


1929

Piano Course: Grade 1, Studies

Sherwood Music School

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PIANO

Study 101

These studies are on five notes only.

The right hand plays middle C and two notes above it, using fingers 1, 2 and 3.

The left hand plays middle C and two notes below it, also using fingers 1, 2 and 3.

Place the hands on the keyboard with both thumbs over middle C.

Count four to each measure: 1-2-3-4.

Count aloud, and slowly.

Play exactly with the counting.

Give a slight accent to the first note in each measure. (See Lesson 7, GENERAL THEORY.)

Play legato. (See Lesson 3, TECHNIC.)

Keep the fingers curved and the hand well shaped. (See Lesson 1, TECHNIC.)

Do not take either hand away from the keyboard until the end of the study.

Play each study several times before beginning the next.

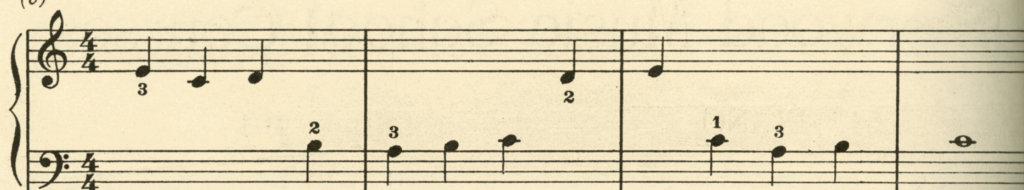
(a)

Study 101(a) is a four-measure exercise in 4/4 time. The right hand plays a sequence of notes: C4 (finger 1), D4 (finger 2), E4 (finger 3), and C4 (finger 1). The left hand plays: C3 (finger 3), B2 (finger 2), A2 (finger 1), and G2 (finger 3). The sequence repeats for four measures.

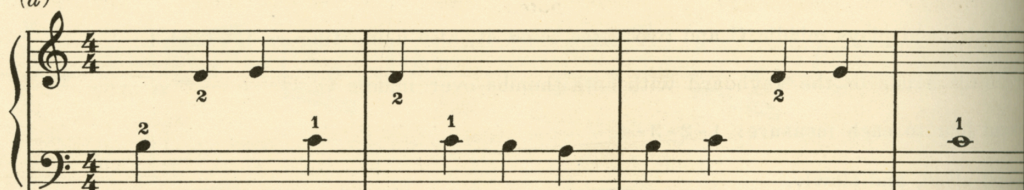
(b)

Study 101(b) is a four-measure exercise in 4/4 time. The right hand plays: C4 (finger 1), D4 (finger 2), E4 (finger 3), and C4 (finger 1). The left hand plays: C3 (finger 3), B2 (finger 2), A2 (finger 1), and G2 (finger 3). The sequence repeats for four measures.

(c)



(d)



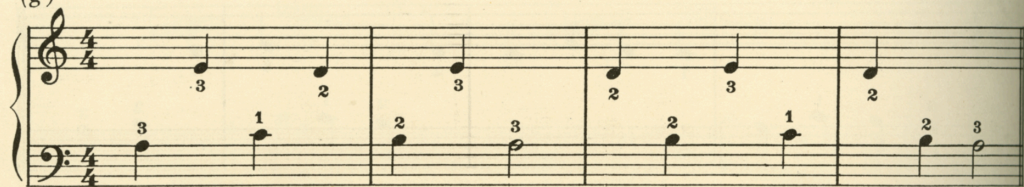
(e)



(f)



(g)



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Study 102

Two more notes are now added to the five used in the previous studies, making seven in all.

The right hand plays middle C and three notes above it; and the left hand plays middle C and three notes below it; so that each hand uses fingers 1, 2, 3 and 4.

Observe that each study occupies two double staves, and is not finished until you reach the double bar. (See Lesson 6, GENERAL THEORY.)

Place both hands in their proper positions over the four keys to be played, and do not change the position of the hands until the end of the study is reached.

Count four to each measure.

Count evenly and play exactly with the counting.

Play legato, but do not hold any key down after sounding the next. That is, only one key should be down at a time, but it should be kept down until the moment of playing the next, in order to make the singing, legato effect.

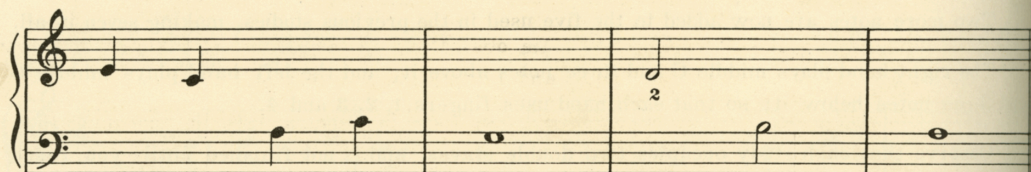
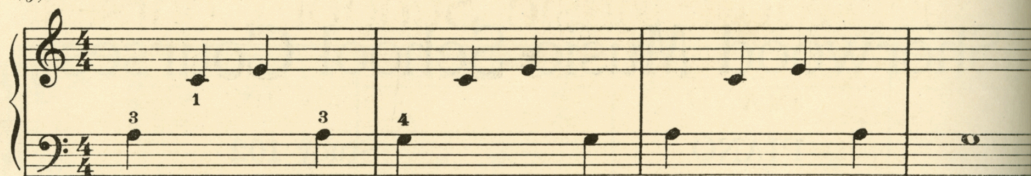
Keep the fingers curved and the hand in correct playing position as described in Lesson 1, TECHNIC.

Play each study (a), (b), etc., several times before beginning the next one.

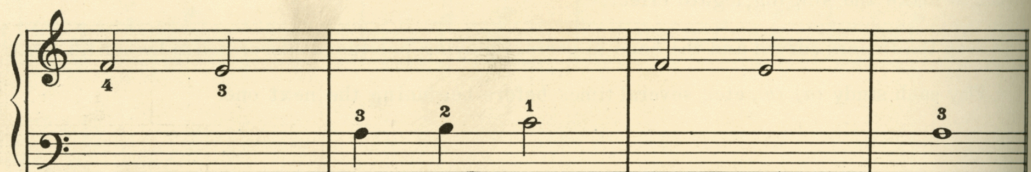
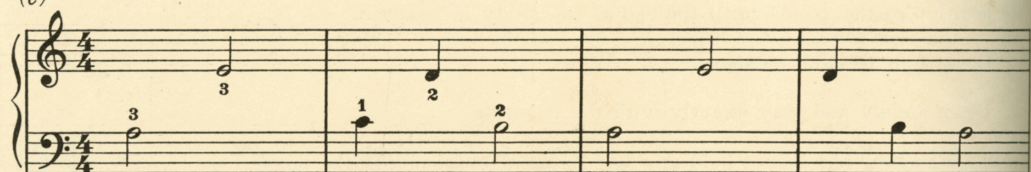
(a)



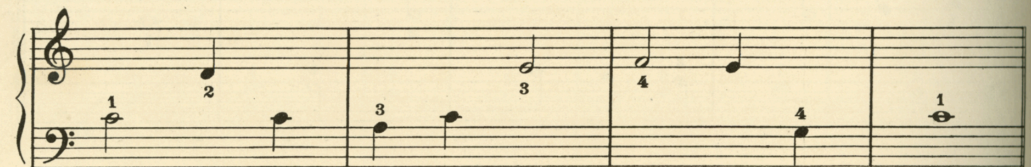
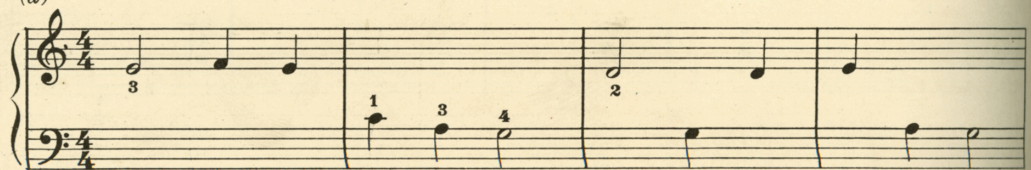
(b)



(c)



(d)



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PIANO

Study 103

Two new notes are added in these studies. They are those played with the fifth fingers, G in the right hand, and F in the left hand.

Place each hand, one at a time, over its own group of keys, and observe that the right hand plays from C up to G, and the left hand plays from C down to F.

When beginning to play, the hands should take these positions and remain unchanged to the end.

Hold the fingers and hands well shaped, play legato, and count *slowly*.

(a)

First system of musical notation for Study 103 (a). Treble and bass staves in 4/4 time. Treble: G4 (finger 3), F#4 (finger 1), G4 (finger 3), A4 (finger 4), B4 (finger 5), C5 (finger 2), B4 (finger 3), A4 (finger 2), G4 (finger 1). Bass: C4 (finger 3), B3 (finger 4), A3 (finger 5), G3 (finger 3), F3 (finger 2), E3 (finger 1).

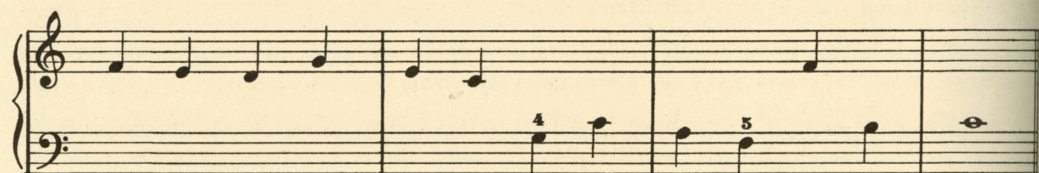
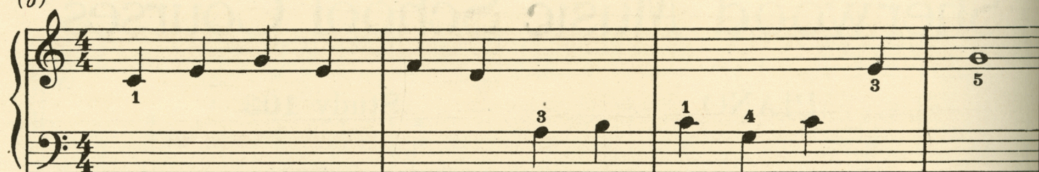
Second system of musical notation for Study 103 (a). Treble: G4 (finger 5), F#4 (finger 3), G4 (finger 1), A4 (finger 3), B4 (finger 5), C5 (finger 3), B4 (finger 2), A4 (finger 1). Bass: C4 (finger 1), B3 (finger 3), A3 (finger 4), G3 (finger 3), F3 (finger 1).

(b)

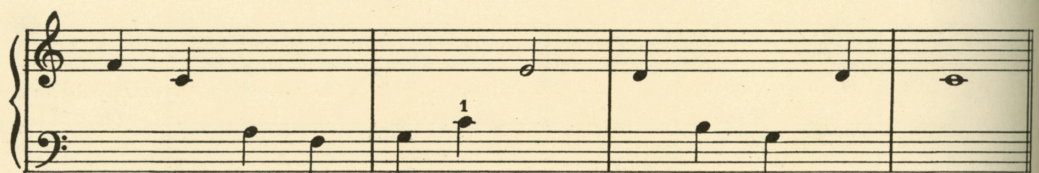
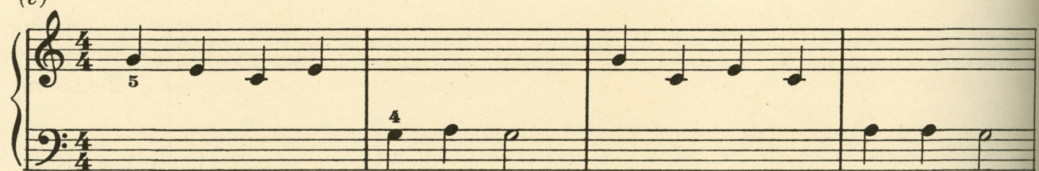
First system of musical notation for Study 103 (b). Treble: C5 (finger 1), B4 (finger 4), A4 (finger 3), G4 (finger 4), F#4 (finger 5), E4 (finger 1), D4 (finger 4), C4 (finger 1). Bass: C4 (finger 1), B3 (finger 4), A3 (finger 3), G3 (finger 4), F3 (finger 1), E3 (finger 4), D3 (finger 1), C3 (finger 4).

Second system of musical notation for Study 103 (b). Treble: C5 (finger 4), B4 (finger 3), A4 (finger 5), G4 (finger 1), F#4 (finger 3), E4 (finger 5), D4 (finger 1), C4 (finger 4). Bass: C4 (finger 5), B3 (finger 3), A3 (finger 1), G3 (finger 4), F3 (finger 1), E3 (finger 4), D3 (finger 1), C3 (finger 4).

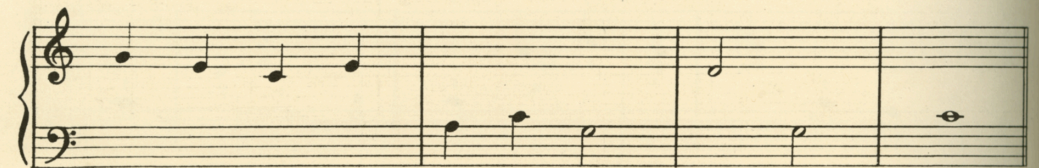
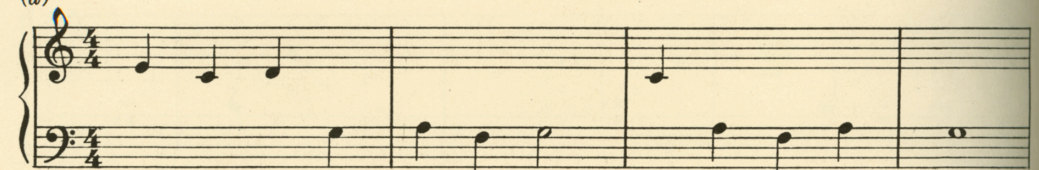
(b)



(c)



(d)



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PIANO

Study 104

In the studies below, observe that the measure signature is three-four, and the counting is to be three (quarter notes) to the measure.

For the first time, rests are used. Up to now, the hands have only played one after the other, the two hands keeping up a single melody between them. Now, both must play together in some places, so that when one is not playing, the rest signs are necessary to show it.

Three kinds of rests are used, the quarter rest, the half rest, and the whole measure rest. (See Lessons 6 and 10, GENERAL THEORY.)

A third new feature is that the left hand is in a new position. It has the thumb over the G below middle C, instead of over C, as in all previous studies. This position places the fingers over the keys C to G, an octave below the right hand. We shall have many studies in this position.

The dotted note makes its first appearance. (See Lesson 8, GENERAL THEORY.) The dotted half note, taking three counts, exactly fills the measure in three-four, and therefore is frequently used in that kind of measure.

The tie (see Lesson 8, GENERAL THEORY) occurs at the end of study (a).

When notes are played by both hands at once, listen, and be sure that they sound exactly together.

(a)

(b)

In the following studies the hands continue in the C to G position, one hand an octave below the other. Do not move them from this position during any one of the studies.

When they are not both playing at the same time, there will always be a rest to show that the one or the other is inactive, or "silent."

The rests, you will remember, take counts just the same as notes. The whole measure rest takes the counts of a whole measure, whether this be three counts, as in studies (c) and (d), or four, as in study (e), where the measure is four-four. (See Lesson 10, GENERAL THEORY.)

(c)

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

(d)

3/4

3

1

3 1 5

(e)

1 4 1 4 3

1 5 4 5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in 4/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature is one flat (B-flat). The score consists of 12 measures. The melody starts on a whole note G4, followed by a half note A4, a quarter note Bb4, and a quarter note A4. The accompaniment starts on a whole note G3, followed by a half note A3, a quarter note Bb3, and a quarter note A3. The score is written in a simple, handwritten style.

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PIANO

Study 105

Independent and simultaneous parts for the two hands will now continue as the usual thing; and in study (a) the hands play almost entirely in contrary motion.

The hands continue in the same position on the keyboard as in Study 104, the left hand playing one octave lower than the right hand.

In studies (b) and (c) the hands continue over the same keys, but here the measure signature is four-four, so that you again count four to each measure.

Play legato. Connect all the tones except where there are rests.

(a)



Studies (*d*) and (*e*) are all in staccato notes. (See Lesson 8, GENERAL THEORY.)

Make the effect the opposite to that of legato, lifting the fingers quickly off the keys, but keeping them in position over the keyboard, so that the playing can be done without watching the hands.

The measure is triple, requiring a count of 1-2-3.

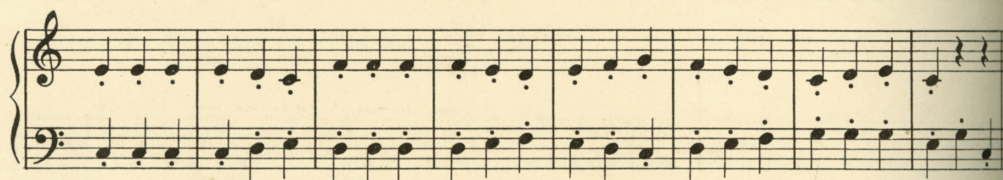
Although each note is cut off very short, the playing and counting must be no faster than in legato. Play each study over several times.

These studies must be played at first with each hand alone, until the staccato offers no difficulty; then both hands should be played together.

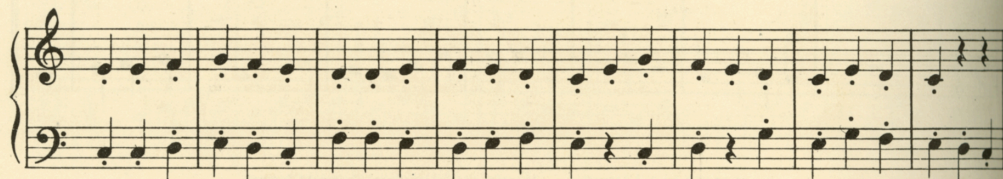
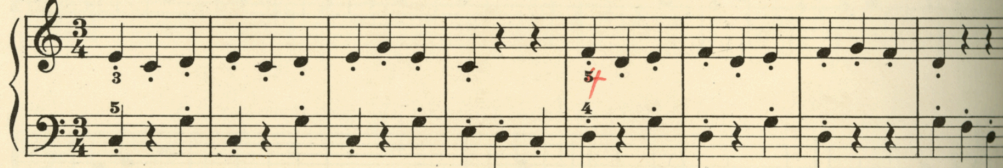
Fingering is only indicated here and there, as a reminder of the hand positions, which remain the same throughout.

Observe the contrary motion in measures 2, 4, 5, etc. of (*d*). (See Lesson 1, GENERAL THEORY.)

(*d*)



(*e*)



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Study 106

The two following studies, one for right hand alone and one for left hand alone, are in the key of G, with one sharp. (See Lesson 12, GENERAL THEORY.) They have the same melody, the left hand playing it an octave lower than the right.

In (a) a shift in hand position is made in the third measure by repeating a note with a different finger. Putting the fifth finger on the A enables you to play the four eighth notes with the same fingers as were used upon the similar group in measure 1. Measures 3 and 4 are, in fact, as you will see, just the same as measures 1 and 2, but one scale degree lower. The next change of position is at measure 5, where the thumb crosses under F \sharp and plays G.

Study (b) also has a change of fingers on a repeated note, in measure 3. At the third beat of measure 4, the fourth finger plays the F \sharp , although the second finger played the G. The hand is thereby put into the right position to play the notes of the next four measures.

In both of these studies, make the difference between legato and staccato notes very plain. When you do so, you will find that there are distinct groups of notes, some very short, some rather long. This separation of the music into its proper groups, as indicated by the legato and staccato marks, is called phrasing. (See Lesson 10, TECHNIC.)

(a) Right Hand Alone

(b) Left Hand Alone

Study (c) is also in the key of G. It will be found that each hand is mostly in a new position, that is, covering the notes G to D; but each has slight changes from its position, and the fingering indicates.

After the right hand plays an eight-measure melody, the left hand plays the same melody an octave lower. Then, beginning with measure 17, both hands play it together. This naturally divides the study into three equal parts, which we have marked A, B and C. There are some markings to be followed, as to loudness.

(c)

GURLITT

Section A, measures 1-4. Treble clef: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 2), D5 (fing. 3), E5 (fing. 4), F#5 (fing. 3), G5 (fing. 3). Bass clef: G3 (fing. 1), A3 (fing. 1), B3 (fing. 1), C4 (fing. 1), D4 (fing. 1), E4 (fing. 1), F#4 (fing. 1), G4 (fing. 1). Dynamics: *p*.

Section B, measures 5-8. Treble clef: A4 (fing. 1), B4 (fing. 1), C5 (fing. 1), D5 (fing. 1), E5 (fing. 1), F#5 (fing. 1), G5 (fing. 1), A5 (fing. 1). Bass clef: G3 (fing. 1), A3 (fing. 1), B3 (fing. 1), C4 (fing. 1), D4 (fing. 1), E4 (fing. 1), F#4 (fing. 1), G4 (fing. 1). Dynamics: *f*.

Section B, measures 9-12. Treble clef: A4 (fing. 1), B4 (fing. 1), C5 (fing. 1), D5 (fing. 1), E5 (fing. 1), F#5 (fing. 1), G5 (fing. 1), A5 (fing. 1). Bass clef: G3 (fing. 1), A3 (fing. 1), B3 (fing. 1), C4 (fing. 1), D4 (fing. 1), E4 (fing. 1), F#4 (fing. 1), G4 (fing. 1).

Section C, measures 13-16. Treble clef: G4 (fing. 2), A4 (fing. 1), B4 (fing. 2), C5 (fing. 3), D5 (fing. 2), E5 (fing. 3), F#5 (fing. 3), G5 (fing. 3). Bass clef: G3 (fing. 3), A3 (fing. 2), B3 (fing. 5), C4 (fing. 4), D4 (fing. 3), E4 (fing. 3), F#4 (fing. 3), G4 (fing. 2). Dynamics: *ff* (17).

Section C, measures 17-20. Treble clef: G4 (fing. 1), A4 (fing. 2), B4 (fing. 3), C5 (fing. 4), D5 (fing. 1), E5 (fing. 1), F#5 (fing. 1), G5 (fing. 1). Bass clef: G3 (fing. 5), A3 (fing. 4), B3 (fing. 3), C4 (fing. 2), D4 (fing. 2), E4 (fing. 2), F#4 (fing. 2), G4 (fing. 2).

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PIANO

Study 107

We have at (a) a little study on the C scale. It gives exercise in both the crossings used in scale playing. (See Lesson 9, *TECHNIC.*) Be prepared for each crossing a note or two in advance, so that it may be done smoothly and without any hesitation at the moment of performance. Play legato, and count.



Study (b) gives further practice on the C scale, with more notes in the accompanying part. In measure 6, the same finger plays two notes in succession, B and C. This is sometimes done to make a very distinct separation between the notes. A legato passage ends with the B, and another melodic passage begins with the C.

In measure 7, are two staccato A's. By playing the second one with a different finger, we not only detach that note from the first one, but also move the hand into a better position for what follows. Phrasing requires many little special fingerings like these.



Study (c) introduces the two-four time signature, and has eighth notes in both hands at once. Each hand keeps the same position all through the study. Some elementary phrasing is given, merely dividing the study into two equal parts, each part consisting of exactly four measures. Observe the key signature and the measure signature of every study that you begin to play. If there are sharps or flats, it will be necessary to remember which they are, and avoid playing the naturals of those notes.

(c)



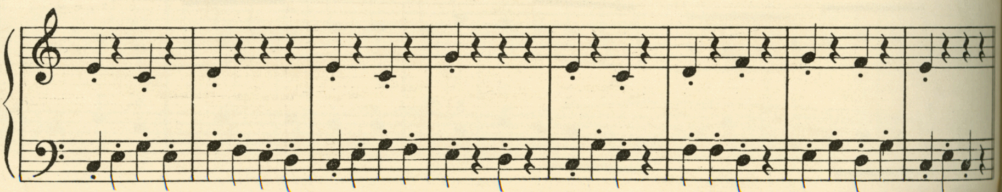
Study (d) is in the same key and has the same hand positions as study (c). A new feature is the dotted quarter note. It falls on the first count of the measure, and continues through half of the second count. The eighth note that follows, therefore, comes on the second half of the second count, or between counts two and three. If you count half beats, it comes on the "and" after "two." Phrasing, here, marks off the study into two-measure sections.

(d)



In study (e) the notes are staccato, and must be separated from each other when played. The hand positions are an octave apart, with each hand covering five keys.

(e)



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PIANO

Study 108

Studies (a), (b) and (c) are all in the key of G. Each one has also the same stationary hand position.

In each study, the parts for right and left hands should be played over separately, at first. Count slowly and play accurately with the counts.

Study (a) is in two-four measure, therefore count "one-two." In order to divide the count evenly for the eighth notes, it is permissible to count, at first, "one-and-two-and."

Study (b) has three quarter notes to the measure, and in some places, two eighth notes to the quarter note count, the same as study (a). Count half-beats until the rhythm is learned.

Study (c), in four-four measure, gives further practice in playing eighth notes, which are now in both hands at once. It will be necessary to count half-beats and play very slowly, at first.

(a)

Study (a) is in 2/4 time, key of G. The right hand plays eighth notes with fingerings 1, 3, 5, 4, 1, 3, 5, 2. The left hand plays half notes with fingerings 5, 3, 1, 5, 3, 1. The piece consists of 8 measures.

(b)

Study (b) is in 3/4 time, key of G. The right hand plays quarter notes with fingerings 1, 3, 4, 1, 3, 5, 4, 1. The left hand plays half notes with fingerings 5, 3, 4, 1, 5, 3, 4, 1. The piece consists of 8 measures.

(c)

Study (c) is in 4/4 time, key of G. The right hand plays eighth notes with fingerings 3, 1, 3, 4, 3, 5. The left hand plays eighth notes with fingerings 5, 3, 1, 3, 4, 3, 1. The piece consists of 8 measures.

The double notes in study (d) are to be played by hand action, with a loose wrist joint. (See Lesson 14, TECHNIC.) The two notes must sound exactly together. An accidental, $F\sharp$, occurs in measure 7, leading the music into the key of G; but the F is natural again in measure 9, bringing us back to the key of C.

GURLITT

(d) Allegretto

Study (e) is in triple measure, as was (d); but here we have the rather less usual three-eighth signature, in which three eighth notes to the measure are to be counted. The two-note figures, or pairs of notes, in the right hand, are played very legato, and the hand is drawn away from the second note by a slight raising of the wrist. This, again, is "phrasing."

In two places, an $F\sharp$ occurs, suggesting the key of G; and the $B\flat$, in measure 3, suggests the key of F. The left hand plays, steadily, the notes of the C scale over one octave, legato, from the lower C to middle C. Then an octave higher (with a change of clef), it begins the scale down again.

GURLITT

(e)

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PIANO

Study 109

Study (a) has sixteenth notes, four of which make up one quarter-note beat. Count half beats in your first practice of this study, as in the case of other studies where there are notes shorter in duration than the beat.

The right hand is constantly shifting its position, as the melody consists of many short phrases, and in nearly every case the hand changes its position, slightly, in beginning a new phrase. The left hand remains over C to G throughout.

Remember to draw the finger from the key on the last note of a phrase by raising the wrist, with the joint loose.

(a) F.Y.

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Study (b) gives more practice in the key of G. The left hand begins by playing the scale in notes of various lengths, which must be given their correct time by means of even counting. After this scale passage, the left hand has no change of position, but remains over the keys C to G. The right hand remains in position throughout—over the keys A to E, although the E is never played. Attend to the tie and the phrasing marks.

(b) BERTINI

Study (c) begins in the key of G, but in measures 9 to 15 your ear will tell you that there is a temporary change to another key, although no accidental appears.

The last eighth note of a measure is, in several places, tied to the first note of the next measure. Keep the finger on the key and do not strike again at the beginning of the new measure. When the left hand has this arrangement, in measure 9, etc., it is plainly imitating the right hand at the beginning of the study

In the last four measures, as in measures 5 to 8, the right hand has a scale passage.

(c) Allegretto GURLI

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PIANO

Study 110

Polyphony

CANONS

The name Canon is applied to music in which one voice imitates another, as in the two selections given for this Study. Canon belongs to a kind of music called Polyphony, or music having two or more melodies sounding at the same time, and harmonizing so that no other accompaniment is necessary. Our previous studies have had chiefly one melody (voice), with an accompaniment.

In canon (a), a simple five-finger exercise is used as the melodic pattern. It is set in duple measure, and runs along rapidly with four sixteenths to the count. The little melody is played by the right hand, and, at its concluding note, the left hand imitates the right hand, an octave lower. After four measures, the right hand plays only half of the original melody, and stops for a rest. The left hand does the same. Then the right plays the three notes of the C chord in succession. This is copied exactly by the left hand, and the canon ends.

The expression marks should be observed. The first four measures are *forte*. Each of the following groups is played with diminishing tone. That is, the canon begins loud and shades off to soft. The last left hand group begins *piano* and diminishes still more, in tone. Each group is legato, from the first to the last note.

(a) Moderato

GURLITT

This second canon resembles the first in measure signature, key, and the sixteenth-note theme, or voice melody.

The theme, here, has more variety, and continues while the left hand is imitating, instead of having rests.

You will see that the left hand keeps up the exact imitation of everything that the right hand does.

In measure 7, the first sixteenth note of the second group is tied to the previous note. At count "two," you play the left hand, D, and, giving no attention to the right hand tied G, play the F immediately after the "two" count. In measure 8, left hand, it is the same, except that there is no note to play on count "two."

This melody consists, mostly, of the repetition of a two-measure section. Practice each section with separate hands until it is learned and easily played.

(b) Moderato

GURLITT

The musical score is for a piece titled "Moderato" by Gurlitt. It consists of three systems of music, each with a grand staff (treble and bass clefs). The time signature is 2/4. The first system contains measures 1, 2, and 3. Measure 1 is marked with a forte dynamic (*mf*). The second system contains measures 4, 5, and 6. Measure 5 is marked with a mezzo-forte dynamic (*mp*). The third system contains measures 7, 8, and 9. Measure 7 has a tied note in the right hand. The notation includes various fingerings (e.g., 3, 5, 2, 4, 1, 2, 3, 5, 2, 4) and articulation marks.

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PIANO

Study 151

In this little study we have an excellent example of a style of music that requires one hand to finish a passage begun by the other. This is called coördination. (See Lesson 7, TECHNIC.) The hands must play in alternation so accurately that it sounds as if the playing were all done by one hand. It may help to count "one and two and" at first, but later the count should be "one, two" for each measure.

In measures 4 and 8, accidental sharps are found, in each case played by the second finger reaching over the thumb. Directly the thumb plays, the hand is to be brought back into the normal position for the following group of notes.

The key and measure signatures are not new. Observe carefully all the dynamic marks. The last chord is to be played very legato with the one before it, the note common to both being tied. The *diminuendo* adds to the smoothness of the legato. The tones of the first chord have diminished slightly, and the second is softer, to match the volume of tone still sounding.

GURLITT

(a)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

p 1 *mp* 5 *mf* 9 *decresc.* 13

This is a study for the playing of broken chords, with the hands alternating. If you will look at the first two measures, you will see that the same notes are used in both, but in reverse order. This plan is used throughout—one measure with the notes in one direction, and the next with the same notes in the reverse direction.

To help in reading the notes and forming the hand quickly, practice as follows: Play the notes of each group together as a solid chord, raising each hand as the next one plays. Next, play the notes of each measure as one chord, both hands playing together. Lastly, play as written, counting six to a measure at first, but later counting two to a measure.

It is important to raise the hands at the rests; and remember that only one key is to be down at a time.

(b)

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems, each with a treble and bass staff. The first system is labeled (b). The music is a study for broken chords, alternating between ascending and descending patterns. The notes are grouped by slurs, and fingerings are indicated by numbers 1 through 5. The first system shows the initial pattern with ascending and descending chords. The subsequent systems continue this pattern with variations in the sequence of notes and fingerings. The score is designed to be played at a slow tempo, with a count of six to a measure initially, and later a count of two to a measure.

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PIANO

Study 152

Study (a) is on the scale of C for the right hand, with the left hand marking the four-four measure in quarter notes. There is no change of position for the left hand, so that the fingering is needed only in the first measure. Play legato where no staccato marks are given.

(a)

A similar study, with the scale passages given to the left hand, is that at (b), below. Some variety is found in the right hand part, the changes of position requiring the fingering to be fully indicated. It may be said, in general, that when the fingering is not marked in these studies, the notes are played by the fingers already placed over them.

(b)

Here is a study in phrasing and expression. The right hand group in measure 1 is repeated in each of the four following measures, and each time at a different pitch. Observe the hand contraction (see Lesson 9, TECHNIC) produced by the fingering of the repetitions.

Each group is legato in itself, with the last note staccato, and thus constitutes a short phrase.

Measures 6, 7 and 8, also, are phrased independently, with three separate slurs. In contrast to these very brief phrases is a lengthy one from measure 17 to measure 24.

Expression may be brought out by following the dynamic marks, which make eight measures soft, and eight measures loud, alternately. (See Lesson 15, INTERPRETATION.)

Other details are accent marks, where half notes come after quarter notes in the same measure; and the change of fingers on the E in measure 24. Hold the left hand dotted half notes for their full time.

BERTIN

(c) Allegretto

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. It consists of 32 measures, divided into four systems of eight measures each. The right hand plays a melodic line with various phrasing slurs and fingerings, while the left hand provides harmonic support with chords and single notes. Dynamics alternate between soft (p) and loud (f) every four measures. Measure numbers 1 through 32 are indicated below the measures. Fingerings are shown above notes, and slurs connect groups of notes. The score includes a variety of note values, including quarter, eighth, and half notes, as well as rests.

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PIANO

Study 153

The following study is in the key of D, with two sharps. (See Lesson 12, GENERAL THEORY)
The principal feature is phrasing. The legato and staccato signs show very plainly how this is to be done. For instance, a little phrase begins with the eighth-note group in measure 2, and ends with the first note of the following measure. The final note of a phrase is always slightly staccato; and a dot over it, as here, makes it more decidedly staccato.

Several specially accented notes, combined with the *forte* playing indicated, give a firm and resolute character to the study.

There are only two chords throughout for the left hand, which should be held so as to play either chord without change of position.

Observe that there are two main divisions of eight measures each. Of the opening eight measures, the first four are almost exactly repeated in the second four. In the second eight-measure division, or part, measures 9 to 12 are a little different, but measures 13 to 16 (the closing group) are the same as measures 5 to 8.

GURLITT

(a)

1 *f* 2 3 4 5

6 7 8 9 *f* 10 11 12 13 14 15 16

We have, at (b) below, a study on the scale of D for the right hand. It combines the scale with rhythmic patterns, such as are given in the EAR TRAINING Lessons. The left hand remains in one position and plays, evenly, a single note to the count, from beginning to end.

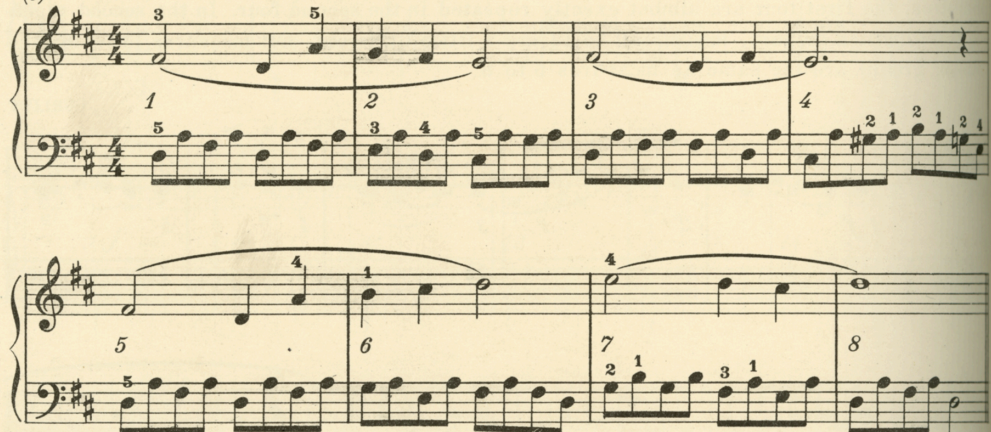
(b)



In (c) we find a singing melody in the right hand, with a softly played broken chord accompaniment in the left hand. The right hand is in one position up to measure 5, when it changes to a new one, by reaching with the fourth finger up to A and then crossing the thumb under to B.

Play strongly legato, to get the singing effect, and phrase the melody into four divisions, as marked.

(c)



Study (d) presents a new problem—that of playing thirds. The right hand remains in the five-finger position from D to A, and two fingers must play at once, every time. One finger may be apt to play a little before the other, or a little louder than the other, and this must be corrected by attentive listening, combined with effort to control the fingers. Keep the fingers that are not playing raised clear of the keys. Accent the first count in each measure. Although there are no slurs, the playing should be legato.

(d)



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PIANO

Study 154

A composition in simple triple measure suggests a waltz, if played fast. The waltz, however, is usually in three-four measure. Study (a), below, is in three-eighth measure, and only moderately fast.

When the count represents an eighth note, as in this study, two notes to a count will, of course, be sixteenth notes. We find these occurring in several places; that is, two sixteenth notes to the eighth note count.

The right hand remains in one position, over the notes F to C. The left hand is in a similar position, an octave lower, but the fifth finger plays E sometimes, instead of F.

Remember, there are no B's in this study, but always B's.

(a) Allegretto GURLITT

The musical score for Study 154 is written for piano in 3/8 time. It consists of 16 measures, divided into three systems of five measures each. The right hand (treble clef) plays a melody, and the left hand (bass clef) plays an accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Allegretto'. The score includes fingerings (1-5) and dynamics (mp). The measures are numbered 1 through 16. The first system contains measures 1-5, the second system contains measures 6-10, and the third system contains measures 11-16. The final measure (16) ends with a double bar line.

Study (b) gives the left hand an opportunity to "sing" a melody.

The positions of the hands, as set by the fingering at the beginning, are not changed except for the last two chords in the left hand part.

The right hand chords are played with a light hand action, and softly, so that the melody may be plainly heard. This melody, like all melodies, must be phrased. The slurs indicate how it is to be done. The finger is lifted from the last note of each group, just an instant before the next phrase is begun.

Remember what was said previously about a sixteenth note tied to a preceding note. Although the group of sixteenth notes in measure 4 has its first note, C, on the second count of the measure, we do not think of that note as played at all, because the tie makes it only a little extra continuation of the quarter note C. We say the count "two," and then immediately play the Bb. The same passage occurs twice later on.

The eighth measure of the study is the end of the first half, and you will see that it is the only measure (except the final one) in which the right hand has a rest on the last half beat, giving the agreeable effect of a pause at this place. (See Lesson 17, FORM AND ANALYSIS.)

(b) GURLITT

The musical score for Study (b) is written in 2/4 time. The right hand (treble clef) plays a melody consisting of eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a bass line with some chords. The score is divided into four systems of four measures each. Measure numbers 1 through 16 are indicated below the notes. Dynamics include *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *dim.* (diminuendo). Fingerings are indicated by numbers 1-5. The key signature has one flat (Bb).

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PIANO

Study 155

The most noticeable feature about this study is that in many of the measures the first note is merely held down from the previous measure, and not struck again. There is always a tendency to play a printed note and overlook a tie, until the observance of ties becomes habitual.

Many crossings occur in the right hand part, and a few accidentals. Observe that the C in measure 6 has a natural sign before it. The cancel of an accidental is not, strictly speaking, necessary in a new measure, but its use is quite customary.

In measure 13 we find the fingers changed on held notes. This is done in order to put the hand into better position to play the next chord with the least movement. The change is made by first letting the thumb replace the third finger on G; then the third finger takes the E and releases the fifth finger.

The right hand part has only two slurs throughout, and forms, therefore, an almost continuous legato. The left hand part is divided into phrases. Observe the *f*'s followed by diminuendos; also the crescendo signs in two places.

(a) Andante DÖRING

The musical score for Study 155, Piano, Andante, is presented in three systems. The first system contains measures 1 through 5, the second system contains measures 6 through 10, and the third system contains measures 11 through 16. The right hand part is a continuous legato line with slurs and fingerings. The left hand part consists of chords and single notes with fingerings. Dynamics include *f*, *p*, and crescendo/diminuendo markings. Measure numbers 1 through 16 are indicated below the notes.

Study (b) is in the key of F, and the measure is six-eight. As the tempo is not very slow, count only two to each measure. The left hand groups will then be one to each count; and something of the nature of a lullaby is produced by their regular, rolling effect, and by the rather quiet style of the music.

Neither hand changes its position much, although the fingers extend beyond five keys. As the right hand part is a melody, it should be divided into phrases, which the phrasing marks indicate.

(b) Moderato

Study (b) is in the key of F major, 6/8 time, Moderato. The score consists of two systems of four measures each. The right hand plays a melody with phrasing slurs and fingerings (1-5). The left hand plays a rolling accompaniment with fingerings (5-1-2-3-4-5). The first measure of the first system is marked 'mp'.

The rhythm of the triplet in study (c) may easily be sensed by, at first, counting 1-2-3, four times in the measure, once for each of the four quarter notes of the left hand part. This counting gives the exact rhythm of the right hand groups of eighth notes. Then count four to the measure, as usual, playing the triplets on "two" or "four" as required.

There are three sharps for you to remember in this key, A major.

(c)

Study (c) is in the key of A major, 4/4 time. The score consists of two systems of four measures each. The right hand features triplet eighth notes and quarter notes with fingerings (1-3-5). The left hand plays a bass line with fingerings (5-1-2-3-4-5). The key signature has three sharps (F#, C#, G#).

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PIANO

Study 156

Study (a), below, is for the special practice of the left hand in scale passages and eighth note figures. Considerable independence of the hands is also needed, as there are changes of position, and notes of various lengths, in the right hand, while the left is at the same time working out its scale fingerings, etc.

Observe the ways in which the second four measures resemble the first four, and those in which they are different. Such observation helps to make you an intelligent player.

Pay particular attention to the phrasing, playing through the part for each hand, separately, with this feature in mind.

(a) A.W.

The musical score for Study 156(a) is written in 4/4 time. It consists of two systems, each containing four measures. The right hand (treble clef) plays a melody with various note values and fingerings (1-5). The left hand (bass clef) plays eighth-note scale passages with fingerings (1-5). The first system shows a change in the right hand's melody in the second four measures compared to the first. The second system continues the pattern with further variations in the right hand's phrasing and the left hand's scale passages.

Study (b) is for the practice of phrasing and expression. The right hand has the melody most of the time, accompanied by simple chords in the left hand (treble clef); but the left hand also has the opportunity to show its ability to play melodiously in measures 16-19.

There is much phrasing to be attended to, in the "singing" part, whether right hand or left. Proper connection of the chords, in the accompanying part, is also of importance, and should not be slighted. Hold notes to their full value (when not marked staccato), and no longer.

Expression requires, besides phrasing, the light and shade of dynamics—loud and soft therefore, it is necessary to study the expression marks with this in mind. (See Lesson 16 INTERPRETATION.) Also think of the indicated tempo—"moderately lively." Observe the tied notes in measures 17-20. The fingering for the pair of thirds in the left hand, measures 23 and 24, is a special one, to give perfect legato.

The form of this study is very regular and plain. The first sixteen measures make one part. Each part, again, consists of two eight-measure divisions. The first, second and fourth eight-measure divisions all begin similarly—as to the first complete measure of each, at least. (See Lesson 17 FORM AND ANALYSIS.)

Allegro moderato

LOESCHORN

(b)

1 2 4 2 1 2 3 4 5

mf 1 2 3 4 *f* 5 *p*

8 *mf* 10 11 12

13 14 15 16 *mf* 17 18 19

20 *f* 21 *p* 22 *mf* 23 24 *mf* 25 26

27 28 29 30 31 32

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PIANO

Study 157

Here is a scale study in the key of D. The scale passages are given to the right hand in (a), and to the left hand in (b). Prominence is given to the weak fourth finger, which is apt to be used as little as possible, and so, to get no stronger.

The measure accents are made stronger by special accent marks where an eighth note is on the first beat, followed by sixteenths. This marks the rhythm, and gives importance to the eighth note, in contrast to the shorter notes that follow.

In measures 2, 4 and 6 are arpeggiated chords with octave spans.

The left hand part of measures 1 to 8 is exactly the same as the right hand part of measures 9 to 16. A change of hands makes much change in fingering, however, as you will observe.

Count beats and half beats ("one-and-two-and") during the first, slow practice. Later, omit the "and." Make no rests in the part with longer notes.

(a)

(b)

11

12 13 14 15 16

Study (c) below, is in three parts, of which the third is the same as the first. The first part is repeated, as shown by the repetition marks at the end of the first staff. When it comes again, as the third part, it is not repeated.

The study gives further practice in arpeggiated chords, with octave span, for the right hand. These occur in measures 2 and 6, and in their repetition later. The inner notes of the chord (those played by fingers two and four) occur in the previous measure, each time, as if to prepare the correct fingers.

The second part of the study has the left hand playing in the treble clef, although the notes are almost the same as before. If you learn to think of notes as representing keys on the keyboard, it will make no difference which hand plays them, or on which staff they appear.

In measures 13 and 14 are accented notes in the usually unaccented part of the measure. These are short, and played with a kind of snap, quite unlike the more weighty first beats of measures.

An important matter is the holding of half and quarter notes in the left hand, while it is playing eighth notes at the same time.

Allegretto

(c) HUMMEL

The musical score for Study (c) by Hummel is written in 2/4 time and consists of three systems of staves. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The score is written for two staves, with the right hand in the treble clef and the left hand in the bass clef. The first system shows measures 1-8, the second system shows measures 9-16, and the third system shows measures 17-24. The score includes various musical notations such as notes, rests, and fingerings. The first system includes measures 1-8, the second system includes measures 9-16, and the third system includes measures 17-24. The score is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings. The first system includes measures 1-8, the second system includes measures 9-16, and the third system includes measures 17-24. The score is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings.

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PIANO

Study 158

This is a bright, cheerful little study, affording practice in phrasing and expression.

The separated or phrased groups are short; many of these are only two notes, the first slurred to the second, and the second cut off, staccato. Where there are sixteenth notes, the groups are a little longer. Count half-beats ("and" after each count) so as to get the rhythm of these sixteenth notes correctly—two to each half beat.

The left hand notes are again placed on the treble staff, and there are many rests, to give the right character to the music.

(a) *Allegretto* GURLITT

The musical score for Study 158(a) is written for piano in 2/4 time. It consists of three systems of two staves each. The right hand is on the treble clef and the left hand is on the bass clef. The first system starts with a forte (f) dynamic. The second system starts with a piano (p) dynamic. The third system starts with a forte (f) dynamic. The score includes various musical notations such as slurs, staccato marks, and fingerings. The key signature has one flat (B-flat).

The object of study (b) is the crossing of one hand over the other, which will occasionally be found, in your pieces. It brings out the fact that notes are to be thought of as indicating keys on the keyboard, but not necessarily either right or left hand. The right hand generally plays all the notes on the treble clef, and the left all those on the bass clef; yet it is often convenient for either hand to cross over the space between the staves and assist the other in the passage that requires to be played.

Another feature of this study is the needful coördination of the hands, the two playing, as explained in an earlier study, just as one, as far as the sound is concerned. To carry out this idea better, there are no rests for the hands when they are temporarily not playing.

Count four. The notes on count one are on one staff, and those on counts two, three and four usually on the other.

Make each succession of notes, leading to the half note, legato, and hold the half note as nearly as possible to its full time.

LE COUPPEY

(b) Moderato

The musical score is written for piano in 4/4 time, marked 'Moderato'. It consists of five systems of two staves each. The right hand (r.h.) and left hand (l.h.) are clearly indicated. The piece features a variety of note values, including eighth, quarter, and half notes, often beamed together. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*), mezzo-forte (*mf*), and piano-piano (*pp*). The score includes slurs, accents, and a 'cresc.' marking. The piece ends with a final half note in the right hand.

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PIANO

Study 159

Staccato chords, played with the hand loose at the wrist, characterize this study. They are given to the left hand, at first in a succession of nine measures, followed by a brief interruption in which the wrist may rest; and, later, in a succession of nineteen measures.

The sixteenth notes will have to be played quite rapidly to make four to the count at *allegro* tempo. In part two, after the double bar, the left hand takes the sixteenth-note group, the right hand playing a phrased melody.

Attention to all the expression marks will make this little study quite attractive, and more than a technical study. (See Lesson 15, INTERPRETATION.)

Play the last two measures to strict counting. The final chord will then be felt as necessary to complete the rhythm and not as an extra "ending chord."

BURGMUELLER

Allegro

The musical score is for a piano study in 2/4 time, marked 'Allegro'. It consists of three systems of six measures each. The left hand (bass clef) plays staccato chords, while the right hand (treble clef) plays sixteenth-note groups and phrased melodies. The score includes various expression marks: *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *p* (piano). Fingerings are indicated by numbers 1-5. A double bar line is present after the second system.

5. *f*

3. 1 3 2 5 *a tempo*

rallentando *p.* *cresc.*

1 3 2 5 2

p. *f*

5. 2 3 1 3 2 5

rallentando

a tempo 1 3 2 5

p. *cresc.* *p.*

1 5

cresc. *f*


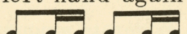
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PIANO

Study 160

Polyphony

CANONS

In the following canon the right hand begins its melody on E, and the rhythmical pattern of the first measure is $\frac{2}{4}$ . The second measure has a sustained G, while the left hand imitates the opening figure. When the left hand has caught up and is resting on G, the right hand proceeds in two sixteenth-note groups downward, again resting on G, while the left hand again catches up. In the fourth measure the rhythmical pattern changes to .

The little canon closes with the notes of the chord of C, descending from G to C, this being imitated, of course, by the left hand.

The canon is to be played at a moderate rate of speed, vigorously at the outset, but with a diminuendo in the last measures.

GURLITT

(a) Moderato



The musical score for Canon (a) is written for piano in 2/4 time, marked Moderato. It consists of two systems of four measures each. The right hand begins on E4. The left hand enters in the second measure on G3. The piece concludes with a final chord of C major.

The next canon, (b), is in the key of F, and the B \flat must be kept in mind. The melody, which the left hand begins a measure in advance of the right, consists of a four-measure phrase with a sequential repetition. That is, the notes are not just the same, but the rhythm is the same, and easily recognized. The four strongly accented C's give a decisive character to this canon.

(b) Moderato

GURLITT

The theme, or subject, of the next canon, (c), starts on F#, the third of the D scale. It is played first by the right hand, and the imitation by the left hand enters at the second measure.

Only a moderate rate of speed (*moderato*) and a moderate amount of tone (*mf*) are required.

(c) Moderato

KUNZ

The following canon, (d), is written in the key of G, in six-eight measure. The theme, or subject, is only two measures in length, and is repeated over and over. The left hand enters half a measure after the right.

The two strong accents, on G and B, in the first measure, recur throughout the canon making a ding-dong effect, suggestive of a bell.

(d) Allegro

KUNZ