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To Arthur Friedheim

SCHIRMER'S SCHOLASTIC SERIES  
VOLUME 9

# THE CHOPIN TECHNIC

A Series of Daily Studies

Based on Difficult Passages Taken from  
the Preludes and Études of Fr. Chopin

By  
HENRY LEVEY



G. SCHIRMER, INC., NEW YORK

## PREFACE

"The Études of Chopin abound in passages which may be turned into exercises." Lecoupey, in 1878, was among the first to suggest that these beautiful passages might be so utilized. [Lecoupey, "The Virtuosity," Schirmer's Library, Vol. 70, page 15.]

The great technical value of Chopin's compositions, apart from the intrinsic greatness of his music, must be apparent to the student who seriously endeavors to master the purely technical difficulties so constantly encountered in their study.

The author of the present volume has not aimed at completeness, as this would entail a compilation of almost interminable length; but he has sought to extract, from difficult passages, the very essence of what is most likely to be the cause of trouble.

The transposition of every exercise is absolutely essential, and in this respect the author lays claim to a completeness not commonly found in books devoted to technic. Unless written out note for note, teachers know full well how hard it is to get a student to transpose even the simplest of exercises. The use of the same fingering in all keys has the sanction of almost all authorities. This difficulty is at once exaggerated and simplified; simplified, because the pupil is not compelled to study anew a fingering peculiarly adapted to another key; and exaggerated, because of the obvious difficulty in frequently placing the thumb on the black keys.

Octave-passages have not been included, as in Kullak's method the subject has been admirably and completely treated.

The order in which these exercises are to be studied is left to the discretion of the teacher.

The mastery of these special difficulties should enable the student to conquer the purely mechanical side of all great composers, as it is almost universally conceded, that of all writers for the piano, Chopin remains technically, as well as musically, preëminent.

H. L.

NEW YORK, 1908.

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# The Chopin Technic

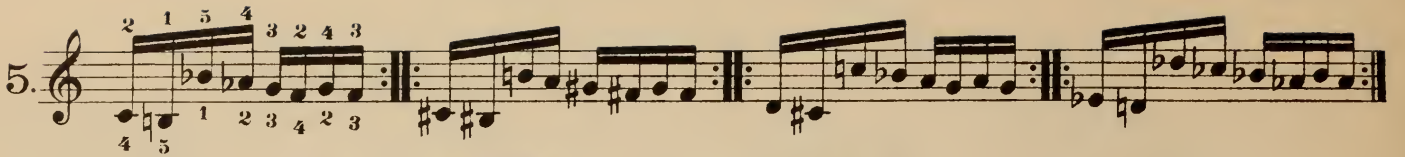
## I. Exercises for the Equal Development of the Hands, for Turning Over and Under, and Extension of the Fingers

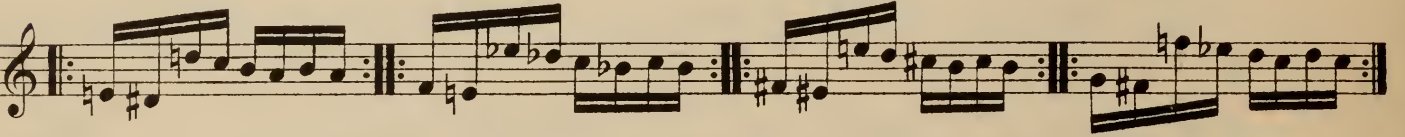
[Étude Op. 10, No. 12]

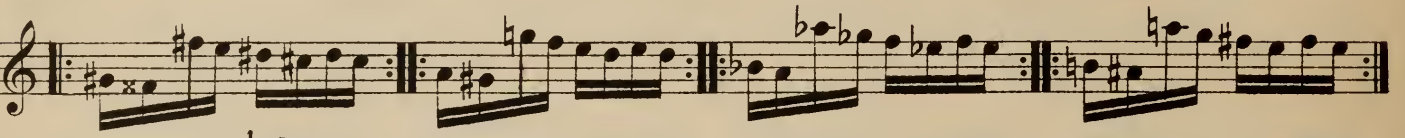
Henry Levey

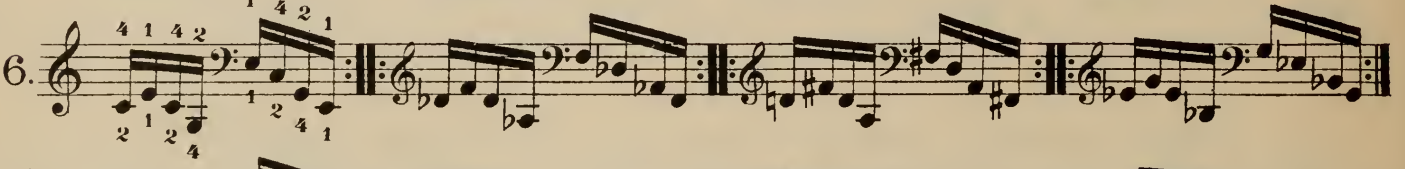
The image displays four numbered exercises, each consisting of three staves of music. Exercise 1 starts with a treble clef and a key signature of one flat. The first measure of each exercise includes specific fingering numbers for the right and left hands. Exercise 1: Right hand (RH) 2 3 5 4 5 3 2 1; Left hand (LH) 4 2 1 2 1 2 3 5. Exercise 2: RH 2 1 4 3 2 1 4 3; LH 4 5 1 2 3 4 2 3. Exercise 3: RH 3 5 1 2 3 5 1 2; LH 3 1 5 4 3 1 5 4. Exercise 4: RH 1 2 3 1 3 2 1 2; LH 1 3 2 1 2 3 1 2. Each exercise is repeated across three staves with various key signatures and clefs.

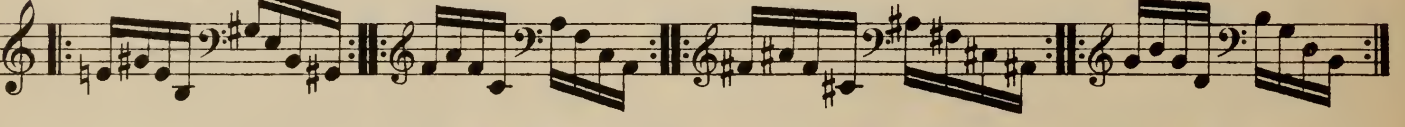
Practise with each hand separately, at first; the left hand an octave lower.  
The fingering given in the first measure of each exercise should be strictly adhered to in all the keys.  
A strict *legato* is to be maintained; and each measure should be repeated at least 25 times.

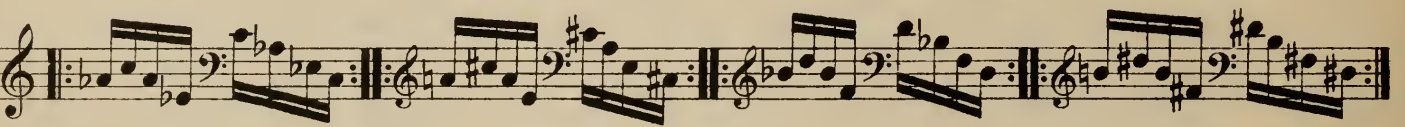
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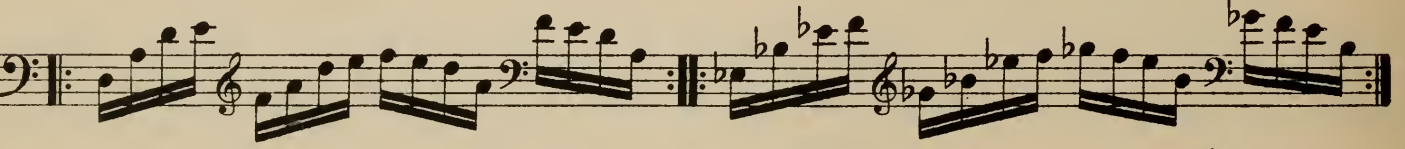


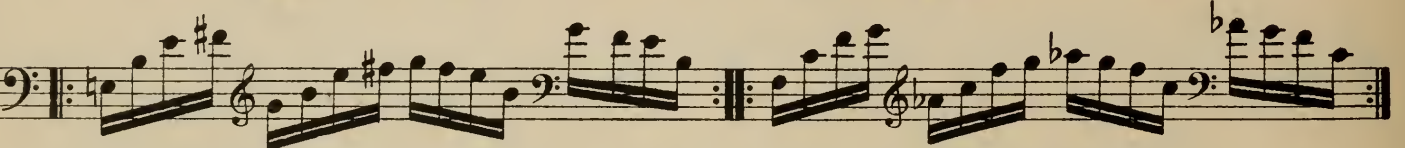
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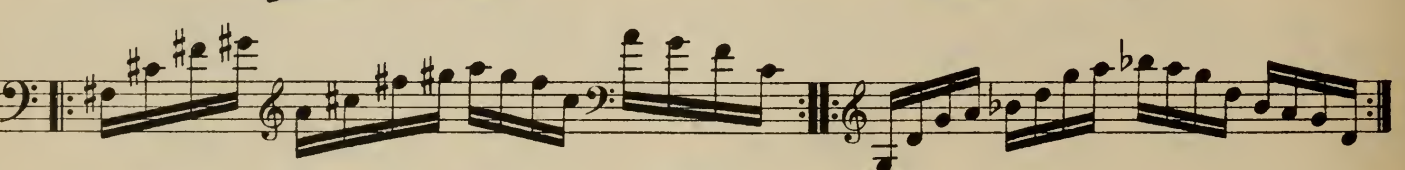


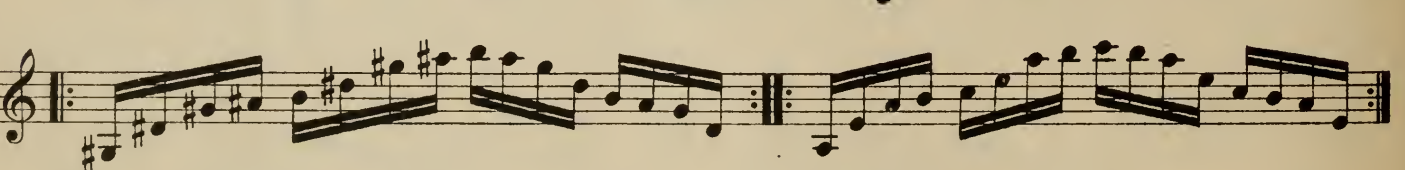


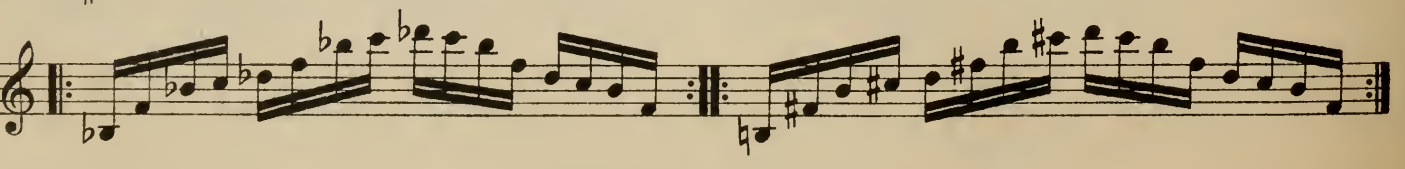
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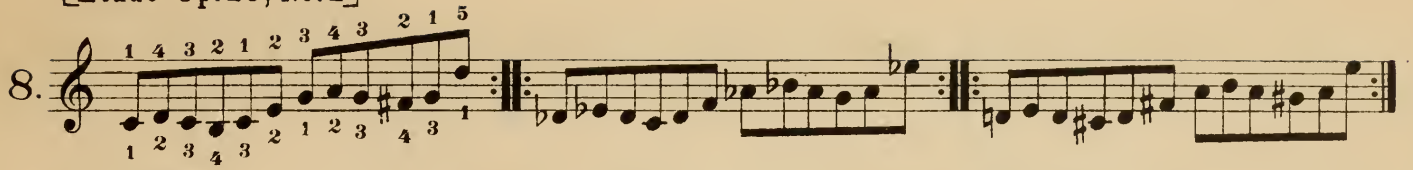


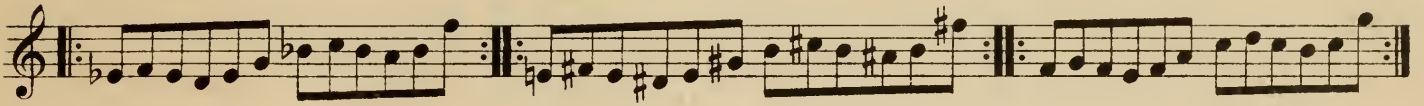


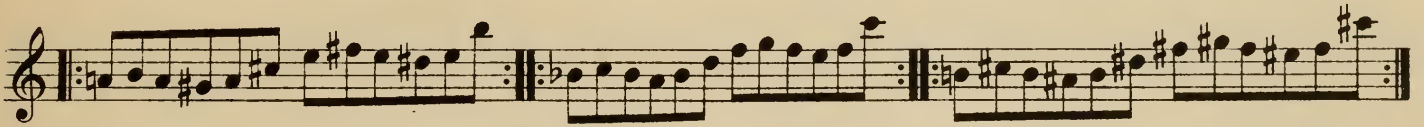


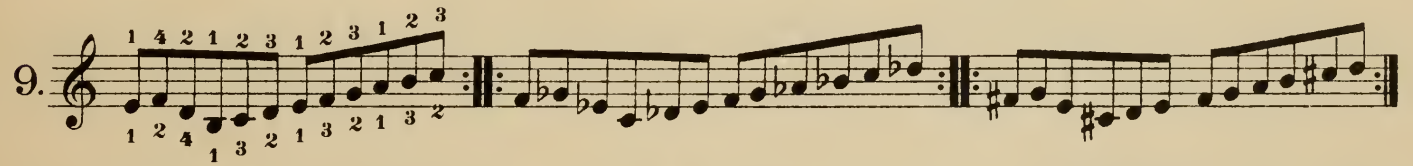


[Étude Op.25, No.2]

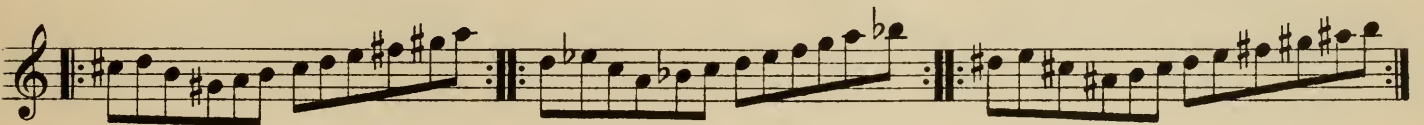
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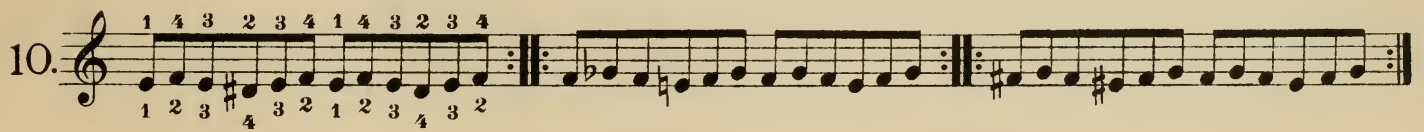


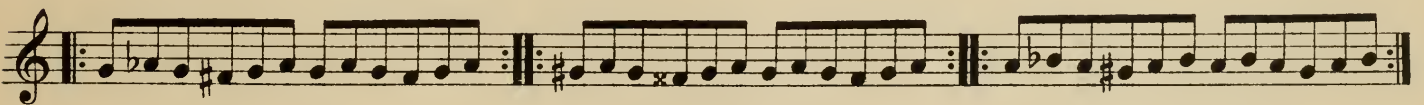
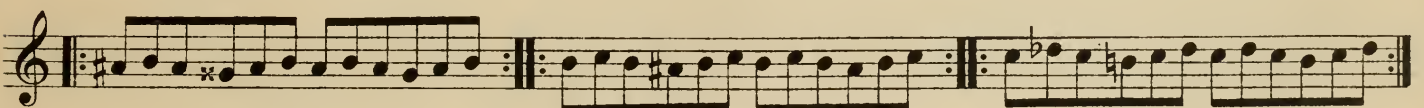
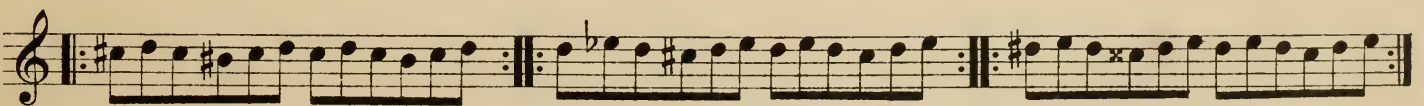


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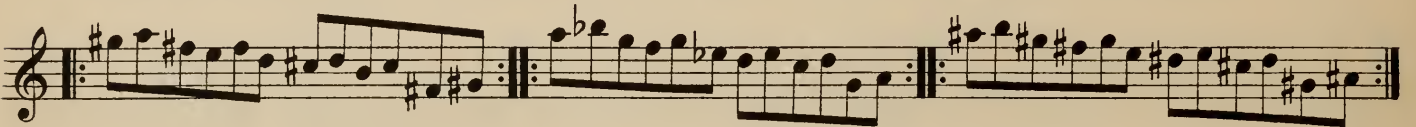
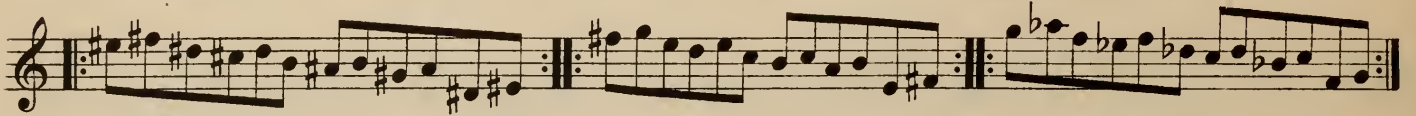
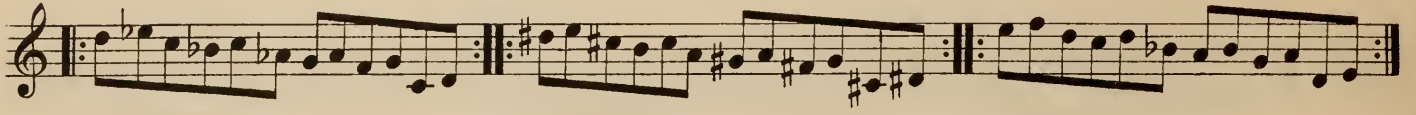




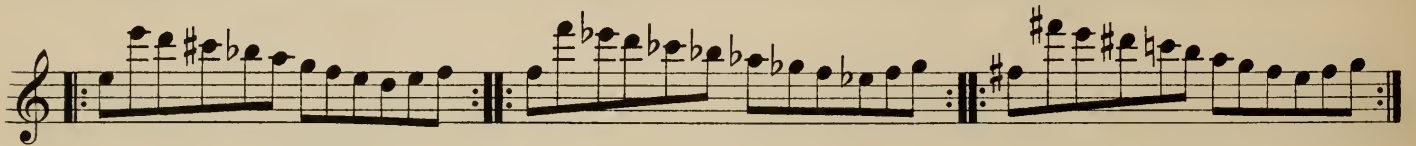
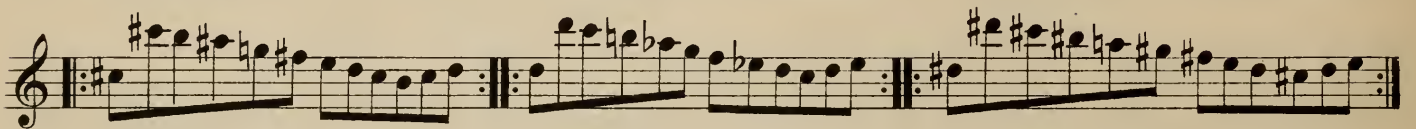
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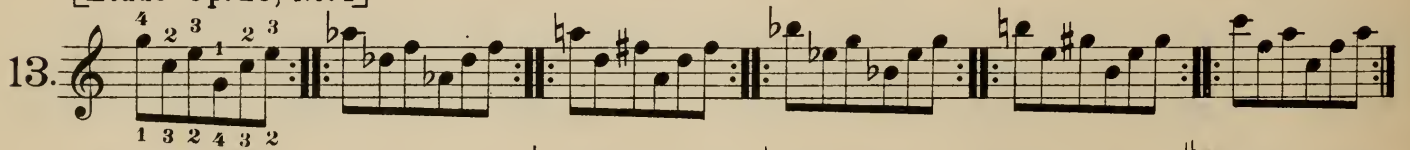
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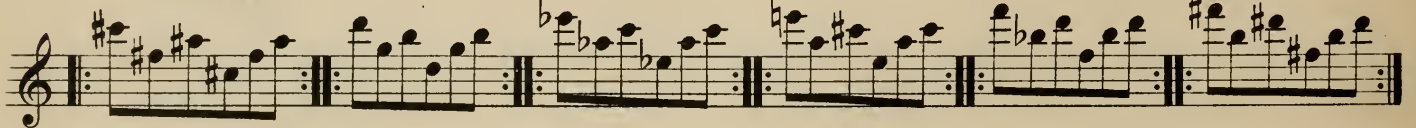


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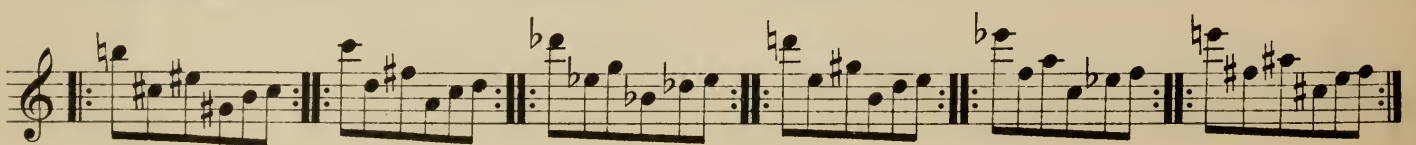


[Étude Op. 25, No. 1]

13. 



14. 



15. Musical notation for exercise 15, first staff. Includes fingering: 5 2 4 1 2 4, 1, 4 2 4 2, 5.

Musical notation for exercise 15, second staff.

16. Musical notation for exercise 16, first staff. Includes fingering: 5 2 4 1 2 4, 1, 4 2 4 2, 5.

Musical notation for exercise 16, second staff.

17. Musical notation for exercise 17, first staff. Includes fingering: 5 2 3 1 2 3, 1, 3 2 3 2, 5.

Musical notation for exercise 17, second staff.

18. Musical notation for exercise 18, first staff. Includes fingering: 2 1 3 5 3 1, 5 4 1 1 4.

Musical notation for exercise 18, second staff.

19. Musical notation for exercise 19, first staff. Includes fingering: 2 1 4 2 1 4, 2 4 1 2 4 1, 2 1 2 4 1 2, 4 2 1 4 2 1.

Musical notation for exercise 19, second staff.

Musical notation for exercise 19, third staff.

Musical notation for exercise 19, fourth staff.

20.

1 2 3 4 1 2  
3 5 4 3 2 1  
5 4 3 2 1 4 3 2 1 2 3 1

5 4

[Étude Op. 10, No. 5]

21.

3 5 1 4 2 4 3 1 4  
3 1 5 2 4 2 5 4 5 4

1 5 2

22.

2 4 3 1 5 1 2 4 3 1 5 1  
4 2 3 5 5 4 2 3 1 5 5

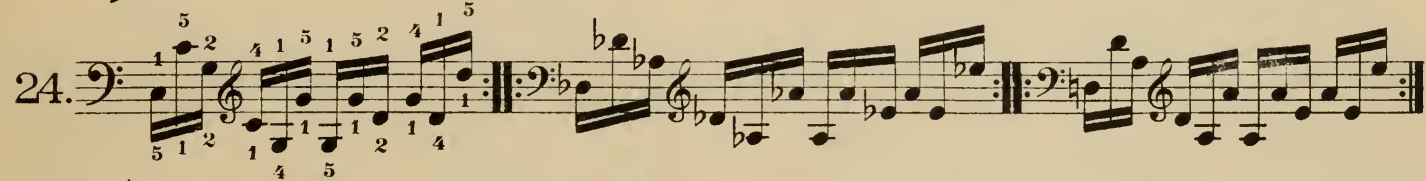


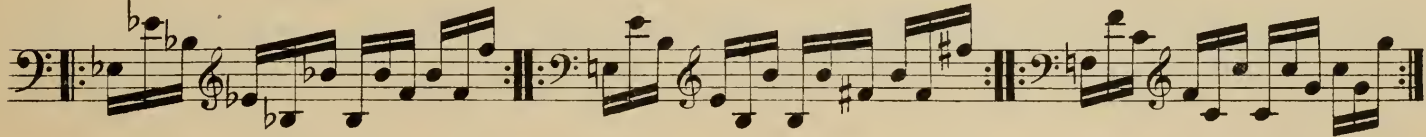
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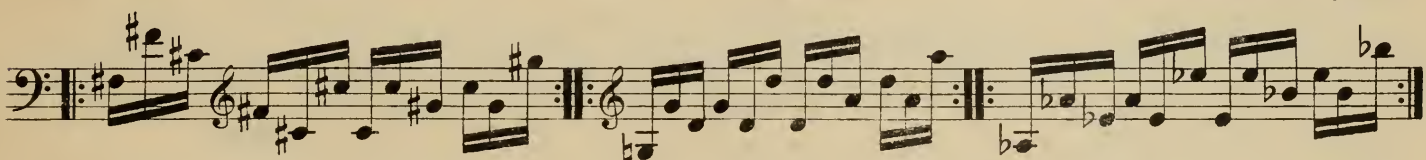


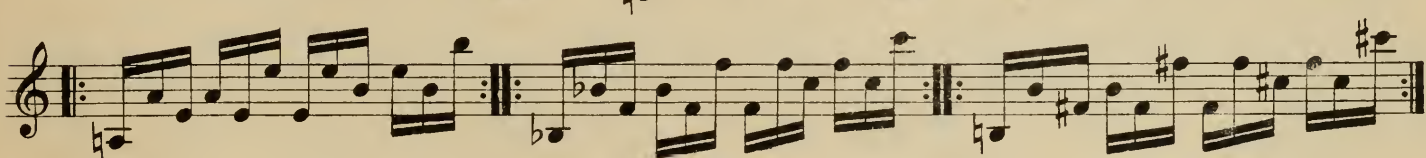


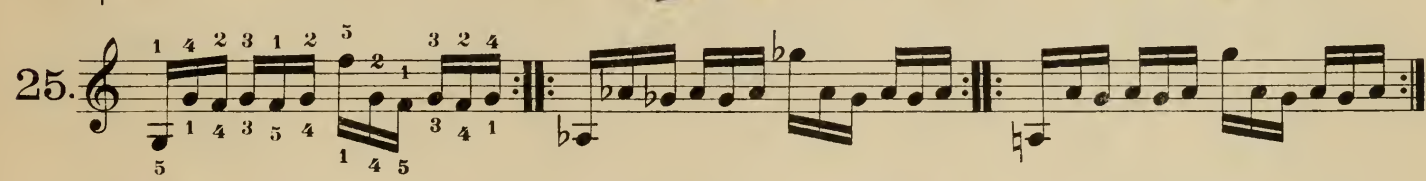


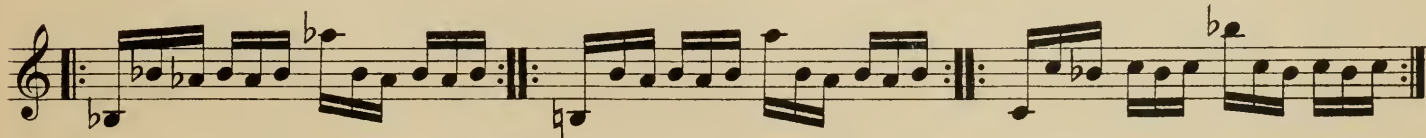
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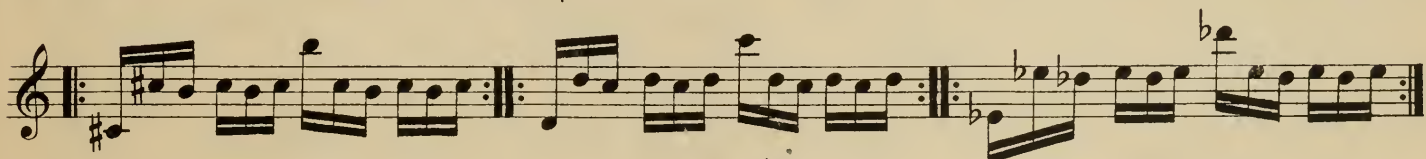


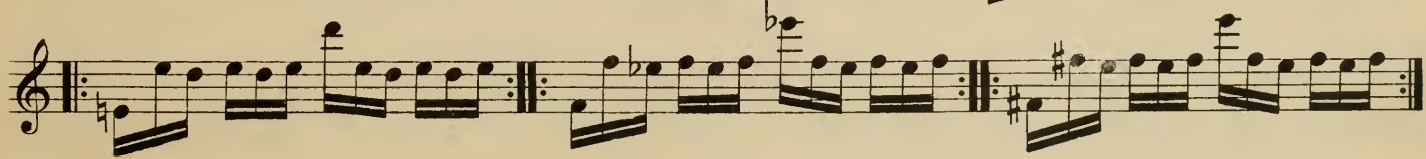




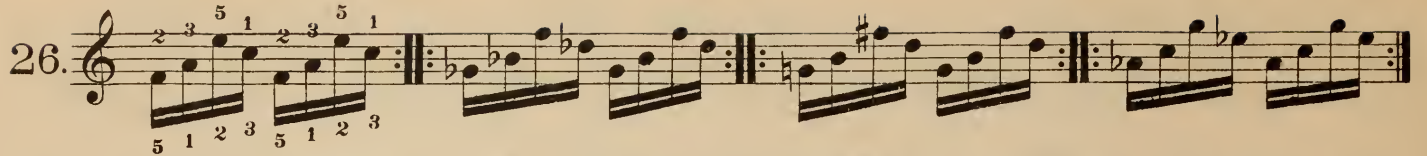
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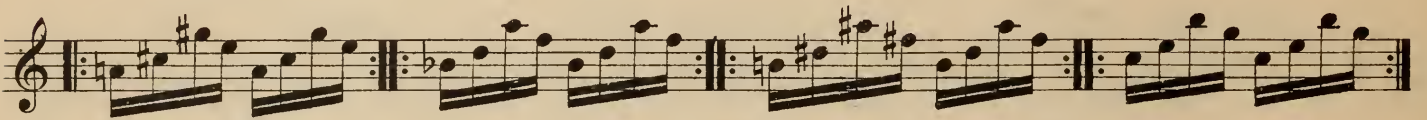


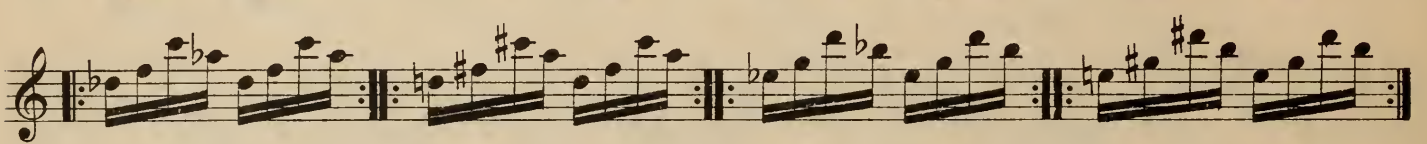


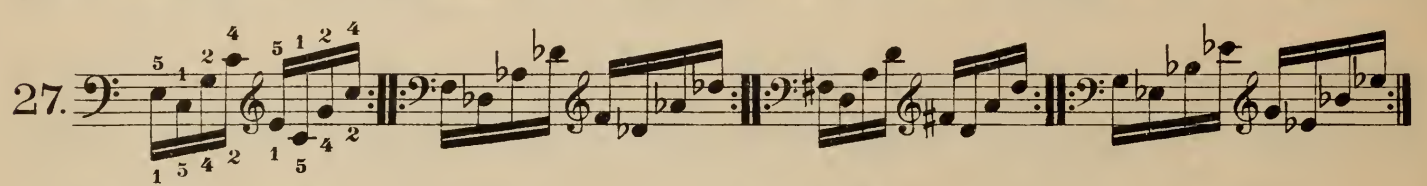


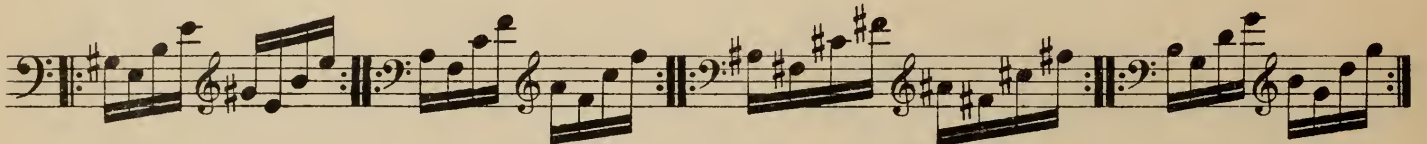
[Étude Op.10, No.1]

26. 

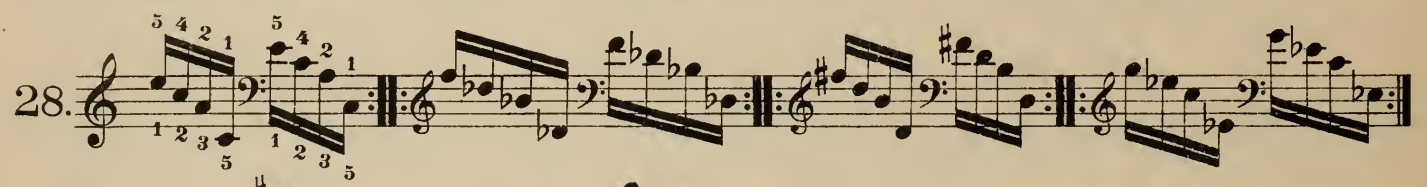


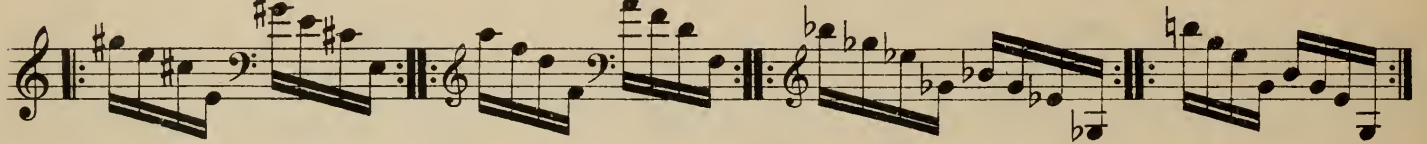


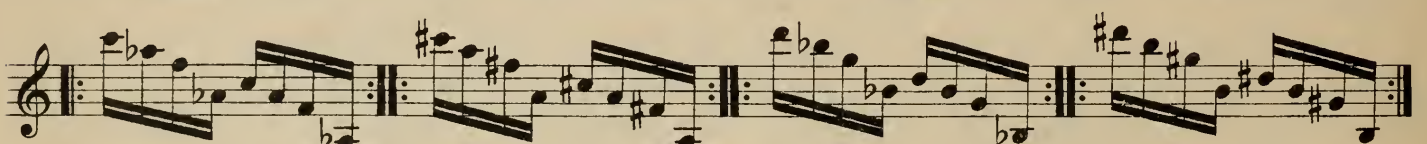
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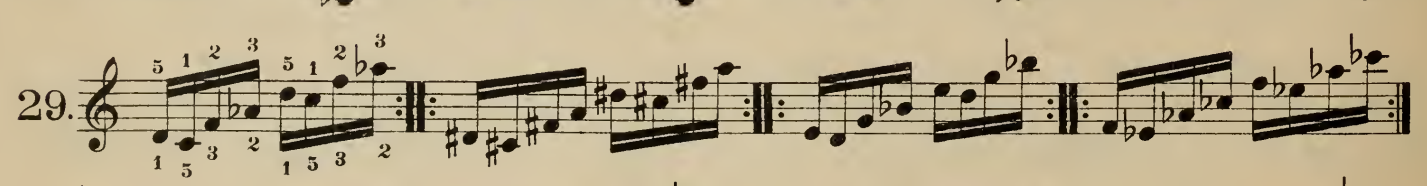


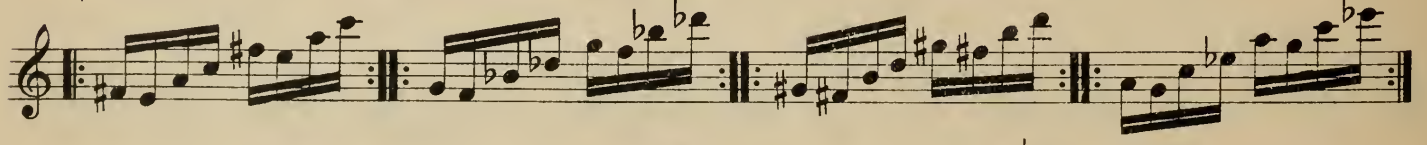


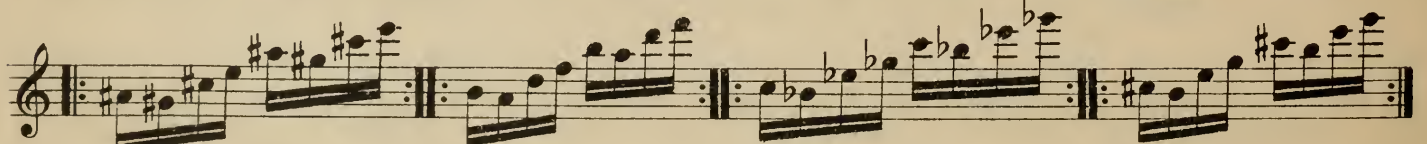
28. 





29. 






30. Musical score for exercise 30, consisting of six staves. The first two staves are in bass clef, and the last four are in treble clef. The piece features complex rhythmic patterns and chromatic lines. Fingerings are indicated by numbers 1-5 above or below notes. Accidentals include flats and naturals. The exercise is marked with repeat signs and a final double bar line.

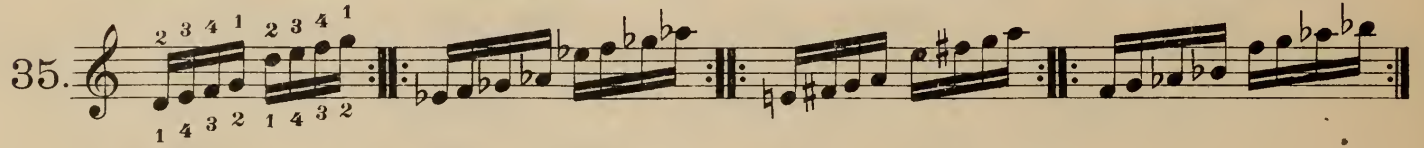
[Étude Op. 10, No. 8]

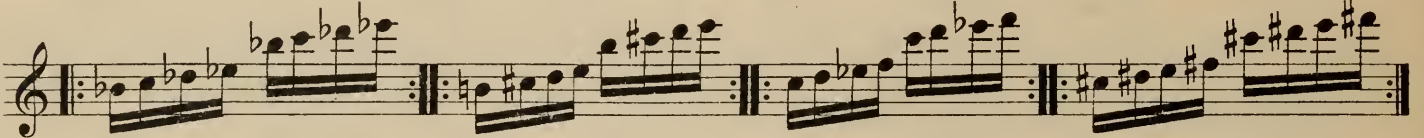
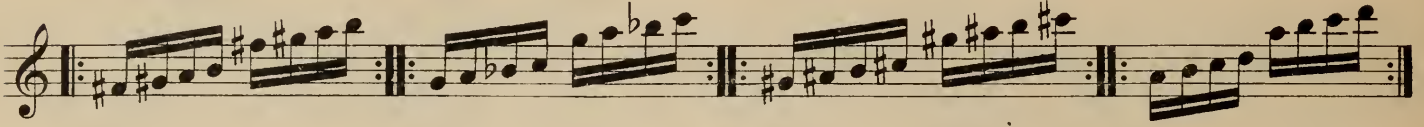
32. Musical score for exercise 32, consisting of three staves in treble clef. The first staff includes fingerings (1-4) and accents. The piece features a mix of eighth and sixteenth notes with various accidentals. It is marked with repeat signs and a final double bar line.

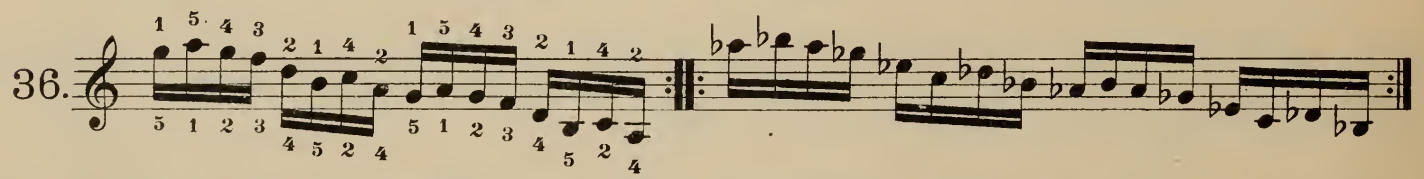
33. Musical score for exercise 33, consisting of four staves in treble clef. The first staff includes complex fingerings (1-4) and accents. The piece features a mix of eighth and sixteenth notes with various accidentals. It is marked with repeat signs and a final double bar line.

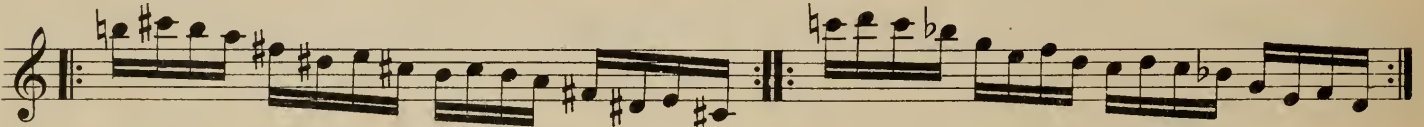
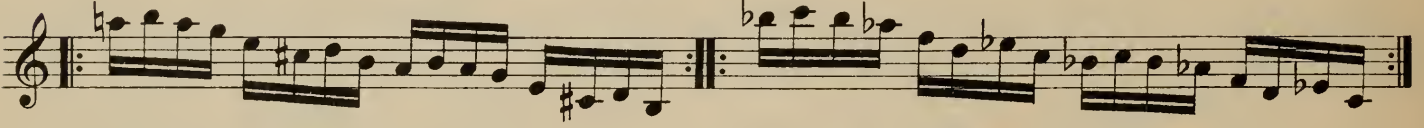
34. 



35. 



36. 



37.

38.

39.

40.



44.

4 2 3 1 4 2  
1 2 1 4 1 2

3 1 4 2 3  
1 4 1 2 1 4

This exercise consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The first system includes fingerings: 4 2 3 1 4 2 and 1 2 1 4 1 2 in the treble staff, and 3 1 4 2 3 and 1 4 1 2 1 4 in the bass staff. The music features a variety of notes, including naturals, flats, and sharps, with repeat signs and double bar lines.

45.

5 2 4 1 5 2  
2 4 1 5 2 4

4 1 5 2 4 1  
1 5 2 4 1 5

This exercise consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The first system includes fingerings: 5 2 4 1 5 2 and 2 4 1 5 2 4 in the treble staff, and 4 1 5 2 4 1 and 1 5 2 4 1 5 in the bass staff. The music features a variety of notes, including naturals, flats, and sharps, with repeat signs and double bar lines.

46.

5 2 4 1 5 2  
1 4 2 5 1 4

4 1 5 2 4 1  
2 5 1 4 2 5

This exercise consists of four systems of music. Each system contains a treble clef staff and a bass clef staff. The first system includes fingerings: 5 2 4 1 5 2 and 1 4 2 5 1 4 in the treble staff, and 4 1 5 2 4 1 and 2 5 1 4 2 5 in the bass staff. The music features a variety of notes, including naturals, flats, and sharps, with repeat signs and double bar lines.





50.

51.

Detailed description of the musical score: The page contains two exercises, 50 and 51. Exercise 50 is written in bass clef and consists of six staves. The first staff includes fingerings: 1 2 5 1, 2 5 1 2, 2 1 5 2, 1 5 2, 1 5 2. The second staff includes fingerings: 5 4 1 5, 4 1 5 4, 1 4 5 1, 4 5 1, 4. Exercise 51 is written in treble clef and consists of six staves. The first staff includes fingerings: 1 2 5 1, 2 5 1 2, 2 1 5 2, 1 5 2, 1 5 2. The second staff includes fingerings: 5 4, 4 1 5 4, 1 4 5 1, 4 5 1, 4. Both exercises feature complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals (flats and sharps). The notation includes repeat signs and dynamic markings.

[Prelude Op. 28, No. 3]

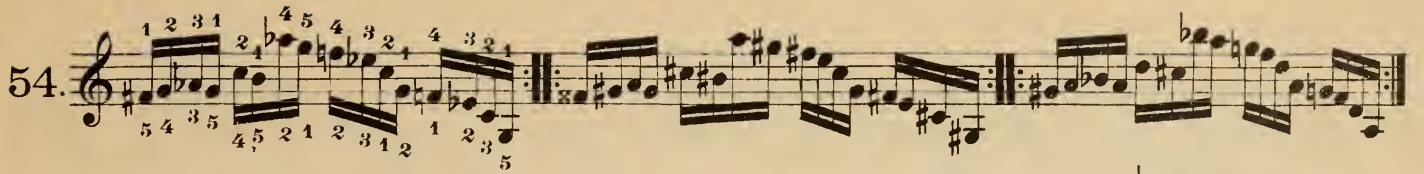
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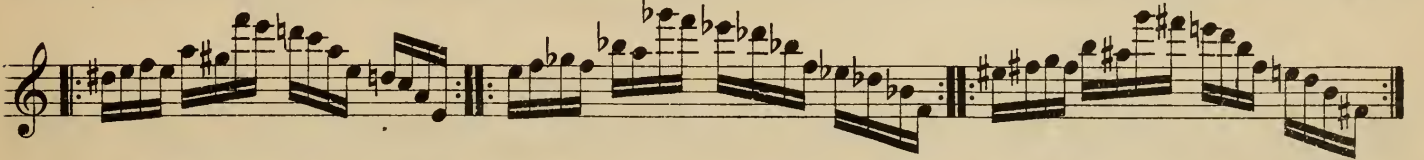
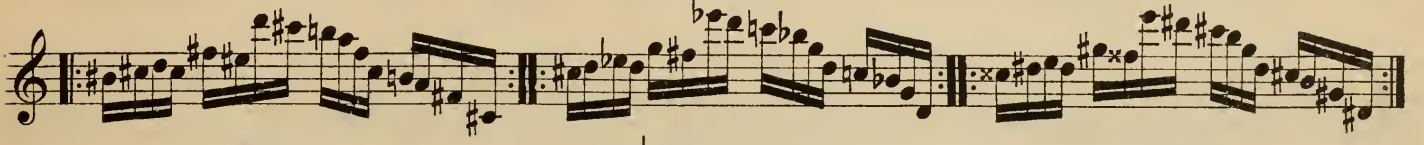
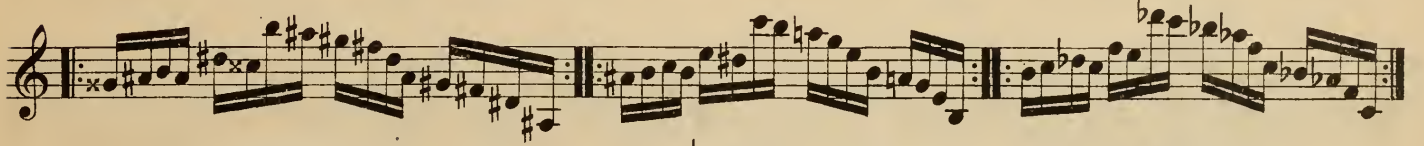
Musical score for Prelude Op. 28, No. 3, measures 52-57. The score consists of six staves of music. The first staff includes fingering numbers: 1 2 3 4 5 2 1 5 4 3 2 1 3 4 5 2 for the right hand and 5 2 1 4 3 4 5 1 2 3 1 2 3 2 1 2 for the left hand. The music features a sequence of chords and melodic lines with various accidentals (sharps, flats, naturals) and repeat signs.

[Prelude Op. 28, No. 16]

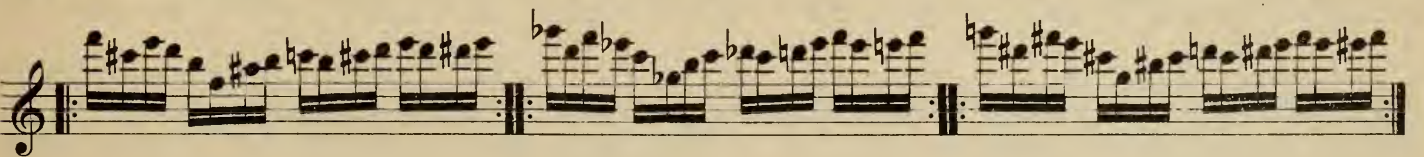
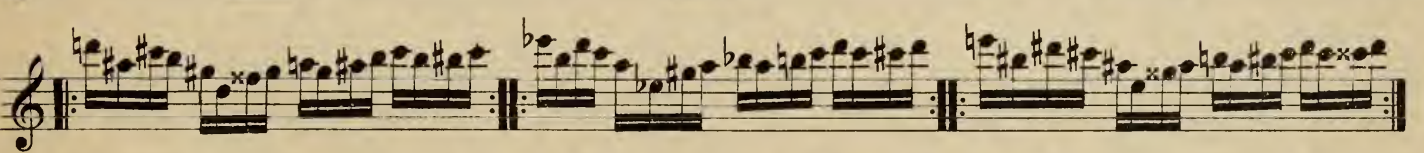
53.

Musical score for Prelude Op. 28, No. 16, measures 53-58. The score consists of six staves of music. The first staff includes fingering numbers: 1 4 3 5 2 1 2 3 4 1 3 2 4 1 b 5 b 4 for the right hand and 1 2 3 1 3 4 5 4 3 4 1 5 2 3 1 2 for the left hand. The music features a sequence of chords and melodic lines with various accidentals (sharps, flats, naturals) and repeat signs.

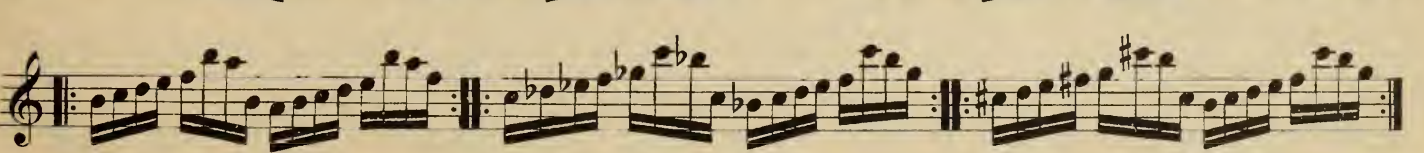
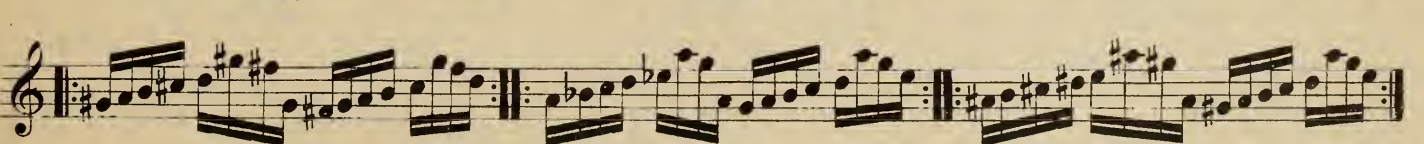
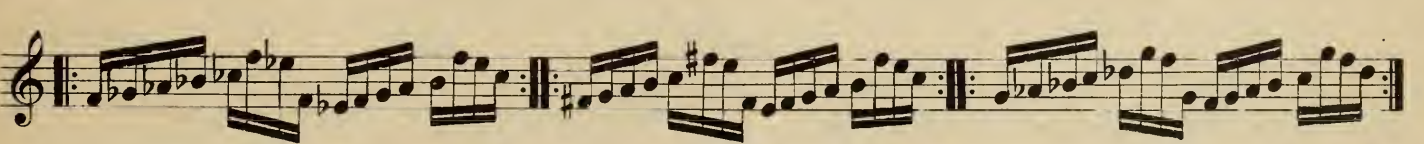
54. 



55. 



56. 



## [Prelude Op. 28, No. 19]

57.

58.

59.

60.

## II. Thirds

## [Étude Op. 25, No. 6]

61.   
 4 5 4 5 4 5 4 5  
 1 2 1 2 1 2 1 2  
 2 1 2 1 2 1 2 1  
 5 4 5 4 5 4 5 4

62.   
 4 5 4 3 4 5 4 3  
 1 2 1 2 1 2 1 2  
 1 2 1 2 1 2 1 2  
 4 3 4 5 4 3 4 5

63.   
 3 4 3 4 5 4 5 4  
 1 2 1 2 1 2 1 2  
 1 2 1 2 1 2 1 2  
 5 4 5 4 3 4 3 4

64.

65.

The image shows two musical exercises, 64 and 65, each consisting of ten staves of music. Exercise 64 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic lines with various accidentals (sharps, flats, naturals) and fingerings (numbers 1-5) written above and below the notes. Exercise 65 also starts with a treble clef, a key signature of one flat, and a common time signature. It features similar chordal and melodic patterns with accidentals and fingerings. The notation includes repeat signs and double bar lines throughout both exercises.

66. 

67. 

68. Musical notation for exercise 68, first staff. Includes fingerings: 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 2 1, 1. Includes fingering numbers below: 1 3, 2 4, 3 5, 1 3, 2 4, 3 5, 1 3, 2 4, 3 5, 1 3, 2 4, 3 5, 1 2, 1 3, 2 4, 3 5.

Musical notation for exercise 68, second staff.

Musical notation for exercise 68, third staff.

Musical notation for exercise 68, fourth staff.

Musical notation for exercise 68, fifth staff.

Musical notation for exercise 68, sixth staff.

69. Musical notation for exercise 69, first staff. Includes fingerings: 3 2, 4 1, 3 2, 4 1, 3 2, 4 1, 3 2, 4 1. Includes fingering numbers below: 1 4, 2 3, 1 4, 2 3, 1 4, 2 3, 1 4, 2 3.

Musical notation for exercise 69, second staff.

Musical notation for exercise 69, third staff.



### III. Sixths

#### [Étude Op. 25, No. 8]

70. Musical notation for exercise 70, first staff. Includes fingering: 4 5 4 5 4 5 4 5 4 1 5 4 3 1 and 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 5 1 3 1 4 5.

Musical notation for exercise 70, second staff.

Musical notation for exercise 70, third staff.

Musical notation for exercise 70, fourth staff.

71. Musical notation for exercise 71, first staff. Includes fingering: 4 1 5 2 4 1 5 2 4 1 5 2 and 2 5 1 4 2 5 1 4 2 5 1 4.

Musical notation for exercise 71, second staff.

Musical notation for exercise 71, third staff.

72. Musical notation for exercise 72, first staff. Includes fingering: 4 1 5 2 4 1 5 2 4 1 5 2 4 1 5 2 4 1 3 1 and 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 3 1 4 5.

Musical notation for exercise 72, second staff.

Musical notation for exercise 72, third staff.

Musical notation for exercise 72, fourth staff.

73.

3 1 4 1 3 1 4 1 5 2 4 1  
2 1 2 1 1 1 1  
5 4 5 4 3 4

This exercise consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains several measures of music with various fingerings indicated above and below the notes. The second and third staves continue the piece, showing a variety of intervals and chord structures.

### IV. Mixed Passages

[Étude Op. 10, No. 2]

74.

4 3 4 5 3 2 4 3 4  
1 2 1 1 2 1  
2 4 5 3 5

75.

5 3 4 5 4 3 5 4  
1 2 4 3 1 2  
1 4 5 5

This section contains two exercises, 74 and 75, each with three staves of music. Exercise 74 features a complex rhythmic pattern with many sixteenth notes and various fingerings. Exercise 75 is similar in style, with intricate rhythmic figures and fingerings. Both exercises are in a key signature of one flat and use a variety of accidentals.



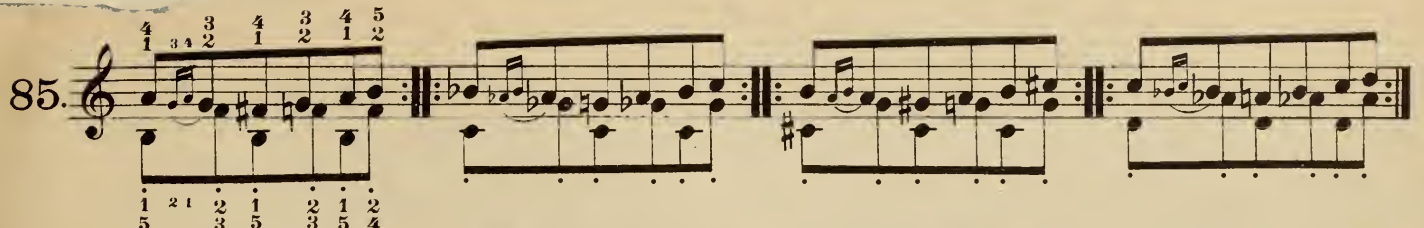


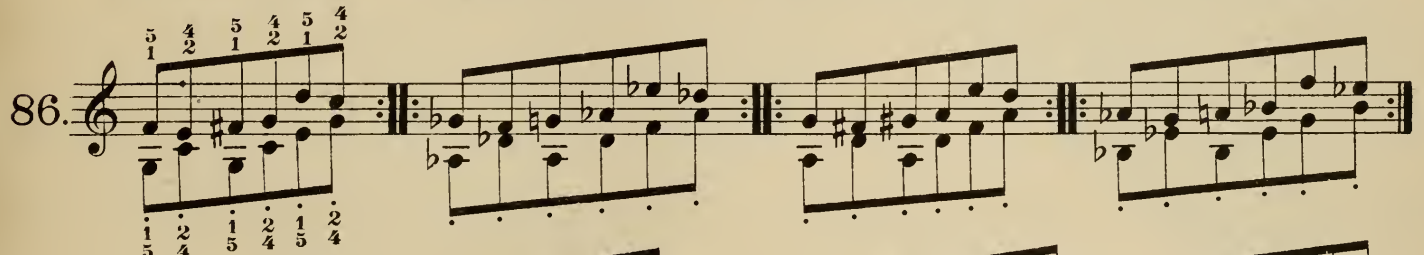
80. 
  
 3 5 3 5 4 5 3 5 3 5 3 5  
 2 1 2 1 2 1 2 1 2 1 2 1  
 3 4 1 5 2 4 1 5 2 4 1 5  
 4 5 2 4 1 5 2 4 1 5 2 4


81. 
  
 4 5 4 5 4 5 4 5 4 5 3 5  
 2 1 2 1 2 1 2 1 2 1 2 1  
 2 4 1 5 2 4 1 5 2 4 1 5  
 2 4 1 5 2 4 1 5 2 3 1 5



Etudes, No. 3

85.   
1 2 1 2 1 2  
5 3 5 3 5 4

86.   
1 5 2 4 1 5 2 4

87.   
1 2 1 2 1 2  
4 3 4 3 4 5







