PREFACE

After the « Studies », the « Preludes », the « Exercises in musical Form », this new work, stamped with originality and genius, is presented to us.

BLANCHET influences the XXth century, as SCARLATTI did the XVIIIth, and CHOPIN, the XIXth century. The same unpretentiousness, not to say modesty, is prevalent in these three great musicians. The wonderful piano pieces by SCARLATTI were called simply « Exercises for the Clavichord », and CHOPIN'S magnificent opus 10 bore no other title than « Studies ». BLANCHET is of the same lineage and carries on their purpose.

He lays before us a pianistic technique entirely new, difficult indeed, but most ingenious. Such carefulness of writing, such wealth of new harmonies, iridescent, flexible, elegant, all at the service of music, and conceived with the finest simplicity. When playing BLANCHET, one seems to have a new hand and a new musical soul. Therein lies the future of the piano. May the musicians of to-day and of to-morrow understand the way opened by BLANCHET.

Robert CASADESSUS,
September 15, 1935.

INTRODUCTION

However small the amount of music the author has wrapped around the indispensable study of formulas, seldom used, if not totally neglected, it may help to forget their aridity.

The Ist Part of this work deals with diatonic scales and additional notes ; with scales deprived of one or other of their degrees; with modulating scales, polytonal scales in two or three keys; chromatic scales with compulsory use of the 5th finger.

The analysis of chromatic thirds is the essential contents of the IInd Part. Proceeding by means of simplification and complication, so much more fruitful than by infinite repetition. — The Study in diatonic thirds introduces a way of writing for six fingers, its execution being realised with five only, by means of new or unusual fingerings.

IIIrd Part: Study for the independence of the arms, in playing double octaves, with regular or irregular opposition of movements, angular in one arm, and circular in the other.

The IVth Part is given up to arpeggios, with crossing over of hands, suppression of essential notes, adjunction of outside notes by means of glissandos, polytonal arpeggios, broken up figures.

Vth Part (« Miscellaneous »): Rhytmical exercises, (the second one in repeated notes) — exercises of contrapunctal jumps in which the mind should follow, in spite of the change of place of the arms, the motion of three voices distant from one another; — exercises in double notes with unusual intervals and glissandos; — exercises with lateral motion of one finger, another being held down —; finally, a study on overtones.

*
**

Moreover, a great number of pieces tend to impose the conception of a divider of the keyboard bigger than the octave. No longer with the fingering only (arpeggios with the Liszt fingering, the thumb following the 5th finger, and vice versa,) but by means of the musical design of the formulas : See the piece in slow octaves in A flat major, the first piece in arpeggios, the variation on the 12th Study of opus 10 by Chopin, (in which tenths and elevenths replace the octaves of the original). Practising these pieces and those in contrapunctal jumps should awaken the faculty of being, in mind, and by means of anticipated sensation, all over the keyboard at once.

E.-R. BLANCHET,
Finhaut, September 1935.

à Robert CASADESUS

TECHNIQUE MODERNE DU PIANO

MODERN PIANO TECHNIQUE

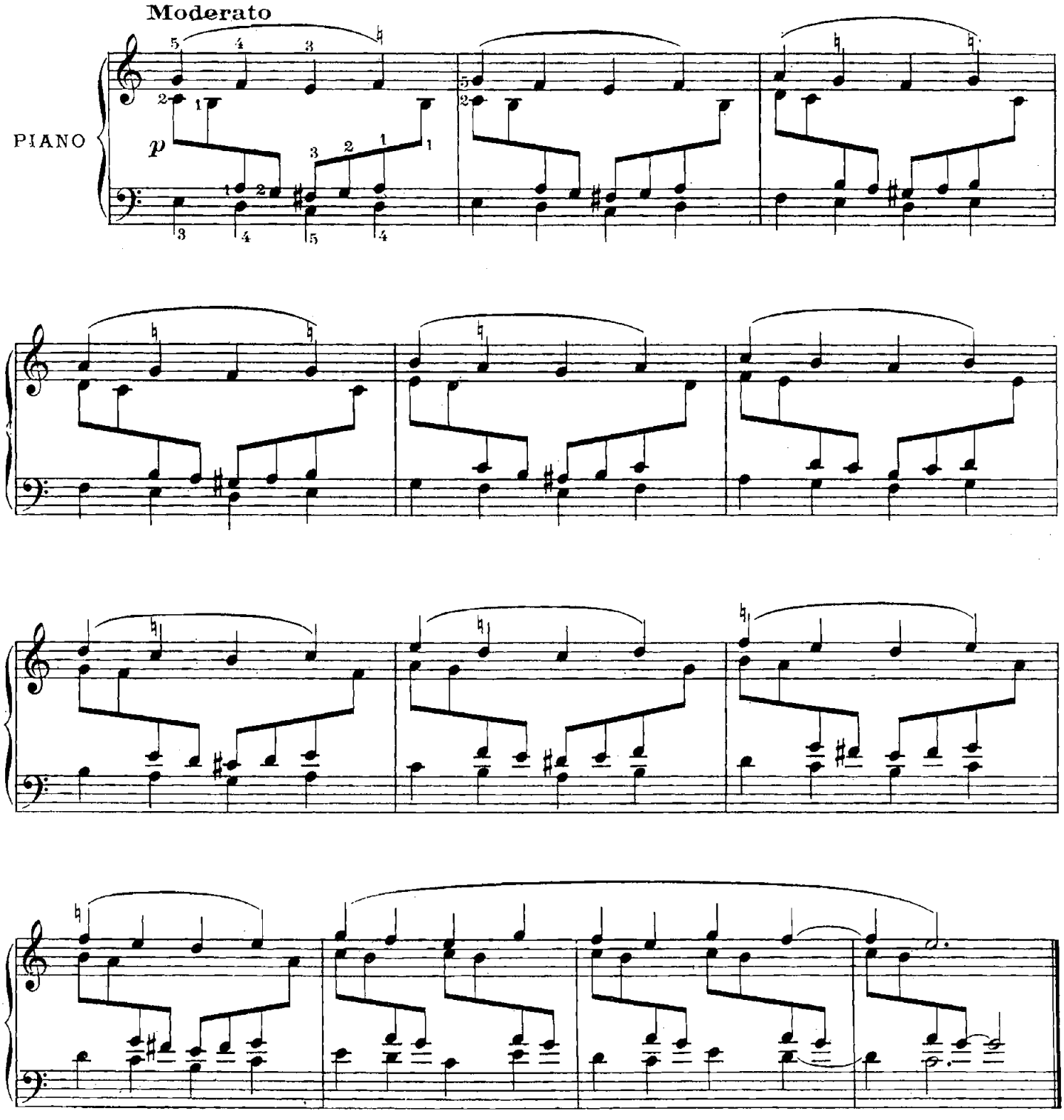
MODERNE KLAVIERTECHNIK

E. R. BLANCHET

I - Gammes

SCALES

TONLEITER



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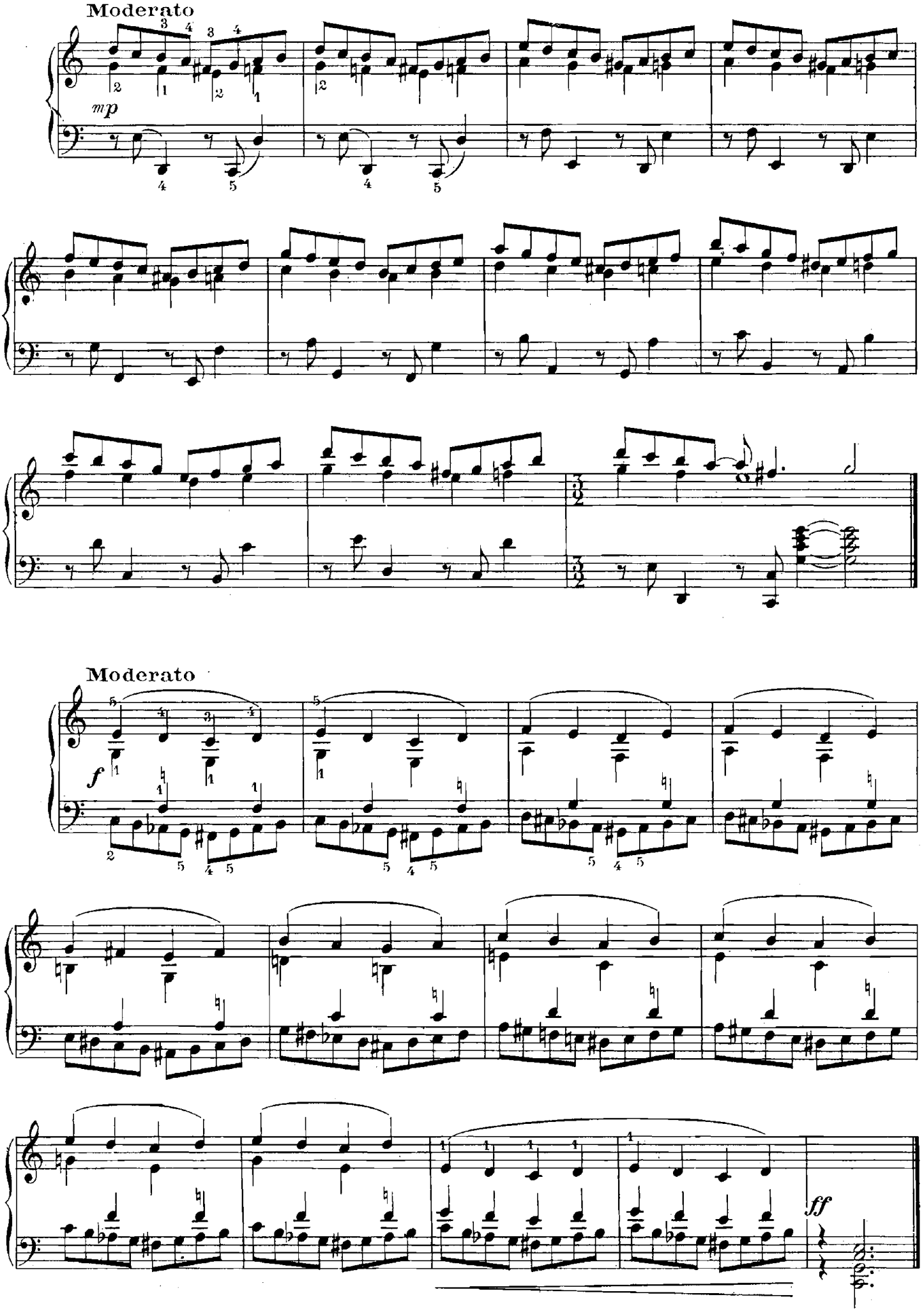
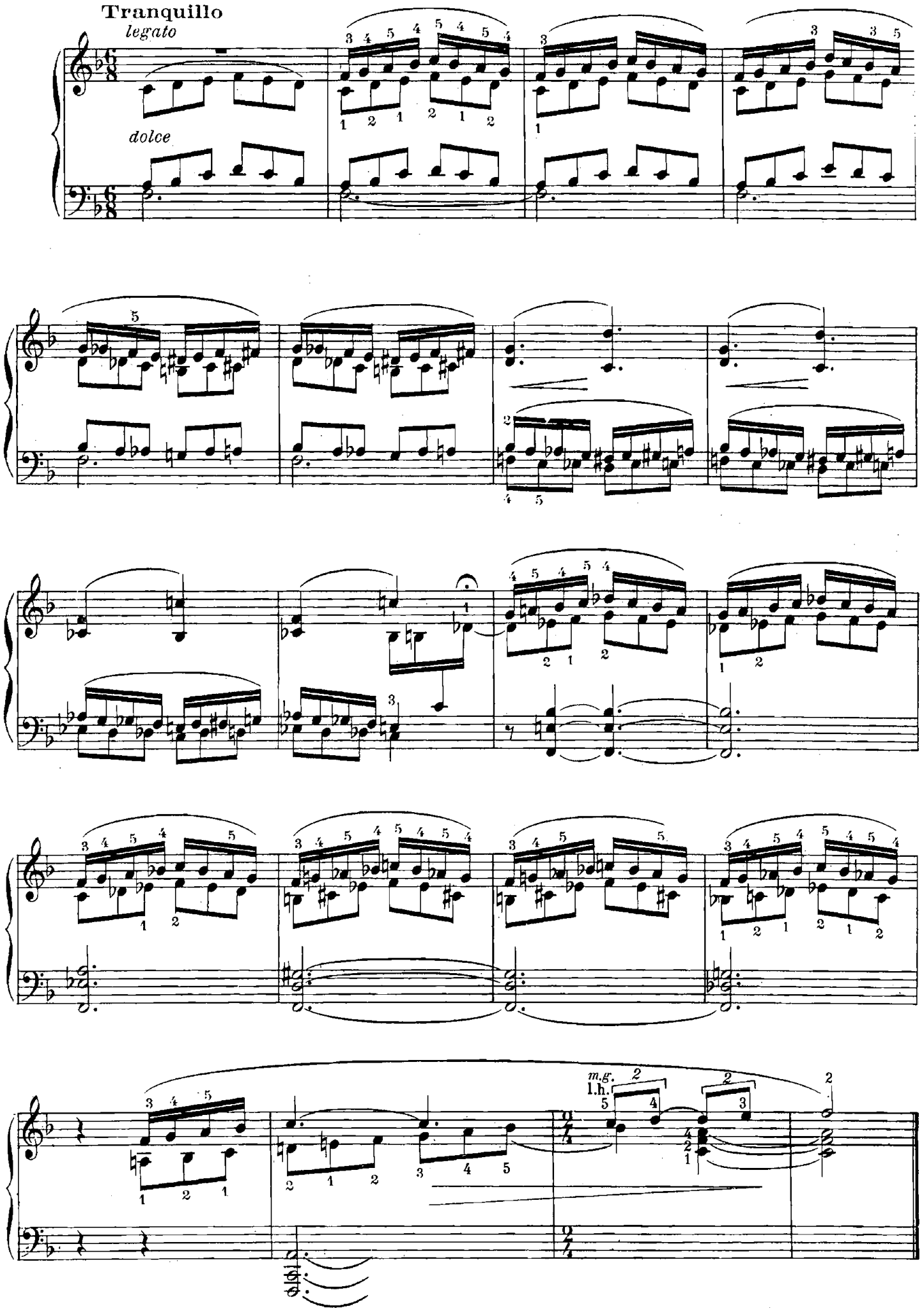
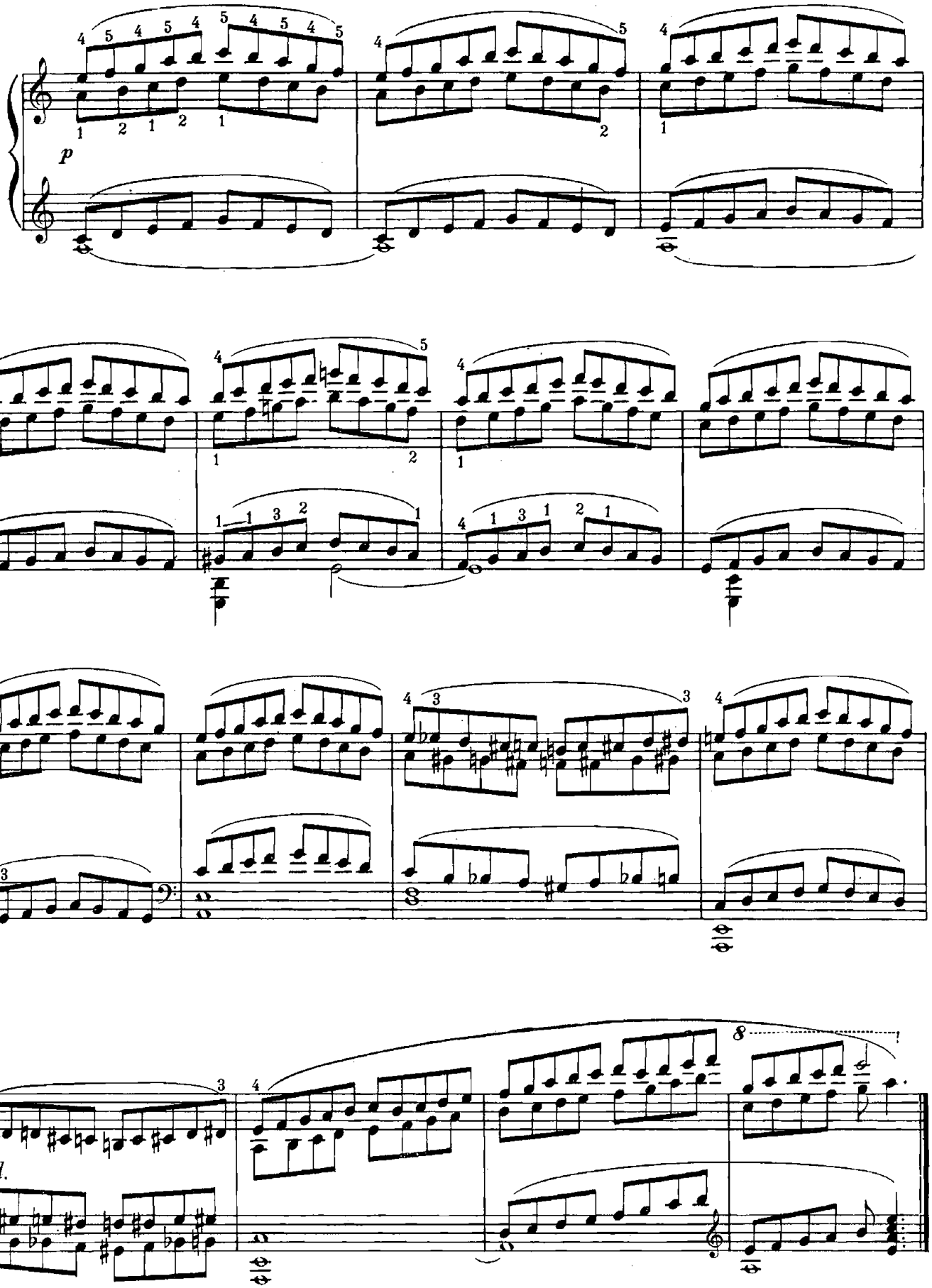
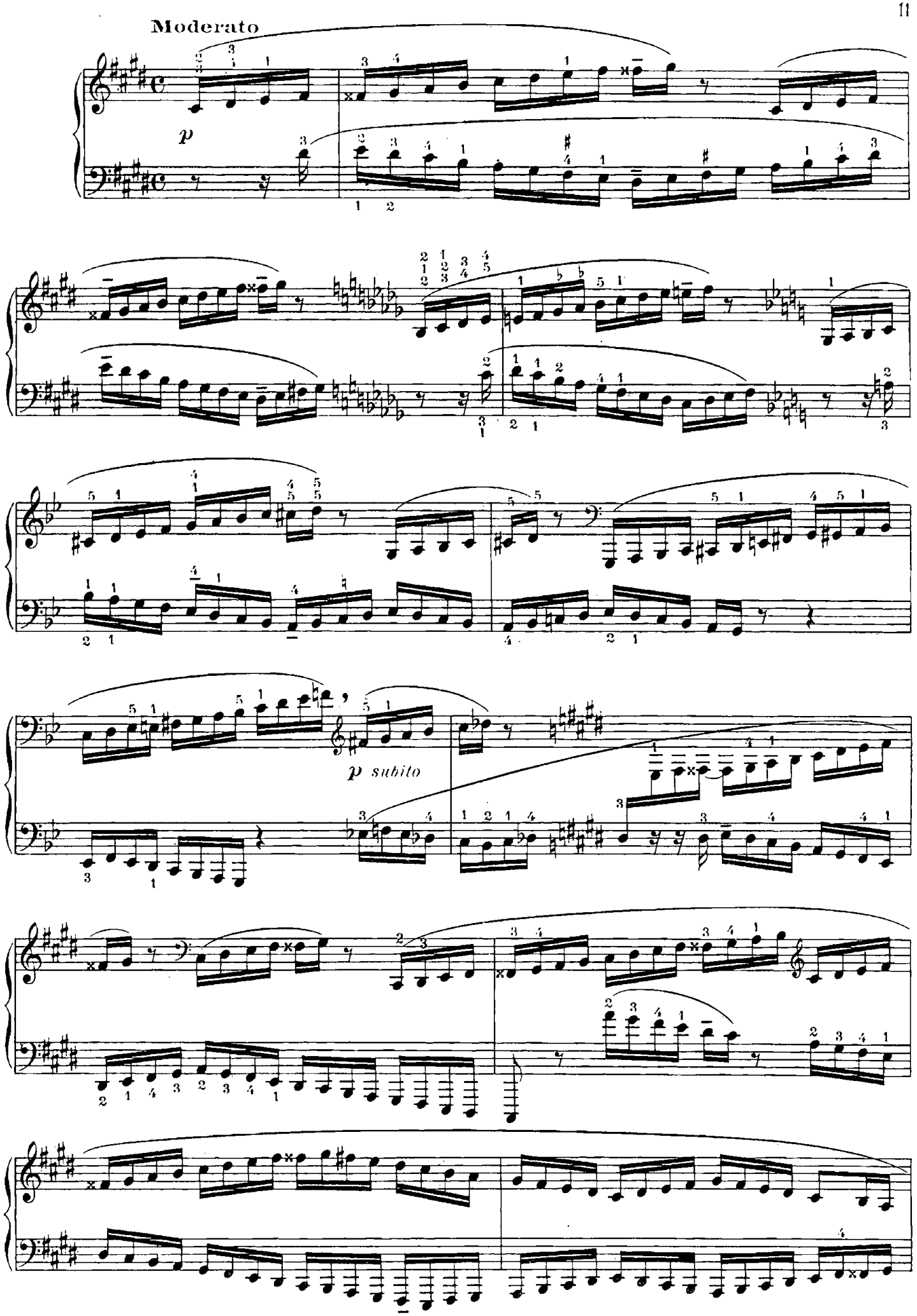
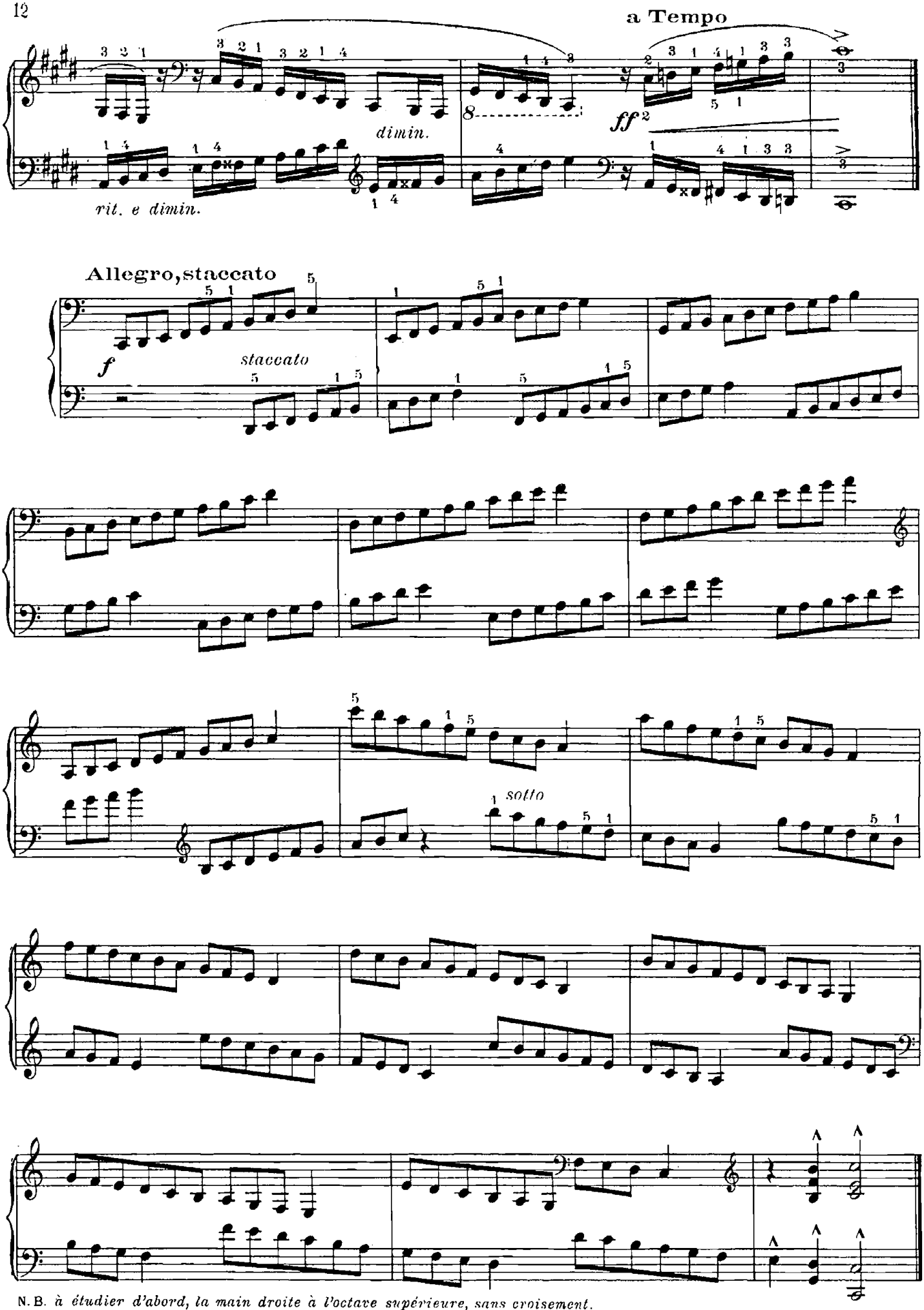

Moderato
mp
Moderato
f
ff


Tranquillo
legato
dolce
m.g.
l.h.

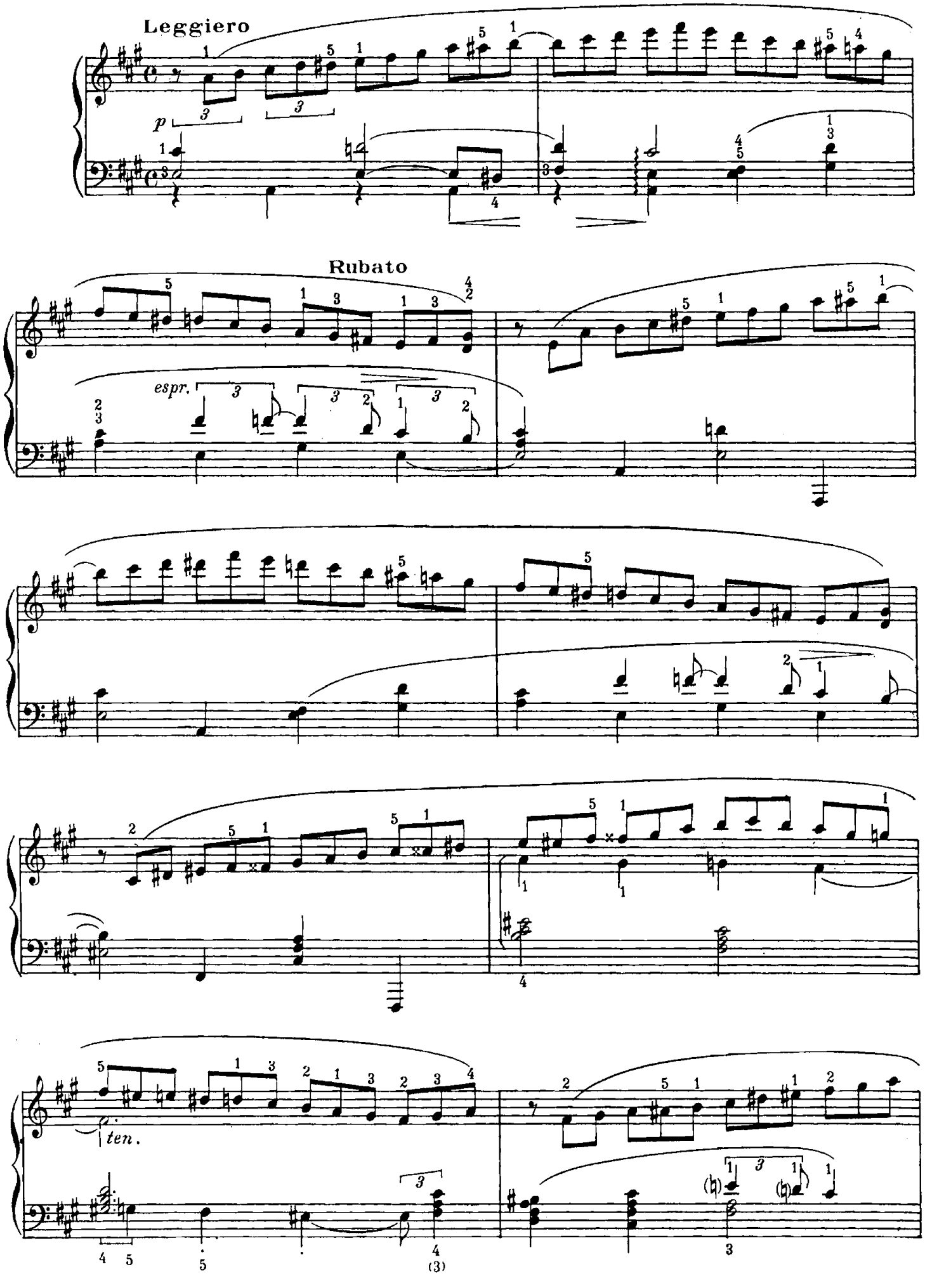
Legato, andante

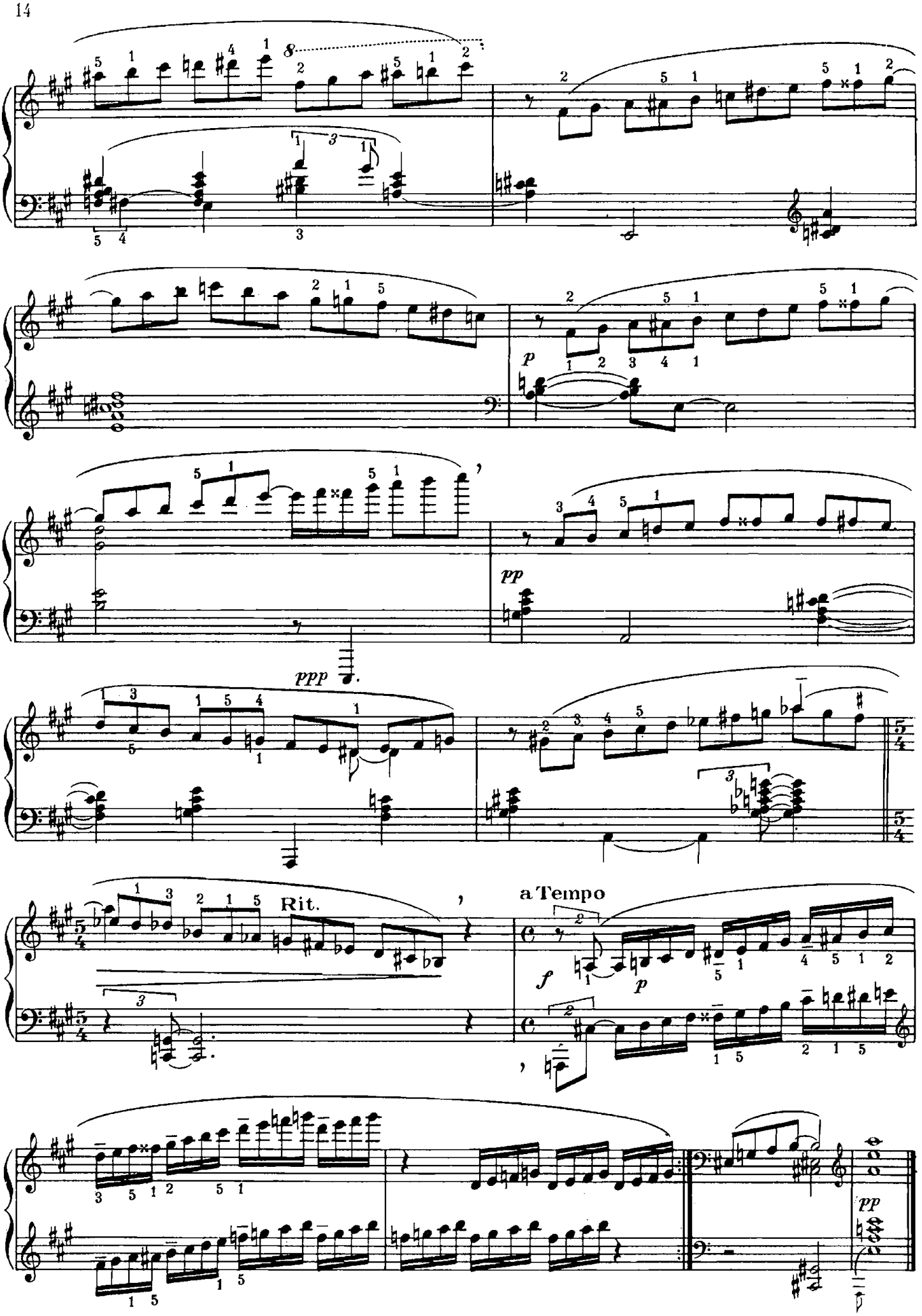


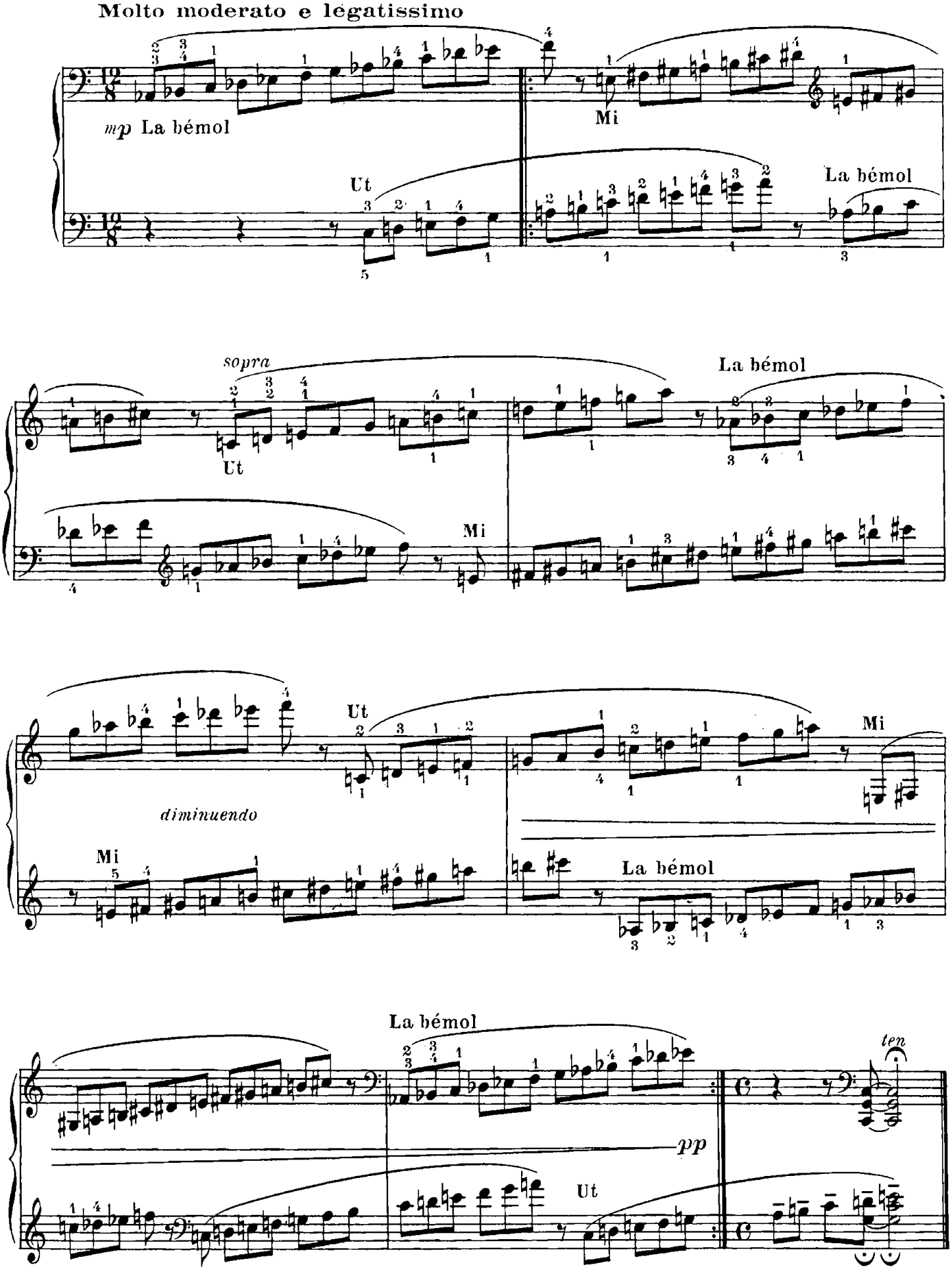

Moderato
p
p subito

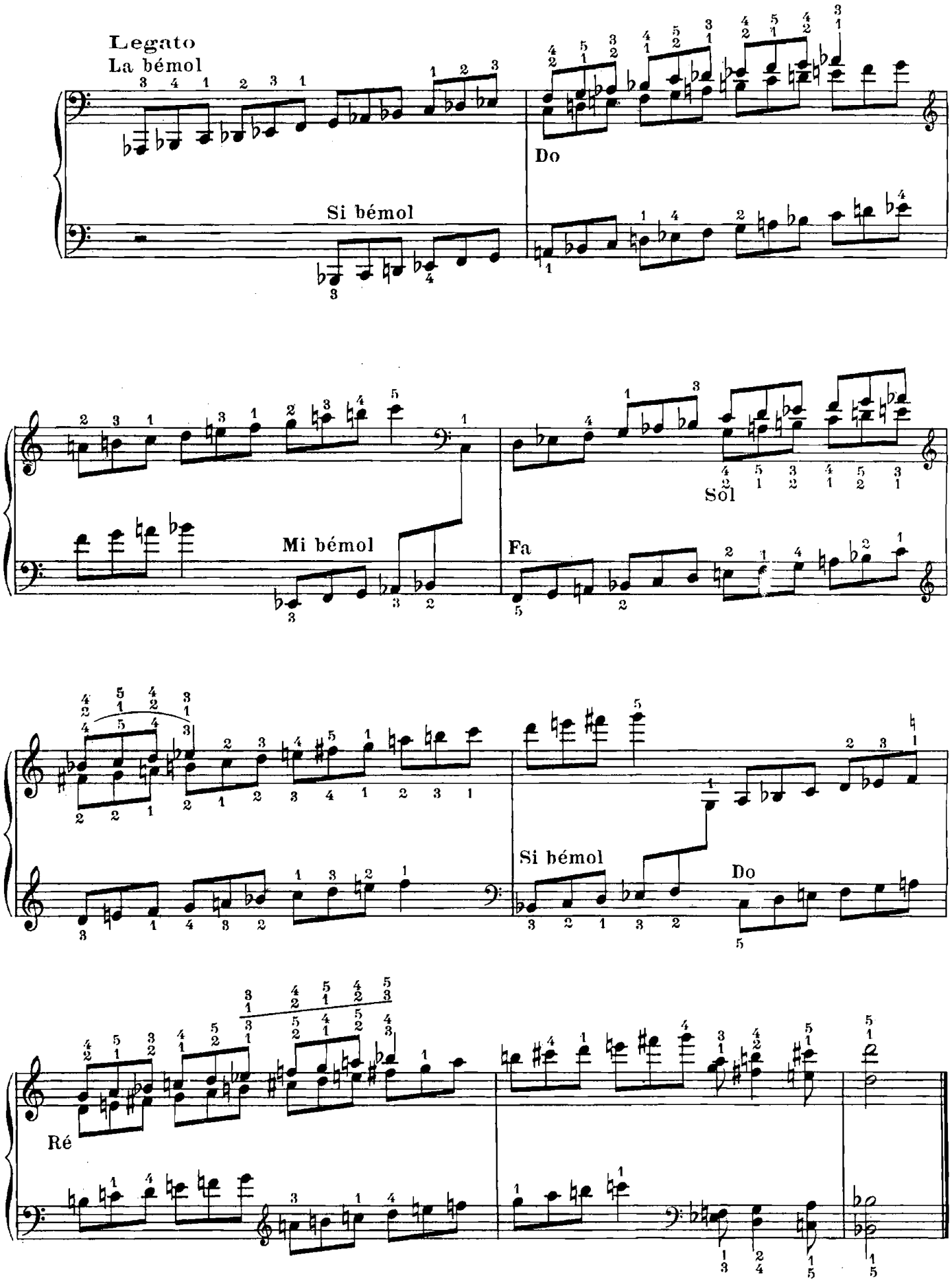


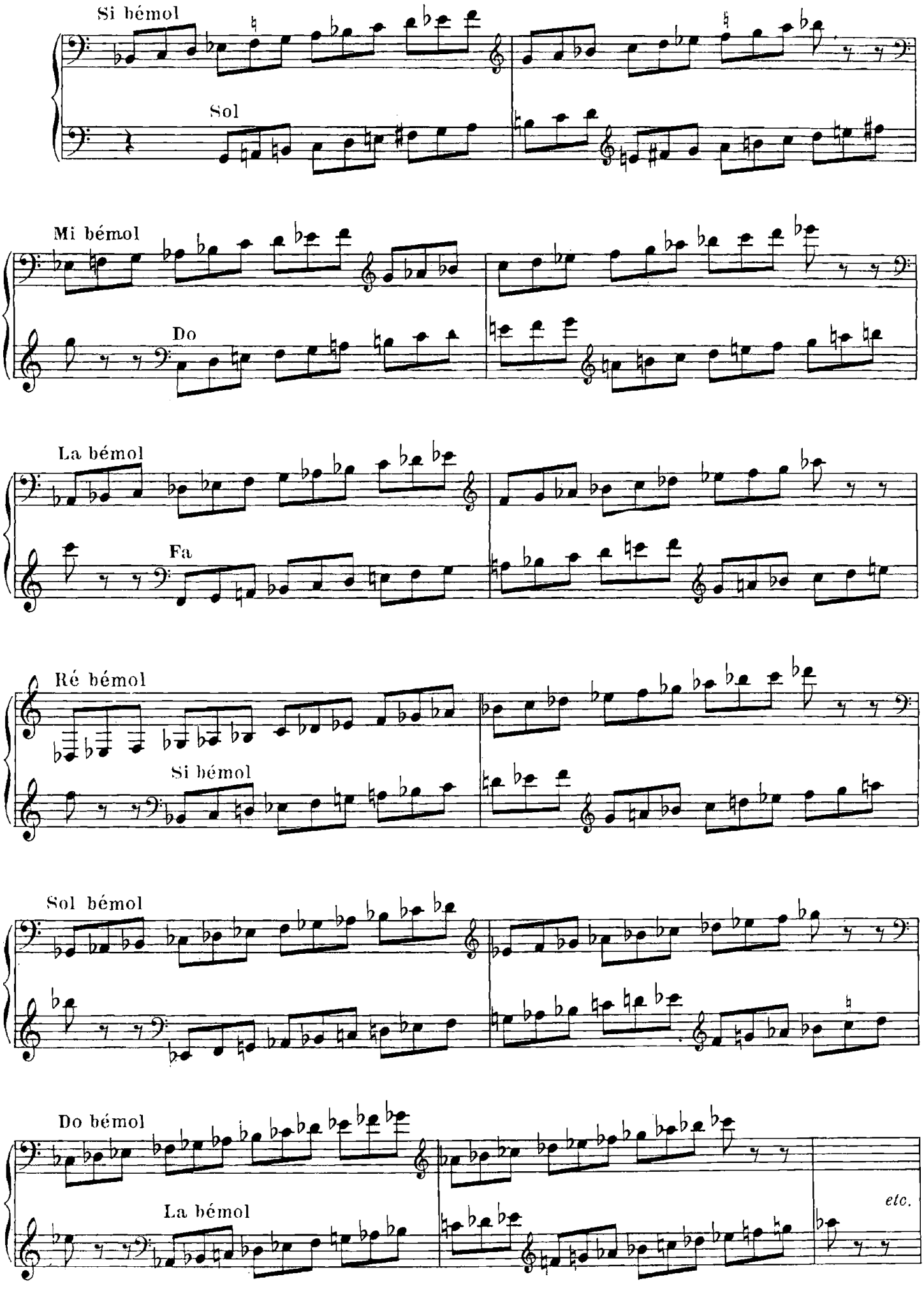
N. B. *à étudier d'abord, la main droite à l'octave supérieure, sans croisement.*
Practise first with the right hand one octave higher, without crossing over.
Zuerst die rechte Hand eine Oktave höher, ohne Kreuzung.

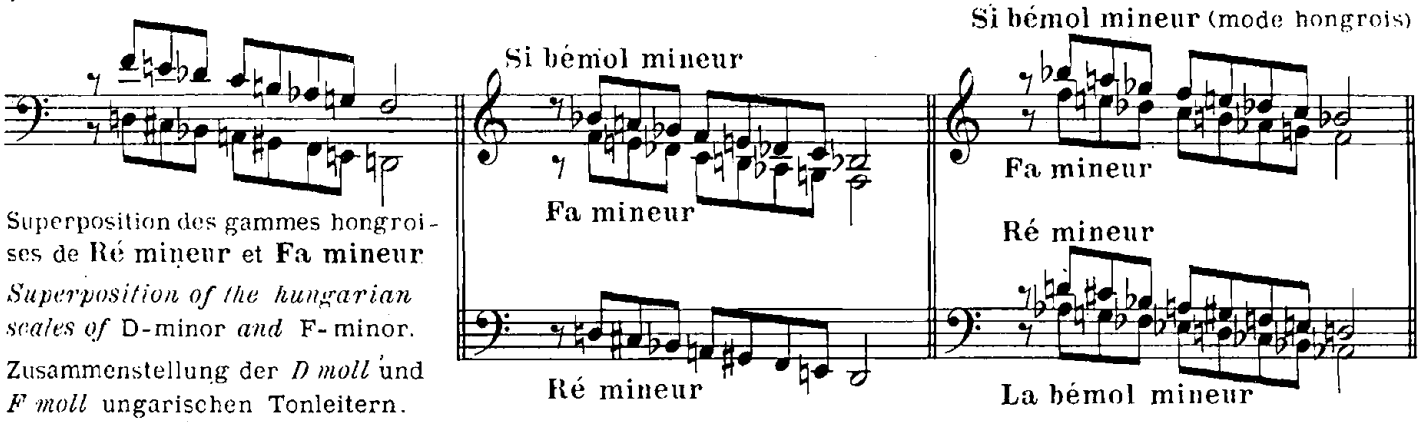

Leggiero
p
Rubato
espr.
ten.


p
ppp
pp
Rit.
a Tempo
f
p
pp


Molto moderato e legatissimo
mp La bémol
Ut
Mi
La bémol
sopra
Ut
La bémol
Mi
Ut
Mi
diminuendo
Mi
La bémol
La bémol
pp
Ut
ten


Legato
La bémol
Do
Si bémol
Sol
Mi bémol
Fa
Si bémol
Do
Ré

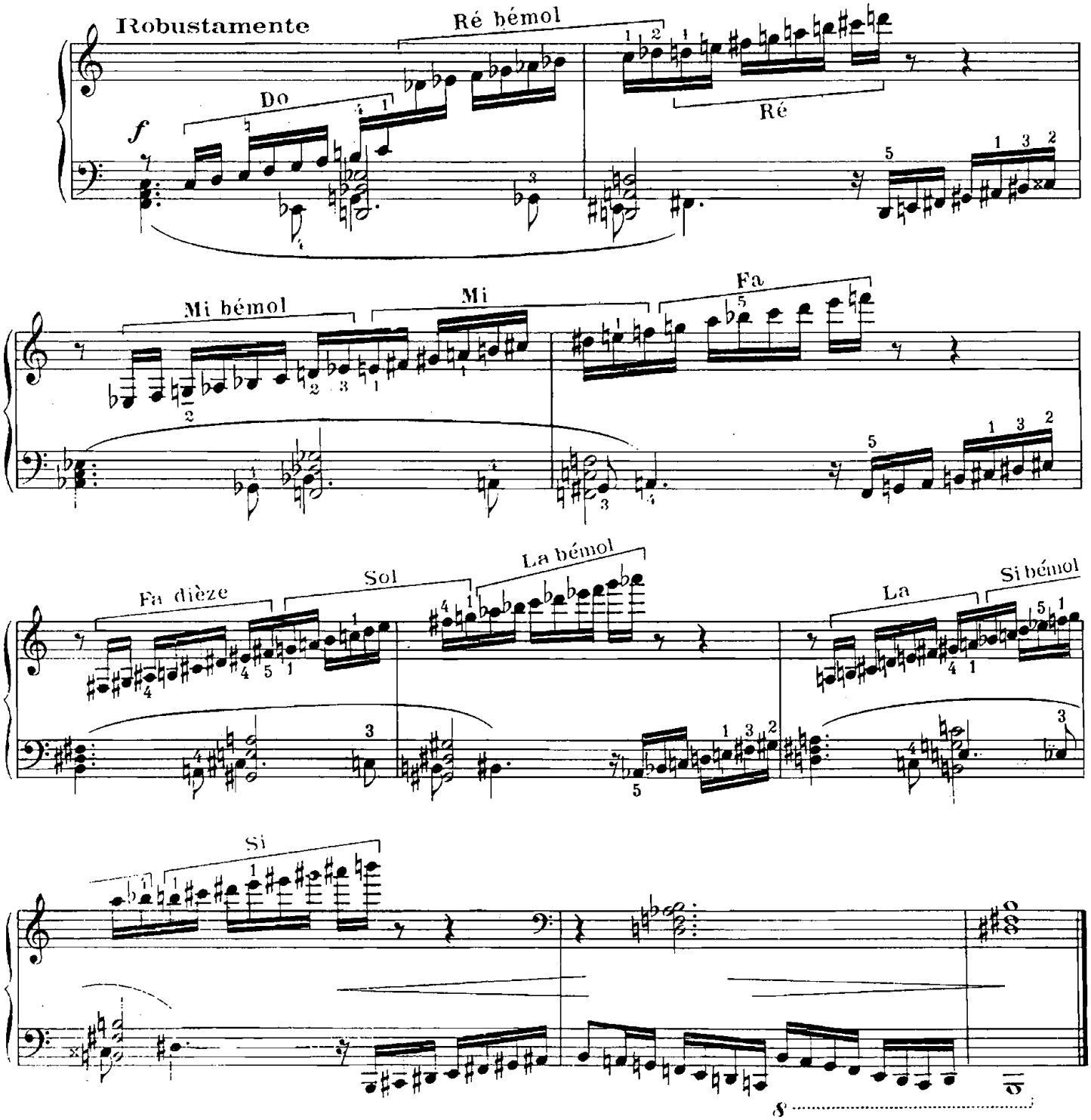

Si bémol
Sol
Mi bémol
Do
La bémol
Fa
Ré bémol
Si bémol
Sol bémol
Do bémol
La bémol
etc.



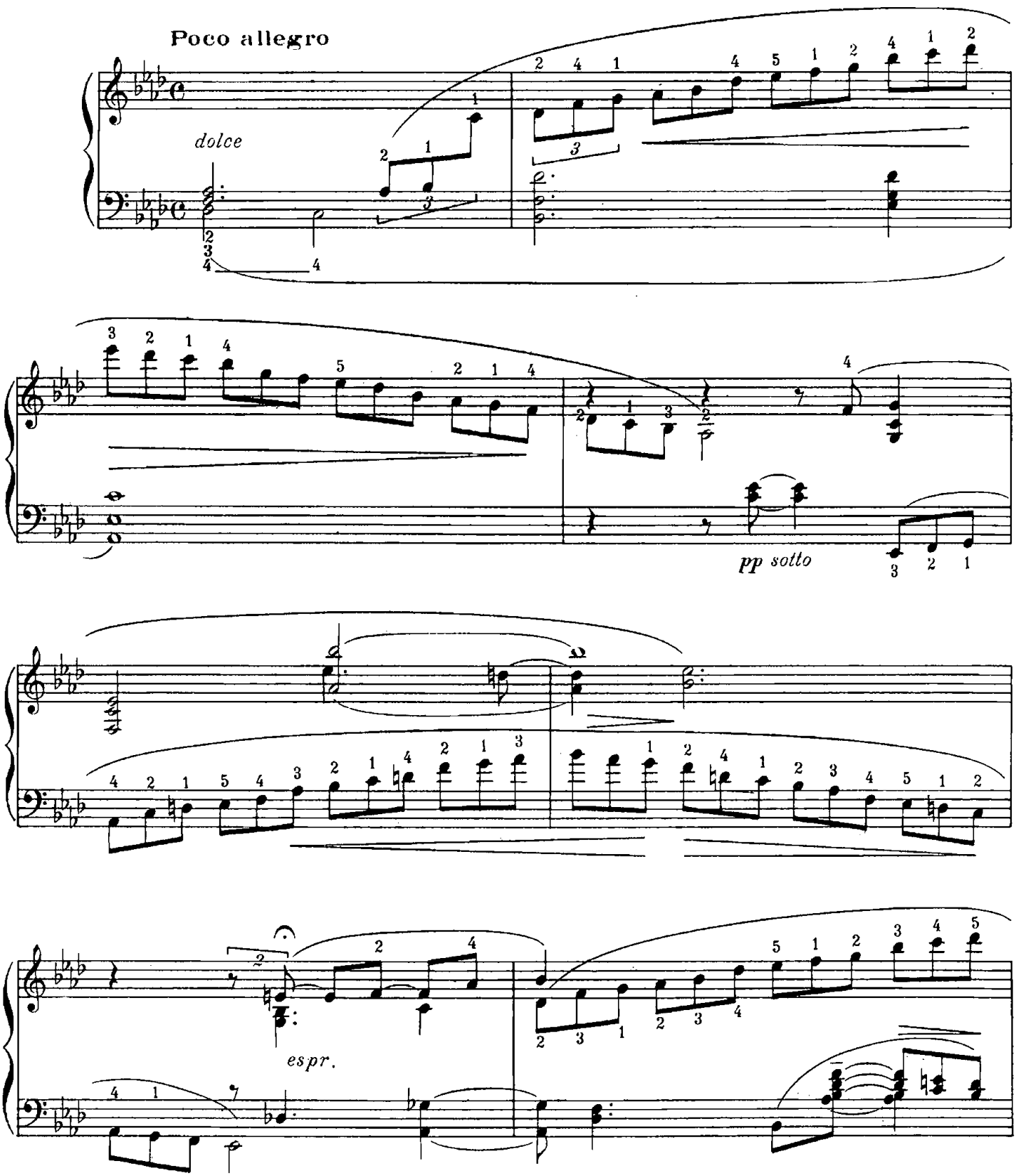
Superposition des gammes hongroises de **Ré mineur** et **Fa mineur**

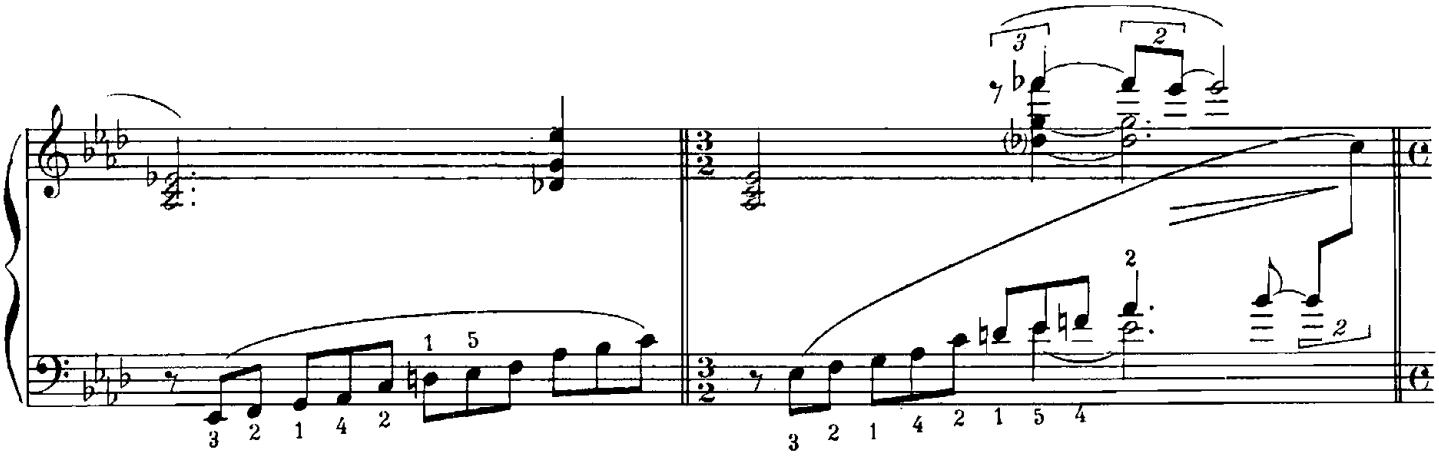
Superposition of the hungarian scales of D-minor *and* F-minor.

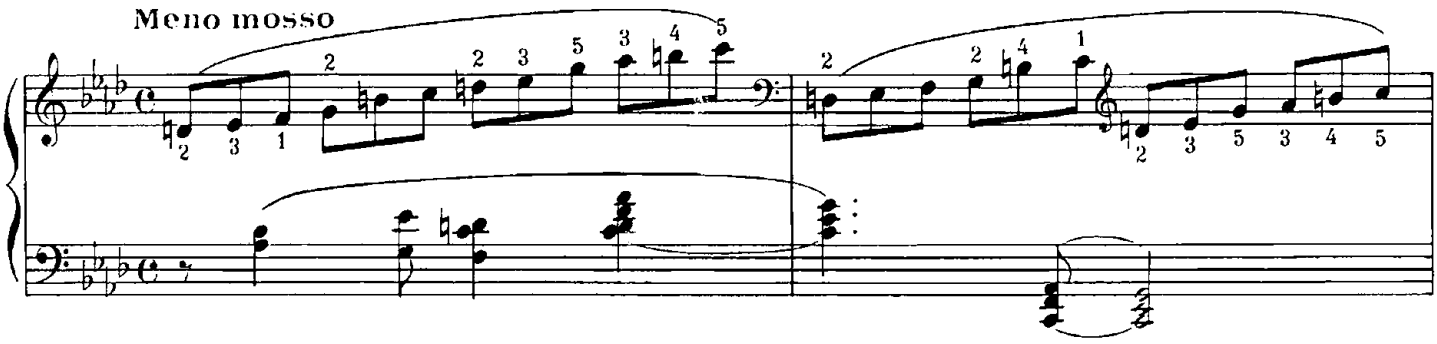
Zusammenstellung der *D moll* und *F moll* ungarischen Tonleitern.

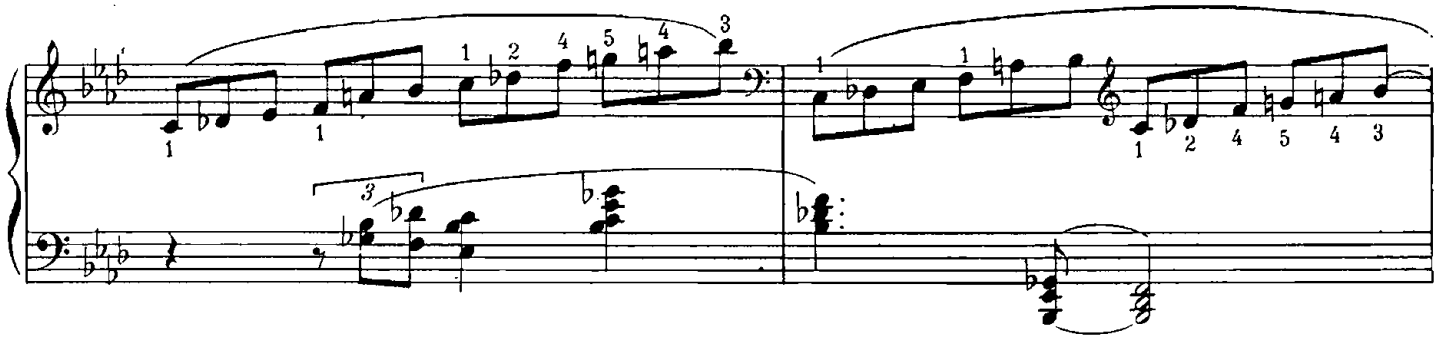


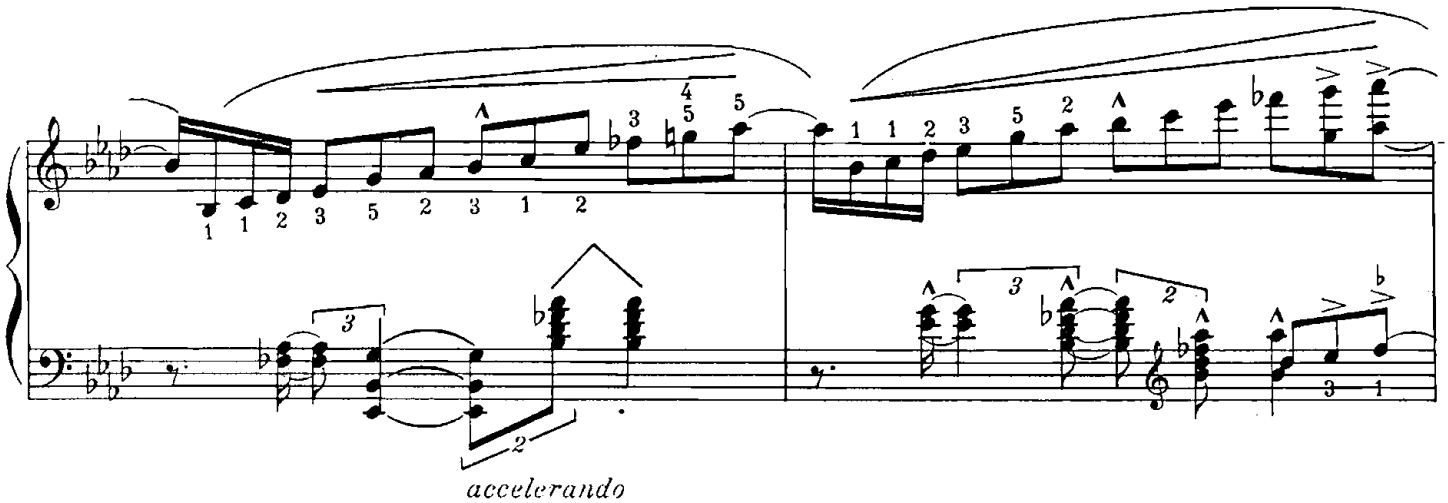
Gammes "Aronées" dont sont absentes les 5e, 10e, 15e notes.
Diatonic scales with the 5th, 10th, 15th notes missing.
Tonleiter mit ausgelassenen Tönen. Der 5, 10 und 15. Ton fehlen.

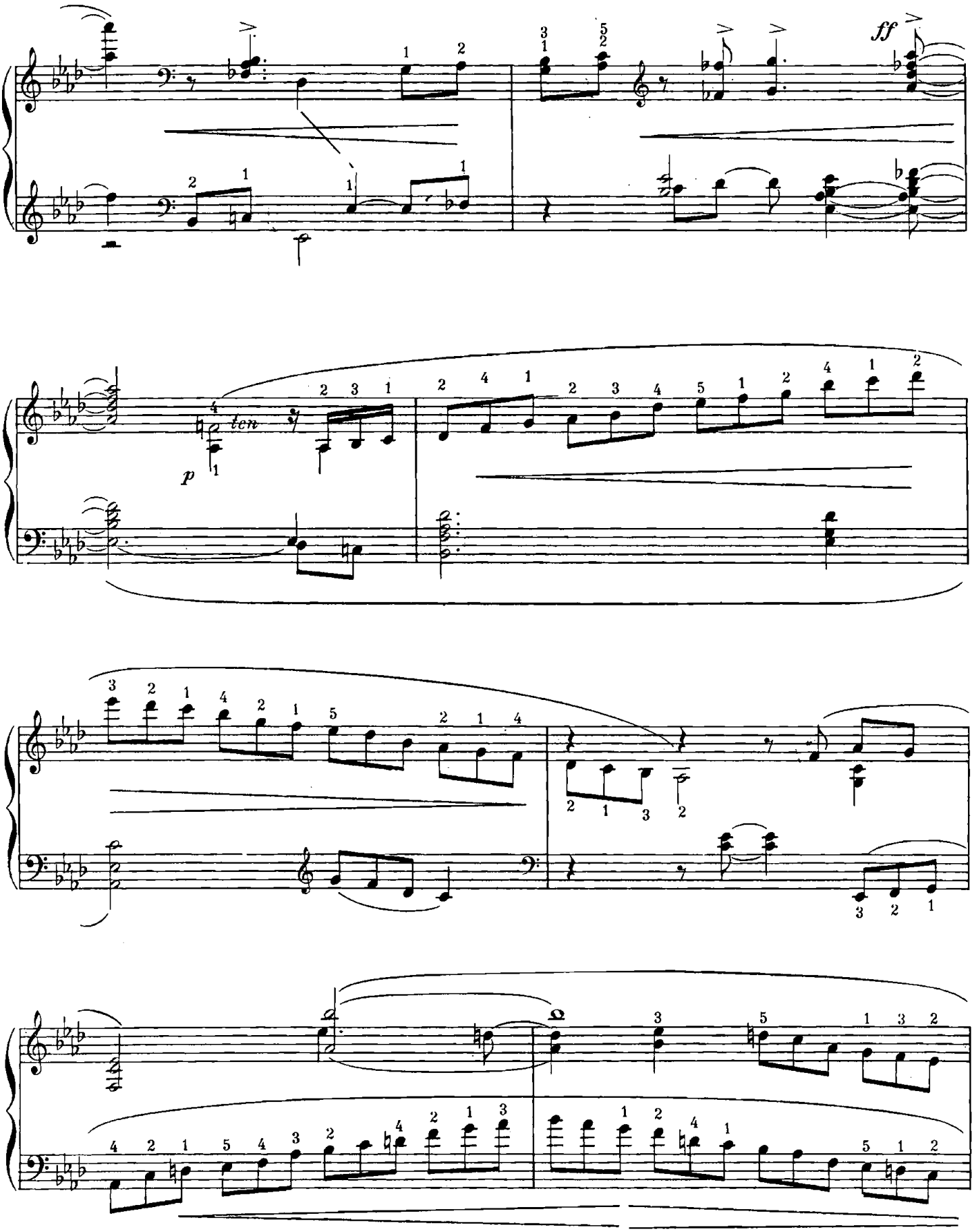


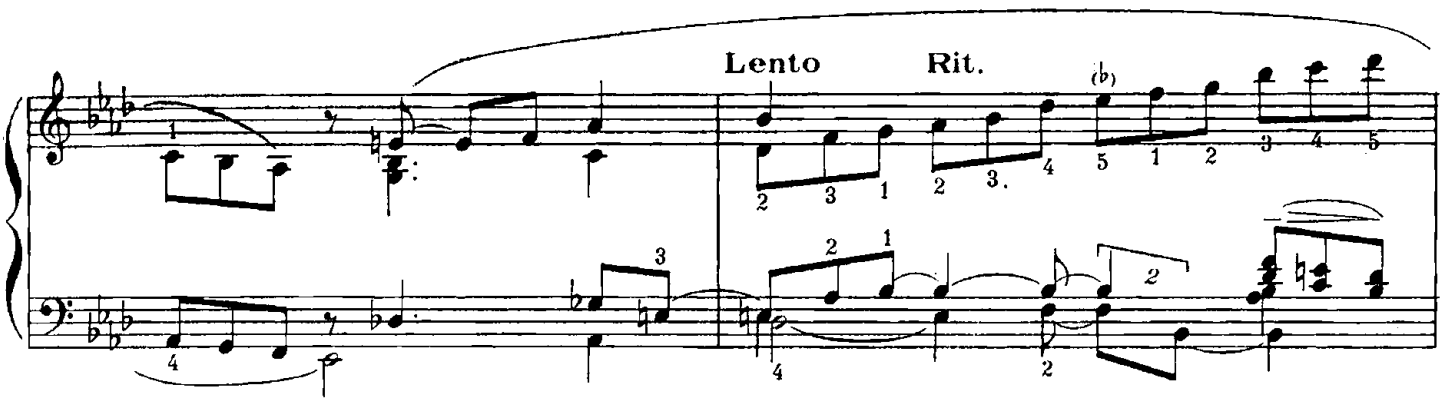


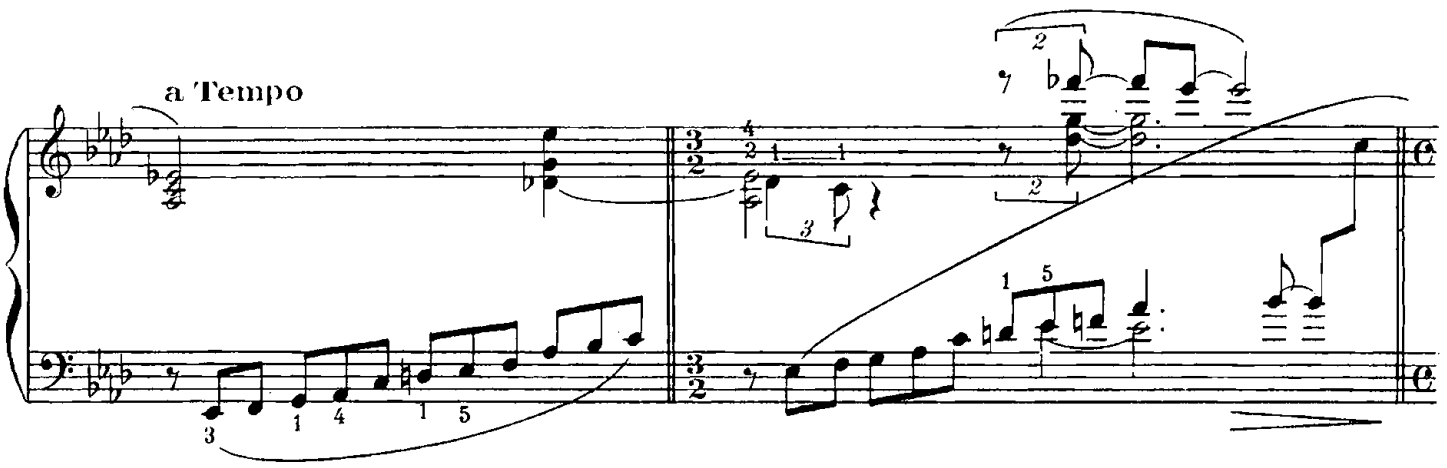

Meno mosso

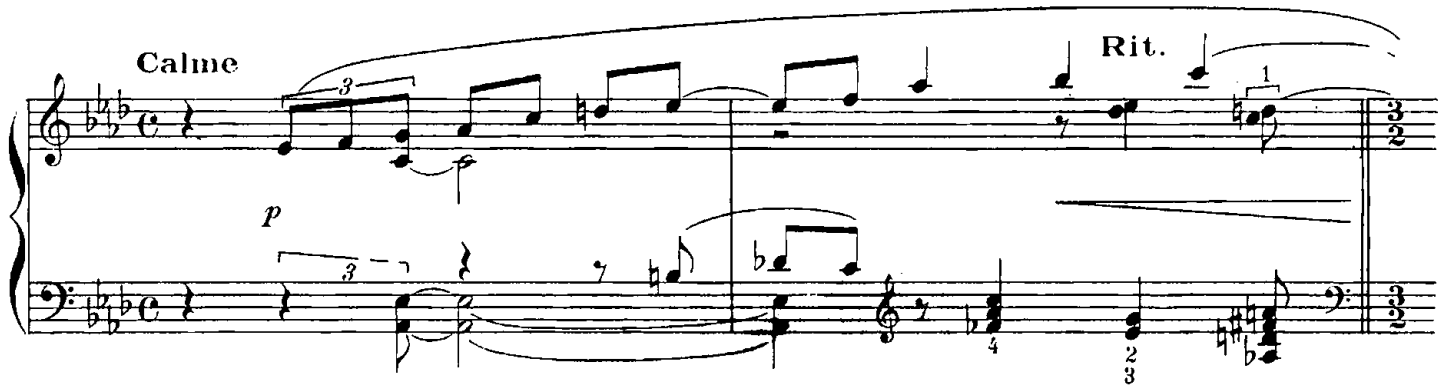


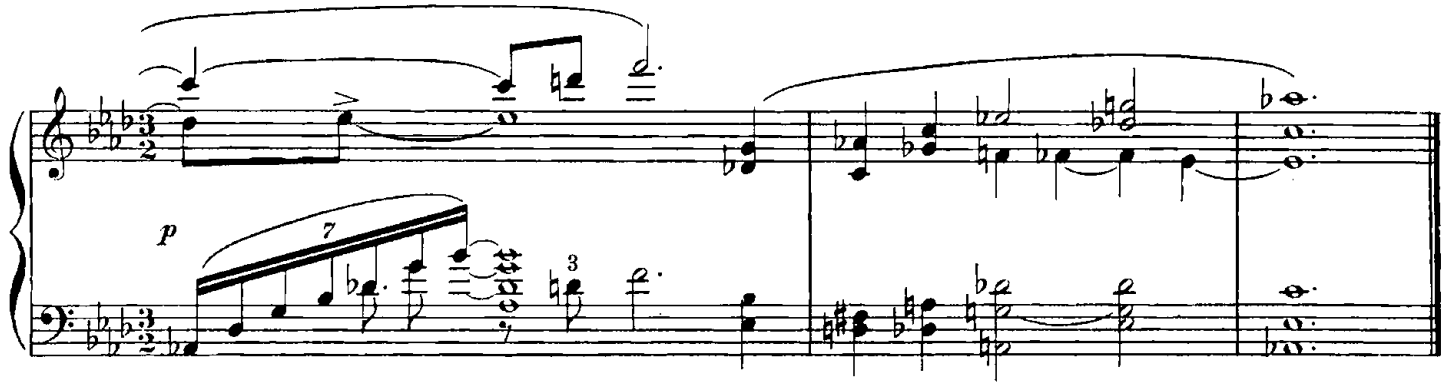

accelerando


ff
ten
p


Lento
Rit.


a Tempo


Calme
Rit.
p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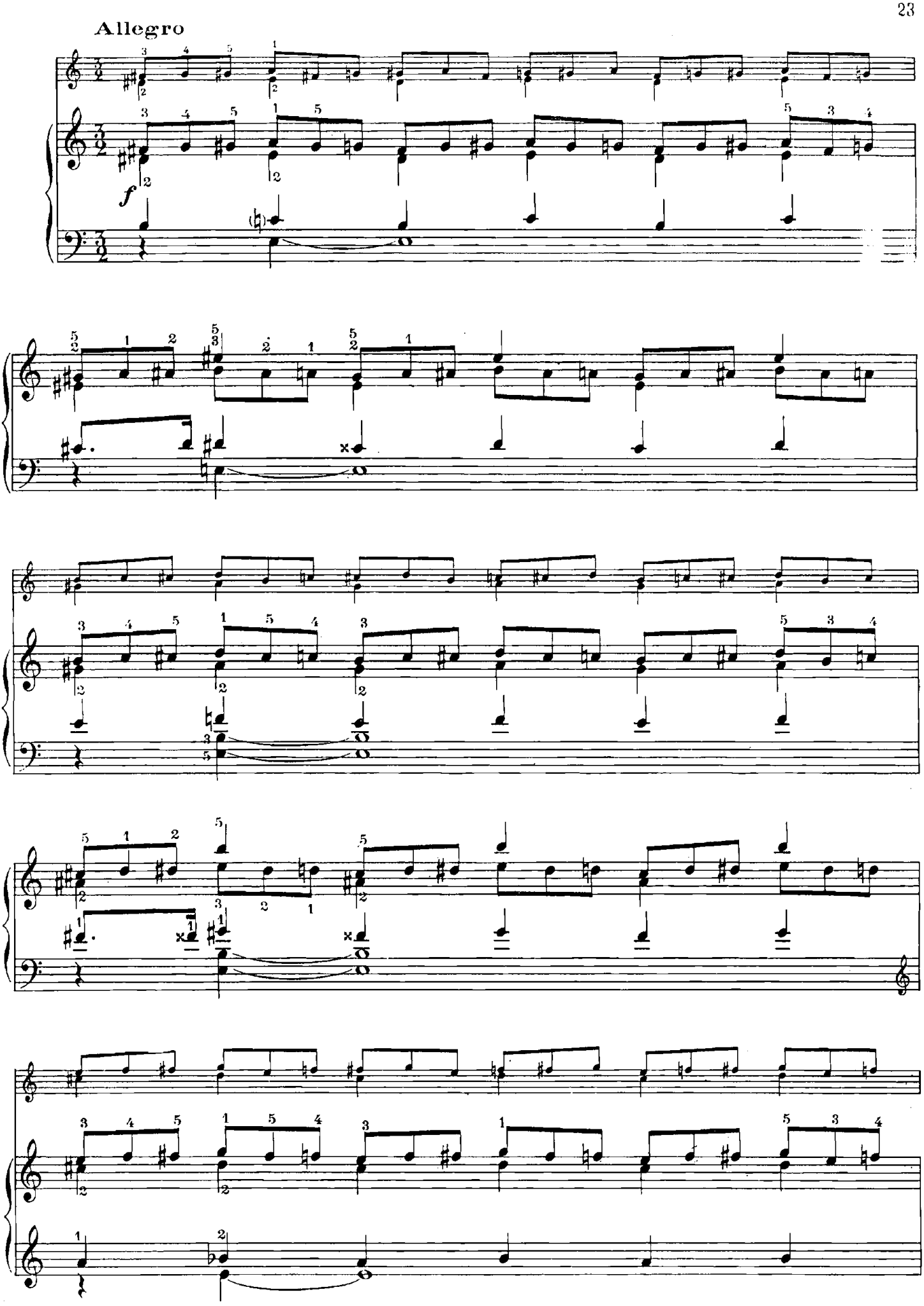
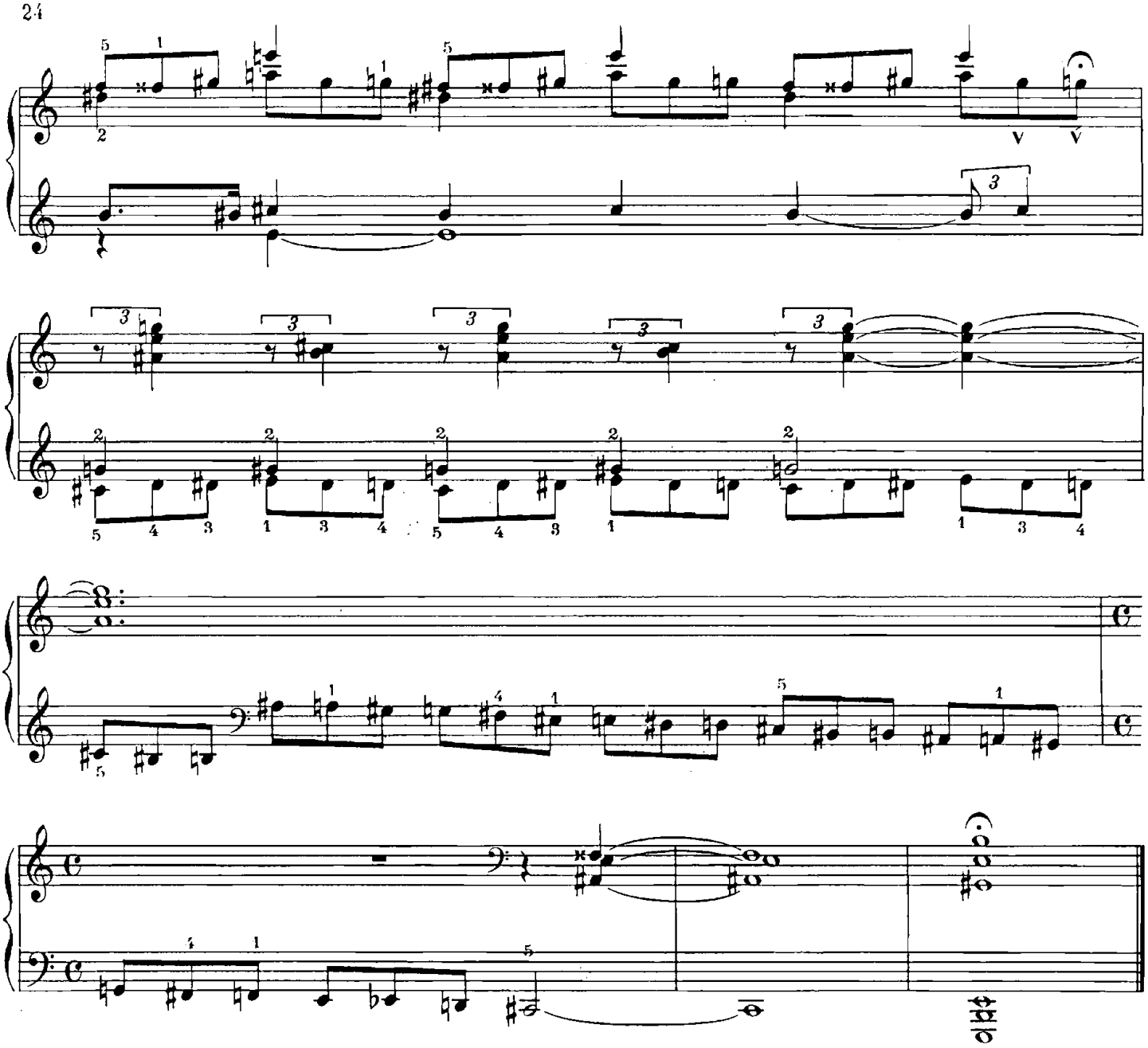
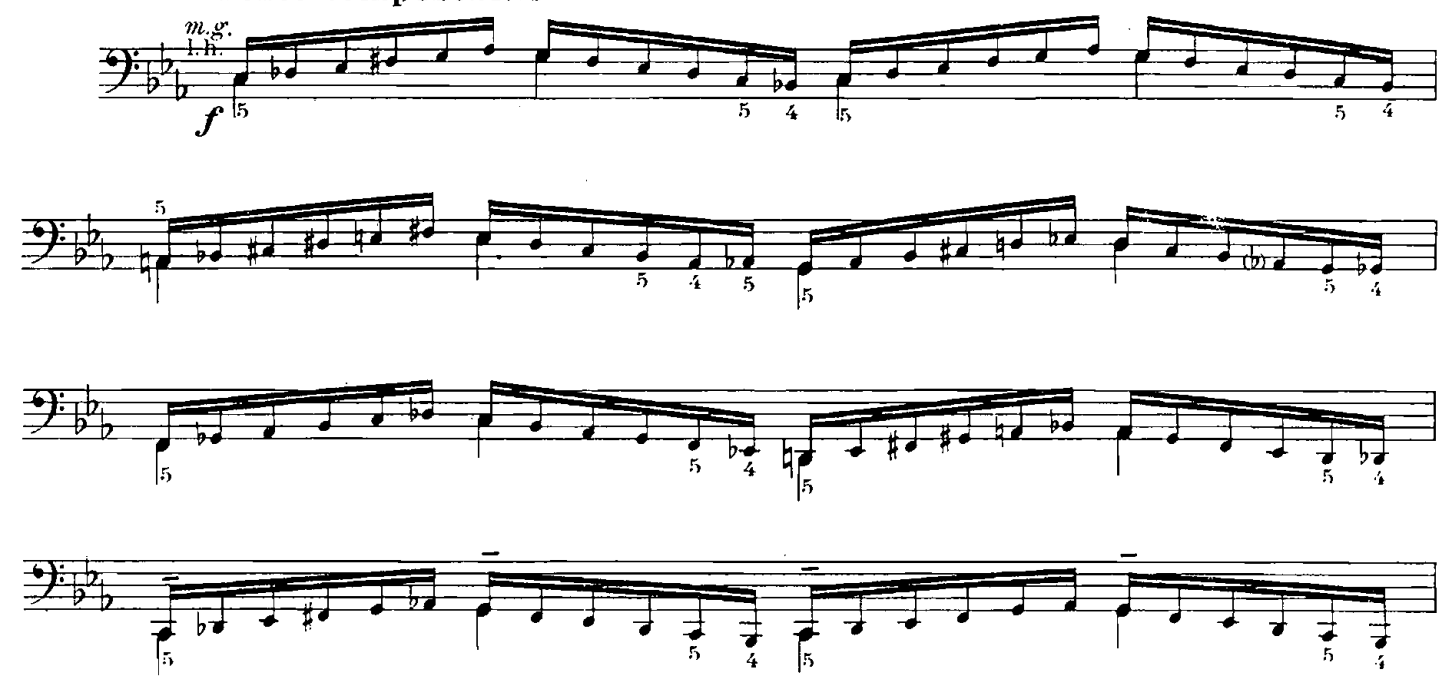
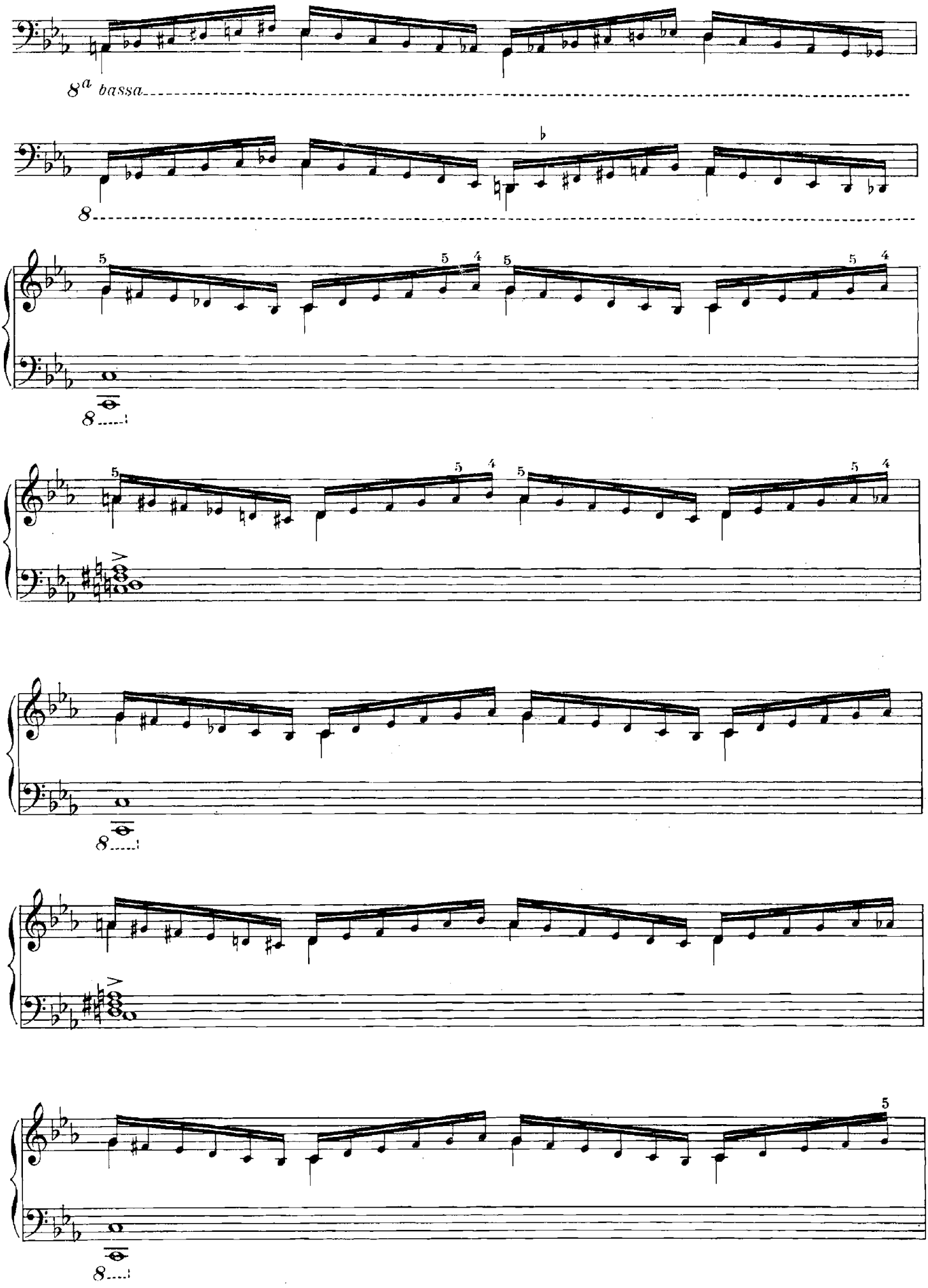

Allegro
f



Presto tempestuoso




8a bassa
8
8
8
8

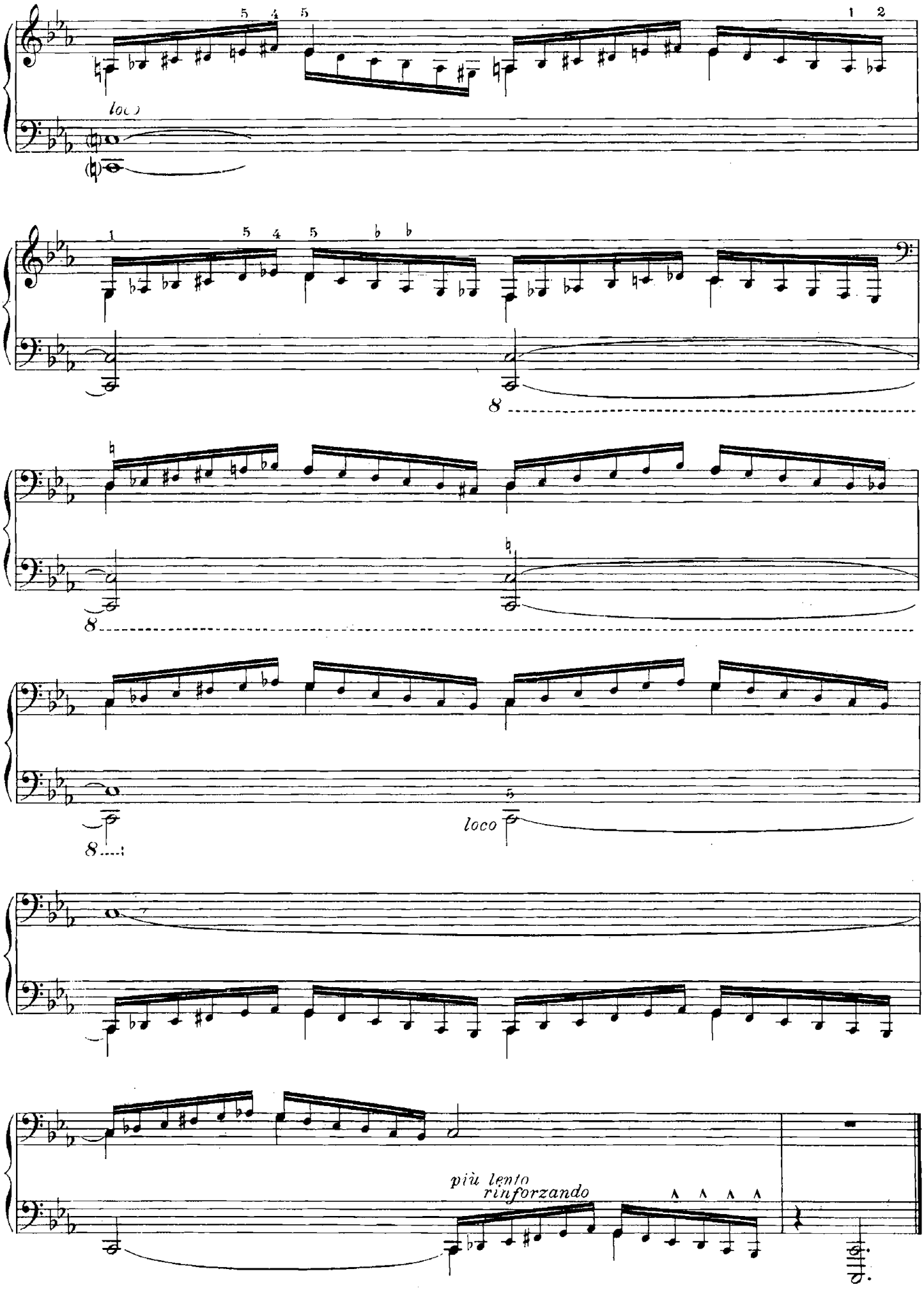
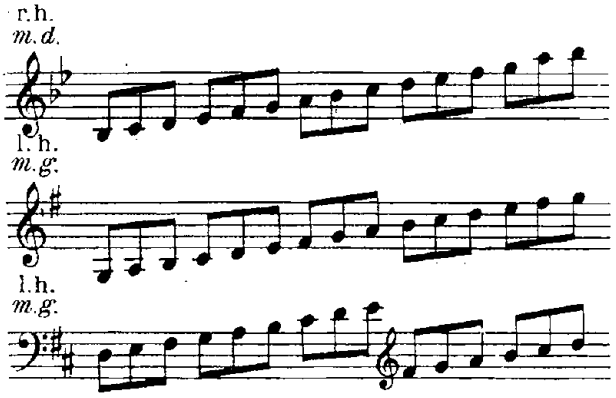

loco
8
8
8
loco
più lento
rinforzando

Tableau de gammes polytonales

LIST OF POLYTONAL SCALES

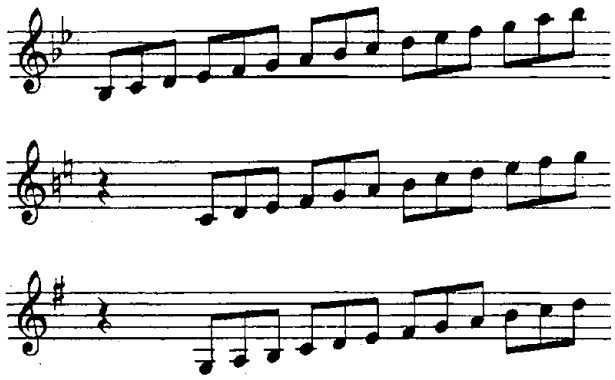
POLYTONAL TONLEITERN



La gamme de *Si bémol* peut être accompagnée
The scale of B flat *may be accompanied*
Die *B dur* Tonleiter Kann begleitet werden

de la gamme de *Sol*
with the scale of G
von der *G* Tonleiter

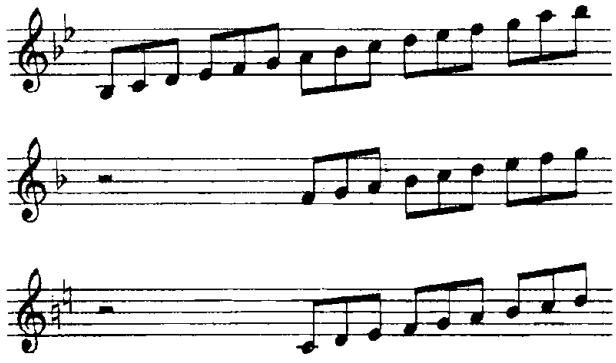
ou de celle de *Ré,* entrant sur le 1er temps.
or with the scale of D *starting on the Ist beat*
von der *D* Tonleiter auf dem erster Viertel einsetzend



La gamme de *Si bémol* peut être accompagnée
The scale of B flat *may be accompanied*
Die *B dur* Tonleiter Kann begleitet werden

de la gamme de *Do*
with the scale of C
von der *C* Tonleiter

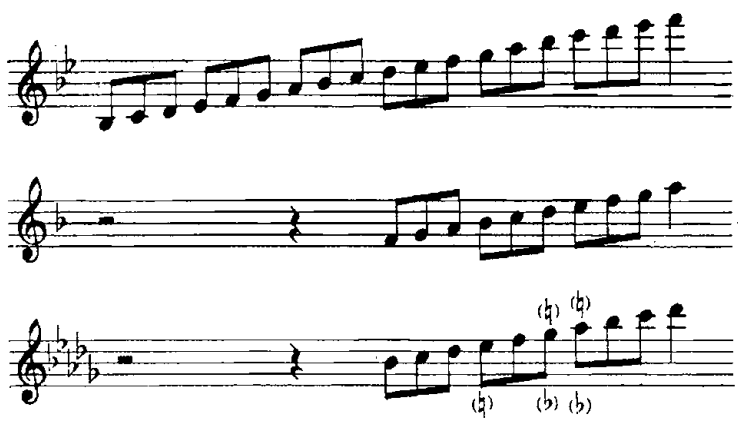
ou de celle de *Sol,* entrant sur le 2me temps.
or the scale of G, *starting on the IInd beat*
von der *G* Tonleiter auf dem zweiten Viertel einsetzend



La gamme de *Si bémol* peut être accompagnée
The scale of B flat *may be accompanied*
Die *B* Tonleiter Kann begleitet werden

de la gamme de *Fa*
with the scale of F
von der *F* Tonleiter

ou de celle de *Do,* entrant sur le 3me temps.
or the scale of C, *starting on the IIIrd beat*
von der *C* Tonleiter auf dem dritten Viertel einsetzend



La gamme de *Si bémol* peut être accompagnée
The scale of B flat major *may be accompanied*
Die *B dur* Tonleiter Kann begleitet werden

de la gamme de *Fa majeur,* de *Fa mineur*
harmonique ou mélodique.
with the scale of F major, F minor, *harmonic or melodic.*
von den *F dur* und *F moll* Tonleitern (harmonisch oder melodisch)

ou de la gamme de *Si bémol mineur,* harmonique mélodique et hongroise, entrant sur le 4me temps.
or with the scale of B flat minor, *harmonic melodic or hungarian, starting on the IVth beat.*
von der *B moll* Tonleiter (harmonisch, melodisch, ungarisch) auf dem Viertel einsetzend.

On trouvera sans peine d'autres possibilités.
Other possibilities may easly be found.
Weitere Möglichkeiten leicht zu finden.

II. Tierces

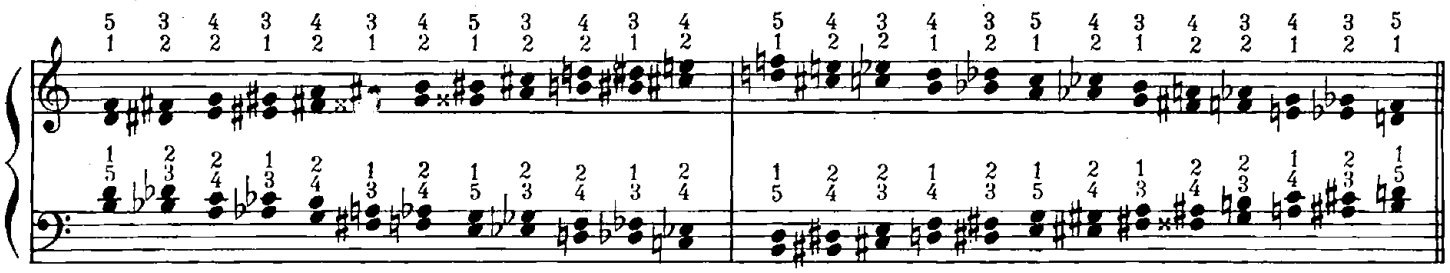
THIRDS

TERZEN

Décompositions des tierces d'une gamme chromatique

Solution of thirds of a chromatic scale:

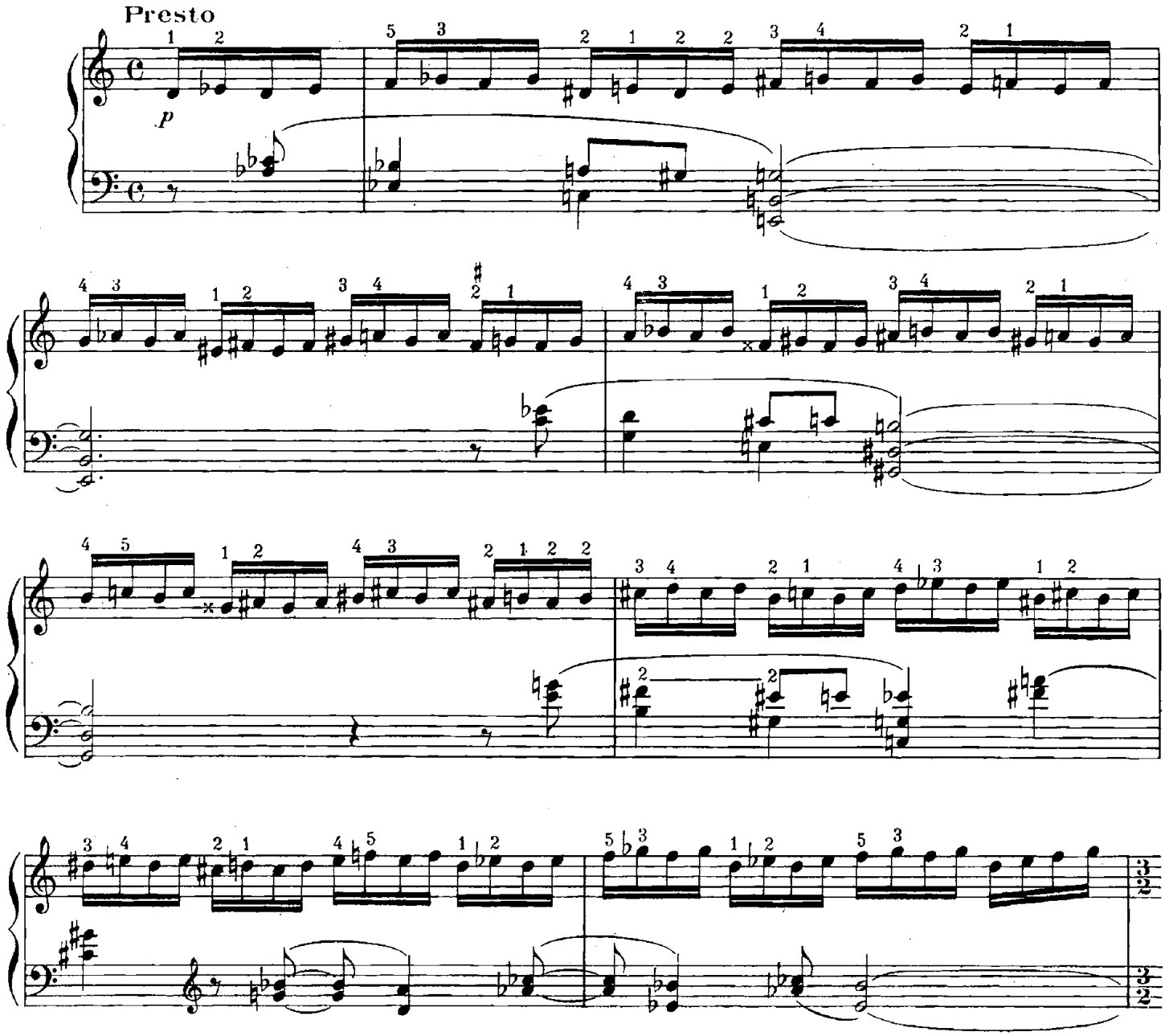
Zerlegungen einer chromatischen Terzen skala:

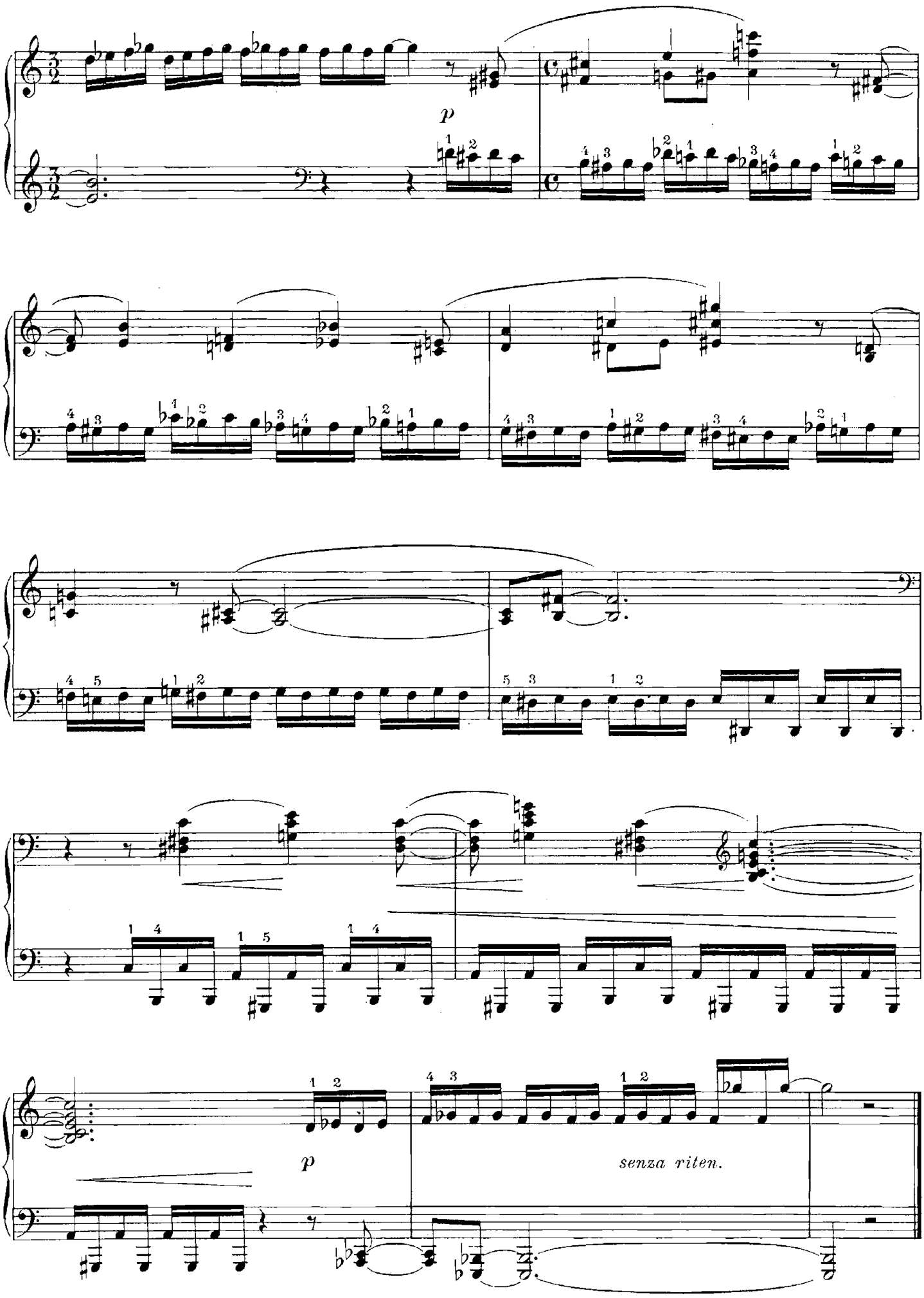


1º Trilles simples empruntant alternativement deux notes de la voix inférieure, puis deux de la voix supérieure

Simple trills borrowing alternately two notes of the lover and two notes of the upper voice.

Einfache Triller mit abwechselnder Entlehnung zweier Töne der unteren Stimme, dann zwei Töne der oberen Stimme.

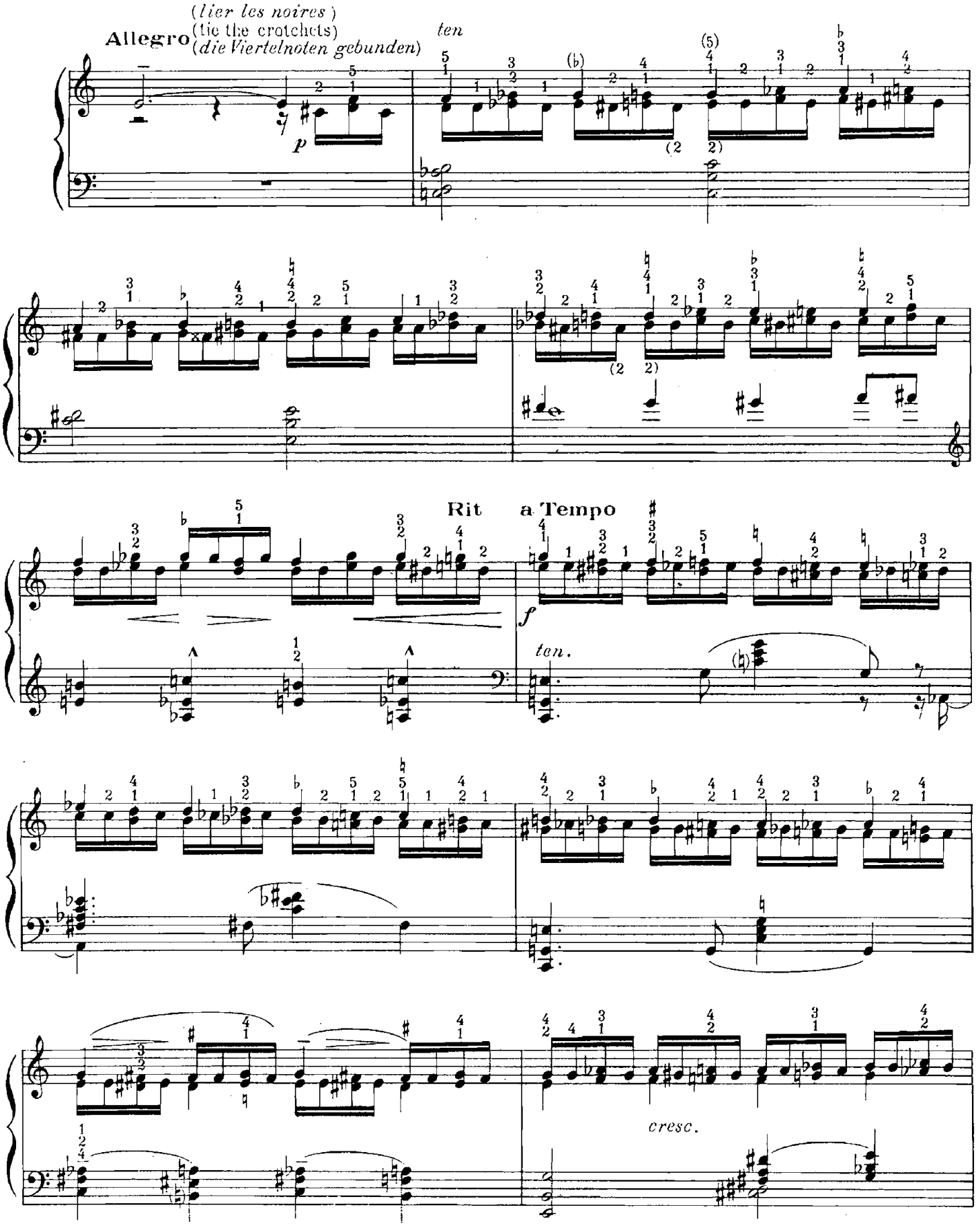


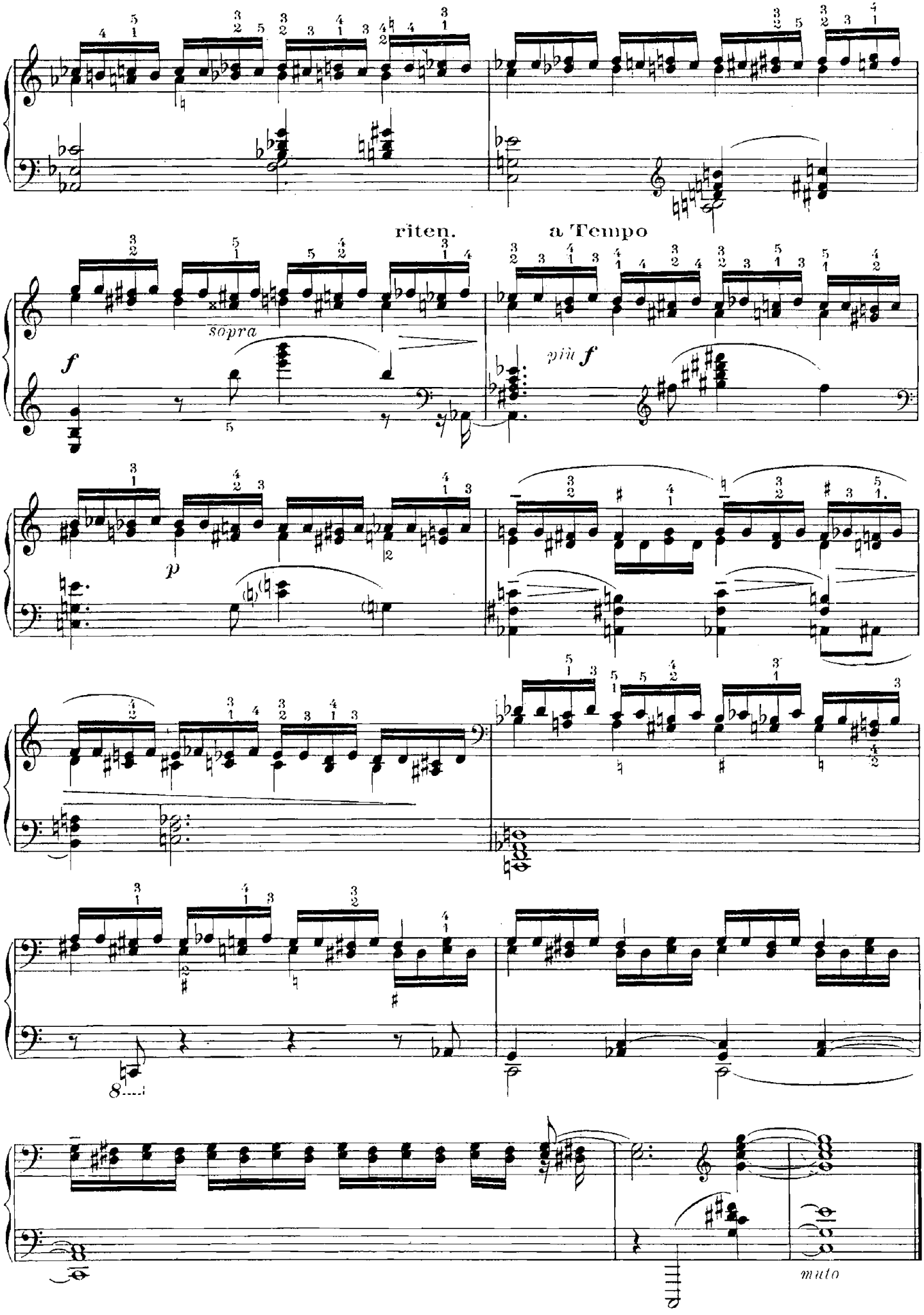

p
p
senza riten.

2º. Enchaînements de trilles de tierces avec tenues

Chains of trills with thirds and sustained notes.

Triller ketten in Terzen mit gehaltenen Tönen.



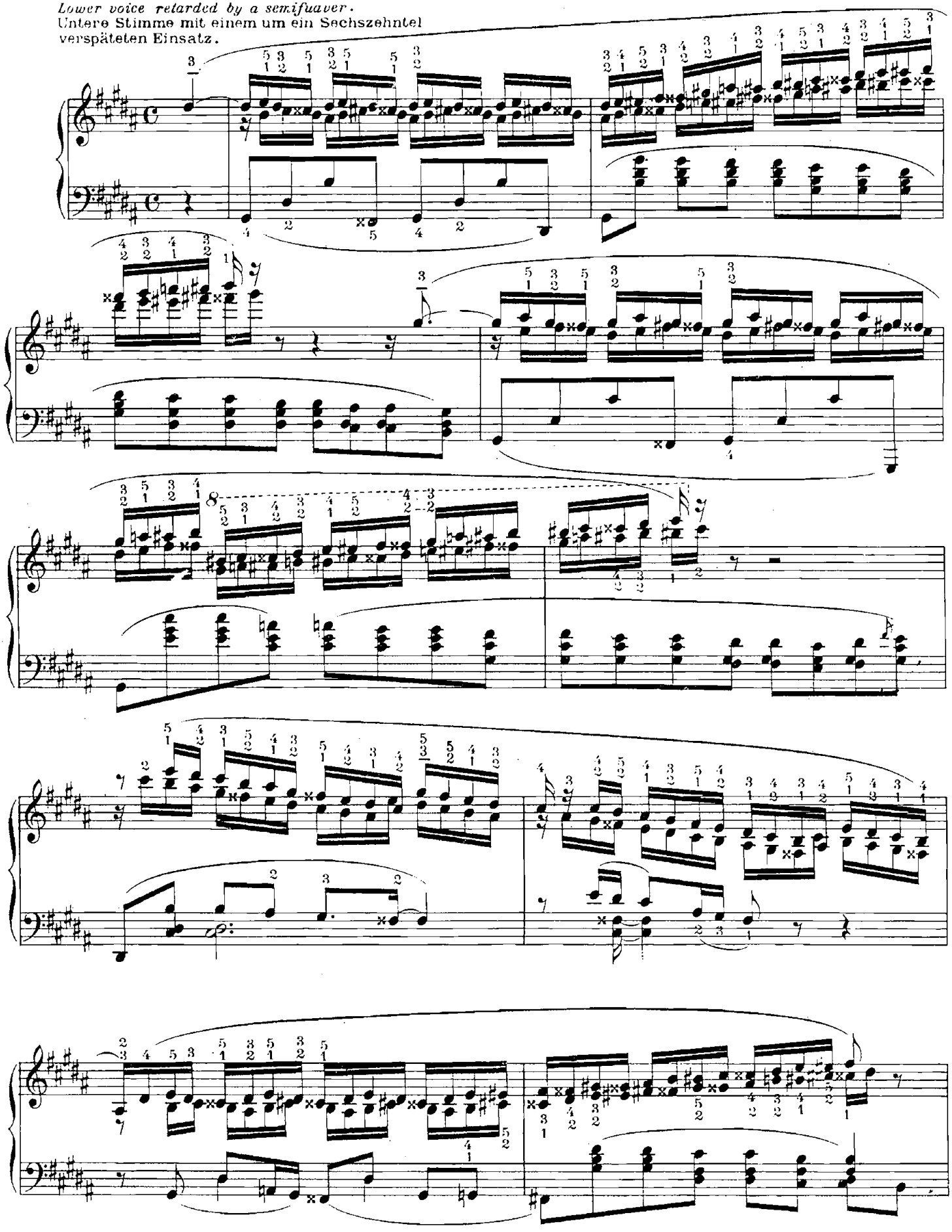

riten.
a Tempo
sopra
f
più f
p
8
muto

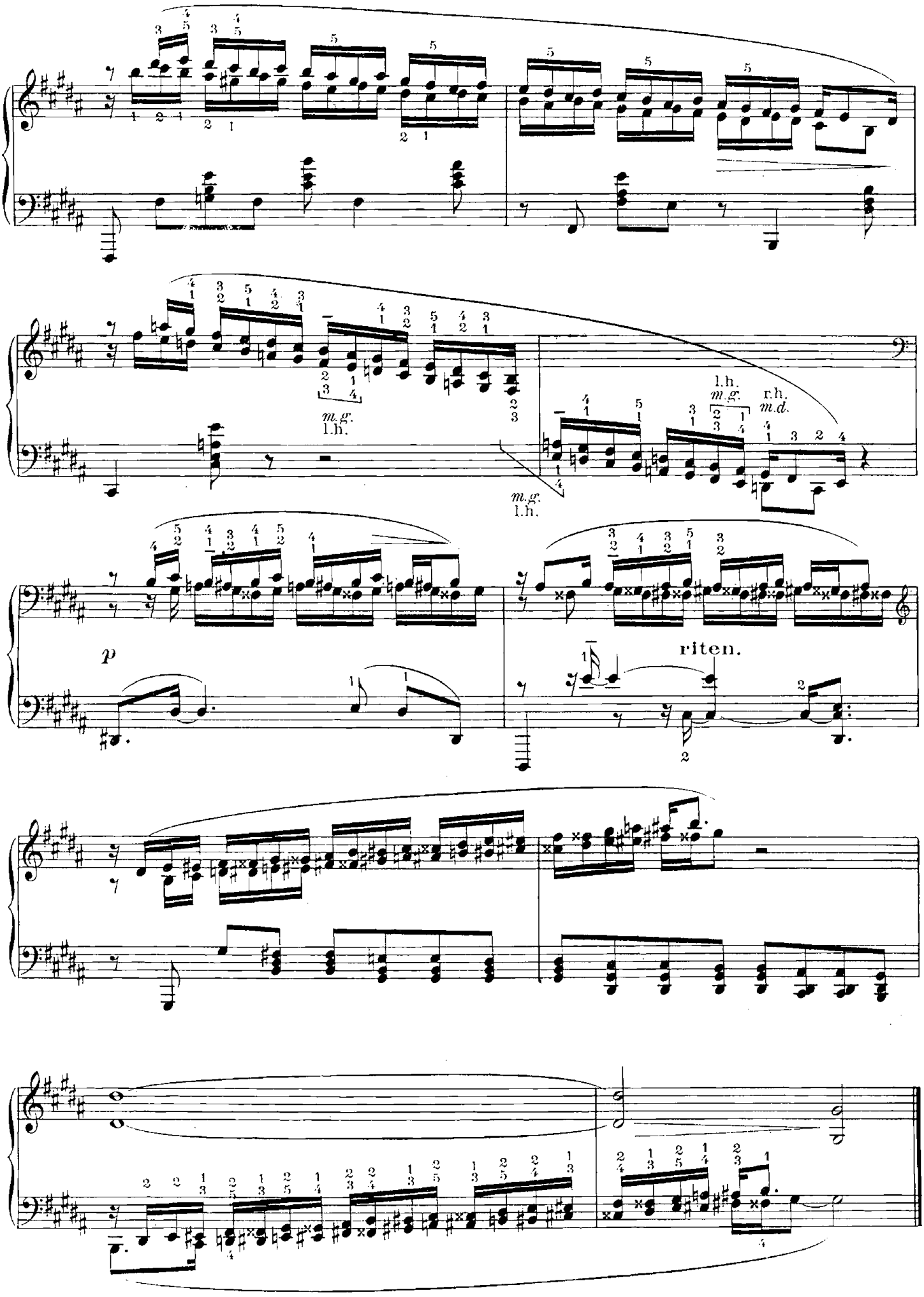
Pour l'étude en tierces de Chopin

FOR CHOPIN'S STUDY IN THIRDS

FÜR CHOPIN'S TERZENETUDE

3º Voix inférieure retardée d'une double croche
Lower voice retarded by a semifuaver.
Untere Stimme mit einem um ein Sechszehntel verspäteten Einsatz.

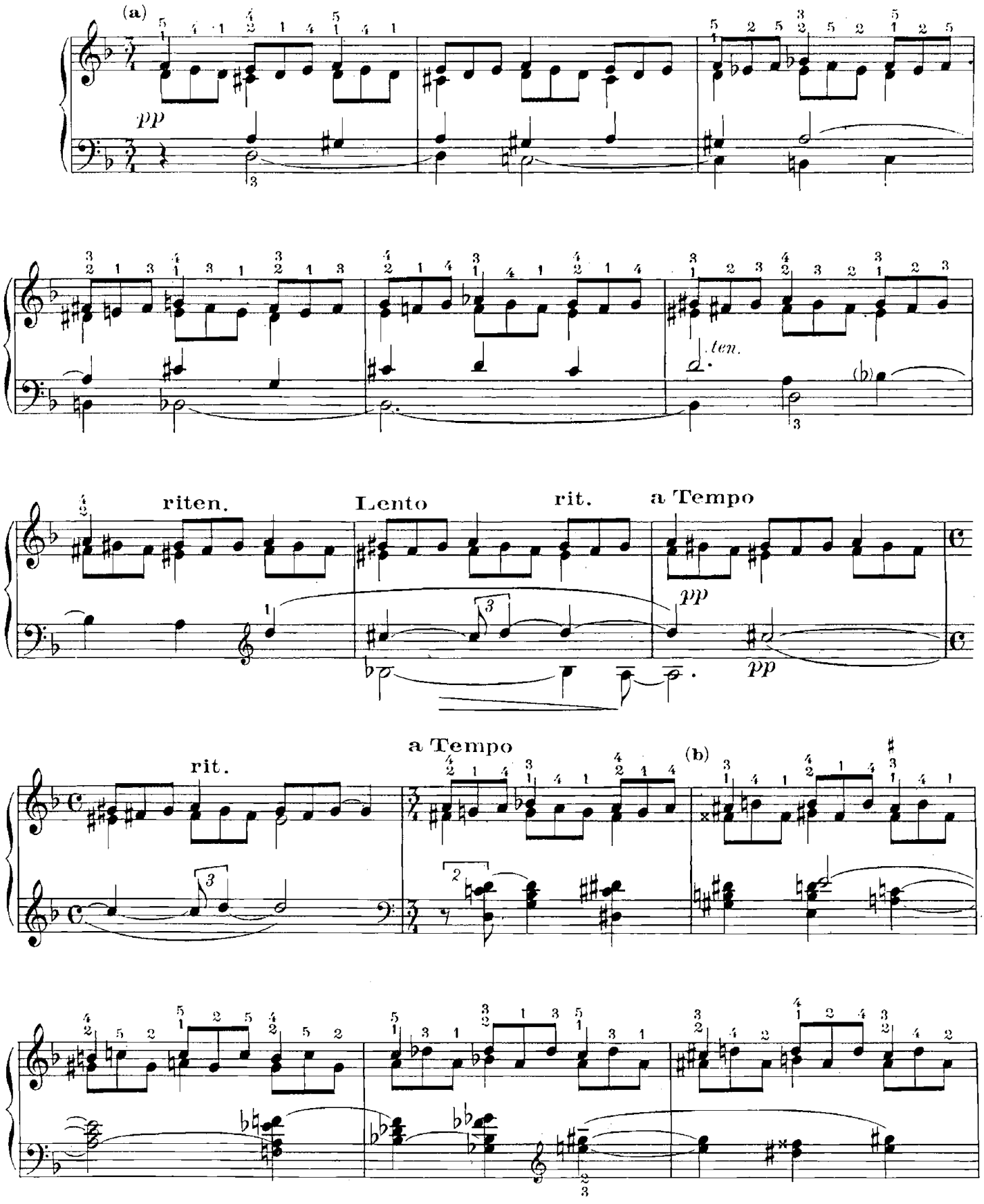


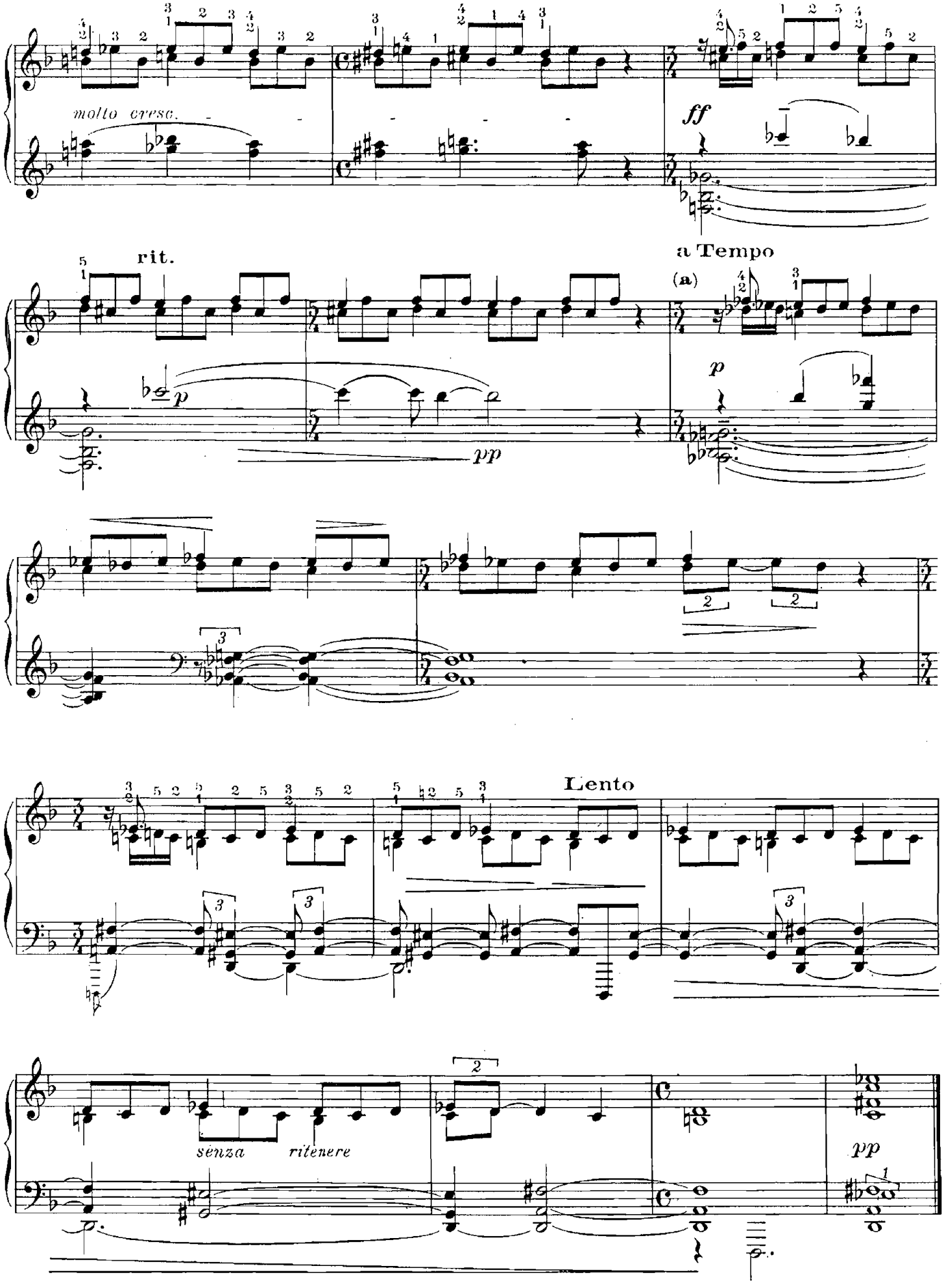

m.g.
l.h.
l.h.
m.g.
r.h.
m.d.
m.g.
l.h.
p
riten.

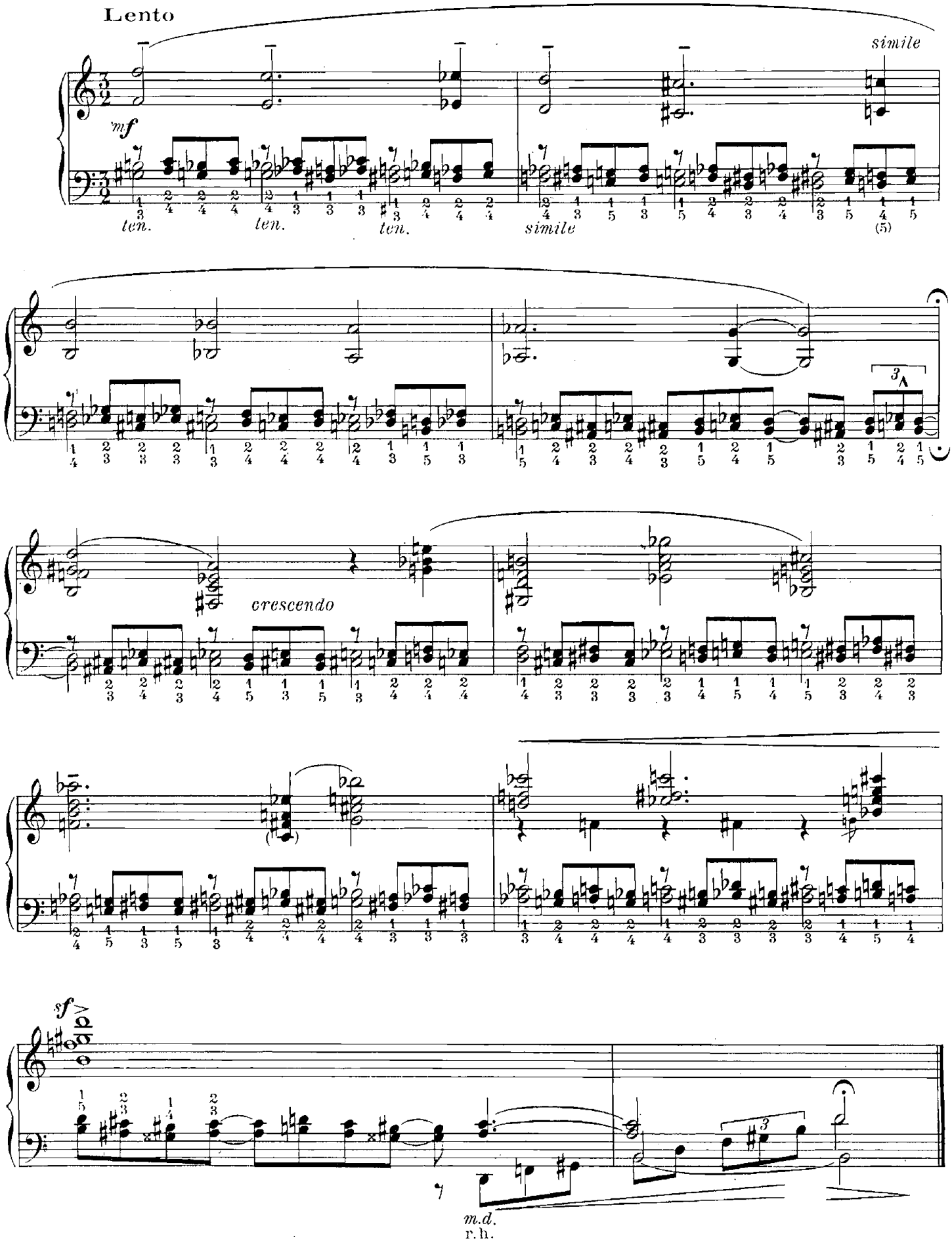
4° (**a**) Trille sur les notes intérieures de deux tierces chromatiques
Trill on the intérior voices of two chromatic thirds.
Triller auf den inneren Tönen zweier chromatischen Terzen.

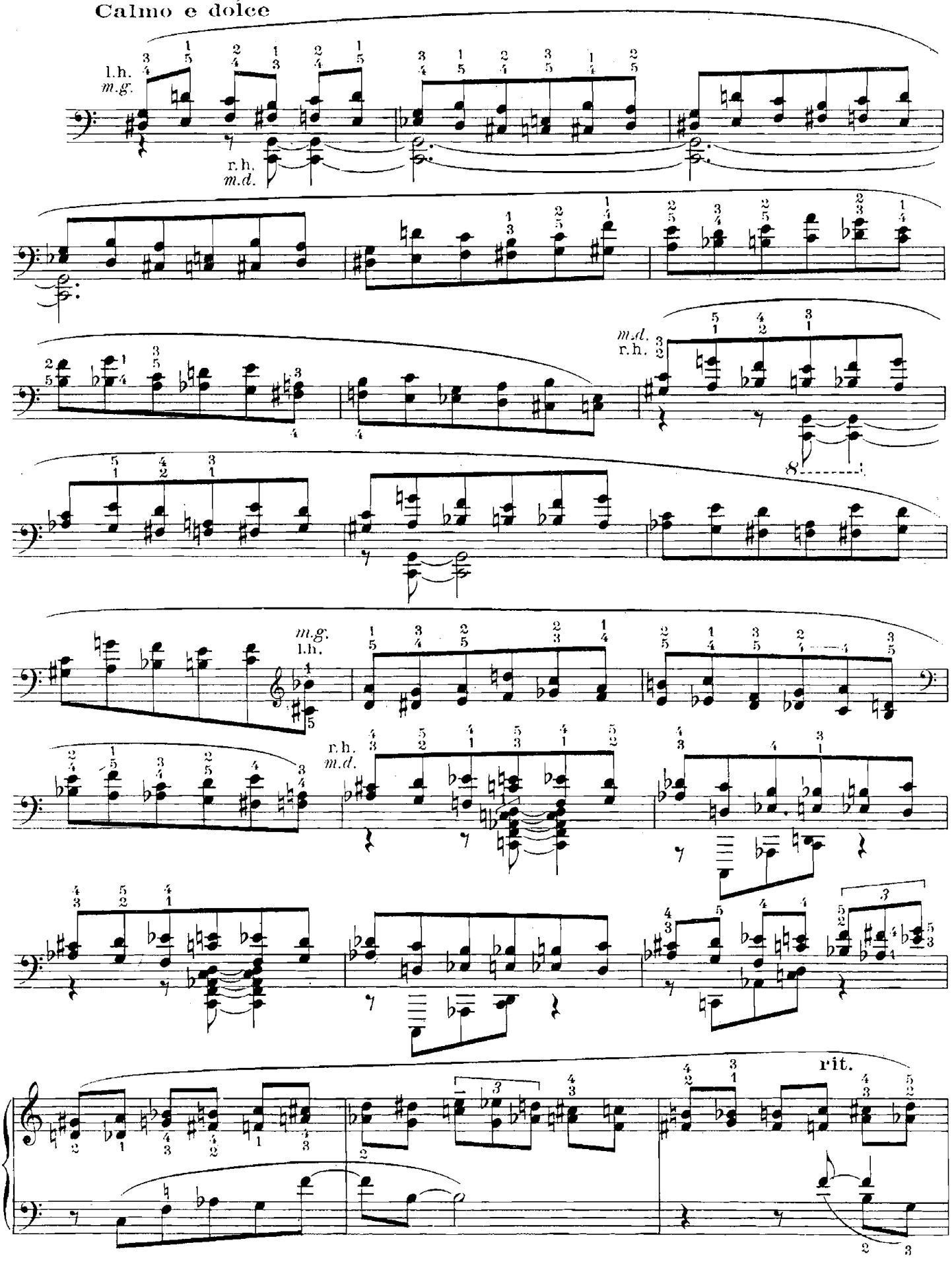
(**b**) Trille sur les notes extérieures de deux tierces chromatiques
Trill on the exterior voices of two chromatic thirds.
Triller auf den äüsseren Tönen zweier chromatischen Terzen.

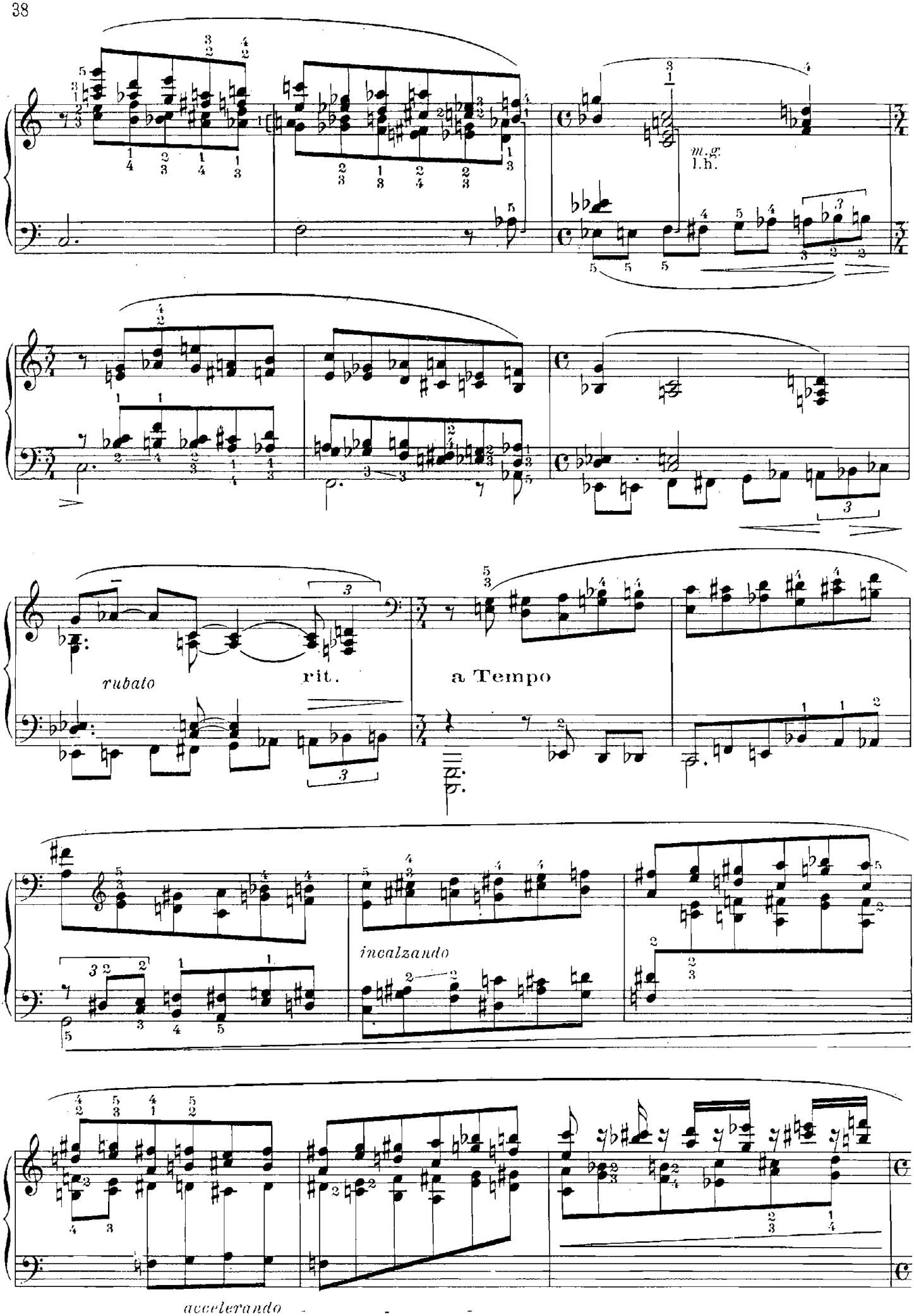
Tranquillamente ma veloce

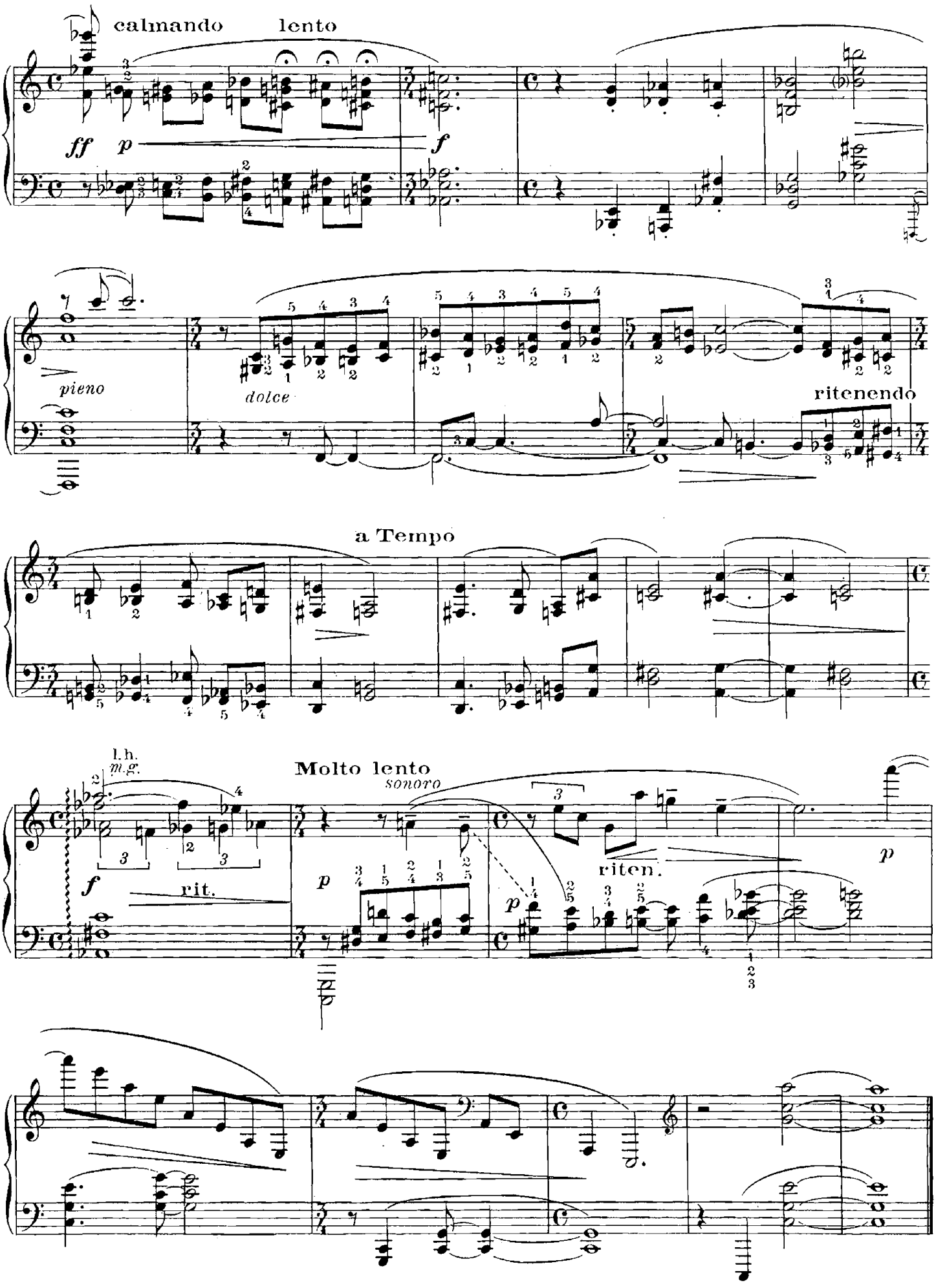



molto cresc.
ff
rit.
a Tempo
(a)
p
pp
Lento
senza ritenere
pp

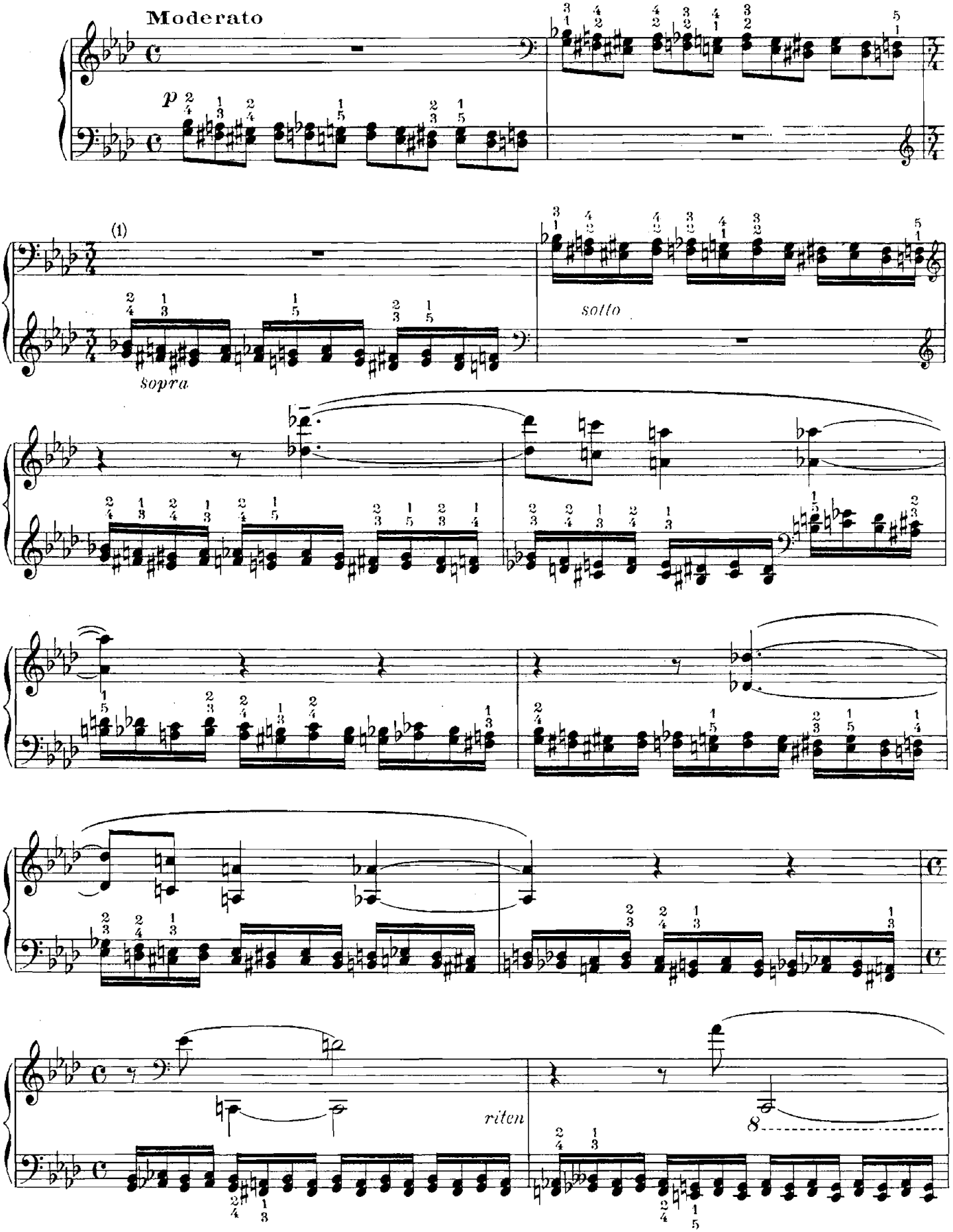

Lento
mf
simile
ten.
ten.
ten.
simile
(5)
crescendo
sf
m.d.
r.h.

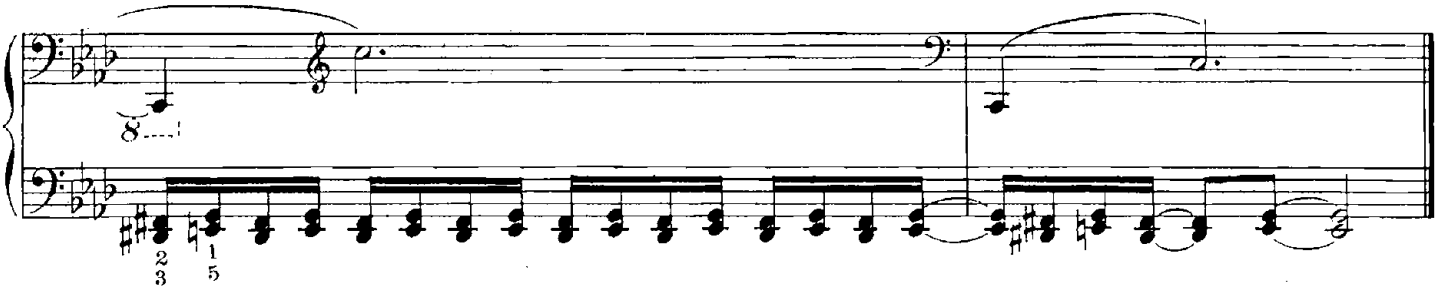

Calmo e dolce
l.h.
m.g.
r.h.
m.d.
m.d.
r.h.
8
m.g.
l.h.
r.h.
m.d.
rit.


m.g.
l.h.
rubato
rit.
a Tempo
incalzando
accelerando

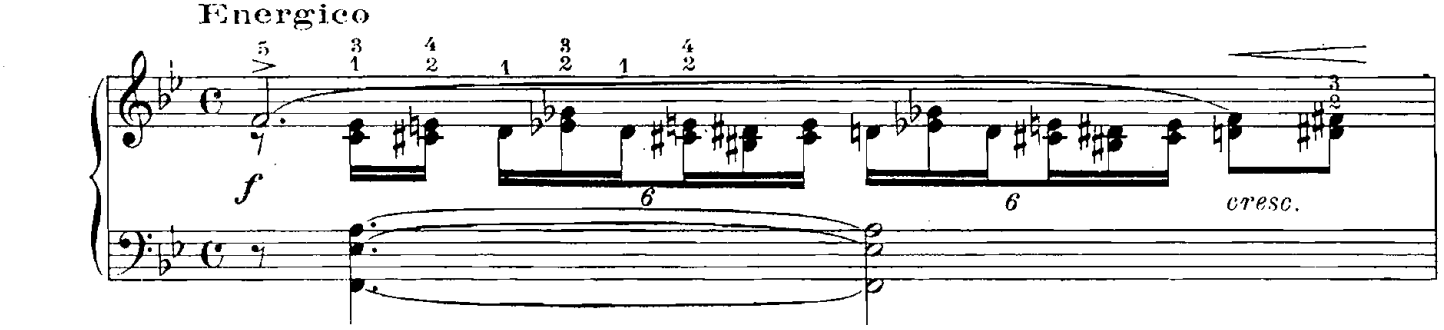

calmando
lento
ff
p
f
pieno
dolce
ritenendo
a Tempo
l.h.
m.g.
Molto lento
sonoro
f
rit.
p
riten.
p

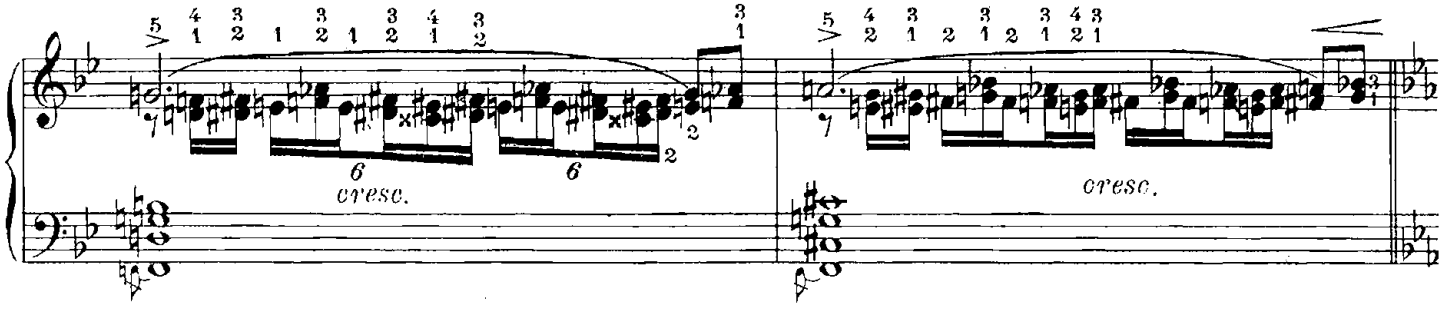
(1) Opposition entre groupes technique et rythmique
Opposition of technical and rhythmic groups.
Gegenüberstellung zwischen technischen und rythmischen gruppen.

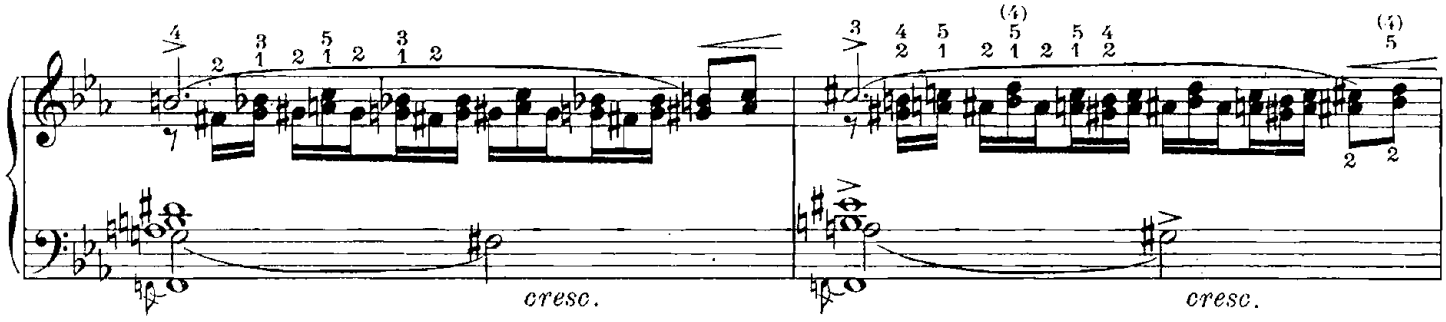


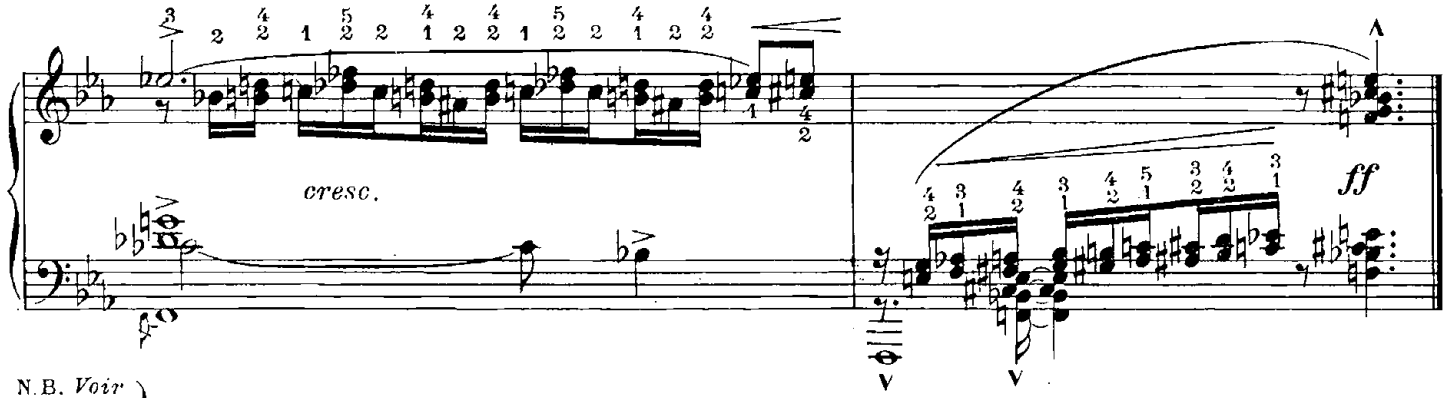


Energico



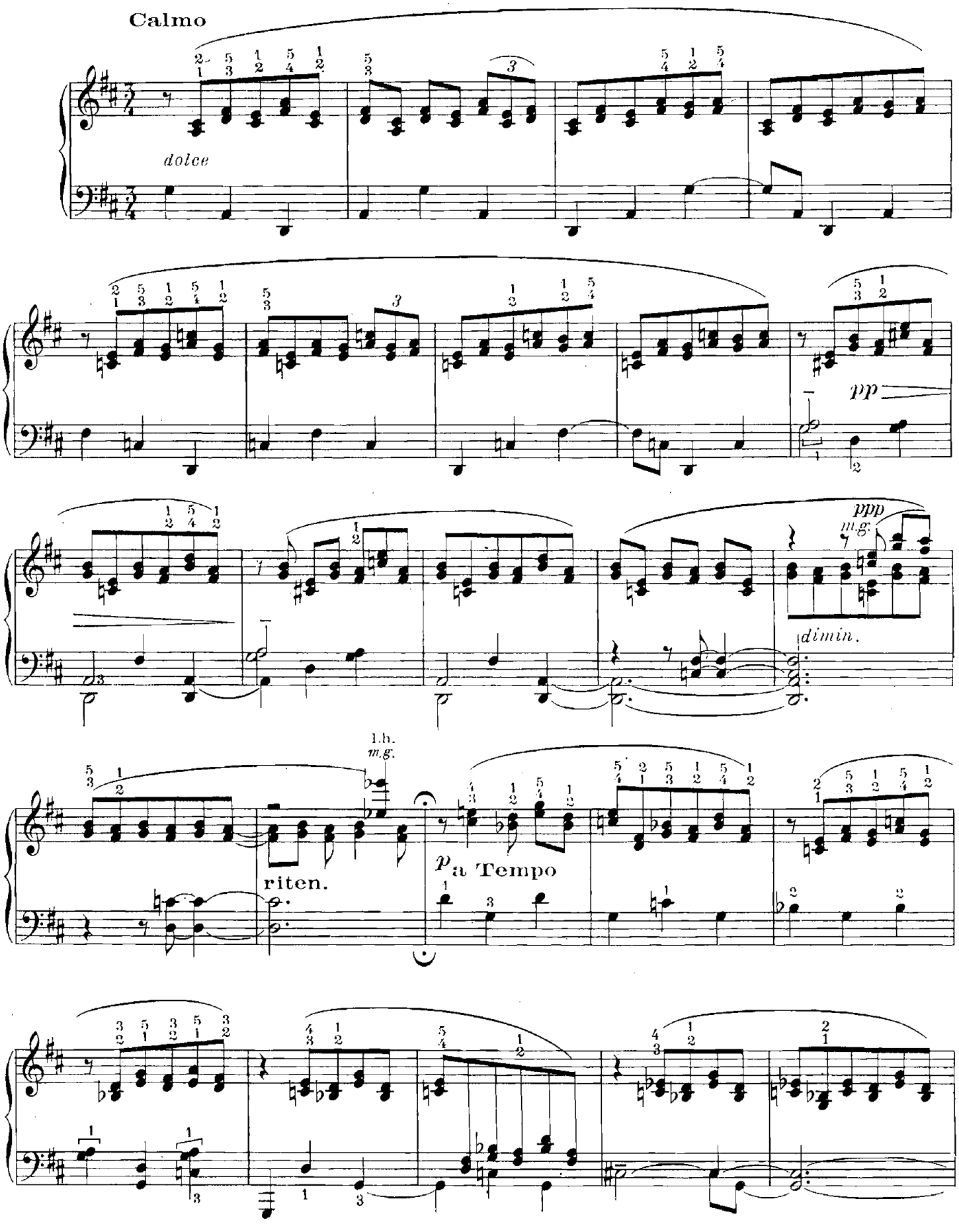


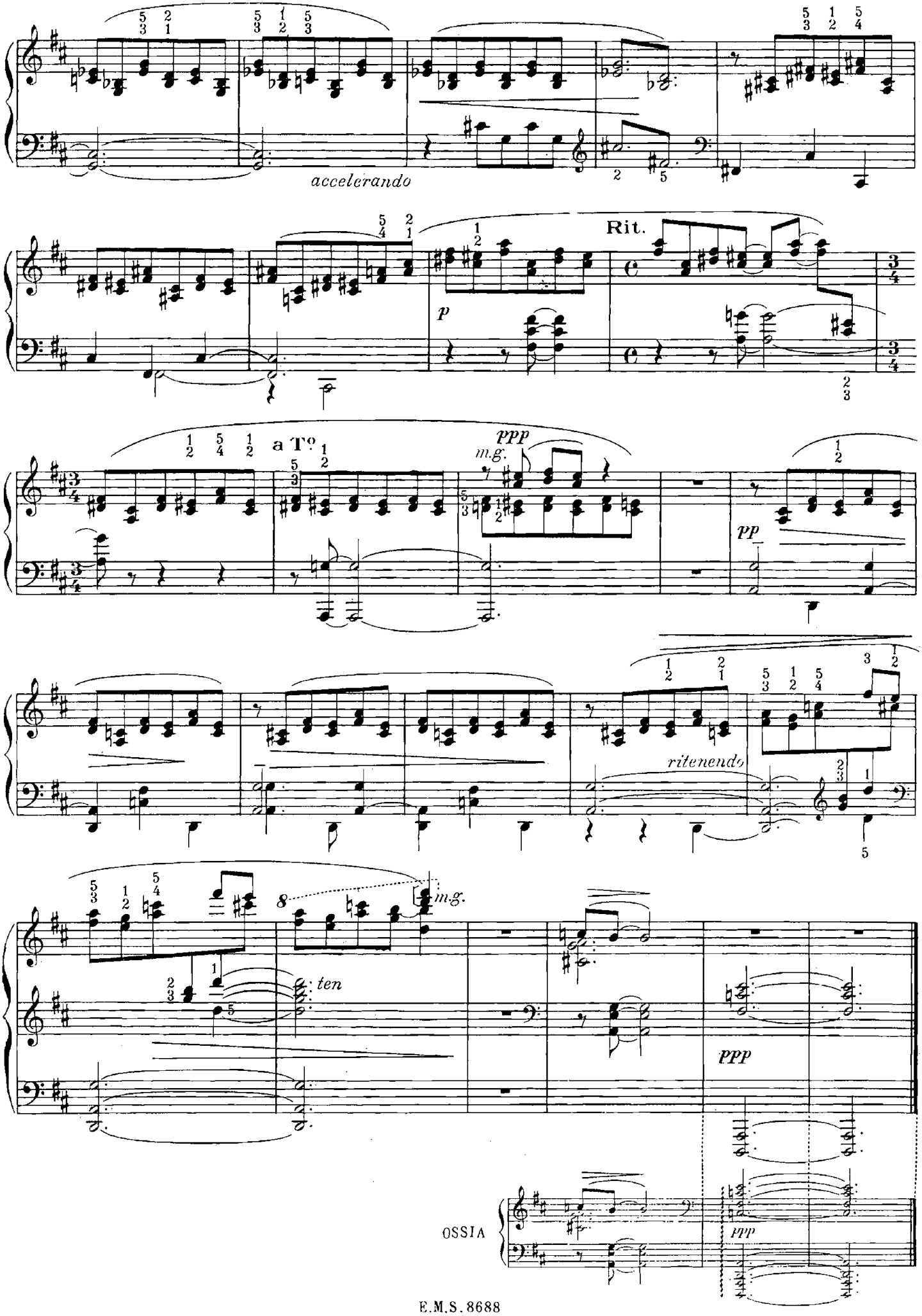




N.B. *Voir* / *See* / *Siehe* } *E. R. Blanchet, Exercices en Forme Musicale N° VI^a* (Editions Maurice Senart)

Étude pour six doigts, réalisée par cinq seulement.
Study for six fingers executed by five.
Etüde für sechs Finger erdacht, aber von fünf Fingern ausgeführt

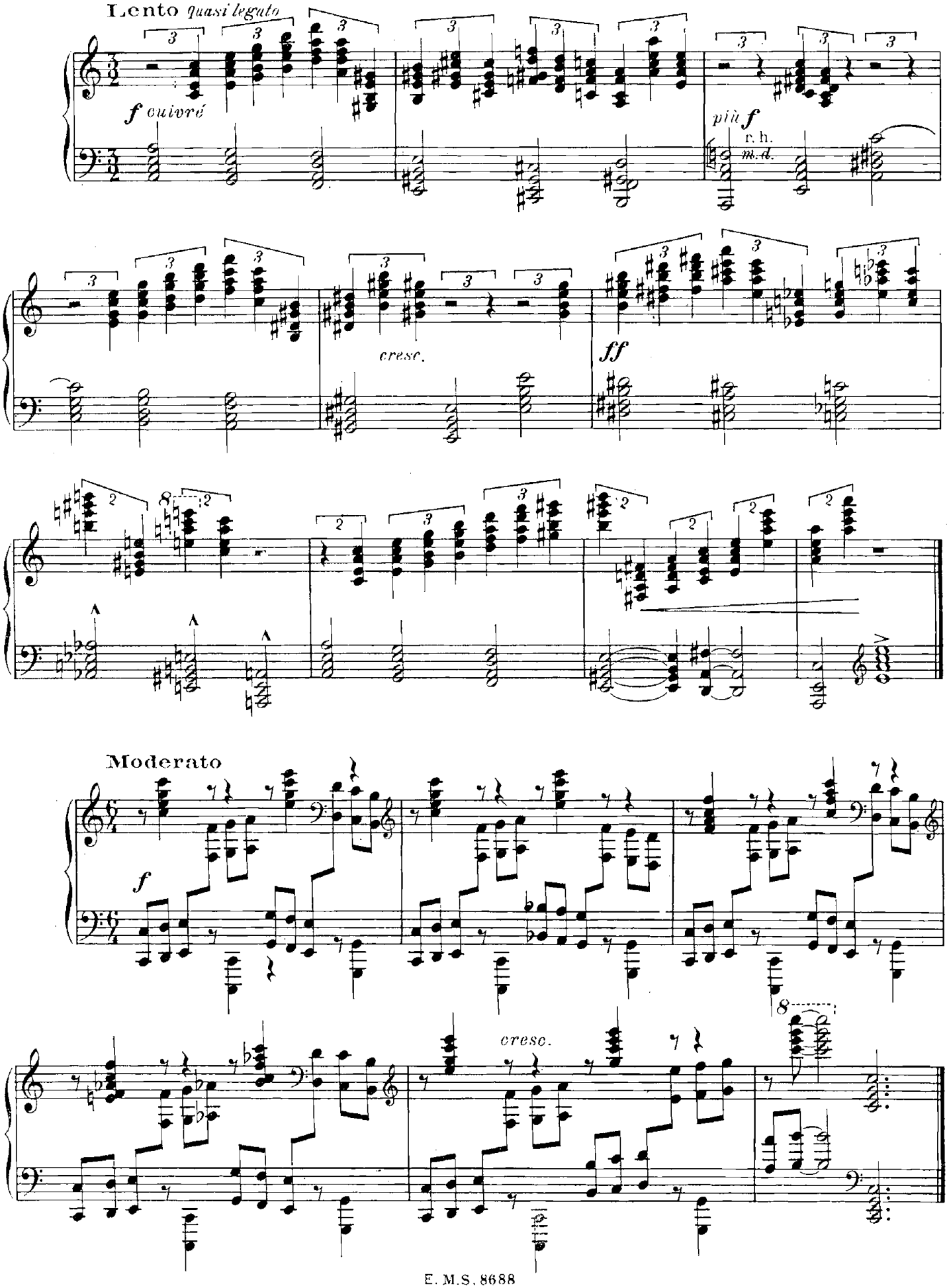



accelerando
Rit.
p
a Tº
ppp
m.g.
pp
ritenendo
8
m.g.
ten
ppp
OSSIA
ppp

III - Accords et octaves

CHORDS AND OCTAVES

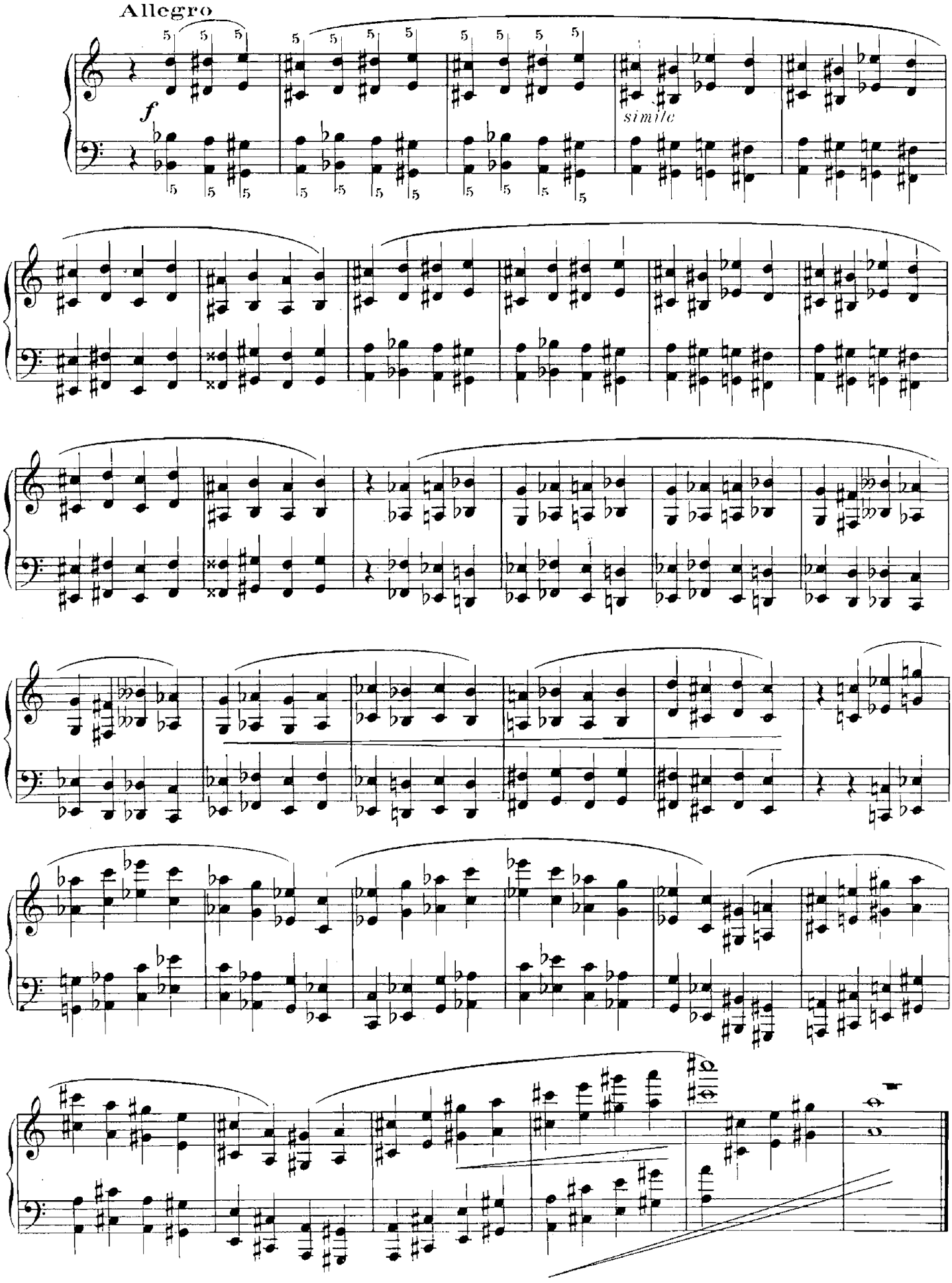
AKKORDE UND OKTAVEN



Opposition régulière de mouvements de tiroir

Regular opposition of arm-movements forwards and backwards

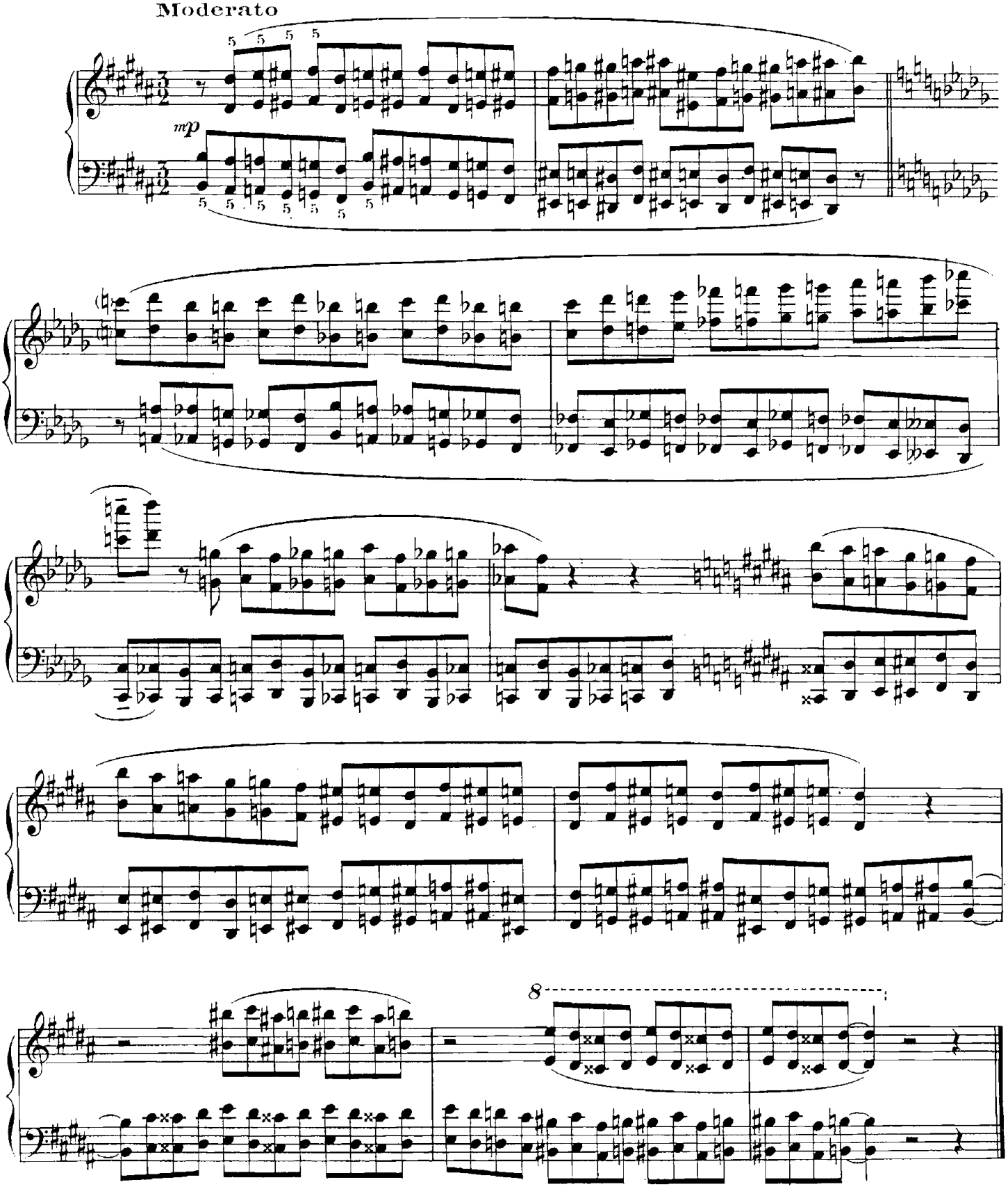
Regelmässig entgegengesetzte Armbewegungen, hin und zurück

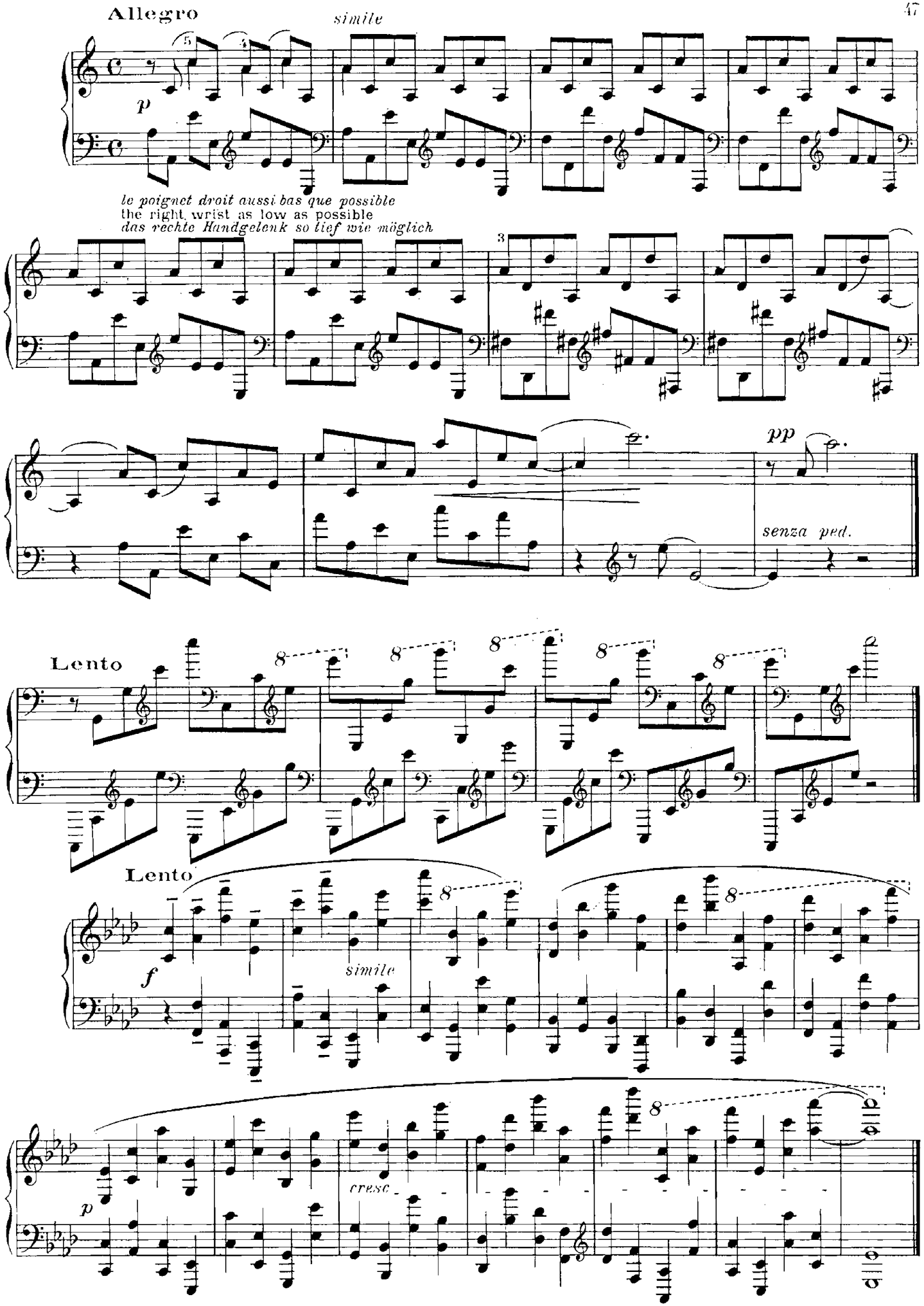


Opposition de mouvements circulaires et de mouvements de tiroir
(pour l'Etude en Si mineur de Chopin)

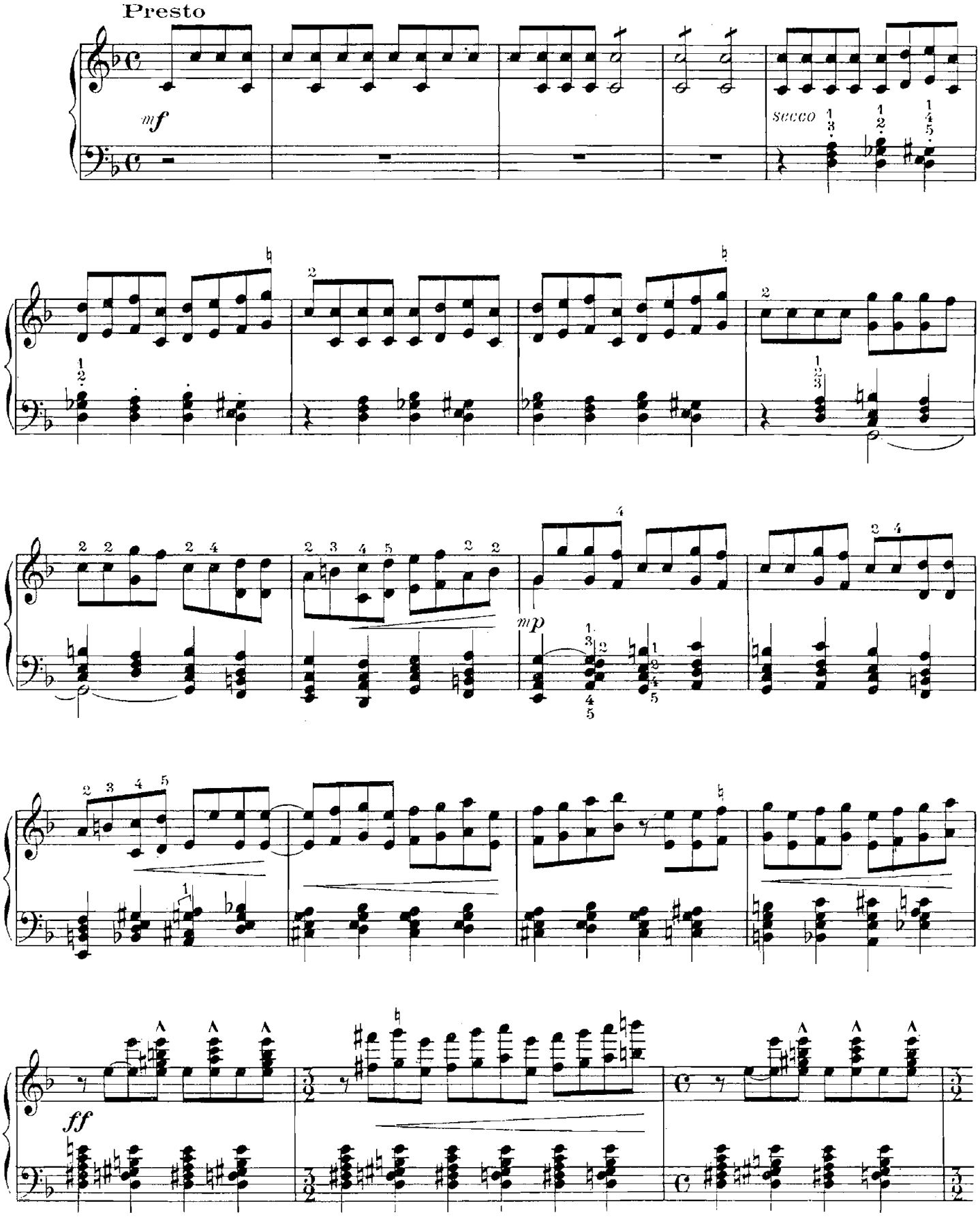
Opposition of circular movements and of forward and inward movements
(For Chopin's study in B minor)

Bewegungen hin und zurück mit einem Arm, Kreisförmige mit dem andern
(Für Chopin's H moll Etude)

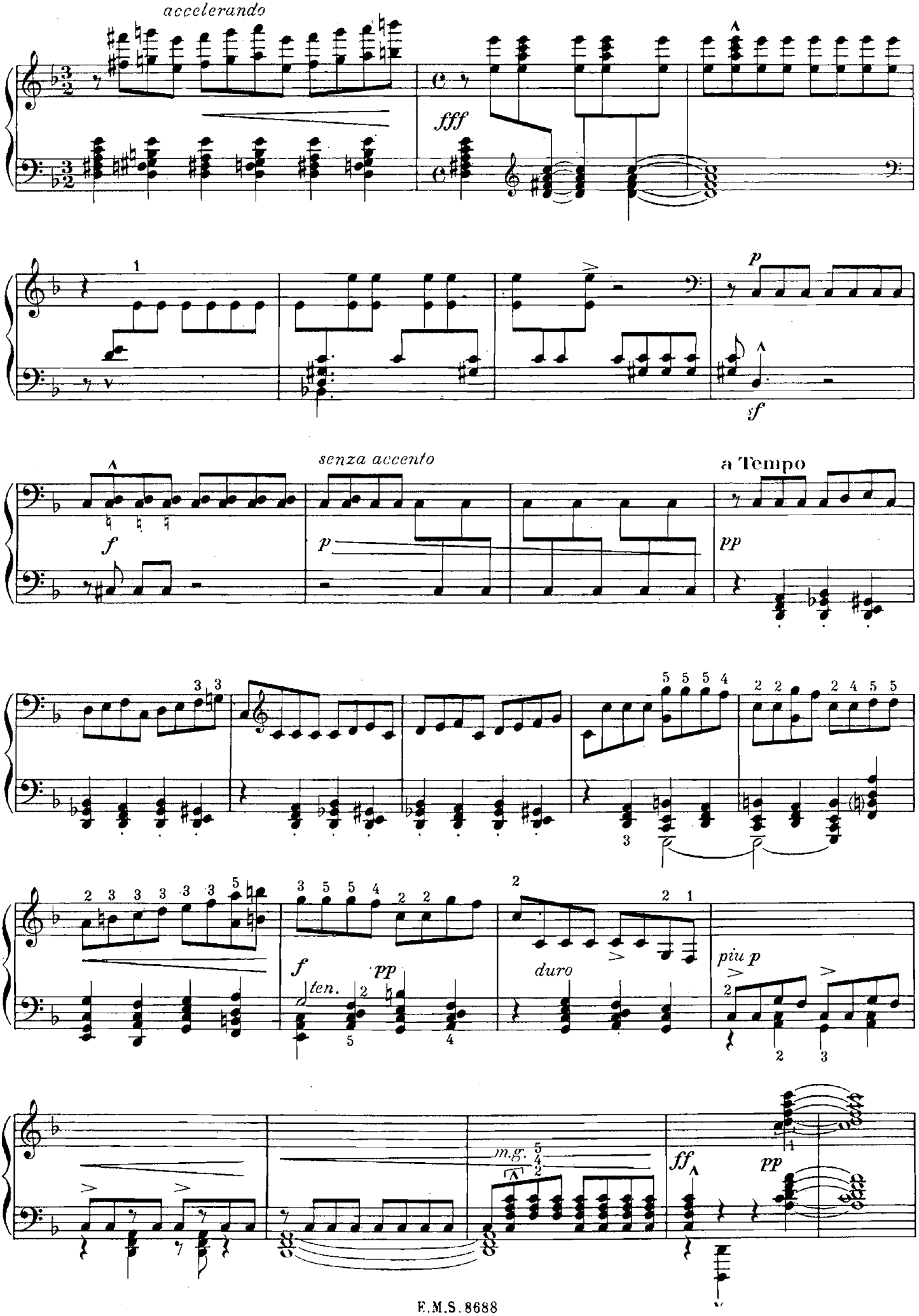


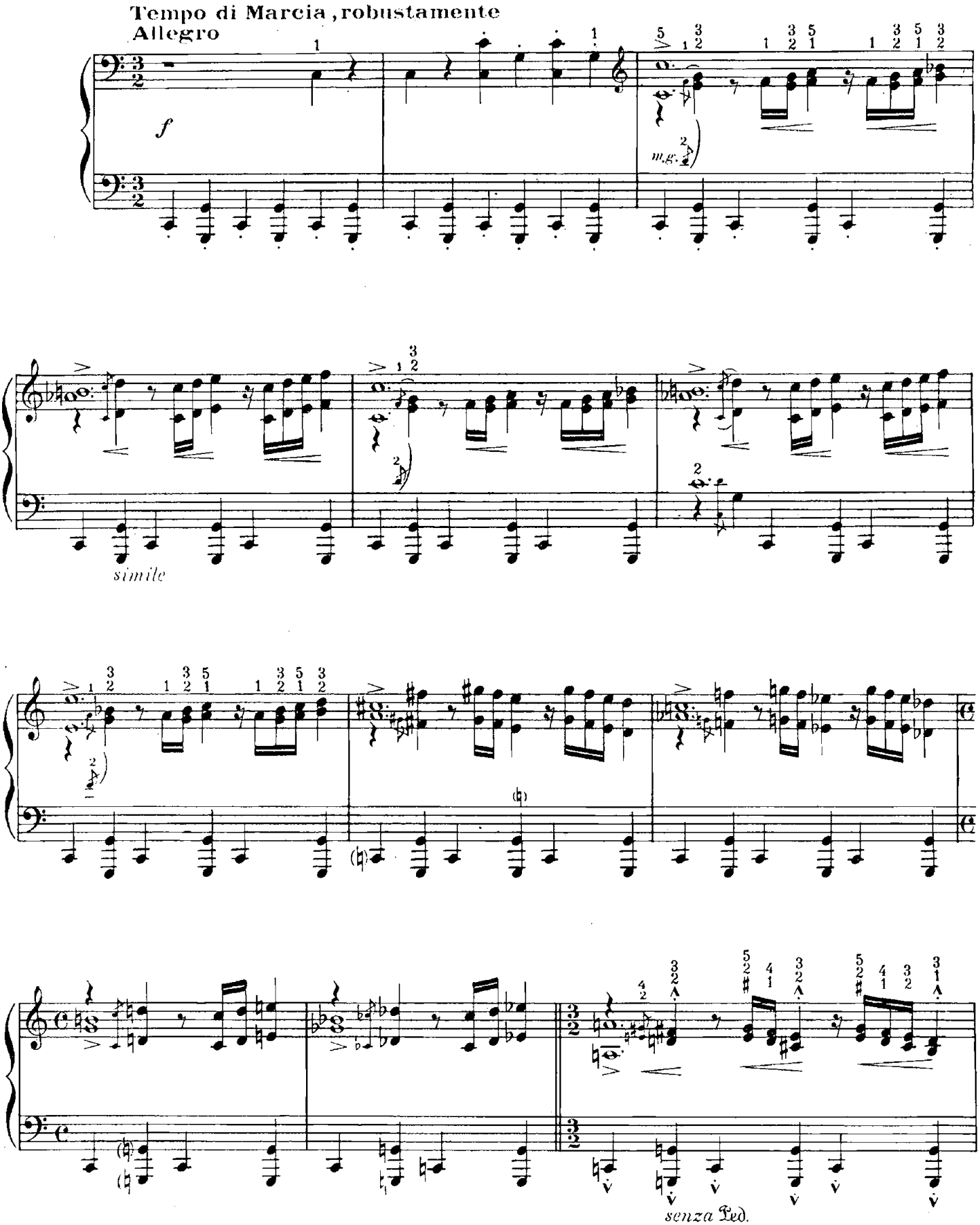

Allegro
simile
p
le poignet droit aussi bas que possible
the right wrist as low as possible
das rechte Handgelenk so tief wie möglich
pp
senza ped.
Lento
Lento
f
simile
cresc.
p

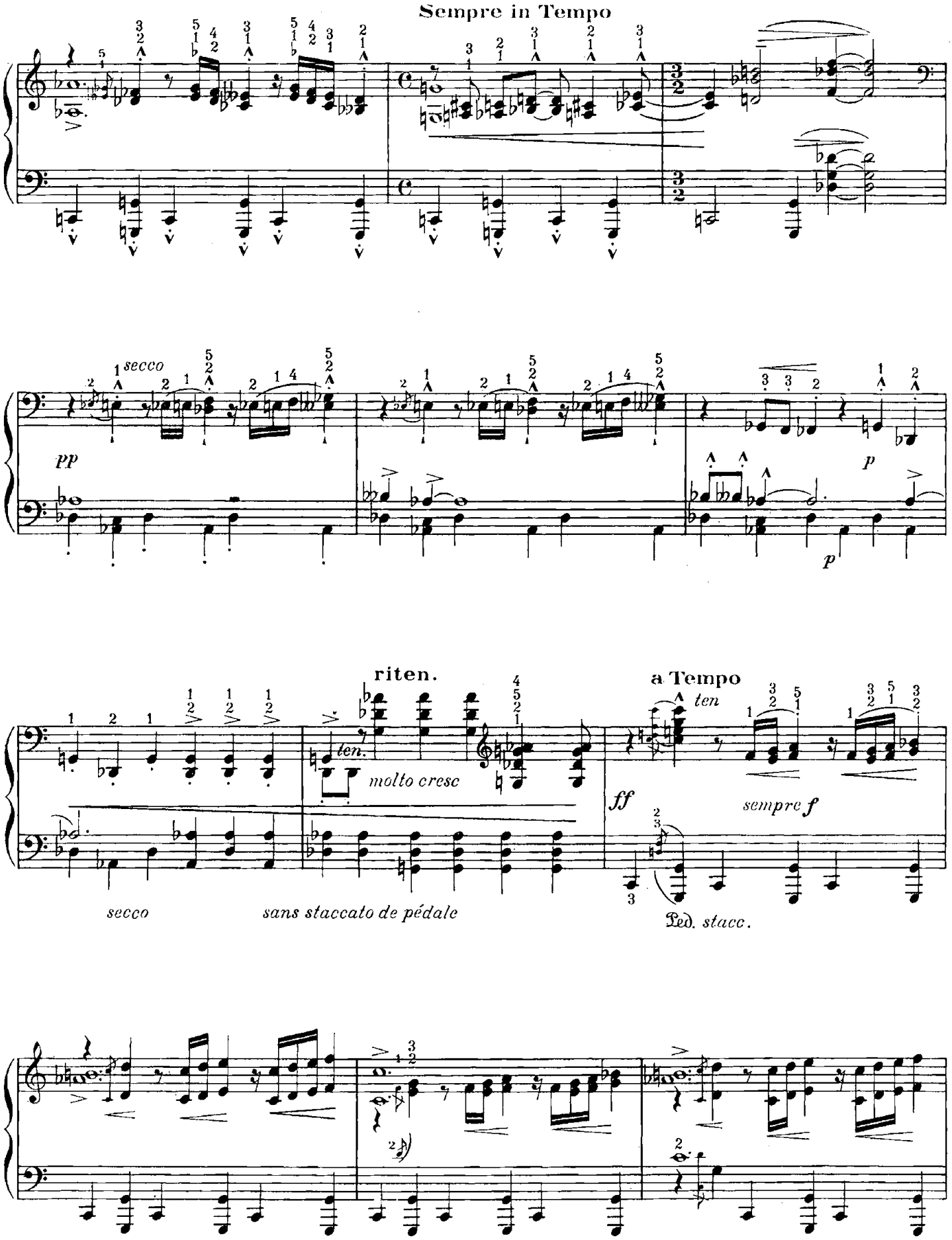
Trépak (1)

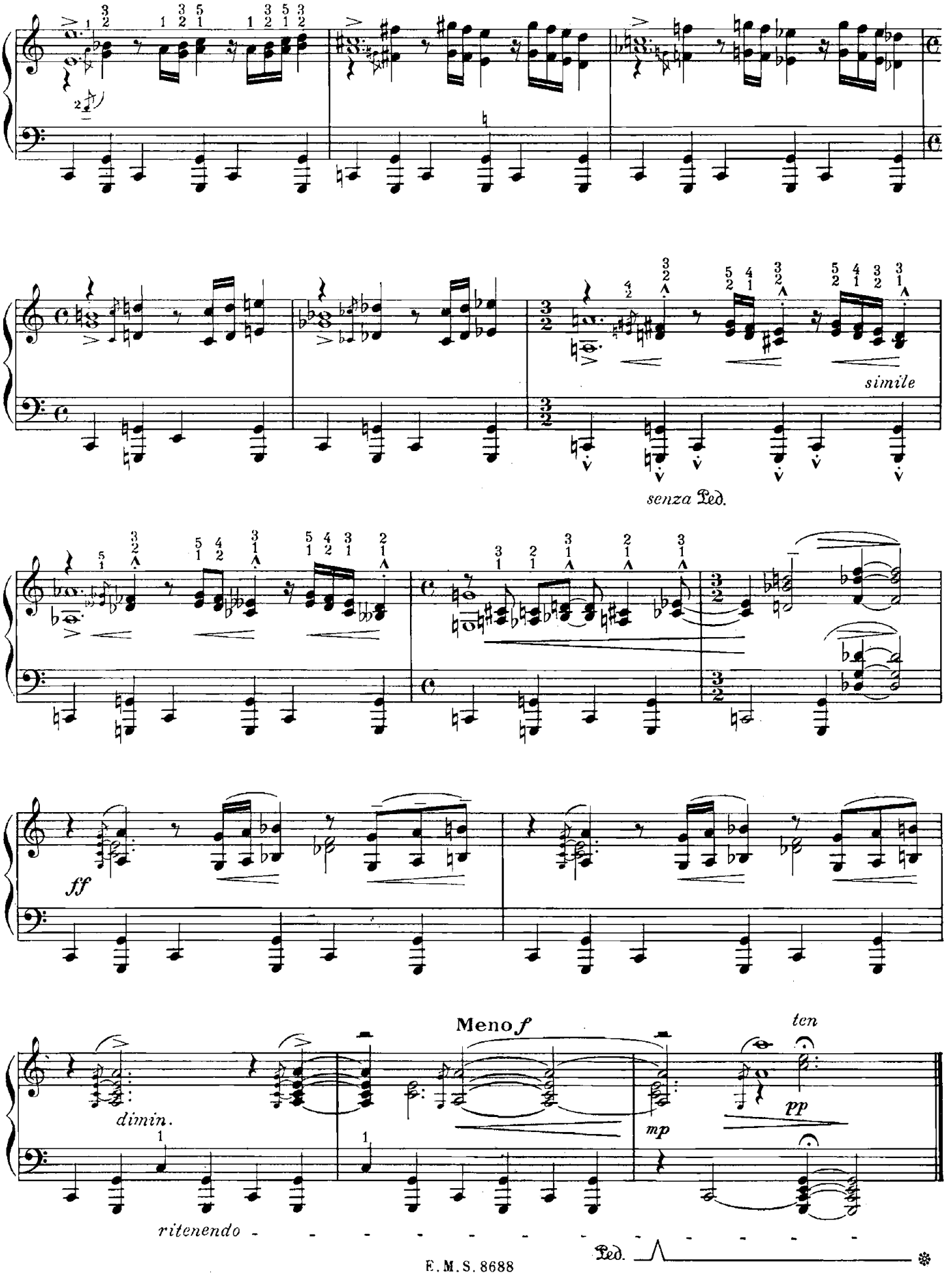


(1) Seulement pour l'étude
For study purposes only.
Nur für das studium.


accelerando
fff
p
sf
senza accento
a Tempo
f
p
pp
ten.
duro
piu p
m.g.
ff
pp


Tempo di Marcia, robustamente
Allegro
f
m.g.
simile
senza Ped.

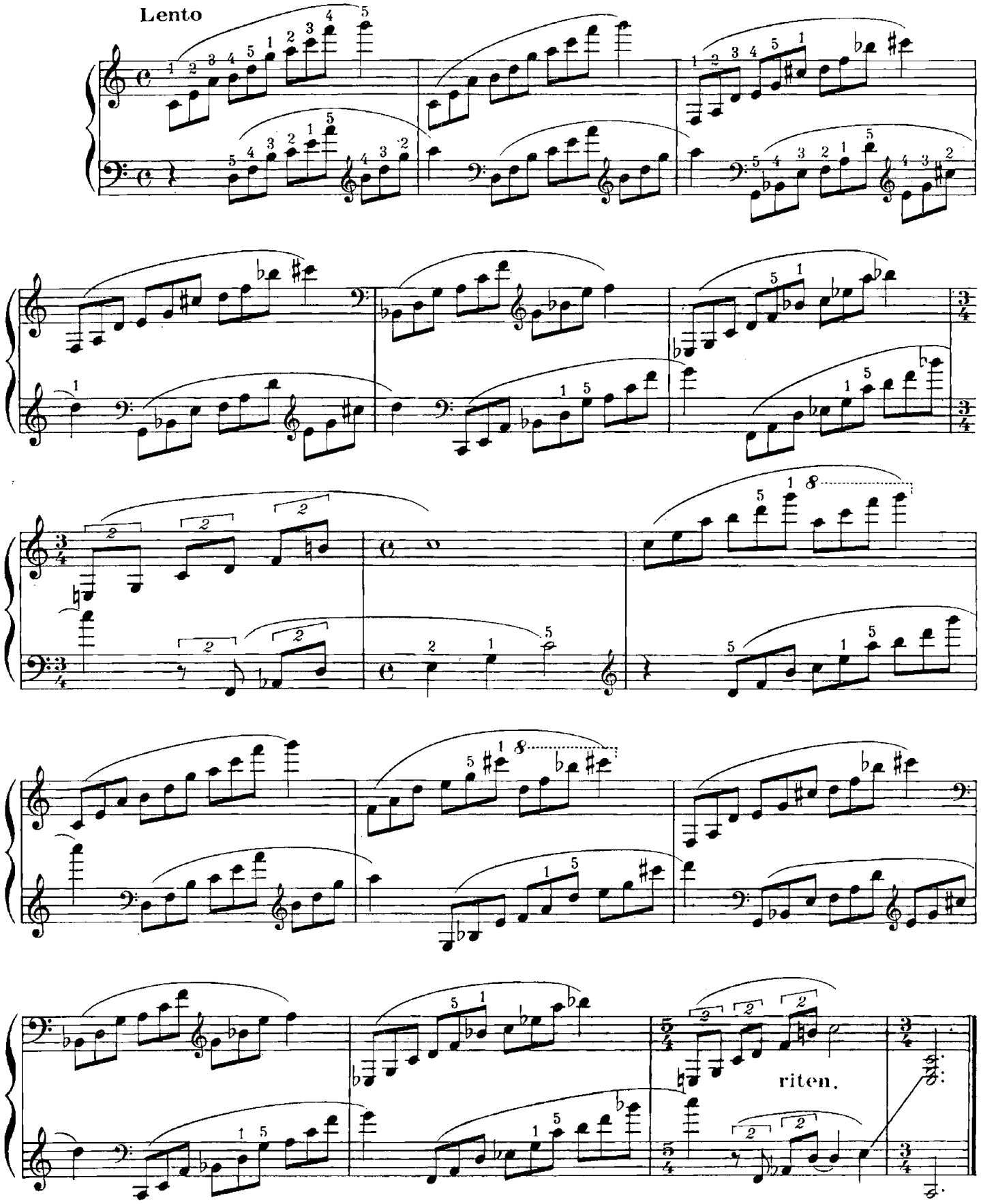

Sempre in Tempo
secco
pp
p
p
riten.
ten.
molto cresc
a Tempo
ten
ff
sempre f
secco
sans staccato de pédale
Ped. stacc.


simile
senza Ped.
ff
Meno f
ten
dimin.
mp
pp
ritenendo
Ped.

IV. Arpèges

ARPEGGIOS

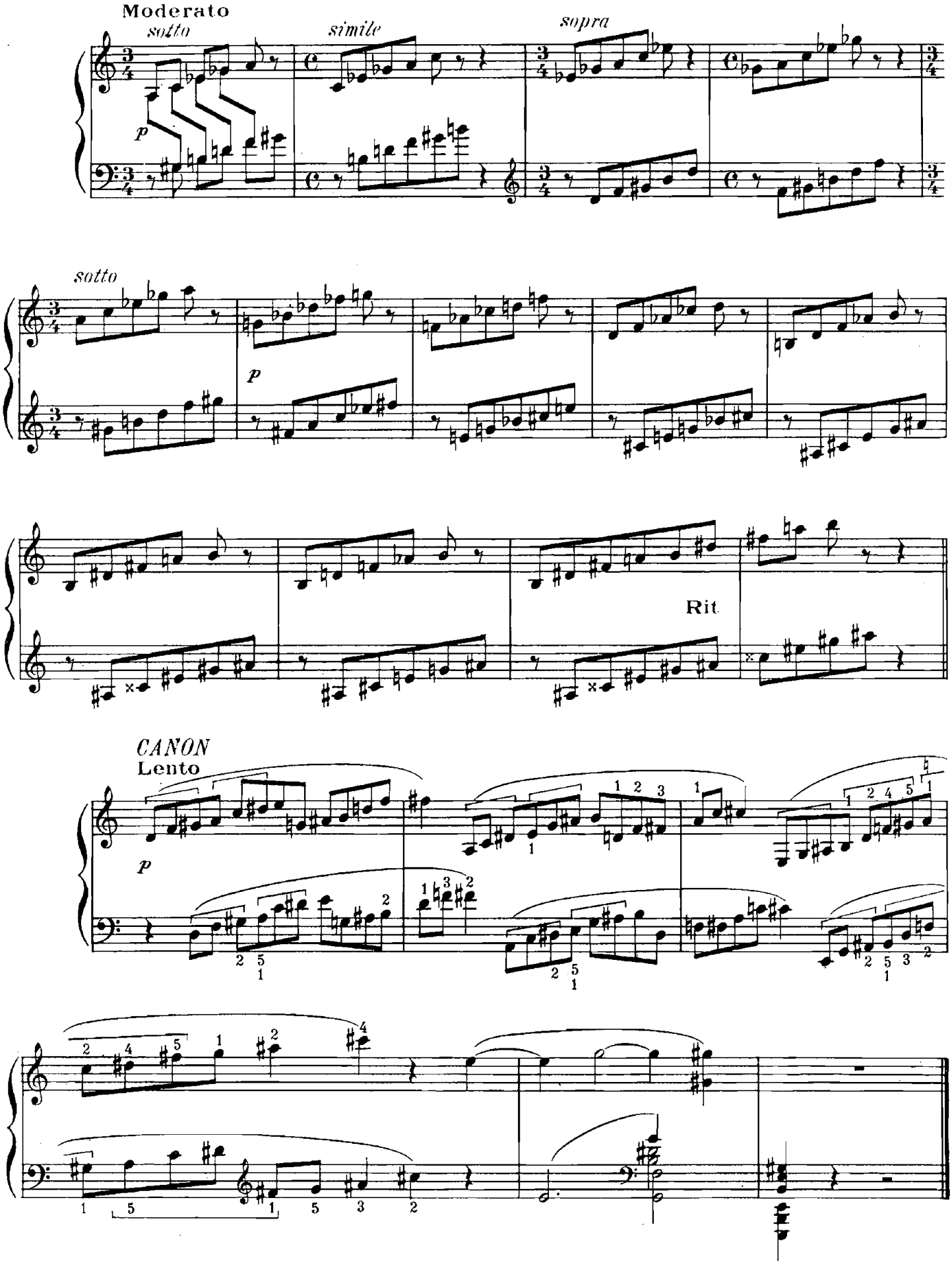
ARPEGGIEN

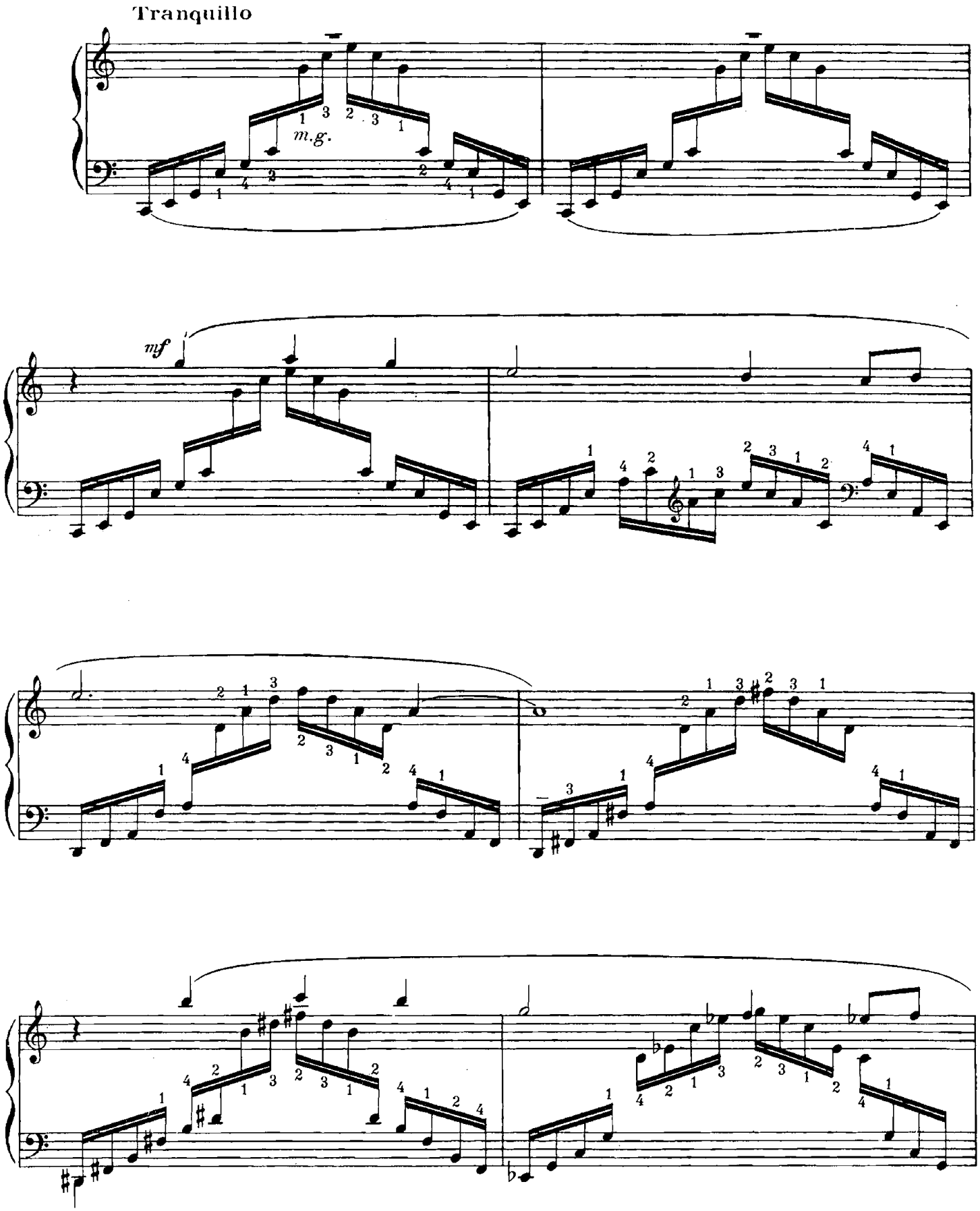


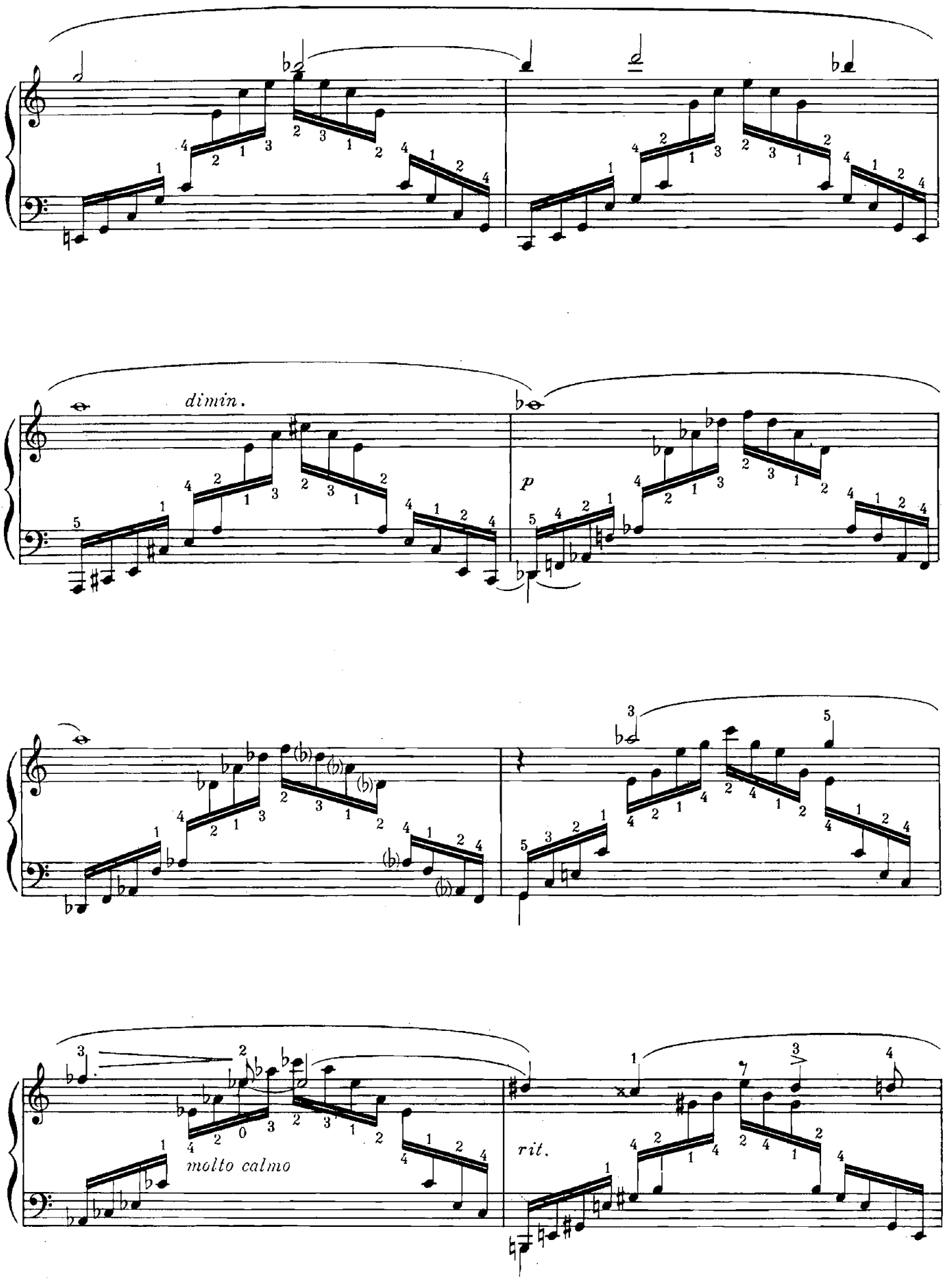
à travailler 1° les mains séparées 2° ensemble, la gauche à l'octave inférieure et la droite à l'octave supérieure, sans croisements.

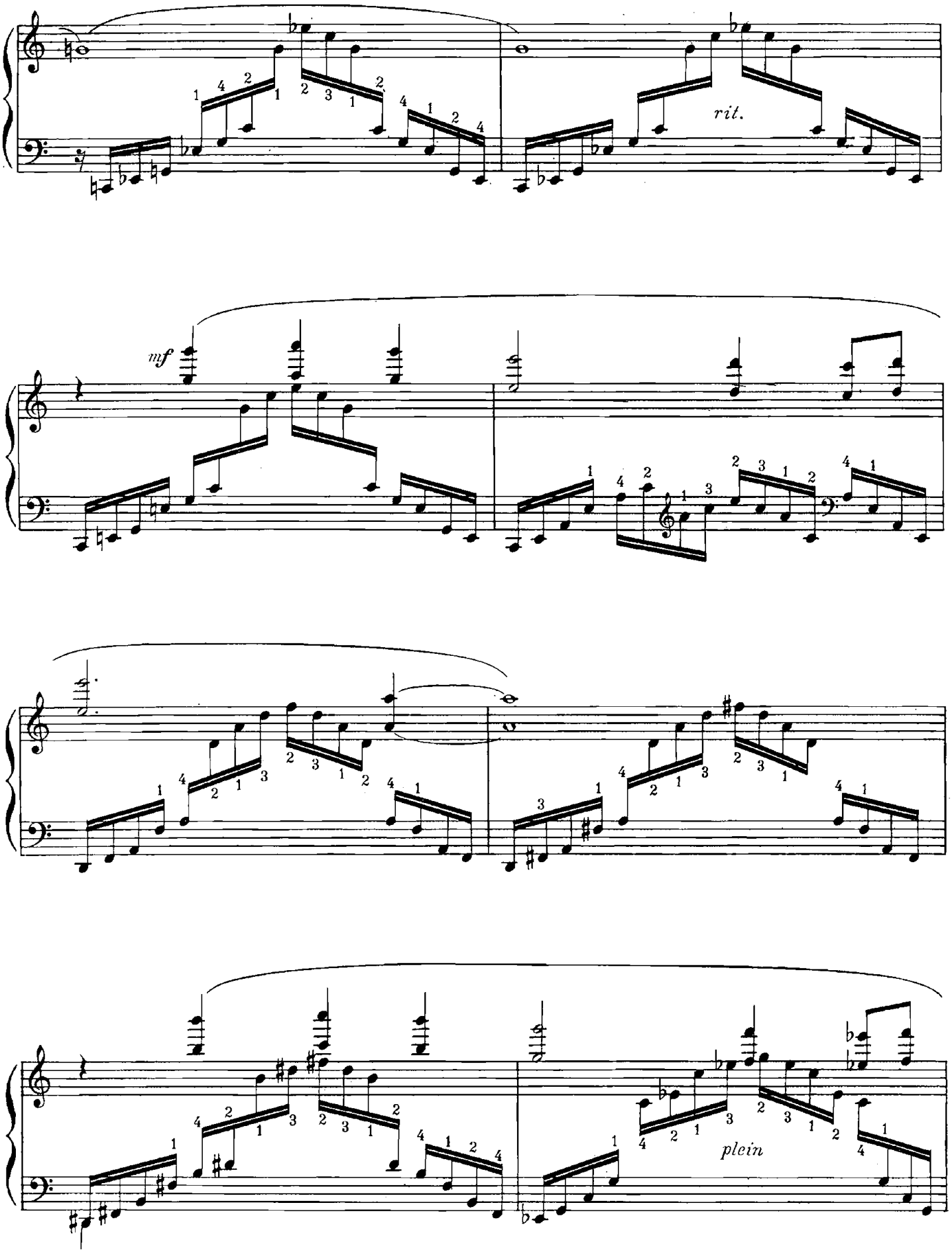
Practise 1° each and separately, 2° together, the left hand playing one octave below, the right hand one octave above, without crossing over.

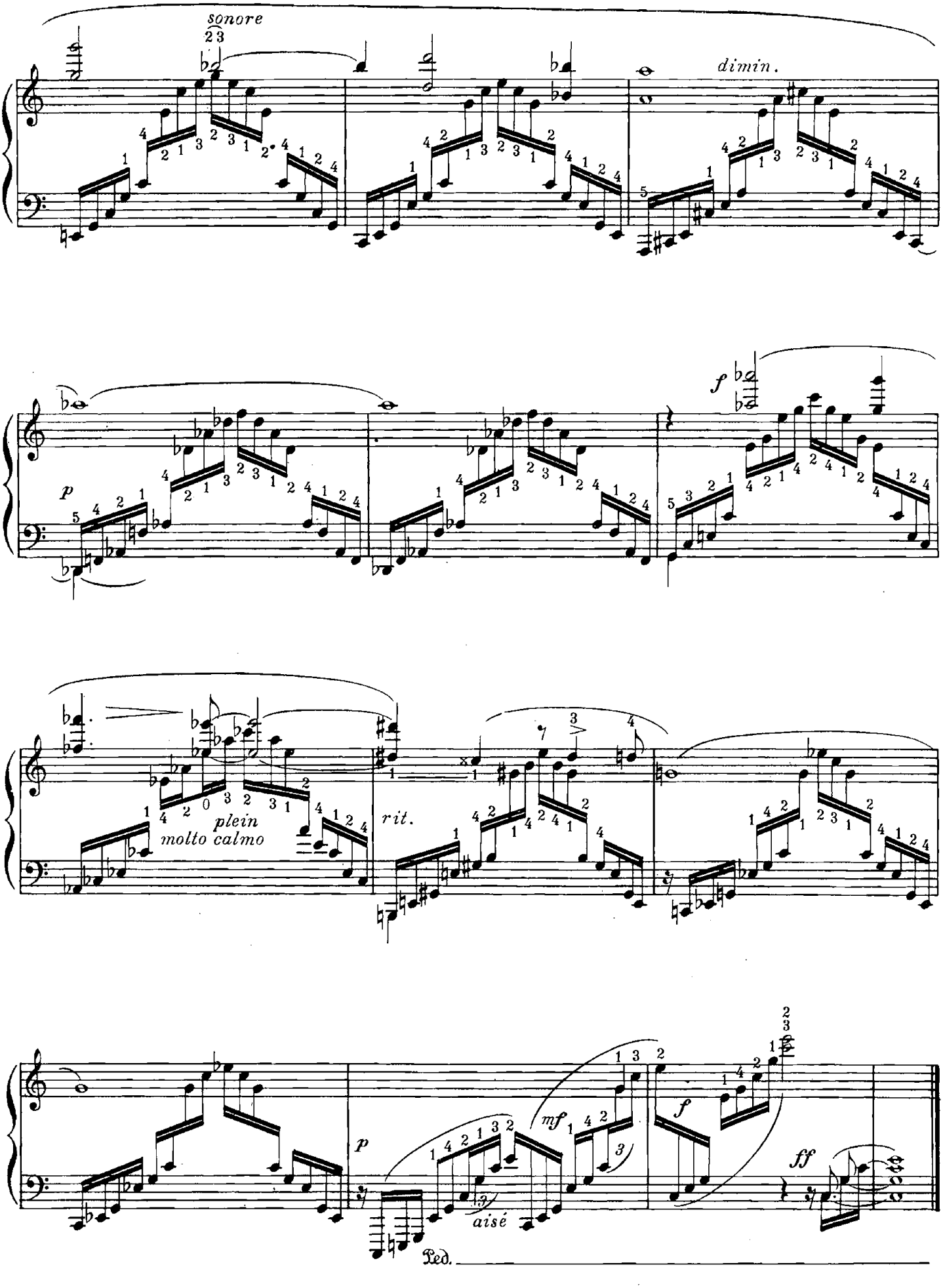
1° jede Hand allein 2° zusammen, die linke eine Oktave tiefer, die rechte eine Oktave höher, ohne Kreuzungen.

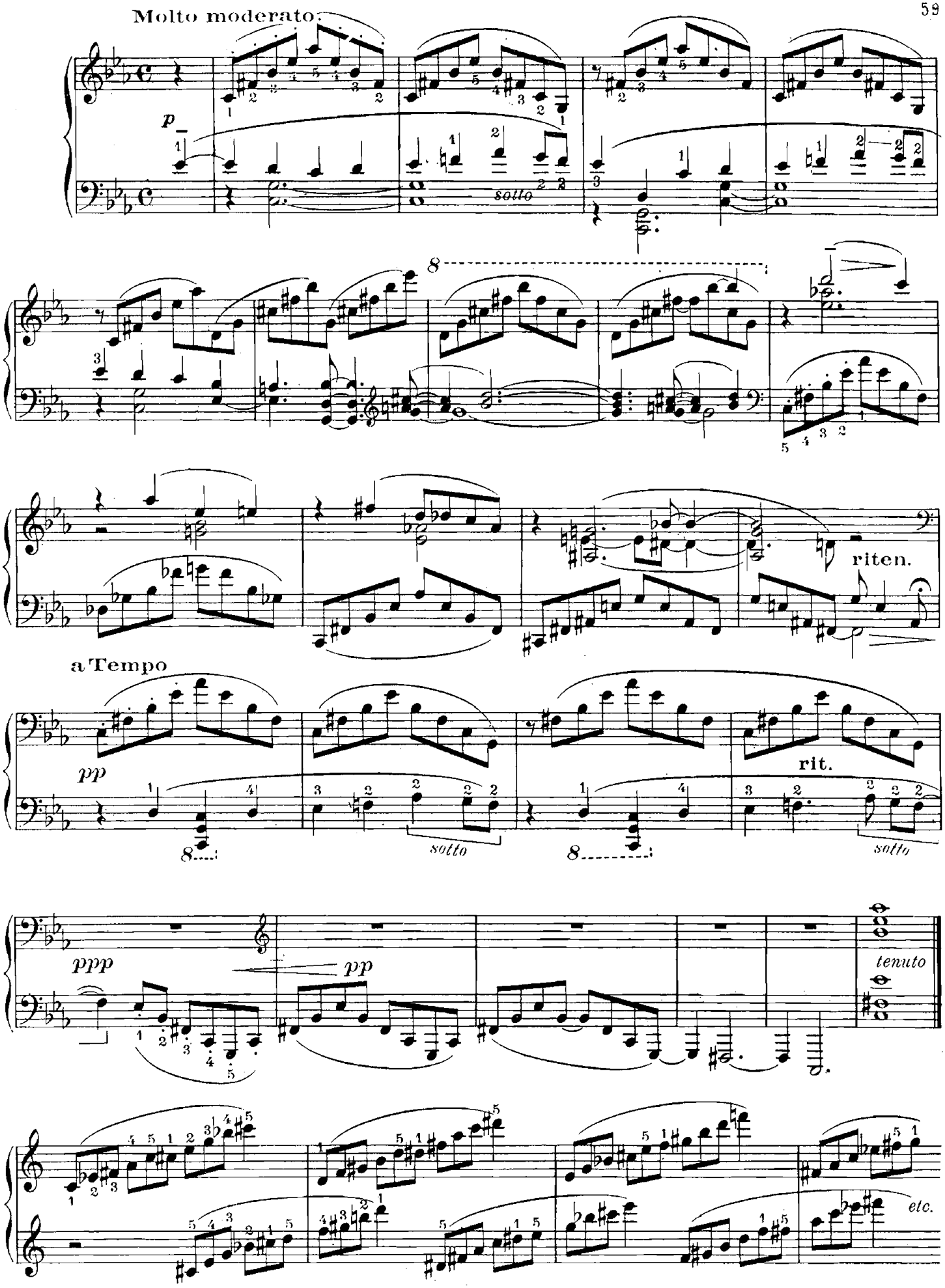

Moderato
sotto
simile
sopra
p
sotto
p
Rit.
CANON
Lento
p


Tranquillo
m.g.
mf


dimin.
p
molto calmo
rit.


rit.
mf
plein

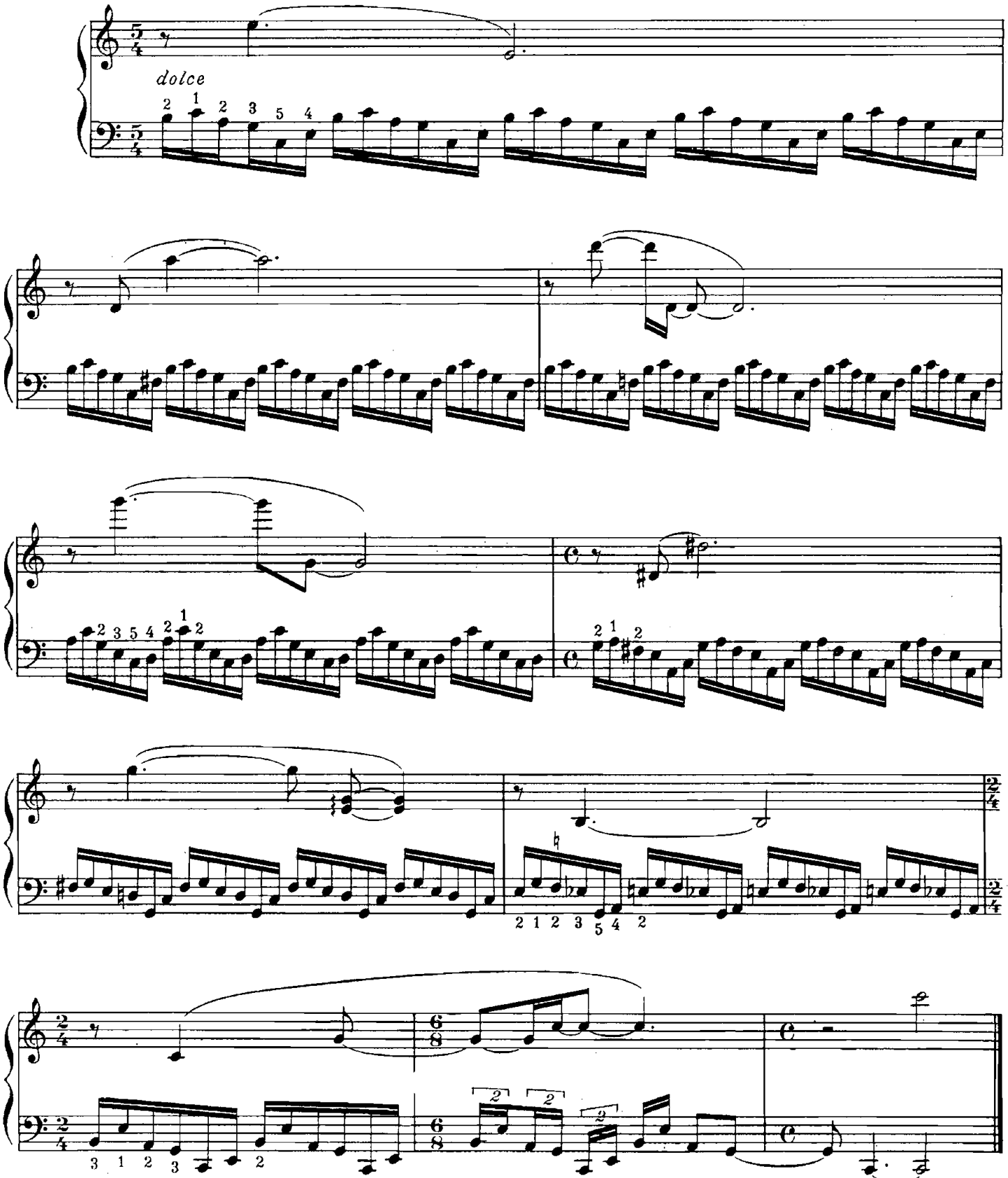

sonore
dimin.
p
f
plein
molto calmo
rit.
p
mf
f
ff
aisé
Ped.



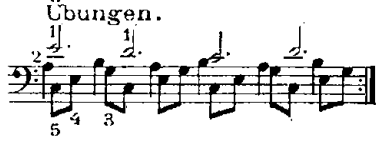
à travailler 1º les mains sëparées 2º la gauche abaissée de 2 octaves (pour éviter le croisement des mains)
Practise 1º each hand separately, 2º with the left hand 2 octaves below, (to avoid hands crossing over)
1º jede Hand allein 2º die linke zwei Oktaven tiefer (um Kreuzungen zu vermeiden)

Calmo

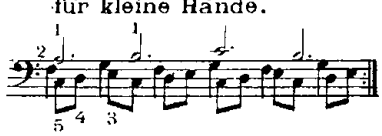
dolce

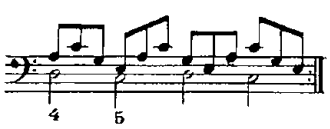


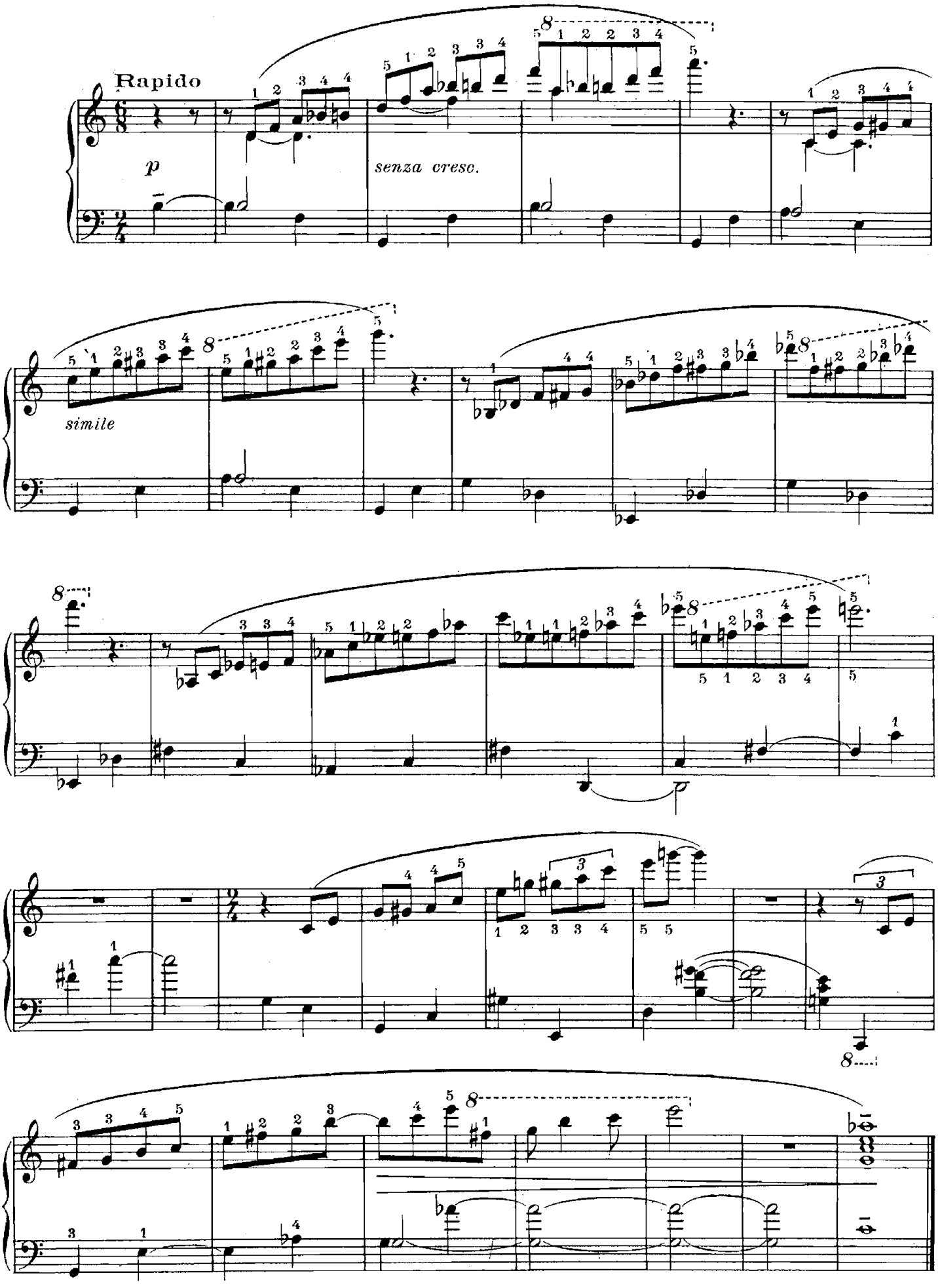
A. Exercices
Studies.
Übungen.

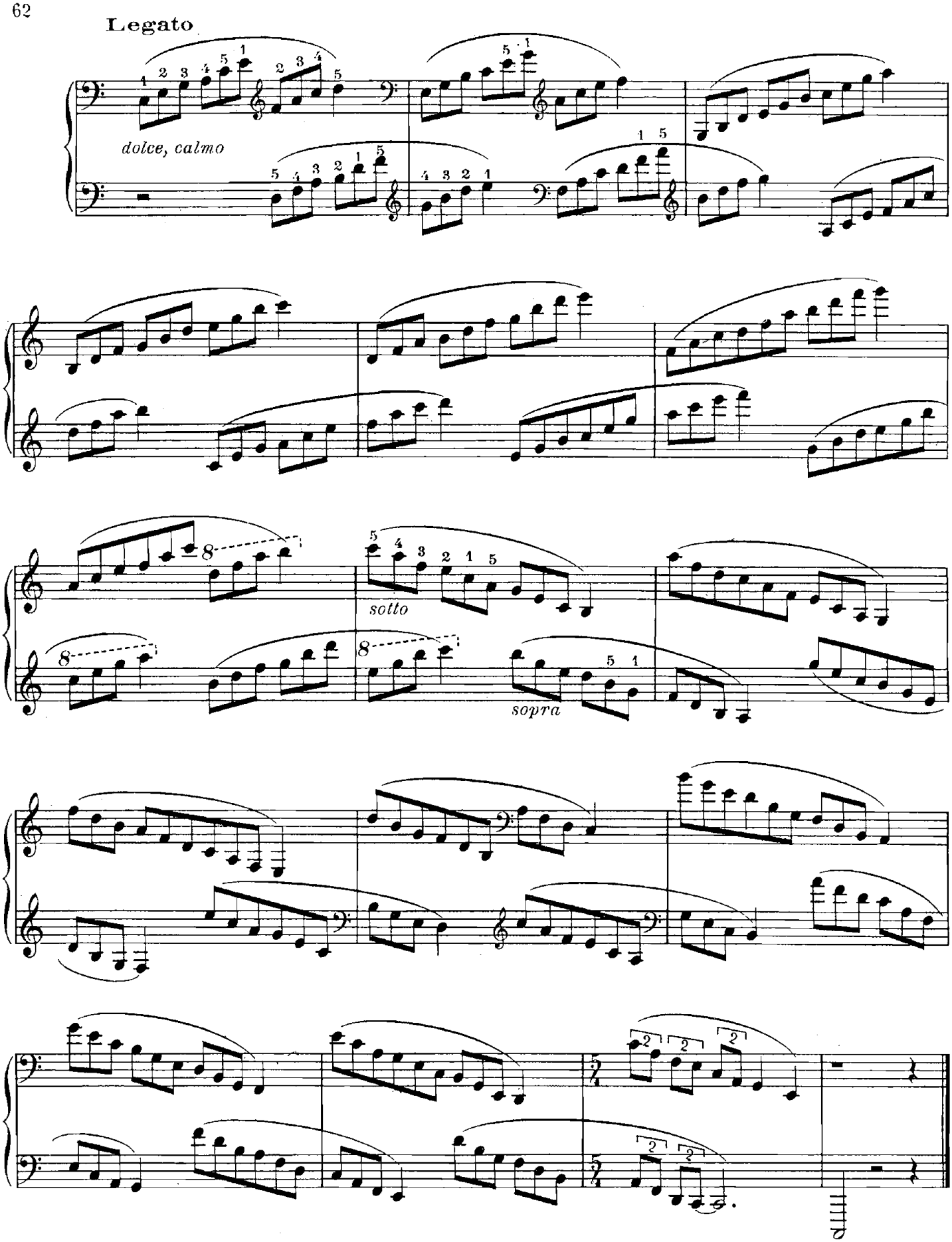


B. Pour petites mains
for small hands.
für kleine Hände.






Rapido
p
senza cresc.
simile

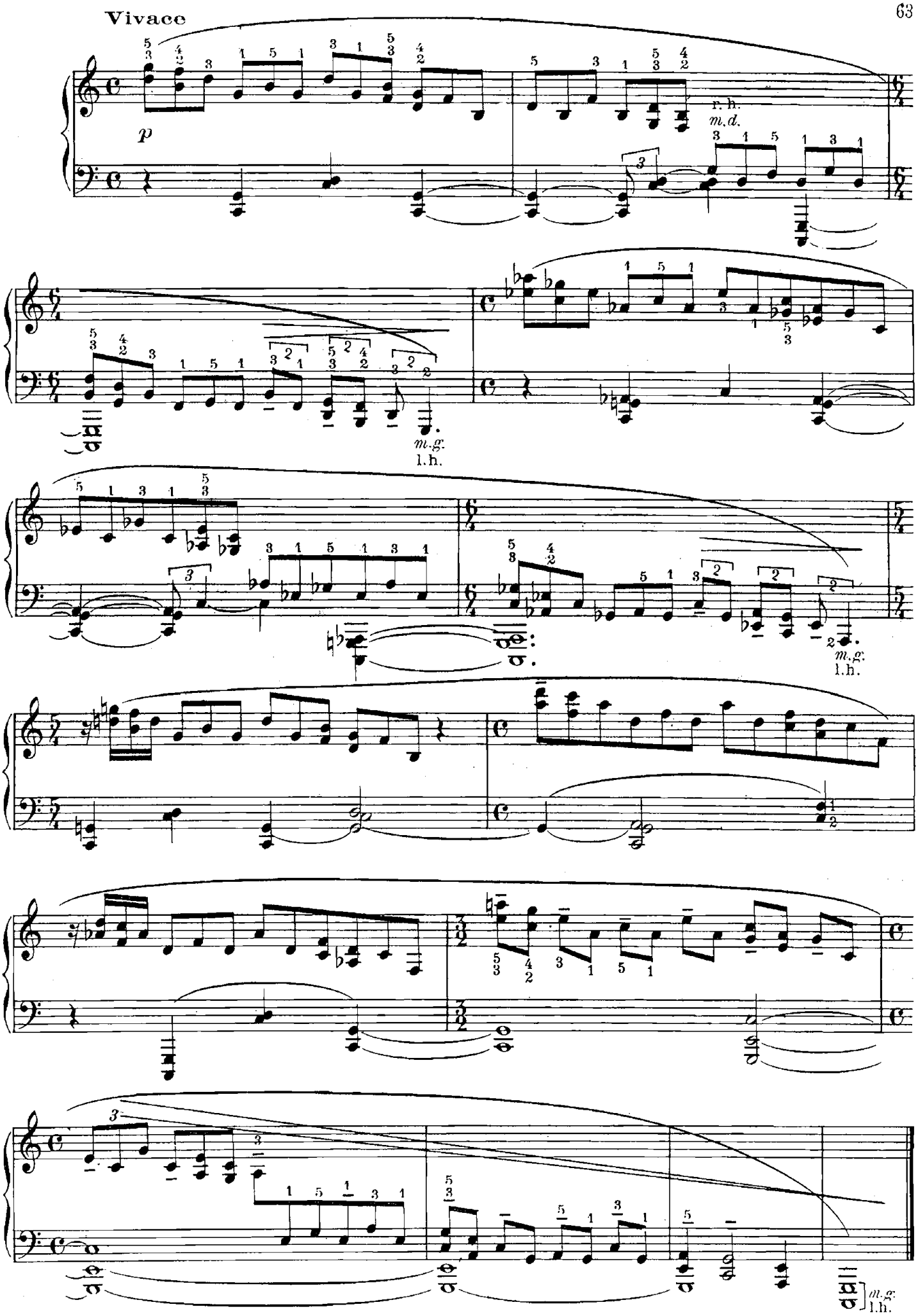


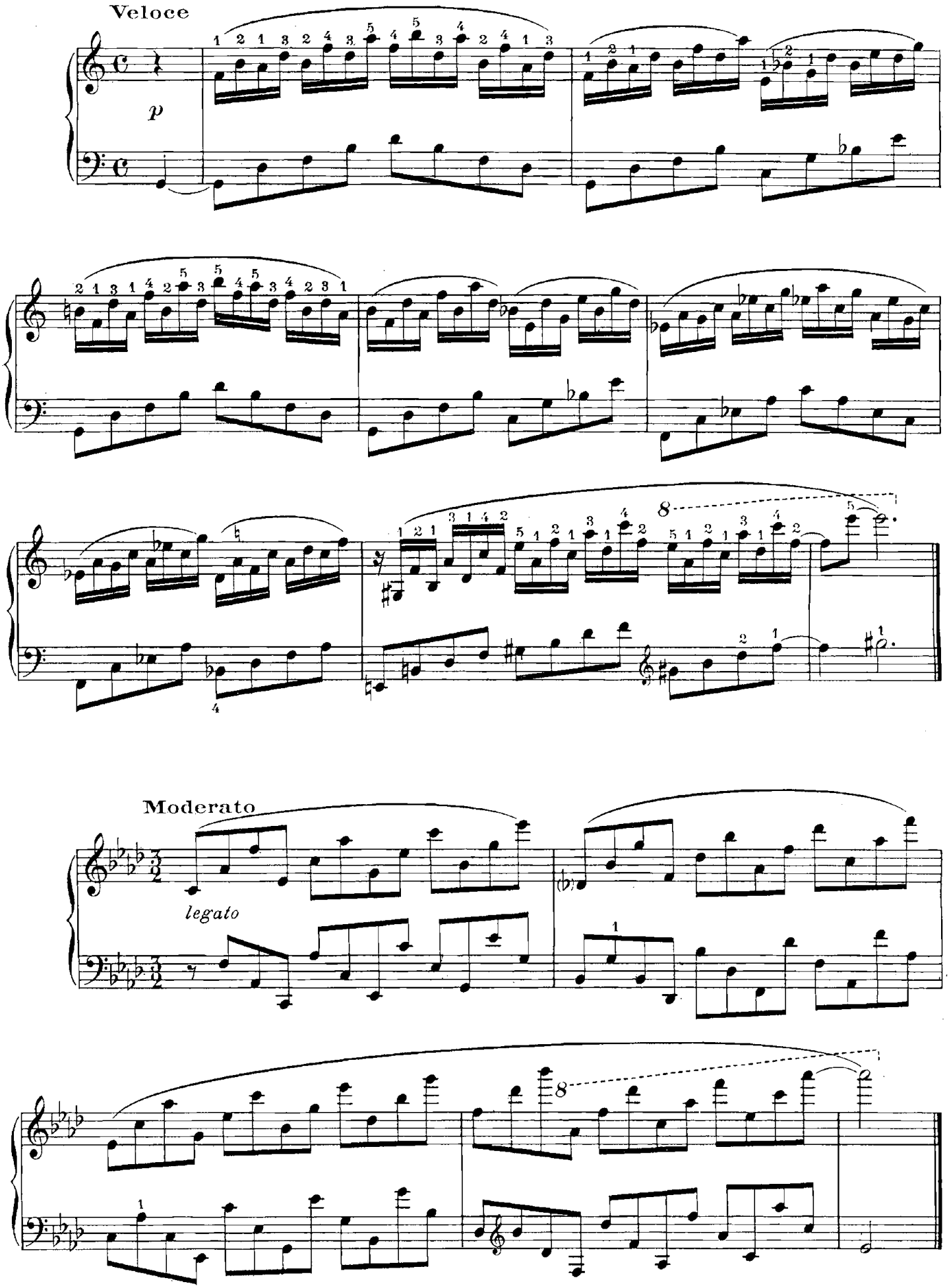
à travailler 1º longtemps les mains séparées 2º ensemble, la gauche jouant deux octaves plus bas qu'elle n'est écrite pour éviter les croisements. 3º dans la version ci-dessus.

Practise 1º a long while each hand separately, 2º together, the left hand playing 2 octaves below, to avoid crossing over, 3º as written above.

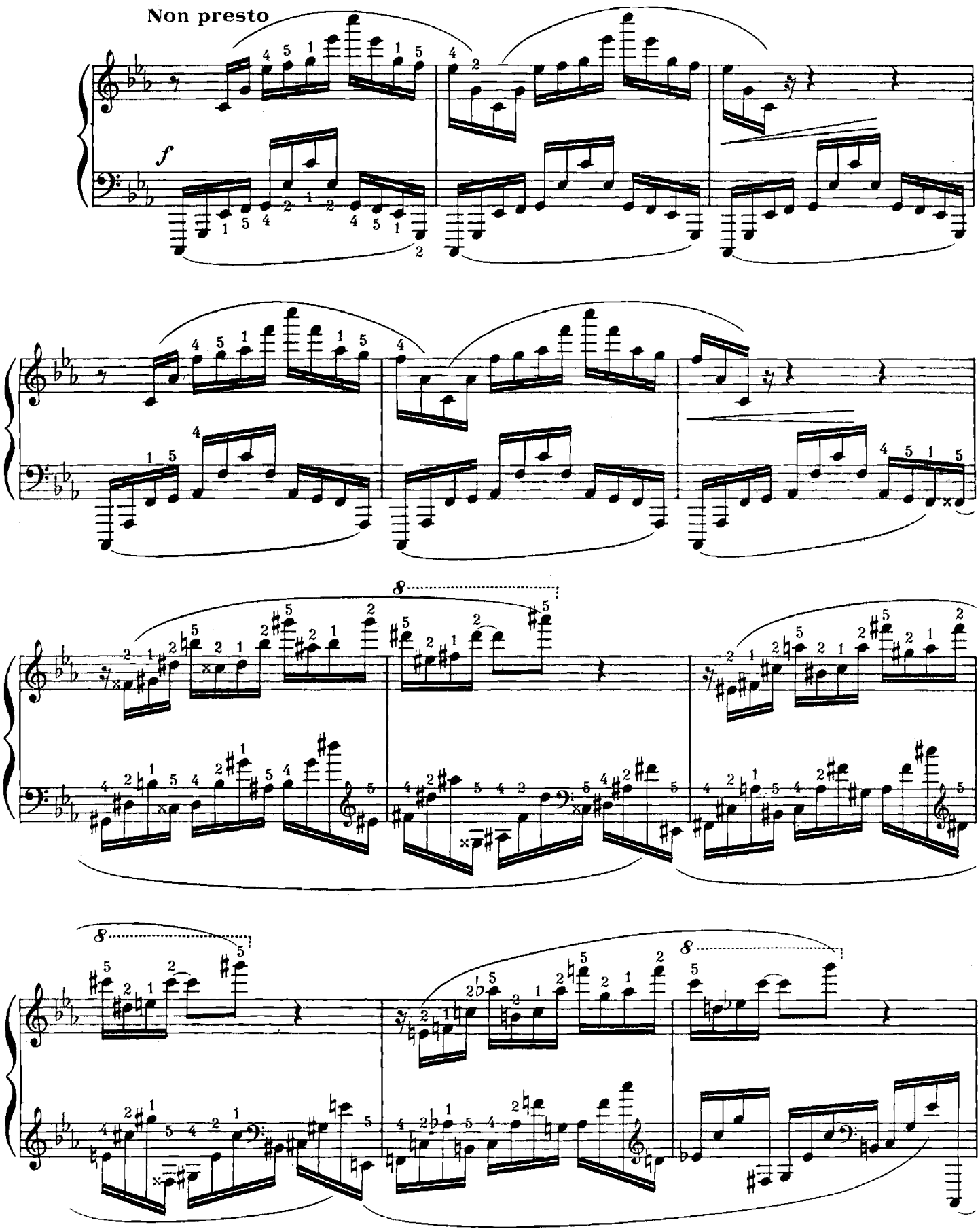
1º jede Hand allein (lange!) 2º zusammen, die linke zwei Oktaven tiefer um Kreuzungen zu vermeiden 3º wie oben.

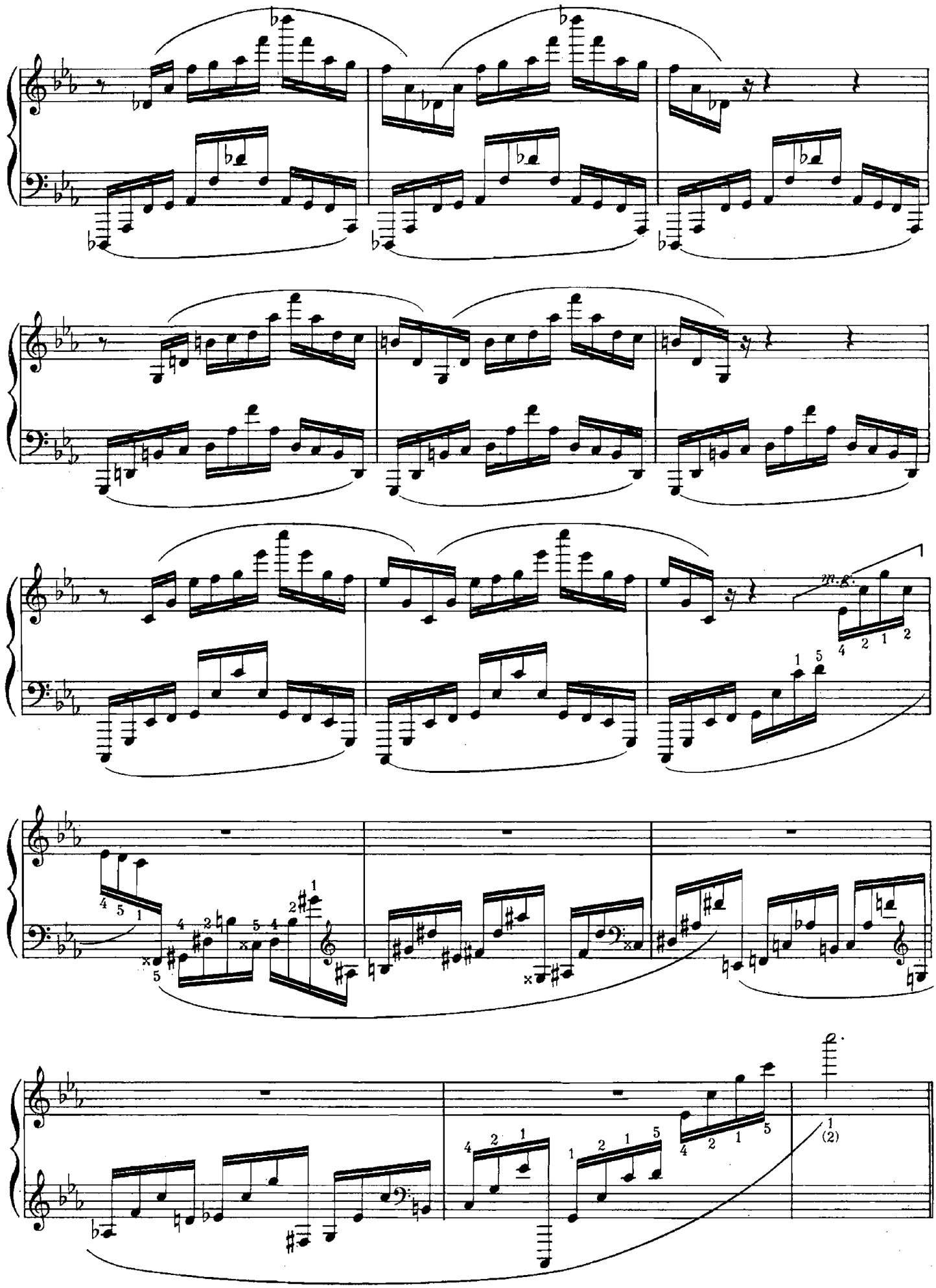
Vivace




Veloce
p
Moderato
legato

pour Chopin Op.10 N°12
for Chopin's Op.10 N°12
für Chopin's Op.10 N°12



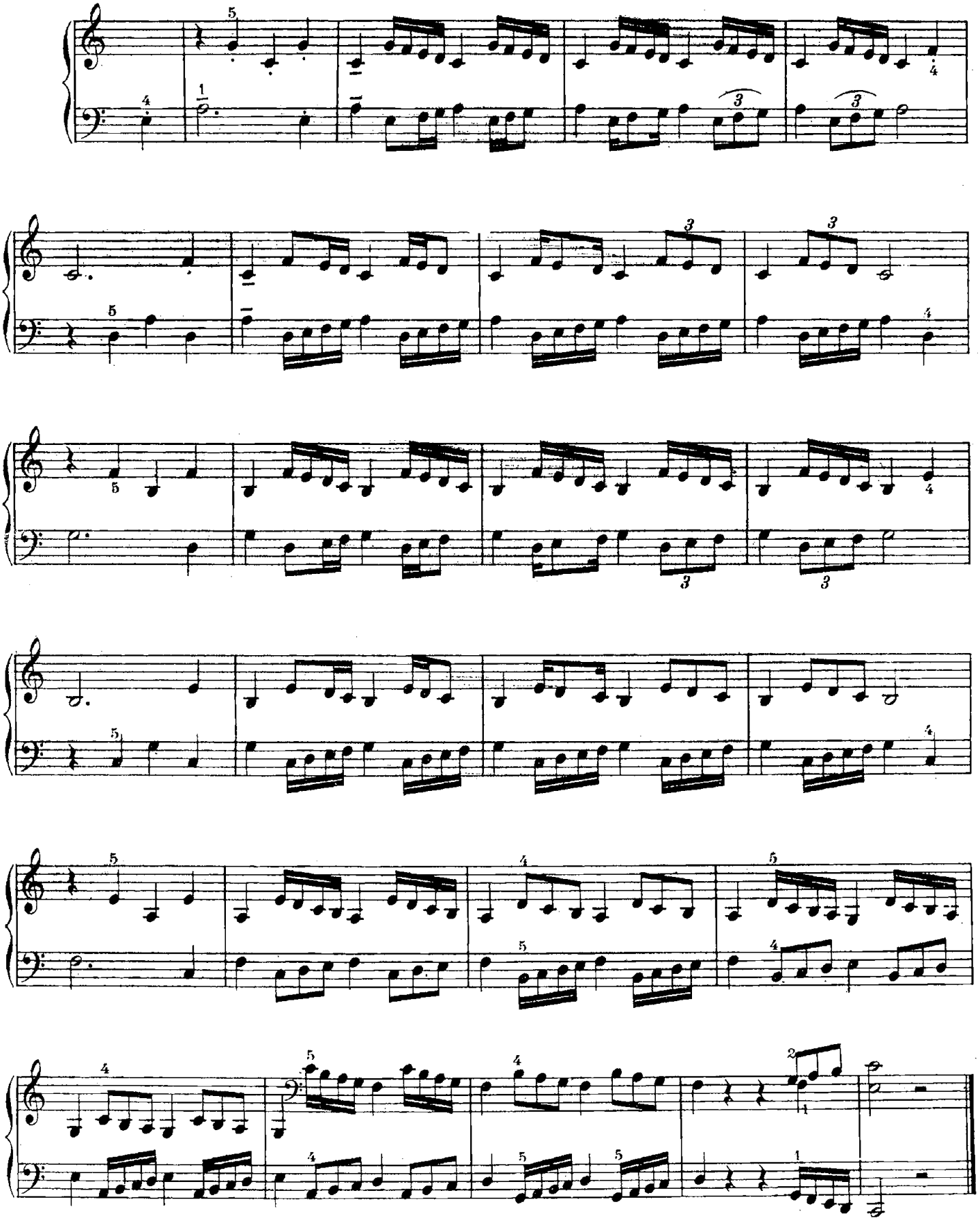


V. Divers

MISCELLANEOUS

VERSCHIEDENES

Allegro

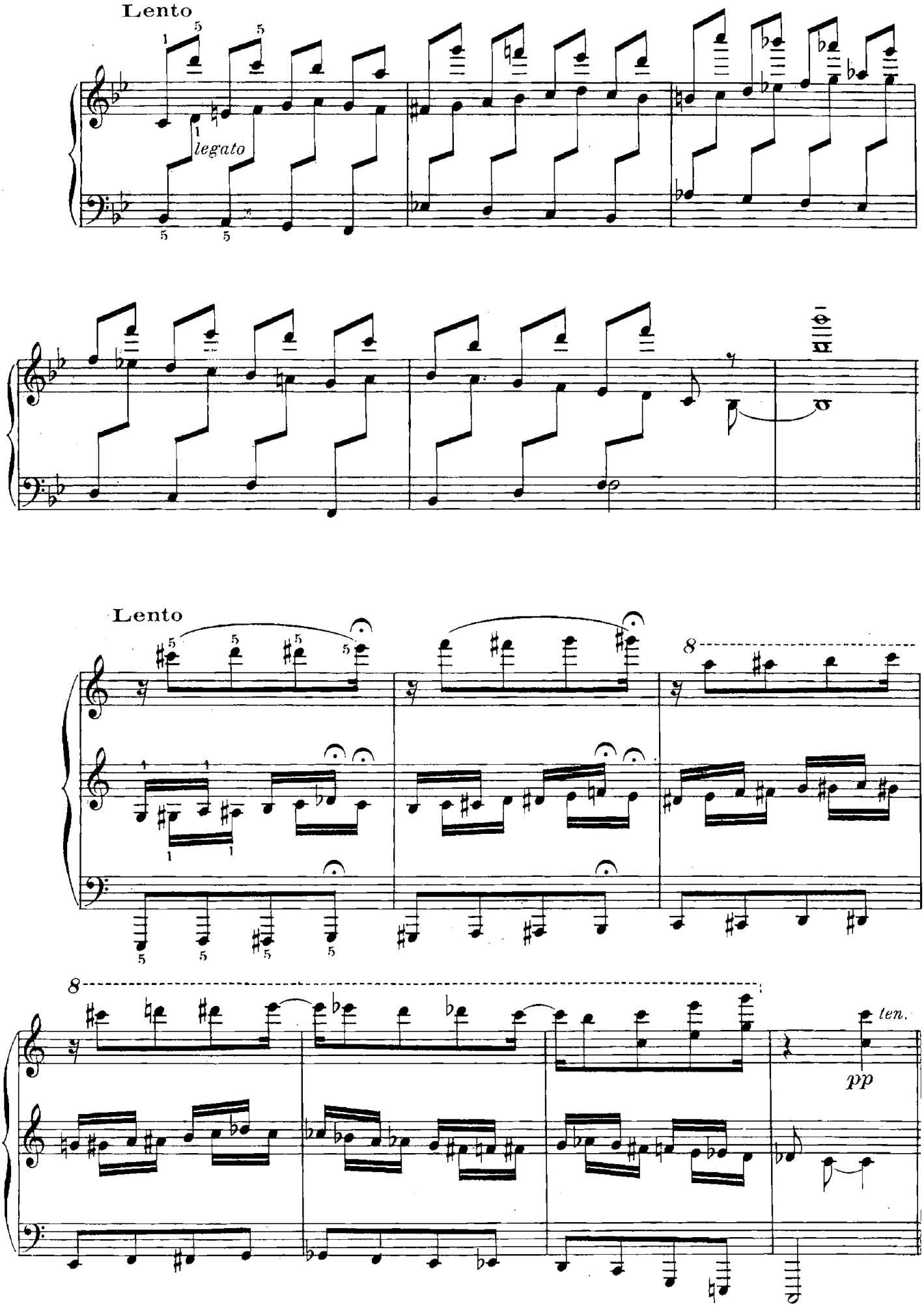


Presto

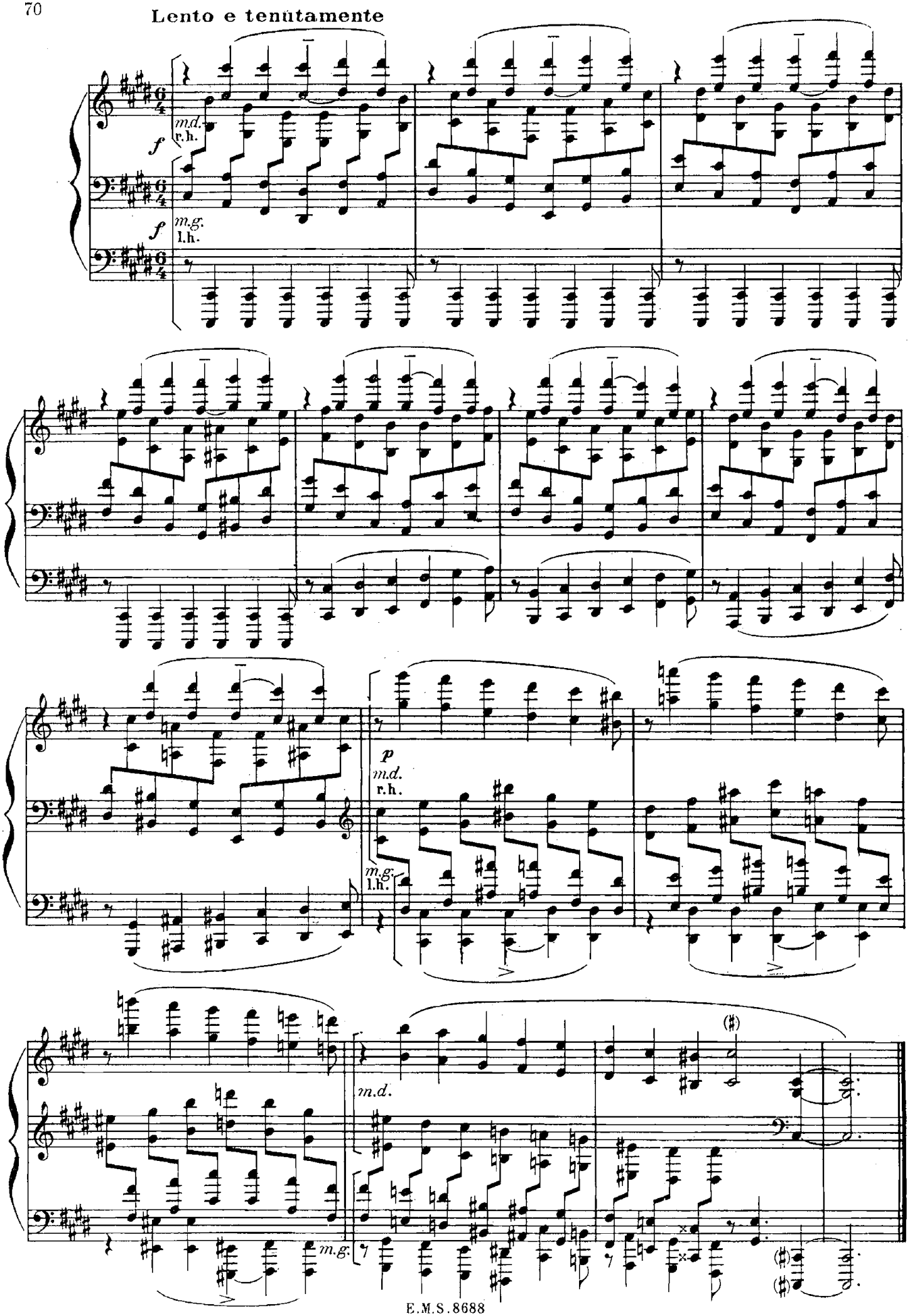
f

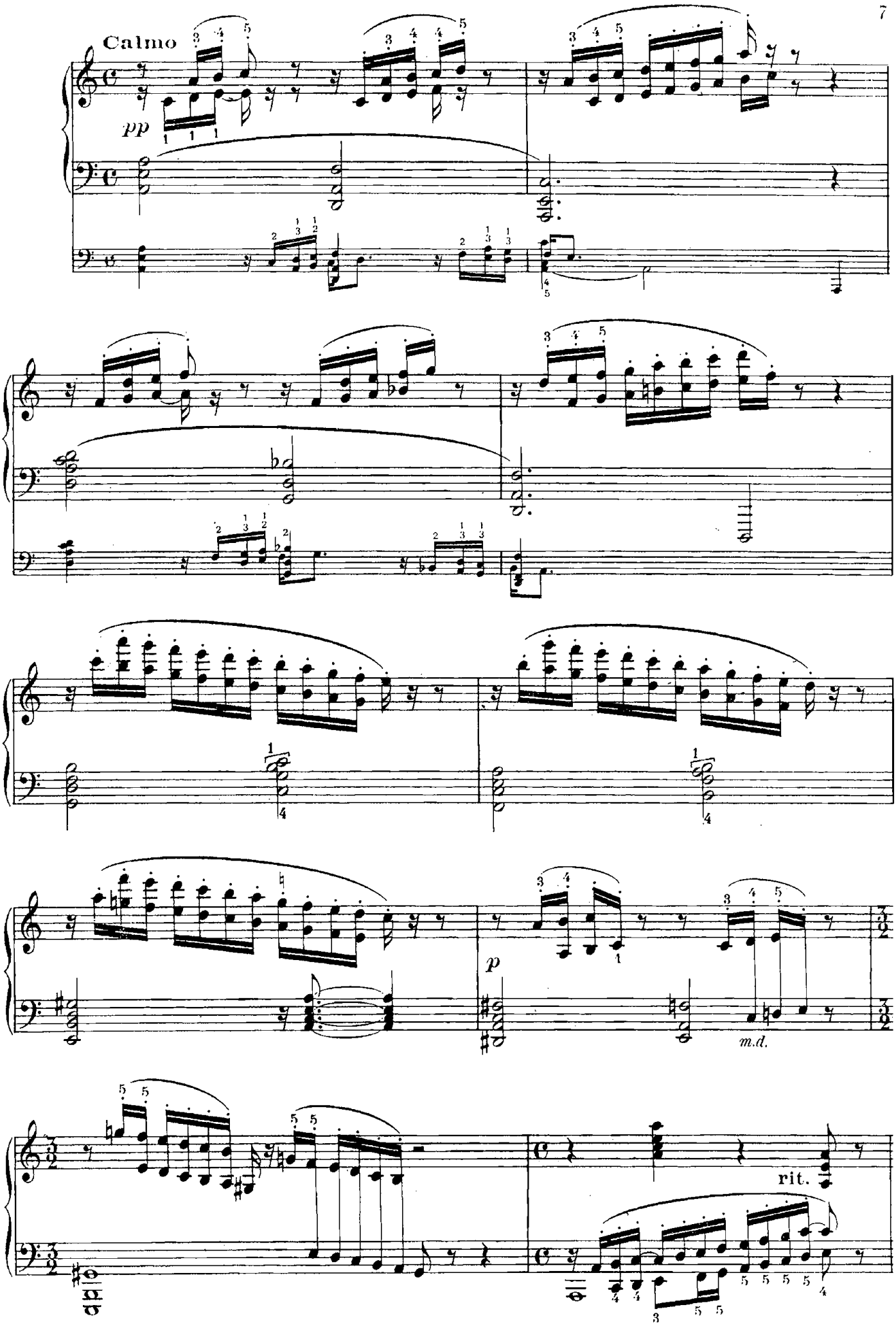
Variante
Variant

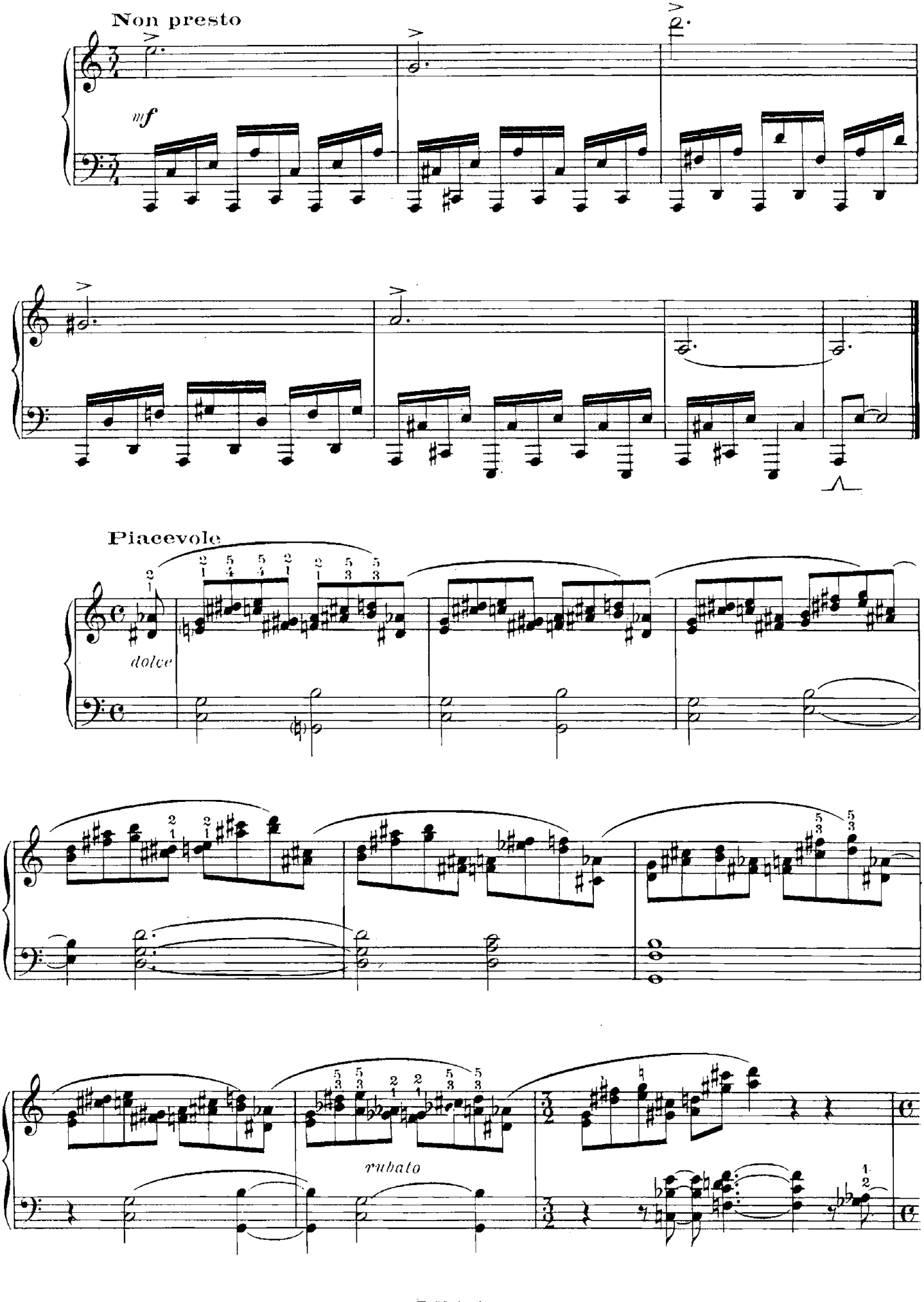
etc

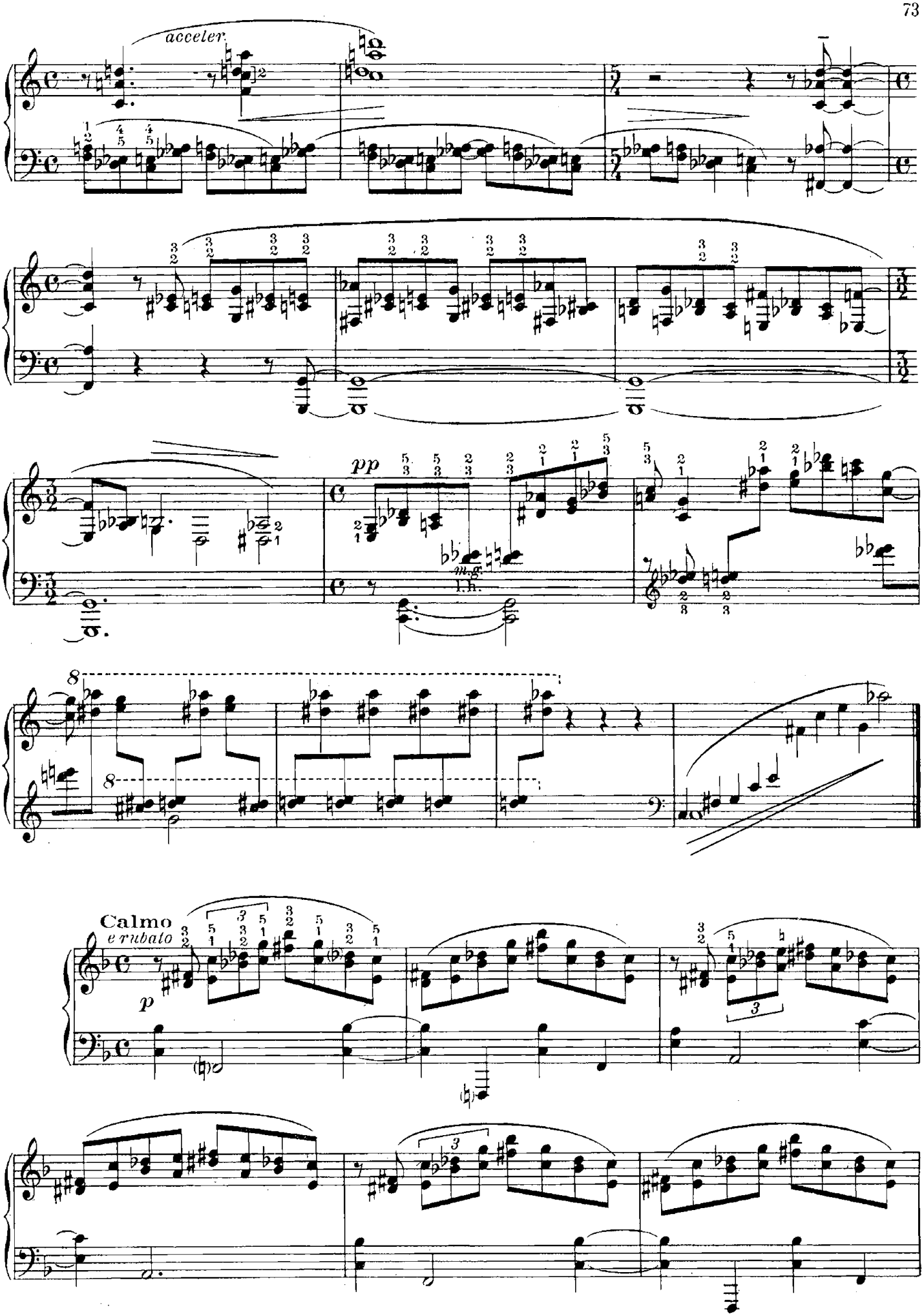

Lento
legato
Lento
8
8
ten.
pp

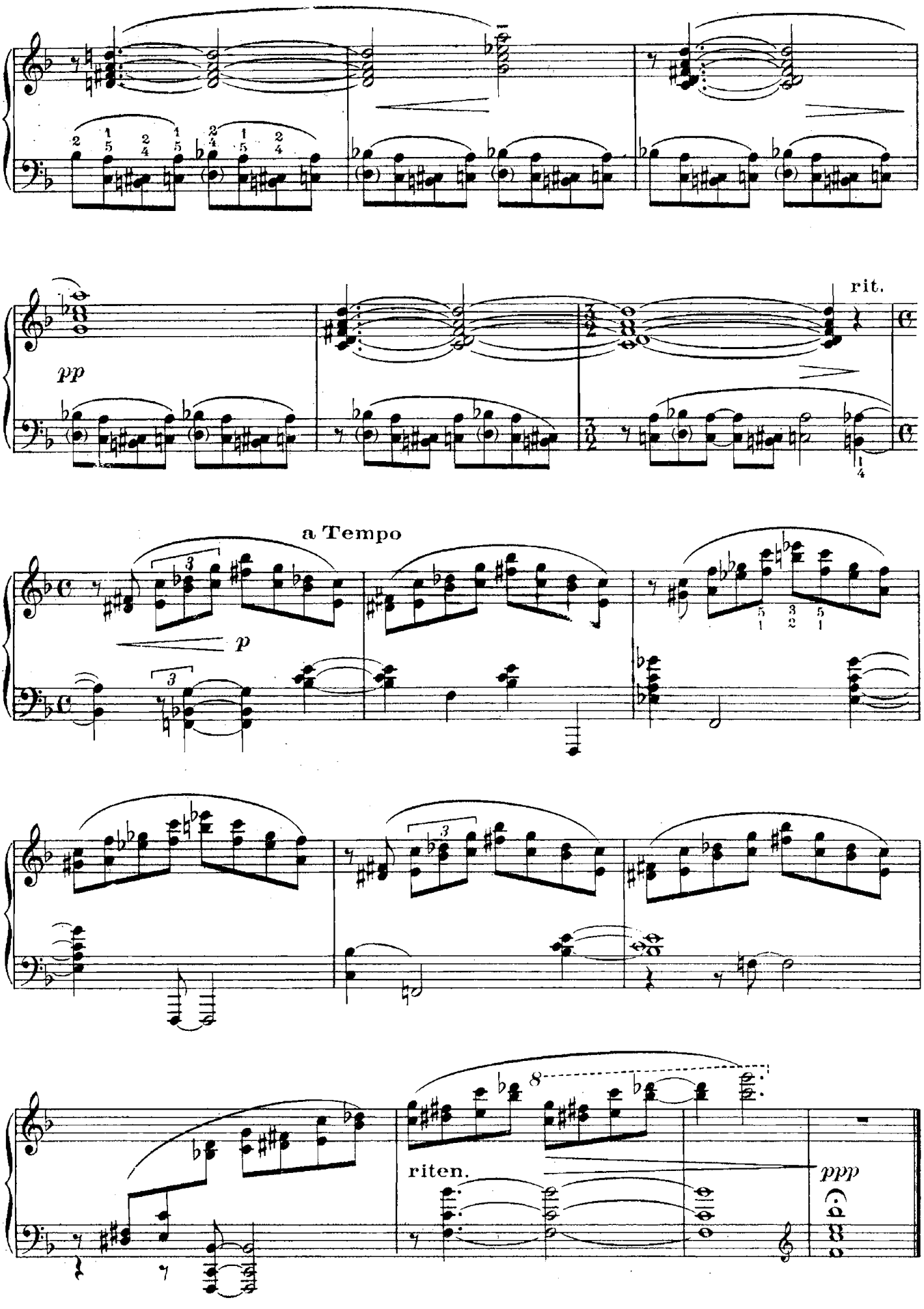
Lento e tenutamente



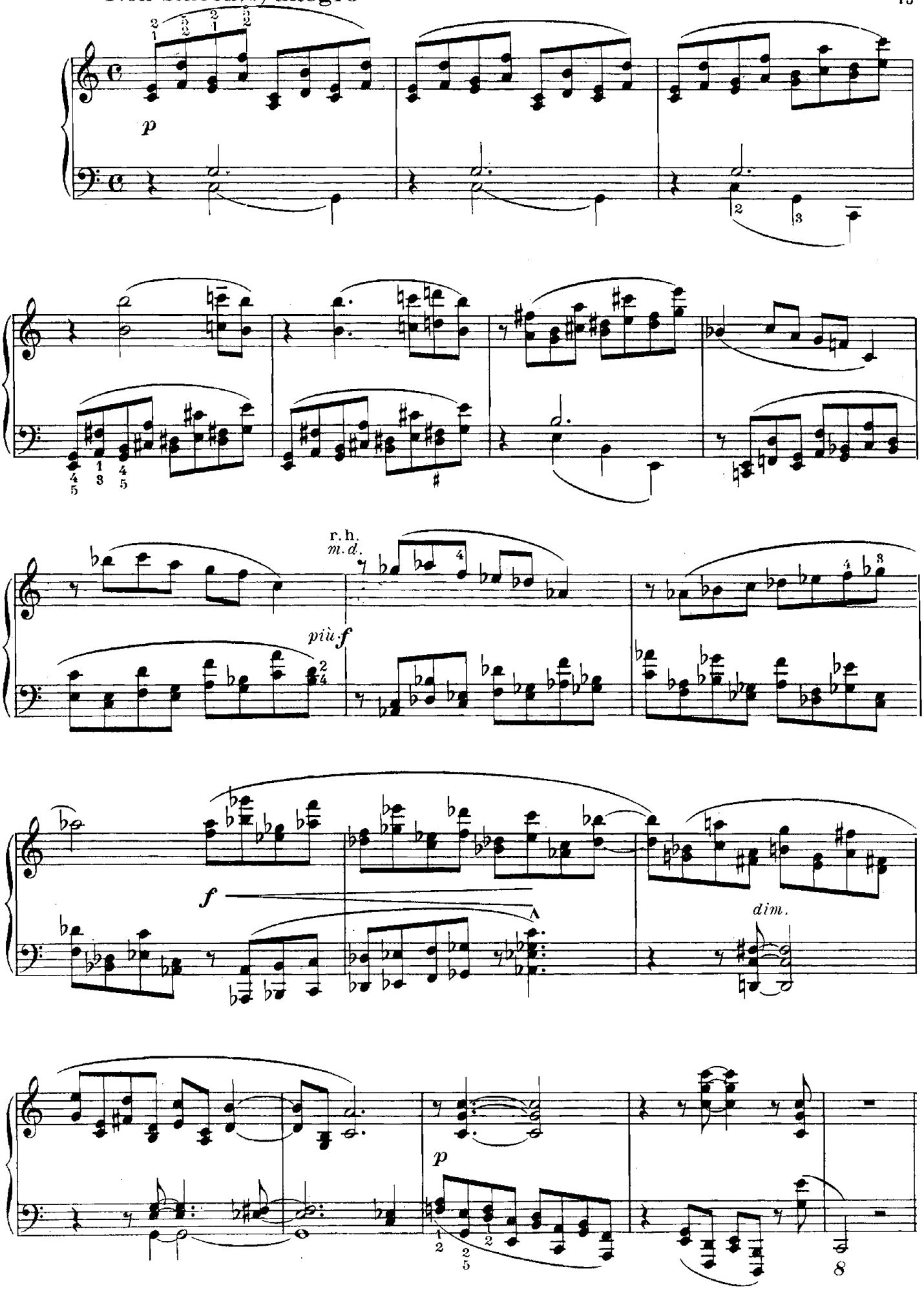

Calmo
pp
p
m.d.
rit.

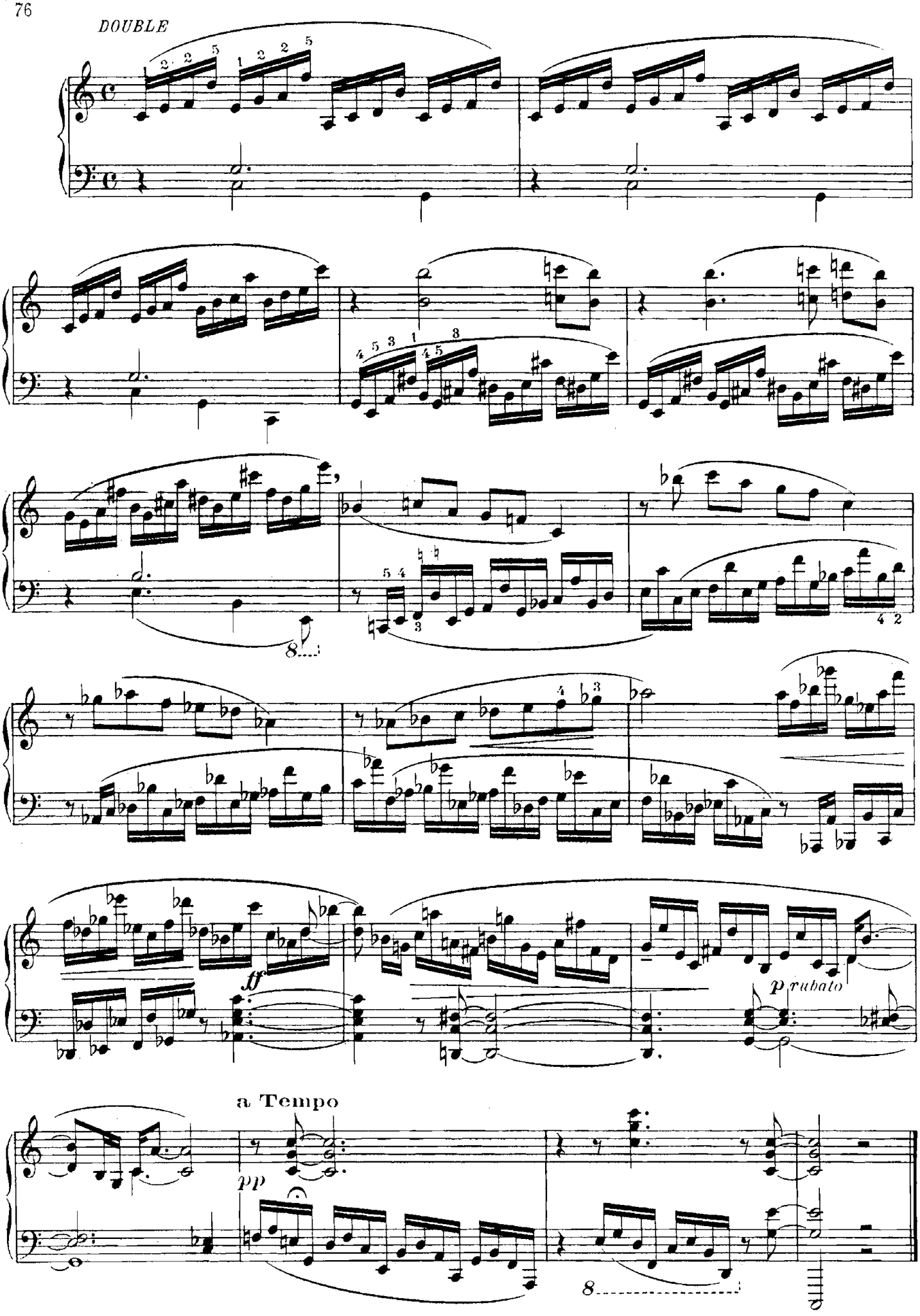

Non presto
mf
Piacevole
dolce
rubato


acceler.
pp
m.g.
l.h.
8
8
Calmo
e rubato
p

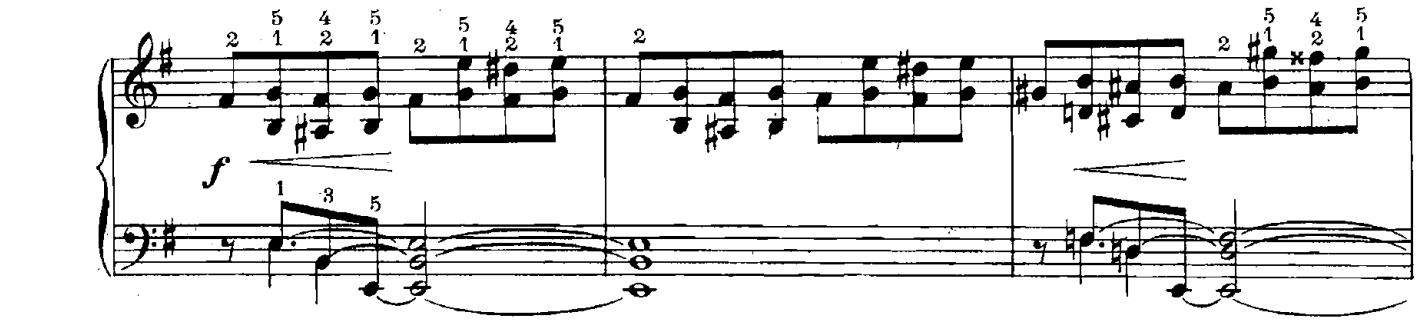

rit.
pp
a Tempo
p
riten.
ppp

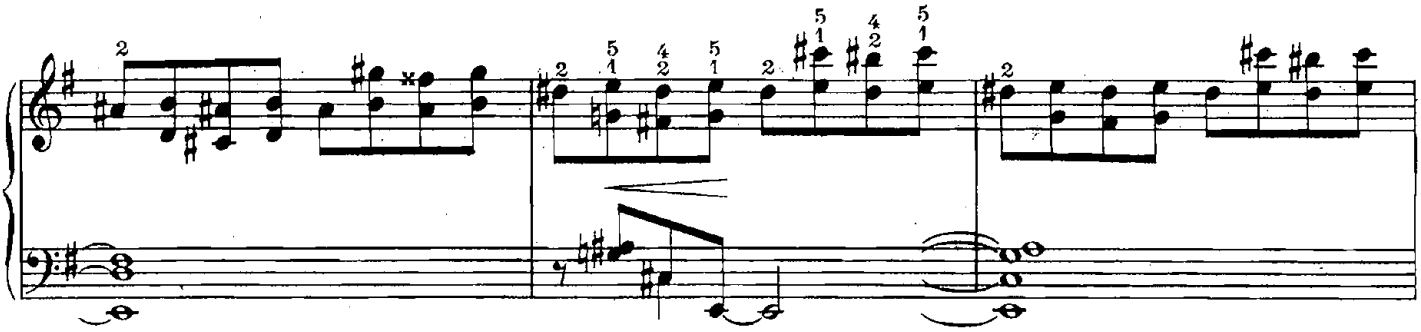
Non staccato, allegro

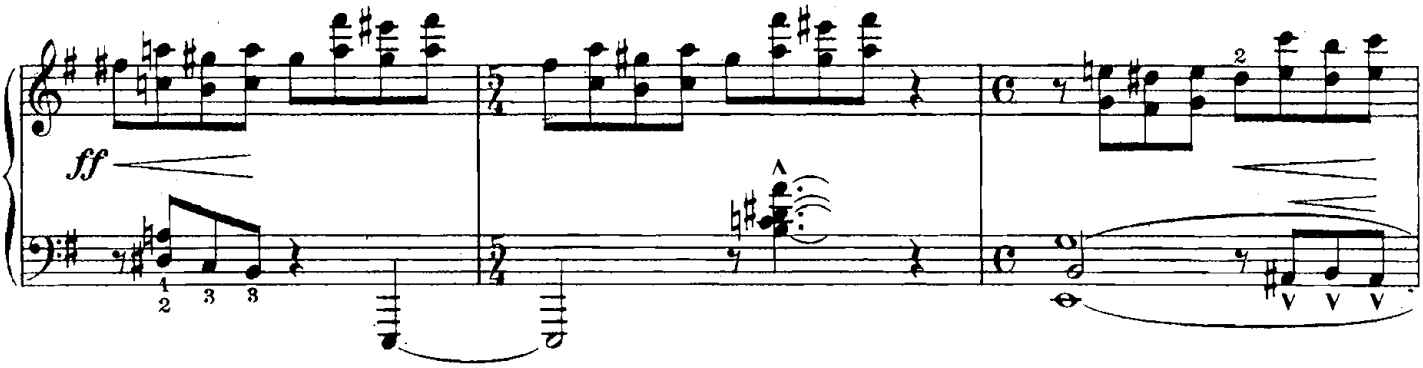


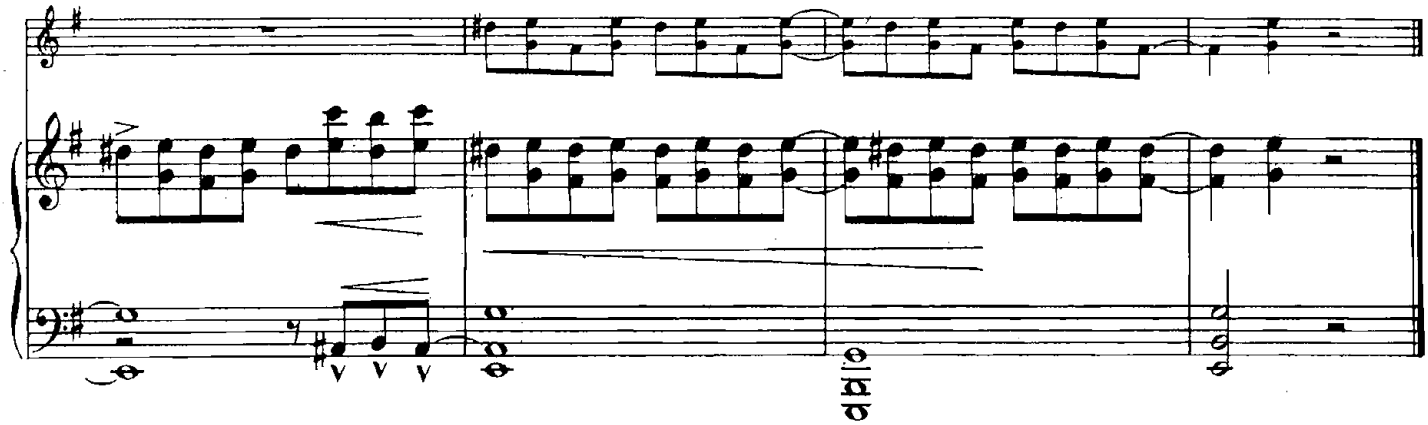

DOUBLE
ff
p rubato
a Tempo
pp

Robustamente

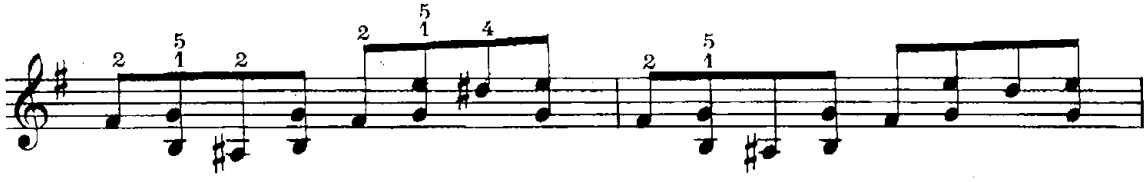




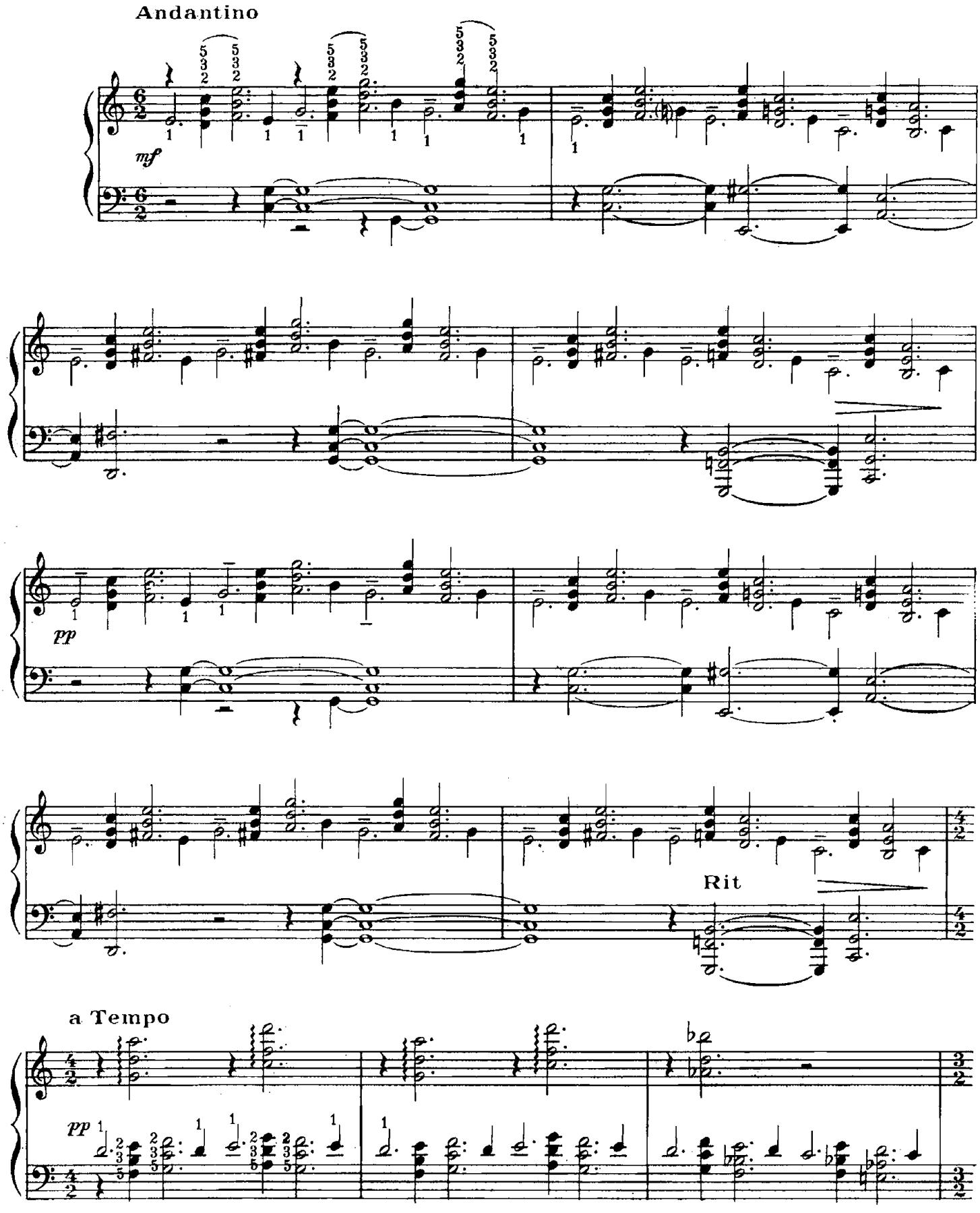




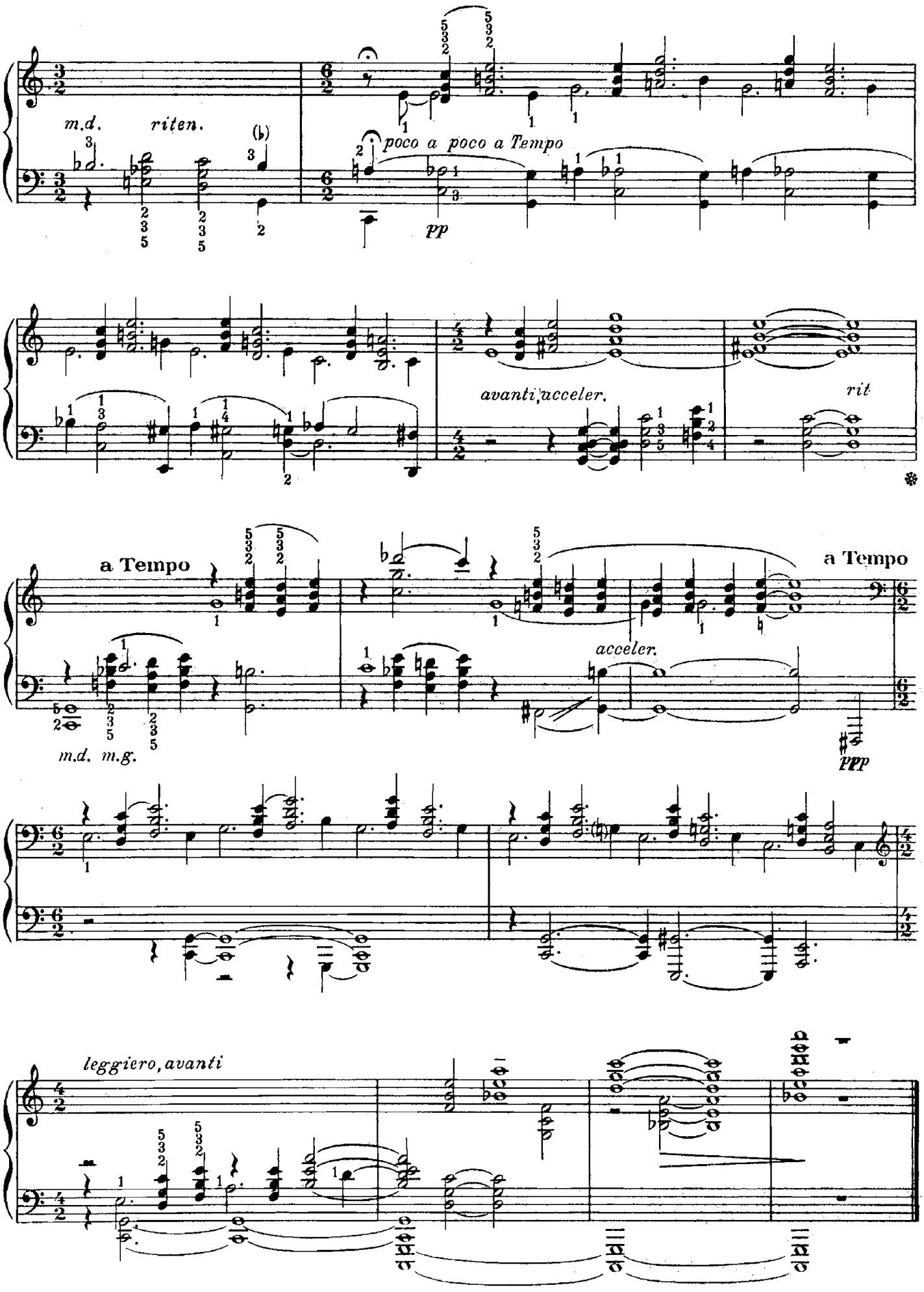
Pour faciliter
To facilitate
Erleichterung



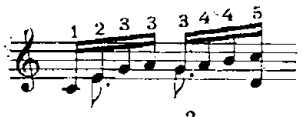
etc.



les pouces en dehors
the thumbs forward
beide Daumen betont


m.d.
riten.
poco a poco a Tempo
pp
avanti, acceler.
rit
a Tempo
a Tempo
acceler.
m.d. m.g.
ppp
leggiero, avanti

Variante

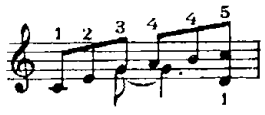


etc.

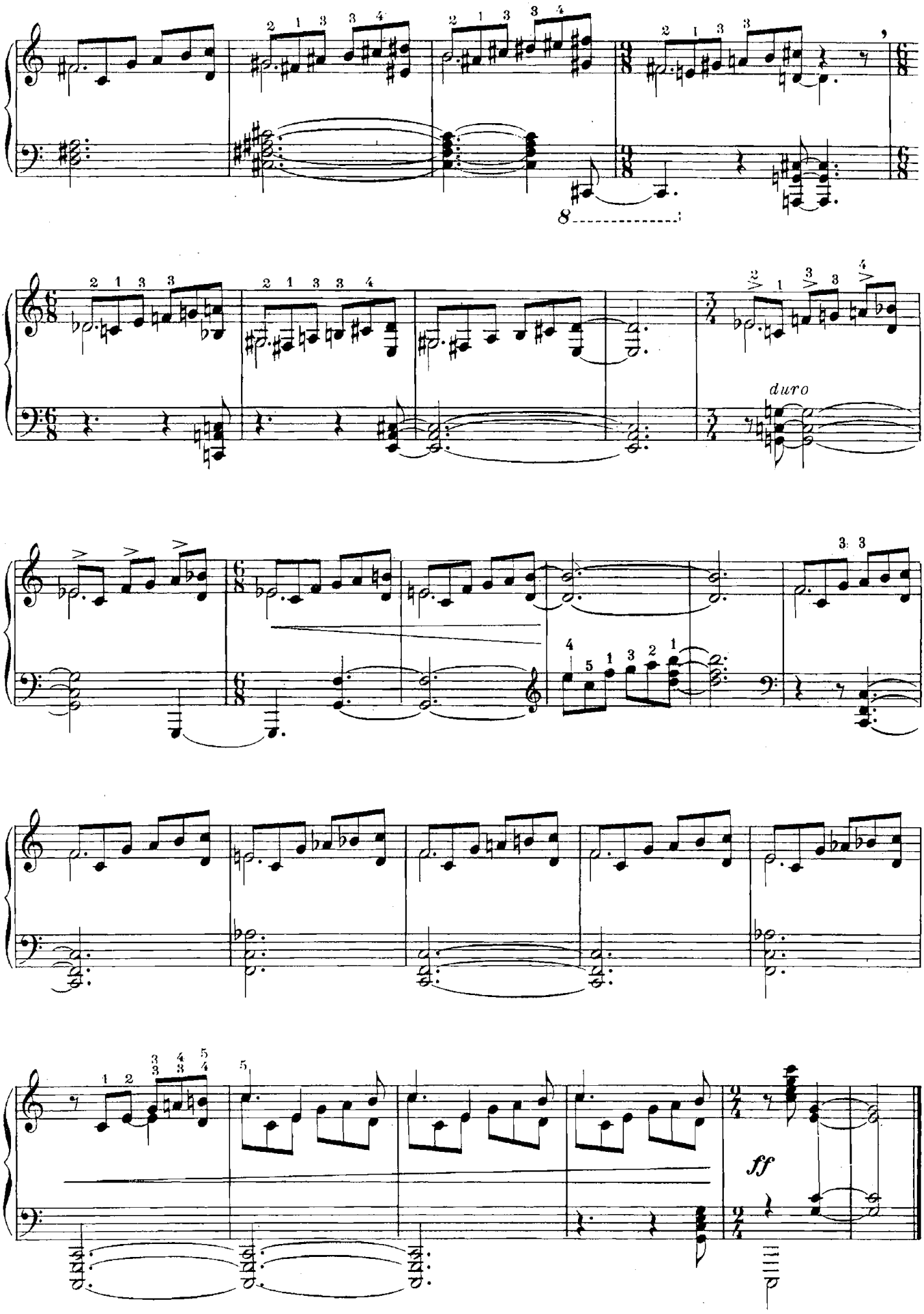
Vivace

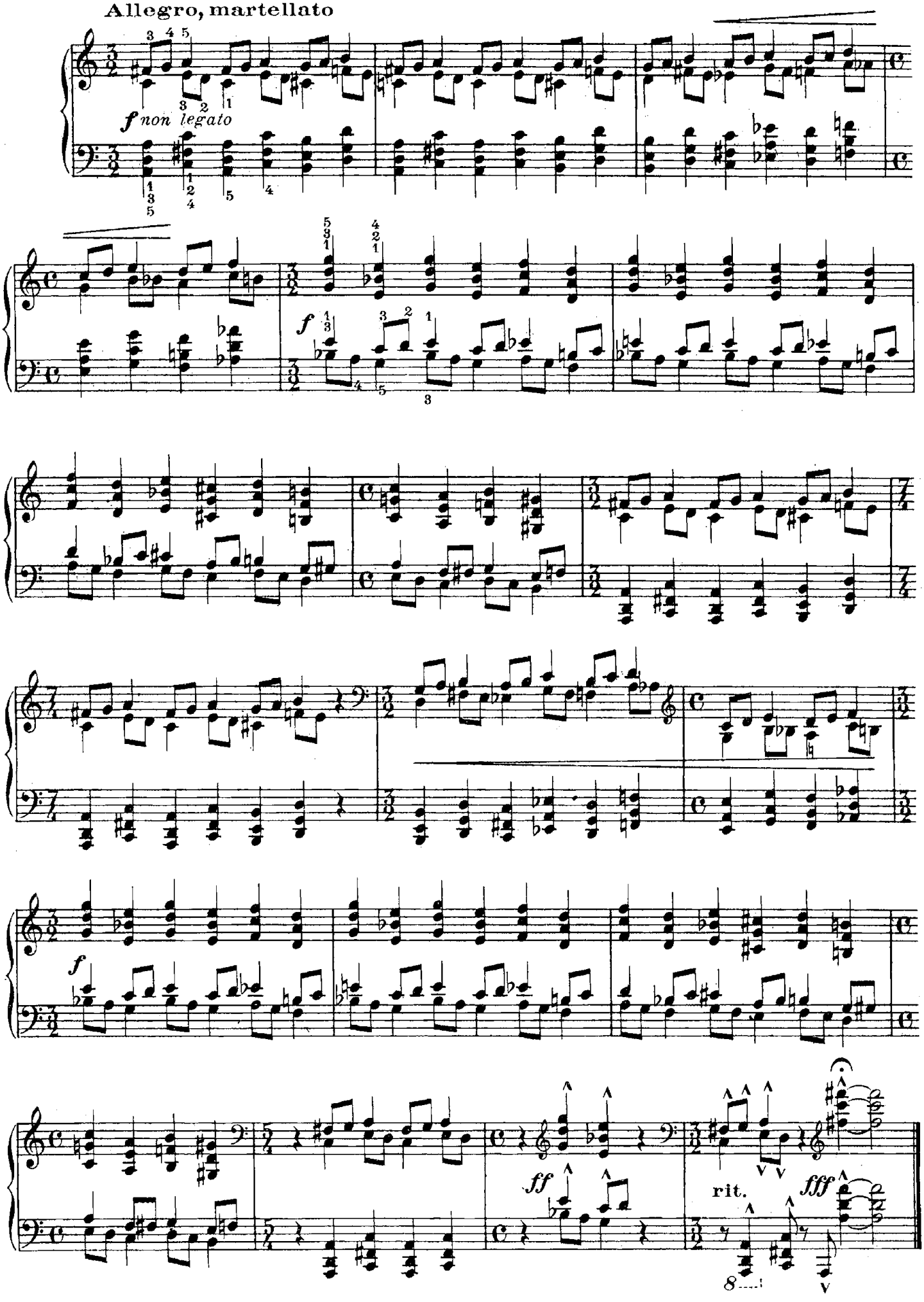
f

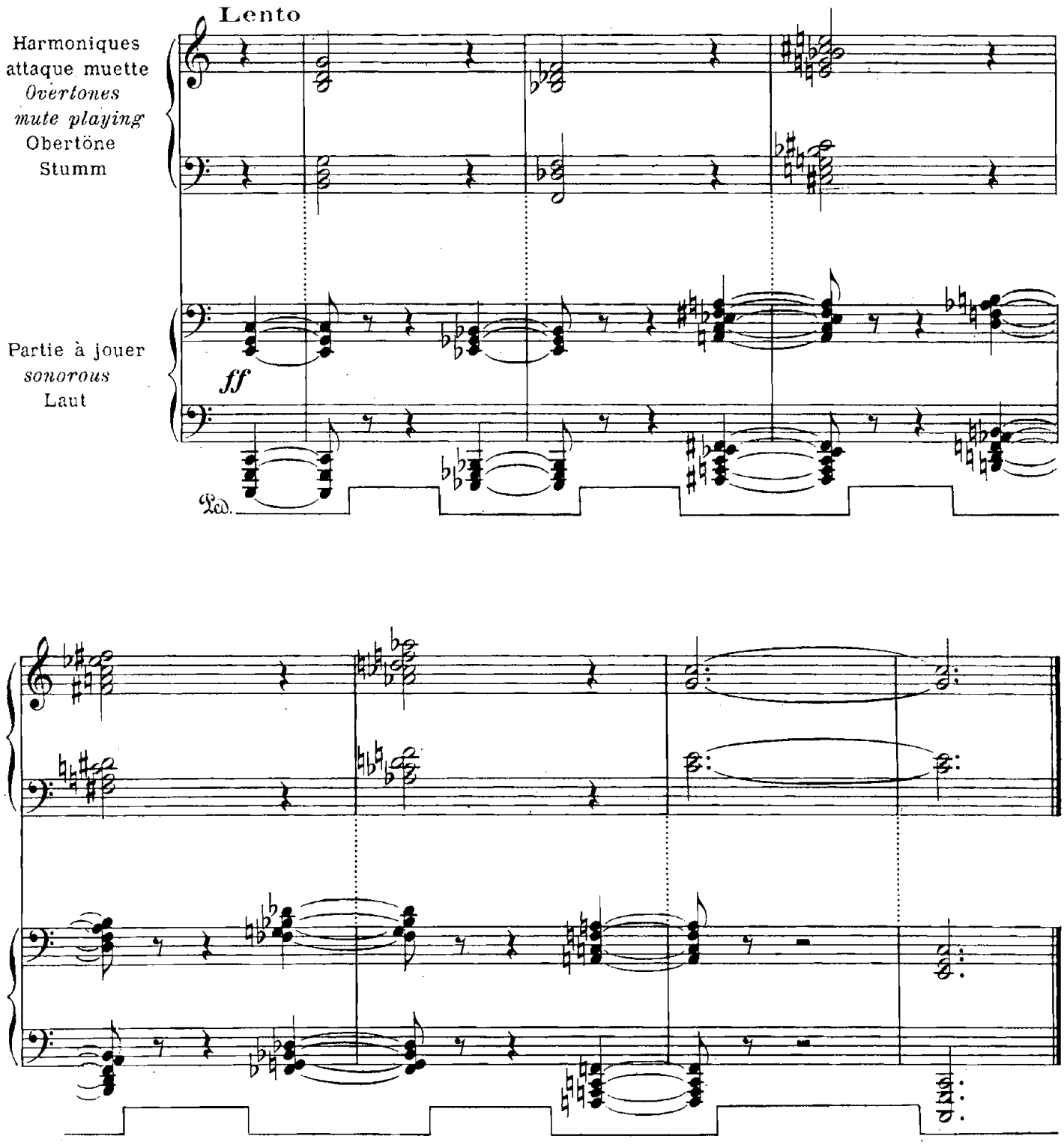
(1) Si l'on fait usage du doigté supérieur, tenir le 3e doigt sur le Sol:
If the upper fingering is used, keep the 3rd finger on the G.
Bei Benutzen des oberen Tingersatzes, halte man den 3. Tinger auf g.



etc


duro
ff


Allegro, martellato
f non legato
f
f
ff
rit.
fff



Les croches tenues au moyen de la pédale
A jouer sur un grand piano à queue, *ouvert.*
The quavers held down with the pedal
To be played on an open grand piano.
Die Achtel mit Pedal gehalten
Auf einem grossen, geöffneten Flügel zu spielen.

E.M.S.8688

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