

BOOK TWO

1.25

# FUNDAMENTALS of PIANO TECHNIQUE

by LEON CONUS

ENDORSED

claudio ARRAU

BOOK TWO  
ADVANCED TECHNIQUE

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# FUNDAMENTALS OF PIANO TECHNIQUE

BOOK TWO      ADVANCED TECHNIQUE      by LEON CONUS\* 1953

\* see page 44 for biographical sketch

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## FOREWORD

I dedicate this work of my long life to advanced pupils and aspiring teachers. The exercises here are the result of careful thought and experiment during the many years which I have spent teaching. In order to facilitate study and systematize these contents, I have divided the exercises into seven categories, first according to their classification, and second according to technical difficulty:

EXERCISES FOR EXTENSIONS.....	Page 3
FIVE-FINGER EXERCISES.....	Page 11
THE PASSAGE OF THE THUMB.....	Page 17
EXERCISES FOR THE TRILL.....	Page 23
SCALES AND ARPEGGIOS.....	Page 27
EXERCISES FOR THE WRISTS.....	Page 33
EXERCISES IN DOUBLE-NOTES.....	Page 40

Thus, each of these series has a special aim or purpose:

The EXTENSION EXERCISES are designed to facilitate stretches, loosen the hand, strengthen the fingers and give them independence.

The FIVE-FINGER EXERCISES are designed to develop agility, strength and independence.

continued page 2



The THUMB must be specially trained, for its responsibility in piano playing is very great in so far as skilfulness in changing positions and maintaining legato are concerned.

The TRILL is the best exercise of all for equalizing the fingers and for acquiring the "jeu perle".\*

The usefulness of SCALES AND ARPEGGIOS is universally recognized, and their preponderant role in most piano pieces is excellent proof of the wisdom of working at them regularly.

Good DOUBLE-NOTES are among the most outstanding accomplishments of the virtuoso, and steady practice of them is required.

An agile, mobile and subtle WRIST is the key which opens all doors and helps to conquer technical difficulties.

Three basic human faculties must be employed and developed if one is to attain proficiency of technique; they are WILL POWER, MENTAL AND MUSCULAR COORDINATION, AND CONSCIOUSNESS IN THE FINGERS. I consider the possession of these three faculties as a necessary foundation for all successful technical study. To obtain the best result in practicing exercises, one must vary the method of work. This can be accomplished by the following:

1. Play all exercises at different speeds and keys
2. Use different touches and nuances
3. Change all exercises by utilizing various rhythms and by displacing the accent
4. Invent different figures in addition to the ones illustrated
5. Memorize all exercises

To conclude, I should like to express my conviction that even the musical genius, possessed of inspiration, intuition, and all the other gifts of nature, still can have no real success unless at the same time he possesses a knowledge of how to work and a love of the work itself. This also appears to be a divine gift. For without this, there would have been no great men - neither scholars, nor poets, nor painters, nor architects - and certainly no great composers or interpreters.

.... Leon Conus

\*Pearl-like playing

# SECTION I - EXTENSION

3

## Example I

For two fingers only, low wrist.

A

L. H. one octave lower

Other fingerings  $\frac{4}{3} - \frac{5}{4}$

B

etc.

8va.....

C

etc.

etc.

## Example II

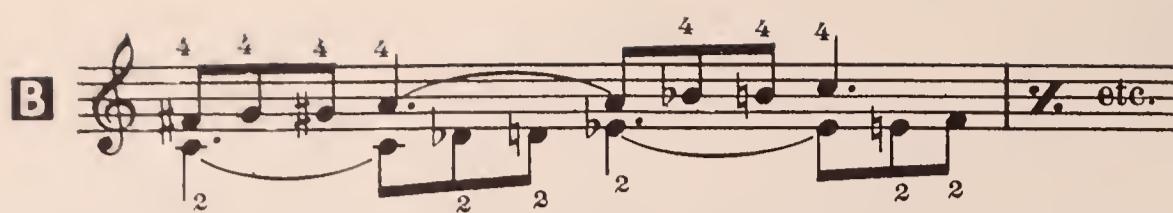
Consider the size of your own hand in practicing this exercise; a large hand may add one or more notes, and a small hand may diminish the extension.

A

L. H. one octave lower

etc.

Other fingerings  $\frac{4}{3} - \frac{5}{4}$

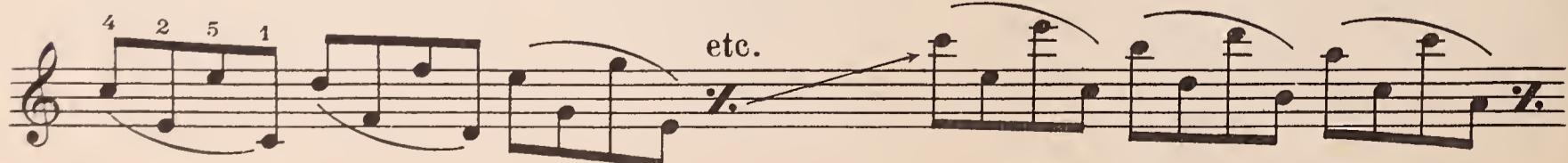


### Example III

With flexible rolling wrist



The Left Hand two octaves lower



## Example IV

Those persons who have small hands must be especially careful in practicing extensions, and not sustain notes which make the stretch too difficult.

### STEP I

### PRACTICE THESE SIX CHORDS IN ALL KEYS



### STEP II

Play the following exercises slowly, emphasize the action of each finger, keeping the wrist low; while holding the half-notes at the end of each measure, control the flexibility of the wrist by moving it up and down.

### PLAY THIS EXERCISE ON THE SIX GIVEN CHORDS

Left Hand two octaves lower

Faster, lighter, exact raising of each finger, flexible wrist

**A**

Left Hand two octaves lower

On all six chords

**B**

On all six chords

**C**

On all six chords

Slower, after the stretch, the hand resumes its normal position

### **Legato with flexible rolling wrist**

**E**

1 3 2 4      3 5 2 4      4 2 3 1      2 4 3      3 2      3      etc. on all six chords

F

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

etc.

The image shows the beginning of the sheet music for "The Star-Spangled Banner". It features a treble clef, a key signature of one sharp (G major), and a common time signature. The first measure starts with a quarter note followed by a eighth-note pair. The second measure begins with a eighth-note pair. The third measure starts with a eighth-note pair. The fourth measure starts with a eighth-note pair. The fifth measure starts with a eighth-note pair. The sixth measure starts with a eighth-note pair. The seventh measure starts with a eighth-note pair. The eighth measure starts with a eighth-note pair. The ninth measure starts with a eighth-note pair. The tenth measure starts with a eighth-note pair. The eleventh measure starts with a eighth-note pair. The twelfth measure starts with a eighth-note pair. The thirteenth measure starts with a eighth-note pair. The fourteenth measure starts with a eighth-note pair. The fifteenth measure starts with a eighth-note pair. The sixteenth measure starts with a eighth-note pair. The十七th measure starts with a eighth-note pair. The eighteen measure starts with a eighth-note pair. The nineteen measure starts with a eighth-note pair. The twenty measure starts with a eighth-note pair. The twenty-one measure starts with a eighth-note pair. The twenty-two measure starts with a eighth-note pair. The twenty-three measure starts with a eighth-note pair. The twenty-four measure starts with a eighth-note pair. The twenty-five measure starts with a eighth-note pair. The twenty-six measure starts with a eighth-note pair. The twenty-seven measure starts with a eighth-note pair. The twenty-eight measure starts with a eighth-note pair. The twenty-nine measure starts with a eighth-note pair. The thirty measure starts with a eighth-note pair. The thirty-one measure starts with a eighth-note pair. The thirty-two measure starts with a eighth-note pair. The thirty-three measure starts with a eighth-note pair. The thirty-four measure starts with a eighth-note pair. The thirty-five measure starts with a eighth-note pair. The thirty-six measure starts with a eighth-note pair. The thirty-seven measure starts with a eighth-note pair. The thirty-eight measure starts with a eighth-note pair. The thirty-nine measure starts with a eighth-note pair. The forty measure starts with a eighth-note pair. The forty-one measure starts with a eighth-note pair. The forty-two measure starts with a eighth-note pair. The forty-three measure starts with a eighth-note pair. The forty-four measure starts with a eighth-note pair. The forty-five measure starts with a eighth-note pair. The forty-six measure starts with a eighth-note pair. The forty-seven measure starts with a eighth-note pair. The forty-eight measure starts with a eighth-note pair. The forty-nine measure starts with a eighth-note pair. The五十 measure starts with a eighth-note pair. The fifty-one measure starts with a eighth-note pair. The fifty-two measure starts with a eighth-note pair. The fifty-three measure starts with a eighth-note pair. The fifty-four measure starts with a eighth-note pair. The fifty-five measure starts with a eighth-note pair. The fifty-six measure starts with a eighth-note pair. The fifty-seven measure starts with a eighth-note pair. The fifty-eight measure starts with a eighth-note pair. The fifty-nine measure starts with a eighth-note pair. The六十 measure starts with a eighth-note pair. The六十-one measure starts with a eighth-note pair. The六十-two measure starts with a eighth-note pair. The六十-three measure starts with a eighth-note pair. The六十-four measure starts with a eighth-note pair. The六十-five measure starts with a eighth-note pair. The六十-six measure starts with a eighth-note pair. The六十-seven measure starts with a eighth-note pair. The六十-eight measure starts with a eighth-note pair. The六十-nine measure starts with a eighth-note pair. The七十 measure starts with a eighth-note pair. The七十-one measure starts with a eighth-note pair. The七十-two measure starts with a eighth-note pair. The七十-three measure starts with a eighth-note pair. The七十-four measure starts with a eighth-note pair. The七十-five measure starts with a eighth-note pair. The七十-six measure starts with a eighth-note pair. The七十-seven measure starts with a eighth-note pair. The七十-eight measure starts with a eighth-note pair. The七十-nine measure starts with a eighth-note pair. The八十 measure starts with a eighth-note pair. The八十-one measure starts with a eighth-note pair. The八十-two measure starts with a eighth-note pair. The八十-three measure starts with a eighth-note pair. The八十-four measure starts with a eighth-note pair. The八十-five measure starts with a eighth-note pair. The八十-six measure starts with a eighth-note pair. The八十-seven measure starts with a eighth-note pair. The八十-eight measure starts with a eighth-note pair. The八十-nine measure starts with a eighth-note pair. The九十 measure starts with a eighth-note pair. The九十-one measure starts with a eighth-note pair. The九十-two measure starts with a eighth-note pair. The九十-three measure starts with a eighth-note pair. The九十-four measure starts with a eighth-note pair. The九十-five measure starts with a eighth-note pair. The九十-six measure starts with a eighth-note pair. The九十-seven measure starts with a eighth-note pair. The九十-eight measure starts with a eighth-note pair. The九十-nine measure starts with a eighth-note pair. The一百 measure starts with a eighth-note pair. The一百一十一 measure starts with a eighth-note pair. The一百一十二 measure starts with a eighth-note pair. The一百一十三 measure starts with a eighth-note pair. The一百一十四 measure starts with a eighth-note pair. The一百一十五 measure starts with a eighth-note pair. The一百一十六 measure starts with a eighth-note pair. The一百一十七 measure starts with a eighth-note pair. The一百一十八 measure starts with a eighth-note pair. The一百一十九 measure starts with a eighth-note pair. The一百二十 measure starts with a eighth-note pair. The一百二十一 measure starts with a eighth-note pair. The一百二十二 measure starts with a eighth-note pair. The一百二十三 measure starts with a eighth-note pair. The一百二十四 measure starts with a eighth-note pair. The一百二十四 measure ends with a fermata over the eighth note.

## Example V

Legatissimo, slow and mezzo forte, holding all notes of each measure, raising only one finger with a quiet movement, always controlling the complete relaxation of the arm and wrist.

**Left Hand two octaves lower**

A musical score page showing a single staff of music. The staff begins with a treble clef, followed by a key signature of one flat, and a time signature of common time. The music consists of a series of eighth and sixteenth note patterns, primarily in the bass and tenor ranges. The notes are black on white paper.

Leggiero, fast, piano, without holding any notes

**B**

L. H. two octaves lower

**C**

etc.

## Example VI

**A**

Twice

L. H. two octaves lower

**B**

Slowly

etc.

turn

L. H. always two octaves lower

**C**

Leggiero

etc.

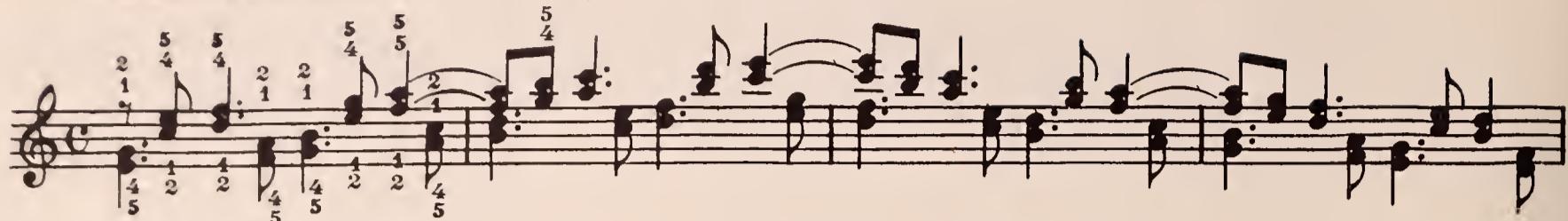
**D**

Slow, legato

etc.

## Example VII

If the extension is too difficult, hold only one finger

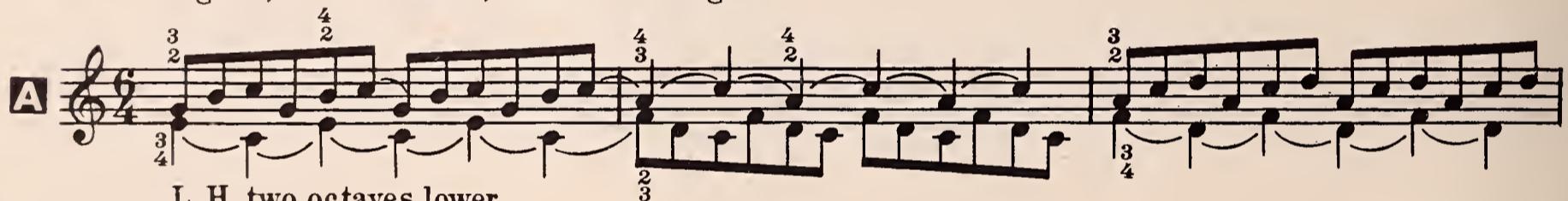


L. H. two octaves lower

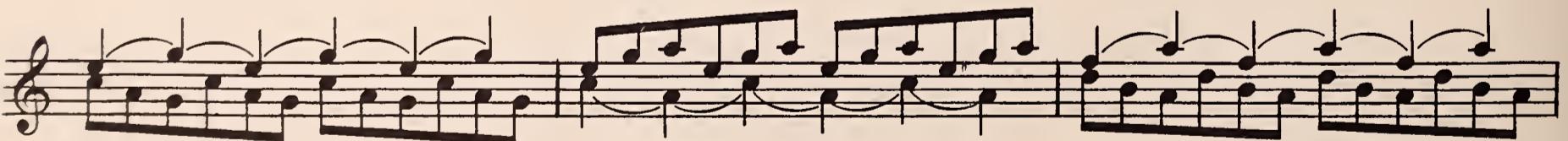
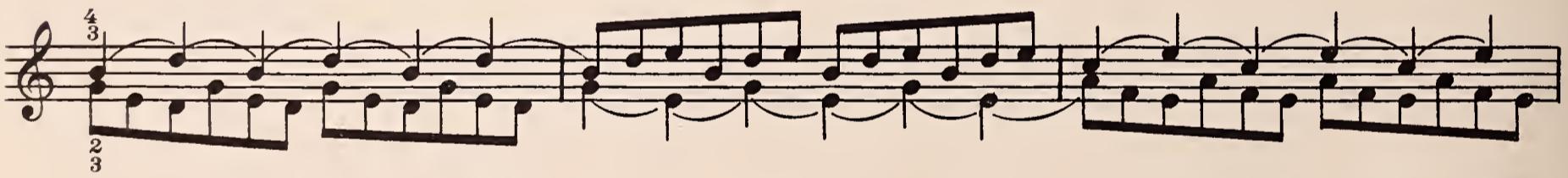


## Example VIII

Legato, wrist flexible, both voices legato



L. H. two octaves lower





Legato; after the stretch the hand resumes its normal position



## Example IX

First, practice the following group of three chords in chromatic sequence

Musical staff showing a group of three chords in chromatic sequence. The first measure consists of a C major chord (E-G-C). The second measure consists of a G major chord (D-G-B). The third measure consists of a D major chord (A-D-F#).

Legatissimo, slow, holding all the notes of each measure

Musical staff A shows a sequence of eighth-note chords in legatissimo style. The first measure consists of a C major chord (E-G-C). The second measure consists of a G major chord (D-G-B). The third measure consists of a D major chord (A-D-F#).

Continuation of musical staff A. The first measure consists of a C major chord (E-G-C). The second measure consists of a G major chord (D-G-B). The third measure consists of a D major chord (A-D-F#).

B

etc.

C

## **SECTION II - FIVE FINGER EXERCISES**

## Example 1

**D**

**E**

**F**

*p > p > p > p . ten. ten. ten. ten . . . ten ten ten ten . . . ten ten ten ten . . . etc.*

**G**

*a)*

*b)*

*L. H. always two octaves lower*

*c)*

*d)*

*a)*

*b)*

*c)*

*d)*

*a)*

*b)*

*c)*

The image shows four staves of musical notation for piano, each consisting of five measures. The notation uses a treble clef and includes various note heads, rests, and bar lines. The staves are labeled a), b), c), and d) from top to bottom. The music is written in a style that suggests it might be a study or exercise in rhythm and note value.

## Example II

The image displays three staves of musical notation for two voices, likely from a piano or harpsichord piece. The notation is as follows:

- Top Staff:** Treble clef. The first measure shows sixteenth-note patterns with fingerings: 2, 5 2, 5 2. The second measure shows 2, 5, 2, 5. The third measure shows 2, 3, 2, 3. The fourth measure shows 2, 3, 2, 3. Fingerings at the end of the staff include 4, 3 4, 2 5, 3 4, 2 5.
- Middle Staff:** Bass clef. The first measure shows eighth-note patterns with fingerings: 2, 5 2, 2, 4 5, 2 5. The second measure shows 2, 5, 2, 5. Fingerings at the end of the staff include 4, 3 4, 2 5, 3 4, 2 5.
- Bottom Staff:** Treble clef. The first measure shows sixteenth-note patterns with fingerings: 2, 4 3 5, 2. The second measure shows 2, 5, 5. The third measure shows 2, 5, 5. Fingerings at the end of the staff include 5.

**Performance Instructions:**

- Varying accents:** The bottom staff includes instruction marks (> <) above the notes, indicating varying accents.
- etc.:** An ellipsis is present at the end of the middle staff's notation.



L. H. in contrary motion an octave lower

### Example III



## Example IV

15

**Leggiero, fast**

a) 2 3 2 3      2 3

b)

c) 8va..... loco

8va basso..... loco

d) 8va.....

8va basso.....

etc.

Other fingering  $\frac{4}{3} - \frac{5}{4} - \frac{2}{1}$

**Legato**

a)

2 3 4 2 3 4

b)

c) 8va.....

8va basso.....

*d)*

*8va*

*8va basso*

etc.

Other fingerings  $\begin{matrix} 5 & 3 \\ 4 & 2 \\ 3 & 1 \end{matrix}$

## Example V

4 times

twice

twice

2

3

4

5

The image displays three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation is organized into measures separated by vertical bar lines. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff consists of five horizontal lines. The music is primarily composed of eighth notes and sixteenth notes, with occasional quarter notes and half notes. Measures 1-3 feature a soprano melody with eighth-note patterns, an alto harmonic line with eighth-note chords, and a bass line with sustained notes and eighth-note chords. Measures 4-6 show a more complex soprano line with sixteenth-note patterns, while the alto and bass lines continue their harmonic support. Measures 7-9 conclude the section with a return to eighth-note patterns for all voices.

# **SECTION III - PASSAGE of the THUMB**

## Example 1

First practice legatissimo, slow, holding three notes, then leggiero, fast without holding

**A**

L.H. one octave lower

L.H. one octave lower

Other fingerings  $\frac{4}{3} 1 - \frac{5}{4} 1$

### Other fingerings $\frac{4}{3}1 - \frac{5}{4}1$

The image shows the first ending of the sheet music for 'The Star-Spangled Banner'. The music is written in common time (indicated by 'C') and treble clef. The key signature is B-flat major (two flats). The title 'The Star-Spangled Banner' is at the top. The lyrics 'O say can you see' are written below the notes. The music consists of two staves of eight measures each. Measure 1: 'O' (long note), 'say', 'can', 'you', 'see', 'the', 'star', 'spangled', 'banner'. Measure 2: 'in', 'the', 'firm', 'hand', 'of', 'the', 'Free', 'the', 'people'. Measure 3: 'shall', 'we', 're', 'call', 'it', 'ourselves', 'a', 'land', 'of', 'the', 'Free'. Measure 4: 'or', 'a', 'des', 'pot', 'of', 'ev', 'er', 'more', 'the', 'rich', 'and', 'the', 'poor'. Measure 5: 'or', 'a', 'des', 'pot', 'of', 'ev', 'er', 'more', 'the', 'rich', 'and', 'the', 'poor'. Measure 6: 'or', 'a', 'des', 'pot', 'of', 'ev', 'er', 'more', 'the', 'rich', 'and', 'the', 'poor'. Measure 7: 'or', 'a', 'des', 'pot', 'of', 'ev', 'er', 'more', 'the', 'rich', 'and', 'the', 'poor'. Measure 8: 'or', 'a', 'des', 'pot', 'of', 'ev', 'er', 'more', 'the', 'rich', 'and', 'the', 'poor'. The music includes various dynamics like forte, piano, and accents, and some notes are beamed together.

A musical score for a single melodic line across five staves. The first staff begins with a treble clef, followed by four bass staves (each with a bass clef) and one tenor staff (with a tenor clef). The music is composed of eighth-note patterns, including eighth-note pairs and sixteenth-note groups, distributed across the various clefs.

**C**

Also in groups  
of six  
and

In groups of  
eight

**D**

In all keys  
etc

## Example II

5 4 3 1 2 1 3 4  
ten  
Holding notes

2 1 3 4 5 4 3 1  
Holding 2nd fingers only

5 4 3 1 2 1 3 4  
Holding 5th fingers only

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

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat. Measures 11 and 12 show a melodic line in eighth notes, with measure 12 concluding with a repeat sign and a double bar line. The score is set against a light beige background.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. Measure 11 consists of two groups of sixteenth-note patterns separated by a vertical bar line. Measure 12 begins with a vertical bar line and continues with a similar pattern of sixteenth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The score consists of six measures. In measures 1 and 2, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns. In measures 3 and 4, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns. In measures 5 and 6, the treble staff has eighth-note patterns and the bass staff has sixteenth-note patterns.

Three staves of musical notation for piano, showing a sequence of notes and rests. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef. The notation includes various note heads and rests, separated by vertical bar lines.

### Example III

After Hanon

Three staves of musical notation for piano, demonstrating a specific technique. The notation includes fingerings (e.g., 1 2 3 2, 1 2 3 4, 1 4 3 4) and dynamic markings like accents and slurs. The top staff has a treble clef, the middle has a bass clef, and the bottom has a bass clef.

R.H.

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

L.H.

## Example IV

R.H.

A

L.H. one octave lower

B

C

etc.

## Example V

*8va.*

**A**

*8va.*

*8va.*

**B**

Play the above exercise on the following six chords

R. H.

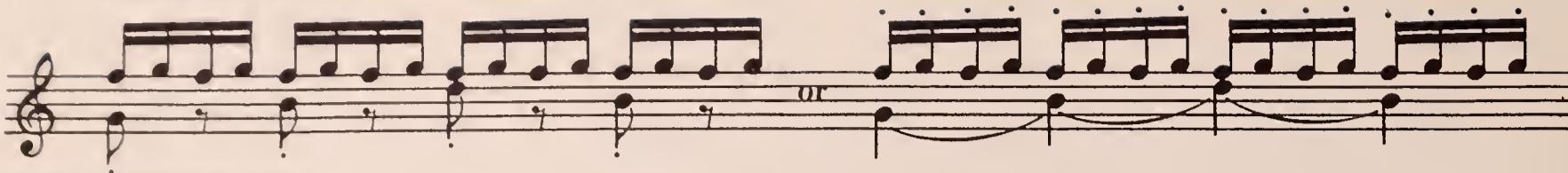
L. H.

# SECTION IV - TRILL STUDIES

The musical score is divided into eight measures, each consisting of two staves (treble and bass). The top hand (right) and bottom hand (left) play eighth-note patterns. Grace notes and sixteenth-note figures are used in the top hand. Sustained notes and eighth-note chords are played in the bottom hand. Fingerings are indicated above specific notes:

- Measure 1: Top hand has '4 5' above the first note, '2 1 2 1' above the second note, and '5' below the fifth note.
- Measure 2: Top hand has '4 3' above the first note, '2 3' above the second note, and '5' below the fifth note.
- Measure 3: Top hand has '2 3' above the first note, and '4 3' above the second note.
- Measure 4: Top hand has '2 3' above the first note, and '4 3' above the second note.
- Measure 5: Top hand has '1 2 1 2' above the first note, and '5' below the fifth note.
- Measure 6: Top hand has '5' below the first note, and '4' below the fourth note.

## Different touches

**Example II**

Sheet music for Example II, featuring two staves (treble and bass) across six systems. The music consists of sixteenth-note patterns. Various fingerings are indicated above the notes:

- System 1:** Fingerings include 2 1, 2 3, 4 3, 4 5, 2 1, 2 3, 4 3, 4 5.
- System 2:** Fingerings include 4 5, 4 3, 2 3, 2 1, 4 5, 4 3, 2 3, 2 1.
- System 3:** Fingerings include 2 1, 2 3, 4 3, 4 5, 2 1, 2 3, 4 3, 4 5.
- System 4:** Fingerings include 2 1, 2 3, 4 3, 4 5, 2 1, 2 3, 4 3, 4 5.
- System 5:** Fingerings include 2 1, 2 3, 4 3, 4 5, 2 1, 2 3, 4 3, 4 5.
- System 6:** Fingerings include 2 1, 2 3, 4 3, 4 5, 2 1, 2 3, 4 3, 4 5.

Annotations in the music:

- Going down:** A label with arrows pointing downwards is placed between the 4th and 5th systems.
- C minor harmonic:** A label with arrows pointing upwards is placed between the 5th and 6th systems.
- etc.**: An abbreviation indicating continuation is at the end of the 6th system.

The same exercise in groups of 6 notes

etc.

### Example III

etc.

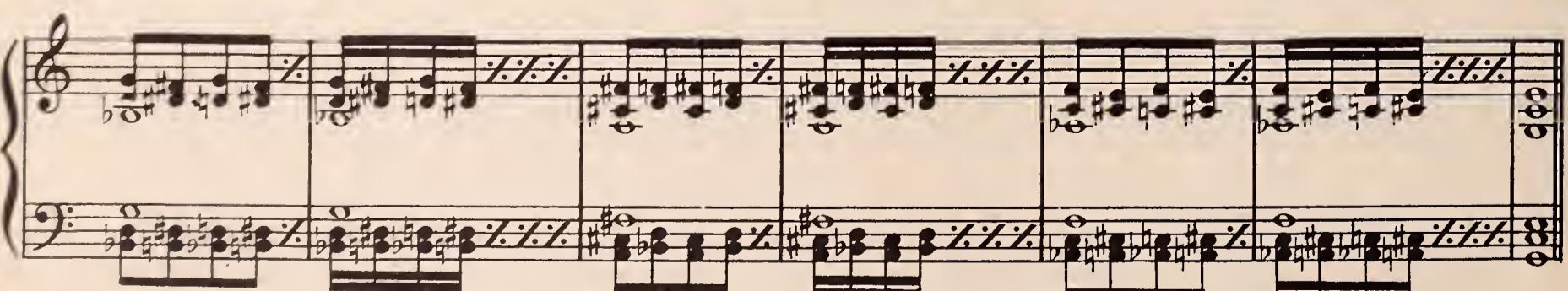
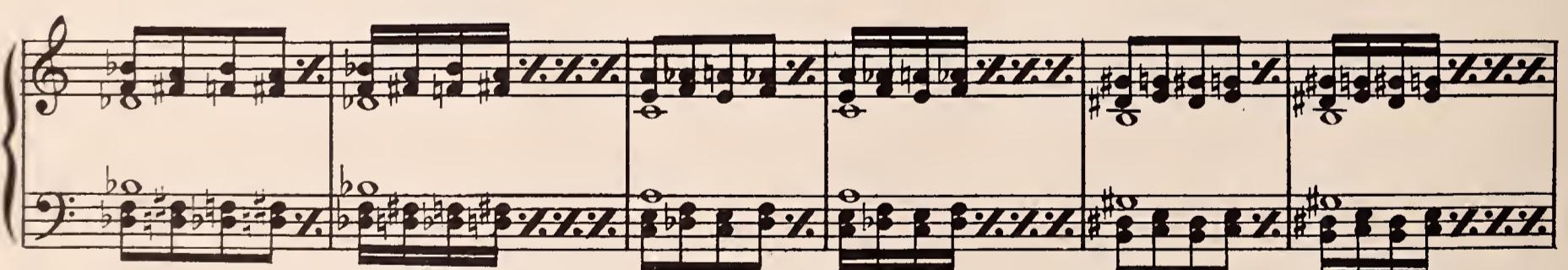
After S. Rachmaninoff

**A**



B

Musical score page 26, measure 5 (B section). The bass staff has a large 'X' written through it, indicating it should not be played. The treble staff continues with eighth-note patterns.



# SECTION V - SCALES and ARPEGGIOS

a) Play in different keys, retaining the fingering of the scale

L. H. one octave lower

b)

etc.

etc.

turn

etc.

etc.

7 8 7 8 etc.

c)

8va

8va

d)

The same in C min. harmonic

## Example II

4 times

twice

etc.



Play the next exercise on these six chords



### Example III

**A** 4 times      twice      twice

L. H. two octaves lower

The example consists of seven staves of musical notation for bassoon, labeled A through G. Staff A shows a melodic line with slurs and fingerings. Staff B continues the melodic line. Staff C begins a new section with a different melodic line. Staff D continues this line. Staff E begins another section. Staff F continues this section. Staff G concludes the example with a final melodic line.

30

**B**

etc.

**C**

**D**

etc.

## Example IV

Use these two chords in sequence as a basis for the following exercises

etc.

**A**

L.H. one octave lower

**B**



**Wrist flexible**

**B**

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

*8va*

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

etc.

*8va*

**C**

1-5 4

etc.

1-5 4

**D**

etc.

etc.

*1 2 3 4 1*

*5 4 3 2 1*

*4 3 2 1*

*8va.....*

*8va.....*

Different rhythms

## Example V

**Retain the fingering of the chord**

Retain the fingering of the chord

turn

etc.



A musical score for page 34, featuring a melodic line on a bass clef staff. The music consists of eighth-note pairs connected by vertical stems. Grace notes are indicated by small dots above the main notes. The score includes the instruction "etc. or" and ends with "etc." The page number "34" is located at the top left.

## Example II

**A**

5 5 5 5 5 5 5 5 5 5

etc.

In all the keys

**B**

c

etc.

Slow; after the stretch the hand resumes its normal position

**A**

L. H. two octaves lower

**B**

Faster, legato with up and down wrist motion

C

D

**Example IV**

The image displays six staves of musical notation, likely for two voices (soprano and basso continuo). The notation consists of two systems of three measures each. The top system begins in G major (two sharps) and transitions to E minor (one sharp). The bottom system begins in E minor (one sharp) and transitions to A major (no sharps or flats). The music features eighth-note patterns, sixteenth-note figures, and sustained notes. Measure 1 of the first system includes a basso continuo realization with a cello-like line and a keyboard line. Measures 2 and 3 show more complex harmonic shifts and rhythmic patterns.



## Example V

L. H. one octave lower

*8va*

*8va*

*8va*

*8va*

*8va*

*8va*

*8va*

*8va*

etc.

## Example VI

**A**

etc., from all notes of Chromatic Scale

**B**

*gva basso*

*twice*

*gva*

*twice*

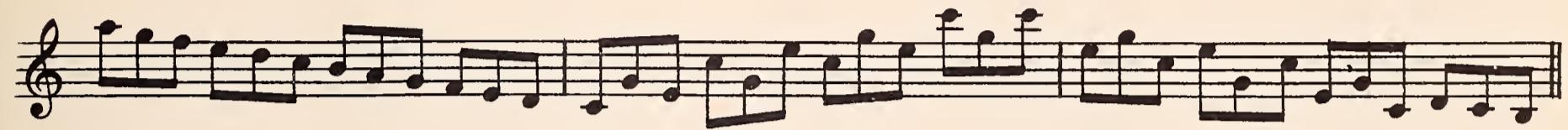
*etc.*

**C**

Continue in octaves

*etc.*

## C MAJOR



## A MINOR



## F MAJOR



## D MINOR



# SECTION VII - DOUBLE NOTES

## Example I

Legatissimo, slow, holding 4 notes

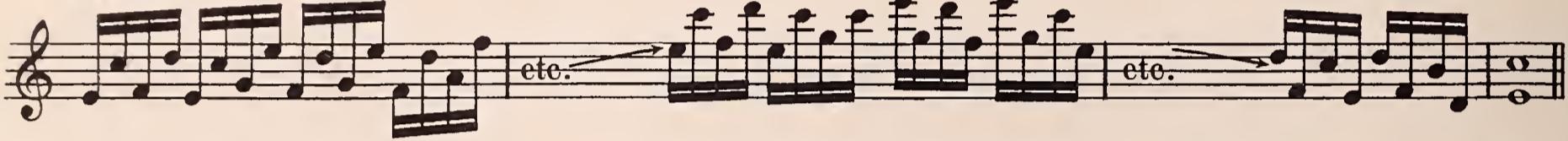


L.H. two octaves lower

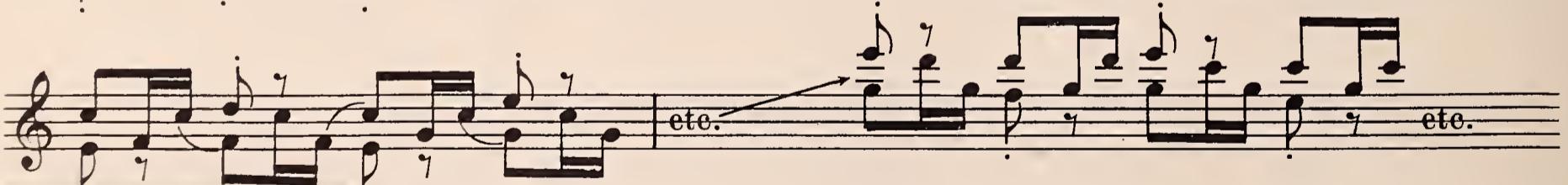
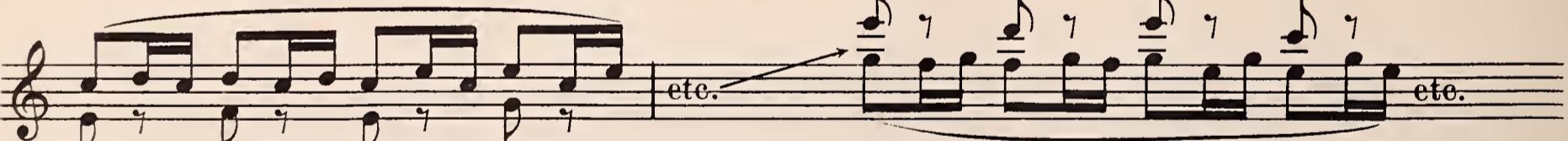
Leggiero faster without holding any notes



Fast



Legato between two voices



## Example II



L. H. one octave lower



Use different rhythms

### Example III

**A**

Faster, legato

**B**

*legato*

**C**

Slower, legato

etc.

**Example IV**

After N. Medtner

C MAJOR

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

L. H. one octave lower

C MINOR HARMONIC

MODULATION INTO D♭ MAJ.

D♭ MAJOR

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

L. H. one octave lower

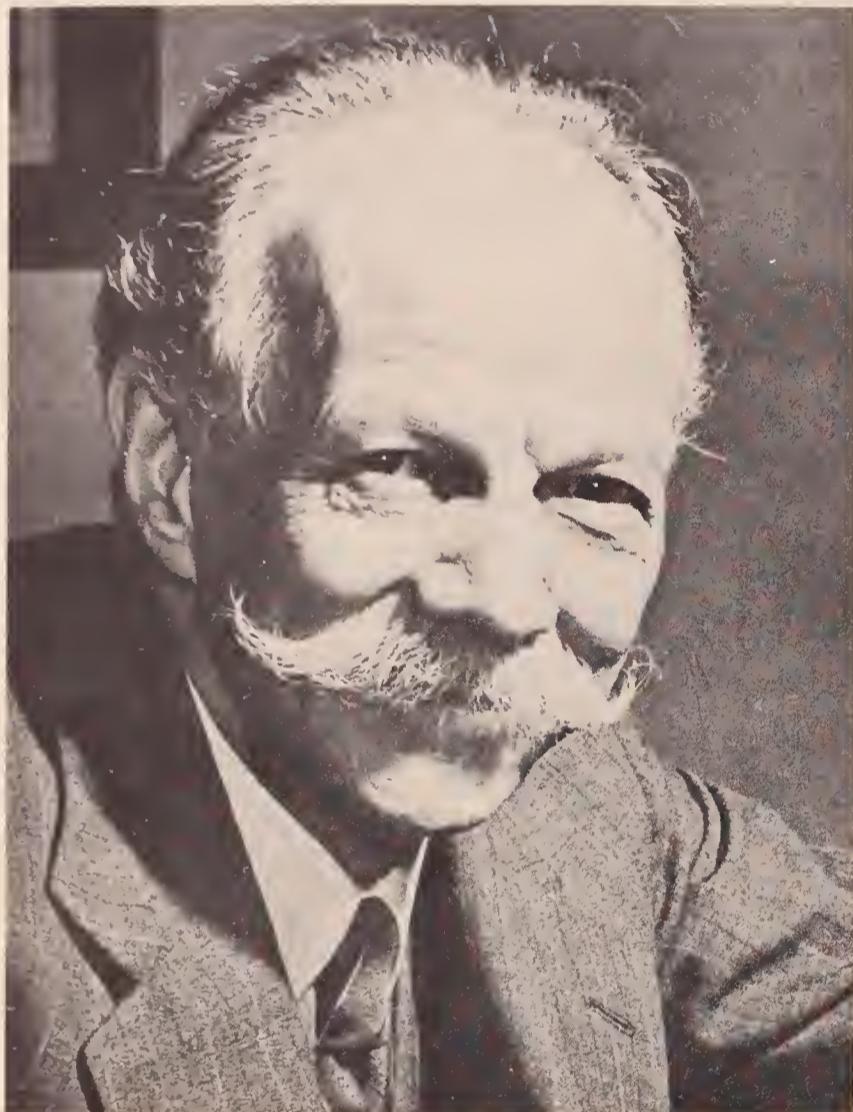
## C# MINOR HARMONIC

The image shows two staves of sheet music. The top staff is labeled "O MINOR HARMONIC" and features a treble clef, a key signature of one flat, and a time signature of common time. It consists of two measures of sixteenth-note patterns. The bottom staff is labeled "MODULATION INTO D MAJOR" and features a treble clef, a key signature of one sharp, and a time signature of common time. It also consists of two measures of sixteenth-note patterns.

## Example V

**Example V**

The sheet music consists of six staves of piano notation. The top two staves show a treble clef and bass clef respectively. Fingerings are indicated above the notes, such as 3 2, 4 1, 5 2, etc. Arrows point from the text 'etc.' to subsequent measures. The middle two staves show a treble clef and bass clef. Measures 11 and 12 feature slurs under groups of three notes. The bottom two staves show a treble clef and bass clef. Measure 13 starts with a dynamic of 8va. Fingerings for the right hand include 3 2 4 1, 5 2 4 1, 4 3 5 2, 4 1 5 2, etc. The left hand has a bass clef.



During his long life, LEON CONUS was regarded as one of the best pedagogues in Russia. He came from a musical French family, who settled in Moscow, where the author was born. He received his earlier education from his father, and later, the Moscow Imperial Conservatory, where his associates as pupils

were Rachmaninoff, Scriabin, Medtner and Lhevinne. Upon graduating, he devoted his time to teaching for several years at the Imperial Conservatory of Moscow, and later in Paris at the Ecole Normale de Musique. In 1924 he helped found and establish the Russian Conservatory in Paris where he became the vice president of the institution. Leon Conus moved to the United States in 1936. Here, he became Professor of piano at the Cincinnati College of Music. He remained at this post until his untimely death, January 18, 1944.



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