


1906

Lesson Book: Piano

Sherwood Hall William

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Siegel-Myers Correspondence School of Music

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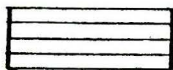
Piano Lesson No. 1

Composed and Edited by William H. Sherwood

One of the practical things to learn when commencing the study of music is the meaning of some of the different characters used.

The Staff—Notes

Illustration No. 1



Tones are expressed to the eye through characters called notes, which are written on lines and the spaces between them. The group of five lines and four spaces between them, as shown in Illustration No. 1, is called the staff.

The characters you see written on the staff in Illustration No. 2 are called notes.

Illustration No. 2



For naming the notes placed upon the lines and spaces of the staff the first seven letters of the alphabet are used, A, B, C, D, E, F, G.

As you have doubtless observed in the use of your own voice and in listening to the tones produced by other voices and on different instruments, you know that there is a great difference in the pitch of tones. Some are so low they are little else than a rumble, as the very low tones of a bass viol, pipe organ or piano. Others are low, but can be sung by a deep bass voice. Others are about the pitch of the ordinary speaking voice. Others higher, that can easily be sung by a soprano voice. Others still higher, beyond the range of any human voice, as the high tones of a piano, flute or piccolo.

We determine how high or low the pitch of a note is by its position on the staff. In piano music we have two staves, one on which the low or bass notes are written and another on which the high or treble notes are written. It is interesting to know that

Illustration No. 3 (The Great Staff)

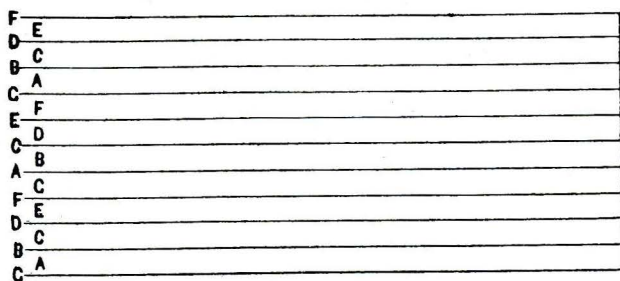
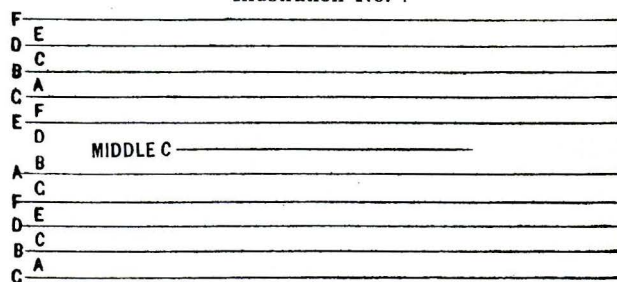


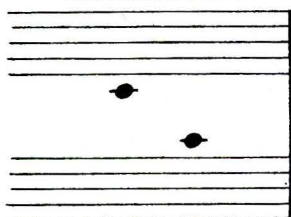
Illustration No. 4




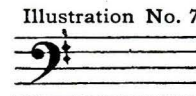
many years ago they used only one staff and it had eleven lines, as seen in Illustration No. 3. It was called the great staff. In reading music so many lines and spaces together were confusing to the eye. It was later divided as in Illustration No. 4. Each staff contains five lines and four spaces. C was the middle line in the great staff, hence its name "Middle C." It was not included in the two staves so it is always written on an added line above the lower staff or below the upper one, as in Illustration No. 5.

As it was convenient to add several lines and spaces above and below the two staves, they are written for practical use as in Illustration No. 6. The space between the two staves is about the same as the width of one of them.

Illustration No. 5

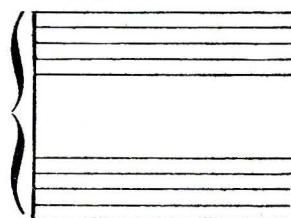


This character  is called the "F" or bass clef, and is placed at the beginning of the bass staff as in Illustration No. 7, to distinguish it from the treble staff. This sign starts on the fourth line and curls around that line. The dots are placed one above and the other below the line. As the note "F" is written on this line in the bass clef, this feature of the clef is an aid to the pupil in locating that note.



We will first learn the notes on the bass staff.

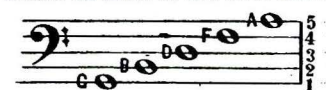
Illustration No. 6



Beginning at the bottom we number the lines and name the notes placed upon them, as in Illustration No. 8.

Illustration No. 8

Notes on lines of the bass staff.

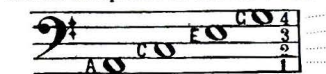


The note on the 5th line is "A."
The note on the 4th line is "F."
The note on the 3rd line is "D."
The note on the 2nd line is "B."
The note on the 1st line is "G."

Beginning at the bottom we number the spaces and name the notes placed upon them, as in Illustration No. 9.

Illustration No. 9

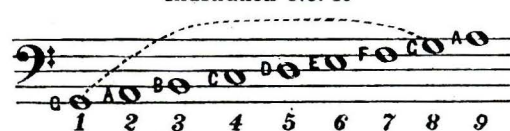
Notes on spaces of the bass staff.



The note on the 4th space is "G."
The note on the 3rd space is "E."
The note on the 2nd space is "C."
The note on the 1st space is "A."

In Illustration No. 10 you will observe that the note on the fourth space bears the same name as the note on the first line, both being named "G." This is because the second "G" is a duplicate in pitch of the first, an octave (eight tones) higher. Any two tones having the same name are duplicates in pitch and it is for this reason that we need only the first seven letters of the alphabet in naming the tones. As the notes having similar names have different locations on the staff this duplication of names is not confusing when learning or reading the notes.

Illustration No. 10



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Piano Lesson No. 2

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This character  is called the "G" or treble clef, and is placed at the beginning of the treble staff, as in illustration No. 1, to distinguish it from the bass staff.

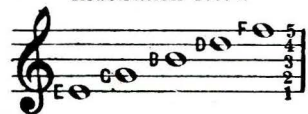
Illustration No. 1



The end of this sign curls around the 2nd line of the staff. As the note "G" in the treble clef is written on this line, this feature of the clef is an aid to the pupil in locating that note.

Notes on lines of the treble staff:

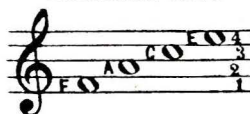
Illustration No. 2



The note on the fifth line is F.
The note on the fourth line is D.
The note on the third line is B.
The note on the second line is G.
The note on the first line is E.

Notes on spaces of the treble staff:

Illustration No. 3

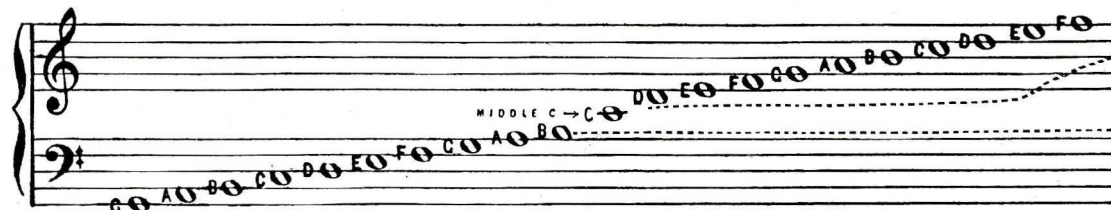


The note in the fourth space is E.
The note in the third space is C.
The note in the second space is A.
The note in the first space is F.

You will notice that the same letters of the alphabet are used in the treble clef as in the bass clef, but that their positions upon the staff are different.

In illustration No. 4 you see all the notes on the lines and spaces of the two staves. Also the notes on the first space above and below the staves, and middle C on the added line, which has already been explained.

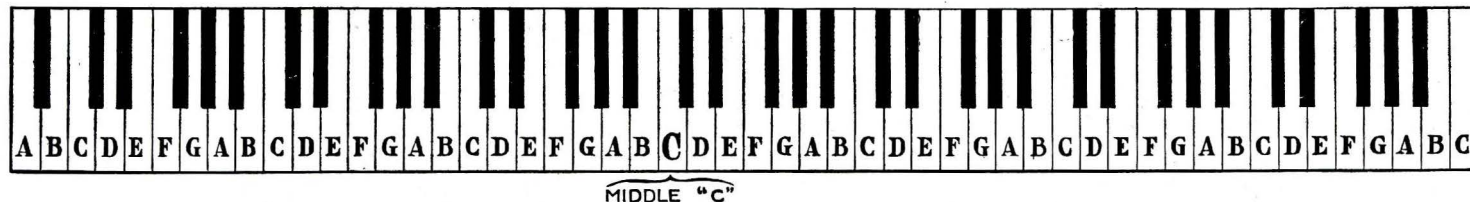
Illustration No. 4



The note on the first space below the treble staff is D.
The note on the first space above the bass staff is B.

Illustration of a complete piano keyboard with letter names of white keys only. Names of black keys will be given in a succeeding lesson.

Illustration No. 5



The average piano keyboard is $7\frac{1}{3}$ octaves in length (an octave is the distance between eight tones, as from C to C, E to E, etc.) The keyboard of an organ and of some pianos is shorter, but the names of the keys are just the same as those given in illustration No. 5.

The first seven letters of the alphabet are used in naming the keys on the keyboard, the same as in naming the notes on the staff. You will observe that the keyboard is composed of groups of keys, each group containing seven white keys and five black ones. The names of the keys and their arrangement are the same in each group. Each group of keys may be divided into two blocks, one containing three white keys and two black ones, and the other four white keys and three black ones. C is always found to the left of the two black keys, E to the right, and D between them. F is to the left of the three black keys, B to the right, G between the first and second counting up, and A between the second and third. When the names of one group are learned they are all learned. Notice carefully the location of middle C on the keyboard. (See illustration No. 5.)

NOTE—The pupil is expected, in studying these lessons, to make sure that every point in each lesson be perfectly understood and learned before proceeding to the next. The examination questions must be answered without any reference to the text of the lesson or without any help from anyone. It is only in this way that we can know what progress the pupil is making.

Piano Lesson No. 3

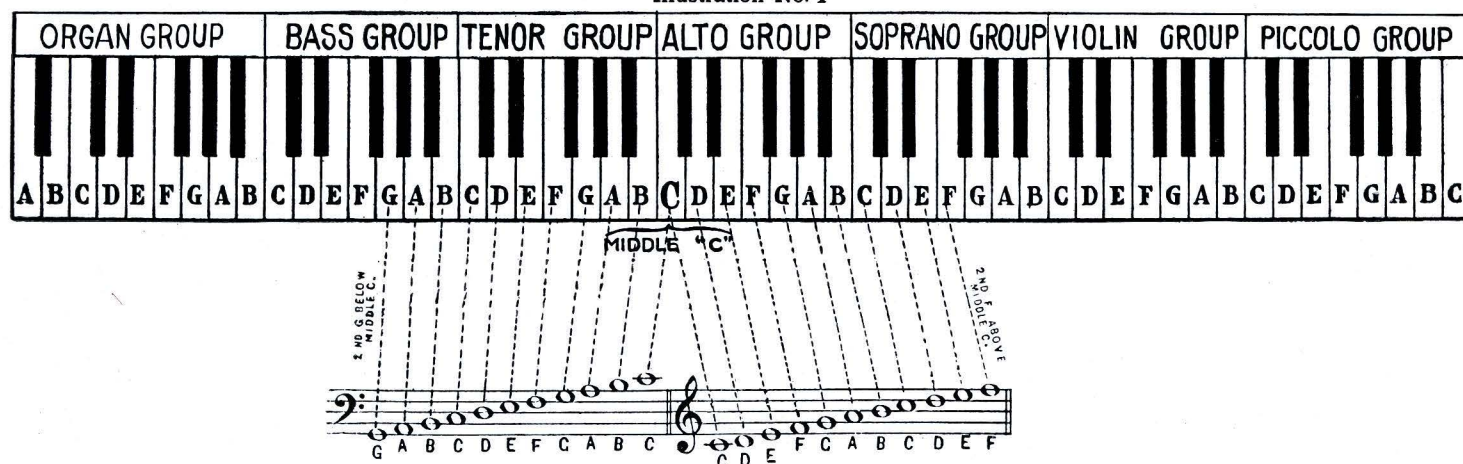
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To aid the pupil in locating the different tones on the piano when hearing them, we name the four groups of tones most used in playing for the four qualities of the human voice used in a quartette. This is suggested because of the relative pitch of these voices. The register of the several voices varies, and would include more tones than are in any one of these groups. The higher and lower tones we name for different instruments.

The group from middle C to and including the B above, we name the alto group (see Illustration No. 1). The group above this, the soprano group. The first group below middle C, the tenor group. The group below this, the bass group. The tones below the bass group, organ tones, because they resemble the tones produced by the pedals of a pipe organ. The group above the soprano, the violin group, because they are played easily on this instrument. The highest group, the piccolo or bird-like tones. This peculiar way of naming the groups is used as a matter of utility; other names might be suggested just as good or better.

If convenient, have some friend play single tones and short melodies in the several groups until you are able to recognize the different groups by ear.

Illustration No. 1



Correct Hand Position. Illustration No. 2.



The second joint of the thumb should be well extended from the hand and the tip of the thumb should point towards the hand. The outside of the hand (that is the part near the little finger) should be as high as the knuckle joint of the second finger. This is the weak part of the hand and needs special attention. Many exercises will be given in succeeding lessons for the control and strengthening of this part of the hand.

It is well to practice forming the hands on a table, also in the air without any support, before going to the keyboard. To form the hand on a table, place the forearm and hand on the table, the palm of the hand touching the table, the fingers extended. Test the arm and hand to see that they are not tense. Draw the fingers in slowly and gradually and help to lift the knuckles and outside of the hand by a little turn of the forearm from the elbow. In turning the forearm, keep the wrist down and do not stick the elbow out. Form the hand in the same manner, holding it in the air. This is more difficult, as it has no support. When the hand can be formed easily in the two ways just described, then place it on the keyboard, as seen in Illustration No. 2. First form left hand, then right.

In Illustration No. 3 you see an incorrect position of the hands, or what you should not do. The hand is stiff, the inside of the hand high, the outside low, the fingers extended, the wrist twisted, and the whole position a horrible example of a crippled and unpractical condition for piano playing.

In the above illustration you see the relative location of notes on the staff and the keys on the keyboard. The dotted lines running from the notes on the staff to the keys on the keyboard show clearly what keys are used in playing these notes. In speaking of the location of tones on the staff or keyboard, we will always use middle C as a central point. The notes which you have learned on the staves in Lessons 1 and 2 extend on keyboard from second G below middle C to the second F above middle C (see Illustration No. 1).

In Illustration No. 2 you see the correct position of the hands when at rest upon the keyboard. Great care must be taken that the arm, wrist and hand are not stiff or tense. The arm above the elbow should be held near the side and just enough energy used in it to support the weight of the forearm. There should be a straight line from the elbow joint through the wrist to the third finger of the hand. Therefore the elbow should not stick out or be raised from the body. The wrist should be loose and about on a level with the hand.

In numbering the fingers the thumb is always called 1, the forefinger 2, the middle finger 3, the next 4, and the little finger 5. There are three joints to each finger, the knuckle joint, the middle joint and the tip joint. The knuckle of the four fingers should be slightly elevated. The middle and tip joints should curve slightly inward, the fingers resting on the fleshy tips, but not on the nails. The nails should be trimmed closely and not pointed in the middle. This fashion is very detrimental to piano playing. Notice that the knuckle or first joint of the thumb is near the wrist.

Incorrect Position of Hands. Illustration No. 3.



Piano Lesson No. 4

Composed and Edited by William H. Sherwood

Position at the Keyboard Sit on a low stool or a chair. A chair is preferred. Hold the body and shoulders erect, the chest high—much depends upon this. If the shoulders are drooped and the body in a tense, cramped position, it is impossible to have free use of the arms and hands. Sit far enough from the keyboard so that, with the hands in position upon the keys, the arms can be crossed in front of the body without inconvenience. The tendency of many pupils is to sit too high. With the hands in correct position, the finger tips resting on the tops of the keys, there should be a parallel line from the finger tips to the elbow joints. The height of the chair or stool should be adjusted so as to permit of this parallel line. Place the left hand on keyboard, the fifth finger on the first C below middle C, the other fingers on the next four white keys above. Have the hand in correct position, following the directions explicitly as given in Lesson No. 3. Take great care that there is no tension in the arm or hand and that the elbow is near the side. Raise all the fingers from the knuckle joints until they are about an inch from the keyboard. Do not allow the hand to rise from the wrist in attempting to do this. The arm, wrist and hand remain still; the only action is the lifting of the fingers from their knuckle joints. With the arm, hand and fingers in correct position you are ready to play.* The notes in the illustrations below are played in the "Tenor Group" (See Illustration No. 1, Lesson No. 3.)

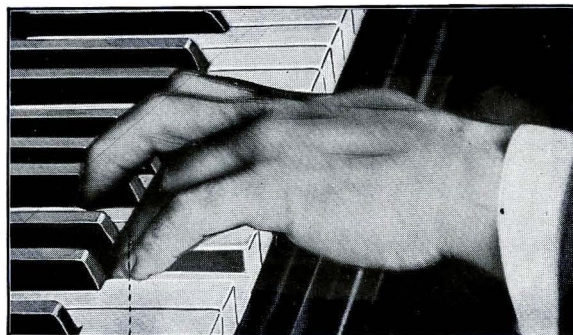
Press the key down with the fifth finger slowly and steadily, and play C. Do not allow the other fingers to change their position. Be careful that you do not lower the outside of the hand when the finger plays and that the wrist does not rise. (See illustration No. 1.) It is simply the use of the one finger from the knuckle joint. Meanwhile the other fingers are controlled, not tense, but held in position. This requires a double effort of moving and restraining different parts. Hold the finger down about ten seconds. Then lift it very slowly to the position you started with. Hold it lifted steadily about ten seconds. Repeat the exercise a number of times or until the hand and finger feel slightly tired. In lifting the fifth finger, take great care that the outside of the hand keeps its position; and that the knuckle does not sink in. If you have this tendency, limit the height of the lift until the finger grows stronger and you have better control of it.

Playing C with fifth finger from knuckle joint.

Illustration No. 1.
Protected by U. S. Patent.

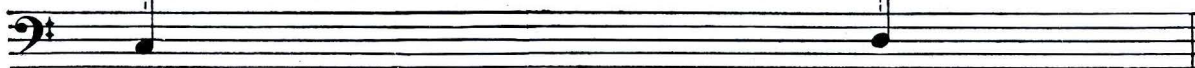


The dotted lines running from the fingers to the notes on the staff indicate the positions on the staff of the notes being played.



Playing D with fourth finger from knuckle joint.

Illustration No. 2.
Protected by U. S. Patent.



Press the third finger down slowly and play E (see illustration No. 3), following all directions and cautions given for fifth and fourth fingers. The tendency in using this finger is to allow the knuckle joint to rise when the finger plays. This must be carefully avoided. This is the strong part of the hand and the knuckles must be kept on a level with the knuckles of the fourth and fifth fingers.

Playing E with third finger from knuckle joint.

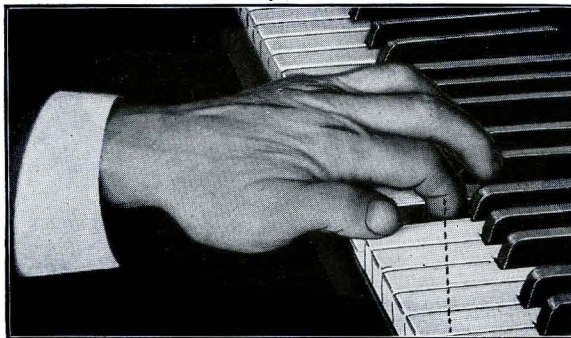
Illustration No. 3.
Protected by U. S. Patent.



Press the second finger down slowly, and play F (see illustration No. 4). The tendency of the knuckle to lift is the same in the use of this finger as of the third. Avoid this and bear in mind that the two most essential points in the use of the fingers are to keep the wrist limber and to have controlled and steady knuckle joints.

Playing F with second finger from knuckle joint.

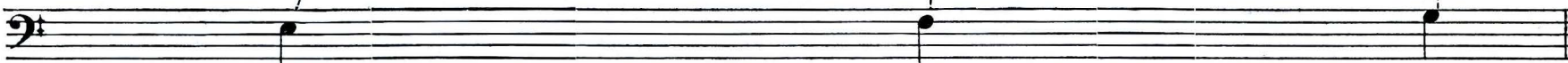
Illustration No. 4.
Protected by U. S. Patent.



Press the thumb down slowly, and play G (see illustration No. 5). Observe that the knuckle joint of the thumb is near the wrist. The second joint of the thumb must be extended from the hand, the tip of the thumb turned toward the hand, all together forming a uniform outward curve. In playing with the thumb, the hand must keep correct position and not be tilted towards the little finger.

Playing G with the thumb from knuckle joint.

Illustration No. 5.
Protected by U. S. Patent.



The above exercises should be done with each finger only a few minutes at a time, and should be discontinued as soon as the hand feels tired or strained in any way. Always listen to the quality of tone you produce. Try to produce a soft, but clear, agreeable tone. If you strike the key in a steady, controlled manner, according to directions, your tone will be agreeable. If you are tense, if you thump, the tone will necessarily be disagreeable. Equally should you avoid a limp, flabby use of the fingers.

*NOTE—Another valuable way of practicing this exercise is to hold the four fingers not being used lightly touching the surface of the keys. Also holding the keys firmly down. Exercises requiring such control will be given in succeeding lessons, but our regular rule of practice will be to hold fingers not playing above the keys as explained in lesson.

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Piano Lesson No. 5

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Playing C with thumb from knuckle joint.

Illustration No. 1.

Patented



Playing D with second finger from knuckle joint.

Illustration No. 2.

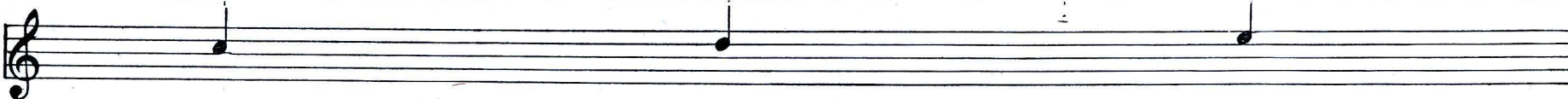
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Playing E with third finger from knuckle joint.

Illustration No. 3.

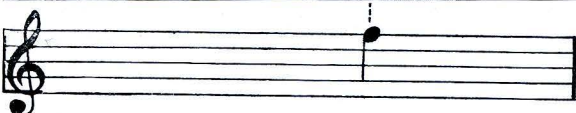
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Playing F with fourth finger from knuckle joint.

Illustration No. 4.

Patented

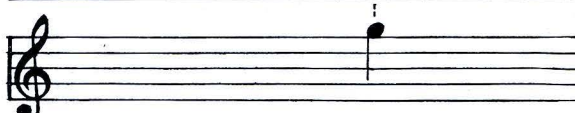


Place the right hand on the keyboard in correct position, the fifth finger on the second G above middle C, the other fingers on the next four white keys below. Sit erect; have the upper part of the arm near the side, no stiffness in arm, wrist or hand. Lift all the fingers from the knuckle joints until they are about an inch from the keyboard. Take great care that the fingers are raised an equal distance above the keys. A common error is to closely curve the fifth finger and raise it as high as possible. This forces a depression of the outside of the hand and develops a cramped condition. The three joints of the fingers should combine to form a symmetrical curve, and the tip of the fifth finger should be no higher above the keyboard than the tips of the other fingers. Press the fifth finger down very slowly and play G (see Illustration No. 5). Hold the key down about ten seconds. Then lift the finger and hold it steadily above the key

Playing G with fifth finger from knuckle joint.

Illustration No. 5.

Patented



about ten seconds.* Repeat this exercise for the fifth finger a number of times. Exercise each finger in the same manner (study Illustrations Nos. 1, 2, 3 and 4) and listen to the quality of tone you produce and endeavor to make it agreeable. Follow explicitly all of the directions given in Lesson No. 4 for the position of the hand and for the use of the different fingers. The same general rules apply to the right hand as to the left.

Aids in Overcoming Stiffness.

When doing the above exercises many pupils are in danger of cramping and stiffening the muscles used and allowing the hand and arm to be heavy. To overcome this the pupil must concentrate his mind upon the one effort he is making and not mix it with others. Let the arm and hand hang from the shoulder entirely relaxed, for a moment. Then with the upper arm and hand still hanging relaxed, draw up the forearm until the wrist is above the level of the keyboard. Keep the elbow near the side and take great care to use only enough energy to lift the forearm. While keeping the lightness attained in forearm and wrist, arrange hand and knuckles in correct position on keyboard as above described. Keep this condition while playing with the different fingers. Make frequent tests between the intervals of practicing to undulate the wrist up and down moderately and gently, and at the same time keeping the correct position of knuckles and fingers. Most players cannot distinguish between loosening the wrist in this manner and relaxing the hand at the knuckles. In many cases an effort to bend the wrist disarranges and mixes up the use of the fingers and knuckles. This must be carefully avoided, as in all good playing there is always a combination of relaxing and concentrating. That is to say, some joints must be free to move easily while others are held under fixed control and able to resist motion.

*Reduce the number of seconds of waiting to 5, then to 2, then to 1. The object of waiting 10 seconds at first is to gain complete steadiness and control at the expiration of each move before making the next, meanwhile maintaining the necessary energy to hold key down or finger lifted.

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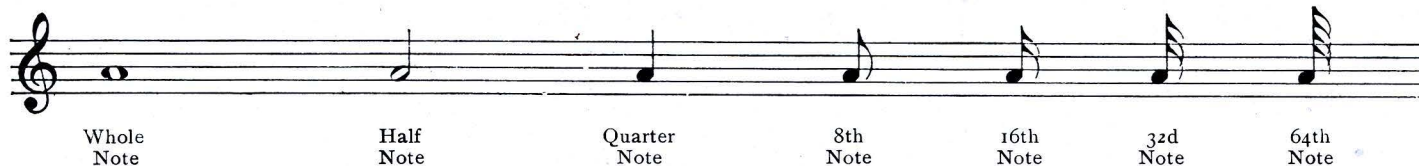
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Piano Lesson No. 6

Composed and Edited by William H. Sherwood

Illustration No. 1 gives the different kinds of notes in general use, and also shows their relative values. Beginning at the left, each note is twice as long as the note which follows it; consequently, beginning at the right, each note is one-half as long as the note which precedes it.

Illustration No. 1



Rhythm.

Rhythm is the life of music and comes to us in a succession of regular *pulses or beats, some stronger, some weaker than others. There can be no music without rhythm, as there can be no life without action. Although you may never have played an instrument or sung, yet you have undoubtedly felt rhythm when you have heard a band play or any music which made you feel like beating time, marching or dancing. Marching is keeping time by stepping with the beat of the music as you hear it and feel it. Dancing is moving the feet and body gracefully in time to music. Sing the national airs, Yankee Doodle and Dixie, and march to them. Also sing all the familiar airs you know, and endeavor to distinguish where the strong and weak beats come. There can be no poetry without rhythm. It always comes with a strong impulse, followed by one or more weaker ones. Even in the pronunciation of words we make one syllable strong and the others weaker. In the familiar line, "Tell me not in mournful numbers," etc., we would scan it thus: Tell me not in mournful numbers, the long line representing the strong impulse and the curved line the weak one. Tap on a table or some object while saying this line and feel the rhythm. Sing "Jesus, Lover of My Soul," and see if you do not feel the same impulse as in "Tell me not in mournful numbers." Listen for rhythm in everything, in the puffing of the locomotive, the singing of the birds, the chiming of the bells, the sighing of the wind, the roaring of the waves, and try to feel it in all nature.

Illus. No. 2.



Illus. No. 3.

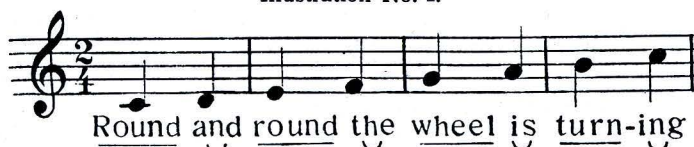


Time Signature.

In Illustration No. 2 you see $\frac{2}{4}$ written after the clef, and in Illustration No. 3 you see $\frac{4}{4}$ written after the clef. These figures represent the time signature. The upper figure shows how many beats there are in a measure, and the lower figure denotes the kind of a note that receives one beat. The $\frac{2}{4}$ in Illustration No. 2 indicates that there are two beats in a measure, and that each quarter note, or its equivalent, receives one beat. The $\frac{4}{4}$ in Illustration No. 3 indicates that there are four beats in a measure, and that each quarter note, or its equivalent, receives one beat. (There are a number of other time signatures which we will study in succeeding lessons).

Natural Accents, Bars, Measures and the Double Bar.

Illustration No. 4.



The straight and curved lines under the words of the melody show where the strong and weak impulses would come when repeating the words. These signs will also be frequently used in the illustrations to show where the strong and weak beats come in music.

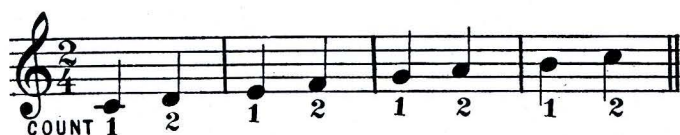
In Illustration No. 4 you see a melody written with words. It is written in $\frac{2}{4}$ time, as is shown by the time signature. In saying the words you will feel that the strong impulse would come on the words which have the straight line under them, and the weak impulse on the words which have the curved line under them. To show where this natural accent comes in music, bars are made across the staff, as seen in Illustration No. 4. The strong beat always comes on the first note after the bar. Therefore the strong and weak beats would come as shown by the straight and curved lines written under the notes.

Illustration No. 5.



The space between any two of the bars is a measure. The double bar is the two lines placed at the end of a melody or composition to mark its close. See Illustration No. 5.

Illustration No. 6.



this melody with the second finger of the right hand, count the beats aloud (see Illustration No. 6) and express the natural accents by making the first beat in each measure louder than the second.

An Exercise in Counting Time. In order to keep correct time, it is a most valuable aid to count aloud the number of beats in a measure. Count evenly and slowly, about as fast as the ticking of a large clock. Keep in mind the swinging of the pendulum, and do not make one beat any longer or shorter than another. A large clock is liable to tick 60 times a minute, or one tick each second. This is the standard of the Maelzel Metronome. When set at 60, it ticks once a second. Play

*Either of the terms, pulse or beat, may be used in expressing rhythm. Pulse is sometimes preferable, as it relates to life, and therefore is expressive of the life of music. We will generally use beat, as in most instances it is more practical.

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Piano Lesson No. 7

Composed and Edited by William H. Sherwood

Four-Four Time

Illustration No. 1.

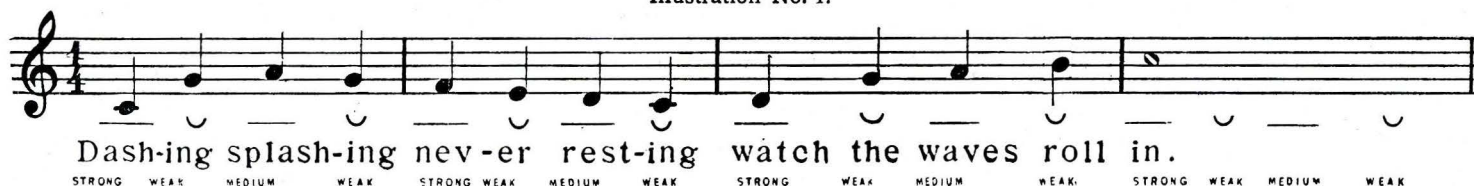


Illustration No. 1 is a melody with words, written in $\frac{4}{4}$ time. In saying the words you will feel that the impulses would come in the manner indicated by the straight and curved lines. In $\frac{4}{4}$ time, the first beat after the bar has the strong accent, the second beat is weak, the third beat has a medium accent that is stronger than two, but not as strong as one, the fourth beat is weak. Count the beats 1, 2, 3, 4. The last note is a whole note, equal to four quarters. The first beat is the only one played, but it is most important that you hold this note while you count 2, 3, 4, and while counting to sense the relative accent of the beats, just the same as if you played a note on each beat.

Legato Playing

Legato means closely connected, smooth. To play legato is the ability to play two or more tones and to connect them so closely that there will be no perceptible break between them, and yet that no two of them will be sounding at the same time. Play C, and while holding it, play D. You will at once hear the blurred, disagreeable effect. This is wrong. Play C again and raise the finger before playing D. You will notice the break between the tones. This is also wrong. To play these tones legato, the finger playing C must leave its key at the exact instant that the next finger produces the tone D. It is like a see-saw between the fingers. Much is left to the pupil's good judgment and discrimination in order to do this correctly. He must listen to his work carefully, and if the tones are either disconnected or blurred to the slightest degree, he is not leaving one tone at the exact instant he hears the other.

Illustration No. 2.



The exercise given in Illustration No. 2 is a legato finger exercise, and is to be played with the left hand. The fifth finger is placed on the first C below middle C, the thumb on the first G below middle C, the other fingers on the intervening white keys. Hold the hand in correct position. Remember all the essentials of a good hand position. No tension in any of the members. Fingers lifted from the knuckle joints. Count 1, 2, 3, 4 in each measure. The natural accents would come as explained above. But as this is a finger exercise and not a melody, we wish the pupil to make all the tones alike part of the time, also to play them with the rhythmic expression. Play slowly, softly and evenly. Always bear in mind that this is a legato finger exercise, and be sure you are making the tones sound legato.

Listen to the quality of tone you produce. As the aim of all technical work is to produce beautiful tone and effects, never play the simplest exercise without listening to the tone quality and endeavoring to make it as agreeable as possible. If the tone is harsh and disagreeable, you may know that your touch is at fault. Always endeavor to maintain a light forearm and loose wrist. Many pupils unconsciously play with a dead weight of the arm and hand, which produces disagreeable tone and awkward action.

Illustration No. 3.



The exercise given in Illustration No. 3 is to be played with the right hand. All of the instructions given for the left hand are to be followed in detail for the right hand.

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Piano Lesson No. 8

Composed and Edited by William H. Sherwood

London Bridge is Falling Down

Illustration No. 1.

London bridge is falling down falling down fall-ing down Lon-don bridge is fall-ing down my fair la-dy.

Illustration No. 1 is the old melody for "London Bridge Is Falling Down," and is probably familiar to almost everyone.

It is written in $\frac{4}{4}$ time. The natural accents come in the following manner: The first beat in each measure has the strong accent. The second beat is weak, the third beat has a medium accent, and the fourth beat is weak (see Lesson No. 7). The figures written above the notes show what fingers are used in playing the different notes. The figures written below the notes show how many you count to each note. The half notes each receive two counts. The character you see in the last half of the last measure is a rest. Rests are signs used in music to indicate a silence. They are of different values. This is a half rest and is equal in value to a half note. It receives two beats. (Rests will be fully explained in succeeding lessons.)

This melody is played legato, according to all the instructions given in Lesson No. 7. Take the greatest care to do this correctly. Make the melody sound smooth and pleasing. Bring out the natural accents, but do not exaggerate them. When you come to the rest in the last measure, raise the forearm about three inches as you count three and let the hand hang down from the wrist naturally during the counts 3, 4.* Count slowly, about one to a second or one to every five ticks of a watch. This will give about the rate of speed desired for this melody for preparatory practice. When melody is learned the rate of speed can be doubled.

Illustration No. 2.

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 1 2 3 4

In Illustration No. 2 we have written the same melody with whole notes as a bass in each measure. Although the pupil has had as yet no exercise where both hands have played together, we believe that this is so simple he can do it with ease. As a whole note is equal to four quarters, the bass note is played in each measure with the first note in the right hand part, and is held during the entire measure. In the last measure the left hand is raised at the count 3 and is held above the keyboard during 3 and 4, the same as right hand. Be sure that both hands strike exactly together, and that the left as well as the right hand plays legato. Listen to the quality of tone you produce, and endeavor to make the melody beautiful and enjoyable.

* Full instructions on the use of the forearm, combined with the right control of fingers and knuckles, will be given in succeeding lessons.

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Piano Lesson No. 9

Composed and Edited by William H. Sherwood

THE SCALE

In the study of music there is nothing more important than the scale. It furnishes the material for all music composition, and when in the hands of a master its possibilities are unlimited. The scale is a succession of eight tones (the eighth tone being a repetition of the first, an octave higher). The tones are very closely related to one another and to the keynote. The keynote is the tone on which the scale begins and ends, and from which the scale is named. The word scale comes from a Latin word meaning ladder. As it progresses stepwise, each tone having a different letter name, we may look upon it as a seven-runged tone-ladder. A scale can be formed from any tone on the keyboard, but we will first study the major scale of C, as it requires only the white keys. The distance between some of the tones is a whole step, between others, a half step.

When reckoning from one white key to the next, the whole steps may be measured mechanically in this manner: From one white key to the next, when a black key is between them, is a whole step, as from C to D, D to E, G to A, etc. From one white key to the next, when no black key is between them, is a half step, as from B to C, and E to F. (See Illustrations Nos. 1 and 2.)

Illustration No. 1

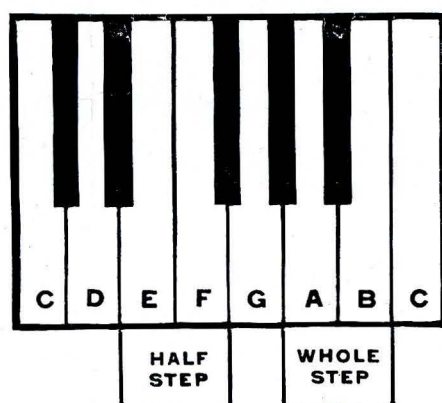
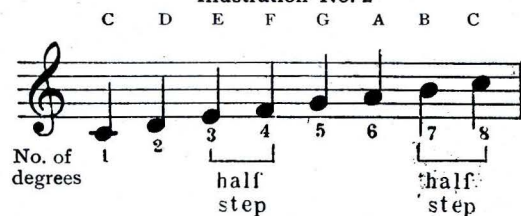


Illustration No. 2



Musically, we speak of these steps as whole tones and semi-tones, and the difference between them depends upon their relative difference in pitch. To distinguish this difference is a matter of cultivating the ear to hear correctly. Play C, then play D, and listen to the difference in pitch. It is a whole tone. Play E, then play F, and listen to the difference in pitch. It is a semi-tone. The half steps in the scale of C, and in every major scale, come between the 3d and 4th and 7th and 8th degrees. All the other degrees of the major scale are a whole step (two half steps) apart.

Play the scale of C as given in Illustration No. 2. As the necessary technique and fingering have not as yet been explained, play each tone with the second finger of the right hand. Endeavor to have a loose wrist and play in an easy, natural way. Sing the scale, listen to it when you play it, and become very familiar with the way it sounds and with the relation of the tones to each other. Memorize the scale in different ways: first, by listening, and trying to cultivate the inner consciousness to recognize the tones by ear and to acquire the ability to sing them; second, by saying the letter names, both ascending and descending; third, by naming the degrees, for instance, the first degree is C, the second D, the fifth G, the seventh B, etc. Also be able to tell where the steps occur.

NOTE—A scientific explanation of the formation of the scale from related harmonies will be given in a succeeding lesson.

Finger Exercises. The Fingers not being used should Lightly Touch the Surface of the Keys

Follow all the instructions given in Lessons 4, 5 and 7 for single and legato finger exercises, but instead of lifting from the knuckle joints, those fingers not in use hold them lightly touching the surface of the keys without stiffening or pressing the keys down. This is excellent practice and requires a light forearm, wrist and hand. To maintain this condition it is necessary to use just enough lifting energy in the upper arm to support the weight of forearm and hand.

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Piano Lesson No. 10

Composed and Edited by William H. Sherwood

Finger Exercises for Both Hands Together

Exercise No. 1

Exercise No. 1 is designed for practice with both hands together. The corresponding fingers of each hand play at the same time. From a physical standpoint the exercise is very simple. It may not be pleasing to the ear and consequently not desirable musically, but at the same time it is very valuable as an exercise. Practice it slowly and carefully until you have the ability to use the fingers in this manner.

Exercise No. 1 is a piano exercise for both hands together in 4/4 time. The notation shows two staves, treble and bass. The right hand (treble staff) has fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand (bass staff) has fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The counts are 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

Illustration No. 2

In Exercises Nos. 2 and 3, the same tones, an octave apart, are played simultaneously with both hands, but necessarily with different fingers. As you will observe, the fifth finger of the left hand and the thumb of the right hand play together; the fourth finger of the left hand and the second finger of the right hand play together, etc.

Illustration No. 2 shows two staves, treble and bass. The right hand (treble staff) has fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand (bass staff) has fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5.

This requires considerable concentration of purpose and independence in the use of the fingers. Play slowly and take the greatest care to make the fingers play exactly together. We again urge you to avoid stiffness and to keep correct position of hands and arms. Do not exaggerate, but lift the fingers well and make the tones legato. Count correctly and observe all the suggestions given in this lesson, and *also those given in preceding lessons.*

Illustration No. 3

Illustration No. 3 shows two staves, treble and bass. The right hand (treble staff) has fingerings 1, 2, 1, 2, 3, 2, 3, 2, 3, 4, 3, 4, 5, 4, 5, 4, 3, 2, 3, 2, 1. The left hand (bass staff) has fingerings 5, 4, 5, 4, 3, 4, 3, 4, 3, 2, 3, 2, 1, 2, 1, 2, 3, 4, 3, 4, 5. The counts are 1 2 3 4, 1 2 3 4, segue (means continue in the same manner).

Notes Above the Treble Staff

Illustration No. 4







The highest tone which can be represented on the treble staff is, as you have already learned, the second F above middle C. The tones higher in pitch are written on leger or added lines above the staff and on the spaces between them. Illustration No. 4 shows the eight notes written on the first four lines and spaces above the treble staff.

You should be most thorough and conscientious in learning the location of these notes. To the young student, they are apt to be confusing, and we urge that special attention be given to their study.

Diagram showing the location of notes G, A, B, C, D, E, F, G above the treble staff. The notes are written on the first four lines and spaces above the staff. The labels are: 1st space above the staff is G, 1st line above the staff is A, 2d space above the staff is B, 2d line above the staff is C, 3d space above the staff is D, 3d line above the staff is E, 4th space above the staff is F, 4th line above the staff is G.

Composed and Edited by William H. Sherwood

Rests are signs used in music to indicate a rhythmic silence. They alternate with periods of sound. Illustration No. 1 gives the different kinds of rests in general use, and also indicates their time value. Beginning at the left, each rest is twice as long as the rest which follows it, consequently, beginning at the right, each rest is one-half as long as the rest which precedes it.

Whole Rest	Half Rest	Quarter Rest	Eighth Rest	Sixteenth Rest	Thirty-second Rest
					

As a preparation for the many uses of the hand and forearm at the keyboard, we wish you first to study and discriminate between the use of the five different joints of the hand and arm which can be used independently of each other in making movements up and down. These exercises can be practiced to the best advantage first away from the keyboard, the pupil standing while doing them. They are of more value if made slowly and steadily, with moderate tension, instead of suddenly and with force.

Swing the arm from the shoulder to its fullest length of stroke, backward and forward. Keep the arm, hand and finger-tips in a straight, unbroken line from the shoulder, instead of bending at the elbow, wrist or fingers.

Hold the upper arm at the side and slightly in front of the body. Move the forearm up and down its full length of stroke. Keep the wrist and finger-tips in an unbroken line from the elbow.

Keep the elbow at the side as before, the forearm in a fixed position. A straight line from the wrist to the finger-tips. Then move the hand alternately, up and down from the wrist to the fullest length of stroke.

When practicing these exercises, carefully discriminate between the acting and the restraining forces. In case of the hand action from the wrist, the hand is the acting force and the forearm the restraining force. An uncontrolled tendency would be to allow the forearm to sink with the up-hand motion and to rise with the down-hand motion. These tendencies must be avoided and overcome.

You are already somewhat familiar with this exercise. Hold the hand extended and move the fingers up and down from the knuckle joints. Then hold the hand in playing position and move the fingers up and down as in playing. Take great care to prevent the hand at the knuckle joints from rising with the down motion of the fingers and from sinking with the up motion of the fingers, or otherwise moving in an uncontrolled and unnecessary manner.

This is a very important use of the fingers in several kinds of playing. Hold the hand extended, the knuckle joints of the hand firm and in a straight line from the wrist. Draw in and extend alternately the tips of the fingers from the second joints. These exercises should be practiced a number of times daily. Make every move slow and deliberate and avoid confusing or mixing the action of the different joints.

The above finger exercise is similar to the one given in the preceding lesson. It is a little more difficult, as every other finger is used instead of only adjoining fingers. Remember all rules given before for the use of the fingers. The exercise begins and ends on G instead of C.

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Piano Lesson No. 12

Composed and Edited by William H. Sherwood

FOLK SONG (From the German)

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 segue

The above melody is a German Folk Song. A folk song is one that is familiar to the people of a nation. "America" and "Yankee Doodle" are two folk songs of the American people.

If the finger exercises for the use of both hands together have been thoroughly learned, you will have no trouble in playing this melody. Both hands play the same notes, an octave apart, but naturally the notes do not occur in the regular order given in the finger exercises. Practice the melody with each hand separately. First play it through from the beginning to the end, reading it at the same time. Then practice two measures at a time until it is thoroughly learned. Afterwards practice with both hands together in the same manner. When you come to the half rests, raise the arm and hand, as was explained in Lesson No. 8, while you count 3, 4. Count very slowly when first practicing. When the melody is learned, allow the time of about one-half second for each count. Bring out the natural accents, and endeavor to make the tone quality musical. By this we do not mean a soft, characterless tone, but one that is round, sonorous and full of meaning. To secure this quality of tone, you must combine with gentleness of touch the necessary force and elasticity.

A Few Hints on How to Practice

The time spent each day in practice must necessarily vary, according to the time the pupil has to devote to his music and according to his strength and ability. We would say that the beginner should not practice less than one hour each day and not more than three hours. You should realize early in your music study that it is not how long you practice that insures success, but how well. You must learn to concentrate your mind upon the work and use all of your mental powers to the best possible advantage. It is also of the greatest importance for you to discriminate in the use of your time and to study how to make the most out of it. You should devote the greater proportion of the time to that which is most difficult for you to learn and in so doing help to make your progress well balanced. You should play the difficult passages oftener than the easy ones in order to avoid stumbling habitually in the same place. Neither should you learn only that part of the lesson which you have a natural aptitude for and which is the easiest. Always learn the hardest task first, and endeavor to learn it best. Practice slowly and deliberately, and train the ear to listen attentively to every note played.

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Piano Lesson No. 13

Composed and Edited
by William H. Sherwood

The Scale of G Major

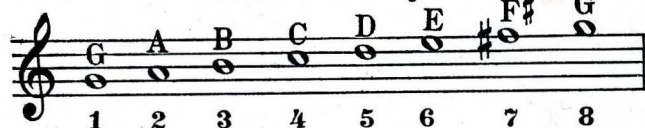
As was stated in a preceding lesson, the construction of all major scales is the same; that is, the half steps occur between the 3d and 4th, and the 7th and 8th degrees, and the distance between all other consecutive degrees is a whole step.

In Illustration No. 1 you see the scale of G major. We study this scale next in order, because it contains only one sharp. You will observe that the key-note of this scale is the 5th tone above C.

This character \sharp (called a sharp) which you see written before F raises that tone one-half step, making F sharp.

Play the scale with one finger, name the degrees, measure and study them in the following manner: From G to A (1st and 2d degrees) is a whole step. From A to B (2d and 3d degrees) is a whole step. From B to C (3d and 4th degrees) is a half step. From C to D (4th and 5th degrees) is a whole step. From D to E (5th and 6th degrees) is a whole step. In order to make a whole step between the 6th and 7th degrees, which we must have in all major scales, it is necessary to play $F\sharp$ instead of F, for the 7th degree. This is the first black key above F. Therefore from E to $F\sharp$ (6th and 7th degrees) is a whole step. From $F\sharp$ to G (7th and 8th degrees) is a half step.

Illustration No. 1
Scale of G Major



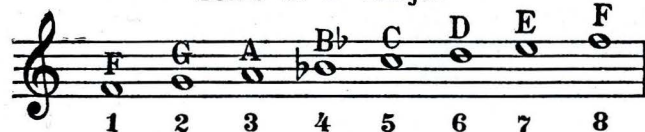
The Scale of F Major

In Illustration No. 2 you see the scale of F major. We study this scale next in order, because it contains only one flat. You will observe that the key-note of this scale is the 5th tone below C.

This character \flat (called a flat) which you see written before B, lowers that tone one-half step, making B flat.

Play the scale with one finger, name the degrees and measure, and study them in the following manner: From F to G (1st and 2d degrees) is a whole step. From G to A (2d and 3d degrees) is a whole step. In order to make a half step between the 3d and 4th degrees, which we must have in all major scales, it is necessary to play $B\flat$ instead of B. This is the first black key below B. Therefore, from A to $B\flat$ (3d and 4th degrees) is a half step. From $B\flat$ to C (4th and 5th degrees) is a whole step. From C to D (5th and 6th degrees) is a whole step. From D to E (6th and 7th degrees) is a whole step. From E to F (7th and 8th degrees) is a half step.

Illustration No. 2
Scale of F Major



By using the black keys as explained above, it is possible to form these major scales correctly. In all major scales except C, it is necessary to use one or more sharps or flats and consequently one or more black keys. Whether these tones are called flat or sharp depends upon what we wish to express. In the key of F we could not call the 4th degree $A\sharp$, although it is at the same pitch and is the same key as $B\flat$, because no two degrees of the same scale can have the same letter name, nor can any degree of the scale be omitted. By using $A\sharp$ we would omit B from the scale entirely and the 3d and 4th degrees would have the same letter names. This would be incorrect. Sing these scales, play them ascending and descending, learn the letter names ascending and descending, and learn the letter names of the different degrees. Observe that the relationship of the tones is just the same in all of the major scales learned.

In Illustration No. 3 you will see that each black key may have two names, may be called either a sharp or flat; also that the white keys, B and C and E and F, may have two names. If we wish to speak of a half tone lower than F we may call it $F\flat$ instead of E, or of a half tone higher than B we may call it $B\sharp$ instead of C, etc. (See Illustration No. 3. (Double sharps and double flats will be explained later.)

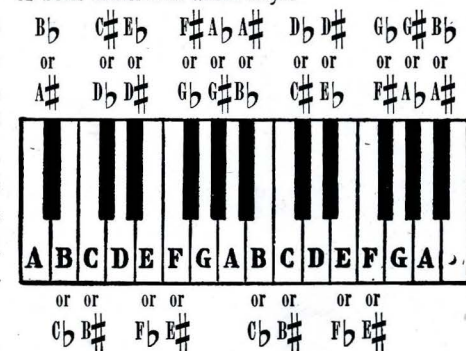
A half step on the keyboard may be defined as the distance from one key to the next, either black or white. A whole step may be defined as the distance from one key to another, with one key between, either black or white.

If we play a succession of half steps, it is called a chromatic progression. If we play the tones as they come in the major scale, it is called a diatonic progression.

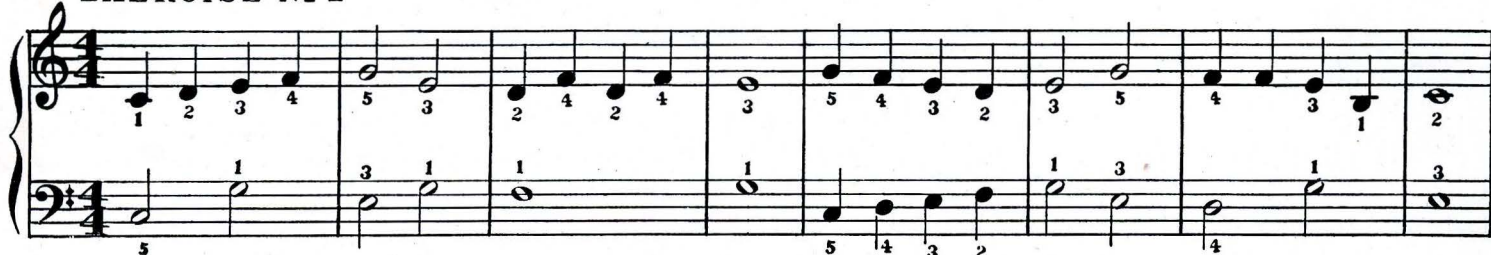
In Exercise No. 1 the two hands do not play the same notes. This makes the exercise a task for the beginner, and he must learn it well. Practice first with each hand separately. When playing with the hands together, endeavor to hear intelligently what each hand is playing.

Illustration No. 3

Section of piano keyboard with letter names of both black and white keys.



EXERCISE No 1



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Piano Lesson No. 14

Illustration No. 1



Forearm Action with Fixed Finger Control

Hold the hand over the keyboard in the position as seen in Illustration No. 1. Keep the upper arm and elbow firm and motionless and near the side of the body. Slowly lower

Illustration No. 2



the forearm, wrist and hand to position as seen in Illustration No. 2. With wrist leading up slowly, lift forearm and hand again to position as seen in Illustration No. 1. Repeat this exercise a number of times with each hand separately.

The most careful attention must be given simultaneously to both the wrist and knuckles, as well as to the fingers. The wrist must be absolutely free from all tension or stiffness. The hand at the knuckle must be controlled and held steadily in position, not moving up or down when the wrist and forearm move up and down. To do this, it takes a great deal of concentration and practice, and you are not expected to acquire such control in one lesson. We only hope to have you understand what we wish you to do and to have your efforts directed intelligently in the right direction. This exercise requires the use of lifting energy, so as to prevent forearm and hand from bearing any weight during the practice.

Aids in Gaining the Right Feeling and Control in the Knuckles and Fingers

Hold a ball or other round object in your hand. Do not have the object heavy, but have it as large as you can comfortably grasp. While holding it, raise and lower the hand slowly from the wrist. The effort to hold the ball keeps the knuckles and the fingers in the same position when the hand is lifted or lowered. This is the independent control and position we wish to gain when the fingers are not holding the ball and are unsupported.

Another exercise: With the hand in playing position, hold a pencil between the tips of the thumb and fifth finger and raise and lower the hand from the wrist.

Then without any support for the fingers keep them in the same position, as when holding the pencil, while raising and lowering the hand from the wrist.

Close the hand, and with fingers and elbow touching a table, undulate the wrist up and down. Then hold the ball in the hand and move the wrist up and down in the same manner. The object is to control the fingers and hand and at the same time to have a free, easy acting and light wrist and forearm and a controlled, *unmoving* upper arm.

When studying and practicing these and many other exercises, the pupil should remember that they are designed as helps in gaining independence, control and strength. He is not to play always in any given, set way. The more perfectly he can do the exercises, and the more independent control he has, the more free and versatile will be his playing.

Exercise No. 1 is for the right hand. Exercise No. 2 is for the left hand. During the quarter rests the hand is to be held in the position as seen in Illustration No. 1. When playing the hand should be in the position as seen in Illustration No. 2.

The dotted half notes receive three counts. A dot placed after a note adds one-half to the value of the note. Play slowly, endeavoring to have free, easy wrist and *controlled* hand and fingers. Move slowly and *wait* at each high and low position alternately.

Exercise No. 1



Exercise No. 2



Piano Lesson No. 15

Composed and Edited by William H. Sherwood

Three-Four Time

Illustration No. 1

One, two three, one two three, danc-ing so mer-ri - ly

one, two three, one two three, danc-ing so free.

Three-four time is the rhythm of the waltz. Play the above melody, sing or repeat the words and endeavor to feel the impulses, as indicated by the straight and curved lines. In $\frac{3}{4}$ time the first beat in the measure has the strongest accent, and the second and third beats are generally weaker. Count the beats 1, 2, 3. The last note

in the example is a dotted half note, equal to three-quarters. Hold it while you count three and give it the full time of the three beats.

Sing any airs you may know that are played for waltzing, and try to feel the swing and rhythm of the dance. Perfect rhythmic feeling and expression require perfect health and an abundance of nervous energy.

WALTZ PETITE

In moderate, swinging movement

The above waltz is written in the key of G. The \sharp (sharp) is written just after the clef. It is always written on the fifth line of the treble staff and on the fourth line of the bass staff. It is the key signature. It indicates the key of G and that every F in the piece is to be made sharp unless otherwise marked or canceled. Canceled means annulled by another sign. This is explained later in the lesson. These signs crescendo diminuendo are expression marks. This one slur indicates that the tones should gradually grow stronger; this one diminuendo that the tones should gradually grow softer in volume of tone. In musical terms these signs are called, respectively, "crescendo" and "diminuendo." This sign slur is a slur. The tones between the limits of this sign should be played legato. At the end of it a slight pause is to be made, similar to the pause in reading, indicated by a comma. Ordinarily such a pause should not cause the player to interrupt the regular rhythm or movement; but instead he should shorten the length of the note itself. The degree of shortening varies much with circumstances, to be explained and illustrated later.

The sharp (\sharp), flat (\flat) and natural (\natural) signs, which you see placed before certain notes in the waltz, are called accidentals. An accidental is generally indicated by such a sign placed before some particular note, regardless of the signature. These signs ($\sharp \flat \natural$) raise or lower a tone one-half step. A sharp (\sharp) raises a tone one-half step. A flat (\flat) lowers a tone one-half step. A natural (\natural), if placed before a tone that would otherwise be sharp, lowers it one-half step. If placed before a note that would otherwise be flat, raises it one-half step. In other words, the natural (or *cancel*) annuls the influence of flat, sharp, double flat or double sharp. An accidental affects not only the note before which it is placed, but also all other notes of the same name in the same measure. Observe use of the treble clef for left hand in measures 5 to 9.

Practice the above waltz slowly at first and with each hand separately. Carefully observe the fingering, the accidentals, the expression marks and the correct use of the hands. Accent the first beat in each measure. Play legato and do not pause between the measures. The note on the second space above the bass staff is the first D above middle C. When the waltz is learned, play it in brisk waltz time; bring out the accents and play with enough energy and impulse to feel the swing of the waltz. The movement in the last two measures should gradually grow a little slower, as is often appropriate at the close of a composition.

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Piano Lesson No. 16

Composed and Edited by
William H. Sherwood

The Scales of D Major and B Flat Major

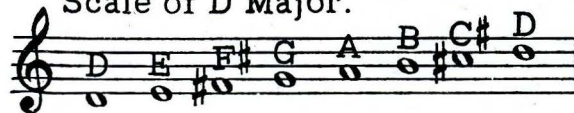
In Illustration No. 1 you see the scale of D Major, written without the key signature and with the sharps placed before the tones F and C.

In Illustration No. 2 you see the same scale, written with the key signature (two sharps) placed after the clef sign. The use of the signature avoids the necessity of covering the page with chromatic signs.

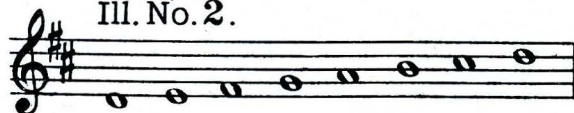
In Illustration No. 3 you see the scale of B flat Major written without a signature, and in Illustration No. 4 you see the scale of B flat Major written with signature.

Play the scales with one finger, name the degrees and measure and study them as was explained in Lesson No. 13. The additional sharps or flats are necessary, as you will observe, in order to make the whole steps and half steps occur in the correct order. Learn to write and recite readily the tones of the scales, both ascending and descending. When writing or naming the tones of a scale, always name and endeavor to hear the correct pitch of each tone. Do not say or think F when you mean F sharp, or B when you mean B flat, etc. Learn to locate the letter names of the different degrees when selected at random. Learn to sing the different degrees of the scale and to name them if played by another. Play a scale through one octave to fix the key firmly in your mind, and then sing the different degrees of this scale at random, both above and below the key-note. After endeavoring to sing a certain degree of the scale, play it to test your correctness of hearing. Have a friend play the several tones of the scale and learn to identify them by hearing them. Of course, you should not see the keys played by your assistant is this exercise. *Music is sound*, and you must learn to *hear* correctly all that you play.

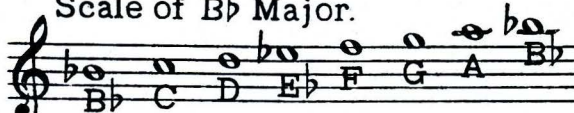
Ill. No. 1. Scale of D Major.



Ill. No. 2.



Ill. No. 3. Scale of Bb Major.



Ill. No. 4.

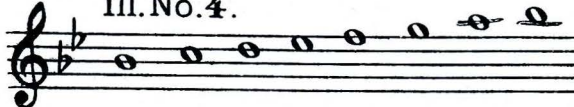
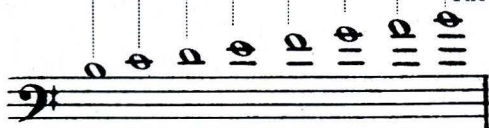


Illustration No. 5

Notes on Added Lines Above the Bass Staff

- The note on the first space above the staff is B.
- The note on the first line above the staff is C.
- The note on the second space above the staff is D.
- The note on the second line above the staff is E.
- The note on the third space above the staff is F.
- The note on the third line above the staff is G.
- The note on the fourth space above the staff is A.
- The note on the fourth line above the staff is B.



When the notes above middle C are written in connection with the bass staff, they are found on added lines and spaces above the staff. You will observe that the note on the second space above the bass staff is at the same pitch as the note on the first space below the treble staff. The note on the second line above the bass staff is at the same pitch as the note on the first line of the treble staff, etc. Supplying mentally the treble staff or the eleven-lined staff is a great aid in reading these notes. (See Lesson No. 1.)

A Reverie

A Reverie might be called a day dream expressed in music, and consequently should be played sweetly and dreamily. The word "Andante," which is written at the beginning of the composition, is Italian. It is pronounced än-dän'-tâ and means moving moderately slow, but distinct and flowing. "Ritardando," which is written near the close of the composition, is also an Italian word. It is pronounced re'-tär-dän'-do. It means to have the music grow gradually slower. These and similar musical terms will be used in succeeding lessons to denote different degrees of tempo, that is, rate of speed.

Observe that a portion of the left hand part is written in the G clef. Make the melody more pronounced than the accompaniment. From measures 9 to 12 the melody is in the left hand part. The first note in measure 14 is the first A below middle C. Observe that the composition is written in the key of D Major, and consequently F and C must always be sharpened, unless they are cancelled. Also observe the accidental sharps. Play legato with both hands. Review and apply all the instructions given in preceding lessons for clear legato finger technic.

A REVERIE.

Andante.

ritardando.

Piano Lesson No. 17

Composed and Edited by
William H. Sherwood

Exercises for the Independence of the Four Different Joints of the Arm, Hand and Fingers, which are Used in Making Moves Across the Keyboard

These exercises are very little known or practiced by the majority of piano teachers and students. This is much to be regretted, as they are among the most valuable aids towards government and facility of execution at the keyboard. The study (control and exercise of the muscles of the arm and hand), in addition to the use of the fingers, makes it possible for you to do your best work in technic. If you are only willing to play notes hurriedly, with your eyes fixed on the printed page, you will have to be content to be at best, only a mediocre player. To be an artist, you must have the patience and willingness to examine and test every means by which you can produce tone and effects and control your execution.

In playing scales, broken chords, arpeggios and all kinds of passage work, every one knows it is necessary to move the arm and hand across the keyboard. If you do not study how to do this skillfully, with a view to producing artistic effects, you will greatly handicap your progress. On this account we emphasize the *absolute necessity* of *special training* in lateral movements.

These exercises, and also the ones already given for the up and down action of the hand and arm, should be practiced for a few minutes, not only for this one lesson, but daily, throughout the course of the pupil's music study. They should first be practiced by the pupil *standing* and *away* from the keyboard. Such practice should alternate with practice *at the keyboard*, when the pupil is more familiar with the exercises.

Exercise No. 1—To Move the Arm from the Shoulder

Hold the arm out straight from the shoulder to the tips of the fingers. Keep the back of the hand level and the palm of the hand down. Move the arm right and left, steadily, to its fullest length of stroke. Do not bend the elbow, wrist or fingers.

Exercise No. 2—To Move the Forearm from the Elbow

Hold the elbow at the side a little forward of the body. Hold the hand extended, palm down. Move the forearm right and left at right angles with the body. Hold the wrist and fingers steady enough to avoid extra movements. Take great care to hold the elbow at the side. The length of stroke of the forearm is rather limited under such restrictions.

Exercise No. 3—To Move the Hand from the Wrist

(a) Hold the forearm extended as in Exercise No. 2, palm of hand down. Turn the hand as far as it can be turned right and left. Keep the fingers straight and the hand level during this exercise.

(b) Hold down a key with the third finger (or touch the edge of a table). Keep hand level, palm down as before. Also keep that part of the arm above the elbow steadily at the side. Then move the wrist right and left as far as is possible by using a moderate effort.

Exercise No. 4—To Move the Fingers from the Knuckle Joints

Hold the hand extended and move each finger in turn, one at a time and several times in succession, right and left, to its fullest length of stroke. Almost all players are accustomed to moving the thumb right and left, but few attach any particular importance to similar independent exercises for the other fingers. These exercises are most essential and important in piano playing. A finger, when moving right and left, should be kept either higher or lower than the other fingers during this exercise. Try particularly to make all the other fingers keep down when using the moving finger in a high position, or *vice versa*.

The A B C Melody is not given to illustrate the crossing exercises, but is a simple melody well worth learning. Play it at a moderate rate of speed and endeavor to make it sound tuneful and pleasing. Cling to the melody tones their full time value and make them sound as legato as possible. Observe the fingering as marked. The alto and bass voices on the first beat in measure six are at the same pitch, middle C. The fingering is marked for both hands. It is well to play this note with only one hand, but recognize the fact that the tone represents two voices. The two stems on the note C in the eighth and twenty-fourth measures indicate that both the soprano and alto voices are represented by that note.

A. B. C. MELODY. (Adapted.)

Mozart

The fingering in the second measure and in similar cases, is changed on the repeated notes *in order to prepare* the hand for what follows. The principle of preparation, in one phase or another, largely underlies a logical method of piano playing.

Siegel-Myers Correspondence School of Music

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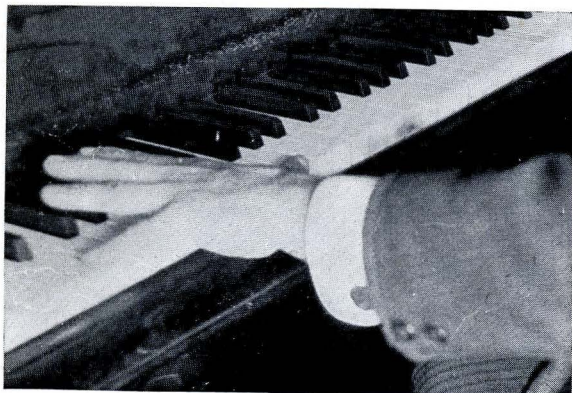
Piano Lesson No. 18

Composed and Edited by
William H. Sherwood

Free Crossing Exercises at the Keyboard

The practice of arpeggios should *precede* the practice of scales. The control of the sideward acting muscles of fingers, wrist and forearm, necessary in playing both, is more readily learned in the practice of arpeggios. The distance between the keys used in playing arpeggios is greater than the distance between the keys used in playing scales. You can develop flexibility, suppleness, strength and elasticity; also stretching powers and independence of the acting parts for their best use *afterwards*, in *small distances*, through *first* making the longest strokes. This is upon the same principle that pupils learning to write in school make capital letters before making small ones.

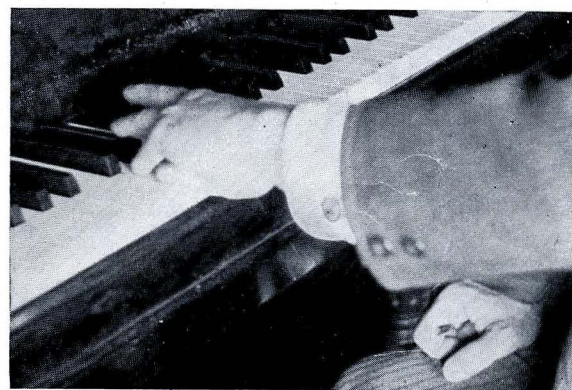
Illustration No. 1



Exercise No. 1

Place the hand on the keyboard in playing position, the fingers lightly touching the keys. Move the forearm right and left as far as possible, the fingers skimming the surface of the keys. Repeat the exercise, holding the fingers about an inch above the keyboard. Keep the fingers directly parallel with the keys. That is, if a straight line were drawn from the middle of the wrist through the middle finger, it would be exactly parallel to the lines between the keys. To keep this position of the hand necessitates a gradual turning of the hand at the wrist in the opposite direction to the movement of the forearm.

Illustration No. 2



Exercise No. 2—Expansion and Contraction of the Hand

In Illustration No. 1 you see the hand extended to its fullest length of stroke from the tip of the fifth finger to the tip of the thumb. The other fingers are held above the keys. In Illustration No. 2 the hand is contracted, with the tips of the thumb and fifth finger crossing each other.

Practice expanding and contracting each hand separately until the hands are slightly tired. The exercise should be practiced with the hand held above the keyboard, and also with the fingers touching the surface of the keys, as is shown in the illustrations. The wrist should be loose and the forearm light. While holding the hands in the positions as shown in the illustrations, undulate the wrist and forearm up and down, at the same time maintaining the correct position of hand and fingers. When stretching the hand to its fullest capacity, the tendency is to stiffen the wrist. This must be carefully avoided. The above *combination* of efforts will enable you to gradually overcome the tendency to stiffen.

Free Canon Form

A canon is a dialogue of melodies. In a strict canon the second voice copies the notes, rhythm and intervals of the first voice exactly, but always at a definite length of time behind the other voice. If you walk towards the west at sunset your shadow will follow a certain distance behind you. Similarly, the imitation (second voice) copies and follows the leading voice.

The above piece is not in strict canon form. There are two distinct voices, but they are not exactly alike. They might be said to take turns playing tag and imitating each other. From measures eleven to fifteen the piece is written in the key of D major. The change or modulation is made through the introduction of C sharp. In measure sixteen the C natural indicates a return, or modulation to the original key of G. The introduction of a new key containing one more sharp or one less flat than the original key, is usually stimulating and necessitates a little more heroic treatment. Hence, the MF, which means (*mezzo-forte*) rather loud, and the crescendo sign in measures thirteen and fourteen. The return to the original key has a quieting effect, hence the MP, which means (*mezzo-piano*) rather soft, and the decrescendo sign in measures sixteen and seventeen.

Practice first with each hand separately. When playing with both hands together, endeavor to hear the progression and meaning of both voices at the same time. Observe the fingering, the slurs and the marks of expression. This (—) mark means to accent and cling to the note indicated more earnestly than to other notes.

A SHORT PIECE IN FREE CANON FORM. Moderately fast.

Correspondence School of Music

A COURSE OF PIANO LESSONS **Chicago, Ill.**

by William H. Sherwood

LESSON No 19

Combined Forearm and Finger Exercises

Exercise No 1 is for left hand. During the rest on the first beat hold the hand above the keyboard in the position as explained and shown in Illustration No 1, Lesson 14. Have the fifth finger of the left hand aiming downward toward G. Lower forearm and hand, with loose wrist and firm, steady finger and play G on the second beat. (See Illustration No 1, Lesson 14 for position of hand and fingers, when playing.) Hold the fourth finger raised and prepared to play. Meanwhile keep third, second, and first (thumb) fingers raised, away from the keys. Then play A on the third beat, the fourth finger moving from the knuckle joint. On the fourth beat raise the hand and forearm above the keyboard to the position explained for the first beat. When lifting the forearm it is necessary to slightly straighten the fingers from the second and tip joints, in order to keep the correct position of fingers and hand over the keyboard. The upper arm and elbow are held at the side, firm and motionless. Follow the directions given for the first measure, in entire exercise. Play the exercise through, first with the fifth and fourth fingers, then with the fourth and third, then third and second and lastly second and first, as marked.

Play slowly and deliberately, holding still at each quarter beat.

Ex.1.

Play Exercise N^o 2 for right hand and follow the same directions explicitly. The extra amount of care about such a number of details, requires much attention and patience, but the definite results, in establishing a reliable and easily managed method for phrasing, fully justify the trouble. Such exercises should be fully analyzed anew each time, and practiced in the same slow, exact manner several minutes every day for months, in order to establish a habit.

Fingering. $\begin{smallmatrix} 1 & 2 \\ 2 & 3 \\ 3 & 4 \\ 4 & 5 \end{smallmatrix}$ *segue.*

Ex. 2

Flow Gently Sweet Afton.

Flow gently sweet Afton among thy green braes, Flow gently I'll sing thee a song in thy

praise. My Mary's asleep by thy mur-mur-ing stream, Flow gently sweet Afton disturb not her dream.

“Flow Gently Sweet Afton” is an old Scotch air. It is to be played with the combined use of forearm and fingers. The melody is written in the G (treble) clef, but is played with the two hands alternately. The notes written on the lower staff are played with the left hand. As this is a song, all of the tones must be played legato. The greatest care must be taken to connect the last tone played by one hand and the first tone played by the other. To do this, lower the prepared hand and forearm so as to play at the instant the finger of the other hand leaves its key. It is something like a “see-saw” action between the hands, such as in legato finger action, when we have a “see-saw” action between the fingers. In other words, when playing with alternate hands, have one wrist rise to take a finger up as the other wrist sinks to take a finger of the other hand down.

When not playing hold the hands above the keyboard in the position shown in Illustration No 1, Lesson 14. The first note played by each hand is played by the downward action of the forearm at the wrist, combined with the prepared aim of a fixed finger. All the other tones are played with finger action from the knuckle joints. The melody commences on the third beat. This is because the first impulse in the music is weak. You will feel this by singing or repeating the words. The last measure contains only a half note. As the melody commenced on the third beat, the musical sense is complete on beat two. Carefully observe the fingering and the marks of expression. Make a slight pause or break from strict legato playing at the end of each slur or phrase and start each phrase with a new impulse. Play slowly and endeavor to make the melody express the sentiment and meaning of the words.

⊕ The downward action can best be understood by lowering ones wrist carefully to the table; Do not strike the keys heavily or allow hand to drop of its own weight.

SIEGEL-MYERS

Correspondence School of Music

A COURSE OF PIANO LESSONS

Chicago, Ill.

LESSON No 20

by William H. Sherwood

Pedals.


There are usually three pedals on a piano. The one to the right is the damper pedal. It is called the damper pedal, because, when it is pressed down, it lifts the dampers from the strings and allows the wires played upon to continue vibrating. It also permits, to a more or less degree, certain overtones to vibrate, in sympathy with the tones played. The pedal to the left is the soft pedal. When it is pressed down, it operates a device which partially muffles the tones produced. The mechanism of this device differs with different instruments. The middle pedal on some pianos is similar in many respects to the soft pedal and makes the tones softer. It is then called the practice pedal, or "mute." On some pianos, a middle pedal is made to operate a device by which certain bass tones may be sustained. On other pianos this device operates all of the dampers at the will of the player, sustaining only such tones as are held at the instant of its use, but leaving the dampers down for all others. Raise the lid of your piano, press down the different pedals, and learn the mechanism of each.

THE USE OF THE DAMPER PEDAL.

The principal use of the damper pedal, is to sustain tone and to assist the pupil in making connected legato effects. Press the damper pedal down and while holding it play C D E F G in the bass clef. You will hear a blurred, disagreeable effect. This is of course, incorrect, but it is too often the way the average piano pupil uses the pedal. Never use the damper pedal unless you know why you are using it, and how to use it. You must listen to the results, in order to learn why and how.

Ex. No 1.


Count. 1 2 3 4 etc.

Pedal. $\frac{4}{4}$ 

Foot. Up-Down, up-down, etc.

Ex. No 2.

Count. 1 2 3 etc.

Pedal. $\frac{3}{4}$ 

Foot. Up-Down, etc.

The above notation is used to indicate when to use the pedal. No notes are to be played on the keyboard in the above exercises. The pedal is pressed down during the time value of the notes and kept up during the rests. In the above exercises you should hold the pedal up the entire length of time of each rest and hold it down the entire length of time of each note. Count slowly and deliberately. In Exercise No 1 count four to the measure. Lift the foot deliberately at 1st count. Have the heel on the floor, the foot lifted from the ankle joint. Press the pedal down gently at the second count. Lift it promptly at the third count, and press it down gently at the fourth count. When working slowly, as suggested, there should be a moment of repose between each move. Never strike the pedal with the foot, always press it down calmly and noiselessly. In Exercise No 2 lift the foot at first count. Press the pedal down at the second count and hold it through the counts "two" and "three"

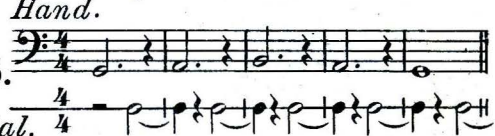
Left hand.

Ex. 3. 

Left hand.

Ex. 4. 

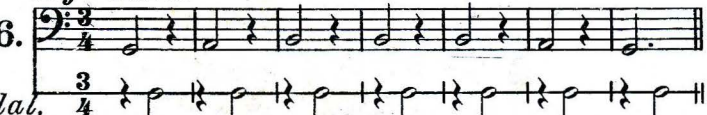
Hand.

Ex. 5. 

Exercises Nos. 3 and 4 are for the hand alone. In Ex. No 3 have the hand prepared to play during the first beat. Play deliberately at the second beat. Lift the hand at the third, play at the fourth etc. (without using the pedal). Play with the arm strokes, as explained in Lesson No 14. Pay especial attention to the position and use of the hand and forearm during the rests. In Ex. No 4 play at the first beat and hold the half note its full length of time. Lift the hand at the third beat, etc. Practice Exercises 3 and 4 with the right hand two octaves higher.

Exercise No 5 is mechanically useful, in order to gain steady and independent control of hand and foot, but it is not right musically. You should practice it as a preparatory exercise; because in it the hand and foot do not, at any time, move simultaneously. Each is to hold still when the other moves. In measure one, you play at one, hold the tone at two, put pedal down at three, raise hand at four. In measure two, while still holding the pedal down, continued from first measure, play at one, lift pedal at two, put pedal down at three, lift hand at four. Continue similarly in each measure as marked. The line connecting the pedal notes is a tie and indicates that you hold the pedal from the preceding measure, through the first beat of next measure. As you will observe, this blurs the two tones and is consequently not right musically. But it is useful mechanically, particularly for nervous persons.

Left hand.

Ex. 6. 

Right hand.

Ex. 7. 

Exercises Nos 6 and 7 are correct both musically and mechanically. Play the note and lift the pedal simultaneously at one. Put the pedal down at two. Lift the hand at three. Take great care not to lift the pedal too soon, thus disconnecting the tones, nor to hold the pedal too long, thus blurring the tones. The pedal must be raised at the exact instant that the next note sounds, in order to make the tones legato and controlled. Each of the above exercises must be perfectly learned before proceeding with the next. The pedal exercises should be practiced strictly and the tones listened to critically a few minutes every day, for months. They are at the very foundation of correct, independent control of the foot, also of correct ear training, if one would play musically.

