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KÖHLER

20 Studies

Op. 50.

Twenty Studies

[First Studies for every Pianist]

for the

PIANOFORTE

by

Louis Köhler.

Op. 50.

The B.F. Wood Music Co
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London.

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PREFACE.

Zur Uebungsweise.

Man übt immer nur erst einen Theil von jeder Etude, vorzugsweise in den Sechzehntelpassagen, so lange einhändig, bis es egal, sicher und ohne Anstoss geht; während dann der so vorbereitete Theil zweihändig vorgenommen wird, kann zur Abwechslung ein folgender Theil einhändig vorgeübt werden, bis er ebenfalls zum zweihändigen Spieler reif ist. Die schweren Stellen werden mehr als die leichtern geübt, bis sie mit diesen gleich gut und fliessend gelingen.

Es ist beständig auf entschieden gebundene oder gestossene Spielart zu achten; die gebundene ist mit weich und voll eingedrückten Fingern auszuführen, deren jeder sich erst im Anschlagmomente des folgenden aufhebt (etwa 1 1-2 Obertasten hoch) die gestossene wird mit springender Hand und fester Fingerhaltung am ruhigen Handgelenke bewirkt.

Die Bezeichnung der Fingersetzung ist immer genau zu beachten, um die Sicherheit zu befördern.

Das Tempo muss immer so gehalten werden, dass das Spiel bequem in guter Art gehen kann; in solcher Weise ist dann so lange zu üben, bis eine geläufigere Tonfolge erzielt ist, wie solche eben mit Natürlichkeit ermöglicht werden kann.

Louis Köhler.

Directions for Practice.

One should always practise each Etude in sections at first,— especially in the passages of sixteenth notes— and each section should be practised with one hand alone, until it can be played with equality and security, and without hesitation. After a so-prepared part has been taken up with both hands, a following section should be practised with one hand, until it is equally prepared for two hand playing. The difficult places should be practised more than the easy ones until they go equally good and flowing.

One must take care continually to distinguish between the legato and staccato styles of playing. Legato passages are to be performed with a soft, yet firm pressure of the fingers, each one being raised in succession at the moment of striking to about 1 1-2 times the height of the black keys; while staccato notes are to be played with a springing hand, firm position of the fingers, and quiet wrist.

The marks of fingering are always to be faithfully observed, in order to gain security, and the tempo should always be such as will permit good style and convenience in playing.

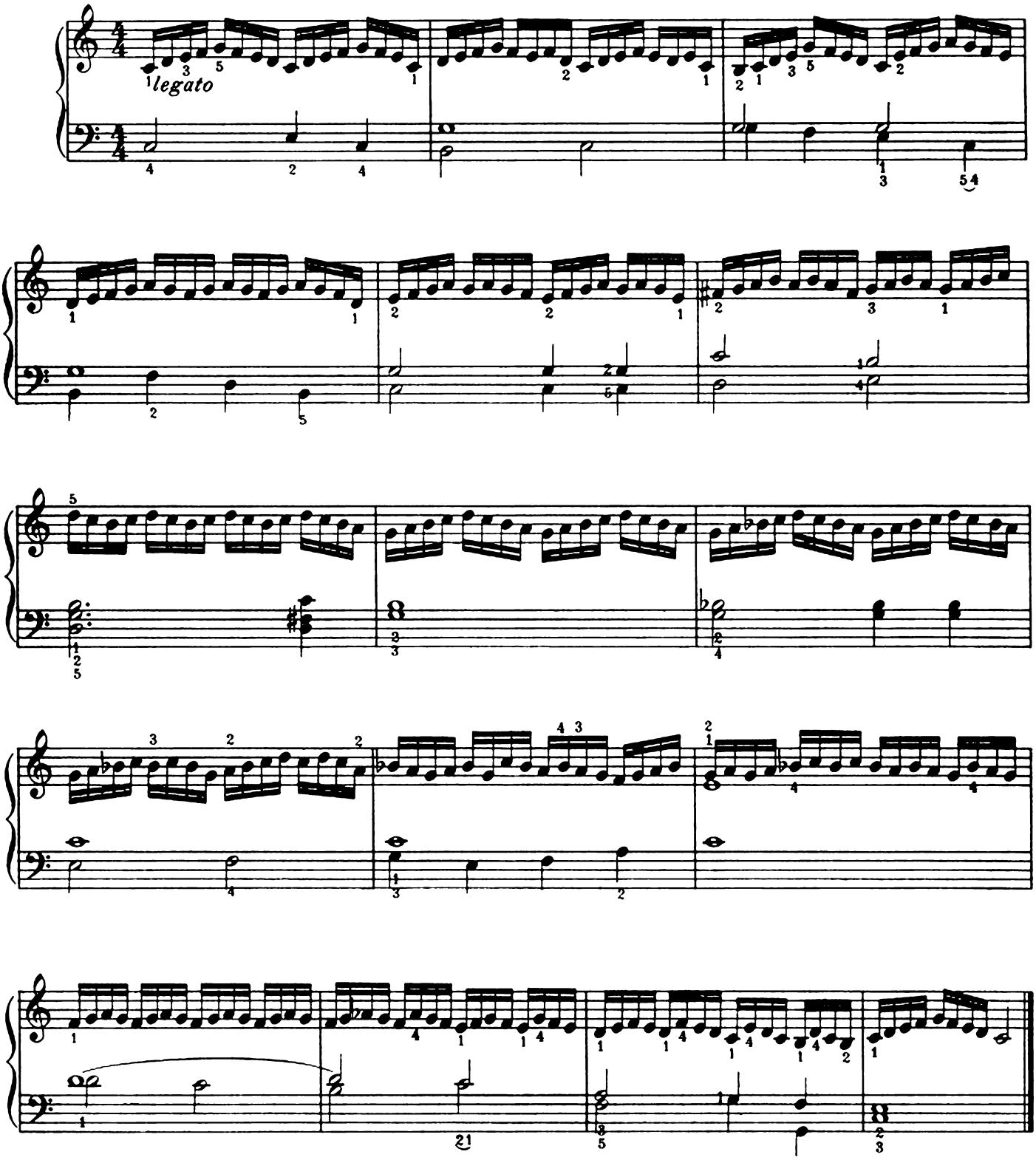
In this way practice should be continued until a flowing succession of tones is produced in the most natural manner possible.

Louis Köhler.

20 ELEMENTARY STUDIES.

1.

Louis Köhler. Op.50.



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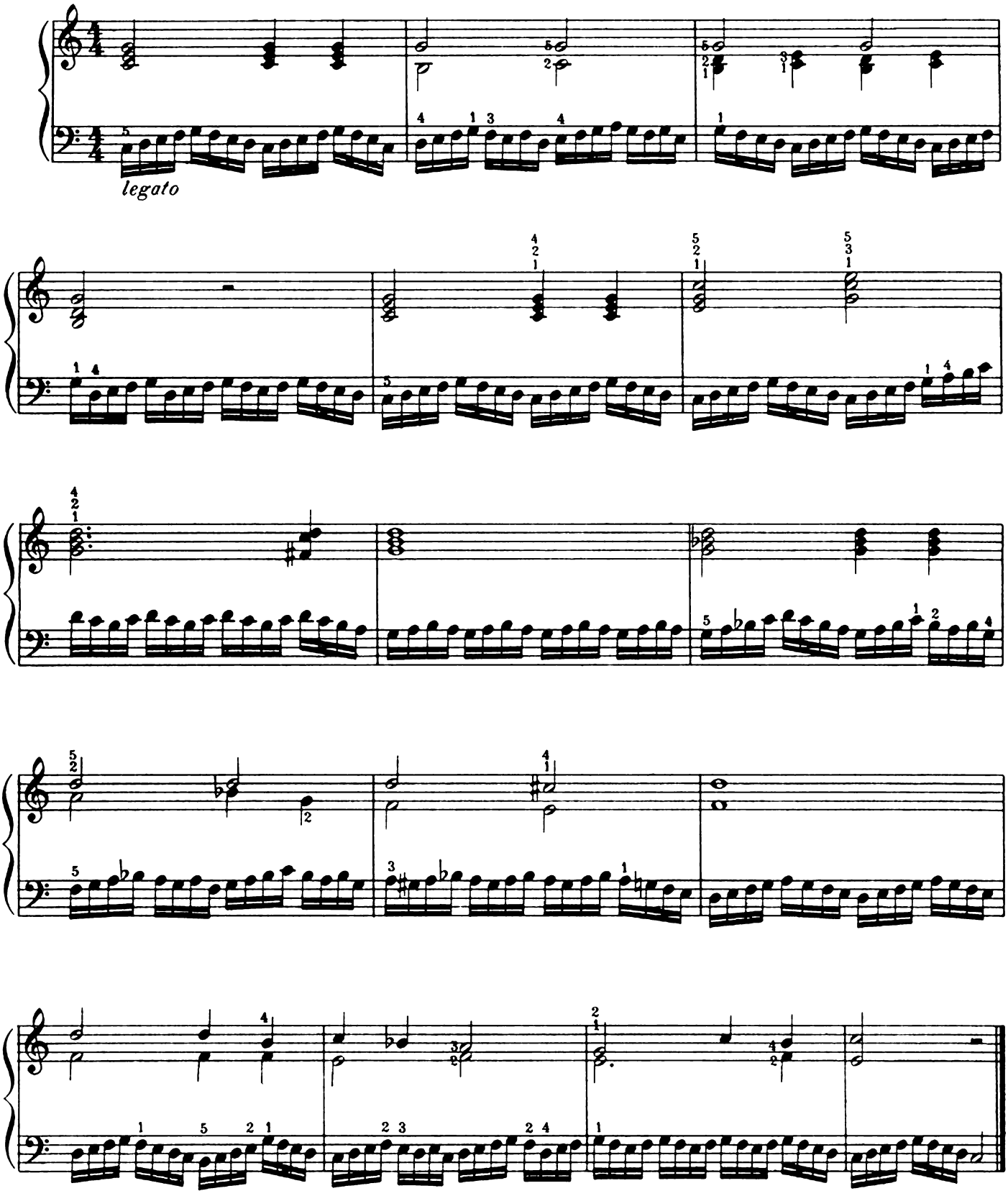

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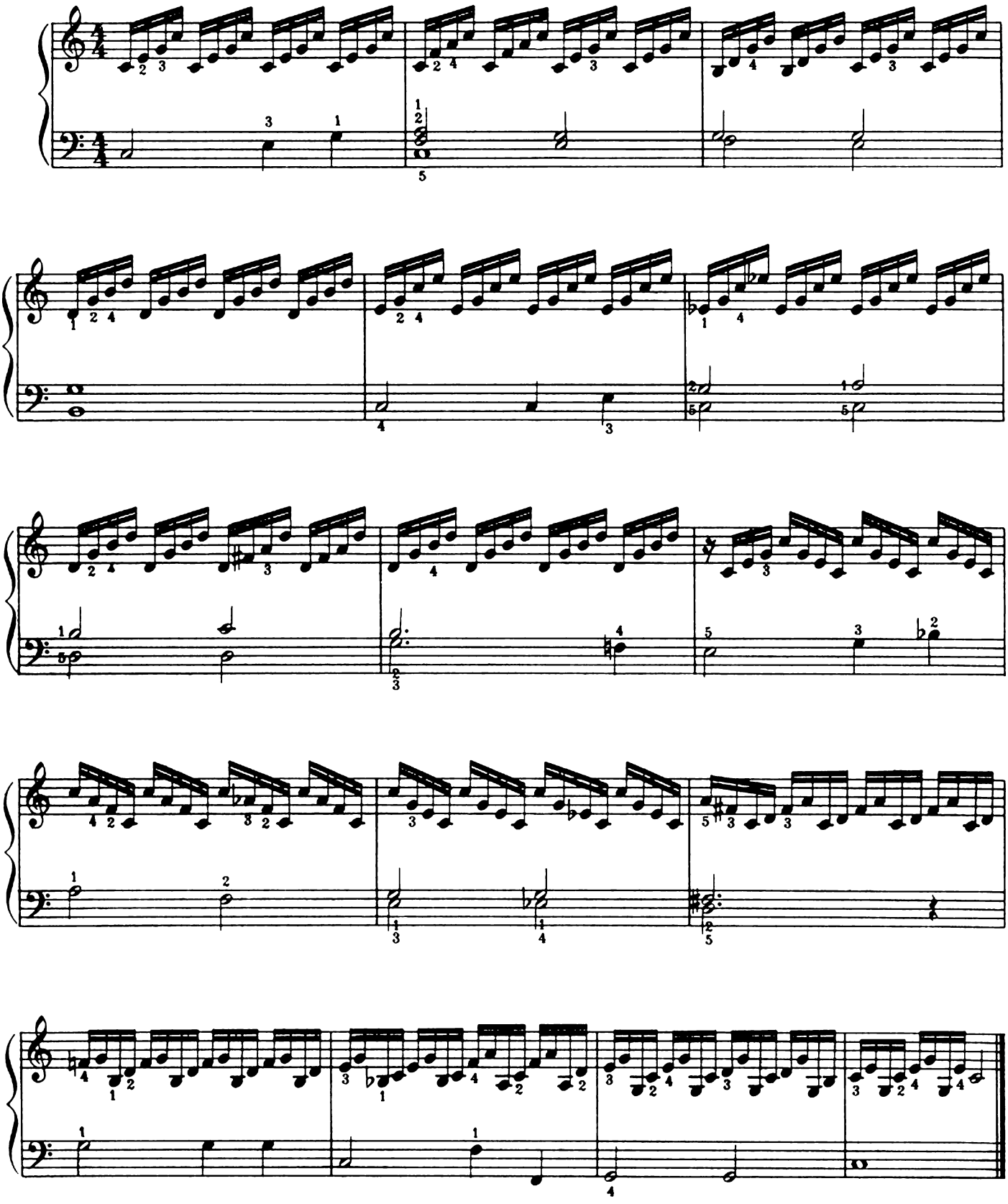

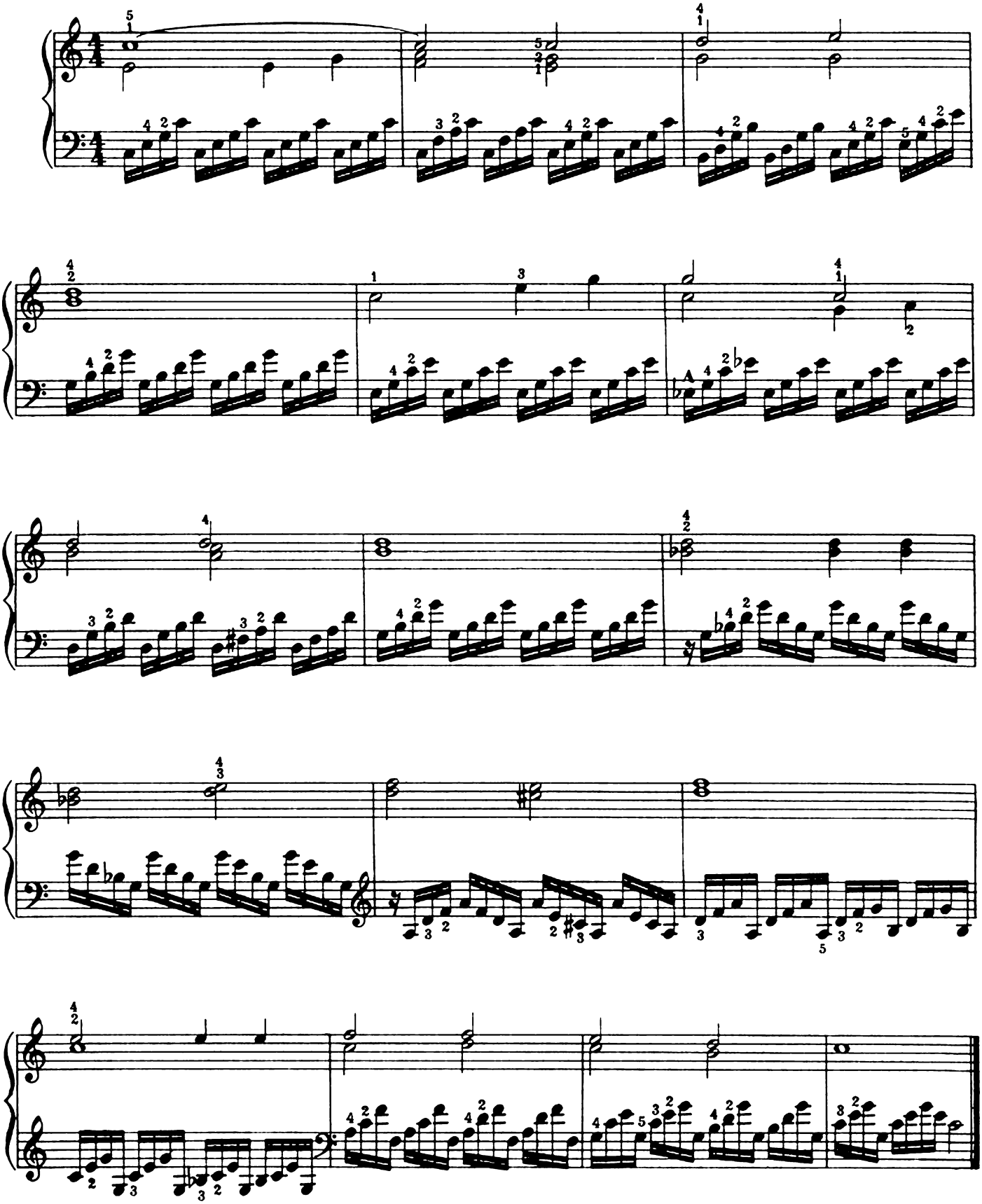

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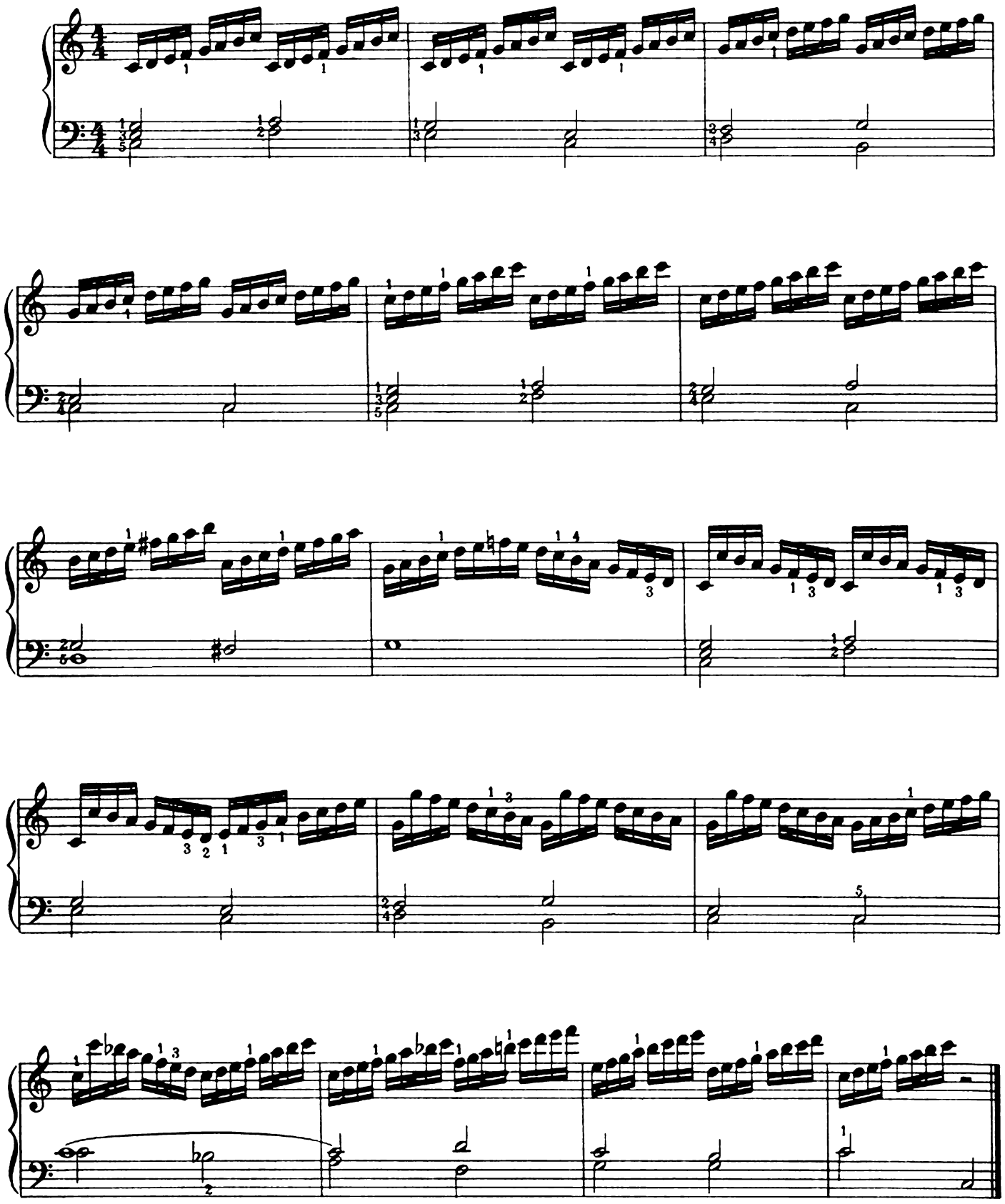

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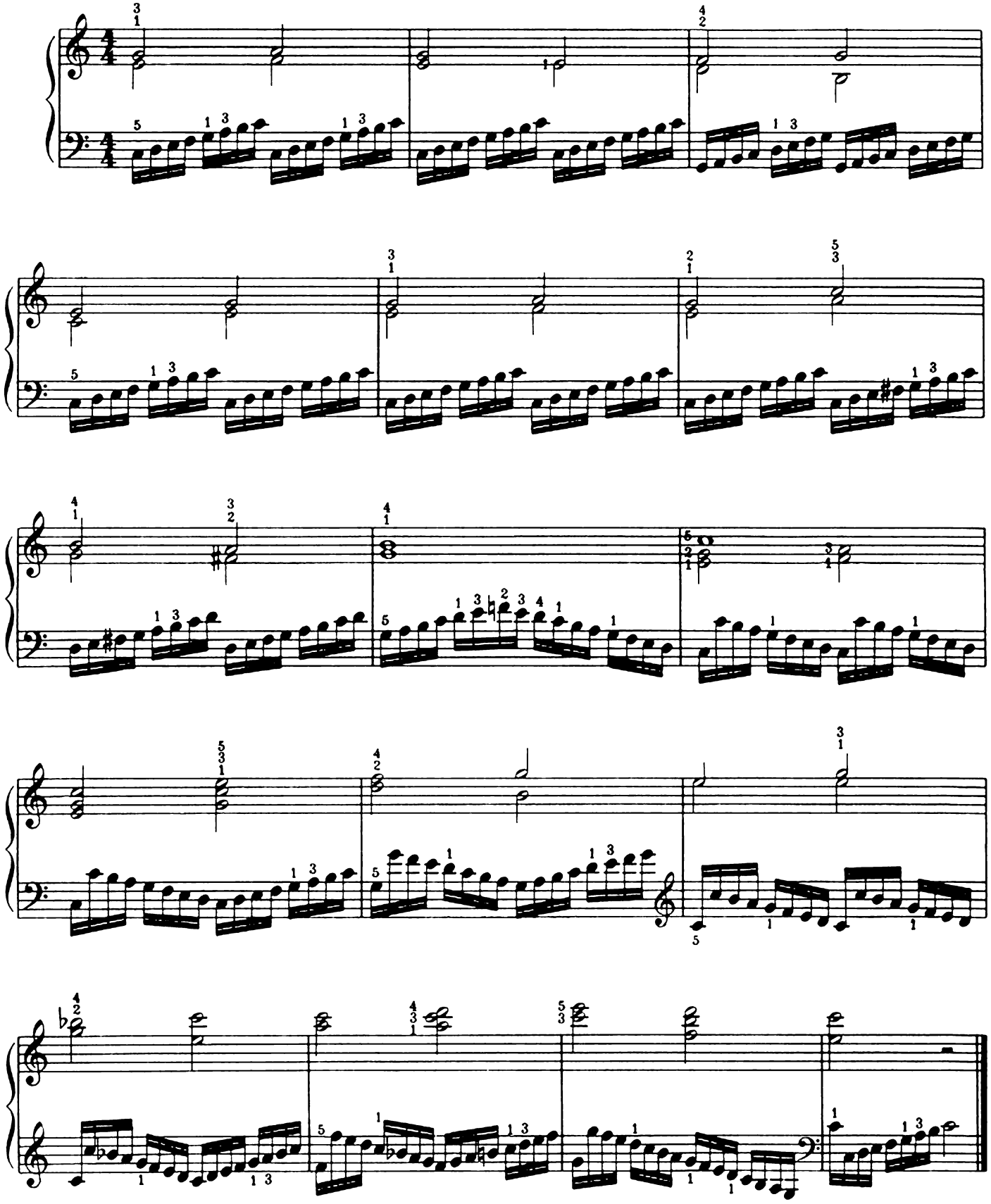

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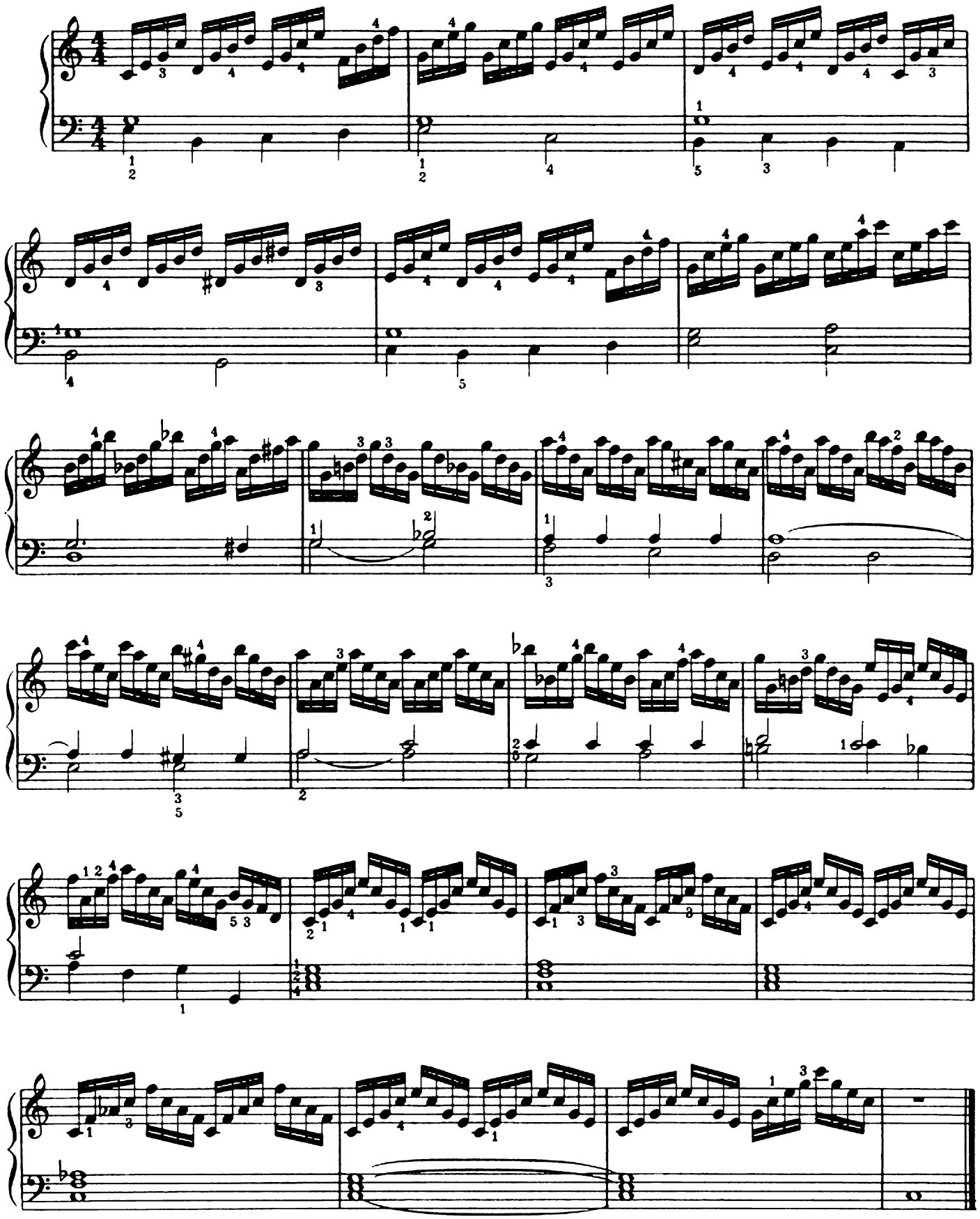

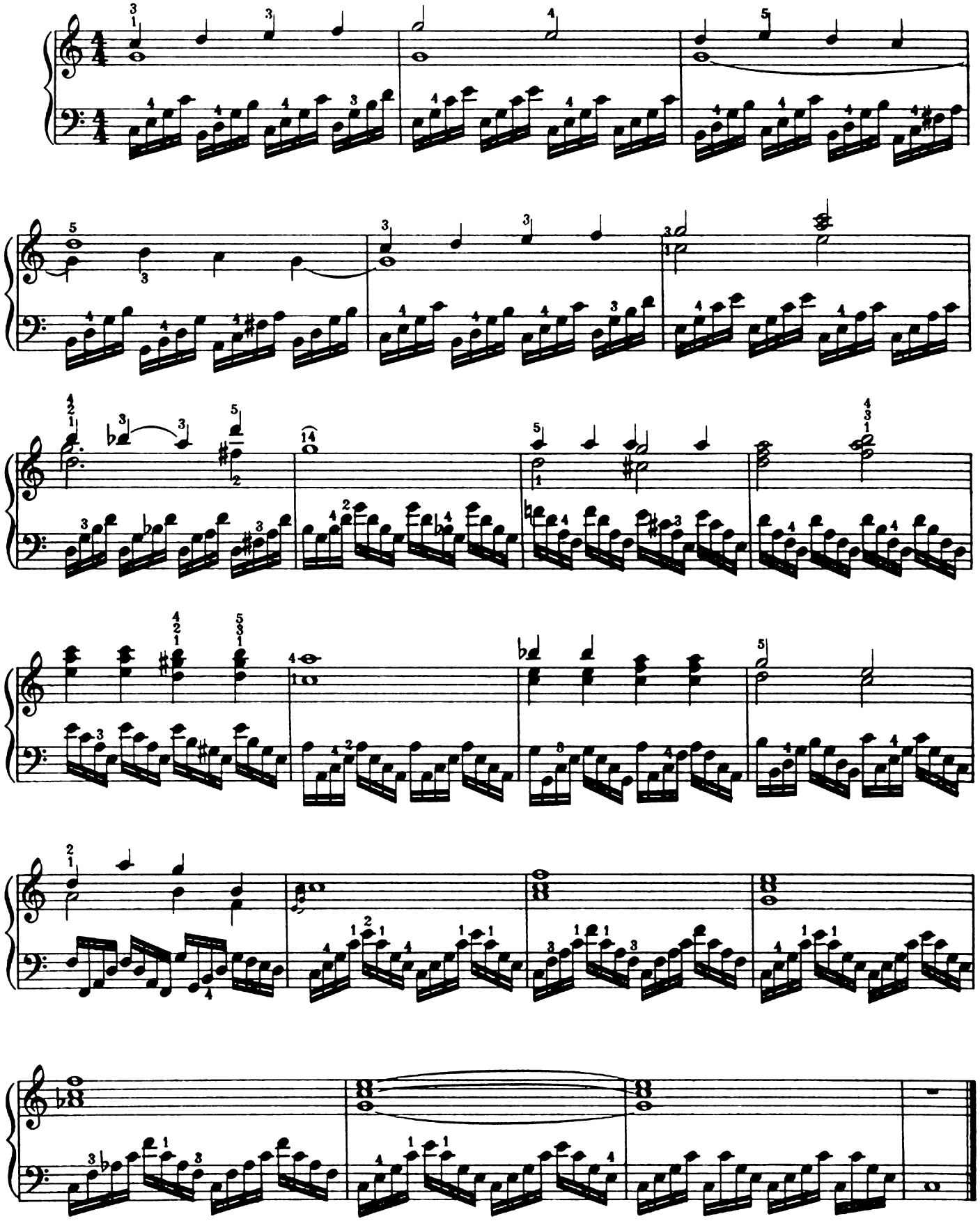

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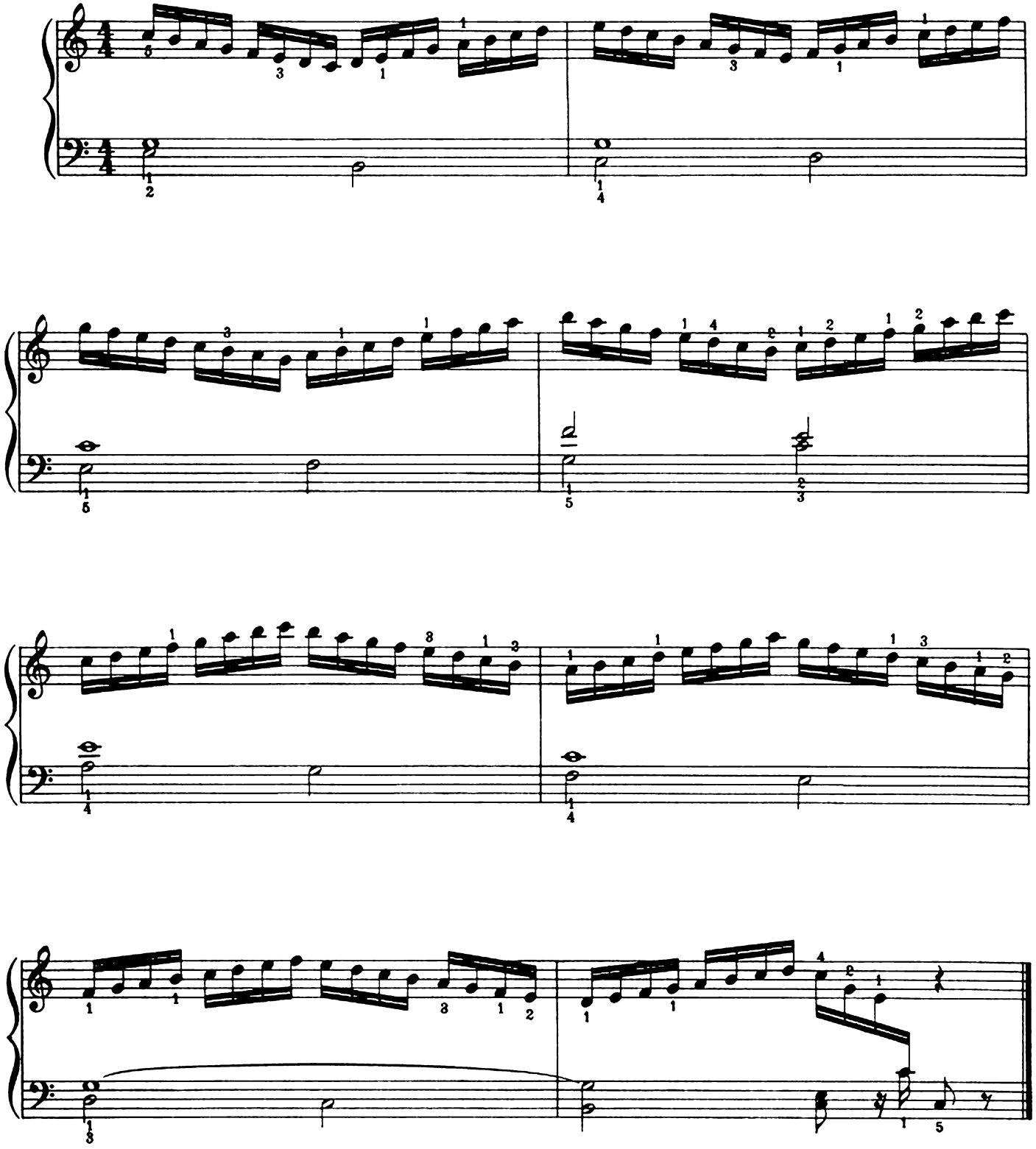

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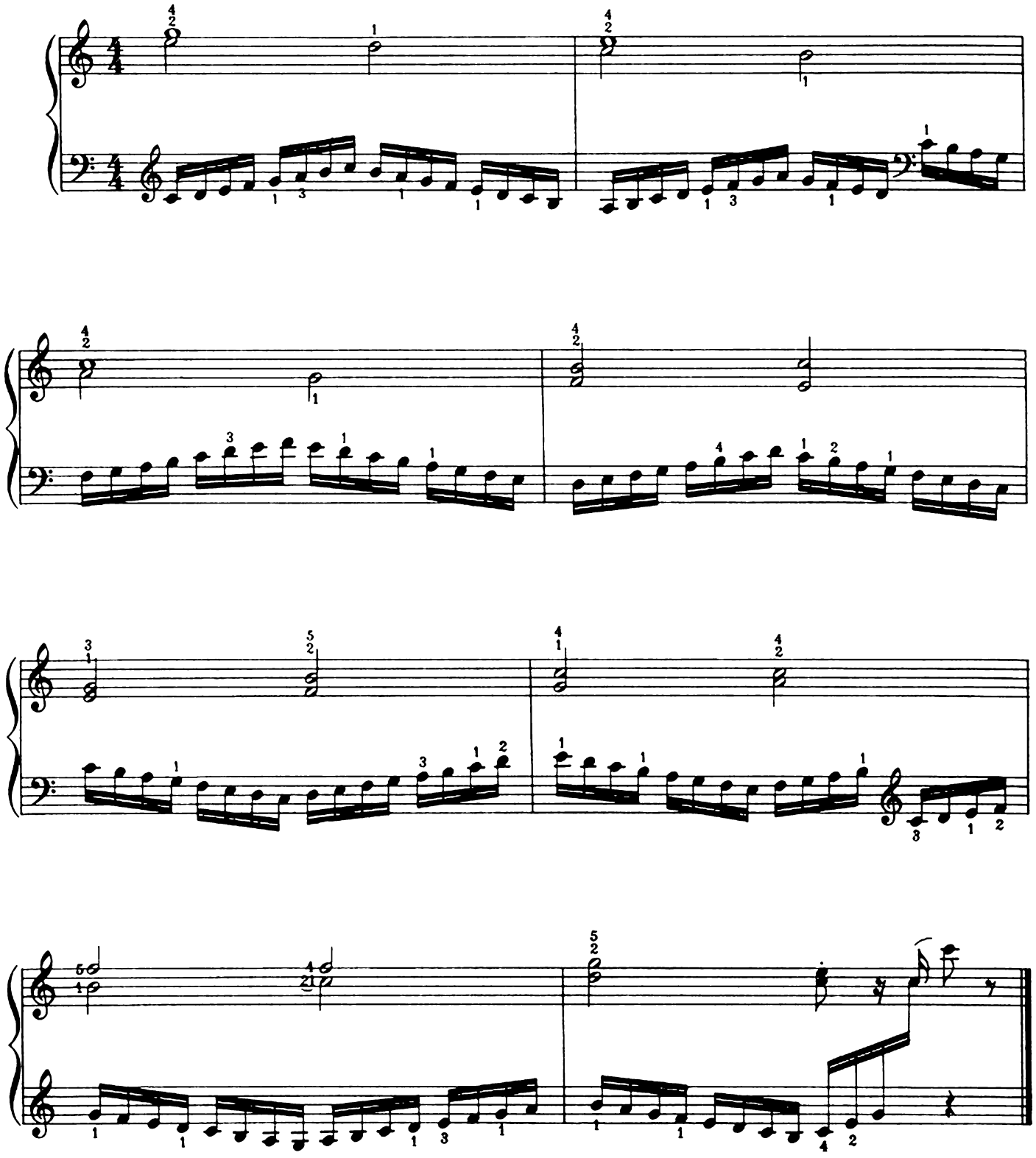

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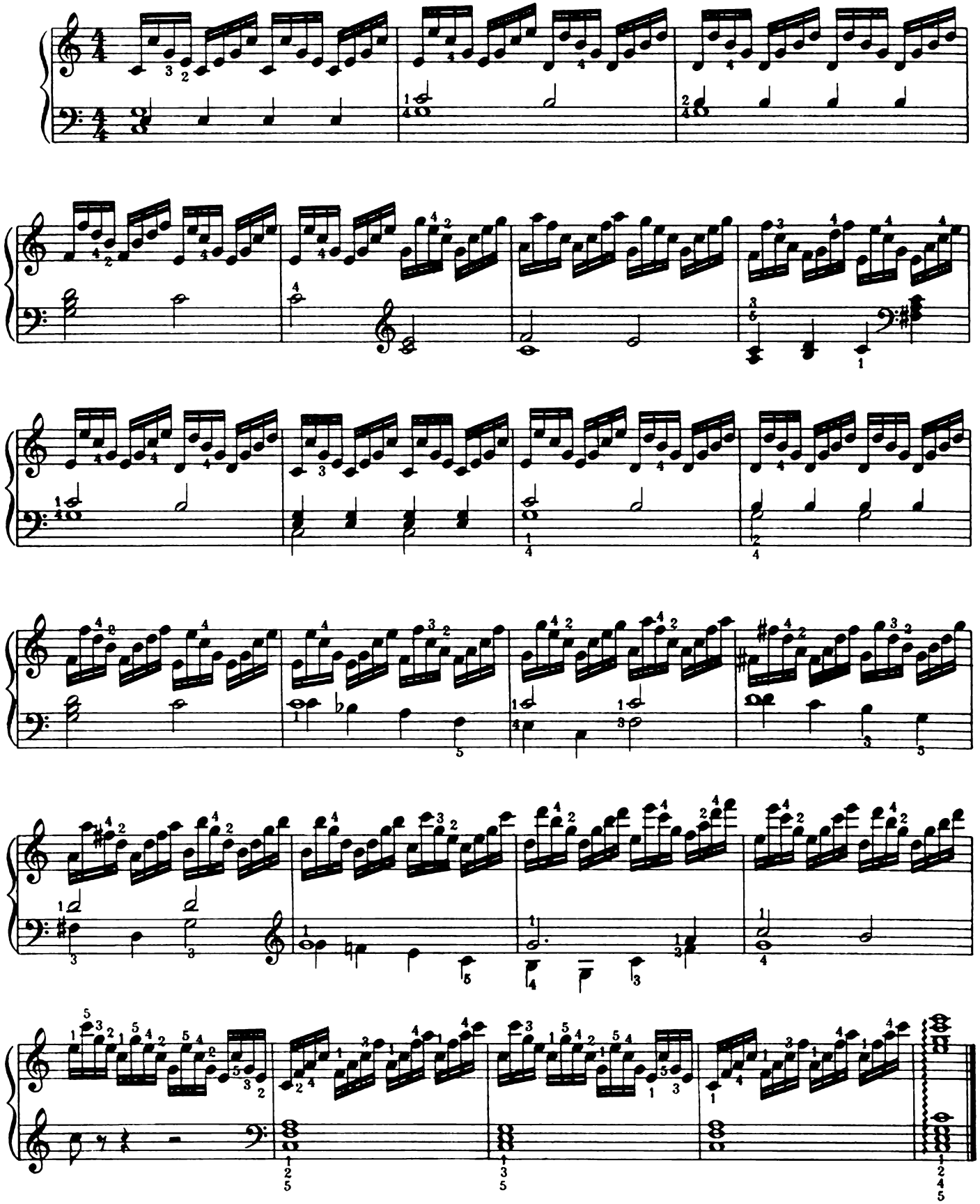

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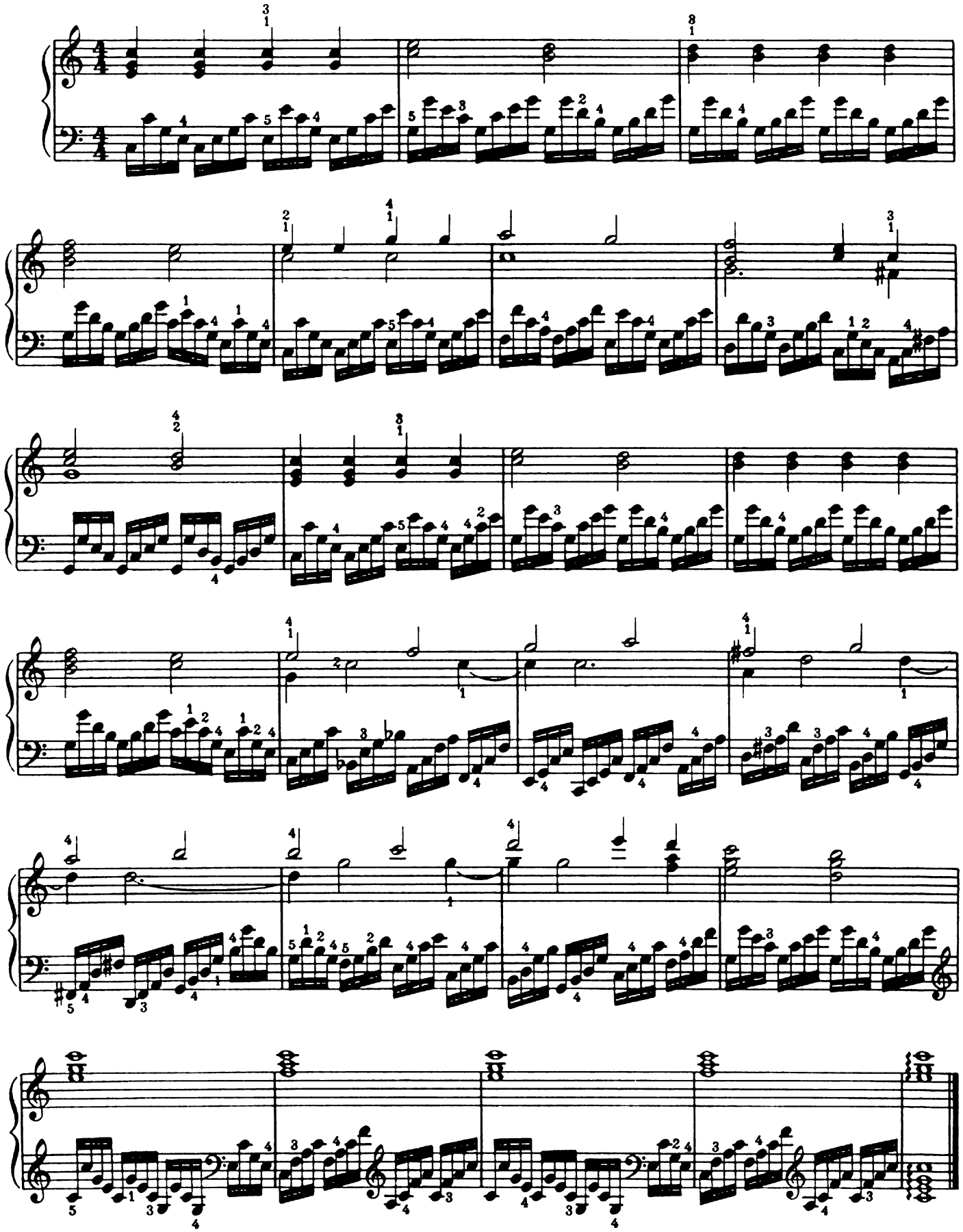

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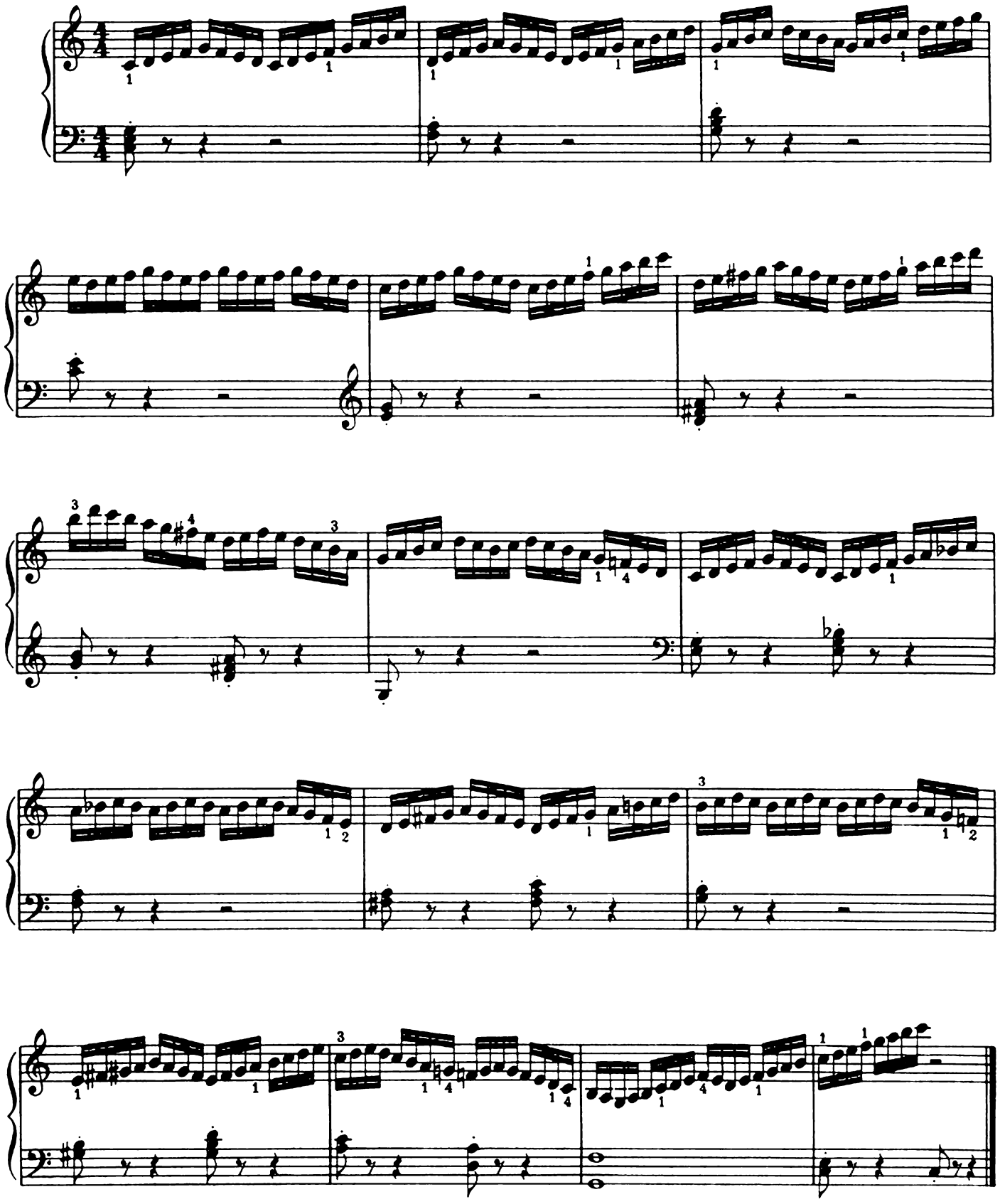

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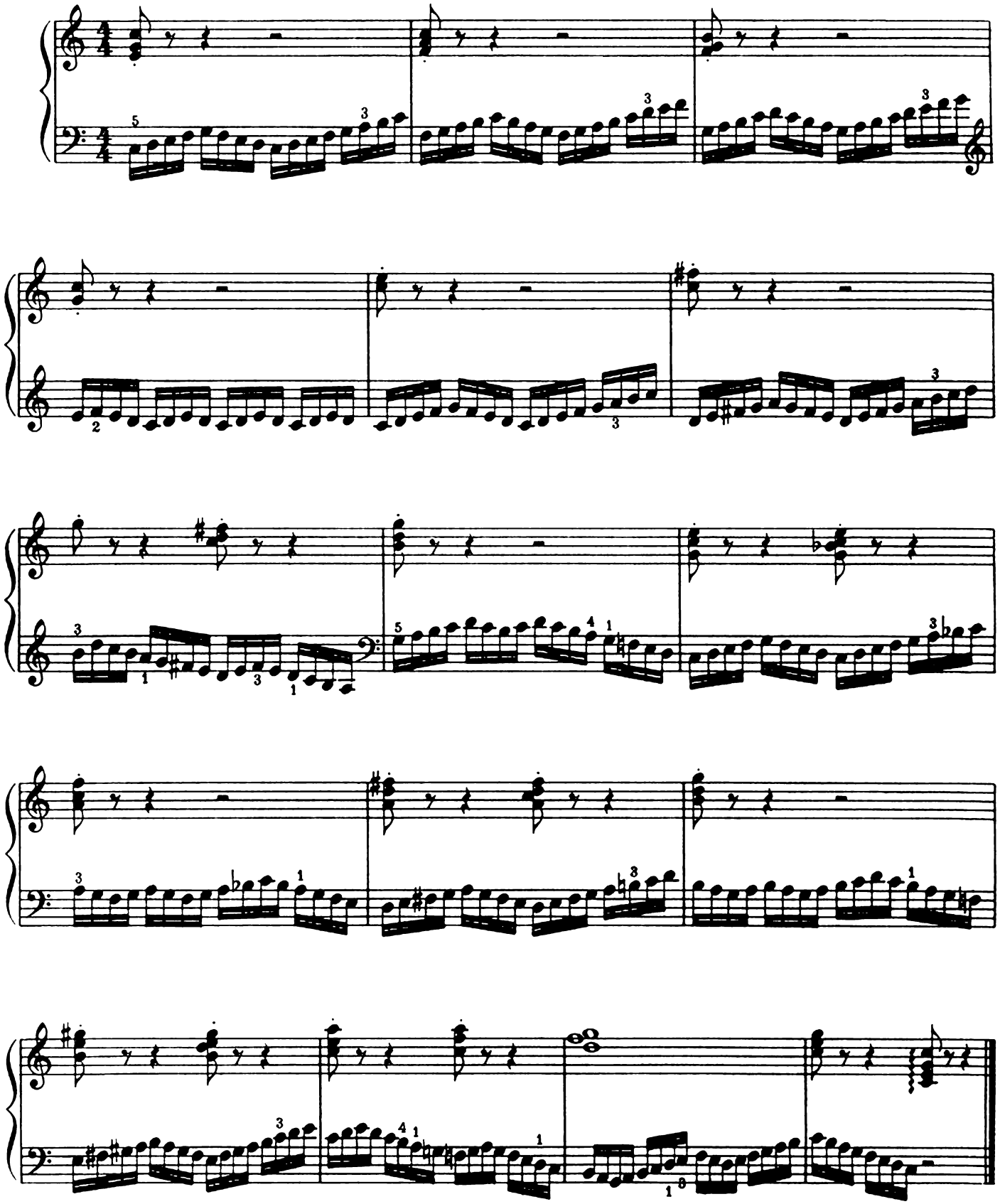

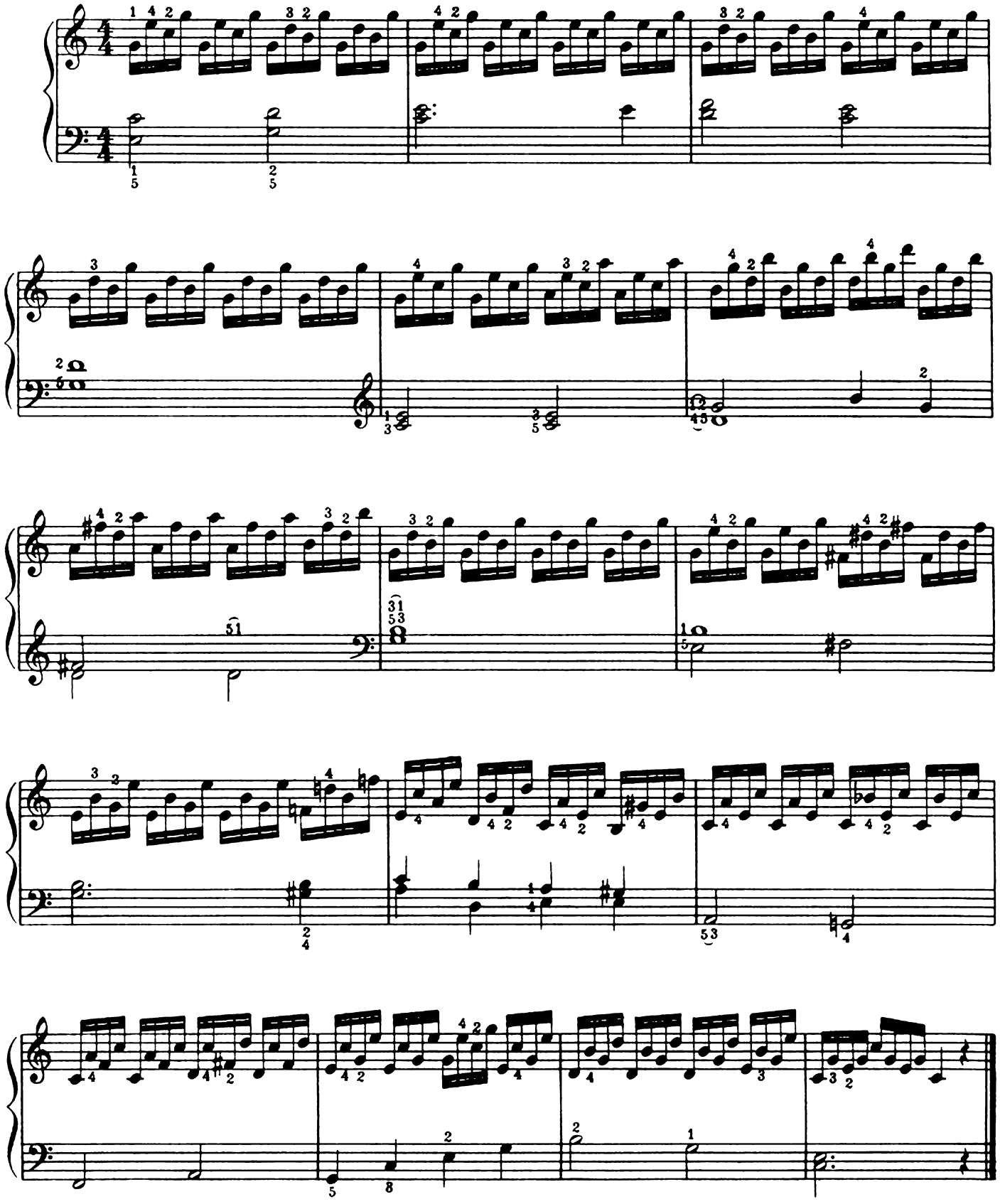

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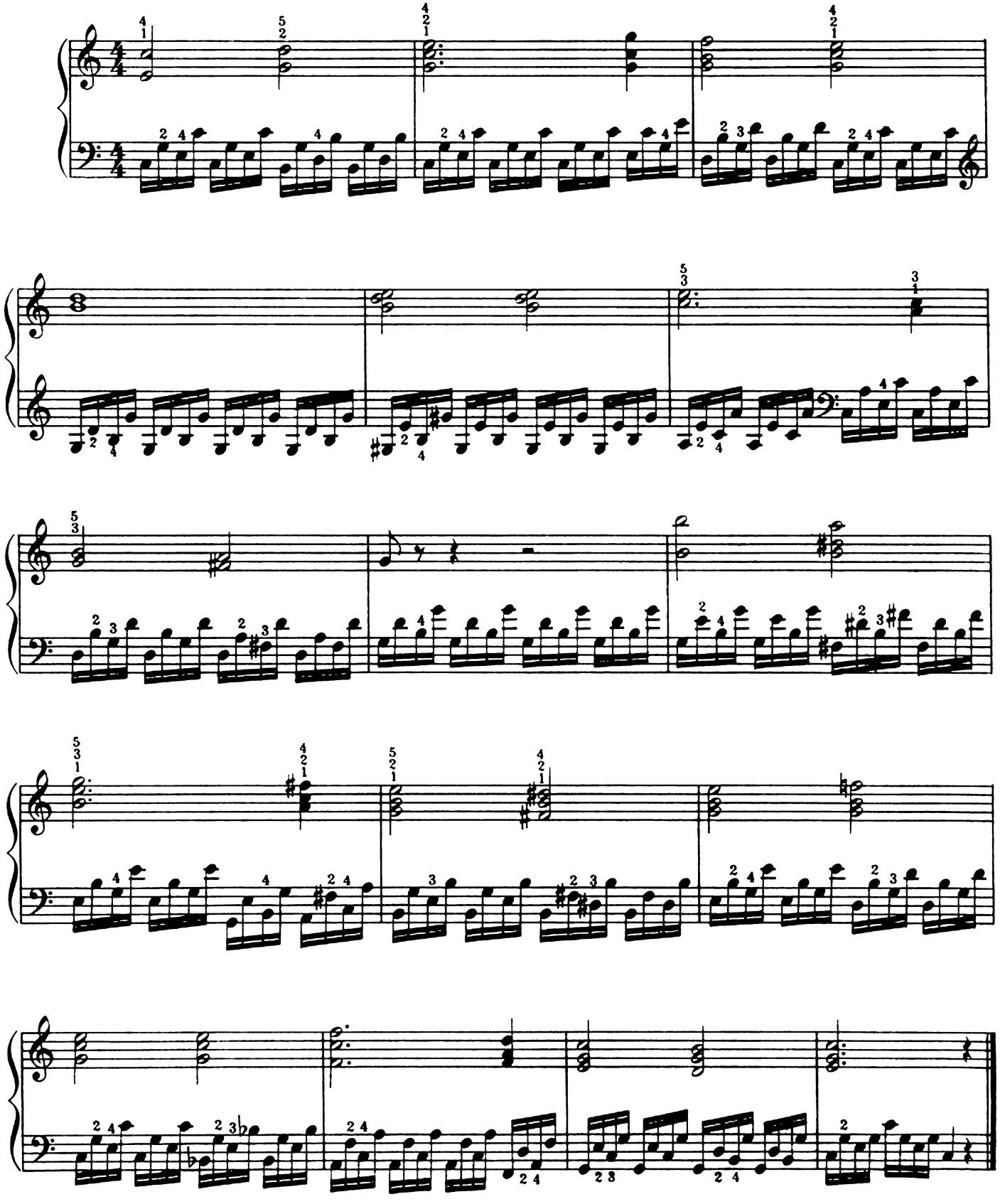

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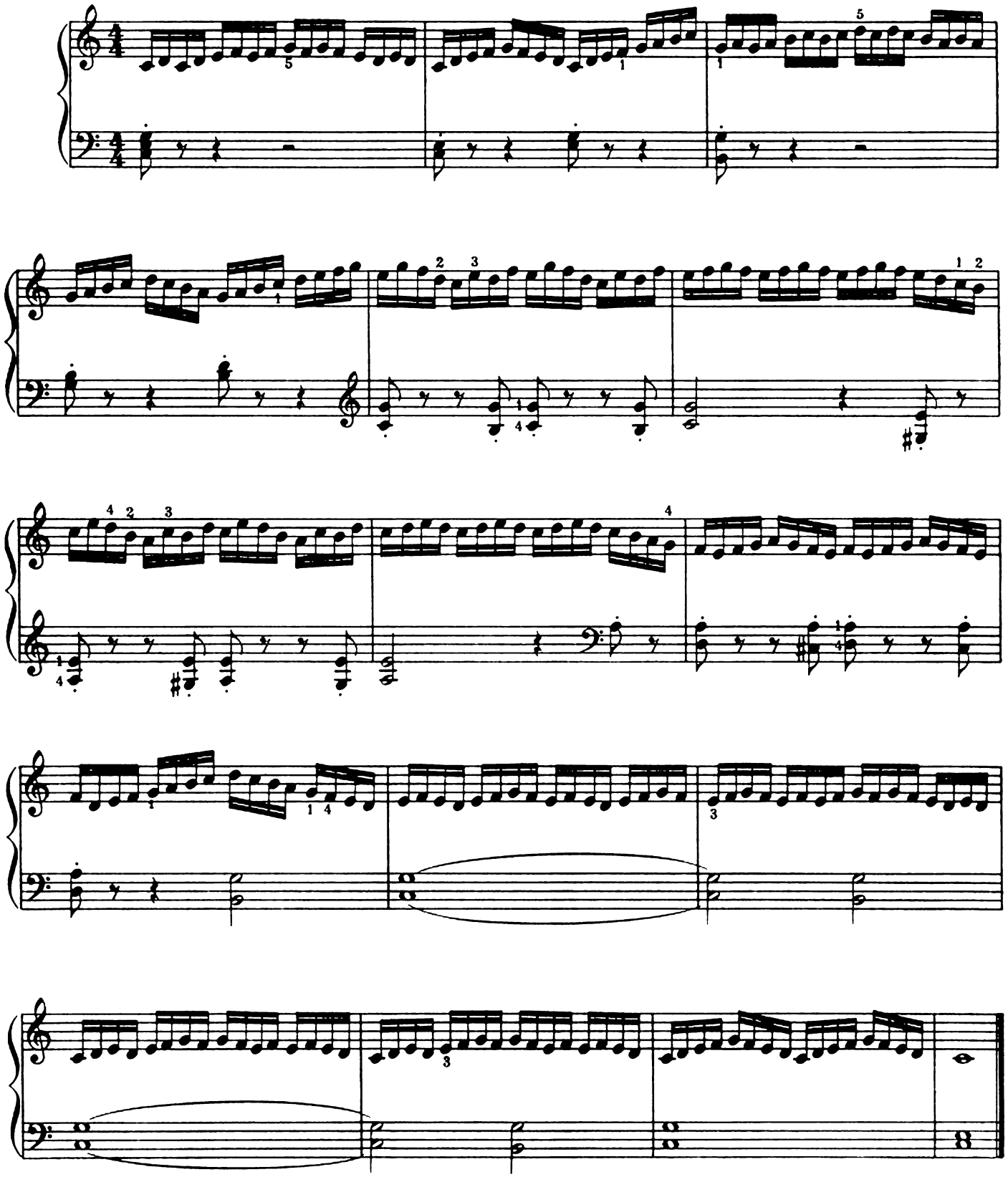

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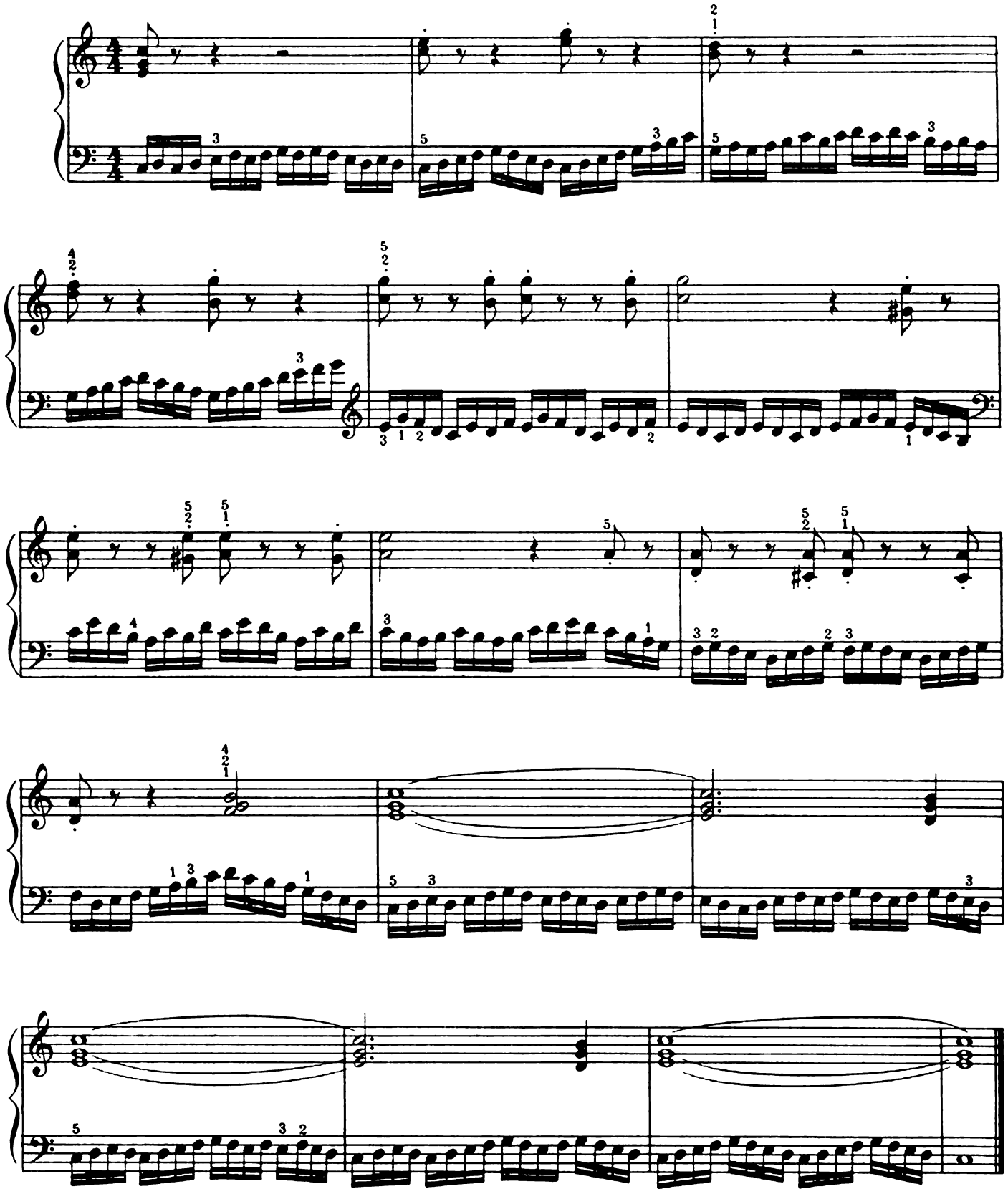

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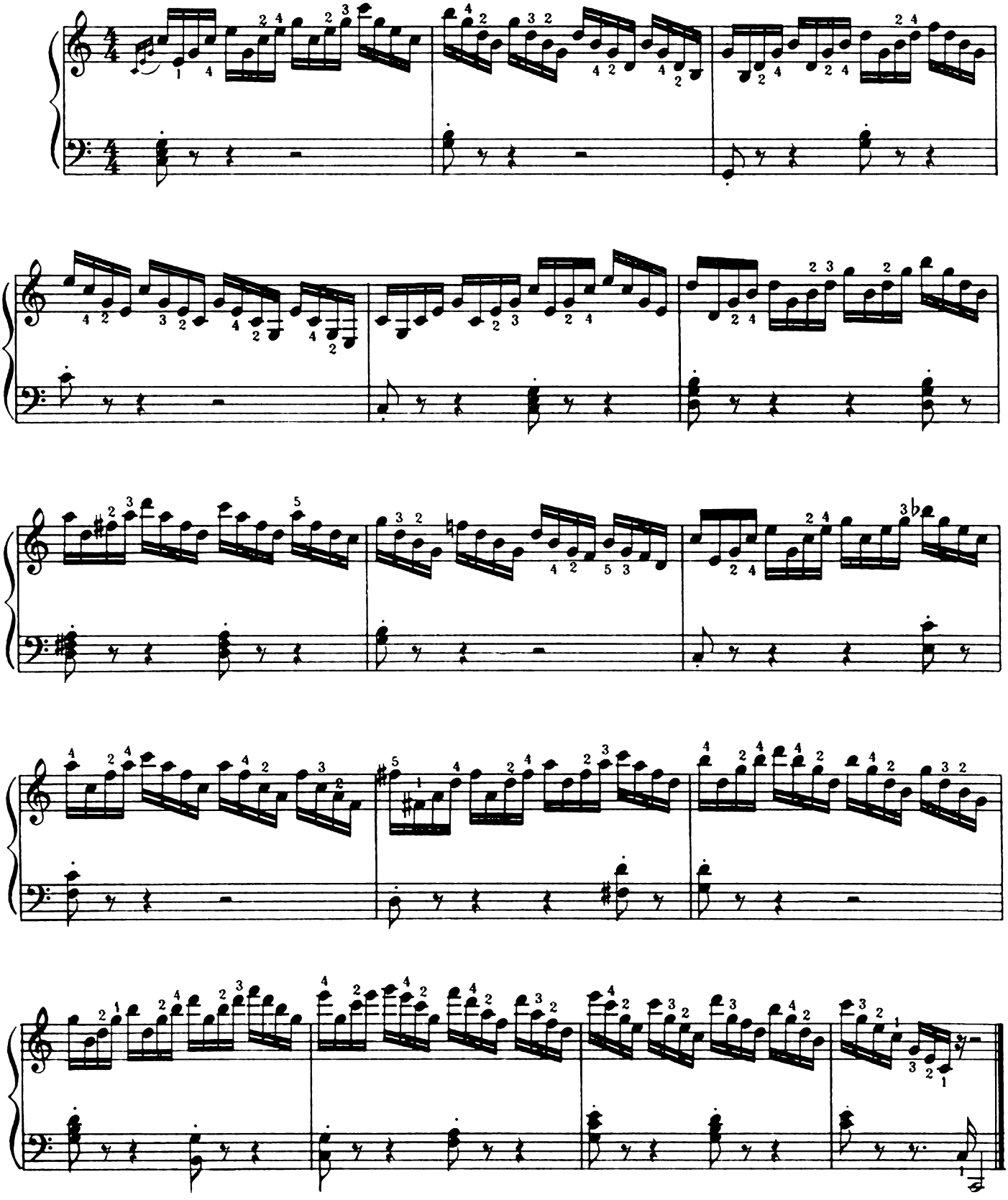

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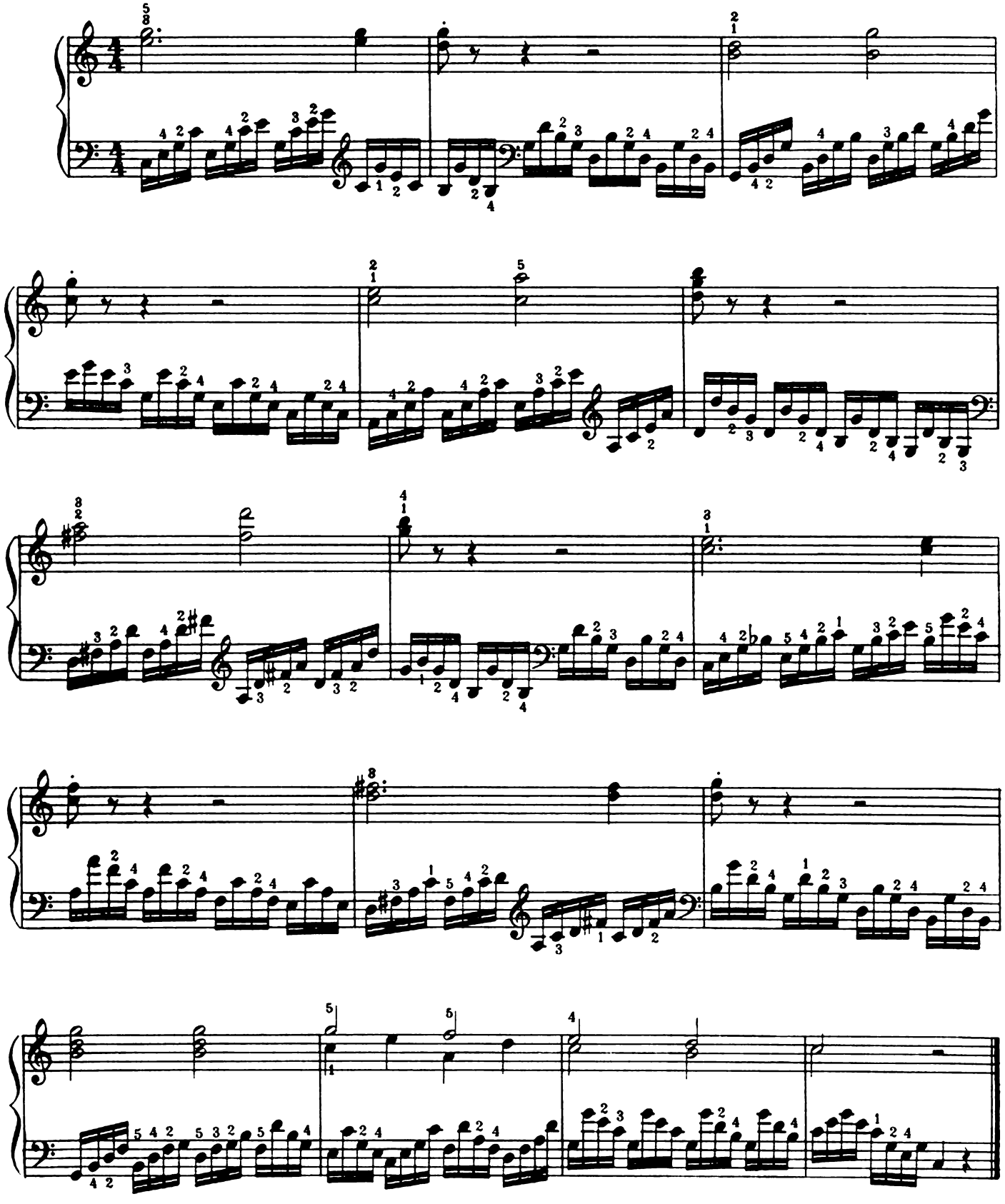

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