


1929

Piano Course: Grade 2, Exercises

Sherwood Music School

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Sherwood Music School Courses

PIANO

Exercise 201

Five-Finger Position (Velocity)

This Exercise is the same as Exercises 105 and 107 combined, except that here greater speed is attained, each section starting with quarter notes instead of half notes, and ending with sixteenths. In the first division (two and three fingers), the model is only one measure in extent, and so simple that only the first, (a), is printed in full.

In order to be sure that the tempo is kept the same, with the increasing number of notes to the beat, use the metronome. This instrument is described in Lesson 63, GENERAL THEORY.

It will be excellent practice to play this entire Exercise one half step higher, using the same fingering on black keys.

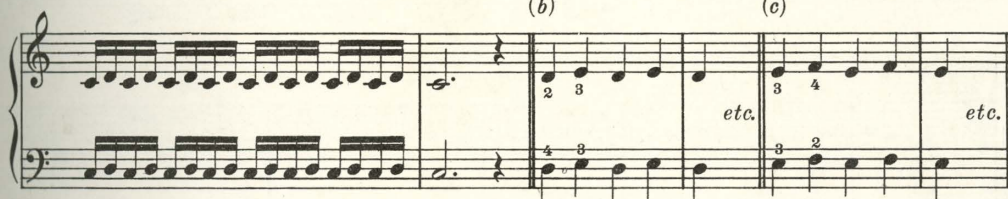
TWO AND THREE FINGERS (Adjacent)

(a)



(b)

(c)

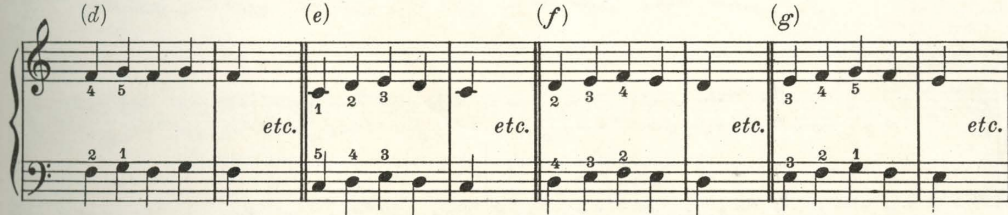


(d)

(e)

(f)

(g)



FOUR AND FIVE FINGERS (Adjacent)

(a)

Handwritten musical score (a) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

(b)

Handwritten musical score (b) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

(c)

Handwritten musical score (c) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

(d)

Handwritten musical score (d) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

(e)

Handwritten musical score (e) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

(f)

Handwritten musical score (f) for piano. The piece is in 4/4 time. The right hand (treble clef) starts with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand (bass clef) starts with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece ends with a whole note C4 in the right hand and a whole note C3 in the left hand.

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PIANO

Exercise 202

Note Reading

In playing the following exercises, endeavor to place the fingers on the keys indicated by the notes without looking at the keyboard. (See Sight Reading, Lesson 25, **TECHNIC.**) The exercises here given are in two parts, the first written in half notes and sometimes in groups, as an aid to learning their location; and the other in quarter notes, played singly.

NOTES ON THE LINES ABOVE THE TREBLE STAFF

The first line of notes, given as half notes, is intended to make clear the location of the familiar chord tones C, E, G, in the high octave. They are divided from the top line of the treble staff by the A; so that we can think of A as the first line, then, C, E, G, as the next three, and finally B as the fifth line.



NOTES ON THE SPACES ABOVE THE TREBLE STAFF

The notes on spaces should be recognized independently of the lines. Try not to think of the lines at all, but only of the first, second and third spaces; and so on. The first three spaces form the familiar note combination G, B, D; and above these are the F and A spaces.



NOTES ON THE LINES BELOW THE BASS STAFF

The first two lines below the bass staff, E and C, make a definite starting point. Below these come A, F and D.



NOTES ON THE SPACES BELOW THE BASS STAFF

In reading the spaces below the staff, it will be helpful to think of the spaces in a group—G, B, D, F—with E below it. Do not think of the lines, but only of the spaces, in groups or singly.



LINES AND SPACES BELOW THE TREBLE STAFF

More than two added lines below the treble staff are not often used, as lower notes can be written on the bass staff instead. The group of spaces, G, B, D, and the two lines A and C, however, should be early recognized.



LINES AND SPACES ABOVE THE BASS STAFF

Notes high above the bass staff are generally written in the treble staff. However, three lines and spaces above the bass staff should be familiar.



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PIANO

Exercise 203

Chords.

BROKEN CHORDS

Our material, here, is a three-toned chord (see Lesson 35, HARMONY) in broken form and in its three different positions. In the first position of each chord the hand covers five keys, while in the other two positions it covers six keys. The groups of three notes, in the (a) division of the Exercise, are triplets, requiring one quarter note count, each. At (b) the chord is broken into sixteenth notes, and each group is covered by the hand in the same position as in (a).

Although these exercises are written out only in the key of C, they should be played in other keys, always using the same fingering. Begin by transposing them to the keys with which you are most familiar — G, D, A, etc.

(a)

The musical score for Exercise 203, Part (a), is presented in three systems. Each system contains a Right Hand (R.H.) and a Left Hand (L.H.) part. The R.H. part is written in treble clef and the L.H. part in bass clef. The time signature is 4/4. The key signature is one sharp (F#), indicating the key of D major. The first system shows a three-toned chord broken into triplets. The second system shows a three-toned chord broken into triplets. The third system shows a three-toned chord broken into triplets. The R.H. part uses triplets of eighth notes, and the L.H. part uses triplets of quarter notes. Fingering is indicated by numbers 1-5 above or below notes.

(b) *R.H.*

L.H.

R.H.

L.H.

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Exercise 204

Major Scales

F

The first of the flat scales is F, with one flat. Here the thumb of the right hand crosses under the fourth finger at the first crossing, instead of at the second, as in the previous (sharp) scales. Also, there is a whole step at that point, which was not the case in the sharp scales.

The Preparatory Exercises (a) and (b) are for the fourth finger crossing. To these are added seven- and nine-note exercises, (c) and (d).

The two-octave scale follows, in parallel and contrary motion, and in a rhythmic pattern. Finally, a four-octave scale is introduced. This is to be played with perfect smoothness, and *without accent*. It should be played at least twice, without stopping.

PREPARATORY EXERCISES

(a) R.H.

L.H.

(b) R.H.

L.H.

(c) R.H.

L.H.

(d) *R.H.*

L.H.

TWO-OCTAVE SCALE

Parallel Motion

Contrary Motion

Rhythmic Pattern

FOUR-OCTAVE SCALE

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Exercise 205

Advancing Hand


In this Exercise, the hand does not remain stationary, but advances up or down the keyboard, with the advancing arm movement described in Lesson 11, TECHNIC.


The playing should be legato, whether with adjacent fingers or skips.

All of the different fingerings for each exercise should be practiced, giving more time and attention to any that may be difficult.


THREE AND FOUR FINGERS (Adjacent)


(a)

R.H. 

L.H. 

(b)

R.H. 

L.H. 

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Exercise 206

Note Reading

COMPARISON OF TREBLE AND BASS CLEFS

Notes on a staff, without a clef sign, represent no definite pitch. It is the clef which fixes the pitch of notes on a staff. This fact is illustrated in the following exercises, where two staves have the same notes, as to lines and spaces; but the two clefs give them entirely different locations on the keyboard. Compare them by playing with alternate hands, first from one staff and then from the other, the same note or pair of notes.

First, think of the letter name of each note, and the position of its key in relation to its black-key group; then play the key, feeling for it if necessary. (See Lesson 1, *TECHNIC.*) Never permit yourself to look for the key. If you have any doubt as to whether or not you are playing the right key, verify it by looking at the keyboard *after* striking the key.

R.H.



L.H.



R.H.



Play the following exercises according to the instructions given on the other side, but play each line all through without stopping. Do not look at the keyboard.

R. H.



L. H.



R. H.



L. H.



R. H.



L. H.



R. H.



L. H.



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Exercise 207

Chords

THREE-NOTE CHORDS

This Exercise is for the playing of chords. Observe carefully the note values in each of the first four measures. In measure 1, the first note is a half note, giving us two counts in which to prepare the hand for the rest of the chord. In measure 2, the first note is a quarter, giving one count; in measure 3, the first note is an eighth; while in the fourth measure there is no note of preparation, and the whole chord is struck on count one by the dropping of the hand upon it. (See Lesson 14, *TECHNIC.*) The same method is used throughout this Exercise; and counting time is of importance.

There are two divisions, (*a*) and (*b*), in which the formation of the hand on each individual chord is assisted by taking only one or two notes of the chord first.

In exercise (*c*) the object is the changing of the hand formation for each new chord position during the rest preceding it, one hand at a time.

At (*d*) the requirements are the same, but with both hands together. Turn to Lesson 22, *TECHNIC*, and re-study it, with special reference to this Exercise.

(*a*)

The musical score for Exercise 207, part (a), consists of three systems of music, each with a Right Hand (R.H.) and Left Hand (L.H.) part. The time signature is 3/4. The first system shows the R.H. part starting with a half note (measure 1), followed by quarter notes (measure 2), eighth notes (measure 3), and a whole chord (measure 4). The L.H. part follows a similar pattern. The second and third systems continue this exercise with different chord progressions. Fingerings are indicated by numbers 1-5 above or below notes. The score is written on a grand staff with a treble clef for the R.H. and a bass clef for the L.H.

(b)

R. H.

L. H.

R. H.

L. H.

(c)

R. H.

L. H.

(d)

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PIANO

Exercise 208

Major Scales

B \flat , E \flat and A \flat

In all these scales, the right hand crossing of the thumb and fourth finger is from B \flat to C, a whole step, just as in the scale of F. The left hand, however, has the easier crossing of a half step from a black to a white key (outwards), as in the early sharp scales, right hand.

The Preparatory Exercises for each scale are like those for the scale of F, with the first three-note exercise omitted. In practicing, continue to count, so as to maintain the right relationship of time values between half notes and quarters, and between quarters and eighths.

The two-octave scales are given as before, in parallel and contrary motion.

The four-octave scale is to be practiced without any accents, and should be played twice in succession.

PREPARATORY EXERCISES FOR THE SCALE OF B \flat

(a) R.H.

L.H.

(b) R.H.

L.H.

(c) R.H.

L.H.

TWO-OCTAVE SCALE, B \flat MAJOR

Parallel Motion

Contrary Motion

FOUR-OCTAVE SCALE, B \flat MAJOR

PREPARATORY EXERCISES FOR THE SCALE OF E \flat

(a) *R.H.*

L.H.

(b) *R.H.*

L.H.

(c)

R. H.



L.H.



TWO-OCTAVE SCALE, E \flat MAJOR

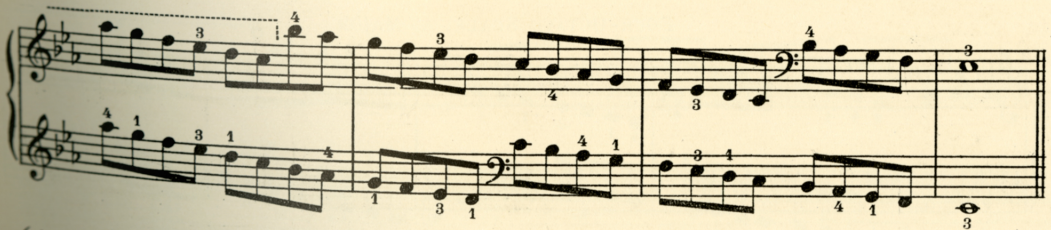
Parallel Motion



Contrary Motion

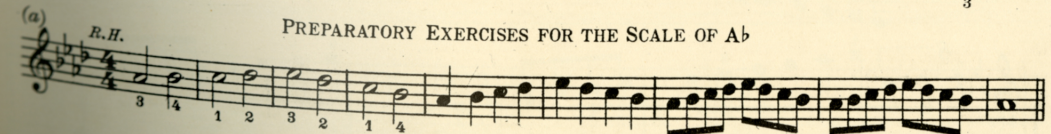


FOUR-OCTAVE SCALE, E^b MAJOR



PREPARATORY EXERCISES FOR THE SCALE OF A^b

R.H.

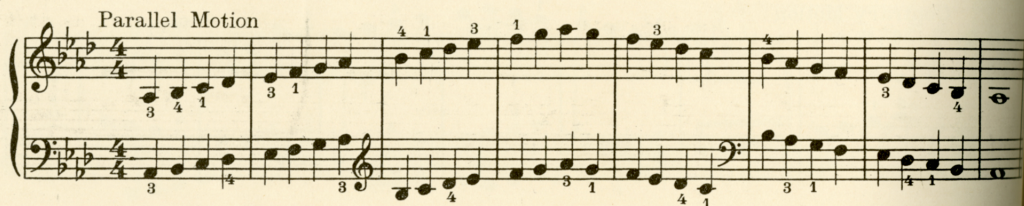


L.H.





TWO-OCTAVE SCALE, A \flat MAJOR



FOUR-OCTAVE SCALE, A \flat MAJOR



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Exercise 251

Five-Finger Position

SUPPORTED HAND

These exercises for four fingers, with one finger supporting the hand, are continued from Exercise 151. See that the wrist is not stiff. It should have a sense of looseness.

For variety, and to add interest to the practice, play with different degrees of loudness, from very soft to loud; also with crescendos, diminuendos, and combinations of the two. Practice staccato, as well as legato.

Practice thoroughly the single hands, as at (a), before putting them together, as at (b).

(a)

R. H.



L. H.



R. H.



L. H.



R. H.



L. H.



R. H.



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Exercise 252

Arpeggios

TRIADS WITH THREE WHITE KEYS

The passing of the thumb under the fingers, in arpeggios, is similar to the crossing in scales, but the reach is usually greater. The angle at which the hand is held (the wrist turned out a little) remains constant, to avoid superfluous movements. The arm carries the hand along so that the fingers are brought over the proper keys in advance of playing. The thumb or fingers also begin their crossing movements so as to play without jerkiness. (See Lesson 35, TECHNIC.)

The arpeggios given below are those of the chord of C with its two inversions. They apply to, and are to be practiced on, all the other white key triads; namely, those on D, E, F, G, A and B. The triad on B is a diminished one, and is, musically, less appropriate for independent use than the others.

The Preparatory Exercises specialize on the crossings, 3 and 1, or 4 and 1, both being required, according to chord position. The extended arpeggios have the chord in the root position at (a) and in the first and second inversions, respectively at (b) and (c).

PREPARATORY EXERCISES FOR THE CHORD-FORM

○ Three
○ White
○ Keys

R. H.

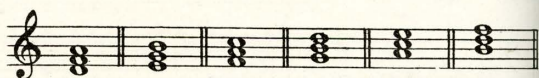
L. H.

ARPEGGIOS

(a)



Practice also the following six chords according to the foregoing model.



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PIANO

Exercise 253

Double Notes, Staccato

Hand staccato is to be used throughout this Exercise. In playing hand staccato, it is necessary for the arm to be quiet, and the fingers firmly curved, so that the hand moves up and down from the wrist as on a hinge. (See Lesson 14, TECHNIC.) Do not use finger action.

At (a) each finger is used alone, starting slowly and increasing the speed; at (b) two alternate fingers are used, the intervals being thirds. At (c) two fingers are used, the intervals being fifths or sixths.

At (d) and (e) we have single and double note exercises, similar to (a), (b) and (c), but with both hands playing together.

(a)

R.H. 2

L.H. 2

(b)

R.H. 3

L.H. 3

(c)

R.H.

L.H.

(d)

(e)

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Exercise 254

Note Reading

SINGLE NOTES ON BLACK KEYS

Play the black keys represented by the following notes. In each case imagine, before playing, the two- or three-black-key group in which the key occurs.

Endeavor to find the keys without looking at the keyboard. If necessary, feel for the group of black keys in which is located the one required by the note.



DOUBLE NOTES ON BLACK AND WHITE KEYS

Play the following note combinations, first imagining the position on the keyboard while looking at the notes, then looking at the keyboard as you strike the keys. After each line is played in this way, repeat it without looking at the keyboard at all, but feeling for the required keys, if necessary.

[illegible][illegible][illegible]

L. H.

[illegible][illegible]

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PIANO

Exercise 255

Damper Pedal

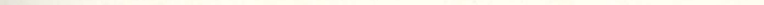
This Exercise for the use of the damper pedal has for its objects, first: Moving the foot in the right way at the right time, as expressed by notes and rests, and, second: Doing this while the hands are occupied in playing their own notes.

Exercises (a) to (f) below are for the foot, alone. The foot is to be raised at the rests and depressed and held down for the notes.

Under letters (*aa*) to (*ff*) the same exercises are combined with keyboard passages of a simple nature.

Review Lessons 19, 28 and 39, INTERPRETATION, for further instruction on the pedal and its uses.

As the proper execution of these exercises depends greatly on the counting, be sure to count distinctly and accurately.

(a) 
Count 1 2 3 4 1 2 3 4

[illegible]

(c)

Count 1 2 3 1 2 3

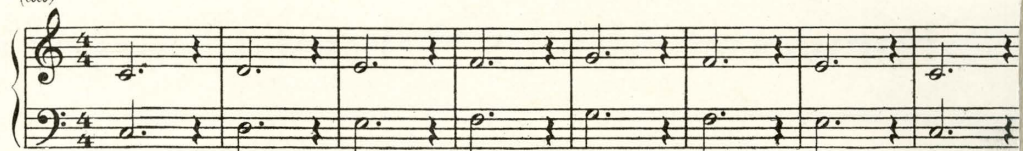
[illegible]

(e) etc.

(f) $\frac{2}{4}$

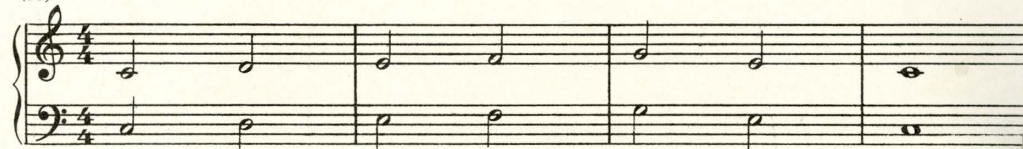
Count 1 2 1 2 etc.

(aa)



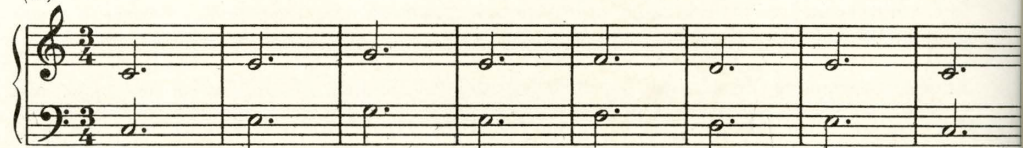
Count 1 2 3 4 1 2 3 4

(bb)



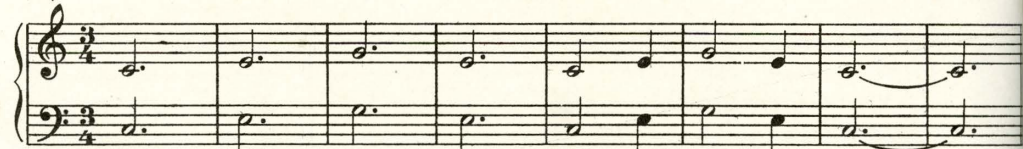
Count 1 2 3 4 1 2 3 4

(cc)



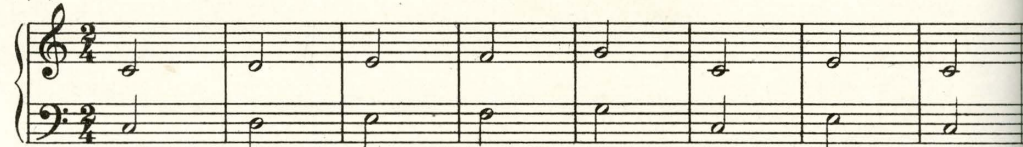
Count 1 2 3 1 2 3

(dd)



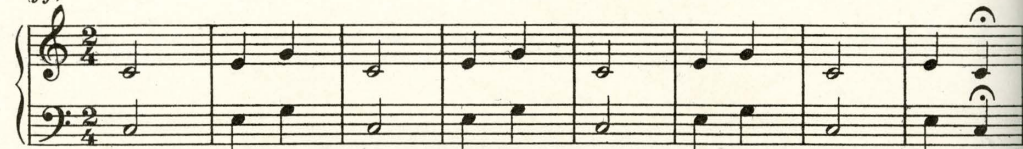
Count 1 2 3 1 2 3

(ee)



Count 1 2 1 2

(ff)



Count 1 2 1 2

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PIANO

Exercise 256

Major Scales

Db, Gb and B

These are the last of the major scales. The scale of six sharps, *F#*, is not given, as it is the same, on the keyboard, as *Gb*, with six flats.

In scales with five or more sharps or flats, all the black keys are in use, and the grouping of the fingers in threes and twos, accordingly, with the thumbs on the white keys, makes the fingering easy to remember and convenient to play.

Scale passages appear over and over again in music compositions, so continued daily scale practice will contribute greatly towards fine and brilliant playing. This daily practice may be varied in many ways to avoid monotony. (See Lesson 35, *TECHNIC*.)

Some practice in rhythmic patterns has already been provided. Many other patterns may be invented and applied. They serve to shift the accents and prevent mechanical playing.

Daily practice, with the fingers close to the keys, using weight touch, is perhaps the surest way of obtaining an absolute legato. With this method of practice, the key does not rise until the weight is transferred to the next finger, and a smooth connection is the result.

All the earlier scales should be reviewed in four-octave form.

PREPARATORY EXERCISES FOR THE SCALE OF *Db*

(a)

R.H.

L.H.

(b)

R.H.

L.H.

TWO-OCTAVE SCALE, D \flat MAJOR

Parallel Motion

Contrary Motion

FOUR-OCTAVE SCALE, D \flat MAJOR

PREPARATORY EXERCISES FOR THE SCALE OF G \flat

(a) R.H.

L.H.

(b) *R.H.*

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

L.H.

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

TWO-OCTAVE SCALE, G \flat MAJOR

Parallel Motion

Contrary Motion

FOUR-OCTAVE SCALE, G \flat MAJOR

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PIANO

Exercise 257

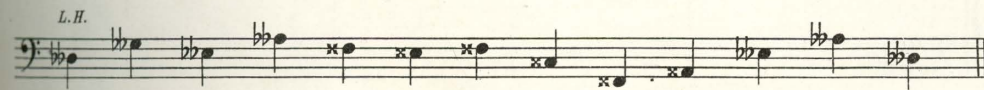
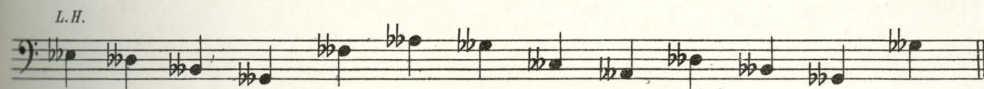
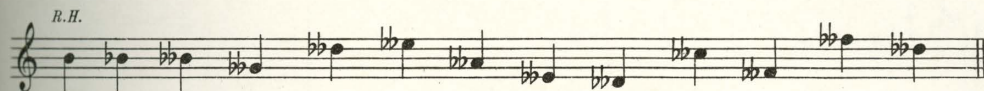
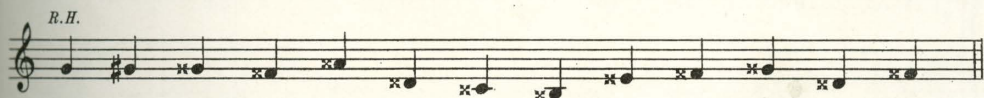
Note Reading

DOUBLE SHARPS AND DOUBLE FLATS

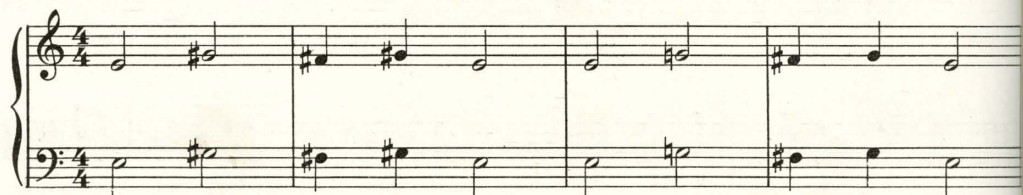
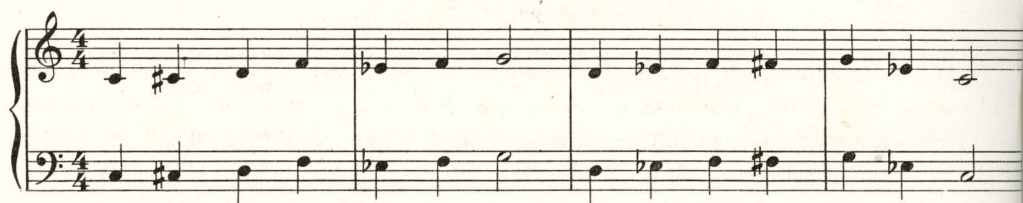
Double sharps and double flats, as you learned in Lesson 23, GENERAL THEORY, give tones two half steps above or below, respectively, those indicated by the natural note.

As they are generally on the white keys, it may seem to the student that the key required might be more simply indicated by the natural note for that key. However, there may be harmonic reasons why this would not be correct, and it is necessary to be able to read notes double-sharped or double-flatted as readily as any others.

Practice playing the notes given in the following exercises, one hand at a time, still without looking at the keyboard. Use any convenient fingers.



The Note Reading Exercises, thus far, have been for one hand at a time. Now you are to practice note reading with both hands at once. At first, however, both hands will play the same notes, an octave apart. Each exercise should be played through once or twice, one hand at a time, then with both hands at once. It may go a little slowly at first, but you will soon be rewarded by finding that you can read the two staves together quite rapidly.



Sherwood Music School Courses

PIANO

Exercise 258

Chords

THREE-NOTE CHORDS WITH SHIFTING POSITIONS

Preceding the chords in shifting positions are further exercises, following the plan of those in Exercise 207. In the (a) division, ties are used to produce two different effects: first, the holding of one eighth note, and the lifting of the other; and, second, on the same line, the holding of both. Observe particularly the notation indicating this. Practice, also, one half step higher.

(a)

The musical score for Exercise 258, Part (a), is divided into six systems, each containing a Right Hand (R.H.) and Left Hand (L.H.) part. The key signature is one flat (B-flat) and the time signature is 4/4. The R.H. parts are in treble clef and the L.H. parts are in bass clef. The exercises involve three-note chords (triads) in various positions, with ties used to indicate specific rhythmic effects. Fingerings are indicated by numbers 1-5 above or below the notes.

- System 1:** R.H. starts with a triad (F4, A4, C5) with fingerings 1, 3, 5. L.H. starts with a triad (B2, D3, F3) with fingerings 1, 3, 5.
- System 2:** R.H. starts with a triad (G4, B4, D5) with fingerings 1, 3, 5. L.H. starts with a triad (C3, E3, G3) with fingerings 1, 3, 5.
- System 3:** R.H. starts with a triad (A4, C5, E5) with fingerings 1, 3, 5. L.H. starts with a triad (D3, F3, A3) with fingerings 1, 3, 5.
- System 4:** R.H. starts with a triad (B4, D5, F5) with fingerings 1, 3, 5. L.H. starts with a triad (E3, G3, B3) with fingerings 1, 3, 5.
- System 5:** R.H. starts with a triad (C5, E5, G5) with fingerings 1, 3, 5. L.H. starts with a triad (F3, A3, C4) with fingerings 1, 3, 5.
- System 6:** R.H. starts with a triad (D5, F5, A5) with fingerings 1, 3, 5. L.H. starts with a triad (G3, B3, D4) with fingerings 1, 3, 5.

We now take the solid chord in different positions, at (b) below. After playing the first chord, raise the whole hand and prepare quickly for the next chord. All the notes of a chord must be struck and released exactly together, not one after the other. Study the illustrations in Lesson 22 TECHNIC. The middle note of each chord is to be played sometimes with the second finger, and sometimes with the third; and any change of hand position, such as this, must be made quickly "in the air." If you have practiced the first chord exercises well, you will soon be able to play this one without looking at the hands.

(b)

R.H.

L.H.

At (c) we have the solid chords played with both hands together.

(c)