ON PRACTICE IN GENERAL.

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FIXED HOURS should be appointed for practice ; it is not enough to say that a pupil shall practise two or more hours a day, but the time for so doing should be fixed ; every day's experience shews that whatever is left to be done at an uncertain time is frequently left undone, or at best done but imperfectly.

The first portion of every hour's practice should be devoted to Exercises or Scales.

Practising a passage, exercise or scale, does not mean playing it through once, twice, or thrice, but a careful repetition of it twenty or thirty times successively ; and the practice of the same should be resumed daily till it be executed with correctness and precision, and with as much fluency as the progress of the pupil will admit.

The degree of rapidity with which any thing is played may be conceded to the age or ability of the pupil ; but respecting the principle upon which *it is played*, there must be no compromise ; a



pupil therefore must not conclude anything to be sufficiently practised until

Not one wrong key is struck.

Not one wrong finger used.

Not one finger down when it ought to be up ;  
or up when it ought to be down.\*

The hand held in a proper position† throughout.

The piece or passage played in proportion‡  
and without looking at the fingers.§

Nothing which fails in any of these particulars  
can be termed correctly done.

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\* See Appendix, page 36.

† See Appendix, page 35.

‡ A passage is in proportion when the notes and rests have each their relative value, although the whole may be too slow.

§ See Appendix, page 39.

## R U L E S

## TO BE OBSERVED AT PRACTICE.

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**I. Never pass a mistake.**

Never pass over a mistake, but whenever a wrong key is struck, a wrong finger used, if a finger be down or up, when it ought to be otherwise, or if the passage be not played in proportion—recommence the passage, and continue to do so till it be done correctly.\* Passing on, intending to rectify the mistake at another time, will only serve to confirm the error and render it ultimately more difficult to conquer.

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\* See page 18.

**II. Practise slowly at first.**

Avoiding mistakes is better than having them to rectify. Practise therefore slowly at first, and when the passage is done correctly, increase the rapidity to the desired degree. It is certain that that which cannot be done correctly slow, will not be correct when done fast. The rapidity may render the incorrectness less observable, but it will not be the less bad.

**III. Ascertain the nature of the difficulty.**

When any passage is found to be difficult, the first point is to ascertain exactly where, and in *what particular*, the error or the difficulty consists: suppose for instance in a passage of twenty notes, the difficulty lies in the execution of two or three notes only, in that case practise those two or three notes till they be done with readiness, and then practise the whole passage.

**IV. Practise with each hand separately.**

It may be sometimes advisable to practise a passage with each hand separately. It may be relied on that if a passage be not played correctly with one hand at a time, it will not be well done *with both hands together*.

**V. Select passages for practice.**

As all parts of a piece will not require the same degree of practice, select those parts in which there is any difficulty and practise them; much time is saved by this method: for example, suppose in a page of forty bars, there are two which will require practising fifty times, or more, to do correctly—it is obvious that it will be less trouble, and take less time, to practise the two bars fifty times than the whole page fifty times; besides which, any difficulty will be much sooner surmounted by being played fifty times successively, than if it be played the same number of times, with forty or fifty bars intervening between each repetition.

**VI. Practise in small portions.**

When a piece contains no decided comparatively difficult passage requiring to be practised as above, still it is desirable to practise it in small portions, rather than straight through from the beginning to the end: for instance, suppose two pages containing eighty bars are to be practised; the pupil will be much more familiarized with the piece by playing portions of eight or sixteen bars, (as may be convenient) each twenty times, than if he play the whole eighty bars straight through twenty times.

**VII. Caution required in selecting passages.**

In selecting passages for practice, it is desirable not to begin or end always at the same place, unless it be a completely detached passage, otherwise a habit of hesitating or stopping at a particular place will be contracted which it may be afterwards difficult to overcome.

**VIII. Extend and reverse passages.**

It is frequently useful to lengthen or extend a passage to a greater compass than may be required in the piece—or in fact to make an exercise of it; for example, if an arpeggio extending two octaves require practice, it will be good policy to practise it to the extent of three or four octaves.

It is also desirable (when the passage will admit of it) to practise both ascending and descending, although only one way may be required *in the piece*.

**IX. Repeat correctly six successive times at least.**

No passage that has been badly played should be considered as sufficiently practised when done once or twice right; SIX SUCCESSIVE times without error is the least that can be depended on.

If on resuming the practice of the same on another occasion it should be incorrect, (as will frequently be the case) it should be practised till it be done TWELVE SUCCESSIVE times without error, and so on, till it can be, with certainty, played correctly.

**X. Practise piece as a whole.**

After practising in detail as above described, the piece must be carefully practised as a whole from beginning to end. If in doing this any mistake should occur, the best remedy is to recommence the whole page or two (nothing fixes the attention so much as this) and continue to do so until,

Not one wrong key be struck.

Not one wrong finger used.

Not one finger be down or up when it ought to be otherwise, and until the whole be played *through* in proportion.



**XI. After correctness practise for fluency.**

Practice, besides being necessary for ensuring correctness in any piece or passage, is afterwards requisite for the purpose of gaining more fluency or more finish in the manner of executing it.

**XII. Practise till perfect.**

Lastly, it may not be amiss to remark, that although it is desirable both by diligence and method to accomplish as much as possible in the shortest time, still a pupil should remember that when any piece is played, nobody enquires how often it has been practised, or how long the performer has been learning it—the only point is, whether it be well or ill done: no stated number of times can therefore be fixed upon, but a PIECE SHOULD BE PRACTISED TILL IT BE PERFECT.

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SYSTEM  
OF  
DAILY PRACTICE.

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**FIRST COURSE OF DAILY PRACTICE**

For those who learn the first and second series of Exercises.

**\* First Hour's Practice.\***

Practise—First set of Preliminary Exercises,† each twenty times.

Practise—Three Exercises, each twenty (or more) times.

(For the order of learning Exercises, see Appendix, Page 41.)

Practise—Lesson, (if any, if not repeat Exercises.)

**Second Hour's Practice.†**

The practice of beginners being necessarily very limited, the second hour's practice must be the same as the first.

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\* Every day of the FIRST WEEK ONLY, commence by playing once through the Exercise (marked first extra Exercise) for playing without looking at the fingers, see Abridgment, page 2. See also observations in the Appendix, pages 39, 40.

† See observations in the Appendix, page 39.

‡ See page 14.

**SECOND COURSE OF DAILY PRACTICE**

For those who learn the third and fourth series of Exercises, and the Scales.

(For the order of learning the Scales, directions for playing, and rules to be observed, see Appendix, page 44.)

**First Hour's Practice.\***

Practise—First set of Preliminary Exercises, each twenty times.

Practise—Three Exercises, each twenty times, (or more.)

Practise—New Lesson.

See Observations page 47, and Rules to be observed at practice, page 19.

**Second Hour's Practice.†**

Practise—A Scale six times (or more) in the first mode.

Practise—The Scale of the Relative Minor six times (or more) in the same manner.

Practise— $\left\{ \begin{array}{l} \text{New Lesson on Mondays, Wednes-} \\ \text{days and Fridays.} \\ \text{Old Lesson on Tuesdays, Thursdays} \\ \text{and Saturdays.} \end{array} \right.$

(See Appendix, page 47.)

\* Every day of the **FIRST WEEK ONLY** of beginning the third series of Exercises, commence by playing once through the second (extra) Exercise, for playing without looking at the fingers. See Abridgment, page 3.

† Every day of the **FIRST WEEK ONLY** of beginning the fourth series of Exercises, commence by playing once through the third (extra) Exercise, for playing without looking at the fingers. See Abridgment, page 3.

**THIRD COURSE OF DAILY PRACTICE**

For those who learn the Scales in the second mode.

(See Appendix, page 45.)

**First Hour's Practice.**

Practise— $\left\{ \begin{array}{l} \text{Preliminary Exercises, 1st Set on Mon-} \\ \text{day, Wednesday, and Friday} \\ \text{2nd Set, on Tuesday, Thursday, and} \\ \text{Saturday, each twenty times.} \end{array} \right.$

Practise—Three Exercises, each twenty times,  
(or more.)

Practise—New Lesson.

**Second Hour's Practice.**

Practise—A Scale eight times (or more) in the  
second mode.

Practise—The Scale of the Relative Minor, eight  
times (or more) in the same manner.

Practise— $\left\{ \begin{array}{l} \text{New Lesson, on Monday, Wednesday} \\ \text{and Friday.} \\ \text{Old Lesson, on Tuesday, Thursday} \\ \text{and Saturday.} \end{array} \right.$

**FOURTH COURSE OF DAILY PRACTICE**

For those who learn the Scales in the third mode.

(See Appendix, page 46.)

**First Hour's Practice.**

Practise— $\left\{ \begin{array}{l} \text{Preliminary Exercises, 1st Set, on} \\ \text{Monday and Thursday.} \\ \text{2nd Set, on Tuesday and Friday.} \\ \text{3rd Set, on Wednesday and Saturday,} \\ \text{each twenty times.} \end{array} \right.$

Practise—Three Exercises, each twenty times  
(or more.)

Practise—New Lesson.

**Second Hour's Practice.**

Practise—A Shake\* six times (or more.)

(See Abridgment, page 11.)

Practise—A Scale six times (or more) in the  
third mode.

Practise—The Scale of the Relative Minor six  
times (or more) in the same manner.

Practise— $\left\{ \begin{array}{l} \text{New Lesson, on Monday, Wednesday} \\ \text{and Friday.} \\ \text{Old Lesson, on Tuesday, Thursday} \\ \text{and Saturday.} \end{array} \right.$

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\* Practise the same shake daily for a week, and when all that are inserted have been gone through, either recommence, or practise shakes in other keys.

**FIFTH COURSE OF DAILY PRACTICE**

For those who learn the Scales in the fourth mode.

(See Appendix, page 46.)

**First Hour's Practice.**

Practise—Fourth Set of Preliminary Exercises,  
each twenty times.

Practise— $\left\{ \begin{array}{l} \text{One Exercise* of Double Notes.} \\ \text{(See Abridgment, page 5.)} \\ \text{One Exercise, Arpeggio,} \\ \text{(See Abridgment, page 6, \&c.)} \\ \text{One Exercise of Reiterated Notes,} \\ \text{(See Abridgment, page 11.)} \\ \text{Each twenty times,} \end{array} \right.$

Practise—New Lesson.

**Second Hour's Practice.**

Practise—A Shake six times.

Practise—A Scale eight times (or more) in the  
fourth mode.

Practise—The Scale of the Relative Minor, eight  
times (or more) in the same manner.

Practise— $\left\{ \begin{array}{l} \text{New Lesson, Monday, Wednesday,} \\ \text{and Friday.} \\ \text{Old Lesson, Tuesday, Thursday, and} \\ \text{Saturday.} \end{array} \right.$

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\* See Observations on selecting Exercises in the Appendix, page 43.

**SIXTH COURSE OF DAILY PRACTICE**

For those who learn the Scales in the fifth and sixth modes.

(See Appendix, page 46.)

**First Hour's Practice.**

Practise—Either 1st, 2nd, 3rd, or 4th, Set of Preliminary Exercises, each twenty times.

Practise— $\left\{ \begin{array}{l} \text{One Exercise of Double Notes.} \\ \text{One Exercise of Arpeggio.} \\ \text{One Exercise of Reiterated Notes, or} \\ \text{octaves, each twenty times.} \end{array} \right.$

Practise—New Lesson.

**Second Hour's Practice.**

Practise—A Shake six times.

Practise— $\left\{ \begin{array}{l} \text{A Scale in thirds (*viz.* fifth mode)} \\ \text{on Mondays, Wednesdays, and} \\ \text{Fridays, eight times (or more.)} \end{array} \right.$

Practise— $\left\{ \begin{array}{l} \text{A Scale in Sixths (*viz.* sixth mode)} \\ \text{on Tuesdays, Thursdays, and Satur-} \\ \text{days, eight times, (or more.)} \end{array} \right.$

Practise— $\left\{ \begin{array}{l} \text{New Lesson, Monday, Wednesday,} \\ \text{and Friday.} \\ \text{Old Lesson, Tuesday, Thursday, and} \\ \text{Saturday.} \end{array} \right.$



In conclusion, the author begs to repeat that in offering the preceding system of daily practice to notice, he does not do so with the idea of its being applicable to all cases, or that it may not with advantage be changed in various particulars to suit different pupils; for instance, some masters may think it advisable instead of Three exercises each twenty times, to have One or Two practised each thirty or forty times, or to have the Scales practised twelve or twenty times instead of six, as marked, &c. &c. Such things as these may be easily made suitable to individual cases; but if the following points be established, in any instances where they may have been hitherto disregarded, he trusts that his work will not be altogether useless: viz. having

FIXED HOURS for practice.

EXERCISES AND SCALES practised daily,  
and a regular System of practising every thing till  
be perfectly CORRECT.

## APPENDIX.





## APPENDIX.

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OF THE

## POSITION OF THE HAND AND ARM.

The hand and fore-arm should be in a straight line from the elbow to the middle joint of the second finger, keeping the wrist neither raised nor depressed. The fingers are to be kept moderately bent, and apart (directing particular attention to the second and third fingers, which are more apt to be too close together than the others) so that one finger may be over the centre of each key; and the thumb must always be kept over a key. It is of the highest importance to attend to the keeping of each finger over the centre of a key, for many persons, notwithstanding they may encompass five keys from the thumb to the little finger, by keeping the other fingers at unequal distances, play indistinctly; for example, supposing the right thumb to play C, instead of striking F distinctly

with the third finger, they strike both E and F with the third finger; errors of this sort are not at all uncommon (particularly in arpeggio passages) and should be guarded against from the first, by acquiring a habit of keeping each finger over the centre of a key.

#### OF THE MANNER OF TOUCHING THE KEYS OR PUTTING DOWN AND RAISING THE FINGERS.

This is a point not generally sufficiently attended to, but it is one of the greatest importance, and should be thoroughly understood and put in practice at first; for the want of a proper manner of putting down and raising the fingers throws great additional difficulty in the execution of every thing that is played, and not only adds difficulty, but gives a bad effect, however perfect the performance may be in all other respects. If the attention be strictly directed to this at first, the proper manner of putting down and raising the fingers will become a *habit*, and will cause no trouble afterwards; whereas if this be neglected at first, and the pupil be allowed to practise upon a bad or upon no fixed principle, bad habits will be acquired and become more or less confirmed in proportion to the degree of practice, and which, if ever they be overcome,

must be so at the expense of much labour and time. It is therefore essential to prevent any bad habit being contracted.

The rule is simply to hold the finger down on one key till the next is down but NOT LONGER: or, as it may be otherwise expressed,

Two keys which are to be played successively must not be held down together, neither must one be raised till the other is down. In order to direct the attention particularly to this point, it may be as well to remark, that if the finger be held down too long after the following key is struck, it may be so in a greater or lesser degree: for instance, suppose C. D are to be played successively—C may be held during the whole, or half, or a quarter of the time after D is down, either of which is wrong, though not equally so. It is not unusual with those who have a bad touch, when five successive keys are played, to find the whole five down at once; so that the first is down four times longer than it ought to be, and the others proportionably so.

It may be remarked that those who hold the fingers down too much in some places, generally raise them too soon in others. Raising the finger from one key *before* the next is down, must equally, as a general rule, be guarded against, as it gives a broken and disjointed effect.

Let it not however be conceived that either holding one key down after the next is struck, or taking one up before the next be down, is wrong, if marked to be so played : what is intended to be impressed on the mind of the pupil is, that the general rule must be to

Hold one key till the next is down, but NOT LONGER.

And no Exercise, Passage or Lesson should be played in which this cannot be strictly attended to, until a perfect habit of playing upon this principle is acquired ; after which the exceptions, such as raising the fingers at the rests, repeated notes, and those marked to be played staccato, &c. must be learnt.

This principle, laid down some years ago by the author, of adhering invariably to one mode of touching the keys, until the pupil be perfect in it, before attempting any other, is fully carried out in the Companion to the Piano forte Primer, in the Abridgement, in the author's Piano forte Tutor, and to a limited extent in his Easiest Lessons for Beginners.

## OF PRELIMINARY EXERCISES.

It is important when striking a key with one finger to do so without moving the others; to acquire the power of doing this, Exercises in which some fingers are held firmly down whilst the others are moving must be practised; these exercises are termed "Preliminary" because they are to be practised before, and because they differ in principle from all others in this respect, viz. that for the purpose of acquiring for each finger a free action, independent of the others, those fingers which are not employed in playing are to be held down; whereas the general rule in all other exercises is to hold none down but what are actually employed in playing.

The daily practice of these, for a short time previous to other exercises, will always be highly beneficial.

## OF LOOKING AT THE FINGERS.

It is essential that the pupil should acquire the power of playing without looking at the fingers. To accomplish this, a little time should occasionally be devoted to this object exclusively.



A few exercises for this purpose (marked for the sake of distinct reference, Extra Exercises) are inserted in the Abridgment, and these are intended to be played once (not practised) each day of the first week of commencing a fresh Series of Exercises; by which means, added to a moderate degree of attention generally to avoid looking at the fingers, the pupil's progress will be greatly facilitated.

It must be obvious that the object of all exercises for this purpose will be defeated, if they be played till the pupil remember them, therefore the same must never be played twice in one day.

Besides those which are expressly intended (by directing the attention for the time being to that object solely) to teach the pupil to play without looking at the fingers, it must be borne in mind that all the other exercises should be played at first, and afterwards practised till they can be executed without once looking at the fingers after first placing the hand.

#### OF THE

### PRACTICE OF EXERCISES.

The greatest difficulties arise from a want of attention to the position of the hand, and the manner of putting down as well as taking up the fingers *at the proper places*; the attention of the pupil

must therefore be directed to these points in the practice of exercises until it becomes habitual both to hold the hands well, and touch the keys in a proper manner. Exercises are classed for different purposes, such as the practice of single notes, double notes, arpeggios, &c. &c. and as passages similar to all exercises will be found in Lessons, they will, after being practised and mastered as exercises, not appear as difficulties when they occur.

#### ON THE ORDER OF LEARNING THE EXERCISES.

When there is no reason to the contrary, such as the Master fixing on certain Exercises as being suitable to the Lesson in practice, or to correct any particular defect in execution which the pupil may have, they should be learnt in regular order, for instance :—

On Mondays, or any fixed day of the week, learn Three New Exercises taken in numerical order, commencing with the Second Series\* and practise them with each hand separately, twenty times successively every day for four days, and on

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\* The First Series consists of Preliminary Exercises, respecting which separate directions are given.



the two last days of the week practise the same (when the exercises will admit of it) with both hands together.

If at the end of any week the exercises are not played quite correctly, and with as much fluency as may be expected from the age and ability of the pupil, the same exercises should be repeated for a week, or weeks more as may be requisite.

No exercise is to be considered correct unless,

The Hand be held throughout in a proper position, and the exercise be played the required number of times

Without one wrong key being struck,  
one wrong finger being used,  
one finger being up or down  
when it ought to be otherwise,

and without looking at the fingers.

Every exercise should be practised very slowly at first, and until the above conditions are in every respect complied with, after which the rapidity may by degrees be increased.

## OF SELECTING AND TRANSPOSING EXERCISES.

If all the exercises have been gone through before the scales have been practised in the Six different modes pointed out; it will be desirable, instead of going through the Exercises regularly again, to select three (each from a different Series) for the week's practice : and as it is presumed that the mechanical practice herein recommended has been accompanied by some theoretical study, it is expected that the pupil will not find much difficulty in transposing and practising some of the exercises in other keys, making such alterations in the fingering as may be requisite.

## ORDER OF LEARNING AND PRACTISING THE SCALES.

When the pupil is sufficiently advanced, the Scales should be learnt and practised daily.

On Mondays or any fixed day of the week, learn one Major Scale (taken in regular order) and its Relative Minor, and practise the same six times (or more) every day during the week: but if at the week's end they are not done correctly, and with as much fluency as may be desired, the same must be practised for a week, or as many weeks more as may be requisite before proceeding to the next.

The Scales should be practised in several different ways.

### **First mode of going through the Scales.**

Practise with each hand separately, ascending and descending six (or more) times without intermission.

It may not be useless to remark, that in whichever mode they be practised, the following points *must be attended to*.

The hand must be held in a proper position throughout.

As one finger goes down the former must be raised, so that always one, and only one key be down at a time.

In passing the thumb under the fingers, or fingers over the thumb, great care must be taken to do so with as little motion of the hand as possible.

When this is thoroughly (though perhaps slowly) accomplished, the pupil may proceed upon the same principle to the scale next in succession, until all have been gone through.

When all the Scales have been practised through in this manner, it will, most probably, be desirable to recommence and go through the same course again before proceeding to the next mode.

#### **Second mode of going through the Scales.**

Practise with both hands together, ascending and descending eight (or more) times successively. The same directions as to position of the hand, correctness and repetition, if necessary, of the same Scales must be attended to in this and succeeding modes, as are recommended in the first mode of practising the Scales, also the repetition of the whole course if necessary.

**Third mode of going through the Scales.**

Instead of ascending and descending as before, practise each Scale six (or more) times, ascending only, and then as many times descending only—with each hand separately.

Practise progressively with increased rapidity.

**Fourth mode of going through the Scales.**

Practise each Scale eight times, (or more) ascending only, and then as many times descending only, with both hands together.

Practise progressively with increased rapidity.  
(See Remarks in the Abridgment, page 16, on playing Forte, piano, crescendo, &c.)

**Fifth mode of going through the Scales.**

Practise each Scale in thirds, eight times, or more.

To play a Scale in Thirds.—Begin with the *right hand* on the *third* of the scale, with the finger that would have been upon it, had the scale been commenced on the key note; playing at the same time with the Left hand in the usual manner.

(See the Example in the Abridgment, page 16.)

**Sixth mode of going through the Scales.**

Practise each scale in sixths, eight times, or more.

To play a Scale in Sixths.—Begin with the *left hand* on the *third* of the scale (viz. a sixth below the right hand) with the finger that would have been upon it had the scale been commenced with the key note; playing at the same time with the right hand in the usual manner.

(See the Abridgment, page 16.)

## ON THE

## PRACTICE OF NEW LESSONS.

The last new Lesson should be practised every day after the Exercises at the FIRST HOUR'S PRACTICE, also at the SECOND HOUR'S PRACTICE, on Mondays, Wednesdays, and Fridays. For RULES TO BE OBSERVED AT PRACTICE, see page 19.

## ON THE

## PRACTICE OF OLD LESSONS.

It is desirable to keep up the practice of the old Lessons, but it is presumed that a little time will suffice for that purpose, if they have been properly learnt; therefore at the SECOND HOUR'S PRACTICE, on Tuesdays, Thursdays, and Saturdays, practise an old Lesson; if it be done properly, proceed to another, but if not, resume the practice of the same on the appointed days, till it be perfect.

FINIS.



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