

STANDARD

Graded Course of Studies

FOR THE

Piano Forte

IN TEN GRADES

Consisting of Standard Etudes and Studies, arranged in progressive order.
 Selected from the best composers for the cultivation of * * * *

TECHNIC, TASTE, AND SIGHT READING

Carefully Edited and Annotated and Supplemented with
 Complete Directions for the Application of Mason's System
 of Technics in each Grade for the production of a * * *

MODERN STYLE OF PLAYING

COMPILED BY

W. S. B. MATHEWS

STANDARD GRADE	I	STANDARD GRADE	VI
STANDARD GRADE	II	STANDARD GRADE	VII
STANDARD GRADE	III	STANDARD GRADE	VIII
STANDARD GRADE	IV	STANDARD GRADE	IX
STANDARD GRADE	V	STANDARD GRADE	X

PRICE, \$1.00 EACH GRADE

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DICTIONARY OF MUSICAL TERMS.

Accelerando (*pronounced: atshelerando*), becoming faster, accelerating.

Adagio (*pron. adajeeo*), slowly.

Ad libitum, as you please.

Agitato (*pron. ajeetato*), agitated, excited

Allegretto, lively, somewhat fast.

Allegro (All°), fast, rapid.

Andante (And^{te}), slow movement, quiet.

Andantino, somewhat faster than Andante.

Animato, animated, full of soul.

Arpeggio (*pron. arpedjeeo*), harp-like; breaking or detaching the tones of a chord.

Assai, very.

A tempo, in regular time.

Basso, the bass.

Bis, twice.

Cadenza, brilliant flourish before the close of a piece.

Calando (cal.), getting slower and softer.

Calmato, calmed down, quiet.


Cantabile, Cantando, in a singing style, song-like.

Con, with.

Content, the distinctive quality of any piece.

Crescendo (cresc.) (*pron. kreshendo*), increasing in force.

Da Capo (D. C.), from the beginning.

Dal Segno (D. S.) (*pron. dal senyo*), from the sign 

Diminuendo (dim.), decreasing in strength.

Dolce (dol.) (*pron. doltshay*), soft and sweet.

Energico (*pron. enerjeeeo*), with energy and power.

Finale (*feenahleh*), the last movement of a piece in large form.

Fine (*pron. feenay*), end.

Forte (f), loud and strong.

Fortissimo (ff), very loud, (fff), as loud as possible.

Forzato (*fortzato*) (f^z), Sforzato (sf^z, sf), strongly accentuated.

Grazioso (*gratsiozo*), Con grazia, gracefully.

Larghetto, not as slow as Largo.

Largo, slow, protracted; slower than Adagio.

Legato, tied, bound; Legatissimo, very much bound.

Lento, slow.

L'istesso Tempo, the same tempo or time.

Loco, play the notes as printed (used to indicate discontinuance of 8va).

Maestoso, with majesty; dignified.

Marcato (marc.), made prominent; strongly marked.

M. D., right hand.

M. S., left hand.

Melanconico, sad.

Mezzo, half; Mezzoforte (mf), middling loud; Mezzopiano (mp), middling soft; Mezza voce (m. v.), with suppressed voice.

Moderato, moderately.

Molto, very, much, many.

mp., mezzopiano.

a piacere (*pron. piatshayre*), as you please, at pleasure.

Piano (p), soft; Pianissimo (pp), very soft; (ppp), as softly as possible.

Più, more; Più mosso, faster.

Pizzicato (*pitsicahto*), picking the strings as on the guitar.

Poco, un poco, a little; Pocoforte (pf), somewhat loud.

Presto, quick; Prestissimo, very quick.

Pulse, count, a beat.

Rallentando (rall.), retarding the tempo.

Ritardando (ritard., rit.), retarding, slower by degrees.

Ritenuto (riten., rit.), holding back.

Scherzando (scherz.) (*pron. skertsando*), gay, playful.

Scherzo (*pron. skertso*), a lively composition.

Semplicità, simply, plainly.

Sempre, always.

Senza, without.

Senza Ped., without pedal.

Simile, similar, continuing in the same manner.

Sonore, resonant.

Sostenuto (sosten.), sustained.

Sotto voce (*pron. votshay*), softly, as if in an undertone.

Spiritoso, Con spirito, with spirit, lively.

Staccato (stacc.) cut off suddenly; short tones.

Tempo, the time or measure of time.

Tempo di marcia, in march tempo.

Tenuto (ten.), held.

Tutti, all.

Un poco, a little.

Valse, waltz; a dance.

Vivace (*pron. veevatshay*), lively.

Vivo, lively.

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Course of Studies for Piano Forte.

VOL. II. Preface.

The Second Reader takes the student where the First Reader left him, and carries him through the second grade in so far as mastering the elementary principles of phrasing and style, and facility of reading music are concerned. The ordinary style of studies, consisting of scales and arpeggio figures, is here almost wholly forsaken. And this for two reasons: In the first place the modern style of playing turns more upon sympathetic and expressive touch than upon passages of this kind. Moreover, second, passages of this kind are supposed to be prepared by the Mason's exercises, as explained in the successive volumes of "Touch and Technic." Of this more will be said later. The teacher will need several additional aids in order to make this book complete for the pupil. Upon the technical side, the entire set of Dr. Mason's Touch and Technic, which is to be carried forward in the manner so clearly directed in the prefatory matter of volumes II and III. Upon the serious and poetic side the quiet and song-like pieces in my "First Lessons in Phrasing," or MacDougal's Studies in Melody Playing will supplement the study in this direction. Upon the side of brilliant and pleasing finger pieces, there should always or nearly always be one piece in practice and one or more in review. Suitable selections for this purpose are appended upon a later page.

Hence the course supposes that the pupil will have about three kinds of practice in every lesson: Mason's technic, according to the teacher's directions. One or more of the studies in this book, and, in addition, one of the serious melodies of the Phrasing studies referred to, or else a pleasing piece suitable for parlor playing. It will not escape the attention of the teacher that very many of the studies in this collection are themselves very pleasing, and in point of fact much more so than most of the pieces pupils are likely to find. Among these are the Czerny studies, the Bourrée by Le Couppéy, the melodies by Lemoine and Krause, the Nocturne by Hunten, "Song of Home" by Gurlitt, the "Camilla Waltz" and Ballade by Le Couppéy. I have purposely made the selections as pleasing as possible, because nothing goes so well in music as a piece in which the pupil really takes a delight. Moreover, the musical quality of playing is the one thing which must be secured at all hazards, (unless the whole operation of piano study is to be a failure), and I have borne this in mind in making the selections.

The teacher will find also that the pupil will study with more zeal, and the progress will be much more rapid in consequence of the diversity of style incident to the numerous authors represented in the selections. No matter how capable a composer, in just so far as his works represent his mind, they must be more or less alike. Nor will it readily occur to the casual observer that a book so small could have cost so much labor of comparison and critical examination of claims for consideration. The studies in this book are the cream out of perhaps twenty sets of studies, which in turn were the best of more than twice that number examined. And while any teacher may miss here and there some one favorite study out of a set here represented, he may very properly comfort himself with the reflection that he also misses many tiresome numbers, which in other days have combined to make his chosen profession less pleasant than so altruistic an occupation rightfully should be.

Mason's Technics in the Second Grade.

It is understood that most of the teachers who use this Second Reader will also use in connection with it more or less of Mason's exercises, since they possess the double merit of being more interesting for practice, and at the same time more productive in finger and key-board mastery; and have in them, moreover, much that has a bearing upon the higher art of playing.

The directions are so clearly given in Volumes II and III of "Touch and Technic" for combining the exercises and for the method of practicing them in different manners for the promotion of versatility of touch, the strategic point of modern piano playing, that it almost seems superfluous to add to them here. Nevertheless, for the sake of those whose acquaintance with the system is too brief to afford them confidence in deviating from the strict letter of the book, the following suggestions are appended.

The Two Finger Exercise.

This is to form part of every day's practice. All three of the touches, indeed four of them: The clinging legato touch, without dragging the finger, is to begin the work. Great care must be taken to avoid constricting the wrist in the effort to hold the key with a heavy clinging pressure. This is the most difficult point to guard in the exercise. It will be prevented if the wrist be kept low - rather below the level of the key-board. The low wrist prevents arching it, and bracing it: the muscles and tendons are in an elastic state, no matter how heavy a pressure may be kept upon the point of the finger. In the second form, elastic touch, the low wrist is to give place to a higher position.

The exercise for the elastic touch is to be practiced in two ways, each of which must be thoroughly taught and kept in practice by the pupil for one or two weeks, after which it is to give place to the other method.

The following is the first method of elastic touch.

Hand and Finger Elastic.

1. Let the hand fall upon the first tone of the motive, moving upon the wrist joint. When the key is taken it is held firmly, but the wrist is kept a trifle lower than the key-board, and loosely so.

2. The point of the finger must be raised preparatory to the second touch, until it is as high as it will go without elevating the holding finger off its key. All the other fingers, saving only the one which is holding the key, may come up with that which is getting ready to play. The fingers when raised are straightened completely. This has the merit of exercising the extensor muscles, and of making the joints flexible.

3. The second touch is made by violently shutting the hand, as in grasping something, all the joints of the fingers being instantly flexed, the point of the playing finger moving inwards until it touches the palm of the hand.

4. At this moment the hand springs upwards to a height of perhaps three or four inches from the keys, as if the natural elasticity of it and the perfect looseness of wrist rendered this the easiest manner of releasing the key.

5. The lower face of the arm, or wrist, is carried in this exercise about an inch higher than the level of the keys.

6. The forearm does not move at all, either in allowing the hand to fall upon the first key or in rebounding after the second tone. The movement is confined to the wrist joints held loosely.

Arm Elastic Touches.

For the performance of this exercise two touches are employed: The first is that which any one will make when the hand being raised a foot or so is allowed to fall by its own weight upon the person's own lap. In this fall the entire arm is inert; merely its own weight is the sole force employed. The first tone of the elastic touch is made by just such a fall of the arm as this, the point of the finger taking the weight. The second tone is made by means of such a motion as one will make who will rest the point of the finger upon the lap, the entire arm being in a quiescent state. If now while the attention is somewhat directed to the point of the finger, which is actually resting upon the lap, the upper part of the arm be contracted, (the biceps muscle) the impulse will travel down the arm and will express itself, as the arm springs up, in a rather forcible touch upon the lap where the point of the finger rested. The point of the finger is not moved, except as the arm raises it from the key. It does not do anything itself, save to receive the impulse of the arm and transmit it to the lap. Nevertheless the lap receives quite a strong touch in this way.

When this has been done in the manner above described away from the keyboard, it is to be tried upon the keys. The arm is somewhat extended, by the player sitting rather farther away from the key-board than usual, and the point of the finger which is expected to play is actually in contact with the surface of the key. The entire arm is held loosely and when all is quiet the upper arm makes the impulse, as above described, and if it is correctly done, the arm will spring up away from the keys, but in leaving the key the point of the finger which rested upon one key will make quite a strong touch. The effort is like springing upwards, but it goes without saying that the force must have been delivered downwards. Thus we have the two touches for the arm elastic. In order to play it observe again the following directions, in every particular.

1. **Down Arm Touch.** Raise the arm above the keys and allow it to fall upon the key, the finger receiving the weight and supporting it. The finger does nothing itself but to take and support the weight of the arm.

2. **Up Arm Touch.** The next finger is in contact with the key. When the arm springs up the point of the finger resting upon the key receives the impulse, as if in recoil from the movement of the arm.

3. The second tone is to be accurately joined to the first.

4. The finger is not shut at all in this exercise.

5. When the hand springs up and the touch is delivered the wrist is left flaccid, and the hand hangs down from the fore arm, the fingers being also very little contracted.

6. This touch is very available for chords, and is capable of affording great power at small expenditure of muscular effort.

Light and Fast Forms of the Two Finger Exercise.

The most essential point in the fast form is to secure a perfectly loose wrist. It is not enough to have it so that the hand moves easily upon the wrist joint; it must be still more passive. If, when the arm rests quiescent in the lap of the player, it be moved from without (by another person, or by the other hand of the same person) if the proper condition is reached the wrist will remain without contraction, and the hand will dangle upon the arm, entirely without motion

or independent life of its own. This is the condition for attaining the best results of the practice in the fast forms of the two finger exercise.

1. When the hand has been shaken loose, in the manner above described, the first tone of the two-finger motive is played by a sort of loose dangle. The hand falls loosely upon the key. It must not be raised more than a half inch above the key, and the finger must be as loose as the wrist. Everything in the arm must be perfectly loose from the shoulder down to the finger tip. When the hand thus falls upon the key, it remains there until—

2. The second tone is played by the point of the next finger, which is held as close to the key as possible, and quite close to the point of the finger which played the first tone. When the tone has been sounded the hand rises slightly in order to play the next motive, (or two tones.)

3. In this exercise there is no drawing off of the point of the finger towards the palm of the hand. When this form is applied to the second rhythm the order and style of the motions remains precisely the same, except that the little accent falls upon the second tone.

4. Two degrees of speed should be used, one exactly twice as fast as the other. The best way of doing this will be to count one to every two tones, in the first instance, but to play four tones, or two motives, to each count in the faster way. The tempo should be from 96 to 150 for beats, whether there be two or four tones to a unit of time.

5. The best results will not be attained by the practice unless the exercise is many times repeated as fast as it is possible to play it. When this is done the hand will very soon become tired, and the fingers will almost refuse to move. At this point the playing should not be stopped, but the speed kept up unchanged, and in a time or two up and down the octave or two octaves, the hand will again recover its freshness. The first tired feeling is generally due not to muscular fatigue, but to nervous constriction. If one stops playing for this reason, there is a very near limit to the endurance of the fingers.

Important Caution. It is of the utmost importance that all the foregoing directions be carefully observed and that all these forms of touch be practiced every day. Only in this manner of varying the uses of the fingers will the necessary versatility and adaptability be secured. These exercises develop the fingers very rapidly and strengthen them, and one form exactly offsets the one-sided bias of the others. They must be taken in succession every day.

A Suggestion.

After the first careful reading of the above directions followed by the practice of the exercises, the pupil should read the directions again and so get a more true idea of what and how to do; in fact, this should be repeatedly done and the pupil will experience more benefit from his last readings than the first.

Mason's Arpeggios in the Second Grade.

In all the literature of the piano there are no other exercises more useful at this stage of progress than Mason's arpeggios upon the positions and changes of the diminished chord. These changes, and the manifold applications of accentuation and meter, are so varied that the attention of the student is kept fixed upon what he is doing. He acquires key-board mastery with great rapidity, and at the same time perceptions of harmonic relations, especially of the construction of chords, are very much quickened, and this with very little conscious attention upon the part of teacher or pupil.

Material Suitable for this Grade

ARRANGED IN PROGRESSIVE ORDER

Solos

		Key	Price	No.
SFAULDING, GEO. L.	Swaying Trees	C	.25	6679
NECKE, H.	Think of Me - Waltz, Op. 7, No. 6	C	.20	8452
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" "	The Brownies, Op. 58, No. 8	E Min.	.20	
THOME, F.	Cradle Song - Berceuse, Op. 58	Ab	.20	4318
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No. 1243.

Scale runs for the right hand, the left meanwhile playing chords.

Be sure to hold out the tied notes their full value, through two measures. It is immaterial whether the chords are touched with a hand or an arm touch.

The scale runs in the first study will present no difficulty, and are perhaps unnecessary for those who have been in the habit of playing Mason's scale exercises. They are here included in deference to teachers who prize the quasi-piece flavor of studies of this type.

Allegro, M.M. $\text{♩} = 96-116$

H. LEMOINE, *Op. 37, N° 1.*

1. *f legato*

This musical score is for the first study, featuring right-hand scale runs and left-hand chords. It consists of three systems of music. Each system has a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand parts are scale runs, with fingerings (1, 2, 3, 4, 5) indicated above the notes. The left-hand parts are chords, with fingerings (1, 3, 5) indicated below the notes. The tempo is marked 'Allegro' with a metronome marking of 96-116. The key signature has one flat (B-flat). The score is labeled '1.' and 'f legato'.

Scale runs for the left hand, the right playing chords for accompaniment.

Let the runs be practiced separately. Be sure and hold the tied notes their full time.

Allegro, M.M. $\text{♩} = 96-116$

H. LEMOINE, *Op. 37, N° 2.*

2. *f legato*

This musical score is for the second study, featuring left-hand scale runs and right-hand chords. It consists of three systems of music. Each system has a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand parts are chords, with fingerings (1, 3, 5) indicated above the notes. The left-hand parts are scale runs, with fingerings (1, 2, 3, 4, 5) indicated below the notes. The tempo is marked 'Allegro' with a metronome marking of 96-116. The key signature has one flat (B-flat). The score is labeled '2.' and 'f legato'.

Fable.

This pleasing story is to be played in a moderate time, and with great distinctness, especial care being taken to make all the staccato touches as marked. The measure-forms run "three four one two" and this form of the motive must be kept as indicated by the slurs under the first few motives. When the bass takes the leading voice in the second period, it must be heard as the leader, while the right hand simply accompanies. The crescendo at the close is to be made quite forcibly.

Andantino, M. M. ♩ - 92

A. SCHMOLL.

3. *A p*

cresc. *mf* *Fine*

B mf *cresc.* *D.C.*

The Sky-Lark.

This lovely little fancy piece affords good study for light finger work and bounding rhythm. The running notes are played quite lightly, but the long tones at the end of the phrase, especially the dotted quarters, are taken with considerable accent. In the second period, B, the left thumb is to hold the dotted quarters while the weaker fingers put in the bass voice below. At C be careful that the long tones are sustained while the short ones are moving.

Andantino, M. M. ♩ - 69

4. *A p*

mf *Fine.* *B mf*

C f *D.C.*

Bohemian Dance.

This is a characteristic little folk-dance. It affords good material for the study of contrasting legato and staccato. It should be rendered with rhythmic accuracy and crispness of finger action. Care should be taken that the left hand part be not too heavy.

Allegretto. M.M. $\bullet = 112$.

C. M. v. WEBER.

The image displays three systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The first system is marked with a large '5' on the left and a mezzo-forte 'mf' dynamic. The second system begins with a piano 'p' dynamic. The third system starts with a forte 'f' dynamic. The notation includes various note values, rests, and fingerings indicated by numbers 1-5. The piece is in 2/4 time, as indicated by the time signature in the first system. The tempo is 'Allegretto' and the meter is 'M.M.' (Musical Minute), with a tempo marking of 112. The key signature has one sharp (F#).

Two-voice Exercise; *the one holding long tones, the other moving freely.*

This exercise aims at independence of fingers and clearness of conception, due to holding one voice while the free fingers of the same hand carry a moving voice. The first two measures should be played many times, both slow and fast, as a preparatory exercise. The whole exercise is in this beginning. Where the arm is employed in holding a long note, the fingers are compelled to play with a good finger touch.

Moderato. M.M. ♩ = 144 - 160

LE CARPENTIER, Op. 59.

6. *Af*

B

dim *p* *pp*

Trill and Scale Passages, Played Expressively.

Evenness of tone-quality is one of the most important desiderata in the following pleasing exercise. It would be well to apply to the practice Mason's principle of rhythmic gradation, by playing it about four times through at the rate of say $\bullet = 72$; then immediately play the exercise through four times at a rate exactly twice as fast, $\bullet = 144$.

Allegro comodo. M.M. $\bullet = 72-104$

CZERNY.

Bourrée.

In the following charming little dance two points are to be observed: All the tones of the melody are to have singing quality, whether they be long or short, and the syncopated tones, like those at a) and b) must be accented forcibly, because they receive the accent properly due their second half, which falls at "one." The bass fifths c) must be sounded rather forcibly, and the two tones very equally, so that the sounds will blend and awaken a kind of humming. Observe the indications of expression.

Allegro. M.M. $\bullet = 176$
Imitation of Bag Pipes.

LE COUPPEY, Op. 17.

Exercise in Rhythm and Staccato Touch.

In this bright and peculiarly attractive little piece, the staccato touch is called for. It is that of the finger, made by flexing the second joint. The half notes are to be held their full time, and the tone made pervasive enough to carry entirely through the ostensible duration of the tones.

Allegretto. M.M. $\text{♩} = 116$

CZERNY.

9.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 116 beats per minute. The composer is Czerny. The score is divided into two main sections, A and B. Section A starts with a piano (p) dynamic and features staccato chords and single notes. Section B begins with a forte (f) dynamic and includes more complex rhythmic patterns and staccato chords. The score concludes with a repeat sign and a final cadence. Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamic markings include p (piano), mf (mezzo-forte), and f (forte).

Study in Lightness, Exact Rhythm, and Tone Quality.

The first tone of the run a) in the right hand is taken with a fall of the hand, which springs upwards from the last of the five tones. The staccato at b) is finger staccato. In the third period, c), the bass tones must be held out their full time, and the tone falling on the second beat be taken rather firmly. Be sure and observe the ties at d). The syncopated tones at e) must be accented, since they are anticipations of the measure accent. The left hand, meanwhile, accents at "one".

Allegretto. M. M. ♩ = 58

LEMOINE.

10.

The musical score is written for piano and consists of five systems of music. The first system (measures 1-6) features a right hand with runs and staccato figures labeled (a), (b), and (a), and a left hand with chords and single notes. The second system (measures 7-12) continues the right hand runs and staccato, with a left hand accompaniment. The third system (measures 13-18) shows a change in the left hand accompaniment. The fourth system (measures 19-24) features a right hand melody with ties and a left hand accompaniment. The fifth system (measures 25-30) concludes the piece with a right hand melody and a left hand accompaniment. Dynamics include *p*, *mf*, *f*, *cresc.*, and *D.C.* (Da Capo). Fingerings and articulations are indicated throughout.

Arpeggios and Chords in D minor.

A certain amount of attention should be paid to the smooth passage of the thumb in the rapid arpeggios in this study. Still if the practice is done rapidly enough the thumb will be passed correctly in almost every instance. When it does not come smoothly, the run should be played several times slowly, taking care that the wrist is carried farther towards the right, and the legato perfectly observed.

Allegretto. M.M. ♩ = 112-126

12.

Consolation.

This study has for its object the combination of holding tones with those of more rapid motion. In the second period, b) the melody tones (indicated by the two stems) must be sustained according to their value as quarters: at c) the two eighth notes are both melody tones, and must receive the proper quality accordingly. At d) the left hand has a similar exercise, and the lower voice, represented by the notes with two stems, must not only be held their value, but also given a melodic quality of tone. So also must the melody tones in the alto, at e).

Allegro moderato. M.M. ♩ = 152

F. BURGMÜLLER, Op. 100.

13.

Study in Staccato Sixths.

The double notes in this study are to be executed throughout with a light, bounding wrist action. All stiffness of the wrist and arm is to be avoided. Strict time must be observed.

Allegretto. M.M. ♩ = 76-92. DUVERNOY.

14

Study in Legato Thirds.

In the execution of this important and useful study, equality of finger action is to be sought. In playing the legato thirds, the fingers must rise and fall exactly together. The sixteenth rests must be accurately observed, the hand rising promptly from the keys, the wrist held loosely.

Allegretto. M.M. ♩ = 66-80. Arr. from DUVERNOY.

15

Wrist Study.

To be played with a light hand touch, from the wrist. It will be easier at a rapid tempo. In the second period, a finger staccato is to be used, with very little hand movement. The fingers are active in the first and third periods, also; the proof of which will be heard whenever the melody is plainly to be perceived.

Allegretto. M.M. ♩ = 144

STREABBOGG, Op. 63, N° 3.

16. **I** *mf* *very detached*

II *p*

III *mf* *a tempo* *cresc.*

Folk Song with two Variations.

The theme of this pretty piece is very easy, and will make no trouble at all; but the first variation, requiring the melody in the tenor, at the same time that the bass voice is carried by the weak fingers of the same hand, and the attention is divided by the eight-note figuration of the right hand, will be found by no means easy. Nevertheless it is so useful for the independence of the hands that it cannot well be omitted.

The left hand part in the first variation should be practiced alone.

BISCHOFF, Op. 31, № 11.

17. *Allegretto*, M.M. ♩ = 126

Var. I.

Var. II.

Melody Study.

The melody must be made to sing by means of a pure finger legato with clinging quality. In the second period a much better effect will be produced if the melody legato is carefully preserved, and the accompaniment tones made a trifle staccato, by raising the thumb before the melody finger leaves its key.

Andante. M.M. = 112

KRAUSE, Op. 4.

18. I *p e legato*

II *cresc.*

III *dim. p*

Scale Study.

In this excellent study each hand is first to be trained by itself; later when both play together take care that the tones are equally given and well sustained by means of the clinging legato touch. The bass tones before rests must be played rather shorter than their just value.

Allegro moderato. M.M. ♩ = 112-120

DUVERNOY, Op. 176, No. 9.

19.

Study in Finger Staccato.

The staccato in these scales is to be that of the finger only, made almost entirely with the point of the finger, the movement taking place upon the second joint only, the back of the hand held quietly and level, exactly as used to be required in tremolo.

Allegro moderato. M.M. ♩ = 112-126

KRAUSE, Op. 4, No. 11.

20.

Study in Rhythm.

19

The following most valuable exercise in time must be practiced until it can be played through repeatedly without breaking the movement or varying the rate. Whatever dullness of rhythmic perception the pupil may manifest, the teacher must contrive to counteract by means of suitable planned exercises in rhythm. Those who have made practical acquaintance with Mason's tables of graded rhythms will have no difficulty here.

KRAUSE, Op. 1, No 12.

21. *Maestoso. M. M. ♩ = 88-104*

p *cresc.* *sf*

First Nocturne.

This delightful little Nocturne introduces a new element of difficulty in the left hand, where the extension takes place, and the hand moves into a higher octave without breaking the connection of tones. The melody tones must sing softly, and the accompaniment be played very delicately.

Andante cantabile. M. M. ♩ = 84

HUNTEN, Op. 181.

22. *I* *p con espressione*

diminuendo *p* *rit.* *a tempo*

Scale Runs, for Even, Full, yet Soft Tone.

This is to be practiced in the same manner as N^o 5. Be sure that the last tone of the triplet is not slighted.

Allegro. M.M. ♩ = 120

CZERNY.

23.

Song of Home.

Study this for a singing melody and a heartfelt expression. When the right hand has two voices, as at a) b) etc, be careful that the soprano is not thereby obscured. The bass is not to be too light, but must support the melody, and the pedal must be used enough to assist blending.

Andante. M.M. ♩ = 76

GURLITT, Op. 50.

24.

Melody Study.

21

The dotted half notes in the following useful little study are to be held their full time. They are to be taken with an arm touch. At the end of the measure the hand is lifted and put down again in the new place, also with an arm touch. No effort is to be made to connect one of these melody tones with the next following. To do this defeats the object of the study. All that is intended is the arm touch and the holding for the long tones, and a pure and distinct finger touch for the eighth notes.

Vivace, M. M. $\text{♩} = 60-72$

KRUG, Op. 121, No. 32.

25.

B

C

Study in Crossing Hands.

The peculiar value of this study lies in its requiring the arpeggio to be conceived as a chord, before the crossing of the hands can be effected rapidly and securely. The tones played by the left hand are to have an accent, and may be played with the finger staccato touch.

LE CARPENTIER, Op. 59, No 12.

Preparatory Study

26. *Andante. M.M. $\text{♩} = 76-84$*

Study in Heavy Running Passages.

The execution of this piece will be acquired much more rapidly by the use of the practice clavier, with the heavy touch and slow movement. At times the method must be varied by employing the light touch with the "up clicks." According to Mason's way it should be practiced at times in a very heavy, slow and clinging movement; then twice as fast, but still heavy; then twice as fast again, lighter. The evenness of the runs will be greatly improved by doing a part of the practice in the elastic finger staccato. This brings out the tones clearly, and after hearing it in this touch the ear becomes more exacting in the legato touch. A perfectly firm and even touch and tone-quality are to be sought. When all goes easily, give attention to accenting and expression.

Allegro moderato. M. M. ♩ = 96-120

LEMOINE.

legato

27. *ff*

The musical score is written for piano, featuring five systems of two staves each (treble and bass clef). The key signature is G major (one sharp). The time signature is common time (C). The first system is marked with a forte (ff) dynamic and the instruction 'legato'. The notation includes various fingerings (1-5), slurs, and triplets. The 'Coda' section is marked with a double bar line and a final chord marked 'ff'.

Spring Morning.

In this pleasant study the hands are carried quite free and bounding. The short phrases in the right hand are played legato, but at the end the hand springs up, and the chords are played with a light hand touch. The longer phrases are played quite legato. When the left hand has the little phrases, it also must get the bounding movement from the wrist, springing up at the end of each little phrase. In this way the motives will be brought out, and the general effect will be greatly improved. The pedal may be used as marked.

Allegretto grazioso. M.M. ♩ = 72

LOESCHHORN, Op. 81, No. 40.

28.

Waltz of the Forest Sprite.

In this delightfully light and pleasing waltz the first period is to be played in a very light and piquant manner, observing the staccato touches.

After the time is well learned, as it is written, counting three in a measure, the piece should be played counting two, one to each measure, according to the figures written below the bass staff. In this mode of counting observe the accent on "one" of the large measures. In the second period, B, the melody is in the tenor. It must be brought out a little, and played quite legato. Meanwhile the right hand plays the chords very lightly, and takes care not to make its tones too vital, as if they were the melody and not merely an accompaniment. When the bass has sixteenth notes, they also are to be played rather earnestly, for they are also melody tones. In the fourth period, D, the bass alternates between A and E for four measures, thus giving a sort of swing to the effect. Take care to bring out this by playing these bass tones a little louder than they would be if they were simply the natural basses of the chords.

Tempo di Valse. M.M. ♩ = 69-72

KRUG, Op. 121, No. 25.

29.

First system of the musical score. The treble staff contains a series of chords with fingerings 2, 5, 4, 2, 4, 5, 4, 2, 2, 5. The bass staff contains a series of chords with fingerings 3, 5, 1, 2, 1, 2, 1, 2, 3, 5, 1, 2. A section marker 'B' is at the beginning, and a *cresc.* marking is in the middle.

Second system of the musical score. The treble staff contains a series of chords with fingerings 1, 3, 3, 2, 4, 1, 3. The bass staff contains a series of chords with fingerings 1, 2, 3, 5, 7, 3, 3. A section marker 'C' is at the beginning, and a *p* marking is in the middle.

Third system of the musical score. The treble staff contains a series of chords with fingerings 1, 3, 5, 2, 4, 3, 4, 3. The bass staff contains a series of chords with fingerings 1, 3, 5, 2, 4, 3, 4, 3. A section marker 'D' is at the beginning, and a *p* marking is in the middle.

Fourth system of the musical score. The treble staff contains a series of chords with fingerings 2, 3, 1, 2, 1, 2, 3, 4. The bass staff contains a series of chords with fingerings 1, 2, 1, 2, 1, 2, 3, 4. A section marker 'D' is at the beginning, and a *sempre stacc.* marking is at the end.

Fifth system of the musical score. The treble staff contains a series of chords with fingerings 1, 2, 1, 2, 1, 2, 3, 4. The bass staff contains a series of chords with fingerings 1, 2, 1, 2, 1, 2, 3, 4. A section marker 'D' is at the beginning, and a *f* marking is in the middle.

Sixth system of the musical score. The treble staff contains a series of chords with fingerings 2, 4, 1, 3, 1, 1, 3, 1, 2, 4, 5, 2, 4. The bass staff contains a series of chords with fingerings 1, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. A section marker 'Coda.' is at the beginning, and a *cresc.* marking is in the middle.

Seventh system of the musical score. The treble staff contains a series of chords with fingerings 1, 5, 2, 2, 2, 4, 5, 2, 4. The bass staff contains a series of chords with fingerings 1, 5, 2, 2, 2, 4, 5, 2, 4. A section marker 'Coda.' is at the beginning, and a *ff* marking is in the middle.

Song with Variations.

In the theme, (first line) the melody must be very sustained and of singing quality. In the second the melody falls in after the beat, and the hand must be taken up quickly before the rest. The same caution holds in regard to the left hand in the second variation. Still more important is the raising of the hand in the fourth variation, at the rests.

Andantino. M.M. $\text{♩} = 92$

KULLAK.

30. *dolce* *mf* *ten.*

1st Variation.

p

2^d Var. The melody very legato.

ten.

3^d Var. Play both hands rather firmly.

4th Var.

p *f*

5th Var. Be sure that the time of the sixteenths is kept exactly.

p *mf*

A Study for the Fifth Finger.

Take care that the action of the fifth finger is free and easy, and the hand kept entirely quiet. The note of the fifth finger, marked with the short,

straight line, is slightly accented, just enough to give it a very little melodious quality. The pedal can be used after the notes are well learned, twice in each measure.

Allegro moderato. M.M. ♩ = 112

H. GERMER, Op. 37, No. 19.

The image displays a musical score for a piece titled "Allegro moderato, M.M. 66". The score is written for piano and includes a piano introduction. The tempo is marked "Allegro moderato" with a metronome marking of 66. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a piano introduction and a main melodic line. The dynamics range from *p* (piano) to *sf* (sforzando). The tempo is marked "Allegro moderato" with a metronome marking of 66. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a piano introduction and a main melodic line. The dynamics range from *p* (piano) to *sf* (sforzando). The tempo is marked "Allegro moderato" with a metronome marking of 66. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a piano introduction and a main melodic line. The dynamics range from *p* (piano) to *sf* (sforzando).

Danse à la Turque.

Allegro. M. M. ♩ - 100

R. KRUCKOW, Op. 7, No. 1.

Prankish Boys.

Allegro. M.M. ♩ = 100

H. AHRENS, Op. 10, No. 6.

Ein Feste Burg.- A Mighty Fortress.

M. M. ♩ = 40

MARTIN LUTHER. 1529.

Air from Sonata in D Major.

Presto, ma non troppo. M.M. ♩ = 126

J. HAYDN.

The Sighing Wind.

iii

A study of light running work at a rapid rate. At a) etc. take care to preserve the legato between the thumb and fourth finger.

As fast as possible. M.M. ♩ = 116-132

A. FOERSTER, Op. 96, No. 8.

Etude Polka.

The sixteenth notes clear and melodious; the eighths at the end of the phrases strong; the whole fresh and lusty, with good accent and sureness of touch.

Allegro giocoso. M.M. ♩ = 108-116

A. SCHMOLL.

Melody.

As it is not possible for small hands to finger the sixths in this piece as required later in the scales, it will suffice if the fingering $\frac{5}{1}$ be taken for each chord;

but preserve the legato as much as possible by holding the key until it is absolutely necessary to remove to the next.

Allegretto. M.M. ♩ = 69

FR. KUHLAU.

A Pleasant Afternoon.

To be played smoothly and with fluent and equal finger-work. Practice slowly, and then more rapidly. Analyze the passages to find out what chords and scales they represent.

Allegretto. M.M. ♩ = 66

FR. KUHLAU.

On the Prairie.

Allegretto. M.M. ♩ = 69

A. SCHMOLL

Study in Broken Thirds.

An excellent finger study in broken thirds, which are to be played legato and with equal force of fingers. At a) take care that the second note has a little stronger accent than the first.

Allegretto. M.M. $\text{♩} = 58-66$

MORITZ VOGEL.

11

Study in Broken Chords.

To be analyzed as to the chords and the fingering of the different positions; then try to secure an equal motion of all the fingers as they take up their

tones. Observe the proper place of the fourth finger. To be played always with finger action and not by rolling the hand.

GURLITT.

Allegro. M.M. $\text{♩} = 108-120$

12

Going to Church.

To be played seriously and earnestly, at about the tempo marked. At a) change of fingering is marked, according to modern usage, in spite of the quick response required of the second chord. Make the distance

of time between the sixteenths and the following tone as narrow as possible. At b) the melody with a pure finger touch, yet with a song-like quality.

Moderato. M.M. ♩ = 100

FRITZ SPINDLER, Op. 356, No. 8.

13

Study in Syncopation.

This study is full of what are called syncopations, made by bringing in one voice upon the half-beat and holding it across the beat. This premature entrance of the voice is an anticipation and the tone is accented accordingly and held out its full value. When the same effect occurs in the bass at b) this also is ac-

cented a little and well held out in time. At the same time the unsyncopated part has to be played rather firmly, so that the whole gives a sort of contradictory effect from one hand to the other, but not enough to produce an angry or unbeautiful clash.

Commodo. M.M. ♩ = 104

H. GERMER, Op. 37, No. 11.

14

A Study in Double Notes.(Thirds.)

vii

This study is rather difficult, for which reason it must be practiced with a great deal of care. Begin slowly and be sure that the fingers are well raised preparatory to playing, and well raised after playing. Alto and soprano must move exactly

together, and so soon as the necessary exactness is secured try and get also the proper preponderance of the soprano voice, for at first the alto will be strongest. All the sixteenth notes perfectly legato.

Allegretto. M.M. ♩ = 69-96

C. CZERNY.

15

Flight of the Swallows.

Accuracy of fingering action is demanded of this study. The thumb must be passed under swiftly and the hand carried rapidly into its new position in order that the phrases be not broken.

Allegro. M.M. ♩ = 144-168

After VOGEL.

16

Aria.

A study for smooth melodic expression with a steady motion of sixteenths in the bass. Be sure that the long tones have force enough to fill up their time.

BERTINI, Op. 29, No. 2.

17 Andante espressivo. M M ♩ - 84

mf legato e dolce.

f dim. *ten 1 1 1* *f dim.* *rall.*

Etude in C Major.

A good finger study. The melody suggested in the high notes in the first and second measures, not too much brought out. The sixteenth impression is more

important than to have this melody too strong. At a) the quarter notes with singing tone, the sixteenths in the bass subordinate.

Allegretto. M.M. ♩ - 60

A. SCHMOLL.

18

p *cresc.* *f* *p*

cresc. *mf* *Fine*

fa) *1.* *2.* *D.C.*