


1929

## Piano Course: Grade 3, Exercises

Sherwood Music School

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# Sherwood Music School Courses

## PIANO

## Exercise 301

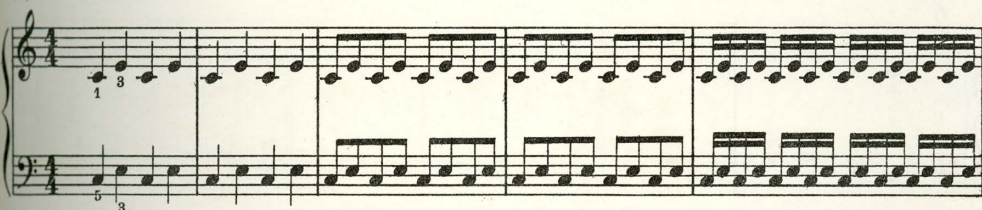
### Five-Finger Position (Velocity)

This Exercise employs two, three and four fingers, always with one finger skipped, and duplicates Exercises 153, 155, and 157, as to notes. The purpose here, however, as in Exercise 201 with adjacent fingers, is to gain increased speed without sacrificing clearness, evenness, legato and a relaxed condition of hands and arms.

The first exercise of each division is printed in full; in the others the beginning, only, is a sufficient guide. Use the metronome. Practice, also, one half step higher.

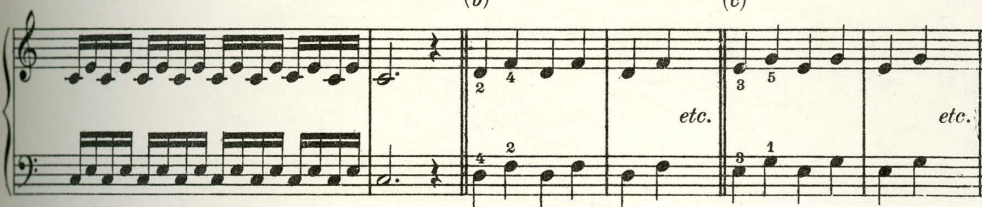
#### TWO FINGERS (With Skips.)

(a)



(b)

(c)



(d)

(e)

(f)



# THREE AND FOUR FINGERS (With Skips)

(a)

(b) (c)

(d) (e) (f)

(g) (h) (i)

(j) (k) (l)

# Sherwood Music School Courses

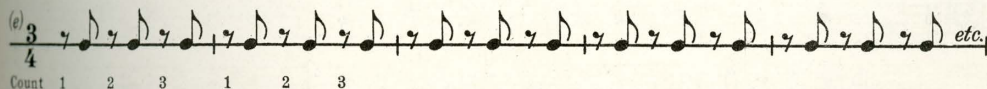
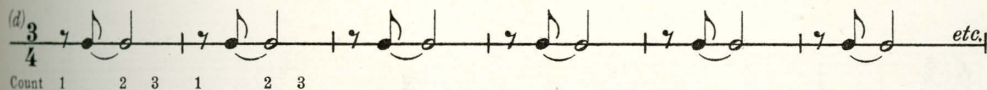
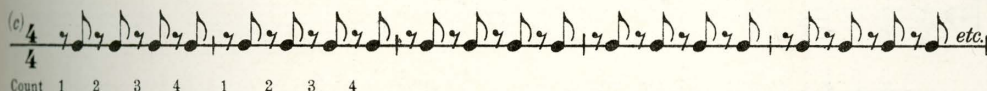
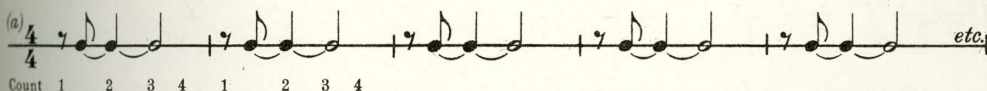
PIANO

Exercise 302

## Damper Pedal

The exercises for pedal alone, (a), (b) and (c), are followed by exercises lettered (aa), (bb), and (cc), combining the same with keyboard passages. The pedal in this Exercise is always depressed at the half beat, after having been raised at the beginning of the beat. This will need quicker action than the work in Exercise 255, and careful attention must be given to the counting.

The pedal in (aa), (bb) and (dd), will be found to contradict the notation, continuing the sound where there is a rest. In compositions, where continued sound is desired there would usually be no rest. Its use here is intentional, to illustrate more clearly the sustaining power of the pedal.



(aa)

Musical notation for exercise (aa) in 4/4 time. The exercise consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff contains a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, and C4. The exercise is divided into two measures of four beats each.

Count

1 2 3 4 1 2 3 4

(bb)

Musical notation for exercise (bb) in 4/4 time. The exercise consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, and C4. The exercise is divided into two measures of four beats each.

Count

1 2 3 4 1 2 3 4

(cc)

Musical notation for exercise (cc) in 4/4 time. The exercise consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4. The exercise is divided into two measures of four beats each.

Count

1 2 3 4 1 2 3 4

(dd)

Musical notation for exercise (dd) in 3/4 time. The exercise consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of half notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff contains a sequence of half notes: C3, D3, E3, F3, G3, A3, B3, and C4. The exercise is divided into two measures of three beats each.

Count

1 2 3 1 2 3

(ee)

Musical notation for exercise (ee) in 3/4 time. The exercise consists of two staves: a treble staff and a bass staff. The treble staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The bass staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, and C4. The exercise is divided into two measures of three beats each.

Count

1 2 3 1 2 3

# Sherwood Music School Courses

## PIANO

## Exercise 303

### Arpeggios

#### TRIADS WITH ONE BLACK KEY

This exercise continues the arpeggio work begun in Exercise 252, but here we are concerned with triads containing one black key.

There are eight triads with one black key and two white keys. Six of these triads have the black key between the two white keys, one has the black key as the highest note of the triad, and one has it as the lowest note.

A model, in full, is given below for each of these forms of triads.

Read over again, and follow carefully, the instructions given for practice in Exercise 252.

#### PREPARATORY EXERCISES FOR THE CHORD-FORM

● White key  
○ Black key  
● White key

*R.H.*

Two staves of music for the Right Hand. The first staff contains four measures of eighth-note arpeggios for triads: D4-F#4-A4, E4-G4-B4, C5-B4-A4, and D4-F#4-A4. The second staff contains four measures of eighth-note arpeggios for triads: E4-G4-B4, F#4-A4-C5, G4-B4-A4, and E4-G4-B4. Fingering numbers 1, 2, 1 are indicated below the notes.

*L.H.*

Two staves of music for the Left Hand. The first staff contains four measures of eighth-note arpeggios for triads: D4-F#4-A4, E4-G4-B4, C5-B4-A4, and D4-F#4-A4. The second staff contains four measures of eighth-note arpeggios for triads: E4-G4-B4, F#4-A4-C5, G4-B4-A4, and E4-G4-B4. Fingering numbers 4, 1, 2, 1 are indicated below the notes.

#### ARPEGGIOS

(a)

Two staves of music for arpeggios. The first staff contains four measures of eighth-note arpeggios for triads: D4-F#4-A4, E4-G4-B4, C5-B4-A4, and D4-F#4-A4. The second staff contains four measures of eighth-note arpeggios for triads: E4-G4-B4, F#4-A4-C5, G4-B4-A4, and E4-G4-B4. Fingering numbers 1, 2, 3, 1 are indicated below the notes.

(b)

(c)

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

- White key
- White key
- Black key

*R. H.*

The musical score for the Right Hand (R.H.) consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. It contains several measures of music with fingerings indicated by numbers 1 through 4, and a triplet of eighth notes. The second staff continues the melody, featuring a measure with a fermata and a section labeled "L.H." (Left Hand) which includes a triplet of eighth notes. The third staff shows further melodic development with various fingerings and rests.

## ARPEGGIOS

(a)

ARPEGGIOS

(b)

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The melody is in the treble staff, and the bass line is in the bass staff. The score includes a key signature change to one flat and a time signature change to 2/4. The melody is marked with a key signature change to one flat and a time signature change to 2/4. The bass line is marked with a key signature change to one flat and a time signature change to 2/4. The score includes a key signature change to one flat and a time signature change to 2/4. The melody is marked with a key signature change to one flat and a time signature change to 2/4. The bass line is marked with a key signature change to one flat and a time signature change to 2/4.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff. The treble staff contains the melody, which includes various ornaments (indicated by '2', '1', and '(3)' above notes) and a key signature change from one flat to two flats. The bass staff provides a harmonic accompaniment with chords and single notes. The score is written in a common time signature and includes a key signature change from one flat to two flats.

(c)

Musical score for "The Rose Tree" in 2/4 time, marked *(c)*. The score is written for piano (p) and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

The score consists of two systems. The first system contains the first two measures, and the second system contains the next two measures. The melody is a simple, catchy tune, and the accompaniment provides a steady harmonic support.

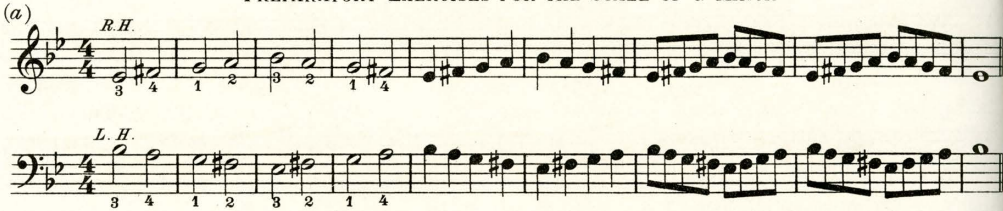
[illegible]

No other major or minor triad has this form

# C MINOR SCALE



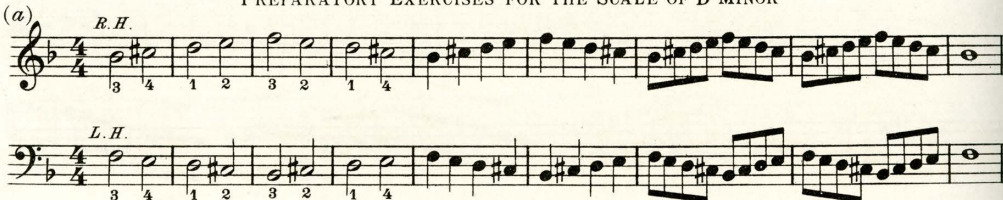
## PREPARATORY EXERCISES FOR THE SCALE OF G MINOR



# G MINOR SCALE



## PREPARATORY EXERCISES FOR THE SCALE OF D MINOR



(b) *R.H.*

*L.H.*

Exercise (b) consists of two staves. The right hand (R.H.) staff is in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 1 2, 3 4, 1 2, 3 1, 2 1, 3 2, 1 4, 3 2. The left hand (L.H.) staff is also in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 1 2, 3 4, 1 2, 3 1, 2 1, 3 2, 1 4, 3 2. Both hands end with a double bar line.

# D MINOR SCALE

The D minor scale is shown in two staves. The right hand (R.H.) staff starts with a treble clef and a key signature of one flat (Bb). It contains the ascending and descending scales with fingerings: 1 3 1, 4 1, 3 1, 4 3, 4 1, 3 4, 3 1, 4 3. The left hand (L.H.) staff starts with a bass clef and a key signature of one flat (Bb). It contains the ascending and descending scales with fingerings: 5 3, 4 3, 4 1, 3 4, 3 1, 4 3, 3 1, 4 3. Both hands end with a double bar line.

## PREPARATORY EXERCISES FOR THE SCALE OF A MINOR

(a) *R.H.*

*L.H.*

Preparatory exercise (a) consists of two staves. The right hand (R.H.) staff is in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 3 4, 1 2, 3 2, 1 4, 3 4, 3 4, 3 4, 3 4. The left hand (L.H.) staff is also in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 3 4, 1 2, 3 2, 1 4, 3 4, 3 4, 3 4, 3 4. Both hands end with a double bar line.

(b) *R.H.*

*L.H.*

Preparatory exercise (b) consists of two staves. The right hand (R.H.) staff is in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 1 2, 3 4, 1 2, 3 1, 2 1, 3 2, 1 4, 3 2. The left hand (L.H.) staff is also in 4/4 time and contains a sequence of eighth and quarter notes with fingerings: 1 2, 3 4, 1 2, 3 1, 2 1, 3 2, 1 4, 3 2. Both hands end with a double bar line.

# A MINOR SCALE



(a)

## PREPARATORY EXERCISES FOR THE SCALE OF E MINOR



(b)



## E MINOR SCALE



# Sherwood Music School Courses

PIANO

Exercise 305

## Double Notes, Staccato

ADVANCING ARM

This Exercise for hand staccato employs double notes, both thirds and sixths (see Lesson 18, *TECHNIC*), and an advancing arm (see Lesson 11, *TECHNIC*). Try to get a free swing of the hand from the wrist. The action is similar to that used when knocking on a door with the knuckles, except, of course, that the fingers must be in playing position, and not curled under the hand.

At (a) and (b) each interval is struck three times before going on to the next degree of the scale. These are to be practiced with each hand separately. Observe the rhythm carefully, not overlooking the rests. Exercises (c) and (d) are also to be practiced with each hand alone.

Exercises (e) to (h) are for both hands together. At (e) and (f) there are groups of four ascending and descending intervals, played without pause. At (g) and (h) there are complete one-octave scales.

(a)

(b)

(c) R. H.  $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$

L. H.  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

(d) R. H.  $\frac{5}{1}$   $\frac{5}{1}$   $\frac{5}{1}$

L. H.  $\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$

(e)

(f)

(8)



(h)

5/15

# Sherwood Music School Courses

# PIANO

### Exercise 305

### Double Notes, Staccato

## ADVANCING ARM

This Exercise for hand staccato employs double notes, both thirds and sixths (see Lesson 18, TECHNIC), and an advancing arm (see Lesson 11, TECHNIC). Try to get a free swing of the hand from the wrist. The action is similar to that used when knocking on a door with the knuckles, except, of course, that the fingers must be in playing position, and not curled under the hand.

At (a) and (b) each interval is struck three times before going on to the next degree of the scale. These are to be practiced with each hand separately. Observe the rhythm carefully, not overlooking the rests. Exercises (c) and (d) are also to be practiced with each hand alone.

Exercises (e) to (h) are for both hands together. At (e) and (f) there are groups of four ascending and descending intervals, played without pause. At (g) and (h) there are complete one-octave scales.

The image shows a musical score for the song 'The Rose Tree'. It is divided into two parts, (a) and (b). Part (a) consists of two systems of staves. The first system has a treble staff (R.H.) and a bass staff (L.H.), both in 2/4 time. The second system also has a treble staff (R.H.) and a bass staff (L.H.), but the treble staff has a 3/4 time signature and the bass staff has a 2/4 time signature. Part (b) also consists of two systems of staves. The first system has a treble staff (R.H.) and a bass staff (L.H.), both in 2/4 time. The second system also has a treble staff (R.H.) and a bass staff (L.H.), but the treble staff has a 3/4 time signature and the bass staff has a 2/4 time signature. The score is written in G major and 2/4 time. The melody is simple and catchy, with a clear refrain. The accompaniment is simple and provides a steady rhythm. The score is suitable for a beginner-level piano or organ player.

(c) *R. H.*  $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$

*L. H.*  $\frac{2}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

(d) *R. H.*  $\frac{5}{1}$   $\frac{5}{1}$   $\frac{5}{1}$

*L. H.*  $\frac{1}{5}$   $\frac{1}{5}$   $\frac{1}{5}$

(e)

Exercise (e) is in 2/4 time. The treble staff begins with a treble clef and a 2/4 time signature. The first measure contains a chord of G4, A4, B4, and C5, with a '4 2' marking above it. The second measure contains a G4 quarter note and an A4 eighth note. The third measure contains a chord of G4, A4, B4, and C5. The fourth measure contains a G4 quarter note and an A4 eighth note. The fifth measure contains a chord of G4, A4, B4, and C5. The sixth measure contains a G4 quarter note and an A4 eighth note. The seventh measure contains a chord of G4, A4, B4, and C5. The eighth measure contains a G4 quarter note and an A4 eighth note. The bass staff begins with a bass clef and a 2/4 time signature. The first measure contains a chord of G2, A2, B2, and C3, with a '4 2' marking above it. The second measure contains a G2 quarter note and an A2 eighth note. The third measure contains a chord of G2, A2, B2, and C3. The fourth measure contains a G2 quarter note and an A2 eighth note. The fifth measure contains a chord of G2, A2, B2, and C3. The sixth measure contains a G2 quarter note and an A2 eighth note. The seventh measure contains a chord of G2, A2, B2, and C3. The eighth measure contains a G2 quarter note and an A2 eighth note.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble and bass staff with a 2/4 time signature. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The score is written in a clear, legible font, with notes and rests clearly marked. The overall style is that of a traditional folk song.



(h)

5 1

1 5

x 305-4

# Sherwood Music School Courses

## PIANO

## Exercise 306

### Mixed Rhythmical Figures.

The object of this Exercise is to give an immediate sense of the subdivision of the single beat into two, three, or four equal parts. There must be no change in the time-proportion of that beat to the whole measure.

The sense of such measure relations is a necessity in all music performance, and their immediate perception is essential to sight-reading. (See Lessons 25 and 65, TECHNIC.)

The individual exercises are not to be repeated or "practiced," except in case of special difficulty in grasping the right proportions of a passage. All that have the same measure signature should be played without stop. Count, or, better still, use the metronome at a moderate speed.

STAMATY

The musical score for Exercise 306 is written for piano and consists of four systems of two staves each. The first system includes fingerings (1-5, 1-4, 2-3, 3-4) and accents (1 etc., 5 etc.). The music is in 4/4 time and features various rhythmic patterns, including triplets and sixteenth notes.



# Sherwood Music School Courses

PIANO

### Exercise 307

## Arpeggios

TRIADS WITH TWO BLACK KEYS

In order to insure absolute legato between all the notes of an arpeggio, as well as evenness of tone, arpeggio exercises should be practiced with transfer of weight. The principles involved are outlined in Exercise 103. These principles apply with equal force to all exercises based on arpeggio or scale work, or, in fact, to legato passage playing of any description; and at least a portion of the practice time should be devoted to their mastery.

The arpeggios in this exercise are composed of two black keys and one white key, in the three possible arrangements. In the first form, including six chords, the white key comes between the two black keys; in the second, it comes below the two black keys; and in the third form it comes above the two black keys.

The fingering of these arpeggios is very simple, as the thumb will always come on the one white key in each octave.

A model, in full, is given for each of the three types of chord.

### PREPARATORY EXERCISE FOR CHORD-FORM

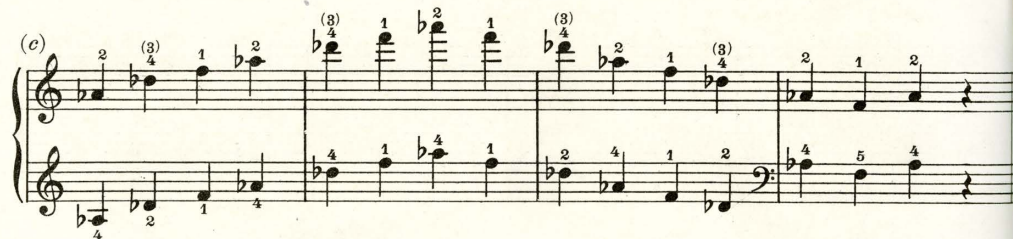
- Black key
- White key
- Black key

## ARPEGGIOS

ARPEGGIOS

(a)

(b)



Practice, also, the following chords according to the foregoing model:



# PREPARATORY EXERCISE FOR CHORD-FORM

- Black key
- Black key
- White key



## ARPEGGIOS



The first system shows a treble staff with a sequence of eighth and sixteenth notes, and a bass staff with a similar pattern. Fingering numbers like 1, 2, 3, 4, 5 and slurs are used throughout. The second system continues with similar patterns, including some triplet markings like (3). The third system introduces more complex fingering, including a 4/5 triplet in the bass staff. The fourth system features a 3/4 triplet in the bass staff. The fifth system concludes with a 3/4 triplet in the bass staff.

No other major or minor triad has this form.

PREPARATORY EXERCISE FOR CHORD-FORM

- White key
- Black key
- Black key

*R. H.*

*L. H.*

# ARPEGGIOS

The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The arpeggios are as follows:

- System 1:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).
- System 2:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).
- System 3:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).
- System 4:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).
- System 5:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).
- System 6:** Treble: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4). Bass: Bb2 (3/4), Eb3 (3/4), Bb2 (3/4), Eb3 (3/4).

No other major or minor triad has this form.

# Sherwood Music School Courses

PIANO

Exercise 308

## Harmonic Minor Scales

B, F, B $\flat$ , E $\flat$ , F $\sharp$ , C $\sharp$  AND G $\sharp$

Continuing the practice of the Harmonic Minor Scales, we have here the remaining seven, which divide naturally into three groups, according to fingerings. (See Lessons 41 and 45, TECHNICAL.)

The usual Preparatory Exercises are given for each of the seven scales. The augmented second skip comes between various pairs of fingers, in the different scales. The only certain guide to the fingering of a scale, major or minor, is the position of the fourth finger. This is always well impressed on the mind by the Preparatory Exercises.

After learning each scale, practice it in the rhythmic patterns given in Exercise 304.

Finally, practice in the four-octave form, playing each scale twice in succession. The aim in this practice should be perfect smoothness without accents.

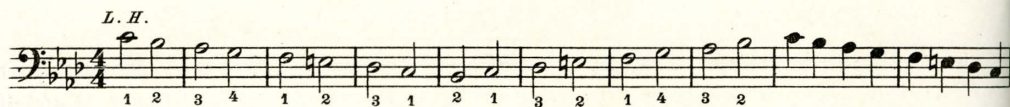
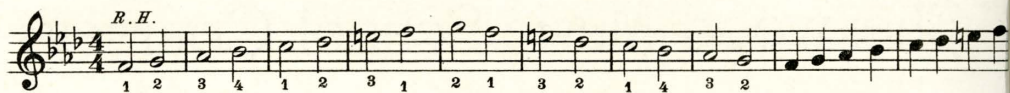
### PREPARATORY EXERCISES FOR THE SCALE OF B MINOR

*R. H.*

*L. H.*

### B MINOR SCALE

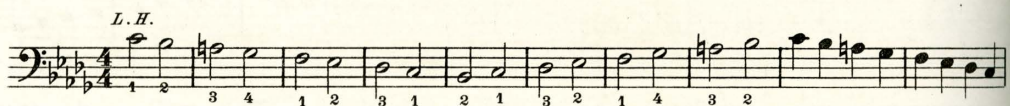
# PREPARATORY EXERCISES FOR THE SCALE OF F MINOR



## F MINOR SCALE



# PREPARATORY EXERCISES FOR THE SCALE OF Bb MINOR

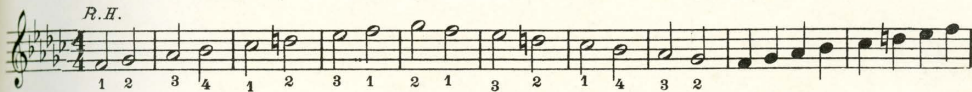


## Bb MINOR SCALE

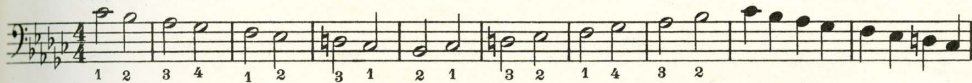


# PREPARATORY EXERCISES FOR THE SCALE OF E $\flat$ MINOR

R.H.



L.H.

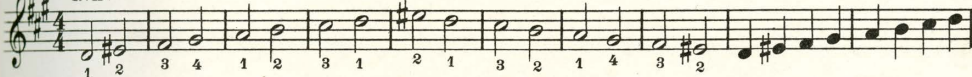


## E $\flat$ MINOR SCALE



# PREPARATORY EXERCISES FOR THE SCALE OF F $\sharp$ MINOR

R.H.



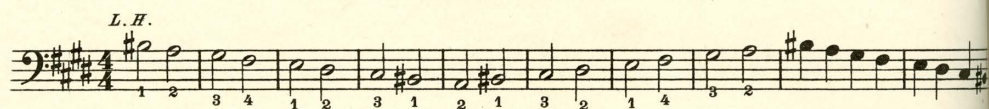
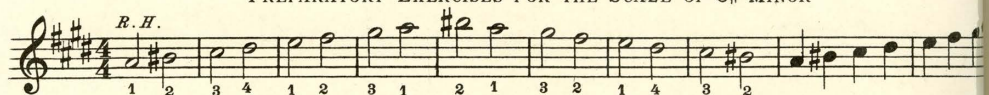
L.H.



## F $\sharp$ MINOR SCALE



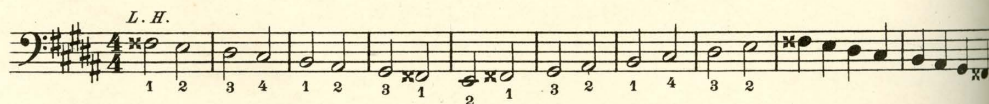
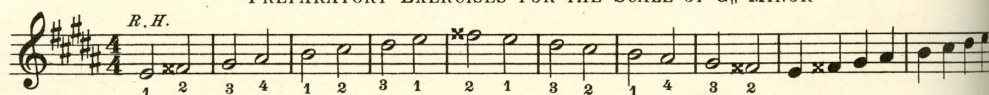
# PREPARATORY EXERCISES FOR THE SCALE OF C# MINOR



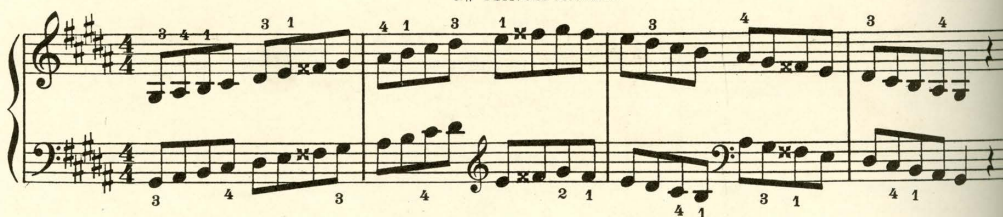
## C# MINOR SCALE



# PREPARATORY EXERCISES FOR THE SCALE OF G# MINOR



## G# MINOR SCALE



# Sherwood Music School Courses

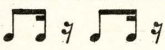
## PIANO

## Exercise 351

### Advancing Hand

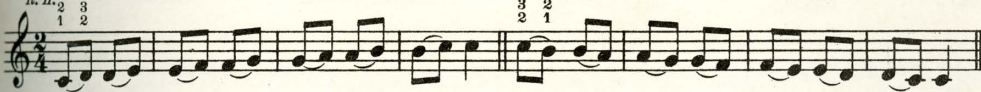
#### PHRASING


These advancing hand exercises introduce some simple phrasing. Each group is legato, and detached from the next. In (c) and (d) this is made plain by rests, but in (a) and (b) there is to be a lift of the hand from the last note of each group, before the next is played. This is accomplished by a slight upward motion of the wrist.

The time required for raising the hand must be taken from the value of the last note of the group, so that there will be a very slight break between the groups. The effect can be illustrated thus: . This slight separation of groups is an essential feature of phrasing.

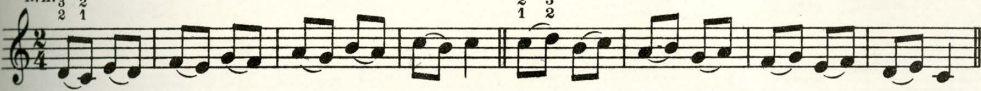
All exercises are for separate hands only. In (a) and (b) the exercises are to be practiced with four pairs of fingers.


(a)

R. H. 

L. H. 

(b)

R. H. 

L. H. 

(c)

*R. H.*

*L. H.*

(d)

*R. H.*

*L. H.*

# Sherwood Music School Courses

PIANO

### Exercise 352

## Arpeggios

### TRIADS WITH THREE BLACK KEYS

There are two arpeggios of triads built entirely on black keys. These are the G♭ (or F♯) major and the E♭ (or D♯) minor triads. The fingering is the same as if all were white keys; and you are already familiar with that fingering.

In making the crossing from one black key to another, do not let the thumb curl inwards at the first joint, but rather let it curve a little outwards, so that it will lie diagonally across the black key. In this way, it will be less likely to slip off its key. Bending the wrist outwards will help materially in making a smooth crossing. Remember that the angle of the hand position must be kept the same throughout the entire arpeggio.

PREPARATORY EXERCISES FOR THE CHORD FORM • Three  
• Black  
• Keys

[illegible]

## ARPEGGIOS

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using a bass line that follows the general contour of the melody. The score is divided into two systems, each containing two measures. The first system shows the beginning of the piece, and the second system shows the continuation of the melody and accompaniment.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and voice. The piano part is in treble and bass clefs. The voice part is in treble clef. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The score is marked with a "b" in the first measure of the second system, indicating a change in the piano part. The score is marked with a "b" in the first measure of the second system, indicating a change in the piano part.

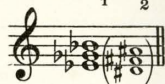
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is a simple, folk-like tune. The piano accompaniment consists of a steady bass line and a treble line with chords and some melodic movement. The score is divided into four measures. The first measure has a '1' under the first note of the voice part. The second measure has a '2' under the first note of the voice part. The third measure has a '1' under the first note of the voice part. The fourth measure has a '1' under the first note of the voice part. The piano accompaniment has a '5' under the first note of the first measure, a '4' under the first note of the second measure, a '2' under the first note of the third measure, and a '1' under the first note of the fourth measure. The score is written on a single system with a grand staff (treble and bass clefs).

(c)

Exercise (c) is a short piece in G major, 4/4 time, consisting of 16 measures. It is written for piano and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'p'. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some slurs and ties. The accompaniment consists of eighth and quarter notes, with some slurs and ties. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a first ending. The lyrics 'The Rose Tree' are written below the treble staff.

Practice also the following chord according to the foregoing model:



# Sherwood Music School Courses

## PIANO

## Exercise 353

### Double Notes, Legato

In playing double notes, the chief thing to bear in mind is that both keys must go down at the same instant. (See Lesson 18, TECHNICAL.)

Attention must be given to both the upward and downward action of the fingers. Lift the fingers high and make the attack definite and precise. The tones must connect, and yet not overlap, or blur. It is helpful to practice with the fingers touching the keys, letting weight be the main factor in the downward action. In order to successfully transfer the weight from one pair of fingers to the next, the wrist must rise and fall, alternately.

Exercises (a), (b) and (c) are for each hand alone. Practice them slowly, with firm touch.

In exercises (d) and (e) there is a change of fingers after each group. The groups are played on each successive degree of the scale, down and up. The ascending passages are not completed, but should continue until the starting point is again reached.

(a)

(b)

(c)

The first system of the musical score for 'The Merry-Go-Round' consists of two staves, treble and bass. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes. The bass staff begins with a bass clef and contains a continuous accompaniment of eighth notes. The system is divided into four measures by vertical bar lines.

Handwritten musical score for 'The Merry Widow' (No. 1). The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure of the Treble staff. The score is divided into four measures by vertical bar lines. The first measure of the Treble staff has a '3' above it, indicating a triplet. The first measure of the Bass staff has a '3' below it, indicating a triplet. The music is written in a simple, elegant style, typical of early 20th-century popular music.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a dotted quarter note. The accompaniment consists of a steady eighth-note pattern in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of four measures. The melody starts on a G4, goes up to A4, Bb4, C5, D5, E5, F5, G5, then down to E4, D4, C4, Bb3, A3, G3, F3, E3. The bass line starts on a G2, goes up to A2, Bb2, C3, D3, E3, F3, G3, then down to E2, D2, C2, Bb1, A1, G1, F1, E1. The melody and bass line are connected by a brace on the left.

# Sherwood Music School Courses

PIANO

### Exercise 354

### Single Note Repetitions

In repeating a single note, especially with any rapidity, change of finger on the key is necessary to make the repetitions sure and distinct. These finger changes can be made in different ways. One is to employ a group of fingers corresponding in number to the notes in a single group, the notes falling usually into twos or threes. The fingers follow each other most naturally from the fifth finger side of the hand to the thumb side, as 3 2 1 or 4 3 2.

In this Exercise the repetition is in groups of threes.

(a) *R. H.*

4 3 2 1

3 3 3

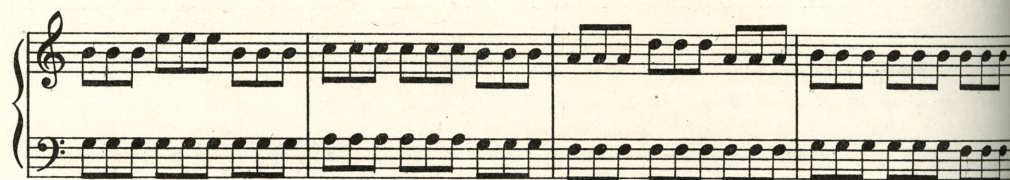
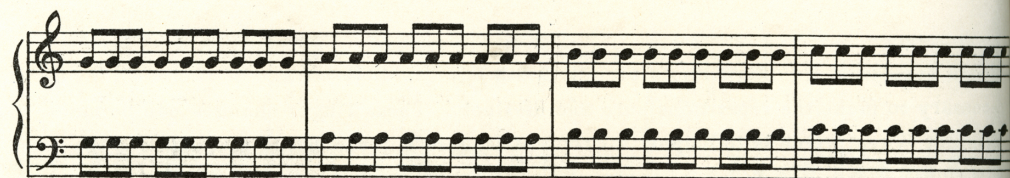
*L. H.*

4 3 2 1

(b)

3 2 1  
4 3 2

4 3 2  
3 2 1





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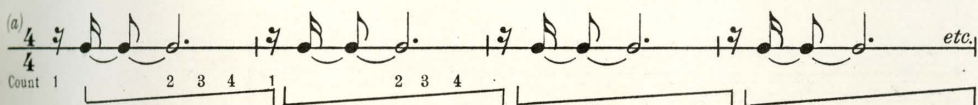
## PIANO

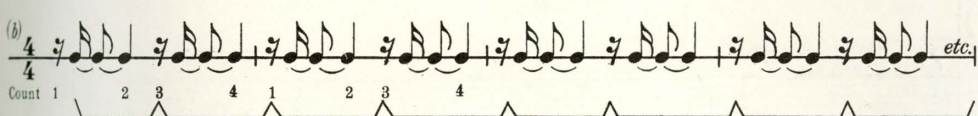
## Exercise 355

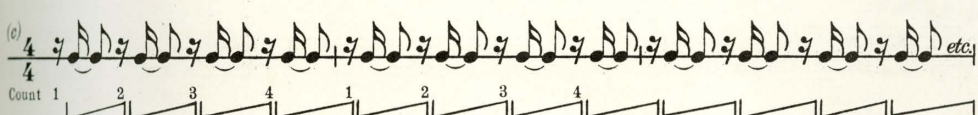
### Damper Pedal

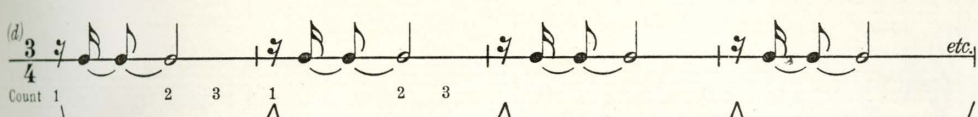
Depressing the pedal after only a sixteenth rest is the requirement of the following exercises. The pedal is practically in continuous use, and the sixteenth rests are merely for sufficient pedal releases to cut off previous tone before sustaining a new one. In such cases, the advantage of the horizontal line pedal notation is evident, and we begin its use in the two forms  and  by showing how they compare with notes to indicate the same pedaling.


The corresponding exercises with keyboard work are then given, with only the line notation for the pedal, after the first measure of each. The simple keyboard exercises may be played with one finger of each hand, in order to demonstrate a pedal legato. The rests in the keyboard part, as in Exercise 302, do not indicate silence, but only finger raising.

(a)  *etc.*

(b)  *etc.*

(c)  *etc.*

(d)  *etc.*

(e)  *etc.*

(aa)

Musical score for exercise (aa) in 4/4 time. The exercise consists of six measures. The first measure has a quarter note in the treble and a half note in the bass. The next five measures each have a half note in the treble and a half note in the bass. The final measure has a whole note in the treble and a whole note in the bass. Below the staff, a rhythmic diagram shows a quarter note on count 1, followed by eighth notes on counts 2, 3, and 4. A series of slanted lines indicates the pulse for the remaining measures.

Count 1 2 3 4

(bb)

Musical score for exercise (bb) in 4/4 time. The exercise consists of six measures. The first measure has a quarter note in the treble and a half note in the bass. The next five measures each have a half note in the treble and a half note in the bass. The final measure has a whole note in the treble and a whole note in the bass. Below the staff, a rhythmic diagram shows a quarter note on count 1, followed by eighth notes on counts 2, 3, and 4. A series of slanted lines indicates the pulse for the remaining measures.

Count 1 2 3 4

(cc)

Musical score for exercise (cc) in 4/4 time. The exercise consists of six measures. The first measure has a quarter note in the treble and a half note in the bass. The next five measures each have a half note in the treble and a half note in the bass. The final measure has a whole note in the treble and a whole note in the bass. Below the staff, a rhythmic diagram shows a quarter note on count 1, followed by eighth notes on counts 2, 3, and 4. A series of slanted lines indicates the pulse for the remaining measures.

Count 1 2 3 4

(dd)

Musical score for exercise (dd) in 3/4 time. The exercise consists of six measures. The first measure has a quarter note in the treble and a half note in the bass. The next five measures each have a half note in the treble and a half note in the bass. The final measure has a whole note in the treble and a whole note in the bass. Below the staff, a rhythmic diagram shows a quarter note on count 1, followed by eighth notes on counts 2 and 3. A series of slanted lines indicates the pulse for the remaining measures.

Count 1 2 3

(ee)

Musical score for exercise (ee) in 3/4 time. The exercise consists of six measures. The first measure has a quarter note in the treble and a half note in the bass. The next five measures each have a half note in the treble and a half note in the bass. The final measure has a whole note in the treble and a whole note in the bass. Below the staff, a rhythmic diagram shows a quarter note on count 1, followed by eighth notes on counts 2 and 3. A series of slanted lines indicates the pulse for the remaining measures.

Count 1 2 3

# Sherwood Music School Courses

PIANO

Exercise 356

## Advancing Hand

Where there are two fingerings given, practice both. The exercises should be played at first legato throughout; then phrased in single groups of four or six notes, as the case may be. The fingerings given cause a number of contractions.

Each ascending and descending form continues, where there is a dash, to its conclusion with the next printed group.

(a) R.H.  $\begin{matrix} 2 & 4 & 5 & 4 & 2 \\ 1 & 3 & 4 & 3 & 1 \end{matrix}$   $\begin{matrix} 4 & 2 & 1 & 2 & 4 \\ 5 & 3 & 2 & 3 & 5 \end{matrix}$

L.H.  $\begin{matrix} 1 & 3 & 4 & 3 & 1 \\ 2 & 4 & 5 & 4 & 2 \end{matrix}$   $\begin{matrix} 5 & 3 & 2 & 3 & 5 \\ 4 & 2 & 1 & 2 & 4 \end{matrix}$

(b) R.H.  $\begin{matrix} 2 & 4 & 3 & 5 & 2 \\ 1 & 3 & 2 & 4 & 1 \end{matrix}$   $\begin{matrix} 4 & 2 & 3 & 1 & 4 \\ 5 & 3 & 4 & 2 & 5 \end{matrix}$

L.H.  $\begin{matrix} 1 & 3 & 2 & 4 & 1 \\ 2 & 4 & 3 & 5 & 2 \end{matrix}$   $\begin{matrix} 5 & 3 & 4 & 2 & 5 \\ 4 & 2 & 3 & 1 & 4 \end{matrix}$

(c) R.H.  $\begin{matrix} 4 & 3 & 5 & 2 & 4 \\ 3 & 2 & 4 & 1 & 3 \end{matrix}$   $\begin{matrix} 3 & 4 & 2 & 5 & 3 \\ 2 & 3 & 1 & 4 & 2 \end{matrix}$

L.H.  $\begin{matrix} 3 & 2 & 4 & 1 & 3 \\ 4 & 3 & 5 & 2 & 4 \end{matrix}$   $\begin{matrix} 2 & 3 & 1 & 4 & 2 \\ 3 & 4 & 2 & 5 & 3 \end{matrix}$

(d)

R.H.  $\begin{matrix} 4 & 3 & 5 & 2 & 4 \\ 3 & 2 & 4 & 1 & 3 \end{matrix}$

L.H.  $\begin{matrix} 3 & 4 & 2 & 5 & 3 \\ 2 & 3 & 1 & 4 & 2 \end{matrix}$

$\begin{matrix} 3 & 2 & 4 & 1 & 3 \\ 4 & 3 & 5 & 2 & 4 \end{matrix}$

(e)

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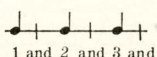
PIANO

Exercise 357

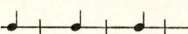
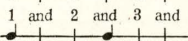
## Polyrhythm

TWO NOTES AGAINST THREE AND THREE NOTES AGAINST TWO

The problem of playing two notes against three is taken up in Lesson 41, *TECHNIC*. This should be read, and carefully studied, before commencing work on the present Exercise. It will be helpful to tap the rhythms with a pencil before playing at the keyboard.

First tap and count thus:  with one hand at a time. Then tap and count with

both hands together, as follows:

R.H.   
L.H. 

The rhythm of the two parts together is in this way obtained, and the following exercises embody this rhythm combination. They are so arranged that the two notes alternate in the right and left hand, against the three notes in the other.

Three notes against two, as fully explained in Lesson 62, *TECHNIC*, occur when the two notes represent the established rhythm. The three-note rhythm, therefore, is made an artificial division of two beats in the same time. This is more of a problem than playing two notes against three, but may be accomplished by taking the duple division of a six-eight measure as a basis.

(a)



(b)



(c)



(d)

### THREE NOTES AGAINST TWO

In exercises (a) and (b) below, in six-eighth measure, count two to the measure. In (c), (d) and (e), which are in two-four measure, count "one-and-two-and," etc., thus dividing into two equal parts the time duration (one beat) which has also to be artificially divided into three.

(a)

(b)

(c)

(d)

(e)

# Sherwood Music School Courses

PIANO

Exercise 358

## Chords

### TRIADS WITH OCTAVE SPAN

In these exercises on chord playing, one note of the triad is doubled, making each chord cover a full octave. At (a), below, the notes are paired in three different ways, and with the chord in its three different positions for right and left hands alternately. Observe carefully in which of the chord positions the third finger is used, and in which the fourth is used. These two fingers are not interchangeable in any one position, but each has its proper use.

The exercises are for one hand at a time, only.

(a)

Right Hand (R.H.) Position 1: 5 3 1

Left Hand (L.H.) Position 1: 1 3 5

Right Hand (R.H.) Position 2: 5 4 2

Left Hand (L.H.) Position 2: 4 5 2

Right Hand (R.H.) Position 3: 5 2 1

Left Hand (L.H.) Position 3: 2 5 1

At (b) the complete chords are struck, each chord being preceded by a broken form, in which attention is centered upon a single finger at a time. The chord is given in its three positions, for each formation, and for right and left hands, alternately.

(b)

The musical score for exercise (b) consists of three systems, each representing a different triad (1, 2, and 3). Each system contains two staves: the top staff for the Right Hand (R.H.) in treble clef and the bottom staff for the Left Hand (L.H.) in bass clef. The time signature is 4/4. Each triad is presented in three different positions, indicated by the number of the first finger (1, 2, or 3) above the first note of the broken chord. The broken chords are followed by the complete chord. Fingerings are indicated by numbers 1-5 above or below the notes. The exercises alternate between the right and left hands for each position of the triad.

These exercises may be applied to all other triads, major and minor, using the same fingering. (There are a few cases, in chords containing black keys, where small hands may use the third finger in place of the fourth. These are illustrated in Lesson 106, TECHNIC.)