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To Mr. George Schneider
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VIII

# Daily Studies

COMPRISING THE

## Principal Technical Difficulties,

IN

## BRIEF EXERCISES,

*Composed by*

# ARTHUR MEES.

BOSTON.
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# INTRODUCTORY REMARKS

TO

# MEES' DAILY STUDIES.

In view of the many excellent and exhaustive works on piano technics, such as those of Plaidy, Koehler, Moscheles, Kullak, and, foremost among them, of Taussig-Ehrlich, it would almost seem a useless task to add to their number. The conscientious and experienced teacher, however, will find here and there a gap which, after earnest study and careful observation, he may attempt to span, and thus to add a mite to the chain of pedagogical and methodical works, which is gradually being perfected. The object of the following exercises is to furnish to the student as brief a compend as possible of those difficulties which can be overcome only by *constant and unremitting application*, and which form more or less the nucleus of all ordinary passages occurring in piano technics. The fact that even the most condensed works are of such length that months must be consumed in obtaining a moderate degree of fluency in executing them, and the difficulty which presents itself in attempting to preserve this fluency, has induced the author, after years of careful study, observation, and experiment, to essay the task of reducing the practice of such difficulties as must be attacked from the very first, and must be incessantly the object of study, to a minimum, so that half an hour daily will suffice to gradually and surely overcome them more and more readily. It is not the object of these exercises to take the place of any of the works referred to above, but to enable the student quietly to study them, and at the same time constantly to devote his attention to the most necessary figures and motions which are embodied in almost every piano passage. It cannot therefore be repeated too often that these exercises are to be practised *daily without intermission* (the exercises in thirds, Nos. VII. and VIII., alone may be reserved for more advanced pupils), while works of acknowledged excellence are being leisurely but thoroughly studied. That the wrist movements, which are so fully treated in Kullak's "Octave School," are not included, scarcely needs mention.

For the student who has not the opportunity to be under the instruction of a competent teacher, a few general remarks on the manner of making use of these exercises to the best advantage may not be undesirable.

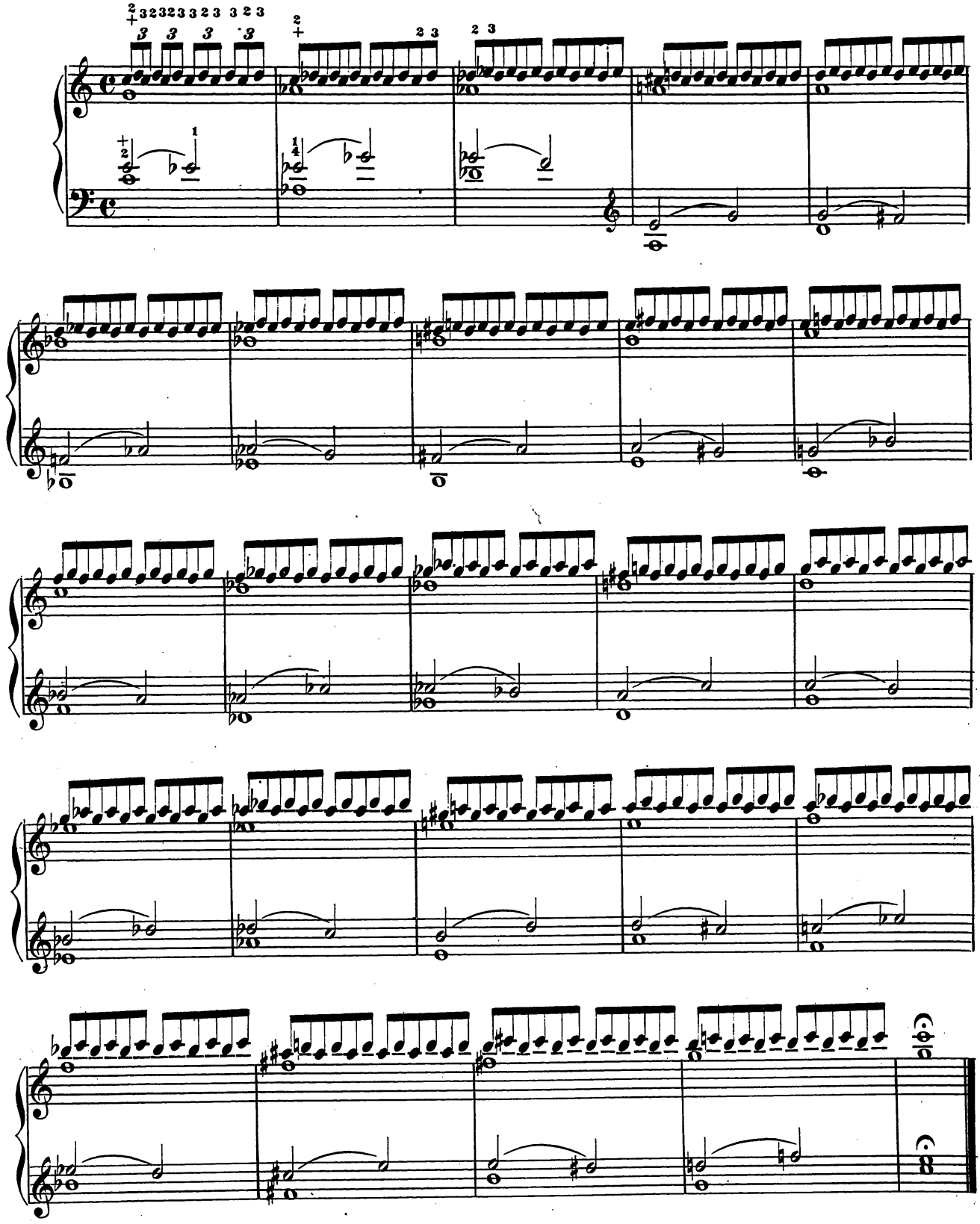
Where the fingering is not marked, the order in the previous figures must be strictly adhered to. The exercises must be practised *slowly and firmly*, the fingers raised *high* in striking. In exercises I., II., III. and IV., the correct position of the unemployed fingers must be carefully observed. The small notes in exercises II., IV., V., and VI. are to be added only for larger hands and more advanced pupils. To unnecessarily extend the fourth finger in case of the third finger striking a black key, and the third in case of the fourth finger striking a black key, is to be avoided. *In all cases the blow must come from the knuckle joint only*, without the assistance of any of the finger joints. In exercises V. and VI., as well as VII. and VIII., all unnecessary motion of the hand in placing the thumb and little finger on black keys, must be carefully obviated; while in exercises VII. and VIII., the fourth finger must keep its key pressed down until the thumb and second finger have passed over it, thus making the only connection possible between the thirds. The last two exercises may be reserved for advanced pupils; the first six, however, must be *studied daily*, without any intermission whatever.

If the difficult task of laying a good foundation for piano technics is made measureably less arduous by these exercises, the author will consider himself amply rewarded for the study and work devoted to their development.

# EIGHT DAILY STUDIES.

## I.

A. MEES.



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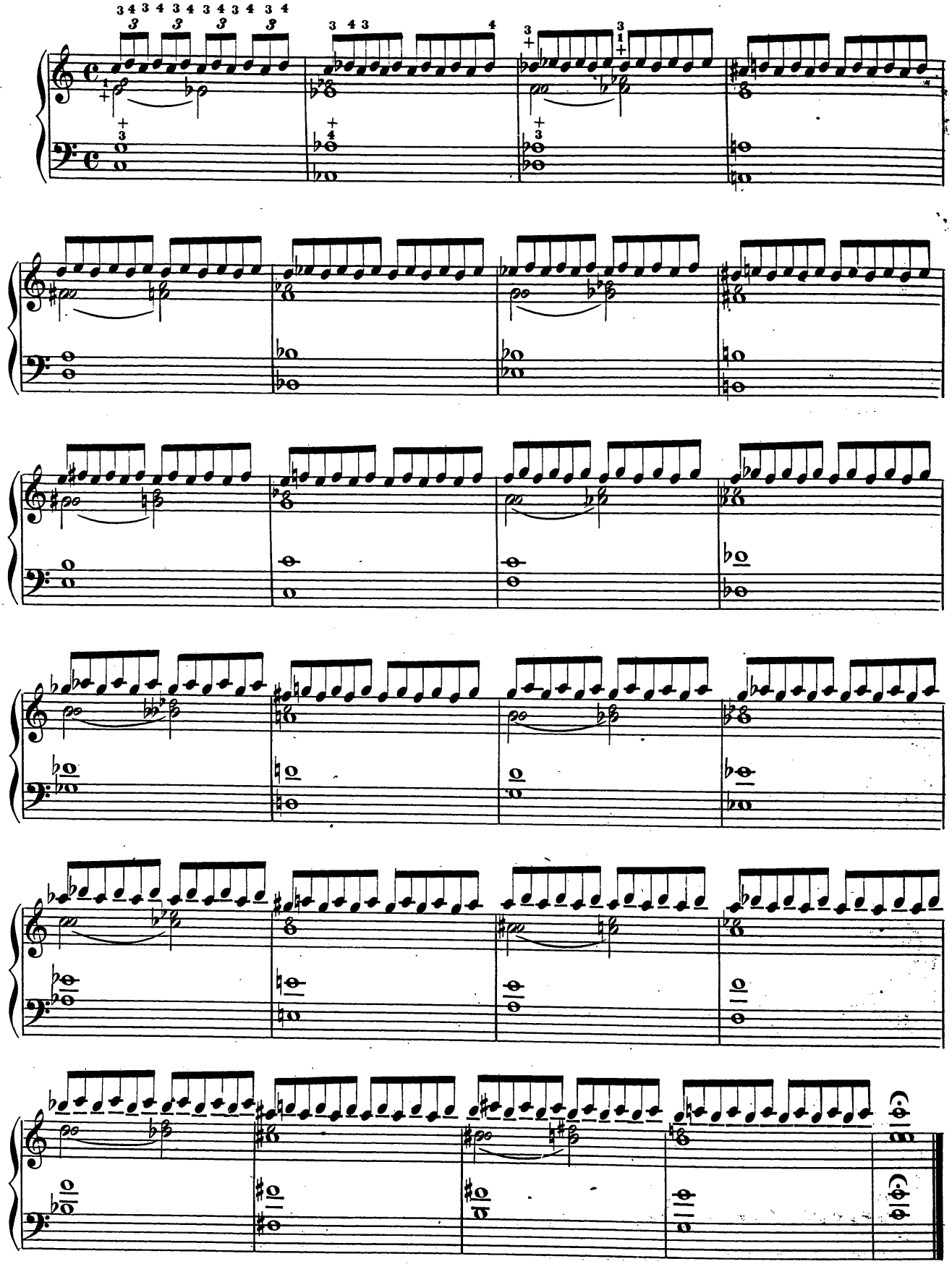

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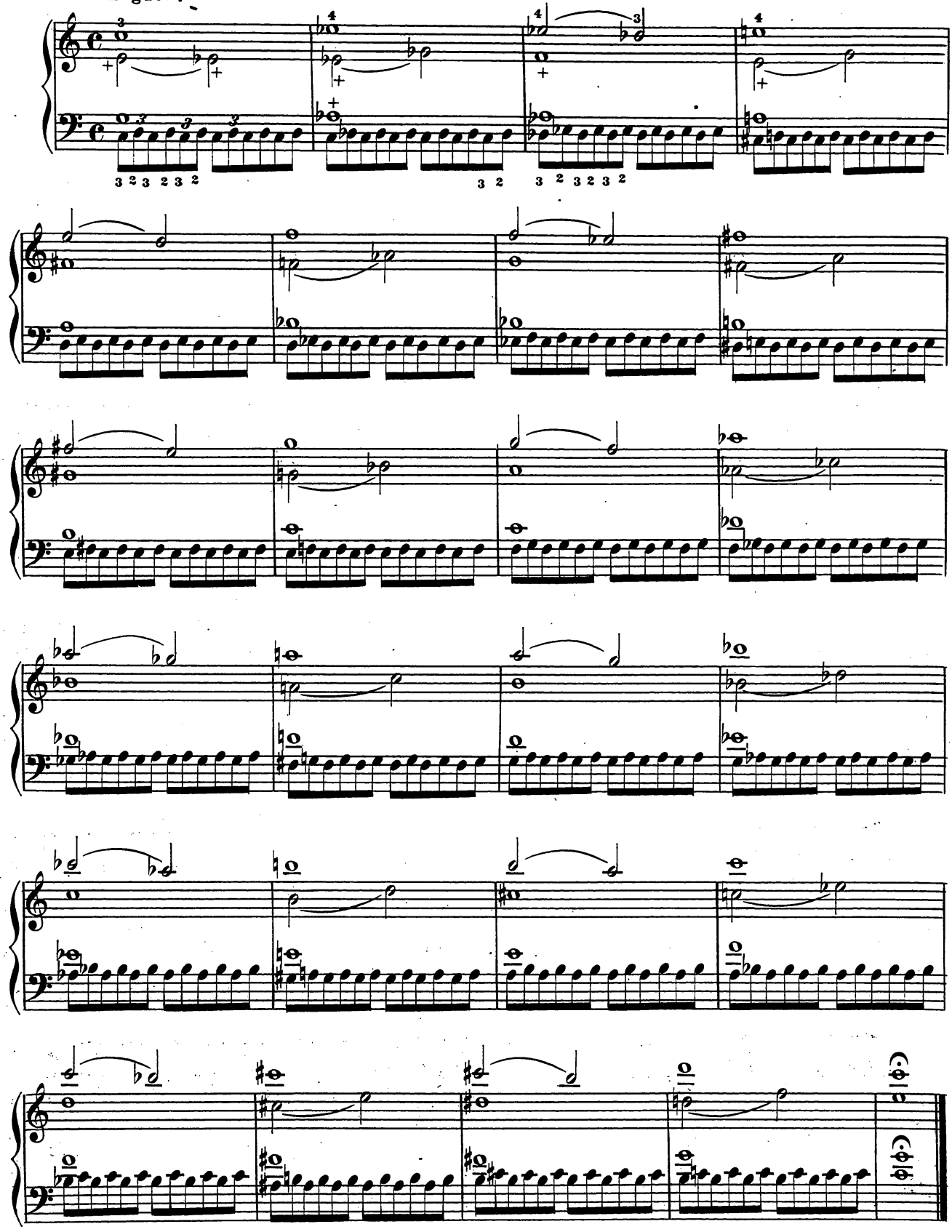

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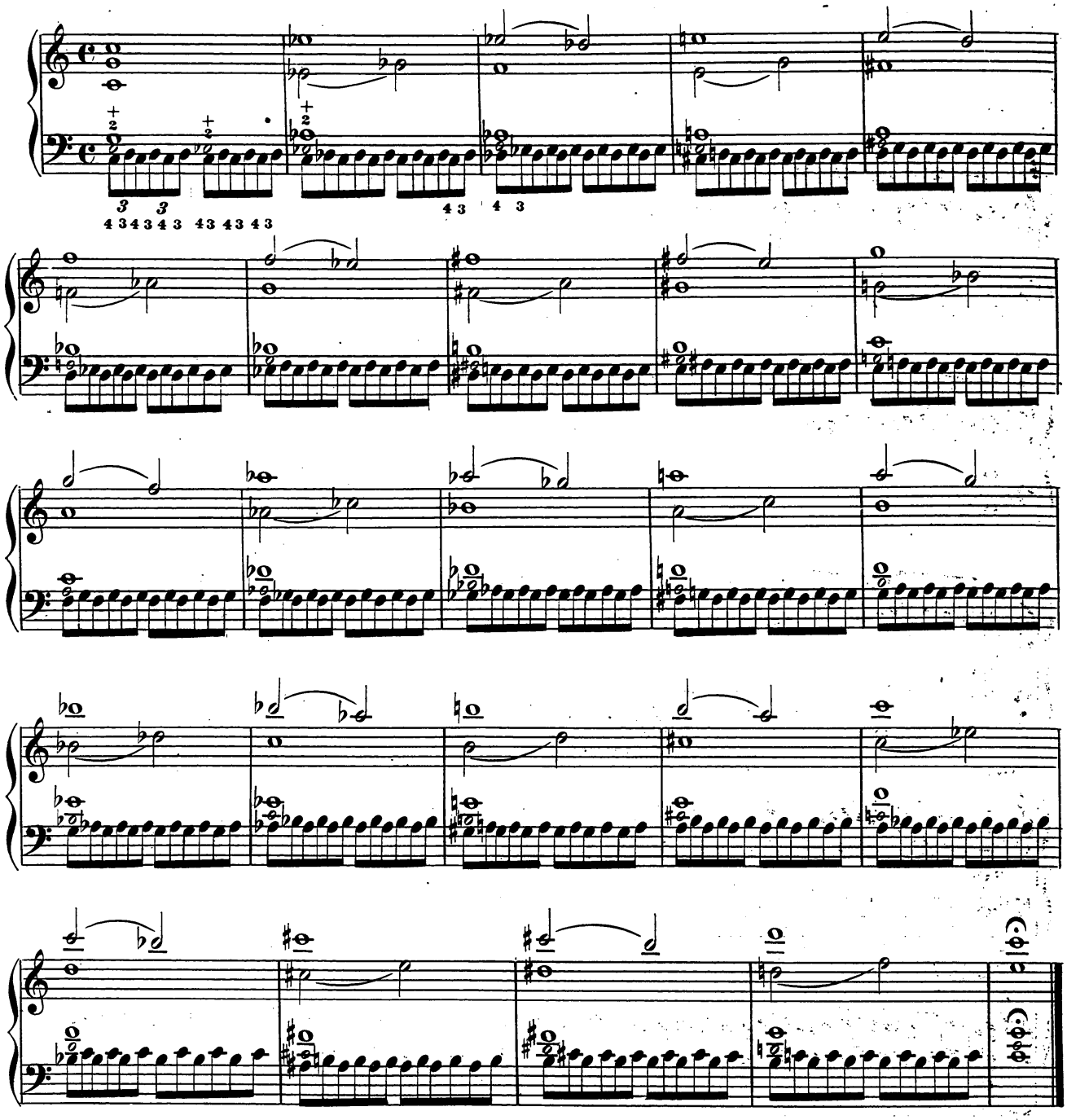

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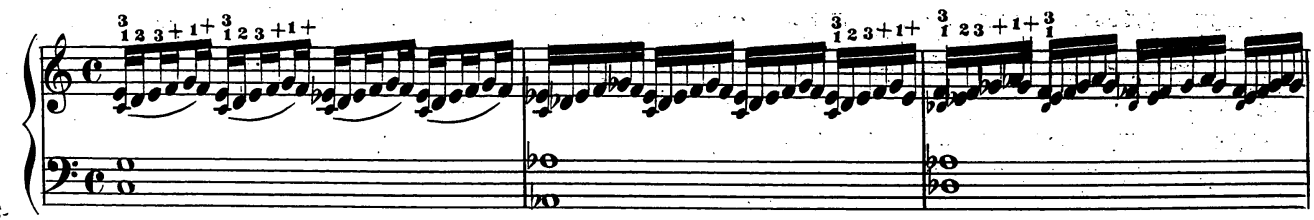

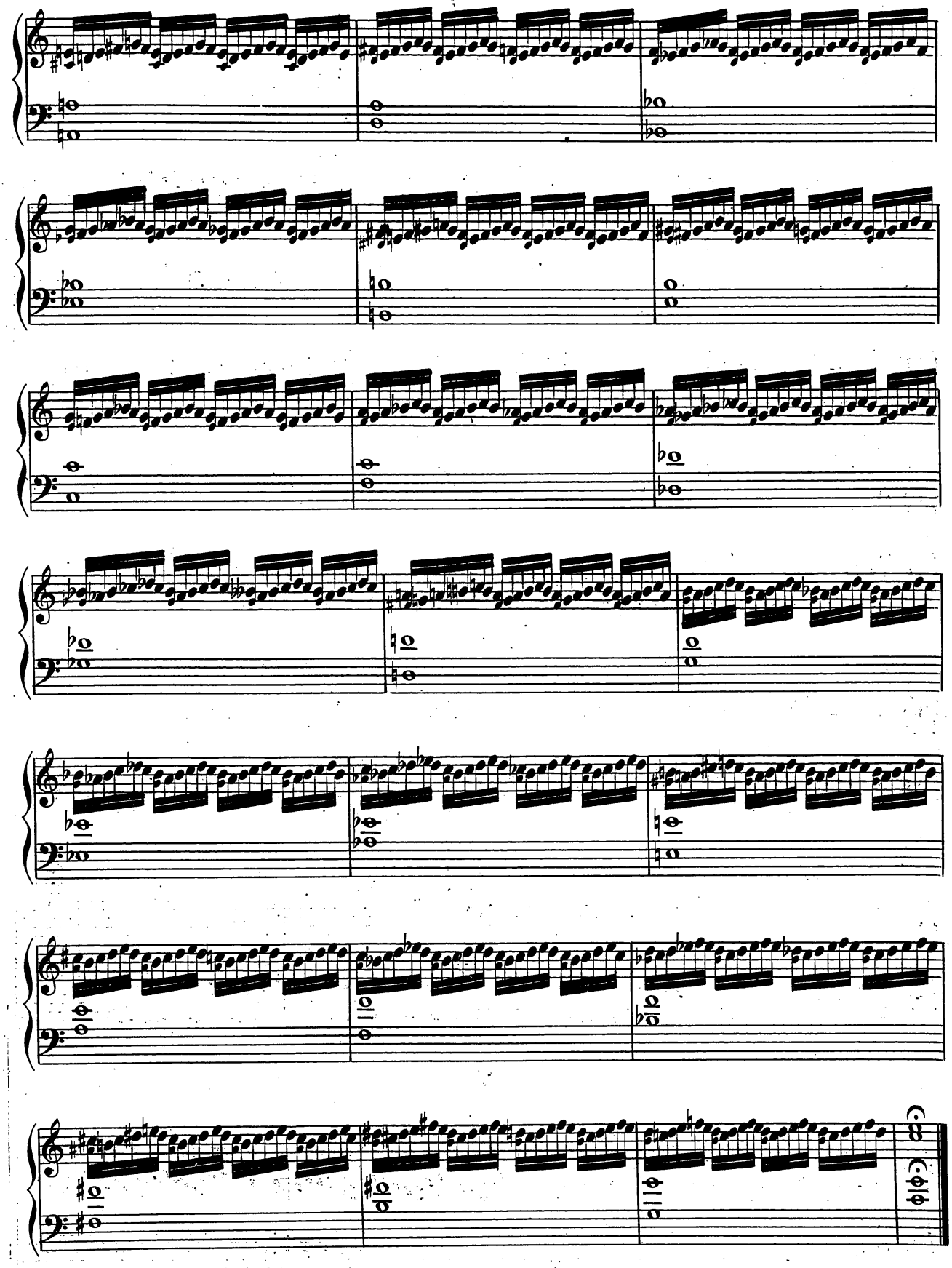

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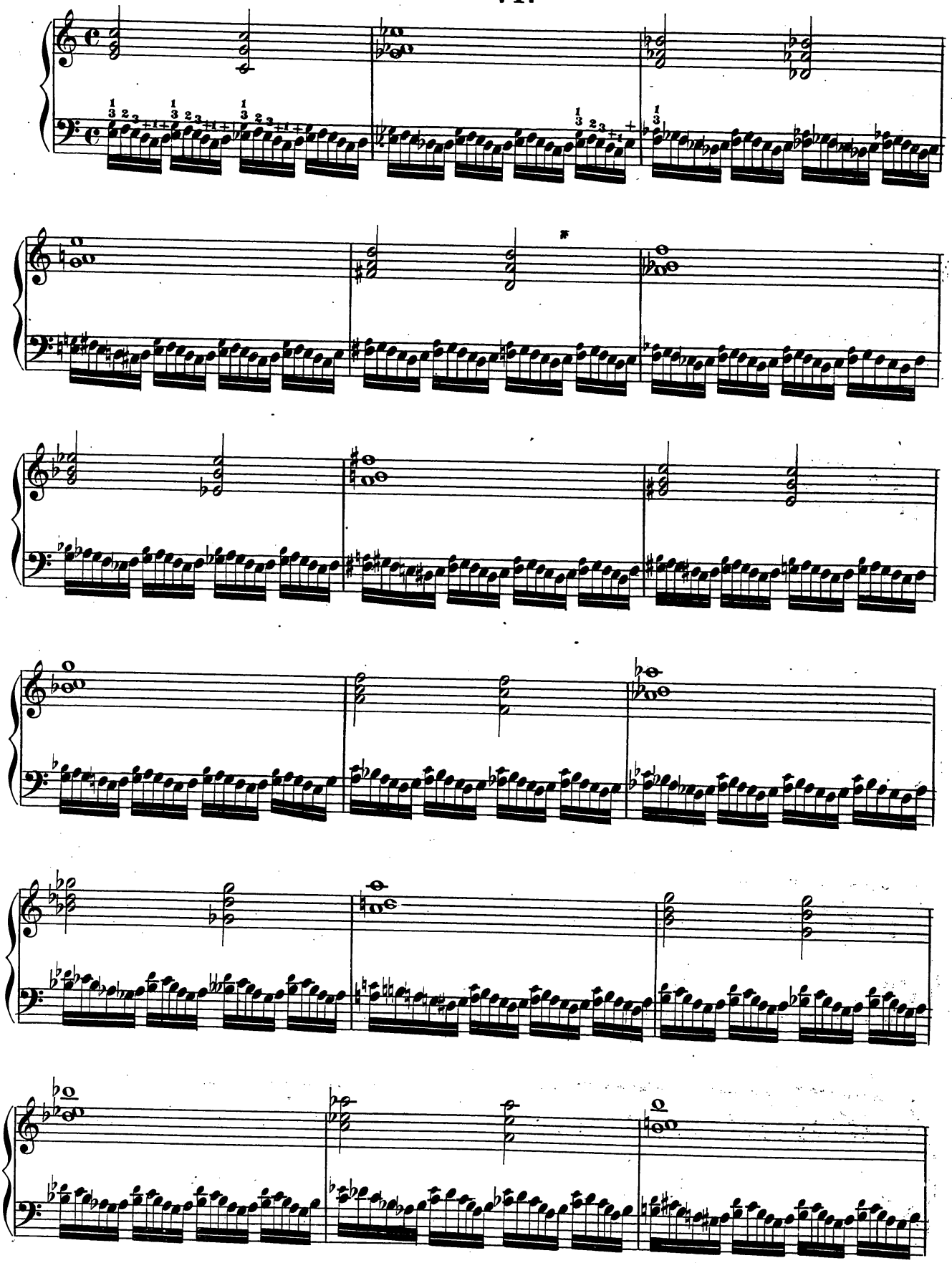

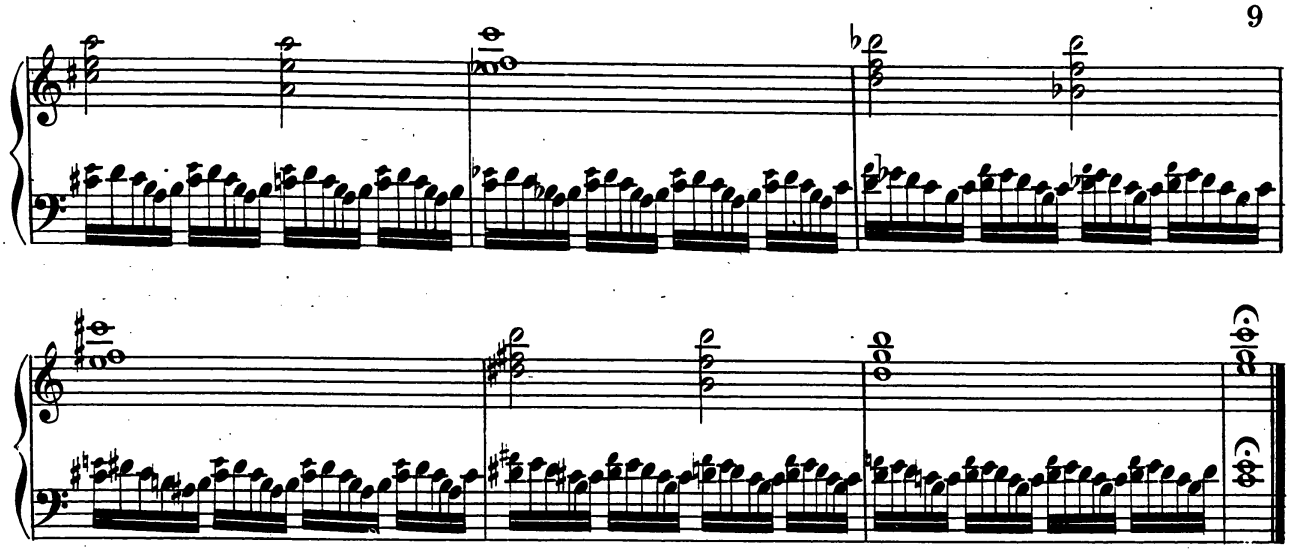

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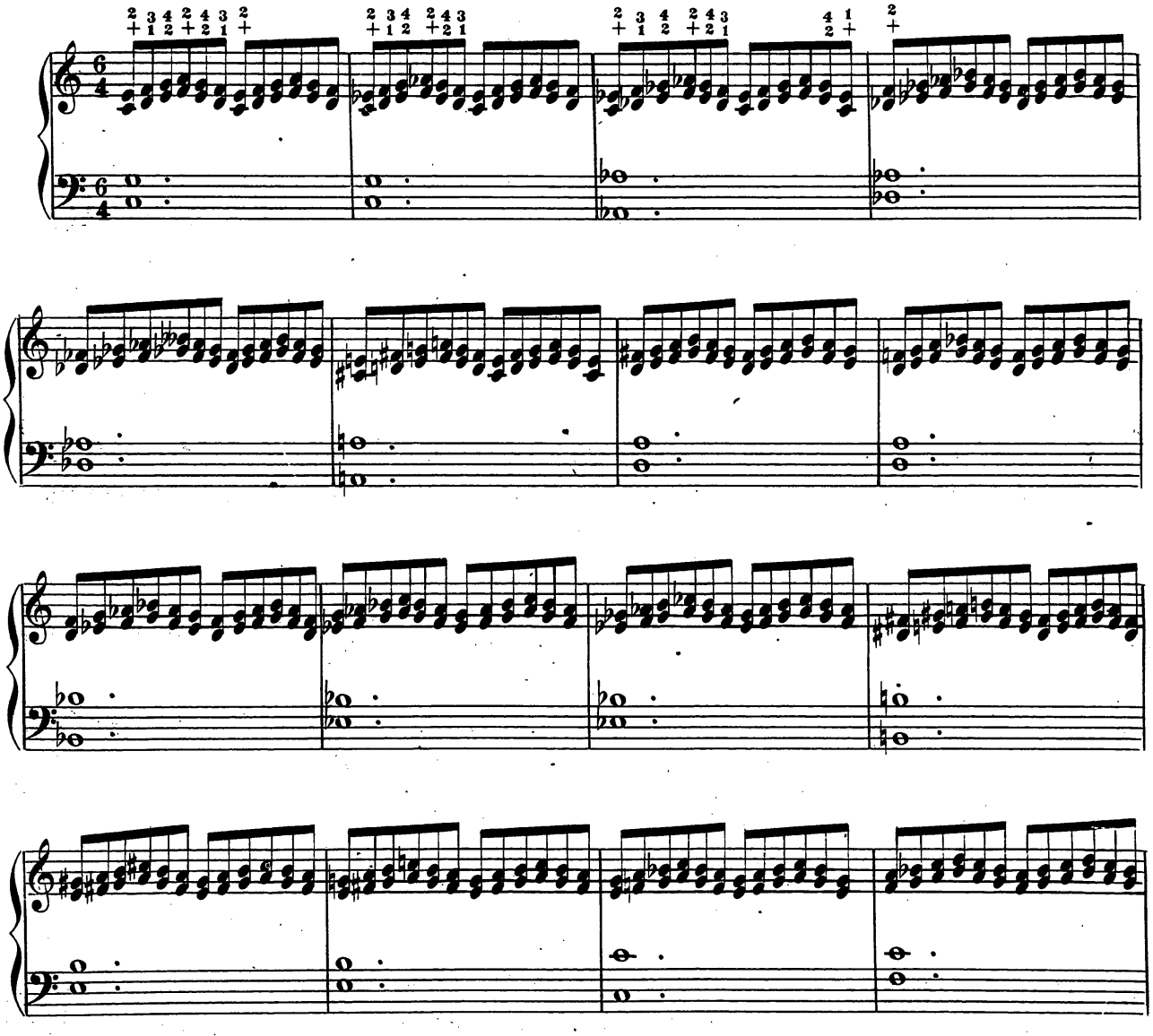

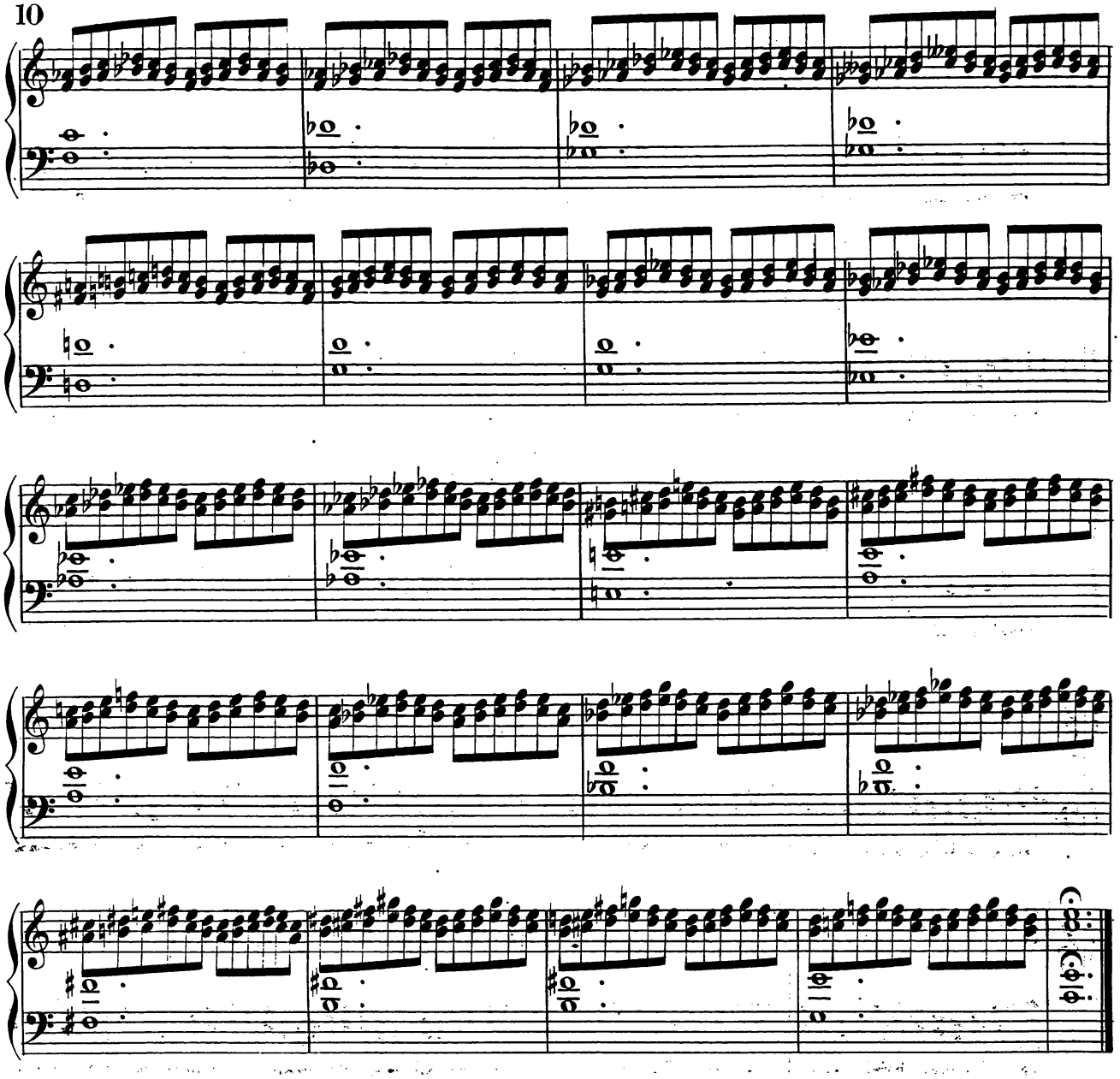
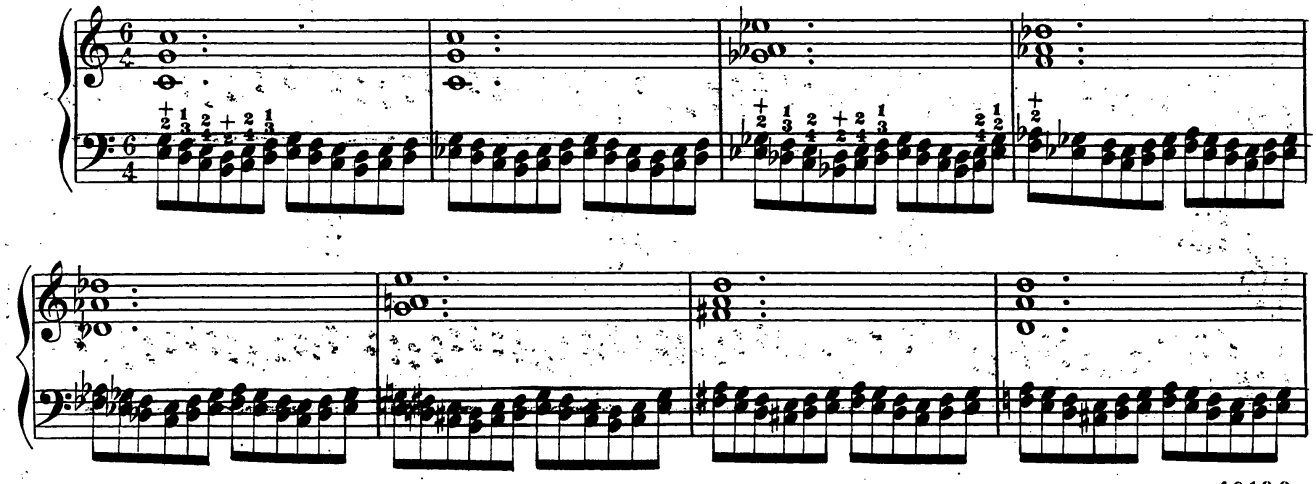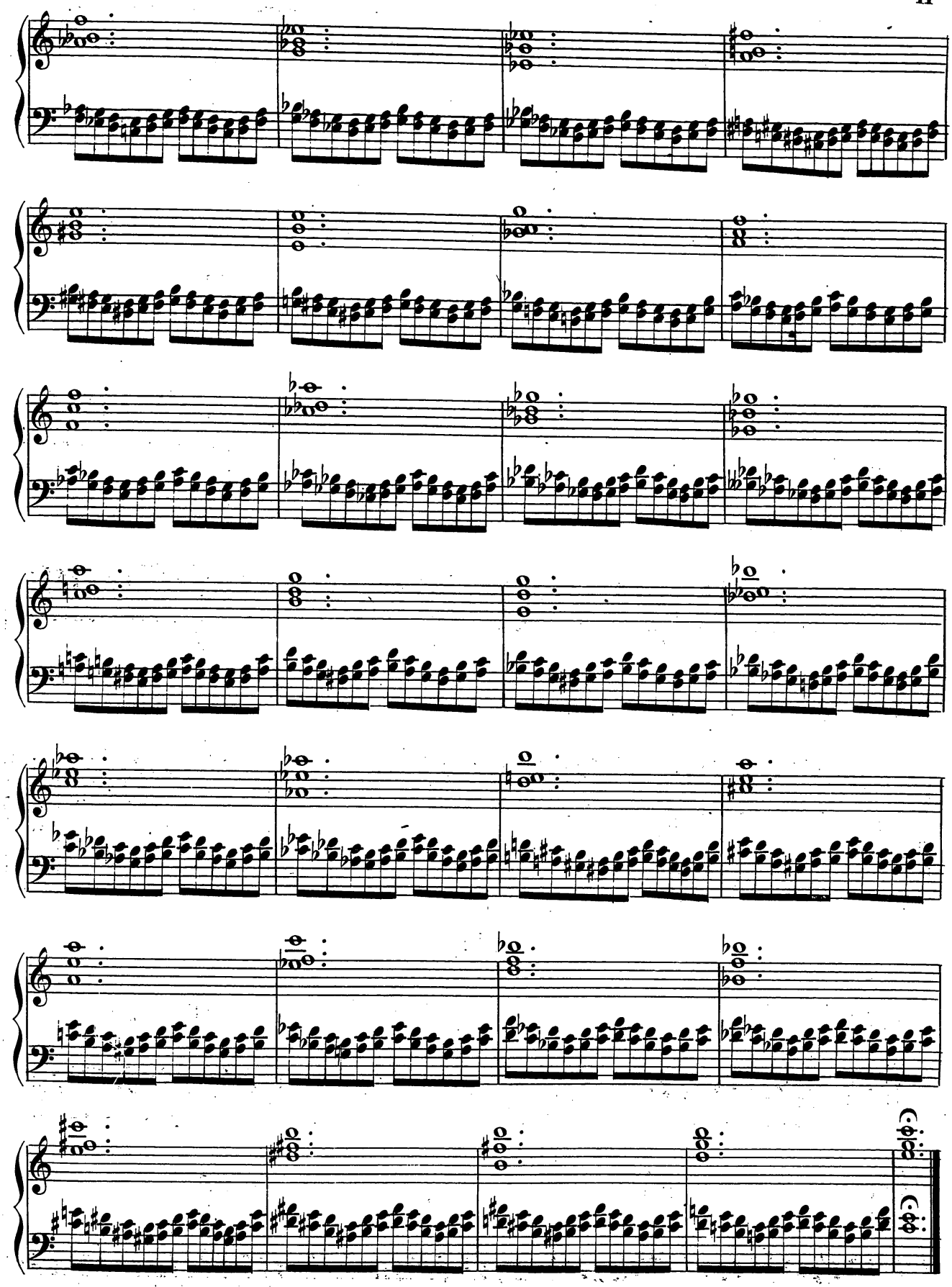
## VIII.