


1929

Piano Course: Grade 1, Exercises

Sherwood Music School

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PIANO

Exercise 101

Preliminary Exercises Without Notes

FINDING KEYS BY THE SENSE OF TOUCH

Practice at the keyboard may begin as soon as the names of the keys have been learned.

It is important to form the habit of finding keys without looking at the keyboard. (See Lesson 1, TECHNIC.) Keep in mind a picture of the entire keyboard, in order that you may readily sense the location of the keys you wish to play.

Continue practice of the following exercises until you have acquired familiarity with the keyboard.

The Two Black Keys and the White Keys Near Them

Place the right hand over every two-black-key group from middle C upwards.

Place the left hand over every two-black-key group from middle C downwards.

Place the right hand over the two-black-key group near middle C, and strike C. Without looking at the keyboard, find the two-black-key groups to the right, and play the C's. Find these groups again and play the E's, then similarly the D's.

Practice the same exercise with the left hand. Begin by finding middle C; then find all the two-black-key groups to the left, and play the C's, the E's, and the D's.

The Three Black Keys and the White Keys Near Them

Place the right hand over every three-black-key group from middle C upwards.

Place the left hand over every three-black-key group from middle C downwards.

Place the right hand over the first three-black-key group above middle C, and strike F. Without looking at the keyboard, find the other three-black-key groups to the right, and play the F's; in the same way find and play the B's, G's and A's.

Place the left hand over the three-black-key group to the left of middle C, and strike F. Without looking at the keyboard, find the other three-black-key groups to the left, and play the F's. Find these groups again and play the B's; similarly the G's and A's.

Sharps and Flats

(Use any convenient fingers for this exercise)

Play and name, in succession, the white keys of the octave to the right of middle C.

Play and name, in succession, the five black keys of this same octave, using the sharp names, thus: C#, D#, etc. (See Lesson 1, GENERAL THEORY.)

Play and name the same five black keys, using the flat names, thus: Db, Eb, etc.

Repeat this exercise with the left hand, playing one octave lower.

Thirds

Play together two white keys forming a third. (See Lesson 2, GENERAL THEORY.) Use the first and third fingers of the right hand, and give the names of both keys played; for instance, C-E. Play other thirds and name them, always naming the lower key first.

Similarly, play thirds with the third and first fingers of the left hand.

Play, in succession, all the thirds on white keys from middle C upwards, with the right hand, and from middle C downwards, with the left hand.

Chords

Play the following chords, first looking at the keys as you play them, and then, by sense of touch. Listen carefully to each chord played. If it does not sound right, look at the keyboard to see if you are playing the correct keys.

Play C-E-G with the first, third and fifth fingers of the right hand, in all the octaves from middle C upwards.

Play C-E-G with the fifth, third and first fingers of the left hand, in all the octaves from middle C downwards.

Play F-A-C with the first, third and fifth fingers of the right hand, in all the octaves from middle C upwards.

Play F-A-C with the fifth, third and first fingers of the left hand, in all the octaves from middle C downwards.

Play G-B-D with the first, third and fifth fingers of the right hand, in all the octaves from middle C upwards.

Play G-B-D with the fifth, third and first fingers of the left hand, in all the octaves from middle C downwards.

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Exercise 102

Preliminary Exercises Without Notes

FIVE-FINGER POSITION

The object of the following exercises is to acquire control of the fingers. The hand should be in normal position. (See Lesson 1, **TECHNIC**.) It is advisable to look at the hands when playing, so that you may correct faults of position.

Position on White Keys

With the right hand in playing position, place the fingers over the group of white keys, C D E F G, merely touching the keys. Remove the hand to several other C D E F G groups, without changing the curved position of the fingers.

Do the same with the left hand.

With the right over the C D E F G group one octave above middle C, play the keys C to G and back several times.

Do the same with the left hand, one octave below middle C.

Position on Black and White Keys

Place the right hand in playing position over the first three-black-key group above middle C; that is, over the keys F F# G# A# B, and play these keys from F to B and back again a number of times. The three fingers on the black keys will be slightly less curved than when playing on white keys.

Place the left hand over the black key group immediately below middle C, and play the same exercise.

Keys to be Played Indicated by Finger Numbers

Place the right hand in playing position over C D E F G one octave above middle C. Play the following exercises, using the fingers corresponding to the numbers given.

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

Place the left hand in playing position over C D E F G one octave below middle C. Play the following exercises, using the fingers corresponding to the numbers given.

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

Four Counts to Each Key Played

With the right hand in the same position as in the previous exercise (one octave above middle C), play the keys named, and count *One-Two-Three-Four* to each key played.

Play	C	D	E	F	G	F	E	D	C
<i>Count</i>	1 2 3 4-1 2 3 4-1 2 3 4-1 2 3 4-1 2 3 4-1 2 3 4-1 2 3 4-1 2 3 4								

[illegible]

Play the same exercise, two octaves lower, with the left hand.

Two Counts to Each Key Played

With the right hand still in the same position, play the keys named, and count *One - Two* to each key played.

[illegible]

Play the same exercise, two octaves lower, with the left hand.

One Count to Each Key Played

With the right hand (in the same position) play the keys named, and count *One - Two - Three*, giving only one count to each key played.

Play	C	D	E	D	E	F	E	F	G	F	E	D		G	E	G	F	D	F	E	C	E	D	E	D		C		
<i>Count</i>	1	2	3	-	1	2	3	-	1	2	3	-		1	2	3	-	1	2	3	-	1	2	3	-	1	2	3	1

Play the same exercise, two octaves lower, with the left hand.

Parallel Motion

Place the right hand over C D E F G, one octave above middle C, and the left hand over the same group two octaves lower. Practic the following exercise, both hands playing at the same time. Count *One-Two-Three-Four* to each key played.

Right Hand	C	D	E	F	G	F	E	D	C											
Count	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Left Hand	C	D	E	F	G	F	E	D	C											

The hands play in parallel motion. (See Lesson 1, TECHNIC.)

Contrary Motion

With the hands in the same position, counting as before, play the following:

Right Hand	C	D	E	F	G	F	E	D	C		
Count	1	2 3	4-1	2 3	4-1	2 3	4-1	2 3	4-1	2 3	4
Left Hand	G	F	E	D	C	D	E	F	G		

The hands play in contrary motion. (See Lesson 1, TECHNIC.)

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Exercise 103

Preliminary Exercises Without Notes

WEIGHT TOUCH

The principles of weight touch are so important that they are presented here for early practice and study. They will continue to underlie all the student's future work. These little exercises, therefore, are not to be merely gone over and laid aside, but should be practiced until weight touch becomes easy and natural.

Relaxation

Any attempt to play by transferring weight from finger to finger requires complete looseness, or relaxation, of the playing apparatus. (See Lesson 3, *TECHNIC*.) Therefore, we may begin with exercises for the purpose of relaxing the entire arm.

(a) Sit with the left foot resting on the floor, and the right knee crossed over the left. Lift the entire right arm (in bent position) to shoulder height. The hand should hang downwards, relaxed, and be in such a position that, when dropped, it will fall into the lap. Count four, and on the last count let the arm drop suddenly. Count thus: *One-Two-Three-Drop*. If done correctly, the arm will rebound a little before coming to rest. Allow the arm to rest in the lap several seconds in order to sense the feeling of relaxed arm weight, and then repeat the exercise.

With the right foot resting on the floor, and the left knee crossed over the right, practice the same exercise with the left arm.

(b) Seated facing a table, hold the fingers of one hand a few inches above the edge of the table, the hand relaxed and the wrist loose. Count as before, and on the fourth count relax the arm so that it will drop. The three middle fingers should catch hold of the edge of the table as the arm drops. Count: *One-Two-Three-Drop*. The object is to acquire the ability to hold on with the fingers, and yet maintain the utmost looseness of the wrist, elbow and shoulder.

Weight Supported on Finger-Tip

(a) While seated at the piano, practice the same exercise, letting the finger-tips catch hold of any three white keys. The thumb and fifth fingers, being shorter than the others, will not touch the keys. Allow the arm to remain relaxed for a while, the fingers retaining a firm hold of the keys, the elbow and forearm hanging as low as possible. Practice a number of times with each hand.

(b) With the fingers on the keys as above, the wrist low, and the arm weight pulling the keys down, curve the fingers into playing position, thus bringing the thumb and fifth fingers also onto the keys. If done correctly, the weight of the playing apparatus will be supported on the tips of the five fingers. Next, release the weight on all the fingers except one, the third finger for example.

The other four fingers will be pushed up by the natural action of the keys when the weight is released. (The fingers should not be lifted above the surface of the keys.) The entire weight of the playing apparatus is now concentrated on the one finger that is held down, and *you have the first step in weight touch.*

Practice these exercises with each finger in turn, until you are able to support the weight on any finger at will. Also practice raising and lowering the wrist while keeping the weight constant on one finger.

Weight Transferred From Finger to Finger

Having concentrated the relaxed arm weight on one finger, the next step is to transfer the weight readily from one finger to another.

Continue to hold the first key down with firm pressure of the finger-tip, and raise the wrist preparatory to playing the next key. (This suspends some of the arm weight so that the arm will seem less heavy.) This next key is played by again relaxing the arm weight and dropping the wrist; the weight is shifted, or transferred, to the next finger and the key is literally pulled down by arm weight.

The wrist action must be in a vertical direction, and not sideways. This motion may be reduced when the underlying principle of weight transference has been well mastered.

Exercises Using Various Finger Combinations

In the first exercises for using weight touch, only those fingers which are adjacent (next to each other) are selected, as these offer the least difficulty. Keep in mind the comparison with walking, where the weight of the body is shifted, or transferred, from one foot to the other. (See Lesson 3, *TECHNIC.*)

Begin each exercise with the fingers resting lightly on the surface of the keys, the hand in normal playing position. When the key is played, the wrist action must carry the key down to its full depth. You must feel that the natural weight of the hand and arm pulls the key down, and that this weight is supported by a firm pressure of the finger-tip. Hold the key down for a few seconds, and then, with the finger still pressing the key, raise the wrist in order to transfer the weight to the next finger.

Practice each combination of fingers a number of times, thus:

1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 2 - 1 - 2 - 1 - 2 - 1 - 2 - 1

Similarly, practice each of the following finger combinations:

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

After practicing the above exercises for adjacent fingers, apply the same principles to the playing of fingers not adjacent, for instance:

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

These exercises should be practiced very slowly at first. As facility and control of the weight and of the wrist action are acquired, the speed may be increased and the action reduced to a slight undulation, felt by the player, though hardly noticeable to an observer. Conscientious practice should be continued until the principle is so well mastered that it can be applied to other keyboard work. This will take time and diligent application, but the work will be well repaid by the gain in increased speed, power and endurance, and by the acquirement of greater control over tone shading.

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Exercise 104

Preliminary Exercises Without Notes

TABLE EXERCISES FOR POSITION AND CONTROL

Exercises for developing hand position and control of fingers may be practiced upon a table. The student should be seated in a comfortable position, sideways to this table, which should be of convenient height. It should be low enough (or the chair high enough) for the entire forearm and wrist to rest, relaxed, upon it.

Place the forearm *and wrist* upon the table surface, the four fingers drawn under the hand. Now, without changing the position of the forearm or wrist, bring the fingers out until they are in normal playing position. (See Lesson 1, **TECHNIC**.)

Start each of the exercises below with this position. Count *One - Two - Three - Four*, giving about one second to each count.

Finger Action, With Single Fingers

In the following exercises the finger must retain its curved position. (See Illustration 12, Lesson 6.)

Practice the exercises a number of times with each finger of the right hand; then change position, and practice the same exercises with the left hand.

(a) Raise the finger slowly while counting *One - Two - Three - Four*, reaching the highest point on *Four*. Lower it again, while counting *One - Two - Three - Four*,

(b) Raise the finger slowly while counting *One - Two - Three*, reaching the table on *Four*.

(c) Raise the finger quickly on *One*, and allow it to descend slowly while counting *Two - Three - Four*.

(d) Raise the finger quickly on *One*, drop it on *Two*, raise it on *Three*, drop it on *Four*.

(e) Raise the finger and drop it again on *One*; do the same on *Two*; *Three*; and *Four*.

In the next exercise, the finger is to be raised before the counting begins, so that there will be a down action on count *One*.

(f) Drop the finger quickly on count *One*, raise it on count *Two*, and continue holding it up during counts *Three* and *Four*.

(g) Drop the finger quickly on count *One*, raise it on count *Two*, drop it again on count *Three*, and raise it on count *Four*.

(h) Drop and raise the finger quickly on each count.

Finger Action, With Pairs of Fingers, Alternately

The next exercises use two fingers in combination. These exercises should be practiced with every pair of fingers, thus:

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

(a) Raise the finger on count *One*, and drop it on count *Two*; raise another finger on count *Three* and drop it on count *Four*.

(b) Raise and drop the finger on count *One*, and raise and drop another finger on count *Two*. Likewise raise and drop the same two fingers on counts *Three* and *Four*, respectively.

(c) Begin with one finger raised. On count *One*, drop the finger and at the same time raise another finger. Continue, raising and dropping alternate fingers on counts *Three* and *Four*.

Finger Action, With Two Fingers at a Time

The next exercises are for training in playing two keys at the same time. They should be practiced with every pair of fingers, as enumerated above.

(a) Raise one finger of the selected pair as you count *One*, and the other finger as you count *Two*; on count *Three* drop both fingers, and hold them in position on the table throughout count *Four*.

(b) Raise both fingers on count *One*, and hold them in position during count *Two*; drop both fingers on count *Three*, and hold them in position on the table throughout count *Four*.

Hand Action

In the following exercises the entire hand moves from the wrist (see Illustration 5, Lesson 14) and the fingers should maintain the same curved position throughout. The wrist must continue to rest lightly on the table. Practice first with the tips of the fingers close together; this will help to prevent independent finger action. Then practice the same exercises again, with the hand in normal position; that is, with the finger-tips slightly separated.

(a) Raise the hand slowly from the wrist while counting *One-Two-Three-Four*; then let it descend slowly counting the same.

(b) Raise the hand slowly while counting *One-Two-Three*, and let it drop on *Four*.

(c) Raise the hand quickly on *One*, and let it descend slowly while counting *Two-Three-Four*.

(d) Raise the hand on *One*, drop it on *Two*; raise it again on *Three* and drop it on *Four*.

(e) Raise and drop the hand quickly on each count.

(f) Begin with the hand raised. Drop and raise it quickly on each count.

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Exercise 105

Five-Finger Position

For finger control we need not only independence of finger action in the matter of lifting and attack, but also the ability to transfer the weight from one finger to another. Therefore, the exercises here given, and other similar exercises, should be practiced in two different ways, as follows:

- (1) As an exercise for gaining control of the fingers and developing speed:

Hold the hand in five-finger position with the finger tips slightly above the surface of the keys. Let the required finger descend, striking the key with a moderate degree of force. As soon as the next finger plays, the first one must return to its former position.

- (2) As an exercise for transferring weight from finger to finger:

With the fingers resting lightly on the surface of the keys, play the exercise, letting the weight pass from one finger to the next, as explained in Exercise 103.

In playing these exercises, count steadily, four to each measure. The speed is twice doubled; that is, the exercise begins in half notes, making very slow playing; then come notes of half that length (quarter notes), making the playing twice as fast; and then come eighth notes making it twice as fast again.

TWO FINGERS (Adjacent)

(a)



(b)



(c)

(d)

THREE FINGERS (Adjacent)

(a)

(b)

(c)

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Exercise 106

Note Reading

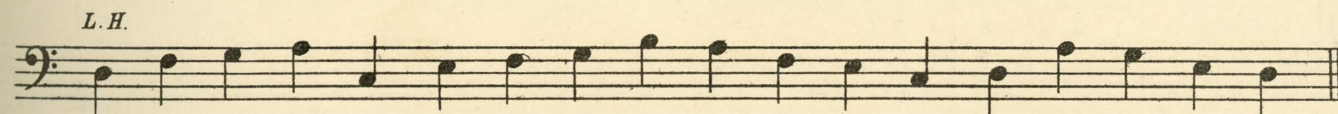
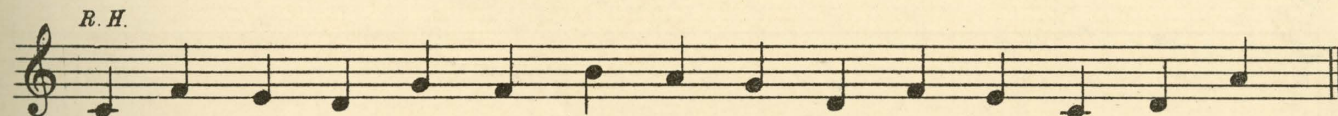
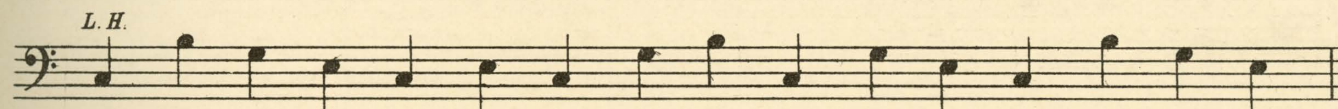
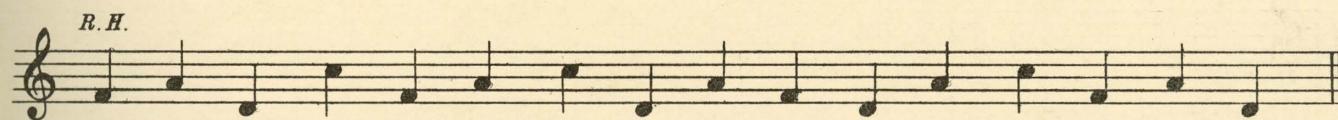
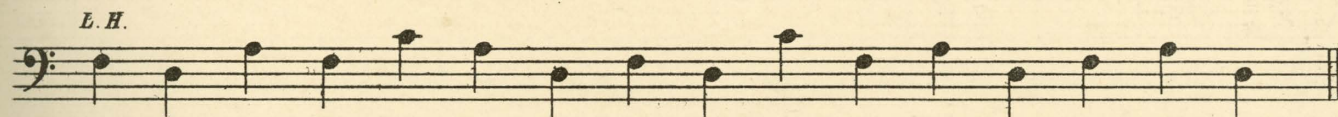
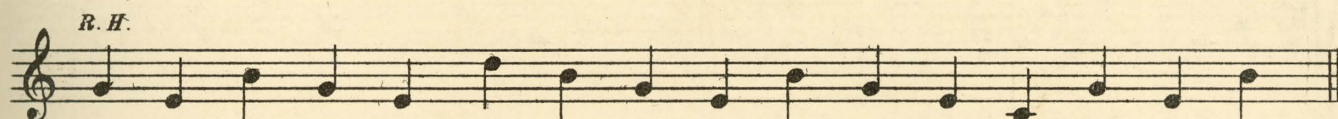
You have practiced Key Finding Exercises, and should now be able to find any key you want without looking at the keyboard. This is the first step in reading music at sight.

The next step is to find the keys represented by the notes on the printed page, still without looking at the keyboard. We will begin with single notes.

Keeping the eyes on the printed page, play the keys represented by the notes, first with the right hand and then with the left hand, as indicated by *R.H.* and *L.H.*, forming a mental picture of the black-key group in or near which each note can be found, and then feeling for it, if necessary.

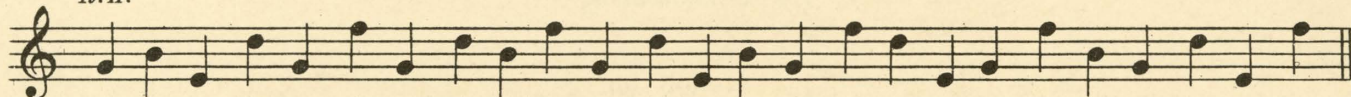
It does not matter what fingers you use in playing these exercises.

Do not look at the keyboard.

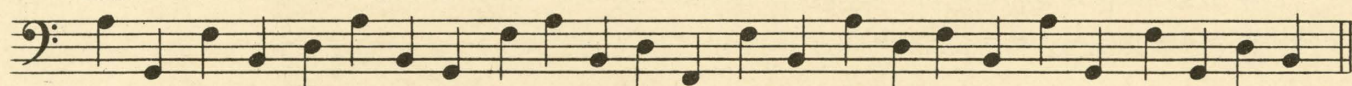


The following exercises give further practice in finding keys without looking at the keyboard. Form mental pictures of the black-key groups. Finding the keys will be a little slow at first, but the method will lay the foundation for rapid sight-reading later.

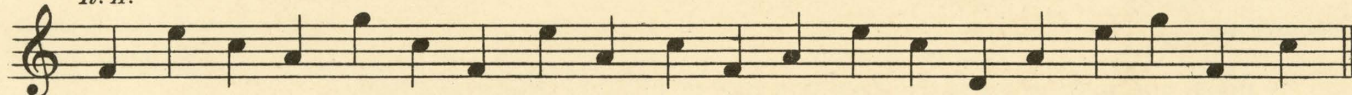
R. H.



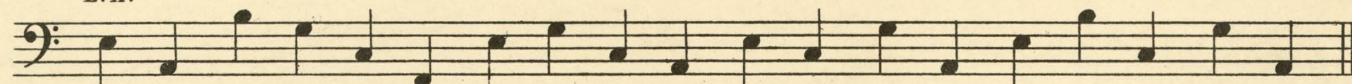
L. H.



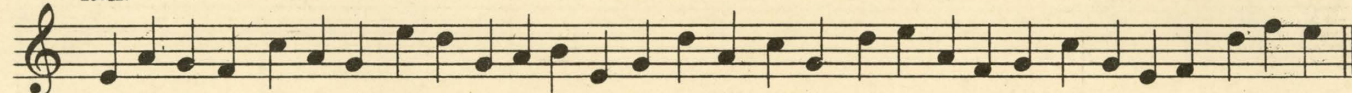
R. H.



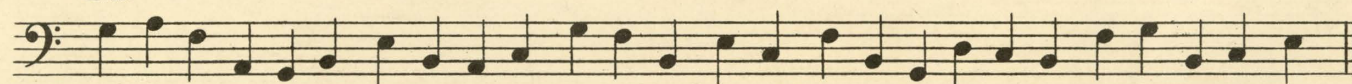
L. H.



R. H.



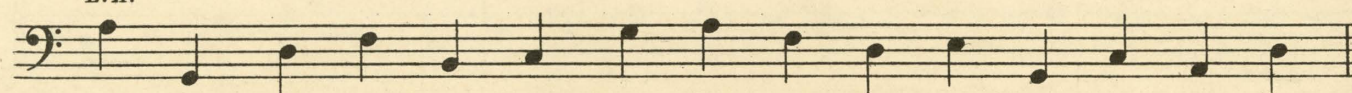
L. H.



R. H.



L. H.



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PIANO

Exercise 107

Five-Finger Position

Read again the instructions for Exercise 105 with regard to finger action and transfer of weight.

The ability to keep time in music is so important that all work at the piano should be carried on with a definite rhythm in mind. Hence, in practicing exercises you should count aloud and play with strong accents, until the rhythm is so well fixed that you bring it out naturally. It is a good plan to count one measure before starting to play. Remember, the counting should be slow, and as steady as the ticking of a clock.

Always take the right and left hand parts alone each day before playing them together. Proceed as follows: Practice (a), taking first the right hand part alone several times, and then the left hand part alone, and finally both parts together. Do not begin (b) until you have gone over (a) several times.

Be sure that your hands are in correct position. Have the wrist low enough to permit the curving of the fingers at every joint. (See Lessons 5 and 6, TECHNIC.) The fourth and fifth fingers must play as clearly as the others.

FOUR FINGERS (Adjacent)

(a)

(b)

(c)

(c)

Exercise (c) is an 8-measure piece in 4/4 time. The right hand plays a sequence of half notes: G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 3), B3 (finger 2), A3 (finger 3), and G3 (finger 4). The left hand plays a sequence of half notes: C3 (finger 1), D3 (finger 2), E3 (finger 3), F3 (finger 4), G3 (finger 3), F3 (finger 4), E3 (finger 3), and D3 (finger 2).

(d)

Exercise (d) is an 8-measure piece in 4/4 time. The first four measures feature a continuous eighth-note scale in the right hand (C4 to G4) and a continuous eighth-note scale in the left hand (C3 to G3). The final four measures are a 4-measure rest followed by a 4-measure sequence of half notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1), C4 (finger 2), B3 (finger 1), A3 (finger 2), and G3 (finger 3).

This block continues the exercise from the previous one, showing the final four measures of the 8-measure piece. It consists of a 4-measure rest in both hands, followed by a 4-measure sequence of half notes: G4 (finger 4), F#4 (finger 3), E4 (finger 2), D4 (finger 1), C4 (finger 2), B3 (finger 1), A3 (finger 2), and G3 (finger 3).

(a) FIVE FINGERS (Adjacent)

Exercise (a) is an 8-measure piece in 4/4 time. The right hand plays a sequence of half notes: C4 (finger 1), D4 (finger 2), E4 (finger 3), F4 (finger 4), G4 (finger 5), F4 (finger 4), E4 (finger 3), and D4 (finger 2). The left hand plays a sequence of half notes: G3 (finger 5), F3 (finger 4), E3 (finger 3), D3 (finger 2), C3 (finger 1), D3 (finger 2), E3 (finger 3), and F3 (finger 4).

(b)

Exercise (b) is an 8-measure piece in 4/4 time. The first four measures feature a continuous eighth-note scale in the right hand (C4 to G4) and a continuous eighth-note scale in the left hand (C3 to G3). The final four measures are a 4-measure rest followed by a 4-measure sequence of half notes: G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 1), B3 (finger 2), A3 (finger 3), and G3 (finger 4).

This block continues the exercise from the previous one, showing the final four measures of the 8-measure piece. It consists of a 4-measure rest in both hands, followed by a 4-measure sequence of half notes: G4 (finger 5), F#4 (finger 4), E4 (finger 3), D4 (finger 2), C4 (finger 1), B3 (finger 2), A3 (finger 3), and G3 (finger 4).

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Exercise 108

Major Scales

C

This Exercise provides for practice of the C major scale.

In playing scales, you must endeavor to obtain a smooth, legato effect when crossing the thumb under the fingers and the fingers over the thumb.

Look at the pictures in Illustration 10 of Lesson 9. Try to make your crossing movements like those shown in the pictures.

The Preparatory Exercises are to give you practice in the places where the crossings come.

At (a) and (c) you play only three keys, up and down—the key the thumb falls on, and the keys before and after. At (b) and (d) one more note is added at each end of the exercise given in (a) and (c), making five notes altogether.

Practice the Preparatory Exercises a number of times, first with each hand separately, and then with both hands together. Follow this with practice of the scale.

Count steadily, four to a measure.

Observe the second two-octave scale. For rhythmical practice, each measure begins with a quarter note followed by eighth notes.

PREPARATORY EXERCISES

(a)

R.H.


L.H.

(b)

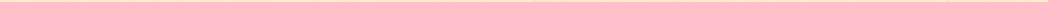
R.H.

L.H.

(c) *R.H.* 4 1 2 1



L.H. 4 1 2 1



(d)

L.H. 3 4 1 2 3 2 1 4

TWO - OCTAVE SCALE

Measures 1-4 of the waltz. The key signature has one sharp (F#), and the time signature is 4/4. The melody in the treble clef starts on G4, moves to A4, then B4, and continues with eighth and sixteenth notes. The bass line in the bass clef starts on E3, moves to F#3, then G3, and continues with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

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PIANO

Exercise 151

Five-Finger Position

SUPPORTED HAND

The sustained note in these exercises must be given just enough pressure to hold it down. Play the quarter notes staccato, that is, detached. (See Lesson 8, **TECHNIC.**) At the rests, raise the whole hand. Remember, the wrist must always be loose. If it stiffens, you are probably pressing too hard on the held note.

After practicing each exercise as above, play it several times legato throughout. In playing legato, the fingers must still be lifted so that the quarter notes do not overlap and blur.

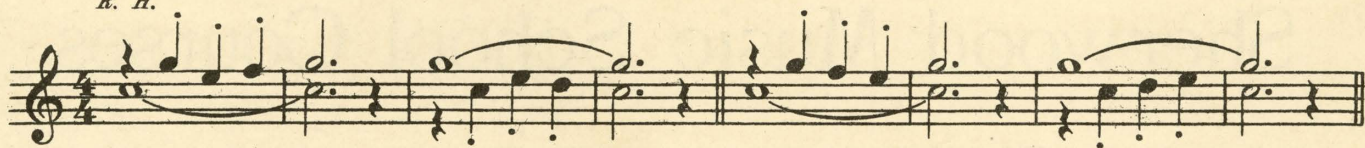
This Exercise may also be practiced with weight instead of finger lift.

(a)

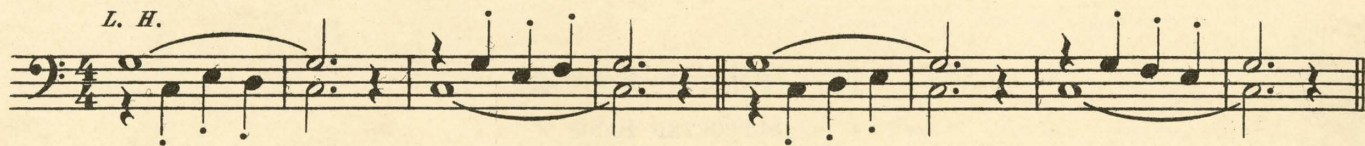
R. H. 1 2 3 4 5

L. H. 1 2 3 4 5

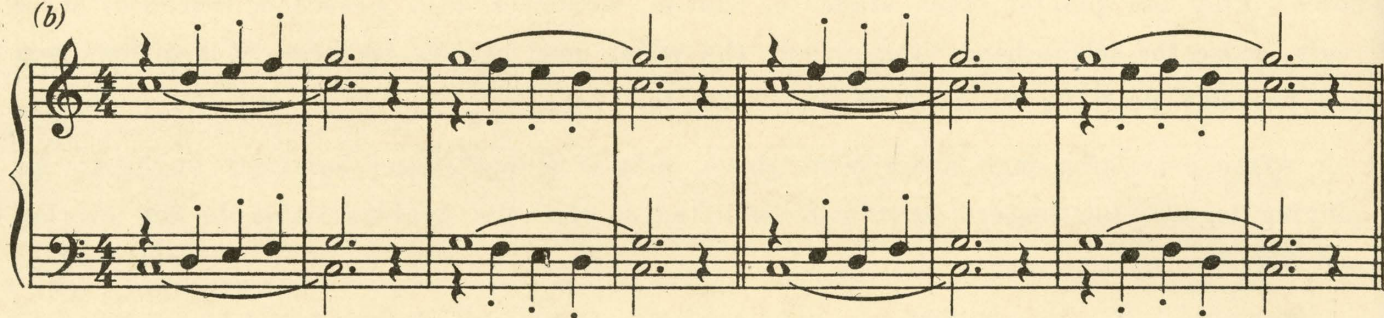
R. H.



L. H.



(b)



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PIANO

Exercise 152

Major Scales

G

In this scale, as in all sharp scales, the crossing of the thumb and fourth finger occurs with the finger on a black key and the thumb on a white key. They are but a half step apart, and this crossing is the easiest of all.

Preparatory Exercises give, as before, the necessary preliminary practice in making the crossings. When these can be done smoothly, the playing of the entire scale will be smooth and easy.

The complete two-octave scale is given in parallel and contrary motion, and in a rhythmic pattern. (See Lesson 16, GENERAL THEORY.) The latter gives practice in rhythm control, and is here arranged to put emphasis on the important fourth finger by having it play a longer note.

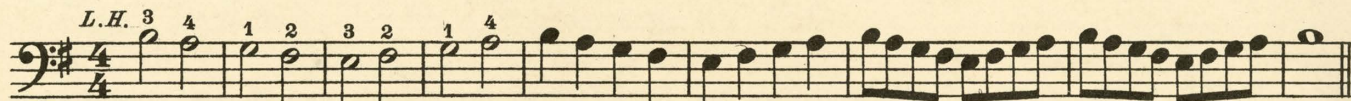
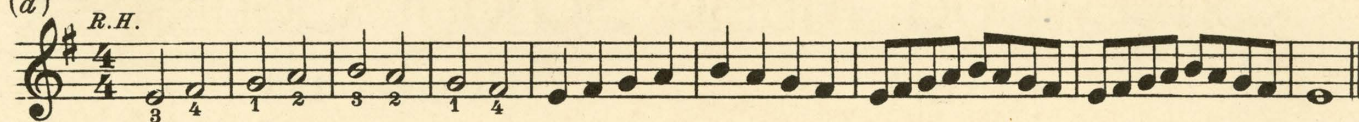
PREPARATORY EXERCISES

(a)

(b)

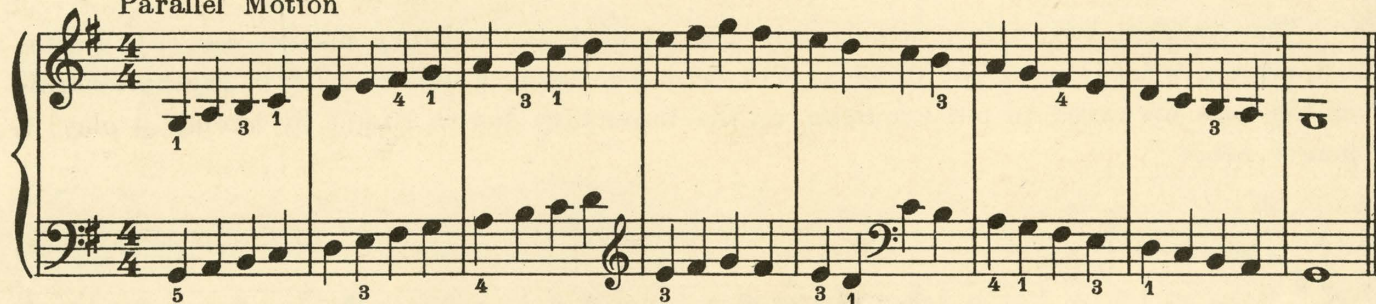
(c)

(d)



TWO - OCTAVE SCALE

Parallel Motion



Contrary Motion



Rhythmic Pattern



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PIANO

Exercise 153

Five-Finger Position

As in Exercise 105, we have here combinations of two fingers, but in this Exercise the fingers do not play adjacent notes.

Practice first with finger action, raising the fingers well and keeping them curved; then practice with the fingers close to the keys, transferring the weight from key to key, letting the natural weight of the hand and arm take the place of finger raising. With this latter method, you will find that legato and evenness of tone result naturally, without effort.

Count the four beats in each measure with regularity, so that the changes in note lengths will be in correct proportion.

TWO FINGERS (With Skips)

(a)



(b)



(c)

Exercise (c) is an 8-measure piece in 2/4 time. The right hand starts with a half note G4 (finger 3) and a half note A4 (finger 5), followed by a half note G4 and a half note F#4, then a half note E4 and a half note D4, and finally a half note C4 and a half note B3. The left hand starts with a half note G3 (finger 3) and a half note A3 (finger 1), followed by a half note G3 and a half note F#3, then a half note E3 and a half note D3, and finally a half note C3 and a half note B2. The piece ends with a double bar line.

(d)

Exercise (d) is an 8-measure piece in 2/4 time. The right hand starts with a half note G4 (finger 1) and a half note A4 (finger 4), followed by a half note G4 and a half note F#4, then a half note E4 and a half note D4, and finally a half note C4 and a half note B3. The left hand starts with a half note G3 (finger 5) and a half note A3 (finger 2), followed by a half note G3 and a half note F#3, then a half note E3 and a half note D3, and finally a half note C3 and a half note B2. The piece ends with a double bar line.

(e)

Exercise (e) is an 8-measure piece in 2/4 time. The right hand starts with a half note G4 (finger 2) and a half note A4 (finger 5), followed by a half note G4 and a half note F#4, then a half note E4 and a half note D4, and finally a half note C4 and a half note B3. The left hand starts with a half note G3 (finger 4) and a half note A3 (finger 1), followed by a half note G3 and a half note F#3, then a half note E3 and a half note D3, and finally a half note C3 and a half note B2. The piece ends with a double bar line.

(f)

Exercise (f) is an 8-measure piece in 2/4 time. The right hand starts with a half note G4 (finger 1) and a half note A4 (finger 5), followed by a half note G4 and a half note F#4, then a half note E4 and a half note D4, and finally a half note C4 and a half note B3. The left hand starts with a half note G3 (finger 5) and a half note A3 (finger 1), followed by a half note G3 and a half note F#3, then a half note E3 and a half note D3, and finally a half note C3 and a half note B2. The piece ends with a double bar line.

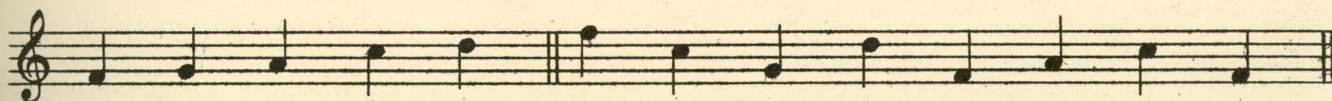
Sherwood Music School Courses

PIANO

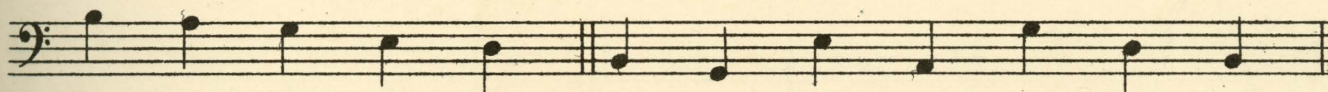
Exercise 154

Note Reading

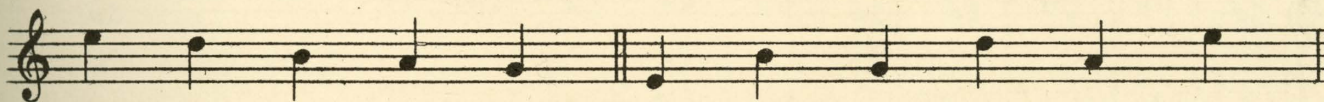
Using the right hand, play each of the following groups of notes on the white keys, and after each group, play the *sharps* of the same notes, on the black keys. Do not look at the keyboard.



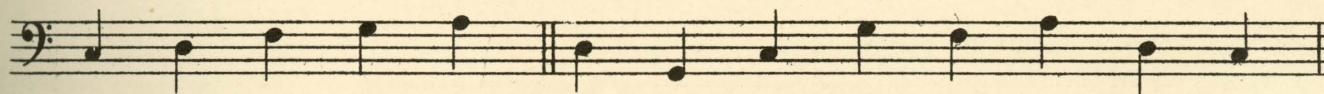
Using the left hand, play the following notes on the white keys, one group at a time. After each group, play the *flats* of the same notes, on the black keys. Do this without looking at the keyboard.



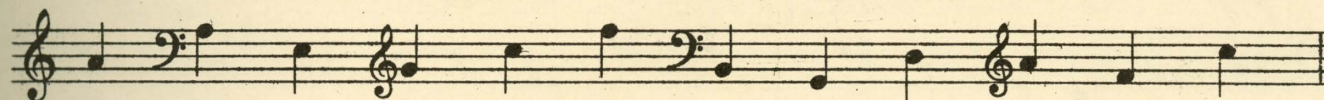
Using the right hand, play the following notes on the white keys, then play the *flats* of the same notes, on the black keys, group by group, as before. Avoid looking at the keyboard.



Using the left hand, play the following notes, group by group, first as naturals, then as sharps. Keep the eyes off the keyboard.



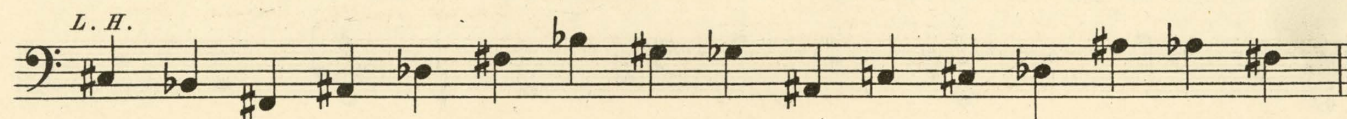
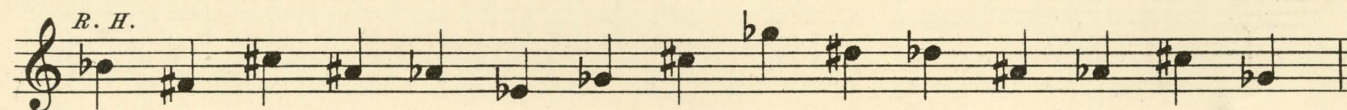
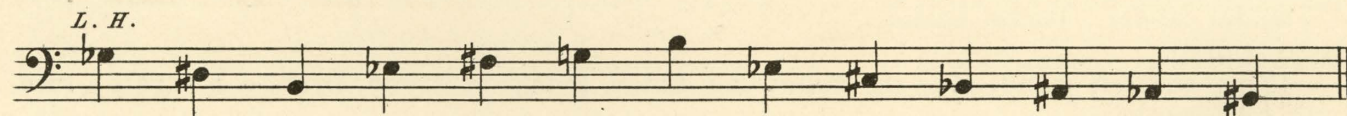
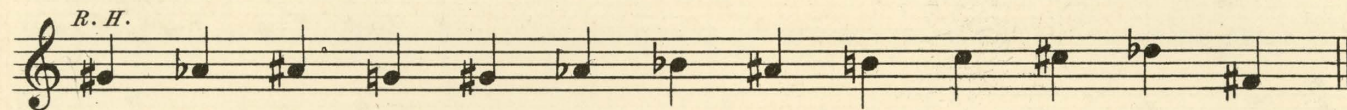
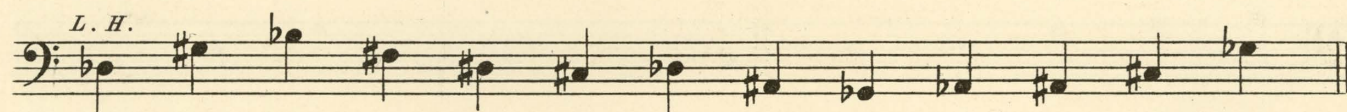
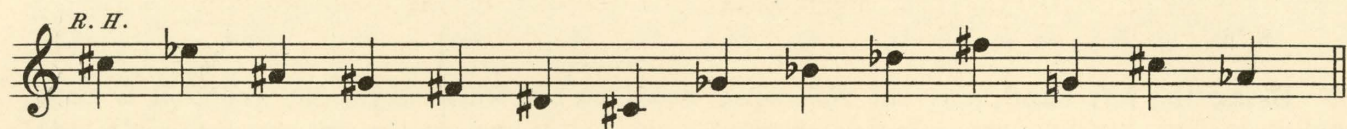
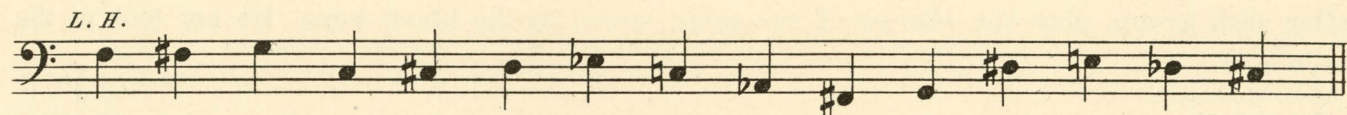
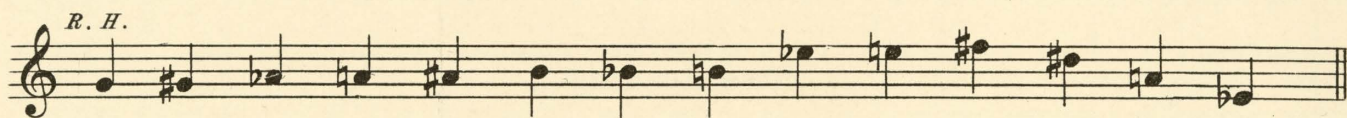
Play the following notes *sharp* when in the treble clef, and *flat* when in the bass clef. Use either hand, as convenient, and do not look at the keyboard.



ACCIDENTALS

Play the following notes with the right or left hand, as marked. Any fingering may be used.

The eyes should be kept fixed on the page, and the keys found by your acquired knowledge of location and sense of touch.



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PIANO

Exercise 155

Five-Finger Position

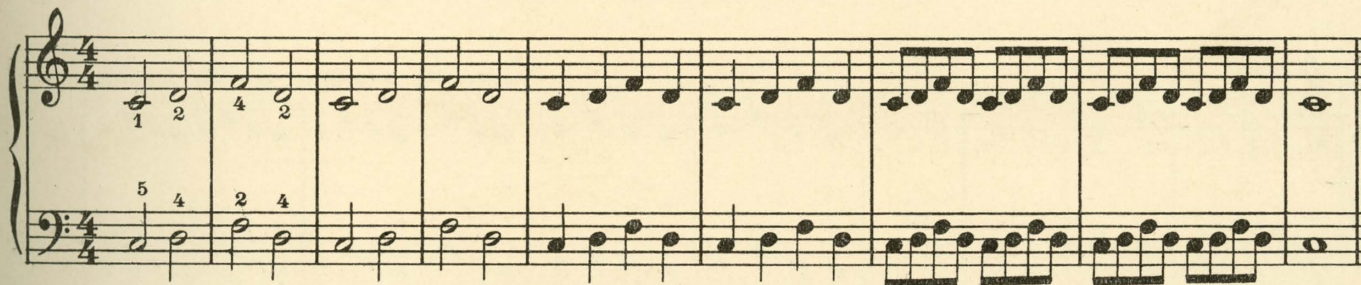
This Exercise gives combinations of three fingers, each time with one or more notes skipped. Practice each section several times before beginning the next one. For instance, play (a) with the right hand alone several times, then with the left hand alone, then with both hands together. Do not proceed to (b) until you feel that you have made some genuine progress with (a).

Practice in two ways, using finger stroke and weight touch, as described before.

The counting must be quite regular. You must not hurry when you play the half notes; each note must have two full counts. Neither should you slacken the speed when you play the eighth notes.

THREE FINGERS (With Skips)

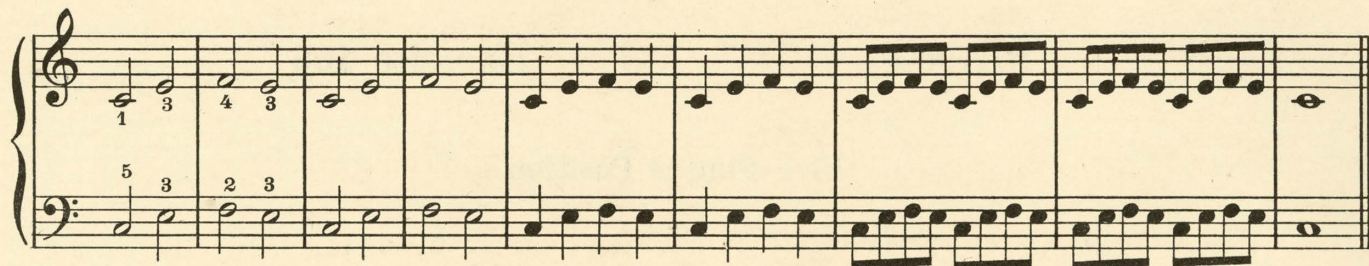
(a)



(b)



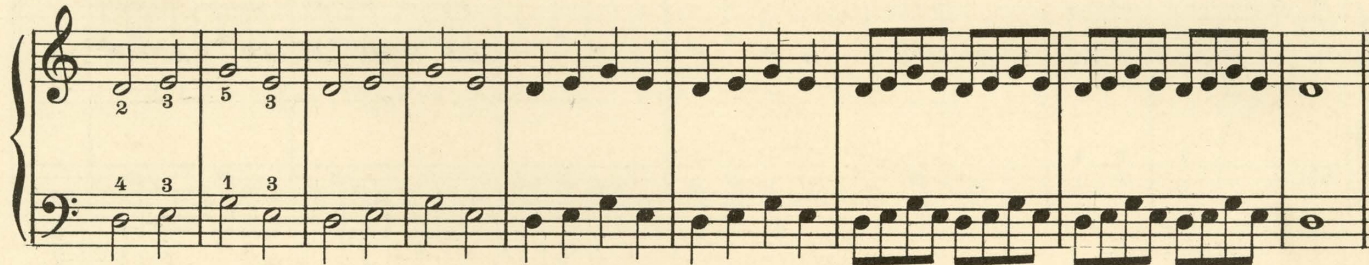
(c)



(d)



(e)



(f)



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PIANO

Exercise 156

Major Scales

D

The following Preparatory Exercises are similar to those given previously. Be careful to keep the note duration exact in the three rates of speed. The practice of these exercises will soon enable you to make the crossing movements quickly and easily.

Scales, as well as other exercises, should be practiced with weight touch as well as with finger stroke. In using weight touch, the wrist should drop when the key is pressed down, and *rise* again preparatory to playing the next key. Remember, this wrist movement is to take the place of finger action. It must be the actual means for depressing and releasing the keys. In this kind of practice, the finger tips remain constantly in contact with the keys.

The two-octave scale in this Exercise is given in parallel and contrary motion, and with a rhythmic pattern.

PREPARATORY EXERCISES

(a) R.H.

L.H.

Exercise (a) consists of two staves. The top staff is for the Right Hand (R.H.) in 4/4 time, starting on D4 and ascending to D6. The bottom staff is for the Left Hand (L.H.) in 4/4 time, starting on D3 and ascending to D5. Both hands play a two-octave scale with a rhythmic pattern of quarter notes.

(b) R.H.

L.H.

Exercise (b) consists of two staves. The top staff is for the Right Hand (R.H.) in 4/4 time, starting on D4 and ascending to D6. The bottom staff is for the Left Hand (L.H.) in 4/4 time, starting on D3 and ascending to D5. Both hands play a two-octave scale with a rhythmic pattern of quarter notes.

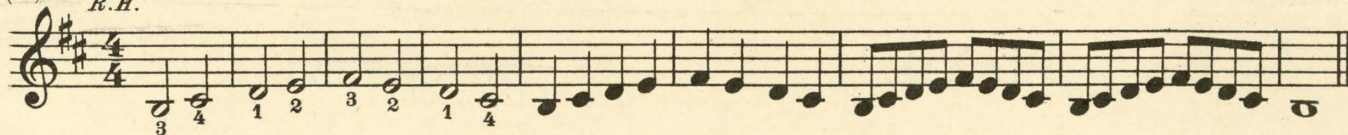
(c) R.H.

L.H.

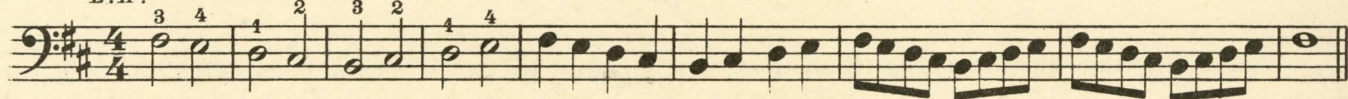
Exercise (c) consists of two staves. The top staff is for the Right Hand (R.H.) in 4/4 time, starting on D4 and ascending to D6. The bottom staff is for the Left Hand (L.H.) in 4/4 time, starting on D3 and ascending to D5. Both hands play a two-octave scale with a rhythmic pattern of quarter notes.

(d)

R.H.

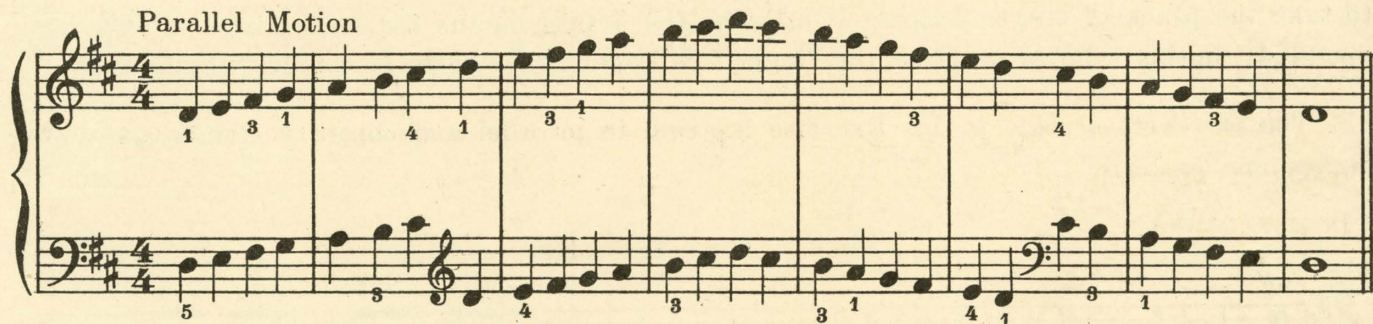


L.H.

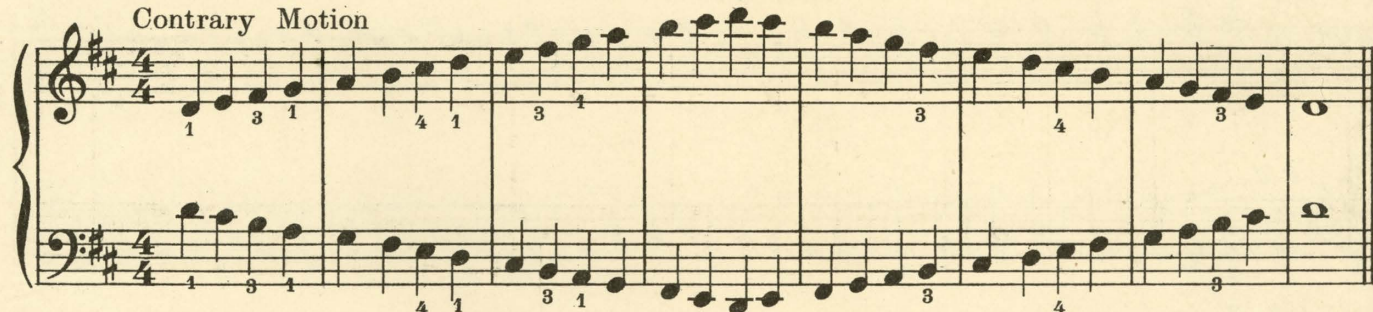


TWO - OCTAVE SCALE

Parallel Motion



Contrary Motion



Rhythmic Pattern



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PIANO

Exercise 157

Five-Finger Position

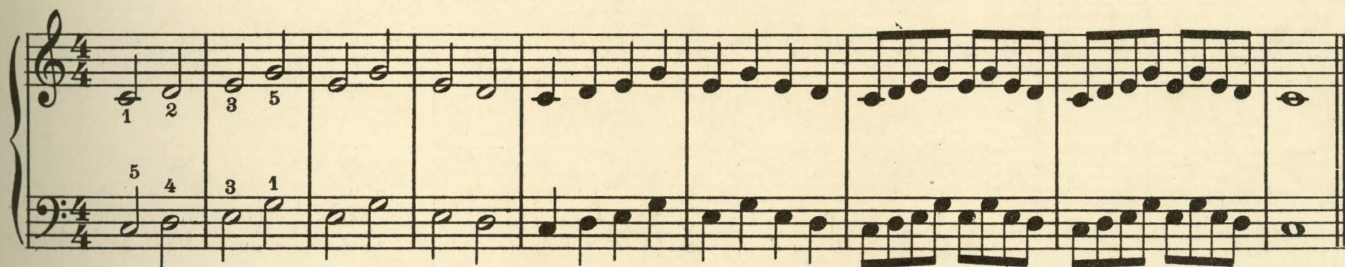
This Exercise uses combinations of four fingers, but always with one finger skipped. Bear in mind that the speed must be doubled in going from the half notes to the quarters, and again in going from the quarters to the eighths. To insure this, you must start very slowly, and see that the regularity of the counting is kept up to the end of the Exercise. In other words, you must play to fit the counting, and not count to accommodate uneven playing.

Listen very closely, to make sure that you are playing with perfect evenness of tone, as well as of time.

When you learn to control these two important factors, which constitute the two basic elements of interpretation, you will have made a start towards playing artistically. (See Lesson 15, INTERPRETATION.)

FOUR FINGERS (With Skips)

(a)



(b)



(c)

Handwritten musical score (c) for piano. The treble staff begins with a half note G4 (finger 1) and a half note B4 (finger 3), followed by a half note D5 (finger 4) and a half note E5 (finger 5). The bass staff begins with a half note G3 (finger 5) and a half note B2 (finger 3), followed by a half note D3 (finger 2) and a half note E3 (finger 1). The piece continues with a series of eighth and sixteenth note runs in both hands, culminating in a final whole note G4 in the treble and G3 in the bass.

(d)

Handwritten musical score (d) for piano. The treble staff begins with a half note G4 (finger 5) and a half note F#4 (finger 4), followed by a half note E4 (finger 3) and a half note D4 (finger 1). The bass staff begins with a half note G3 (finger 1) and a half note F#3 (finger 2), followed by a half note E3 (finger 3) and a half note D3 (finger 5). The piece continues with a series of eighth and sixteenth note runs in both hands, culminating in a final whole note G4 in the treble and G3 in the bass.

(e)

Handwritten musical score (e) for piano. The treble staff begins with a half note G4 (finger 5) and a half note F#4 (finger 4), followed by a half note E4 (finger 2) and a half note D4 (finger 1). The bass staff begins with a half note G3 (finger 1) and a half note F#3 (finger 2), followed by a half note E3 (finger 4) and a half note D3 (finger 5). The piece continues with a series of eighth and sixteenth note runs in both hands, culminating in a final whole note G4 in the treble and G3 in the bass.

(f)

Handwritten musical score (f) for piano. The treble staff begins with a half note G4 (finger 5) and a half note F#4 (finger 3), followed by a half note E4 (finger 2) and a half note D4 (finger 1). The bass staff begins with a half note G3 (finger 1) and a half note F#3 (finger 3), followed by a half note E3 (finger 4) and a half note D3 (finger 5). The piece continues with a series of eighth and sixteenth note runs in both hands, culminating in a final whole note G4 in the treble and G3 in the bass.

Sherwood Music School Courses

PIANO

Exercise 158

Major Scales

A and E

In the Preparatory Exercises for these scales, we now have only those designed to develop the fourth finger crossing, as the third finger crossing will by this time give no difficulty.

Following the Preparatory Exercises for each scale, the scale itself is given, two octaves, first in parallel motion, and then in contrary motion.

PREPARATORY EXERCISES FOR THE SCALE OF A

(a)

R.H.

L.H.

(b)

R.H.

L.H.

TWO-OCTAVE SCALE, A MAJOR

Parallel Motion

Contrary Motion

PREPARATORY EXERCISES FOR THE SCALE OF E

(a) R.H.

L.H.

(b) R.H.

L.H.

TWO-OCTAVE SCALE, E MAJOR

Parallel Motion

Contrary Motion