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1929

# Piano Course: Grade 4, Exercises

Sherwood Music School

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# Sherwood Music School Courses

## PIANO — Exercise 401

### Five-Finger Position (High Velocity)

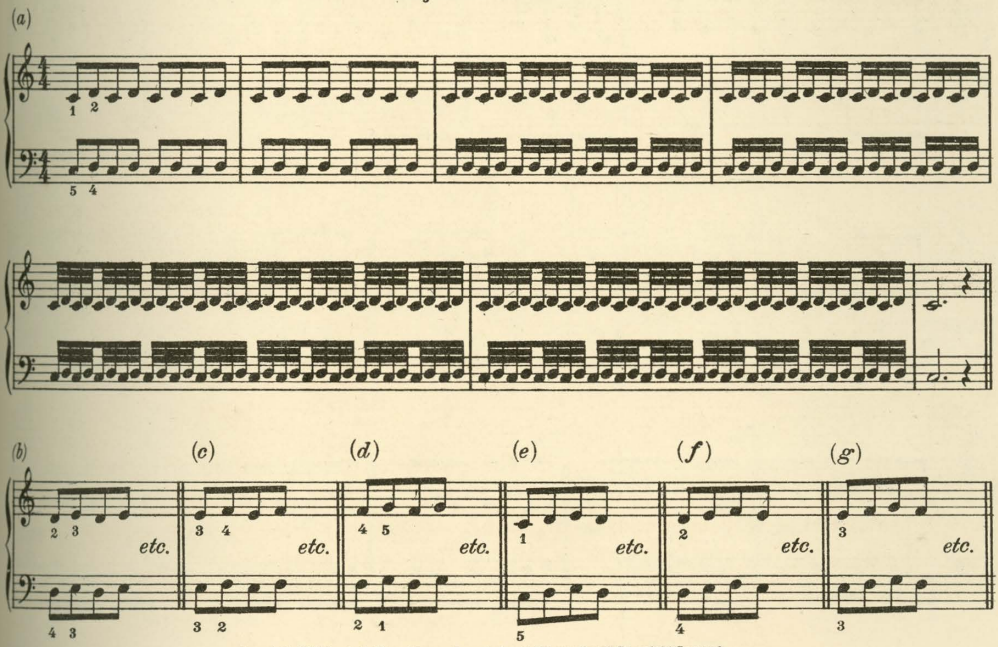
This Exercise repeats the work given in Exercises 201 and 301 for two, three and four fingers, both adjacent and non-adjacent, but continued now into still faster tempo. The acceleration, by doubling, continues until thirty-second notes, or eight notes to the beat, are reached. Sections (a),(b), (c) and (d) form, in reality, trill exercises.

Practice all exercises not only with finger action, but also by means of weight transference.

The metronome can be used to great advantage here. Have it beat eighth notes, and, starting about ♪ = 96, increase the speed gradually each day. The eighth note being taken as the beat given by the metronome, you will have to play at first one, then two, and lastly four notes to each swing of the pendulum.

Only one exercise in each of the two main divisions is written out in full. All others are to be worked out in the same way, beginning with the eighth notes, as printed, and doubling the speed twice, to thirty-second notes. Practice, also, one half step higher.

ADJACENT FINGERS

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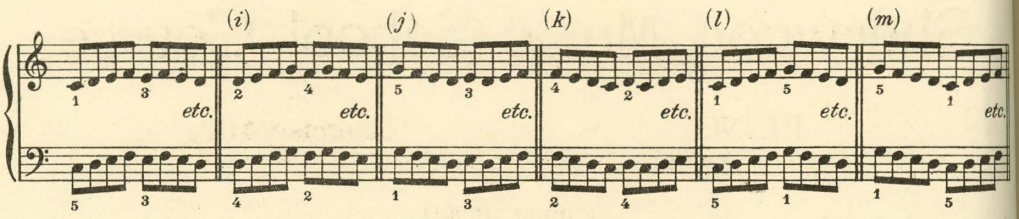
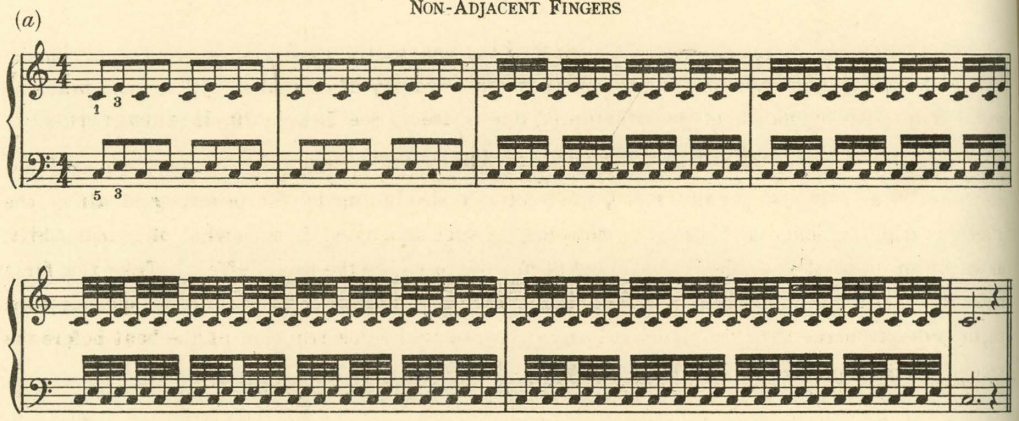
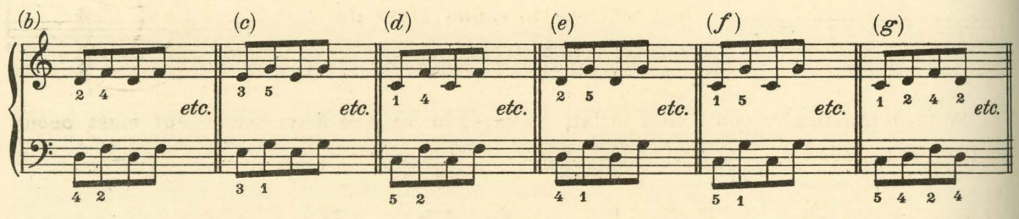
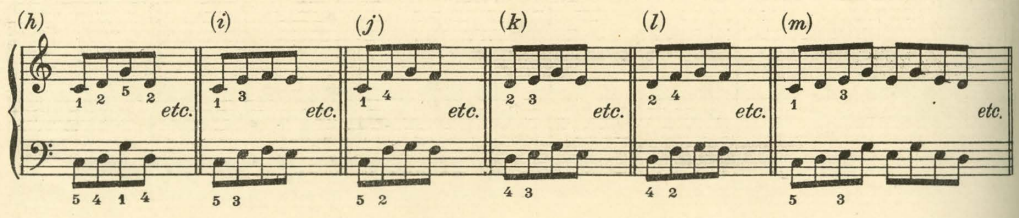
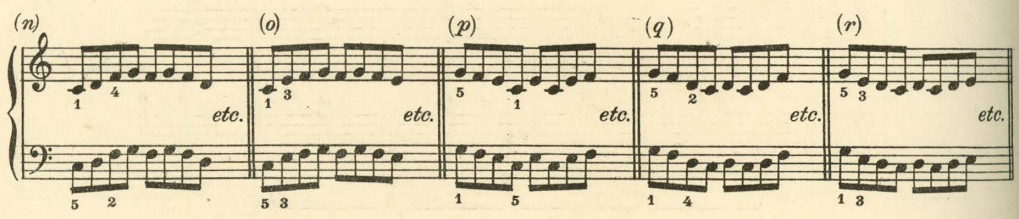



## Non-Adjacent Fingers



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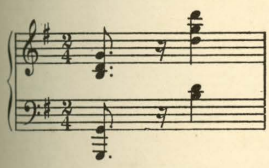
## PIANO — Exercise 402

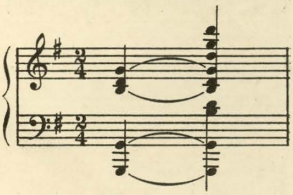
### Damper Pedal

The following exercises exemplify some of the constantly occurring passages in music where the pedal is indispensable, and its proper use worthy of careful study. The more practical pedal indication by means of the interrupted line is used. (See Lesson 39, INTERPRETATION.)

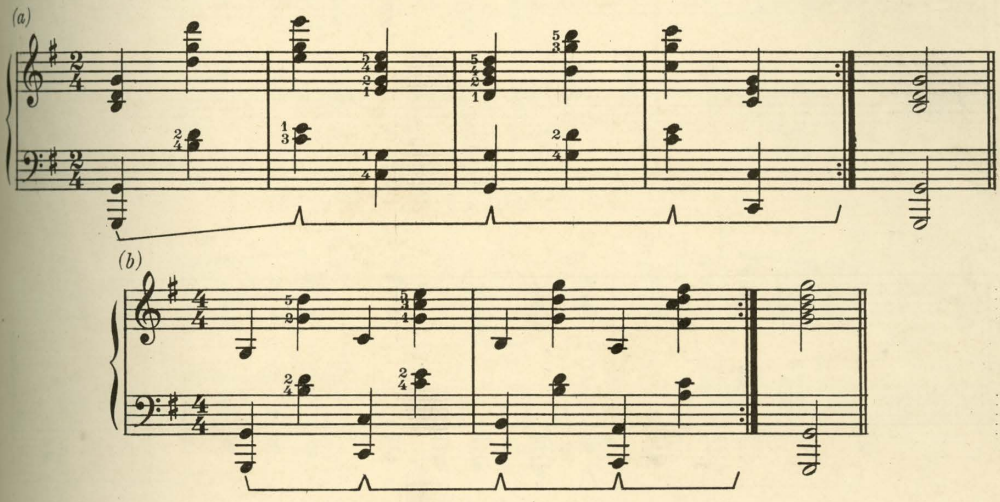
The separation of different parts of a chord, by skips for the hands on the keyboard (see Lessons 28 and 47, INTERPRETATION), is effectively covered up by the pedal, and all of the chord is made to sound at once. The notation, in such passages, is somewhat of a makeshift, as it conforms neither to the actual hand performance nor to the sound effect. Take the first measure of *(a)*, for instance. The first chord obviously cannot be held for a full quarter note, as, in order to make the skip, the hands must be removed some fraction of the beat before the second chord is played, about in this way:



With the use of the pedal, the first chord will not be shortened, but will continue to sound after the second chord is struck, thus:



With a practically continuous pedal, as here, an up and down movement must occur at the point where the chord changes.

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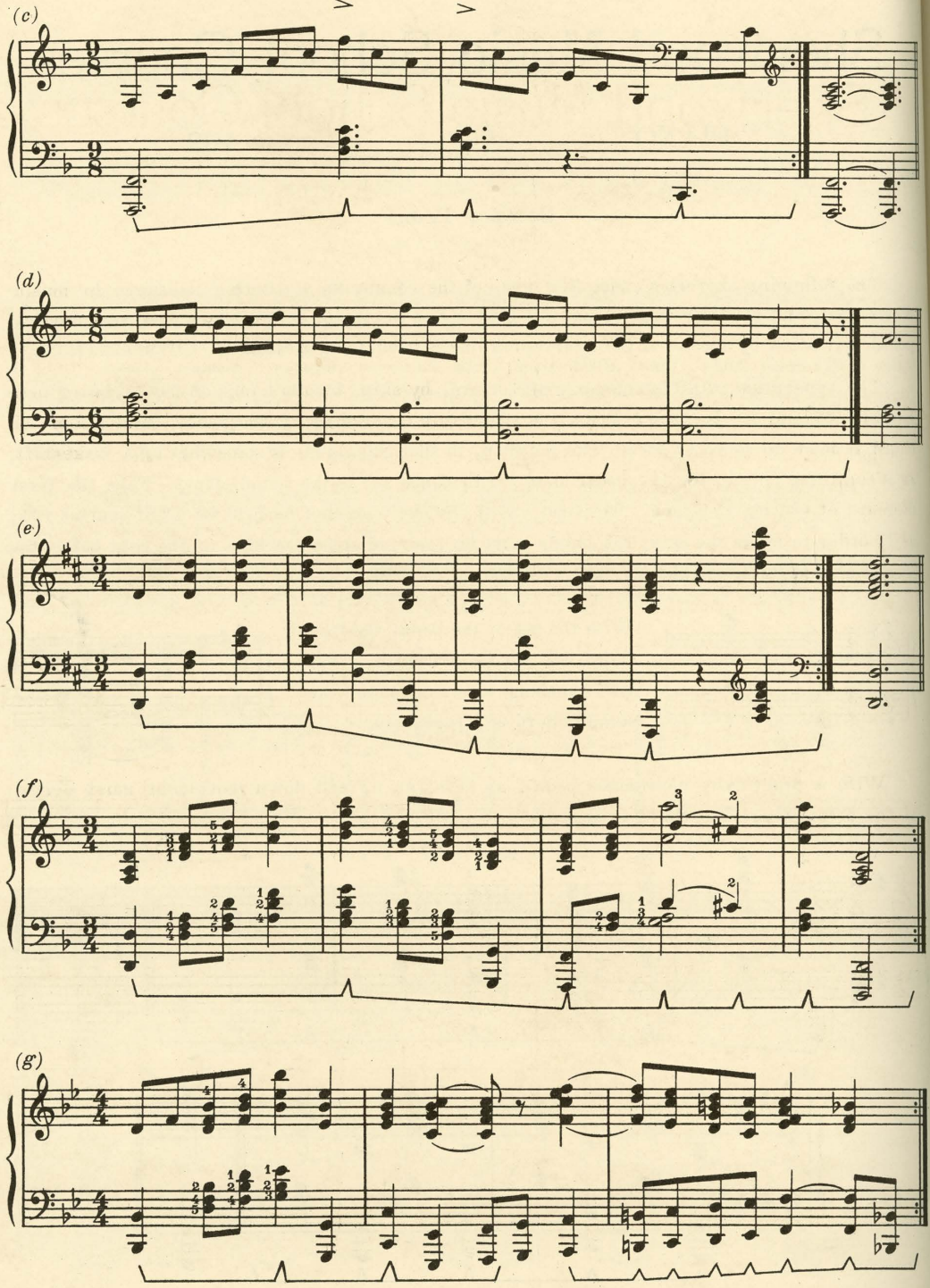

(c)
(d)
(e)
(f)
(g)

# Sherwood Music School Courses

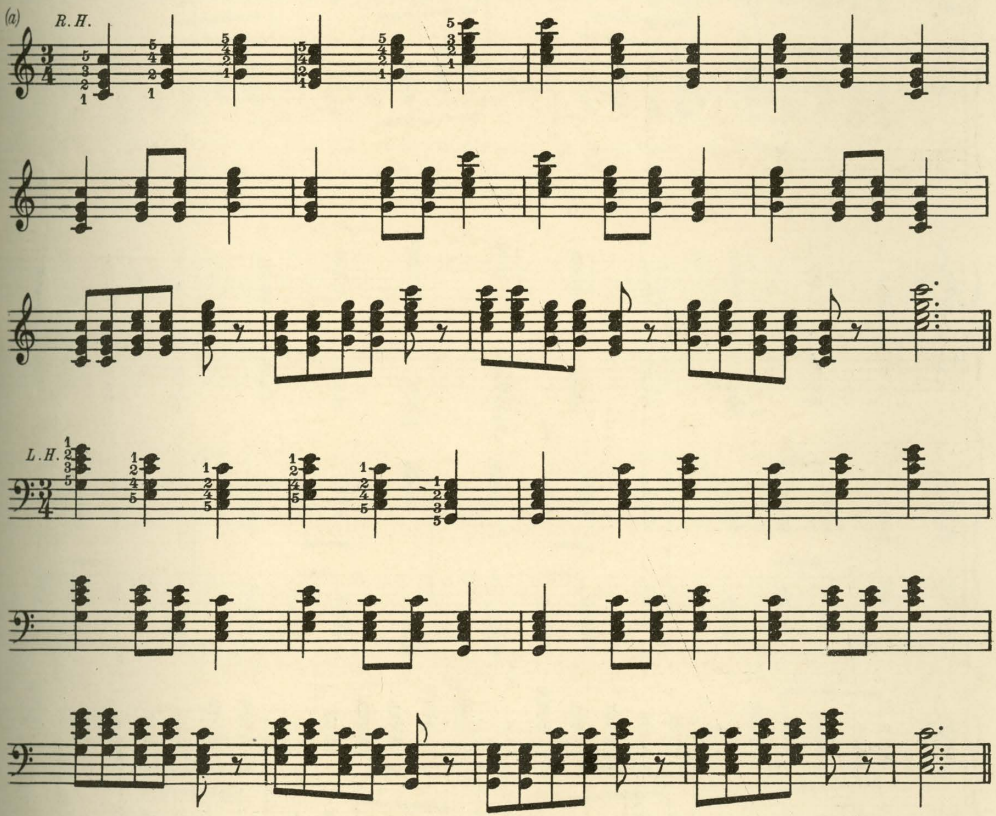
## PIANO Exercise 403

### Chords

TRIADS WITH OCTAVE SPAN AND SHIFTING POSITIONS

When the correct fingering for triads with octave span is thoroughly acquired from the practice of Exercise 358, the more difficult feat of passing without pause through all the positions in succession may be attempted. The work is given for separate hands, at (*a*), below. At (*b*) both hands play together, and at (*c*) they play in contrary motion. This last is a severe test of the sense of location of the chords on the keyboard, and becomes easy only by much practice.

Play these exercises with other major and minor chords.

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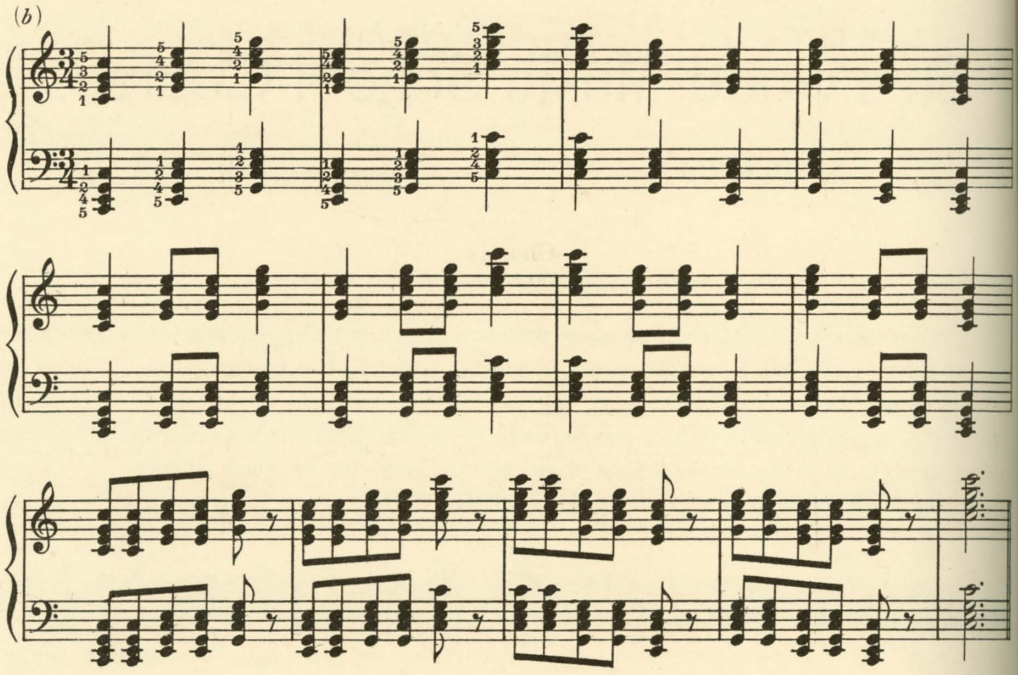
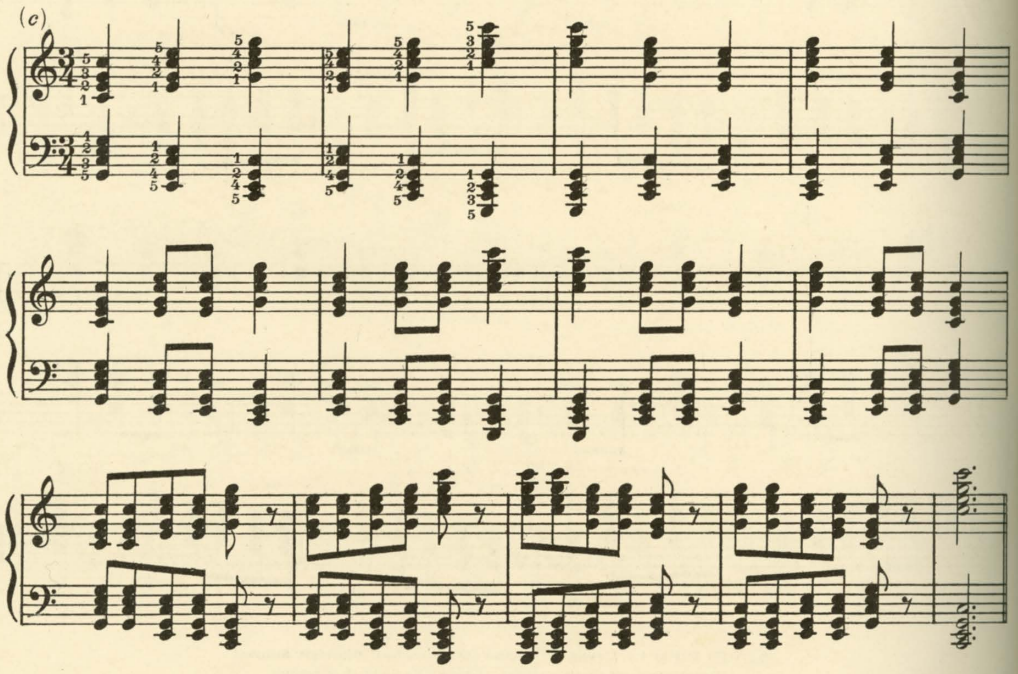

(b)


(c)

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## PIANO Exercise 404

### Melodic Minor Scales

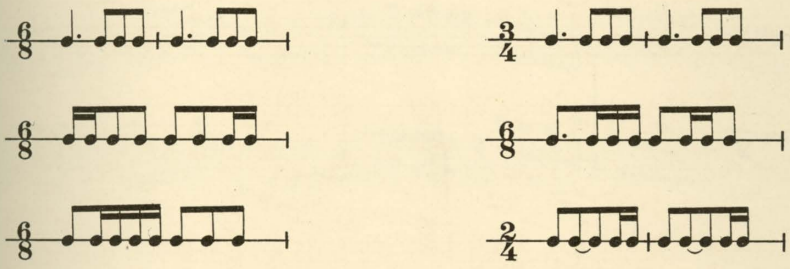
The structure of the Melodic Minor Scale, with the ascending and descending forms different, is explained in Lesson 30, GENERAL THEORY.

As the finger crossings are now, presumably, easy and natural for the student, no preparatory exercises are given for these scales.

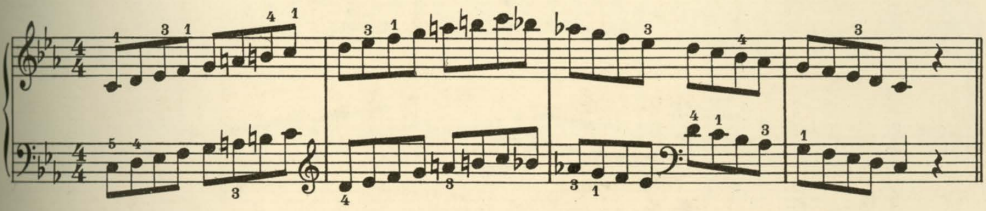
Most of the melodic minor scales have the fingering unchanged in the descending form, although the notes are different. But in four of them a change in the fingering is necessitated by the change of notes. These are F♯ and C♯ for the right hand, and B♭ and G♯ for the left hand, as will be seen when studying those scales.

Practice each hand separately at first.

After the fingering has become familiar through practice of the two-octave scale-forms in equal notes, each scale may be played in one of the rhythmic patterns given below. Follow this with practice in four octaves, playing each scale twice in succession. A model for the four-octave scale is given, in C minor, on page 4.



C MINOR SCALE



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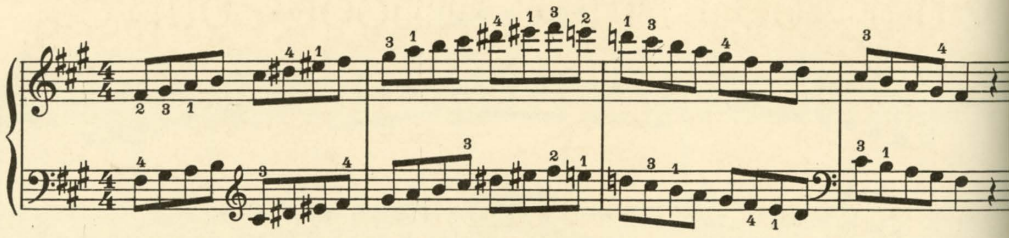
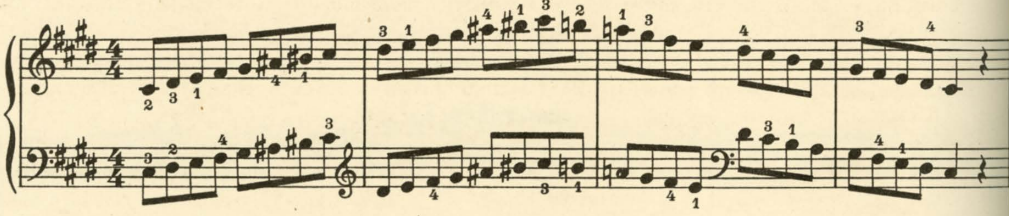
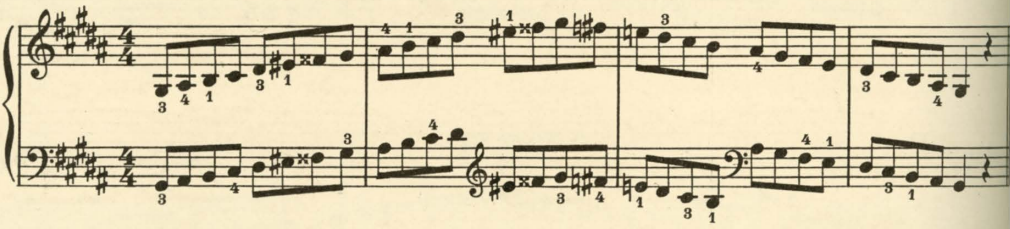
F♯ MINOR SCALE



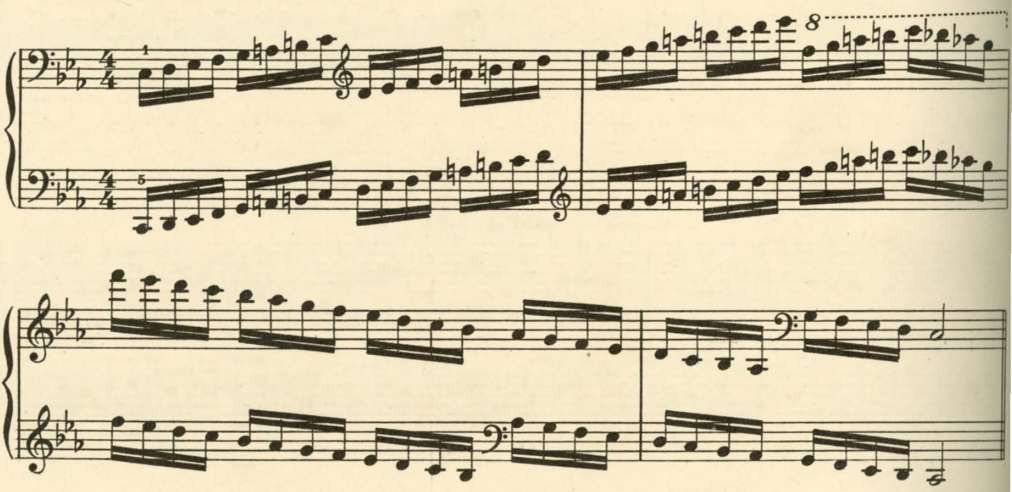
C♯ MINOR SCALE



G♯ MINOR SCALE



MODEL FOR FOUR-OCTAVE SCALE (C minor)



# Sherwood Music School Courses

## PIANO — Exercise 405

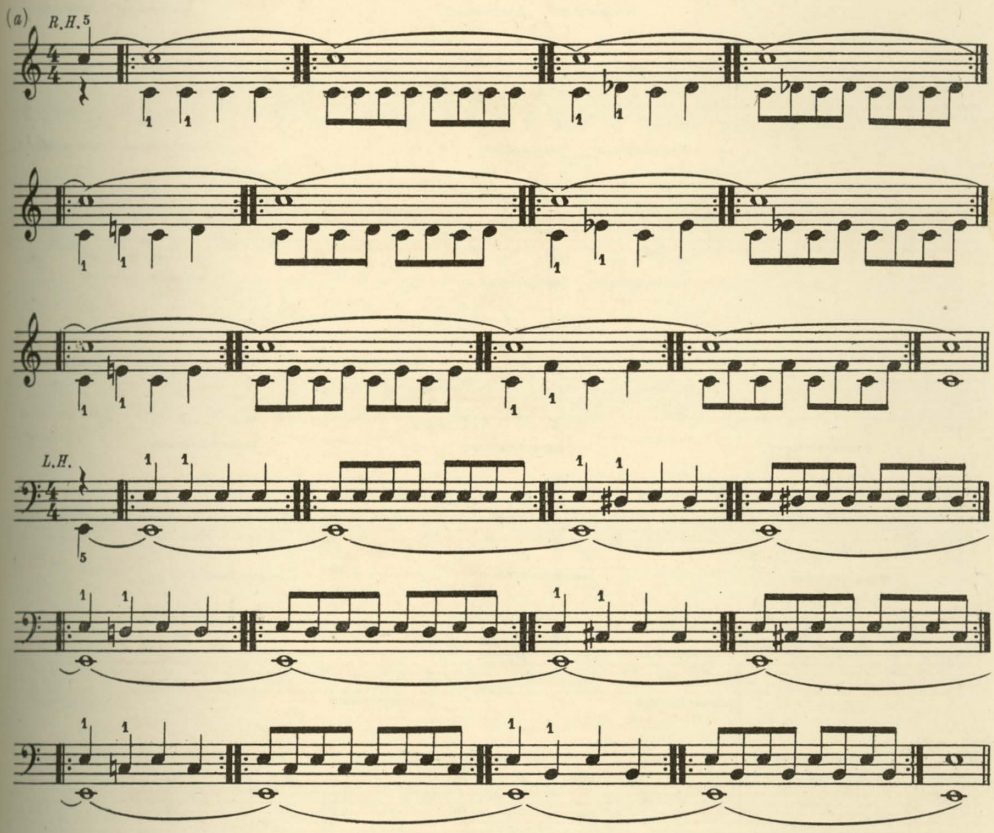
### Octaves

PREPARATORY EXERCISES FOR THE THUMB AND FIFTH FINGER

As a great proportion of staccato octave playing is done with fingers 1 and 5, of either hand, some training of these fingers, individually, will make them more certain in their action, and more reliable, and will also strengthen them for their important work.

Exercises (*a*) and (*b*) give practice to the thumb and fifth finger, respectively. The exercises begin with repetitions on a single note and lead up gradually to the interval of a fourth.

Exercise (*c*) alternates the practice between the thumb and fifth finger of each separate hand.

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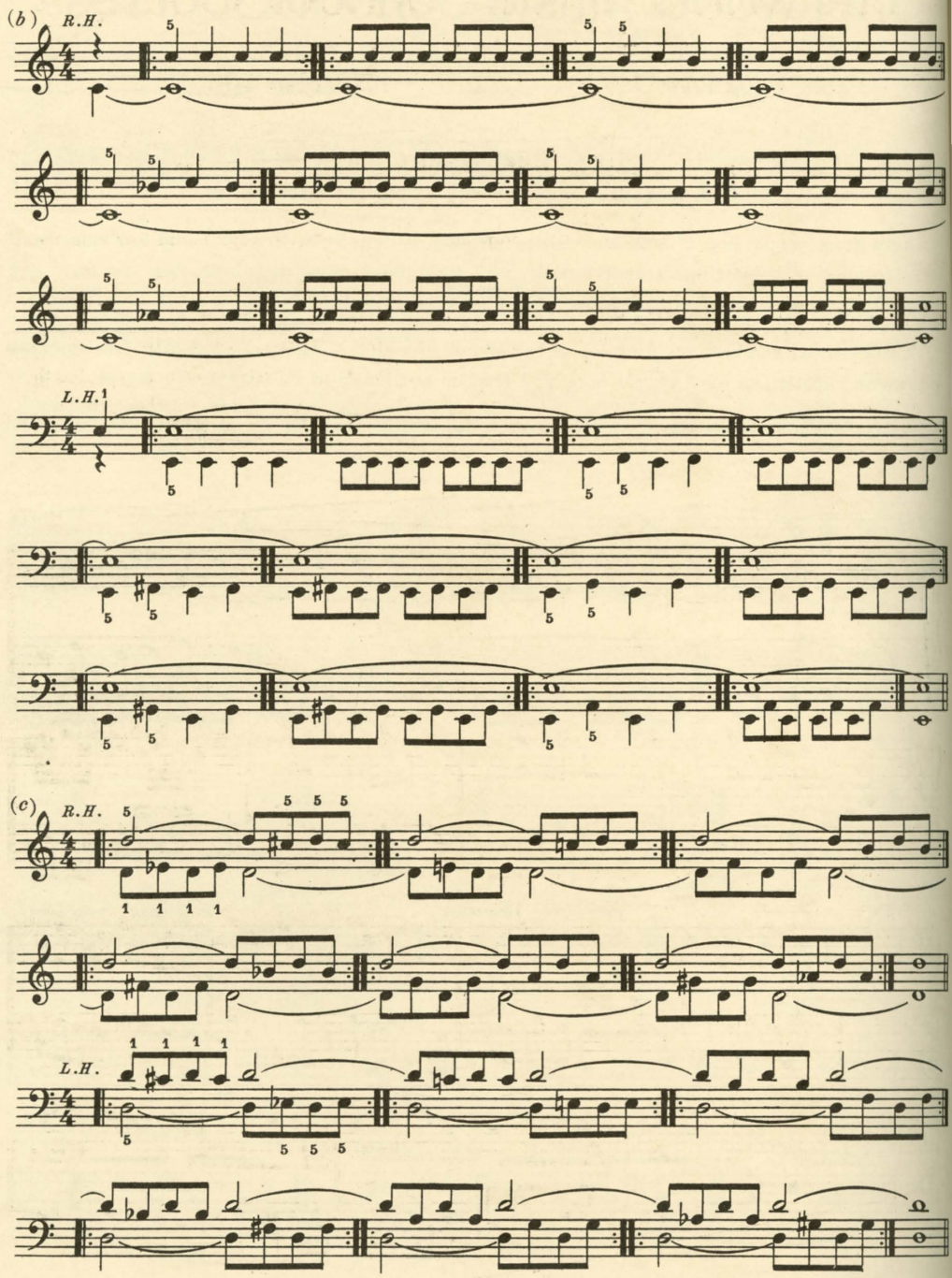

(b)
R.H.
L.H.
(c)
R.H.
L.H.

# Sherwood Music School Courses

## PIANO Exercise 406

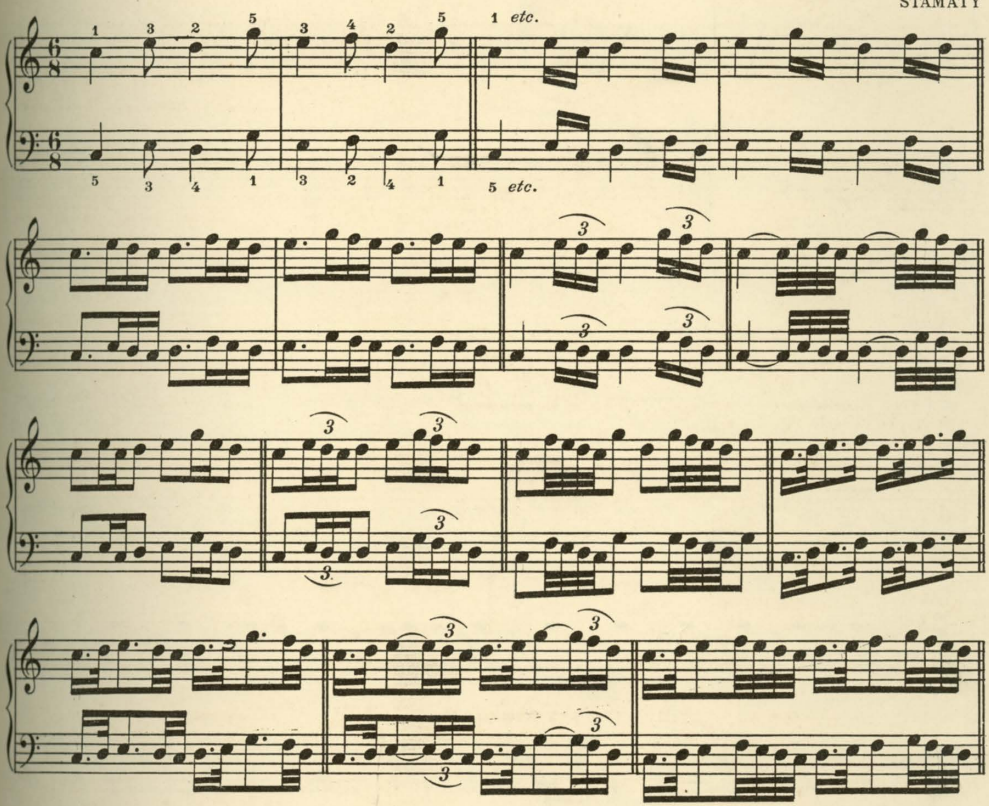
### Mixed Rhythmical Figures

Melodic figures in six-eight measure, and in some less common rhythms in four-four measure, form the material of this Exercise.

Count beats, or half beats, as best fits the requirements of the passage; play the series of exercises, or a considerable number of them, right through without pause. Repetition of an individual group may be made if uncertainty is felt about its correct performance, but these rhythmical figures are not intended to be "practiced" in the usual sense of the term.

The metronome will be most useful in work of this kind.

STAMATY

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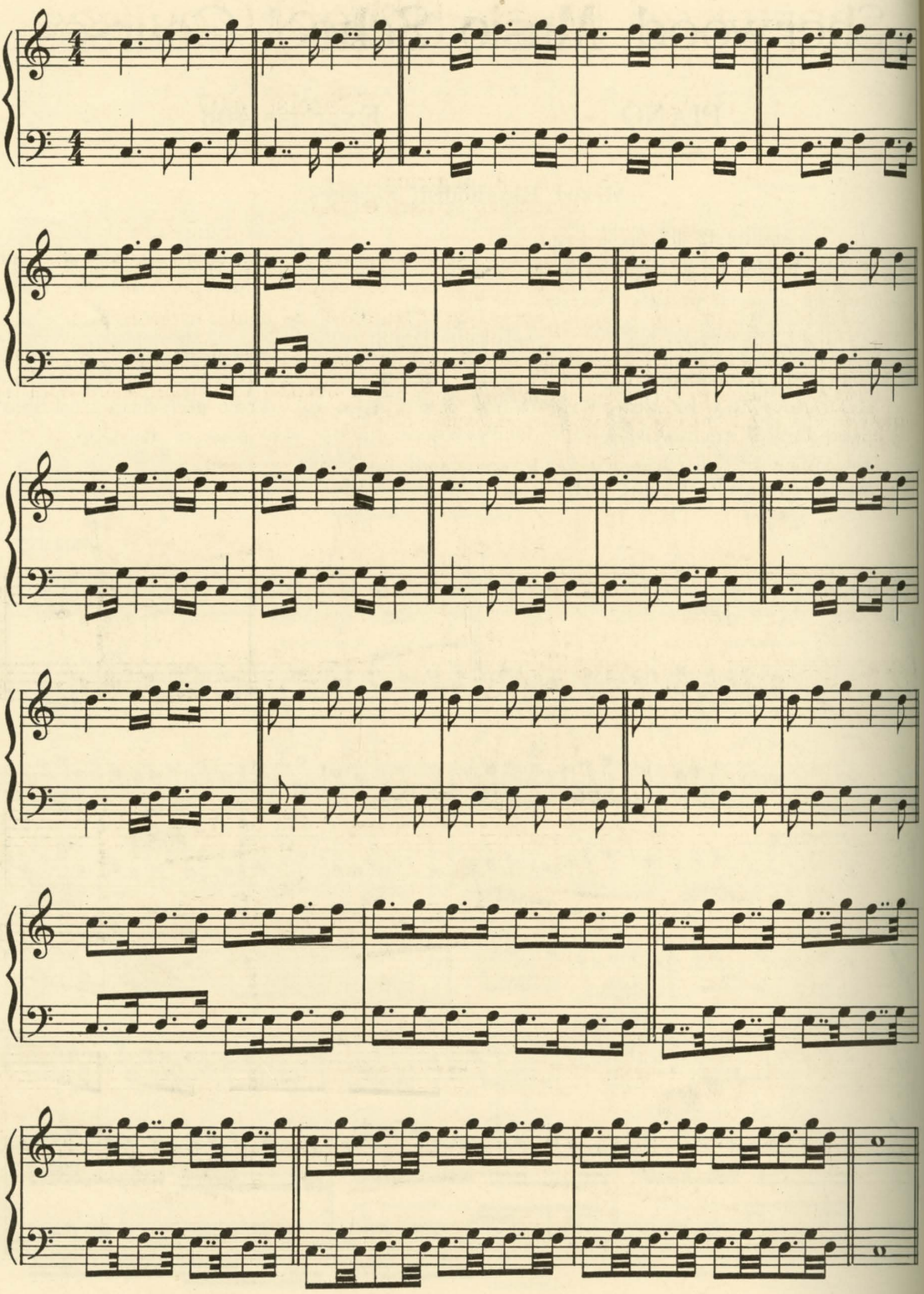


# Sherwood Music School Courses

## PIANO Exercise 407

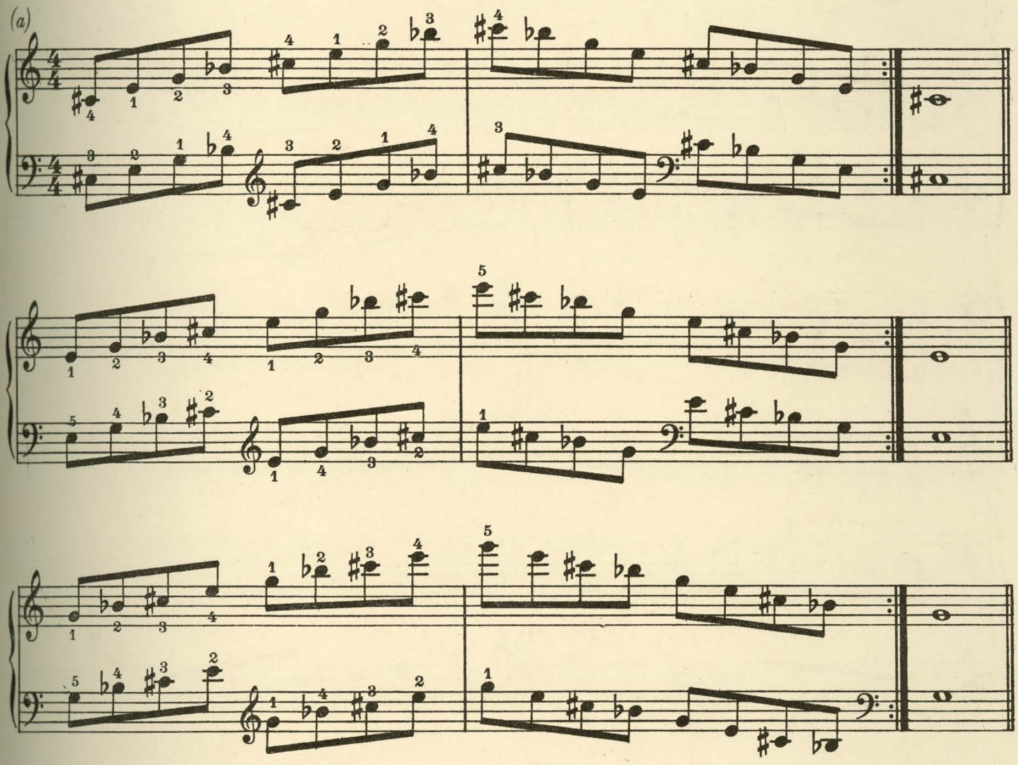
### Arpeggios

DIMINISHED SEVENTH CHORDS

As explained in Lesson 71, TECHNIC, there are only three entirely different diminished seventh chords on the piano keyboard. Further than that, there are only two different forms, as to the arrangement of black and white keys, because two of the three are similar in this respect.

Arpeggios of the two different forms are given in the present Exercise. The first (*a*) applies to two chords, with their six enharmonic equivalents. The other (*b*) applies to the third chord, which has only one black key, and to its three enharmonic equivalents.

The original position and the three inversions are given for each chord.

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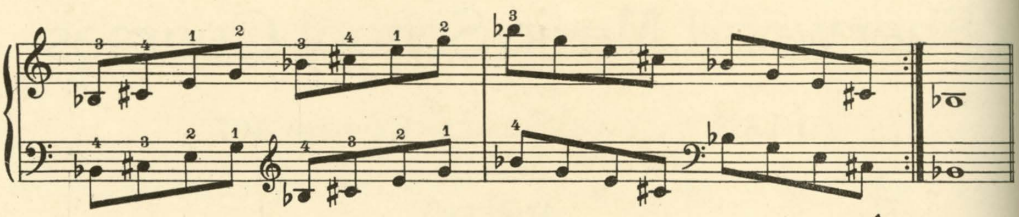
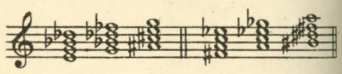
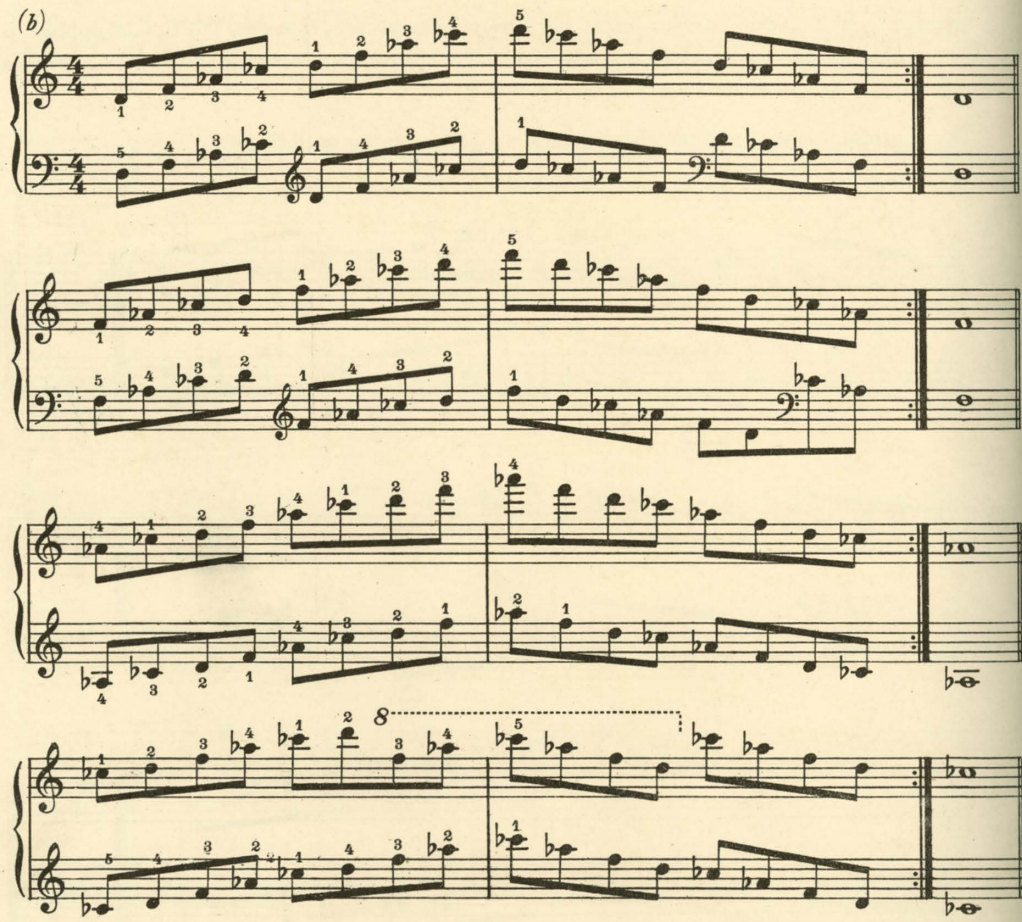


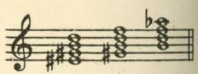
The other chord having the same form (two white and two black keys), is

Six other chords are the same, on the keyboard, as these two with their various inversions, namely:






Three other diminished seventh chords are the same on the keyboard as the above with its various inversions, namely:



# Sherwood Music School Courses

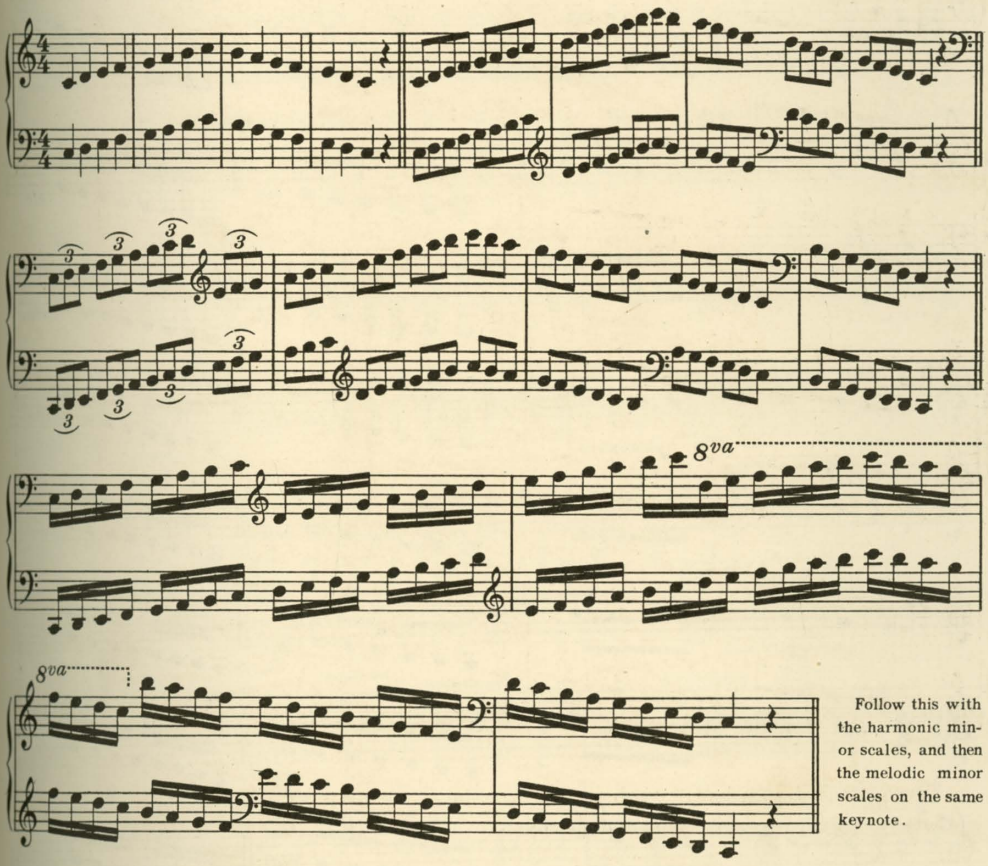
PIANO Exercise 408

## Major and Minor Scales

ONE, TWO, THREE, AND FOUR NOTES TO THE COUNT

The scales are now to be practiced with varying numbers of notes to the count, from one to four. As the counting is to remain at the same speed, this produces scales twice, three times, and four times as fast as when played one note to the count; and causes them to extend over one, two, three and four octaves, respectively. The metronome will be useful in maintaining a constant rate of counting.

The exercise is to be played in all the keys, major and minor, in chromatic order of the keynotes.




Follow this with the harmonic minor scales, and then the melodic minor scales on the same keynote.

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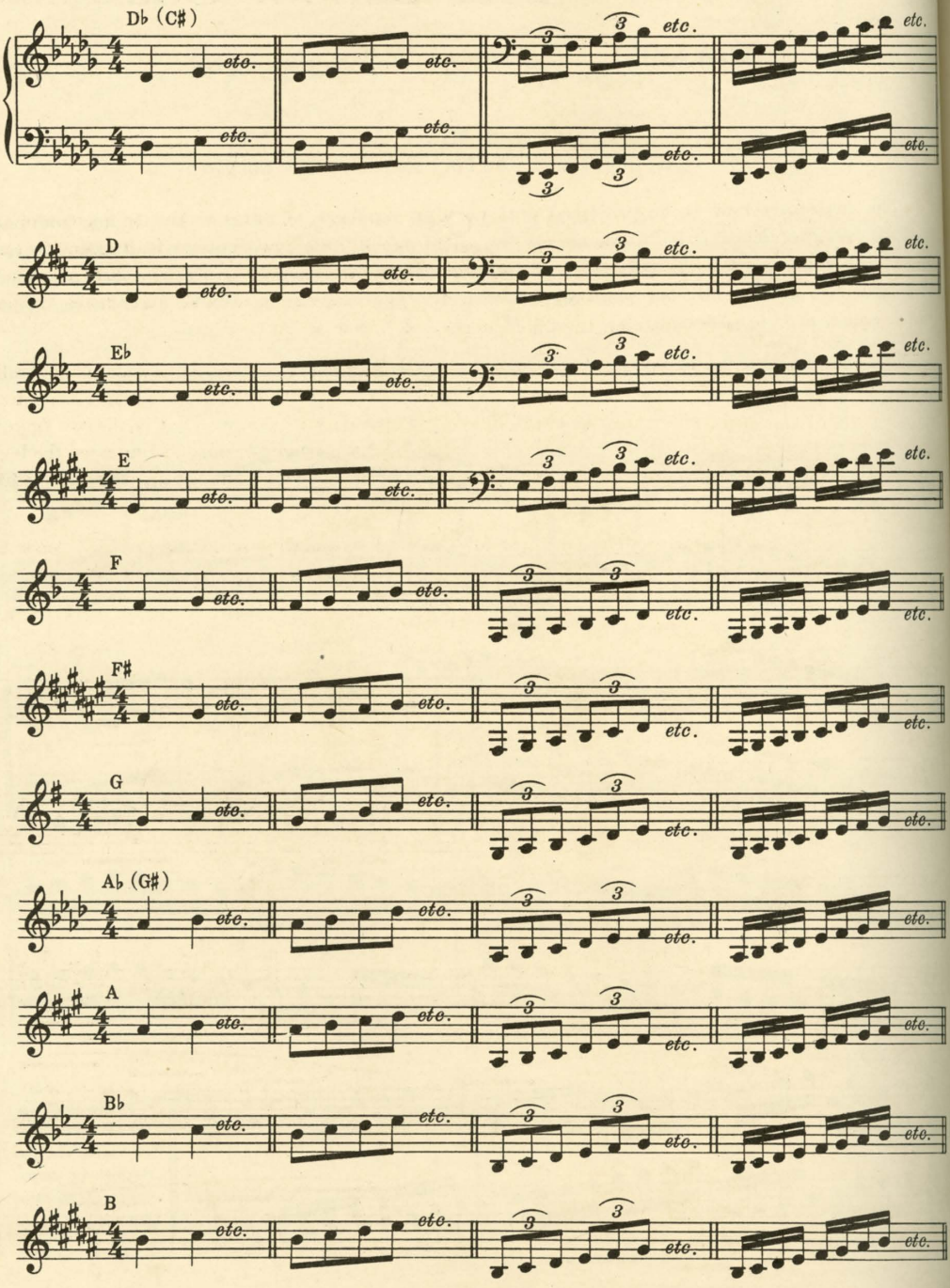
Carry out the same plan on all other keynotes. One line is given to outline each major key and this should be followed by the two tonic minors.



# Sherwood Music School Courses

## PIANO — Exercise 451

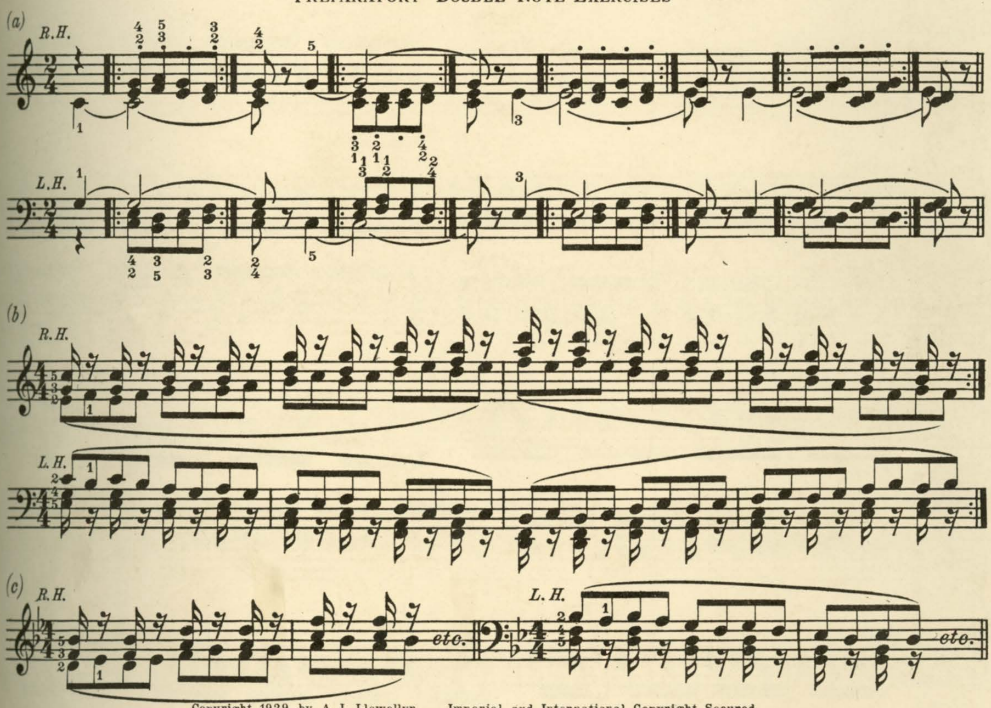
### Double Note Passages Containing Sustained Notes

The playing of double notes should be cultivated with care and exactness. On account of the natural inequality of the strength of the fingers, the striking of two notes simultaneously and with equal loudness, *by finger action alone,* is an acquirement resulting from practice, constantly guided by the ear. The practice of double note passages including sustained longer notes is particularly advantageous in acquiring the independence of finger action necessary.

In the Preparatory Exercise at (*a*) the staccato double notes will stand out clearly and well-defined against the longer sustained notes. In (*b*) the staccato of the double notes in sixteenths requires that they be lifted before the eighth note struck at the same time. That is, the two fingers striking the sixteenth notes must be picked up quickly, and the thumb or second finger on the legato eighth, consciously held down at the same time. This produces the legato passage in eighth notes. Exercise (*b*) may be practiced on any other chords, as at (*c*).

The double third passages following are so arranged that each passage, begun in C, leads to D♭, and is to be repeated in that key. It then leads to D, then to E♭, etc., in chromatic sequence.

PREPARATORY DOUBLE NOTE EXERCISES

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## DOUBLE THIRD PASSAGES, IN CHROMATIC SEQUENCE

(a)

TAUSIG

etc.

(b)

etc.

# Sherwood Music School Courses

## PIANO Exercise 452

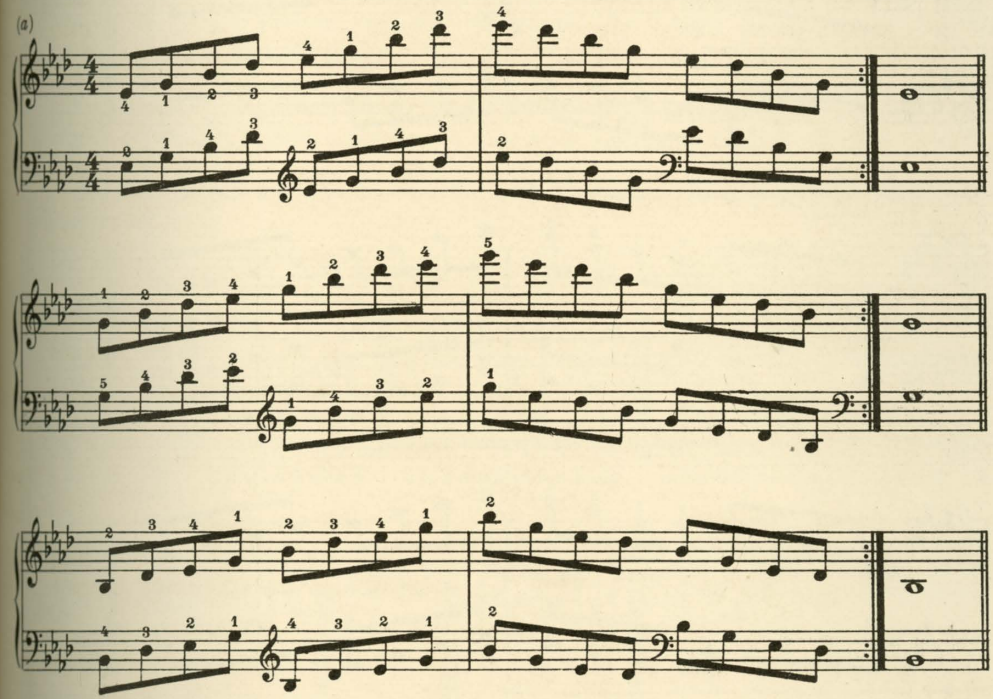
### Arpeggios

DOMINANT SEVENTH CHORD

Several of the dominant seventh chords have the same form on the keyboard. For example, those on E♭ and A♭ each have three black keys and one white key, the white key being the third of the chord.

One model, in full, will be given for each different chord form, and others of the same form (if any) will be mentioned.

The two forms having only one white key are the easiest, because the thumb comes always on that one key, in all positions. For this reason they are given first, under (*a*) and (*b*) below.

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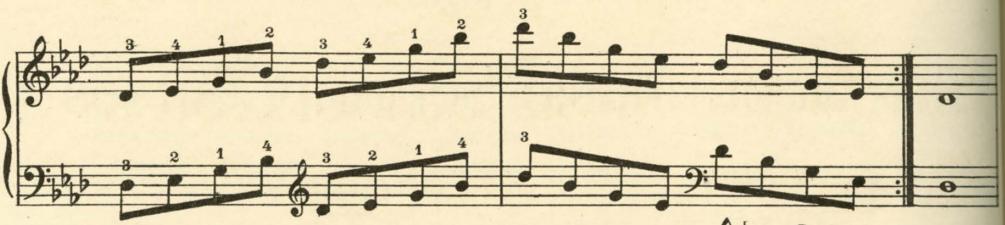
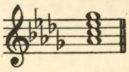
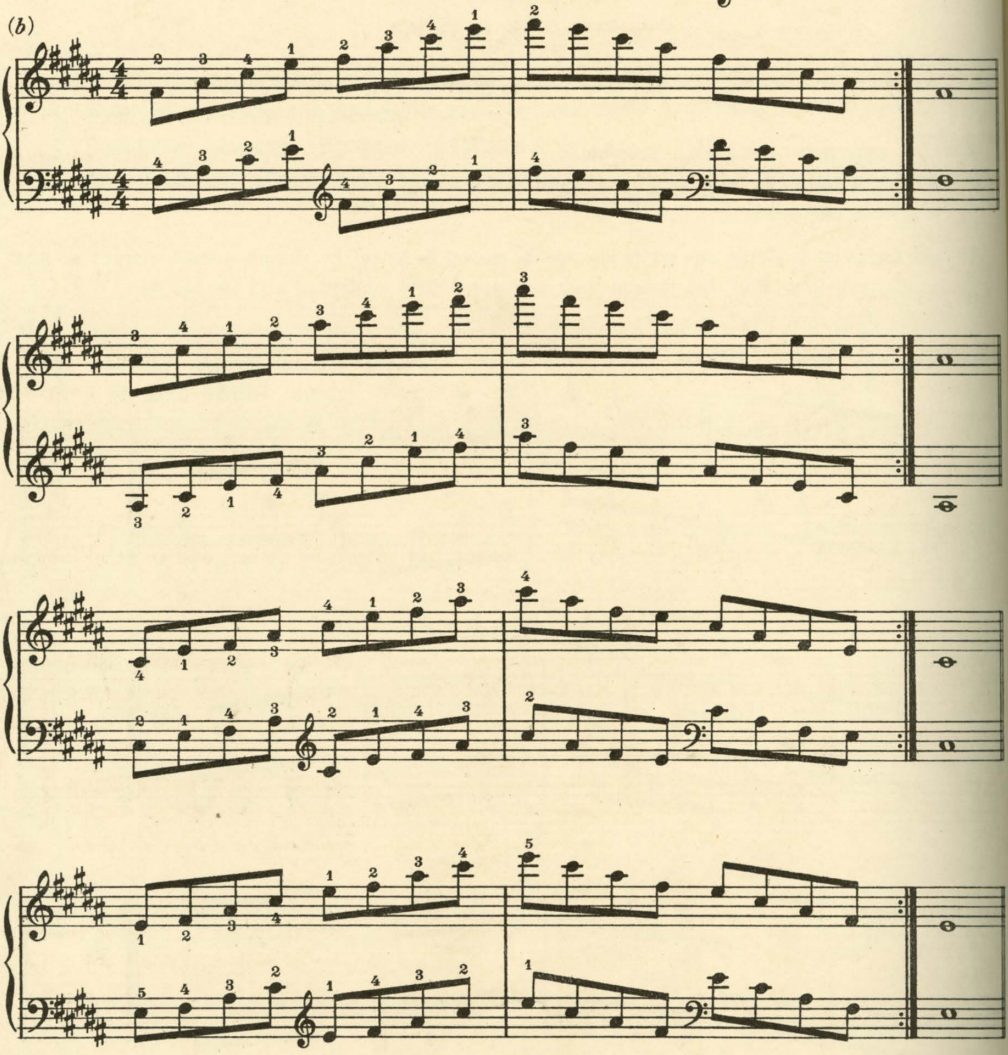


Practice also, the following chord, according to the foregoing model:



(*b*)



No other chord has this form. Dominant seventh chords of other forms are given in Exercise 503.

# Sherwood Music School Courses

## PIANO Exercise 453

### Staccato Octaves

REPETITIONS AND STEPWISE PROGRESSIONS

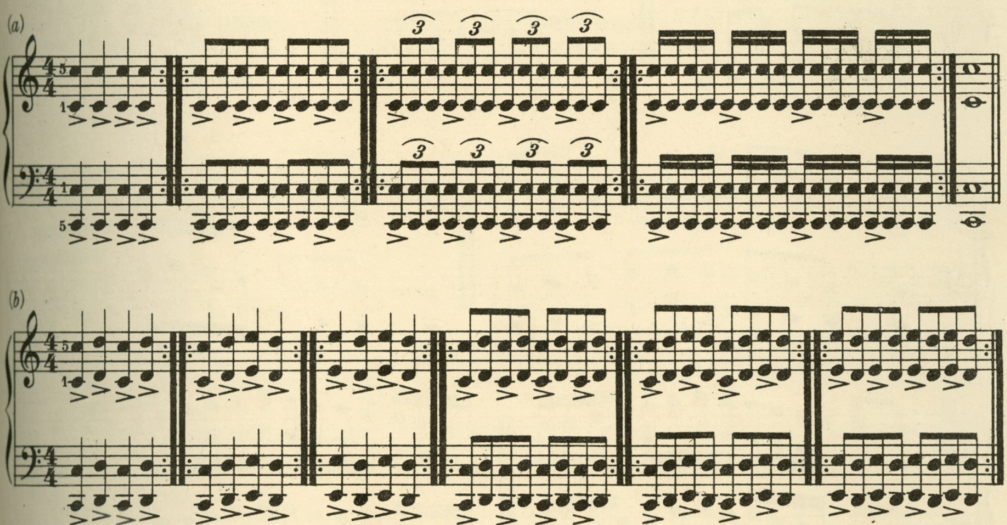
The thumb and the fifth finger having been prepared by Exercise 405, they are now applied in the actual work of playing octaves. Lesson 33, TECHNIC, on Octave Playing, should be reviewed. The wrist is to be kept as loose as possible, but the octave span between fingers 1 and 5 maintained firmly.

Play the first measure at (*a*) slowly, with a strong accent on each beat. As other measures are played to the same count, the speed will be, respectively, twice, three times, and four times as fast. Continue the accents and the same tempo for the entire exercise.

The wrist level may be slightly changed at each group, alternating from moderately low to moderately high, to prevent stiffness and fatigue. (See Lesson 113, TECHNIC.) This will be especially beneficial to small hands.

The repetitions of a single octave (*a*) are followed by a gradually more and more extended movement (*b*), until finally a passage of nine scale degrees is reached.

The exercises are given in the key of C major, but should be transposed to other keys, major and minor.

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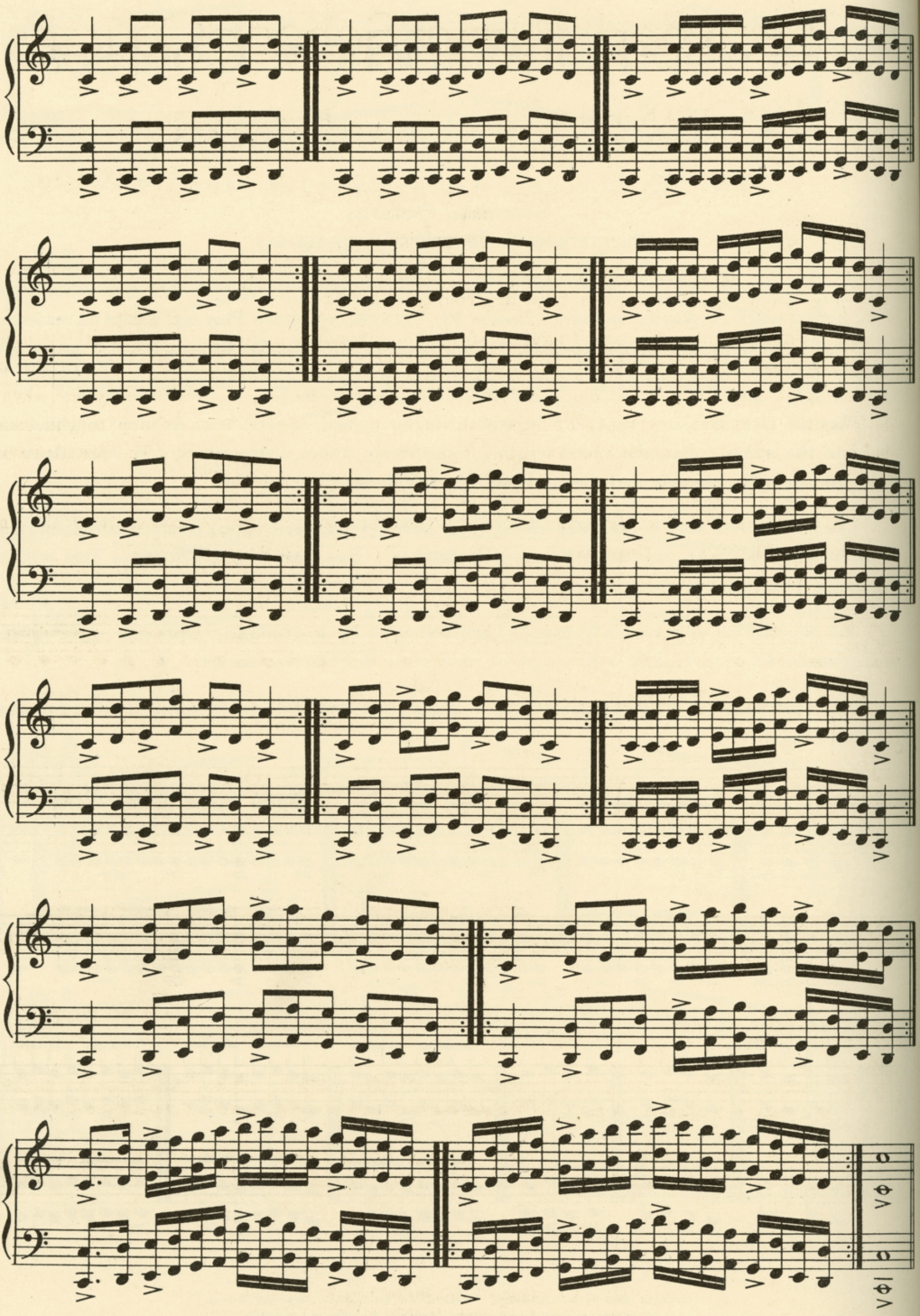


# Sherwood Music School Courses

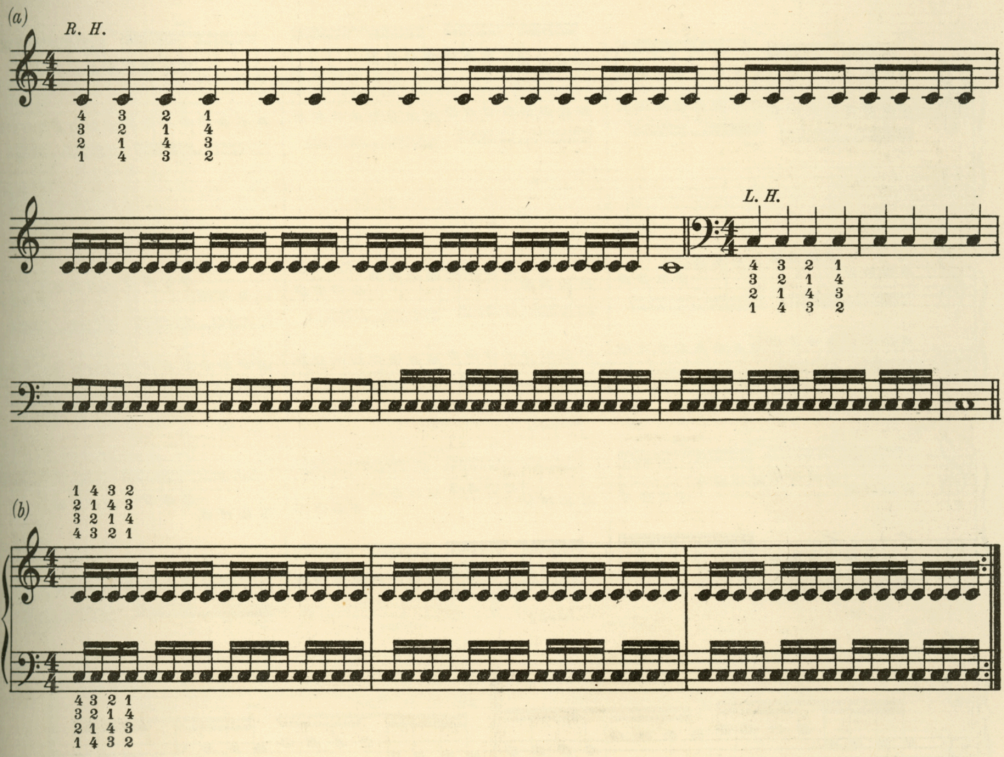
## PIANO Exercise 454

### Single Note Repetitions

The single note repetitions, with constant change of finger, are continued from Exercise 354. The repetitions are now in groups of four.

The most commonly used fingering for repeated notes in fours, is where the fingers run in succession, as **4 3 2 1**. However, the other fingerings given here are of the utmost importance, and, being more difficult, will require more practice. It may not always be possible to maintain a perfect legato throughout, in going from one group to the next, but the general effect should be as connected and continuous as possible. The practice with the alternative fingerings will aid in giving suppleness to the hand.

After the entire Exercise has been practiced in the key of C, transpose it to C♯ and practice it with the same fingering.

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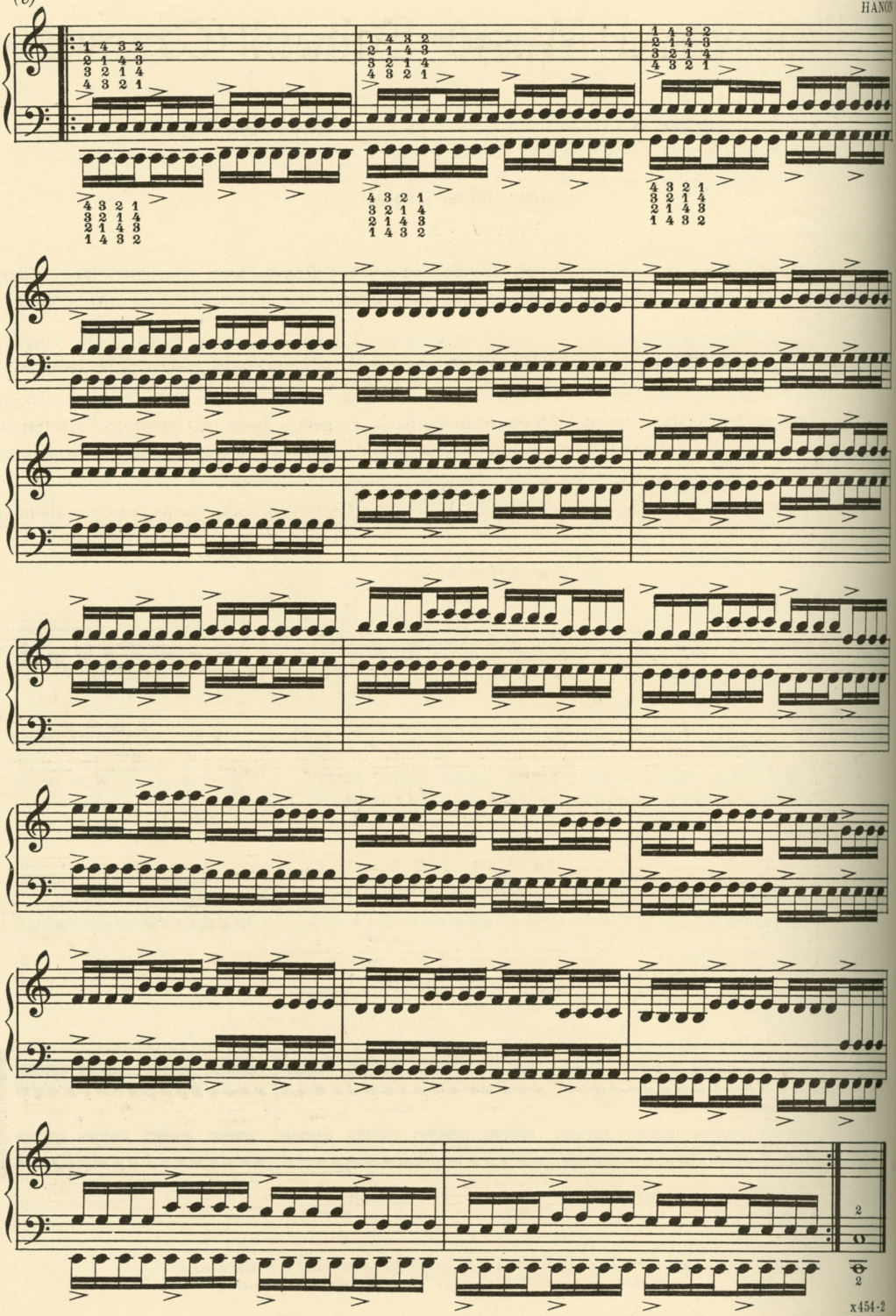


# Sherwood Music School Courses

## PIANO Exercise 455

### Advancing Hand

PHRASED GROUPS

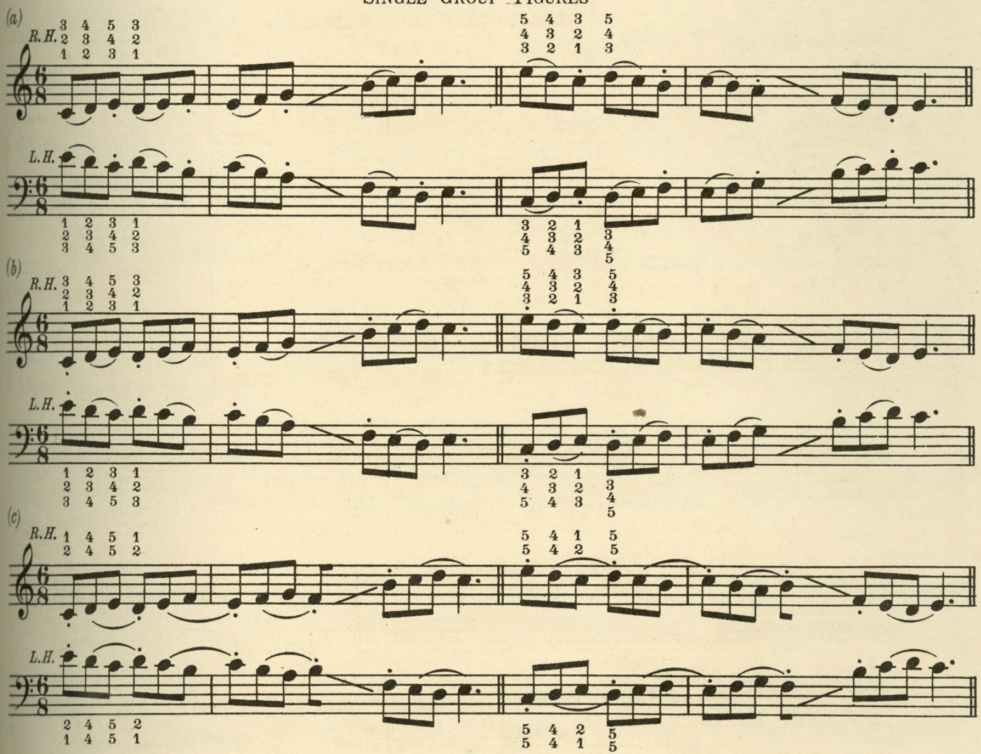
These advancing hand exercises are divided into two parts—those in which the hand position is shifted one degree (up or down) for each group, and those in which two groups are played without shift.

The phrasing is made an important factor. The separation of the consecutive phrases must, of course, be very slight, and without interference with the proper time.

Practice all fingerings given. At *(c)* will be found a special pair of fingerings for three-note groups, and at *(d)* a similarly less usual fingering for four-note groups. These will repay practice.

Transpose these exercises to the key of C♯ (one half step higher), and practice them with the same fingerings.

SINGLE-GROUP FIGURES

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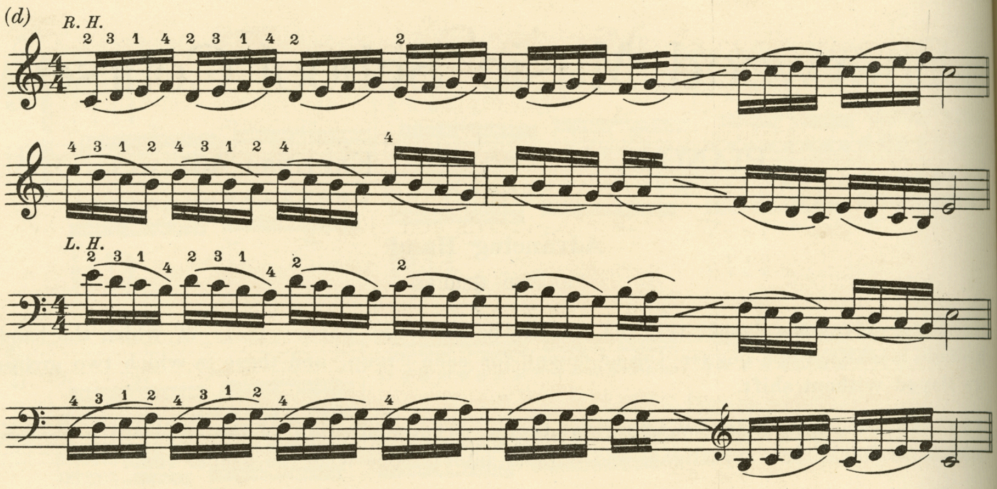
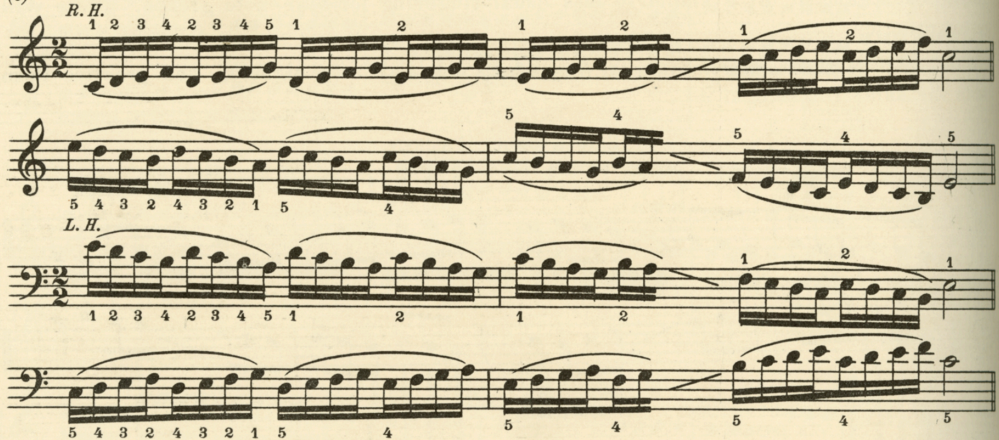
(d)




## DOUBLE-GROUP FIGURES

(e)

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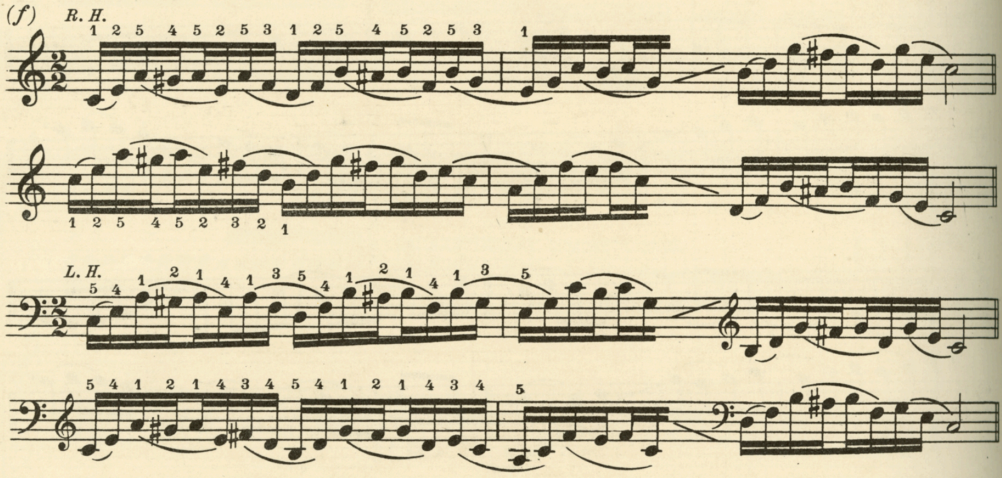


# Sherwood Music School Courses

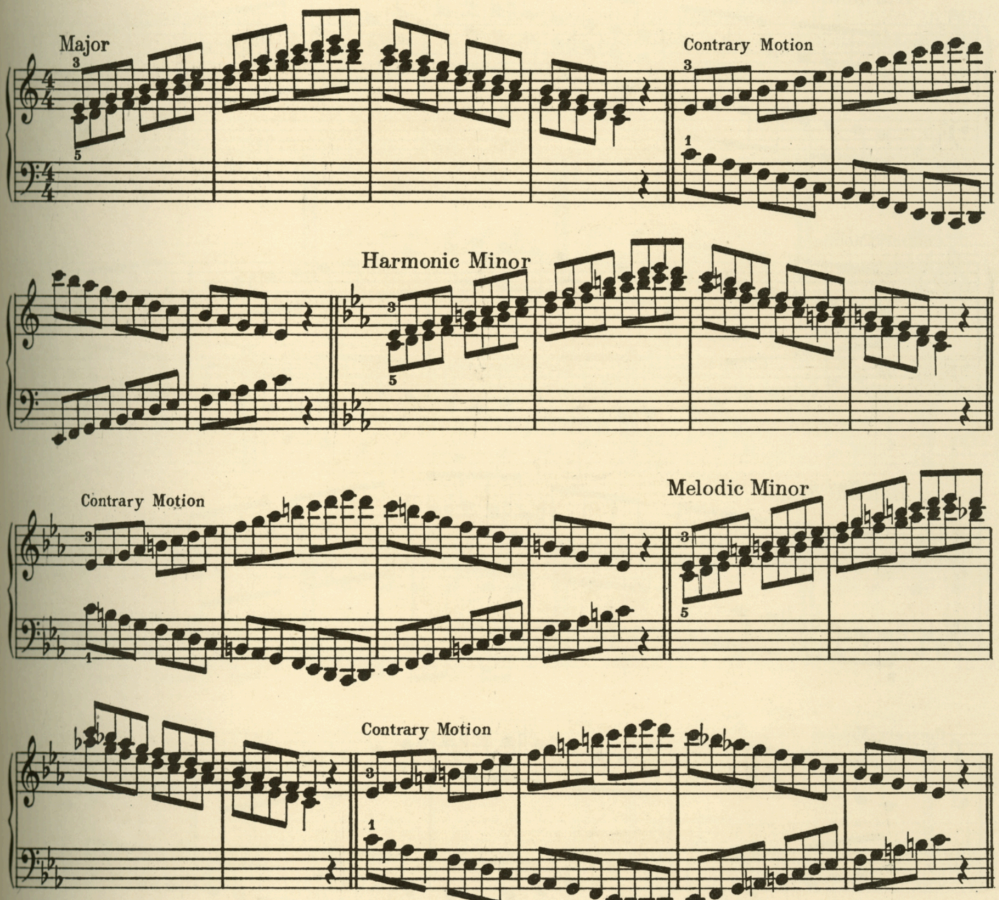
PIANO Exercise 456

## Scales in Thirds and Sixths

Scales may be played in thirds and in sixths, as well as an octave apart. For thirds the left hand begins on the keynote and the right hand on the third. For sixths, this is reversed, the right hand beginning on the keynote and the left hand on the third. Scales in tenths are sometimes spoken of. They are the same as scales in thirds, with the hands an additional octave apart.

The following exercise is written for the single keynote, C; but all of the scales should be practiced in the various forms given.

THIRDS

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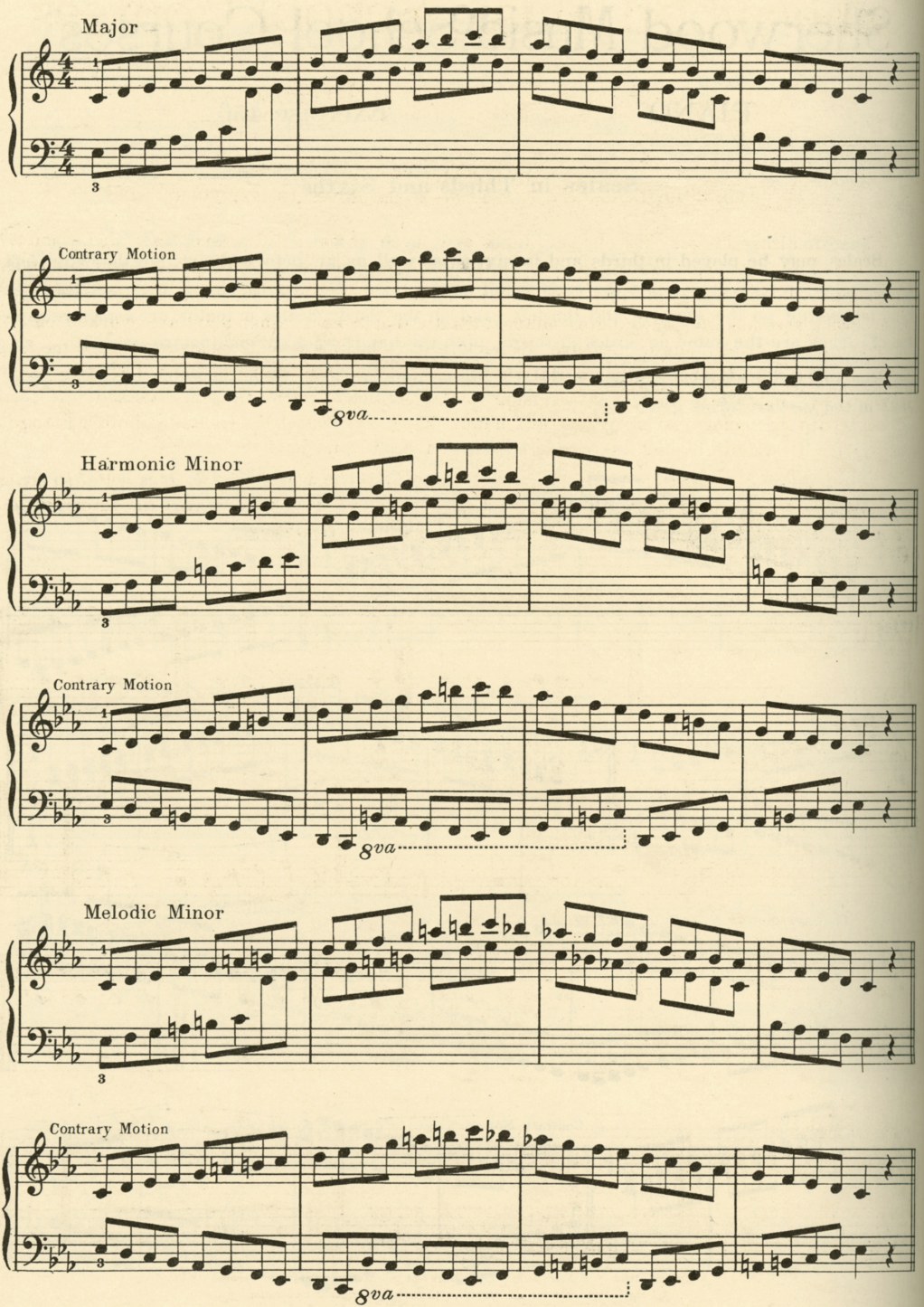

Major
Contrary Motion
8va
Harmonic Minor
Contrary Motion
8va
Melodic Minor
Contrary Motion
8va

# Sherwood Music School Courses

## PIANO — Exercise 457

### Polyrhythm

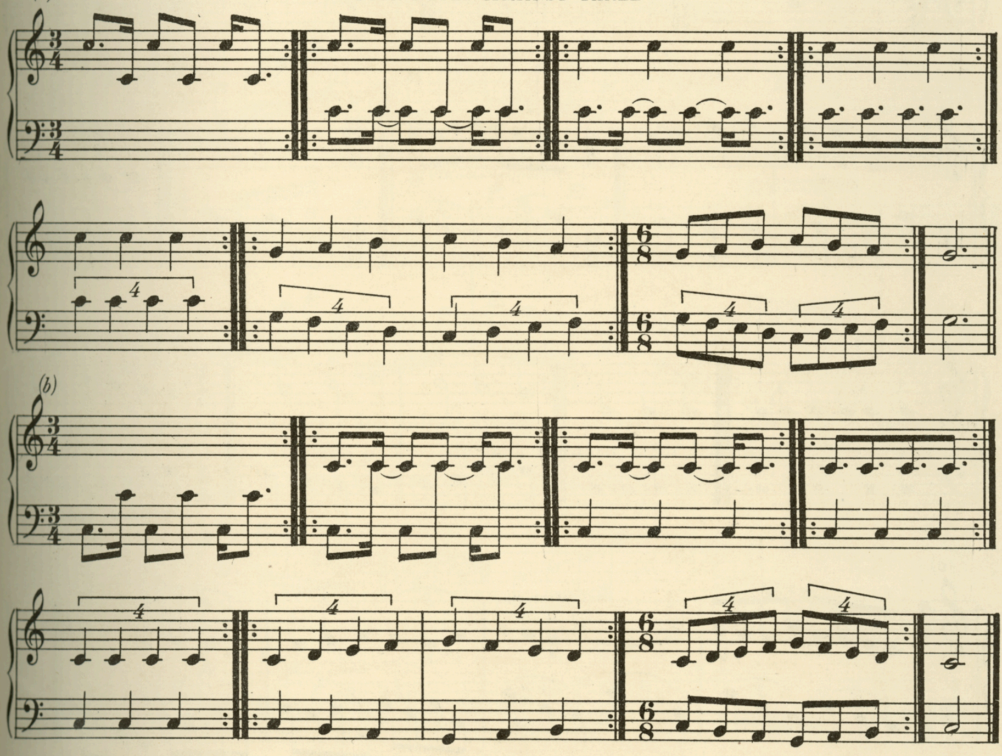
FOUR NOTES AGAINST THREE AND THREE NOTES AGAINST FOUR

The simultaneous playing of four notes and three notes is fully explained in Lesson 67, TECHNIC. This should be reviewed, and the rhythms tapped, as a preliminary exercise away from the keyboard.

The two problems of four notes against three, and three against four, are worked out in three-four and twelve-eight measure, respectively. The three beats of the former and the four beats of the latter form the fundamental rhythms. In each case the right hand has the basic rhythm at *(a)*, with the artificial division in the left hand. At *(b)* this is reversed, the fundamental rhythm being played by the left hand. The exercise at *(c)* embodies both arrangements, the first half having one arrangement, and the second half the other.

After the mathematical relationship is well worked out and understood, it is better to count the larger units of the measure. When each hand has practiced its own part, the automatic action of the hands will assist in combining the dissimilar parts freely.

*(a)* FOUR NOTES AGAINST THREE



*(b)*



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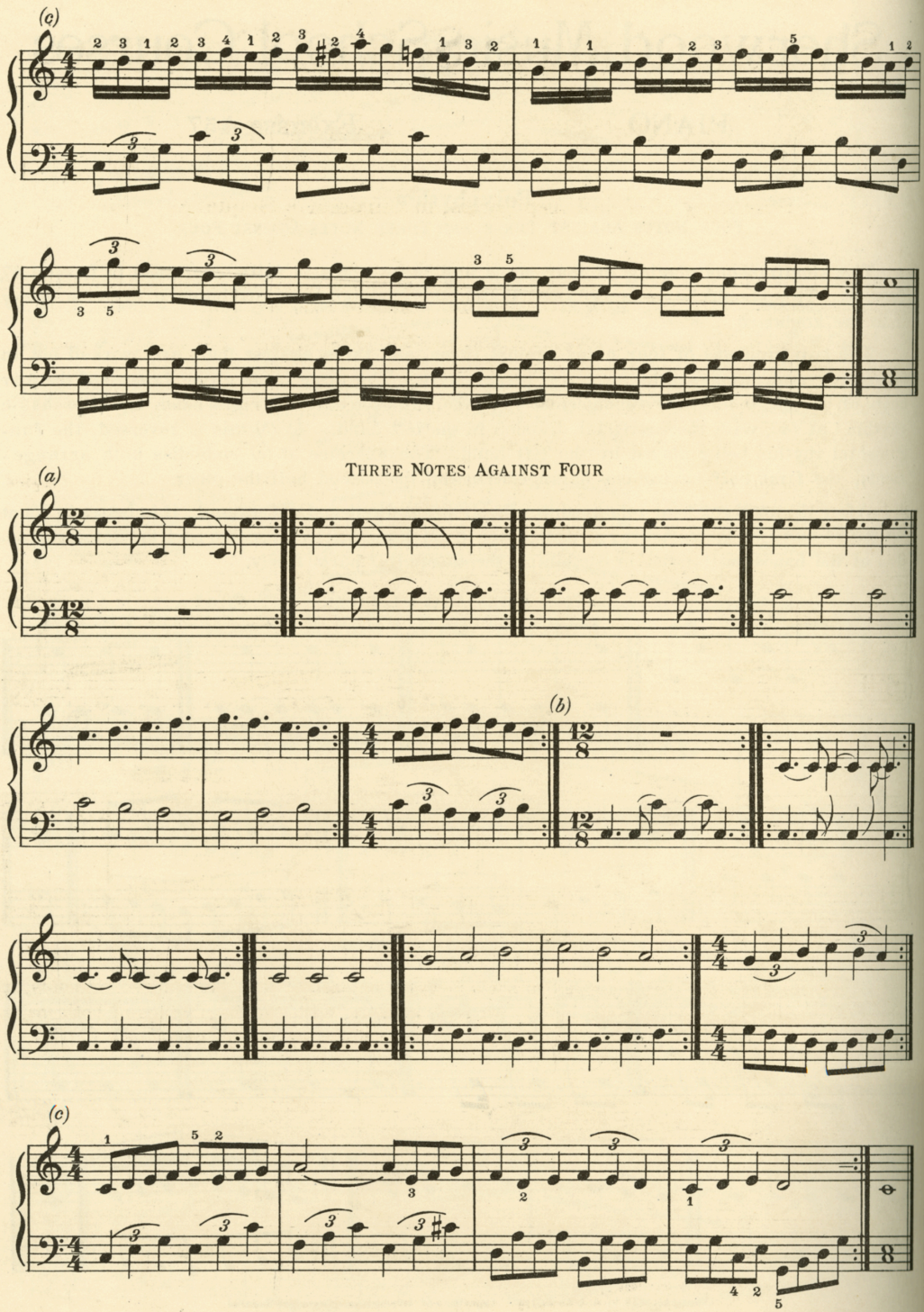

(c)
(a)
THREE NOTES AGAINST FOUR
(b)
(c)

# Sherwood Music School Courses

## PIANO Exercise 458

### Summary of Triad Arpeggios, in Chromatic Sequence

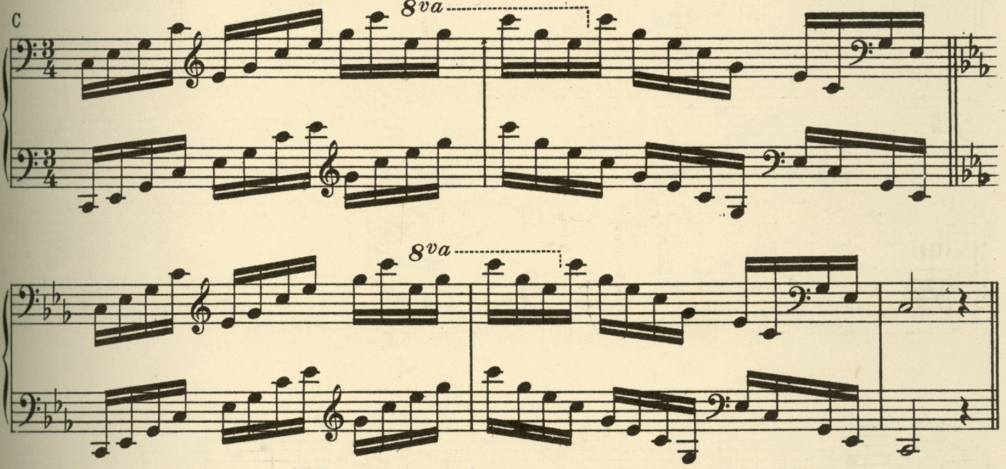
As major and minor triad arpeggios have been practiced in all keys, they may now be taken up in chromatic sequence, like the major and minor scales in Exercise 408.

The arpeggios for the first keynote, C, are printed in full, below. They cover four octaves, up and down, in the major; then the same in the minor.

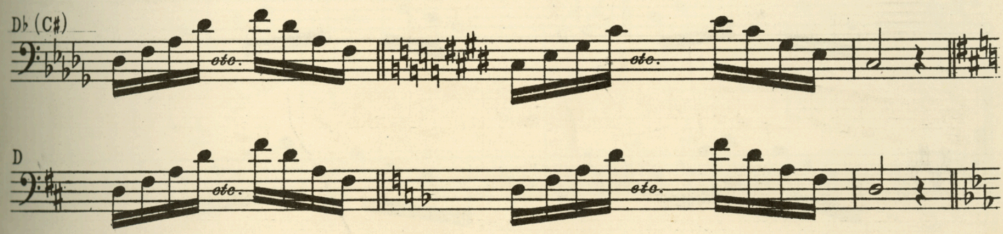
The rest of the keys are given in condensed form, as explained in previous Exercises.

The tempo should be very moderate at first, and increased later.

The principle of weight transfer, as outlined in Exercise 103, should continue to be applied in these arpeggios.




Practice, similarly, the major and minor arpeggios on each of the other eleven keynotes, in chromatic order. One line is given below, for each keynote, with the beginnings of both major and minor chord arpeggios, right hand only. Left hand plays an octave lower.

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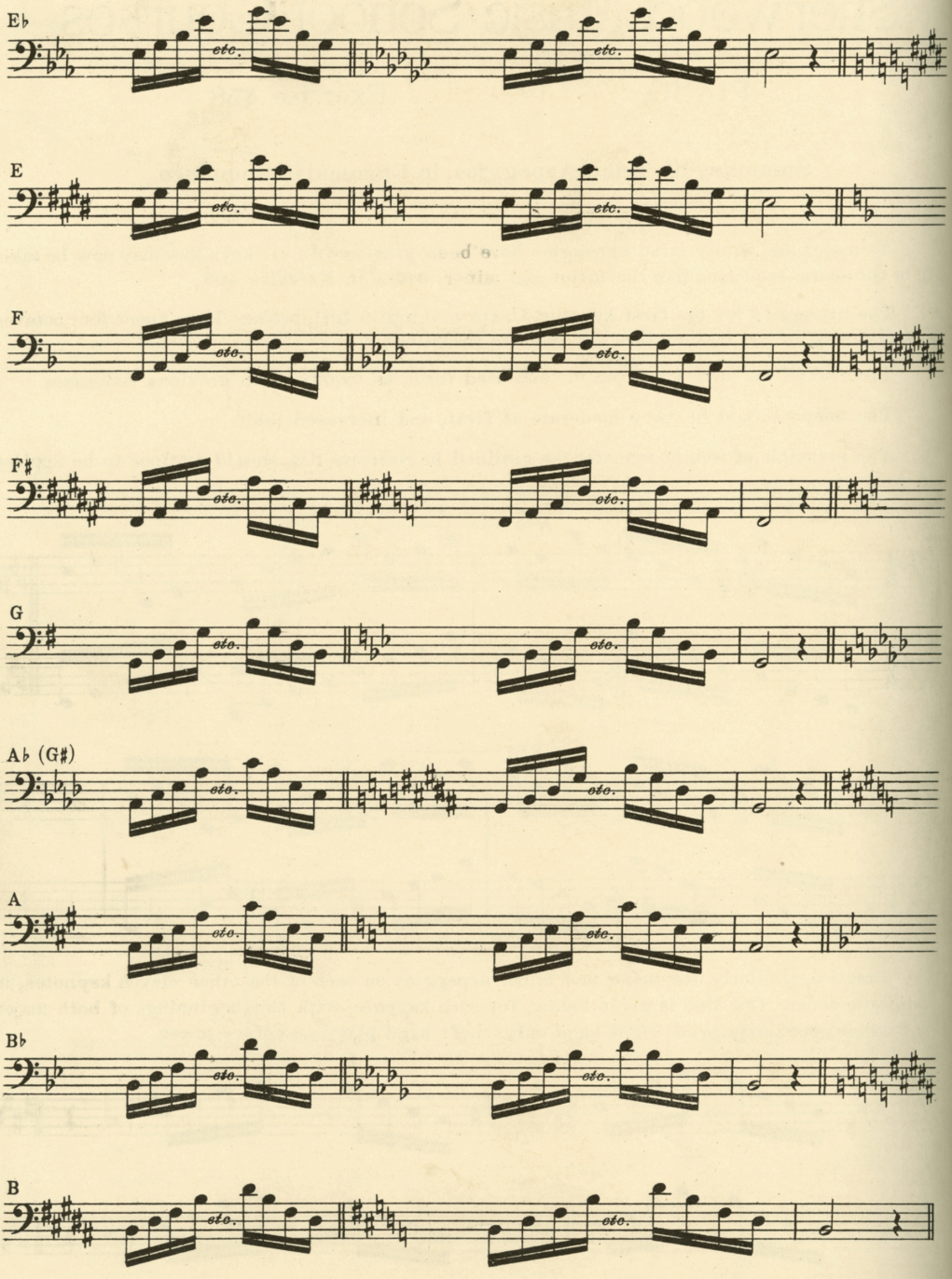
E♭
etc.
E
etc.
F
etc.
F♯
etc.
G
etc.
A♭ (G♯)
etc.
A
etc.
B♭
etc.
B
etc.