


1906

## Lesson Book: Piano

Sherwood Hall William

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# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS.

A Course of Piano Lessons  
By WILLIAM H. SHERWOOD

Lesson No. 11

## Physical Exercises, in Up and Down Action, Preparatory to the Use of the Hand and Forearm at the Piano

As a preparation for the many uses of the hand and forearm at the keyboard, we wish you first to learn to discriminate, by means of the following physical exercises, in the use of the five different joints (the shoulder, elbow, wrist, large knuckles and second joints of the fingers) of the hand and arm, which can be used independently of each other in making movements up and down. Although some of these exercises, viz: Nos. 1, 2, and 4-a, are *not* to be practiced *at the keyboard*, yet they are appropriately included in this lesson, because the *physical control* or *staying power* they develop in the muscles of the upper arm and shoulder, is directly applicable, as well as indispensable, to practical keyboard technic.

Every player, in order to avoid "*breaking down*," in long, crescendo runs, octave passages, etc.—requiring sustained effort—must cultivate *reserve power*. This is the ability to properly balance the "*extensor*" or *lifting* muscle, by means of which he can secure adequate *poise* of whatever *preparatory position* may be required *before* playing, against his "*flexor*" or *lowering* muscle, which is used *in the act of playing*. This *balancing* of the player's forces, is, at once, the secret of his power of endurance and of his control over agreeable *tone quality* of whatever *variety* (in staccato or legato), or of *degree* (from pianissimo to fortissimo).

In their zeal for *striking the keys*, this all important matter of *due preparation* is far too generally neglected by both teachers and students of the piano—with disastrous tonal consequences as the result.

The *root* of a thing is seldom seen *on the surface*, and the student will sense the full value of this discipline, only in proportion as he gains the desired control through daily practice of these movements, and learns to *apply* the same to musical purposes, as directed in subsequent lessons of the Course.

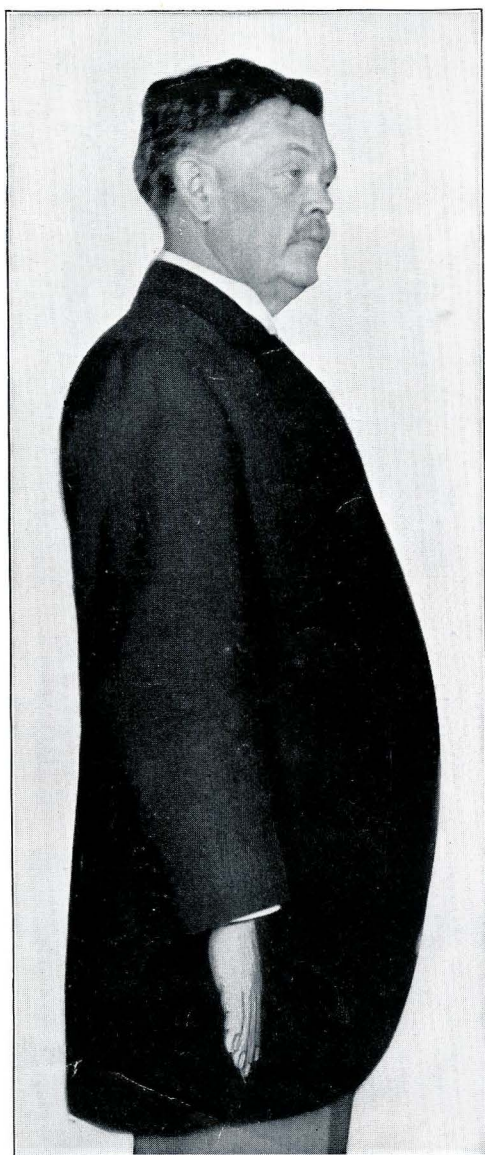


Illustration No. 1-a

In addition to the directions given for the practice of each *particular* exercise, the rules enumerated below must be strictly observed in *all* of them.

- 1.—Before beginning any movement observe the precise *position* for the movement as shown by the given illustration.
- 2.—Practice each exercise, first, standing erect and away from the keyboard, the better to observe necessary detail—although Exercises Nos. 3, 4-b, and 5 are available, also, at the piano.
- 3.—Always practice these exercises in the precise order herein illustrated.
- 4.—Before beginning any movement make sure that the muscles are in an easy, relaxed condition.
- 5.—During the practice of every exercise, while making the required *action* from any *one* joint, take pains *not to bend* any of the other joints in question. In making this distinction, however—in order, *to avoid* all overstrain and stiffening of the muscles—be careful to exert only such *moderate* tension as is needed to hold the non-bending joints quiet and steady, during action at the moving joint specified.
- 6.—Avoid all sudden, jerky motion, by practicing every exercise slowly and steadily, with absolutely *even balance* between the lifting and lowering energies.
- 7.—It is especially desirable to begin the day with this physical drill. Pupils of normal strength should practice each exercise from four to six or more times in succession, alternating the practice of each, between the right and left arm, or member in question. And, instead of doing all of the exercises at one practice period, the student should distribute them, in orderly succession, over all of the daily practice periods, in order that he may have time to keep *due proportion* between the muscular and musical efforts required for his artistic development.

### Exercise No. 1

#### To Move the Arm from the Shoulder

In preparation for practicing this exercise, hold the arm close to the body, with the finger tips aiming straight downward. Concentrate your thought



Illustration No. 1-b



upon the condition of the arm. Is it stiff and full of tension, or is it free and relaxed? Relax it thoroughly, letting it hang as a dead weight. Now, if you attempt to raise it in this condition, the joints of the elbow and wrist naturally will bend. This is not correct. Therefore, get just sufficient control of these joints so that they will not bend, and yet be careful that there is no stiffness of the muscles. Now, lift the arm slowly and steadily, bringing it up in front of you to the position shown in Illustration No. 1-b. Do not swing the arm up suddenly, but lift it gradually, observing, at the same time, that the muscles of the shoulder bear the weight of the entire arm. When you have raised the arm to the position shown in Illustration No. 1-b, bring it slowly back to its original position. In bringing the arm down in this way the muscles of the upper arm and forearm will act as a restraining force. The tendency will be for the arm to drop suddenly, but by moving it back slowly the

muscles will be given exercise that will assist you in developing them and in getting control over them.

### Exercise No. 2

To Move the Forearm from the Elbow

Holding the upper arm close to the side and slightly in front of the body, as shown in Illustration No. 2-a, move the forearm up to the position shown in Illustration No. 2-b; then move it down again to the position shown in Illustration No. 2-a, its full length of stroke. Keep the wrist and fingers in an unbroken line from the elbow, however, and be sure to hold the upper arm close to the side, with just enough restraint to keep it steady during the forearm action.

### Exercise No. 3

To Move the Hand from the Wrist

Keep the upper arm at the side, as in Illustration No. 2-a, and the forearm in a fixed position, held in front of the body and at right angles to it, with a straight line from the wrist to the finger tips. Move the hand, from the wrist, alternately up to the position shown in Illustration No. 3-a, and down to the position shown in Illustration No. 3-b, using the fullest length of stroke possible. Some students will probably be able to move the hand farther up and down from the wrist than herein illustrated. When practicing these exercises, carefully discriminate between the acting and the restraining force. In the 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 action. Such tendencies must be avoided and overcome.

By careful analysis of the condition of your hand you will get to "sense", when practicing this exercise, the weight of the hand, which is perfectly controlled, but is not stiff and tense. This exercise, if practiced carefully, will be of special help to you in enabling you to control your hand in playing rapid, light work. There is always a tendency to allow the weight of the hand to rest too heavily upon the keys. This interferes with good results in rapid work.

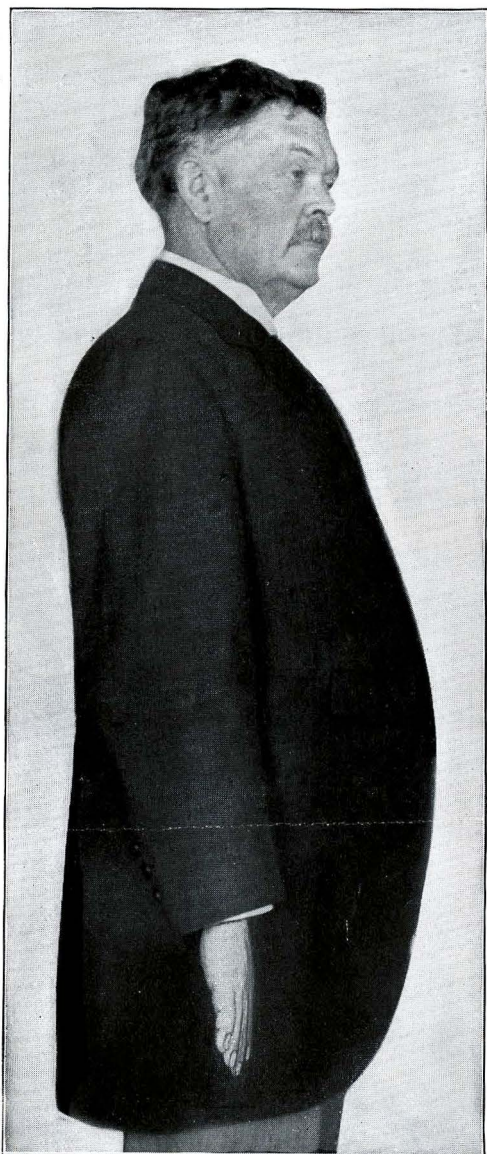


Illustration No. 2-a



Illustration No. 2-b

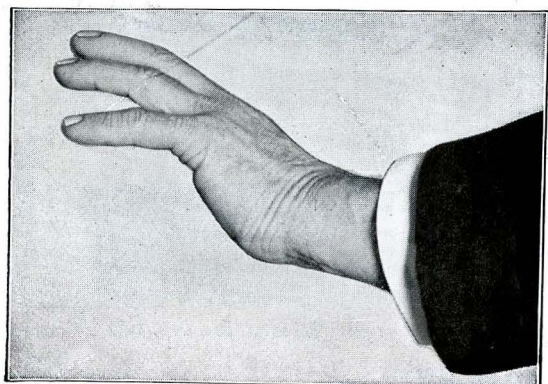


Illustration No. 3-a

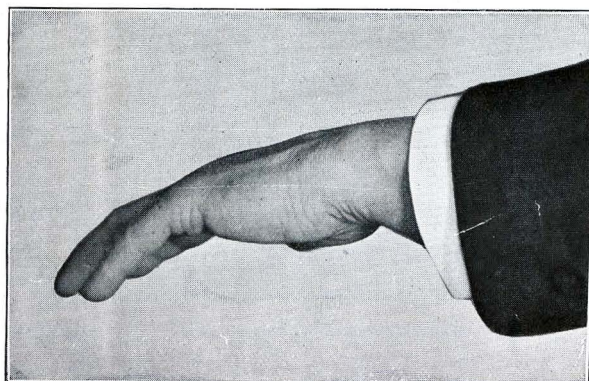


Illustration No. 3-b



### Exercise No. 4-a

#### To Move the Fingers from the Knuckles

Starting with the hand extended, as shown in Illustration No. 4-a, with the forearm in a perfectly level position, again at

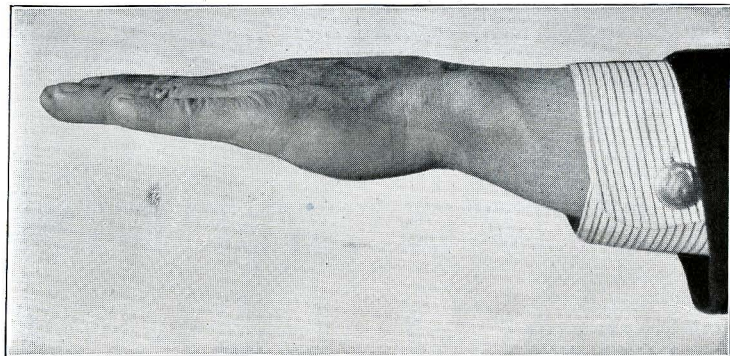


Illustration No. 4-a

right angles to the body, and with the elbow at the side, move the fingers from the knuckle joints down to the position shown in Illustration No. 4-b; then up again to the position shown in Illustration No. 4-a.

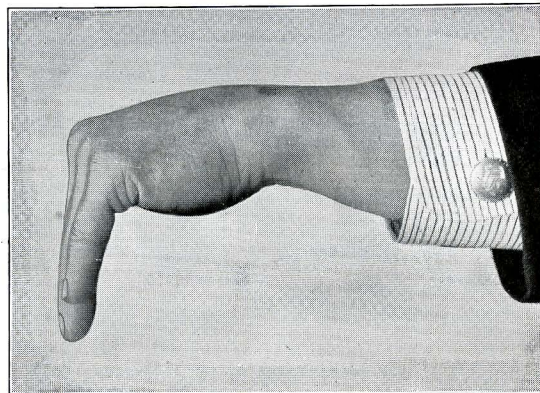


Illustration No. 4-b

### Exercise No. 4-b

#### To Move the Fingers from the Knuckles

Hold the hand in the usual playing position, with curved fingers, as shown in Illustration No. 4-c, and move the fingers in unison down from the knuckle joints, as shown in Illustration No. 4-d. Take great care to prevent the hand at the knuckle joints from rising with the down motion of the fingers, or otherwise moving in an uncontrolled and unnecessary manner.

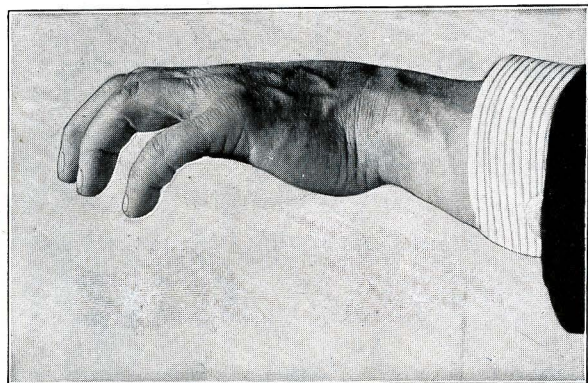


Illustration No. 4-c

In Exercises Nos. 4-a and 4-b the muscles of the hand are exercised, while the wrist and forearm are kept relaxed, as usual. The knuckle joints act as pivots and the fingers are moved up and down from these joints. The tendency will be to allow the *knuckle joints* to rise when the fingers are moved downwards. Unsteady knuckles must be avoided.

This exercise will aid you in loosening all the knuckle joints and strengthening them, and it will particularly strengthen and develop all the muscles in the main part of the hand.

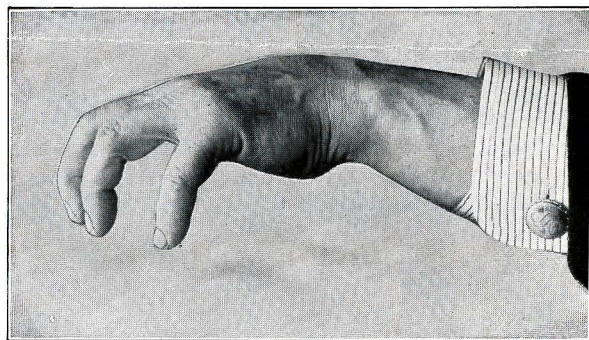


Illustration No. 4-d

### Exercise No. 5

#### To Move the Tips of the Fingers Starting from the Second Joint

Holding the hand extended, with the knuckle joints firm and in a straight line from the wrist, as shown in Illustration

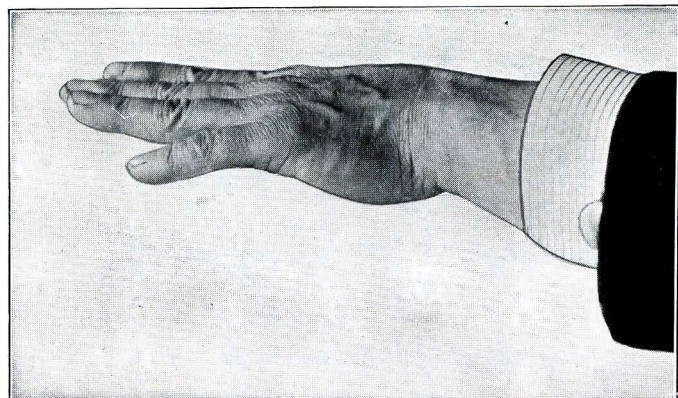


Illustration No. 5-a

No. 5-a, draw in the tips of the fingers from the second joint to the position shown in Illustration No. 5-b. Notice that the fifth finger is held slightly lower than the others, inasmuch as it is a shorter finger, which, to make a *no longer stroke* than the others must be held in this position. Take care, however, not to sink the supporting *knuckle* of the fifth finger.

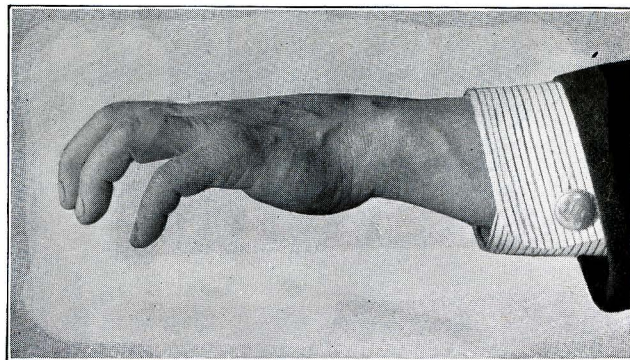


Illustration No. 5-b



## The Same Exercises in Other Positions

### The Foregoing Exercises Should All Be Practiced with the Members in Different Positions From Those Given, as Explained in the Following Paragraphs

Do not attempt the practice of these additional exercises, with their respective *changes of position*, until you first fully understand how to practice each of them in its original position.

It will be found useful for the further physical training of the player, to practice a given exercise to the right, or to the left, of its original position. As a result, other angles of position are formed by the movement. The following illustrations sufficiently indicate such possibilities of changed angles. Always be careful to secure steady control over any position before beginning the movement.

These three pairs of illustrations all show the exercise of the right arm from the shoulder. Illustration No. 6 (a and b) is a mere duplicate of Illustration No. 1 (a and b) at the beginning of the lesson. It is here repeated in order to show the contrast between the exercise as first illustrated, where the arm moves up and down *in front* of the body, and the same exercise of the arm from the shoulder, with the differences of angle given in Illustration No. 7 (a and b) and in Illustration No. 8 (a and b).

In Illustration No. 7 (a and b) the arm swings upward and outward to the *right* of the body, from the position at X to that at Y, then back to X.

In Illustration No. 8 (a and b) the arm swings upward from X to Y to the *left* and in *front* of the body, then back to X.

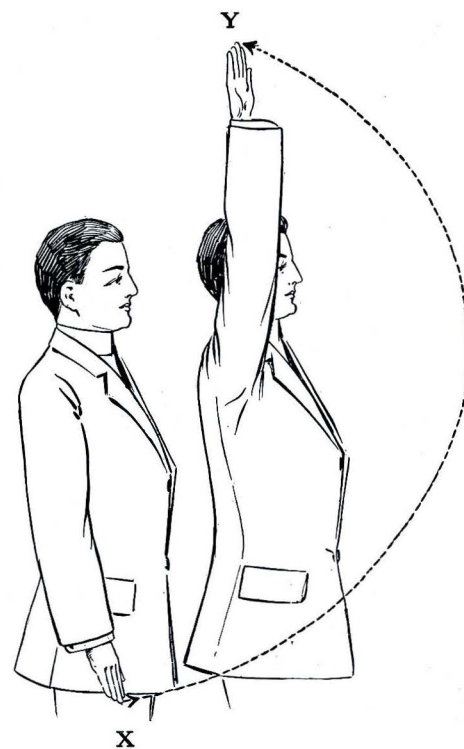
In Illustration No. 6, the angle that the plane of the arm, during its swing upward, makes with the plane of the body, is a *right* angle. In Illustration No. 7, the angle is an *obtuse* angle; while in Illustration No. 8 it is an *acute* angle.

In practicing this exercise in the different angles of position, the rules requiring restraint of joints between shoulder and finger-tips must be observed.

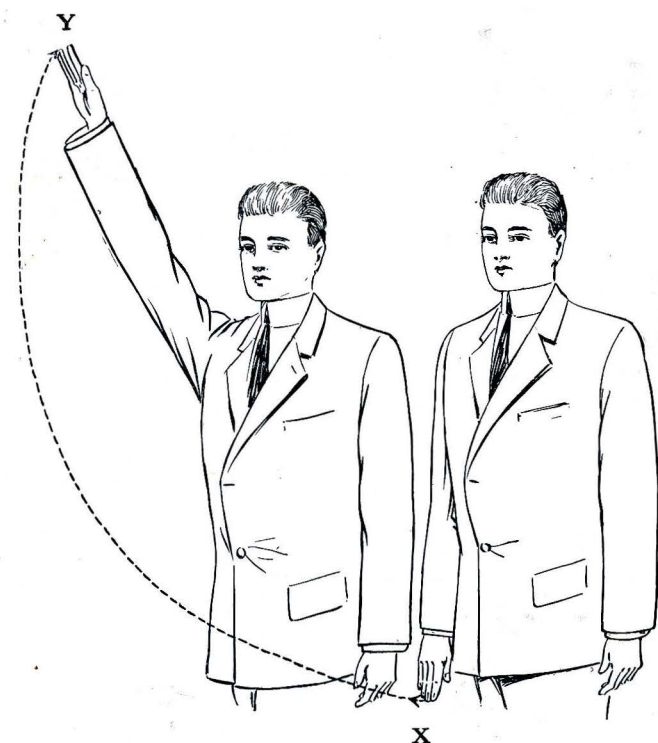
The other exercises should also be practiced with corresponding changes of position to *right* and *left* of those shown in their respective illustrations.

All of the exercises should be practiced with both arms and both hands; but, of course, not at the same time.

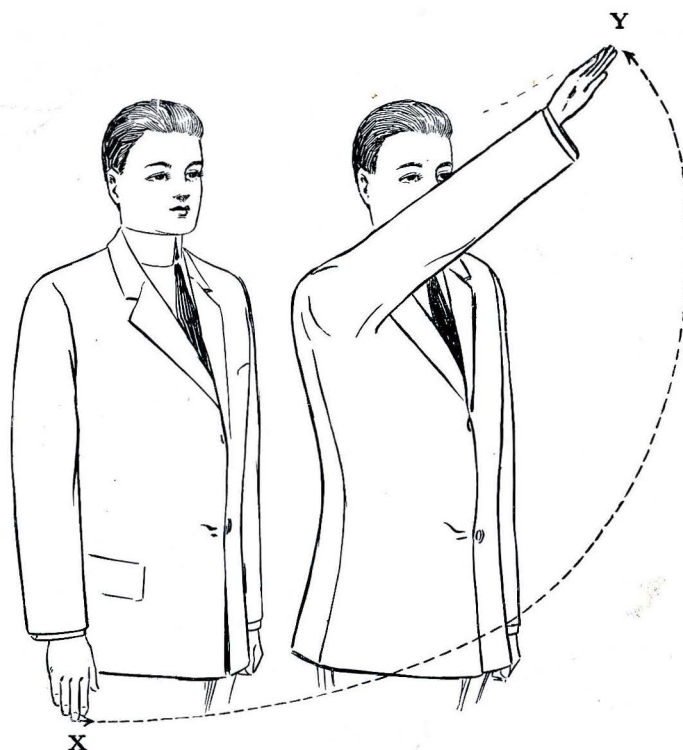
Do not neglect to practice each one of the exercises in this lesson slowly and steadily, taking care to observe the rules given in the first part of the lesson. How many times to repeat an exercise is dependent upon individual physique. If performed with moderate tension, not long enough to cause undue fatigue, each one of the exercises should afford inestimable benefit to the physical development of the player.



X  
Illustration No. 6-a      Illustration No. 6-b



X  
Illustration No. 7-a      Illustration No. 7-b



X  
Illustration No. 8-a      Illustration No. 8-b



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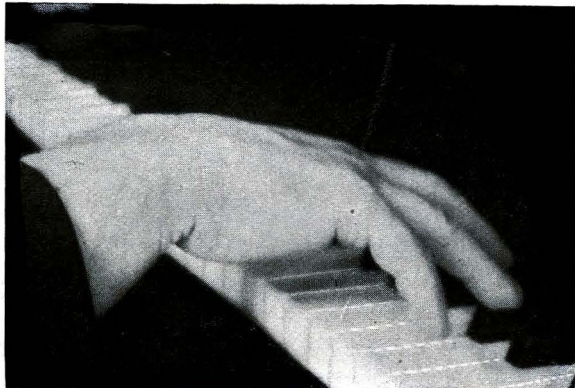
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## Piano Lesson No. 14

Illustration No. 1

Composed and Edited by William H. Sherwood

Illustration No. 2



### 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



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





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## Piano Lesson No. 16

Composed and Edited by  
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### The Scales of D Major and B Flat Major

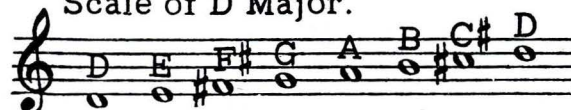
In Illustration No. 1 you see the scale of D Major, written without the key signature and with the sharps placed before the tones F and C.

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 in this exercise. *Music is sound*, and you must learn to *hear* correctly all that you play.

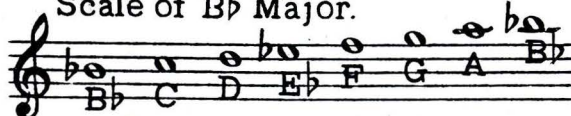
### III. No. 1. Scale of D Major.



### III. No. 2.



### III. No. 3. Scale of B♭ Major.



### III. No. 4.

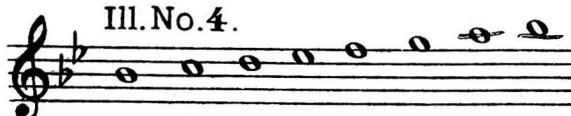
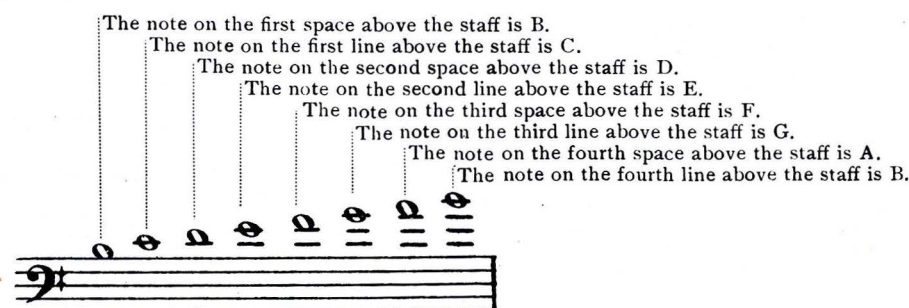


Illustration No. 5

### Notes on Added Lines Above the Bass Staff



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 an-dan'-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'-tar-dan'-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.



## 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.



## 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 moving 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.

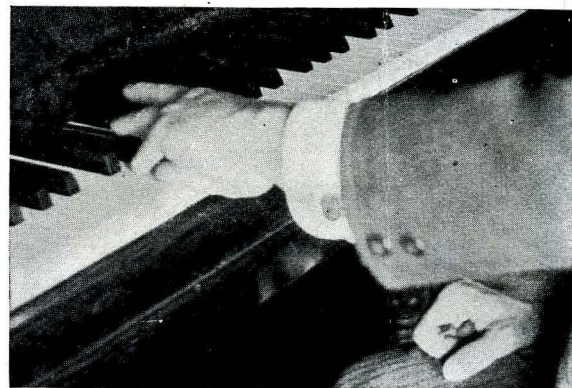
Illustration No. 1



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. As 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 than the original key, is usually stimulating and necessitates a little more heroic treatment. Hence, *mf*, which means (*mezzo-forte*) rather loud, and a 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 progression and meaning of both voices at the same time. Observe the fingering, the slurs and marks of expression. This (—) mark means to accent and cling to the note indicated more early than to other notes.

### A SHORT PIECE IN FREE CANON FORM.

Moderately fast.



## 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 moving 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.

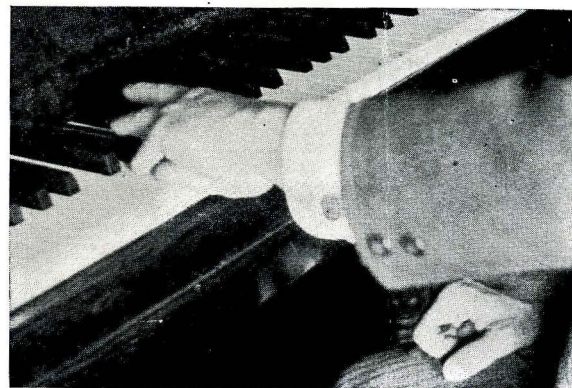
Illustration No. 1



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. As 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.

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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 marks of expression. This (—) mark means to accent and cling to the note indicated more early than to other notes.

### A SHORT PIECE IN FREE CANON FORM.

Moderately fast.

The musical score is written for piano in G major, 4/4 time. It consists of two staves, treble and bass. The piece is divided into several measures with various musical notations including slurs, accents, and dynamic markings. The tempo is marked 'Moderately fast.' and the dynamics include *mp*, *mf*, and *p*. The piece ends with a final cadence in G major.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 19.

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD.

### Combined Forearm and Finger Exercises.

Exercise N<sup>o</sup> 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 N<sup>o</sup> 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 N<sup>o</sup> 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.



# SIEGEL MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 20.

Chicago, Ill.

Pedals.

Composed and Edited  
by WILLIAM H. SHERWOOD.

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. N<sup>o</sup> 1.

Count. 1 2 3 4 etc.

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

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

#### Ex. N<sup>o</sup> 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 N<sup>o</sup> 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 N<sup>o</sup> 2 lift the foot at first count. Press the pedal down at the second count and hold it through the counts two and three.

Ex. 3. *Left hand.*



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 21.

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD.

### The Value of Eighth Notes in Relation to Quarter Notes, Half Notes and Whole Notes.

An eighth note is equal in time-value to one half of a quarter note. Therefore there can be two eighth notes in the time of a quarter note, four eighth notes in the time of a half note, and eight eighth notes in the time of a whole note (See Illustration N<sup>o</sup> 1.) When two or more eighth notes, or notes of a smaller value, are written consecutively, the hooks (♫) are usually dispensed with, and bars connect the stems, as seen in Illustration N<sup>o</sup> 1.



In  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{4}{4}$  time an eighth note, being half the value of a quarter note, is only equal to one half of a beat. Therefore there are two eighth notes, or their equivalent, for each beat. Two notes in a beat may be compared to two syllables in a word; a word with two syllables, representing eighth notes and a word of one syllable, representing a quarter note.



Play and sing the above melody. Keep time by tapping the beats with the foot. In the last two measures keep up the regularity of the beats, as they are given by the tones in the first two measures. Observe that the words "chim-ing" and "Christmas" each contain two syllables, but that they each represent only one beat. The two eighth notes representing a beat must be given exactly the same length of time that a quarter note receives. To do this you must understand and feel the proportion and regularity of the beats.

A note representing one beat receives one count, as you have learned in preceding lessons. When two consecutive notes represent one beat they are some times counted one-and two-and, etc. "One" representing the first half of the beat and the "and" representing the last half of the beat. thus: Another good way to

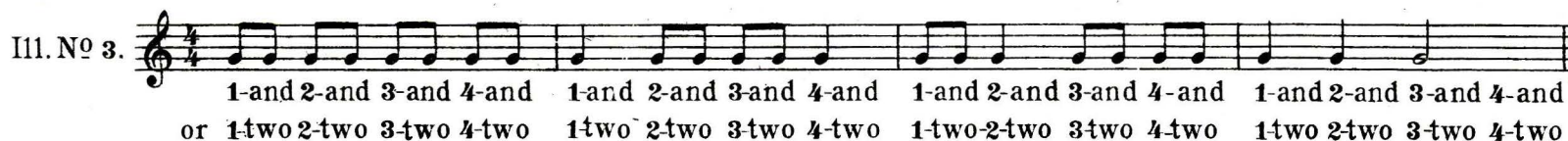
count the equally divided beat is: "one-two-two-two, three-two-four-two," etc. one, two, three and four representing the first half of the beats and the "two" following each number representing the last half of the beats. thus:



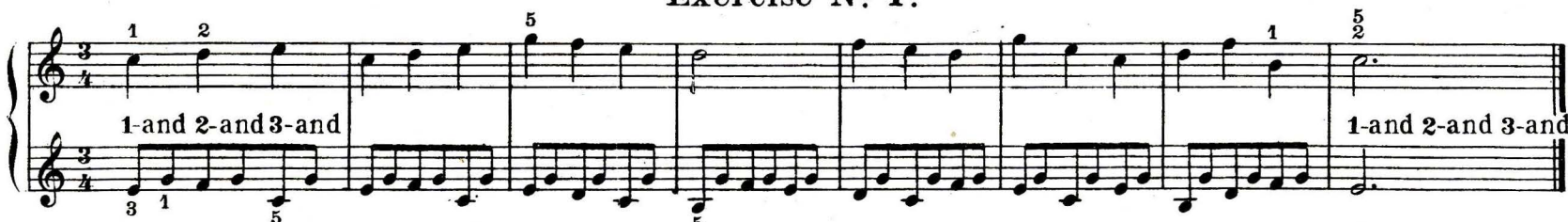
In an exercise containing half notes, quarter notes and eighth notes,

it is well, if you are a beginner, to first practice counting "one and" etc. to the half notes and quarter notes, as well as to the eighth notes. This will aid you to count and play all of the notes in correct proportion to each other.

Play and count Illustration N<sup>o</sup> 3 as marked.



### Exercise N<sup>o</sup> 1.



Play Exercise N<sup>o</sup> 1 first with each hand separately, later with both hands together. Play slowly and smoothly and count evenly "one-and," etc. as marked. Take especial care to make the eighth notes of equal time-value; also to make the hands play together and thus govern the regularity of the beats. Do not hesitate or hurry between the measures. Pupils who have not had enough training in good time keeping, will find the above way of counting the measure in fractions, a good drill. This may be omitted when proficiency is obtained.



# Siegel-Myers Correspondence School of Music

STEINWAY-HALL · CHICAGO · INCORPORATED.

## Piano Lesson No. 22

Composed and Edited by William H. Sherwood

An arpeggio generally comprises the tones of a chord, sounded in succession, instead of simultaneously. The playing of arpeggios involves the work of striking the keys and carrying the fingers, forearm, wrist and hand right or left at the same time.

### Preliminary Exercises

**Right Hand. Ex. No. 1.**



**Left Hand. Ex. No. 2.**



In exercises Nos. 1 and 2 hold "G" with the thumb, move the hand across the thumb and play the several notes with the fingering as marked. If your hand is small play the "Eb," in measure three of Exercise No. 1, with the third finger and the

**Right Hand. Ex. No. 3.**



**Left Hand. Ex. No. 4.**



"D" in measure four with the second finger. Also use the third and second fingers in the corresponding measures of Exercise No. 2. You can take the above examples as specimens and select other intervals according to your judgment for the same kind of practice. Great care must always be taken to avoid straining or cramping the hand.

The dots above and below the third line of the staff, at the beginning and close of each measure, are repetition signs. Play each measure at least four times before proceeding to the next. Count and play very slowly. (See Illustration No. 3 for correct position of hand when playing.) Do not twist the hand at the wrist. Keep the back of the hand level. Move the fingers up and down freely from the knuckle joints. Do not let the hand sink when the fingers lift or play. Keep the forearm light and the wrist loose.

In Exercises Nos. 3 and 4, the fourth finger holds "F#" and the thumb plays, moving up and down, while under the hand. Play with the fingering as marked, using the third finger instead of the fourth, if your hand is small. (See Illustrations Nos. 1 and 2 for the correct position of hand and fingers, when the thumb is under the hand and raised ready to play.) Keep the upper arm near the side, the wrist loose and the back of the hand level. Lift the entire body of the thumb from its knuckle joint (which is the joint nearest the hand) until the tip touches the palm of the hand. Play slowly, keep the tip of the thumb steady. Do not allow a sympathetic *downward* action of the hand at the knuckles when the thumb plays. This is a common error with pianists, and results in very faulty and uneven playing. The thumb should move independently from its knuckle joint. The hand should not even be jarred by its action. Many players also err in lifting the wrist or part of the hand habitually, when raising the thumb.

Illustration No. 1



Illustration No. 2



Illustration No. 3



Illustration No. 1 shows the fourth finger of right hand holding a black key, with the thumb under the hand, raised ready to play. Notice the prepared positions of second and third fingers to the right.

Illustration No. 2 shows the fourth finger of left hand holding a black key, with the thumb under the hand, raised and ready to play. Observe carefully the position of the second and third fingers in the illustrations. Much more will be said about the position and preparation of the different fingers in succeeding lessons.

Illustration No. 3 shows the thumb of left hand holding a key, the hand meanwhile placed to the right, *over* the thumb, and the fourth finger prepared to play. Observe in these illustrations that the palm of the hand is about two inches above the keys and that all the fingers are raised, except the one holding a key.

If the hand is small the effort to keep it level will prove troublesome to the student and he must frequently be allowed to tip the hand over slightly in order to make it easier to reach the keys with the fingers. Such freedom, if exaggerated, has its disadvantages and must be used with discrimination and judgment.

In future lessons it will be explained how one with a *small hand* can learn to play with good control of musical touch and finish, when distances are too great to reach.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### PIANO LESSON N<sup>o</sup> 24

#### The Scales of A Major & E<sup>b</sup> Major

Composed and Edited  
by WILLIAM H. SHERWOOD

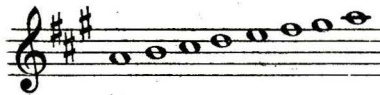
Ill. N<sup>o</sup> 1 is the scale of A major, written without the key signature and with the sharps placed before the notes F, C and G. Ill. N<sup>o</sup> 2 is the same scale, written with the key signature (three sharps) placed after the clef sign. Ill. N<sup>o</sup> 3 is the scale of E<sup>b</sup> major, written without signature and Ill. N<sup>o</sup> 4 is the scale of E<sup>b</sup> major, written with signature.

Ill. N<sup>o</sup> 1.

Scale of A major.

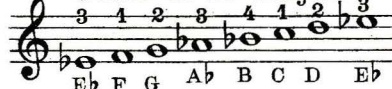


Ill. N<sup>o</sup> 2.

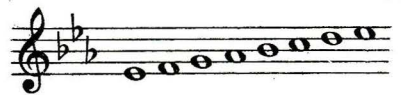


Ill. N<sup>o</sup> 3.

Scale of E<sup>b</sup> major.



Ill. N<sup>o</sup> 4.



Play these scales, write them, sing them, name the degrees and study them as was explained in Lessons N<sup>os</sup> 13 and 16.

#### Ex. N<sup>o</sup> 1.

#### Five-Finger Exercises



#### Ex. N<sup>o</sup> 2.



Learn thoroughly the above exercises, observing all the instructions given in preceding lessons. Vary the tempo, the volume of tone and the length of finger stroke. If you learn to make well-controlled, well-governed differences in length of finger stroke and intensity of tone, you will gain much more than if you practice in one set way, no matter how correct that way may be. Vary the length of finger stroke from about one half inch to two inches. As a general rule, when you wish to produce a loud tone, you should lift the finger high; and when you wish to produce a soft tone, you should not lift the finger as high.

When playing rapidly it is frequently necessary to limit the length of finger stroke, otherwise one's speed is retarded by unnecessary physical effort. Many players stretch out the fingers in passage playing, particularly when lifting the fingers from the keys. Unless there is the excuse of long stretches between the keys, it is better to lift the fingers curved.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### PIANO LESSON N<sup>o</sup> 24

### The Scales of A Major & E<sup>b</sup> Major

Composed and Edited  
by WILLIAM H. SHERWOOD

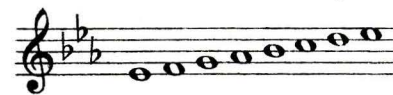
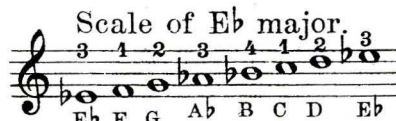
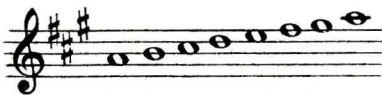
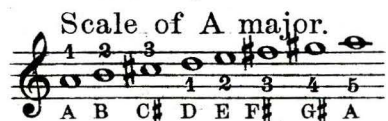
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*Ill. N<sup>o</sup> 1.*

*Ill. N<sup>o</sup> 2.*

*Ill. N<sup>o</sup> 3.*

*Ill. N<sup>o</sup> 4.*



Play these scales, write them, sing them, name the degrees and study them as directed in Lessons N<sup>os</sup> 13 and 16.

**Ex. N<sup>o</sup> 1.**

**Five-Finger Exercises**



**Ex. N<sup>o</sup> 2.**



Learn thoroughly the above exercises, observing all the instructions given in preceding lessons. Vary the tempo, the volume of tone and the length of finger stroke. If you learn to make well-controlled, well-governed differences in length of finger stroke and intensity of tone, you will gain much more than if you practice in one set way, no matter how correct that way may be. Vary the length of finger stroke from about one half inch to two inches. As a general rule, when you wish to produce a loud tone, you should lift the finger high, and when you wish to produce a soft tone, you should not lift the finger as high.

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# SIEGEL-MYERS

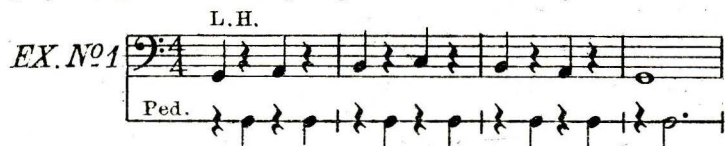
## Correspondence School of Music

### PIANO LESSON N<sup>o</sup> 25

Chicago Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

In Exercises N<sup>os</sup> 1 and 2 the hand and foot move in opposition to each other. The pedal is raised on the accented beats when the hand plays, and is pressed down on the unaccented beats when the hand rises. The exercise should sound as though the notes were half notes, played legato. Unless you produce this effect you are not using the pedal correctly.



Pay strict attention to the definite action of the hand and forearm during the rests. The average pupil gives so little thought to this kind of training, that he will do unreliable and awkward work, both in minding rests and beginning again after a rest, while perhaps doing well, when the legato is continued.

When preparing to play on the first beat in the exercise and at the rests, raise the hand with loose wrist joint, as was explained in preceding lessons. When raising the hand, the upper arm should not move forward nor outward. Therefore it is necessary to slightly straighten the fingers at the tip joints, in order to maintain the continuous aim of the fingers at the right keys. Play with down action of hand and wrist. Draw in the finger tip slightly when playing, thus bringing the fingers back to correct position and enabling them to cling to the keys.

Make all movements of both the foot and hand slowly and deliberately. Do not exaggerate the up and down action of the wrist. It should not move up nor down in this exercise, nor in the composition which follows, more than from one to three inches. A still more limited action is often desirable.

### MORNING PRAYER

Sustained and earnest

REINECKE

"Morning Prayer" is the first chord study for the pupil in this course. Play each chord with a slight down action of forearm, with firm fingers and loose wrist, as explained above. A slow undulation of the wrist is desirable. When raising the wrist the fingers should cling to the keys, keeping them down until time to play the next chord. The wrist should not be heavy when sinking.

It is very profitable in this and many other exercises to do silent practice, alternating with the ordinary practice. Make the correct forearm, wrist and finger action necessary to play, but only touch the keys on the surface. The fingers should be controlled and firm, and should cling to the surface of the keys the full time-value of the notes. This kind of practice is strongly advised. It is an aid to you in overcoming stiffness and heaviness, and enables you to more clearly analyze the different forms of action necessary in playing. The pedal is, of course, not used during such silent practice.

Play the four tones of each chord exactly together. Play slowly and hold each chord its full length of time. Use the pedal as marked. Be sure the chords are legato, but that the tones do not overlap nor blur. Observe the phrasing. Each of the first three phrases closes with a quarter rest. This will aid the pupil to appreciate the end of each phrase and to start with a new impulse on the next phrase. The words are also an aid to the student, towards making phrases clear.

### Notes on added lines and spaces below the treble staff.

When the notes below middle C are written in connection with the treble staff they are found on added lines and spaces below the staff. You will observe that the note on the next line below middle C is at the same pitch as the note on the fifth line of the bass staff. The note on the second space below middle C is at the same pitch as the note on the fourth space of the bass staff, etc.

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

The note on the first line below the treble staff is C. (Middle C.)

The note on the second space below the treble staff is B.

The note on the second line below the treble staff is A.

The note on the third space below the treble staff is G.

The note on the third line below the treble staff is F.

The note on the fourth space below the treble staff is E.

The note on the fourth line below the treble staff is D.



# SIEGEL-MYERS

## Correspondence School of Music

### PIANO LESSON N<sup>o</sup> 26

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

### Sound and Tone

Sound is produced by setting into motion a series of impulses, or sound waves, called vibrations. A musical sound is one that has concentration of pitch and agreeable qualities, and is called tone. An unmusical sound may have all kinds of disagreeable qualities, such as harshness, grating, shrieking, etc.; it is without beauty and simply noise. The quality of sound is due largely to the way it is produced. If we contract our vocal chords and shriek, without concentration of pitch, or strike an instrument in a hard, uncertain and angular manner, we will produce a disagreeable sound. To produce an agreeable tone on the piano, it is necessary to combine with *appreciation* of a beautiful tone, elasticity, earnestness and certainty of touch.

Listen to the quality of your voice. Compare the different qualities of both the speaking and singing voices of your friends. Play one of the pieces you have had, (for example, "Flow Gently Sweet Afton") striking the keys harshly and mechanically; then play the same piece, obeying all the rules and suggestions given and make the tone quality as agreeable as you can. Note the difference, and train your ears to listen to the quality and effect of all tones that you may hear, whether produced by yourself or others.

In teaching by correspondence, the teacher can only make suggestions to help you to hear music and to know what good tone and effect is. Therefore, if you would learn in the right way, you must give the subject much time and thought and draw upon every resource you may have.

We would recommend the hearing of good music, as the most valuable aid. Listen to and try to imitate the tone-quality and beautiful effects produced by the artist. Also listen to the varieties of tone-color produced by the different instruments of an orchestra. Make a study of the instruments of an orchestra. There are four different groups of instruments: (a) stringed instruments; (b) wood-wind instruments; (c) brass instruments; (d) instruments of percussion.

The violins, violas, violincellos and double basses are all stringed instruments and are played with a bow.

The flutes, oboes, clarinets and bassoons are made of wood and are caused to sound by blowing through them.

The horns, trumpets and trombones are made of brass and are also caused to sound by blowing through them.

The drums, triangles and cymbals are instruments of percussion and are caused to sound by being struck suddenly.

Become familiar with the quality of tone produced by these different groups or choirs of instruments and listen to the beautiful effects and contrasts produced by them, when played together. Watch the conductor and try to sense the number of beats in a measure, the natural accents, and the swing and rhythm of the phrases. Endeavor to catch the spirit of the composition. Quickened your mental faculties by trying to imagine what idea the composer had in mind and what thought or mood he was trying to express.

### Pitch

The number of vibrations produced per second determines the pitch of a tone. Middle C at international pitch produces 258 vibrations per second. Each octave higher doubles the number of vibrations and each octave lower decreases the number by one half. Therefore the first C above middle C produces 516 vibrations per second and the first C below middle C 129 vibrations per second, etc.

The pupil should open his piano and examine its mechanism. It is an instrument of percussion. Striking or pressing the keys down causes hammers to strike the wires and set them vibrating, thus producing the tones. The shorter the wires the greater the number of vibrations and the higher the pitch. By dividing a wire into two equal sections you double the number of vibrations it produces. To prove that this is true, it is an interesting experiment to touch the finger lightly to any given wire, dividing it equally into two sections. Then when striking the key corresponding to that wire, you will hear the octave above the normal pitch.

Become familiar with the relative pitch of the groups of tones on the keyboard, as suggested in Lesson N<sup>o</sup> 3. Try to fix the pitch of middle C in your mind, so you can sing it at any time without the aid of an instrument. Sing the tones in a major scale as suggested in Lesson N<sup>o</sup> 9. Sing at sight, (without the aid of the piano) hymns, or any songs you may have. There is nothing which will sharpen one's hearing and inner sensibilities like this kind of work, which is too frequently ignored and undeveloped by the piano student.

### Notes Below the Bass Staff.

The lowest tone which can be represented on the bass staff is as you have already learned, the second G below middle C. The tones lower in pitch are written on added lines and spaces below the staff.

Illustration N<sup>o</sup> 1 shows the eight notes written on the first four lines and spaces below the bass staff.

The note on the first space below the bass staff is F.

The note on the first line below the bass staff is E.

The note on the second space below the bass staff is D.

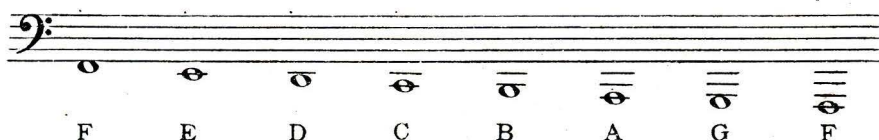
The note on the second line below the bass staff is C.

The note on the third space below the bass staff is B.

The note on the third line below the bass staff is A.

The note on the fourth space below the bass staff is G.

The note on the fourth line below the bass staff is F.





# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON Nº 27

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

### The Dotted Note

A dot (·) placed after a note, adds one-half to the value of the note. As was explained before, a dot placed after a half note in  $\frac{4}{4}$  time adds one beat, (the time of one quarter note) to the value of the half note making the dotted half note equal to three quarter notes. In the same way, a dot placed after a quarter note adds to the value of the note one half and gives it the time-value of three eighth notes. A dot placed after an eighth note adds one half to the value of the note and gives it the time value of three sixteenth notes. See Illustration Nº 1.



When a dot placed after a note adds the value of one beat, as in the case of a dotted half note in  $\frac{4}{4}$  time, the note and the dot are given the time-value of three whole beats and are counted 1-2-3, 2-3-4, 3-4-1 or 4-1-2, according to its location in the measure. In any measure, where a quarter note represents a beat, a dotted quarter note followed by an eighth note should be counted by the beginner in this manner. = "One - and" or "one-two," etc. for each beat, as was explained in Lesson Nº 23. Count "one and two" (if the dotted quarter note is the first of the measure) to the dotted quarter note, and "and" to the eighth interval following.

You should take great care to count regularly and to feel the correct proportion of the beats. This is a difficult task, in some instances, where a pupil is working alone.

As you advance, the term "and" may be dispensed with, but this should not be done until you can play dotted notes correctly and with ease. (Dotted eighth and sixteenth notes will be explained later.) The same principle applies to these. Play and count Illustration Nº 2. as marked.



### Andante con espressione "Home, Sweet Home"

(Adapted.)

'Mid pleasures and palaces though we may roam Be it  
ev - er so hum - ble there's no place like home A  
charm from the skies seems to hal - low us there which  
seek through the world is neer met with else where.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON No 29

Chicago, Ill.

Composed and Edited

### Jesus, Lover Of My Soul

by WILLIAM H. SHERWOOD.

A hymn, as the word is generally used, is a religious song, expressive of adoration. It is usually written for four voices;—bass, tenor, alto and soprano. The bass is the lowest voice, and the soprano is the highest. The alto is the first voice below the soprano; and the tenor is the first voice above the bass. The alto is generally written in the treble clef; and the tenor is generally written in the bass clef. The four voices form chords, and are played and sung together.

In musical composition hymns belong to what is known as the choral form; that is, the music is intended to be sung by a chorus or choir. (Written for several or many voices—*polyphonic*.) You should study and play each voice separately, before attempting to play them together. Learn the soprano voice-part first; and practice it until you can play it fluently and correctly. Then learn to sing it, as far as moderate efforts with your voice may admit, without the aid of the piano. Next learn the bass voice-part in the same way; and sing it, without the aid of the piano. After you have learned both the soprano and the bass voices, play the soprano part while singing the bass part and also play the bass part while singing the soprano. Follow this by playing the two voices together, and endeavor to distinctly hear both of them. Pursue the same course of study with the tenor and bass. Next play two voice parts and sing one, for instance, play the soprano and tenor parts and sing the alto, then play the alto and tenor parts and sing the soprano; follow this by playing the soprano and alto parts and, if possible to you without injury to your voice, sing the tenor. When you have learned the three voices, soprano, bass and tenor, study and practice the alto in connection with the other three in the same manner. Then play the four voice parts together and endeavor to hear intelligently the progression of each and all of them, and the musical effect of the succession of different chords and of the composition as a whole. This advice is suggested for *Piano students*, in order to help develop a musical ear and an inner consciousness regarding tone value and tone relations. You will find that some of the voices are either above or below the range of your voice. In such cases, you should endeavor to think them throughout; that is, follow the melody mentally as best you can, or sing it an octave higher or lower than it is written, according to the range of your voice.

Beethoven composed some of his greatest works, when totally deaf to outside sounds. His conception of tone was undoubtedly clear, as should be that of a well-trained musician, through the logical training of one's inner consciousness, without the necessity of outside assistance. For this reason the piano student is urged to try to sing, if he would get beyond the superficial stage of many piano players.

The choral or hymn form of musical composition, is of the highest importance. Nothing will more quickly and thoroughly develop the pupils' intelligence and musical sensibility, than the singing of the alto or tenor parts in a quartette. The singing of the soprano part, that being the highest voice, or the bass part, that being the lowest voice, will not afford the same degree of advantage in this particular, as will the alto or tenor parts. If you have the opportunity of doing *ensemble* work of this kind with others, we strongly advise it.

The hymn entitled "Jesus, Lover of my Soul" is written in the key of F, as the B flat in the key signature indicates. The time signature,  $\frac{6}{4}$  time, shows that there is the time value of six quarter notes in each measure and that each quarter note, or its equivalent, receives one beat.

The natural accents succeed each other in this manner, viz: strong, weak, weak, medium, weak, weak.

Each half note receives two counts and each dotted half note receives three counts.

The D in the tenor voice, on the sixth beat in the third measure, should be played with the thumb of the right hand.

A tie is a curved line placed over or under two notes of the same pitch on the staff. If there are no rests, nor other intervals in the same voice part between the notes, it indicates that the first note only is to be struck. It is then to be held during the time value of the notes included within the tie. Observe the ties in the fifth, tenth and last measures, also between some of the notes representing the use of the pedal.

When the hymn is learned, use the pedal as marked. In a number of measures the same chord is continued during several beats; in these instances the pedal is held down as long as the chord is continued, and it is not lifted until a new chord is introduced, except where there are rests.

Play the hymn slowly, giving each note its full time value. Keep the arms light, the wrists limber and knuckles steady. Play each chord with a *slight* downward action of the forearm and wrist. (See note below.)

NOTE: Liszt caused the writer to hold the wrist steady and the hand level during the progression of legato chords, in the midst of a phrase. He allowed the forearm action, with limber wrist joint, only between phrases, or at climaxes, or for special accent. He was very painstaking and strict with the writer, on this subject, in three different compositions studied with him.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON No 30

Chicago Ill.

### Preliminary Arpeggio Exercises(continued)

Ex. No 3

LEFT HAND.

Thumb Play - hold-lift-cross

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by WILLIAM H. SHERWOOD

play - lift-cross, etc.

Ex. No 1  
RIGHT HAND.

Thumb-Play - hold-lift-cross - play-lift-cross - play-lift-cross, etc.

etc.

Ex. No 2  
RIGHT HAND.

Thumb-Play - hold-lift-cross - play-lift-cross - play-lift-cross, etc.

Ex. No 4  
LEFT HAND.

Thumb Play - hold-lift-cross - play-lift-cross, etc.

The exercises for this lesson are written in  $\frac{3}{2}$  time. That means there are three beats in a measure, and that each half note, or its equivalent is counted as one beat.

Exercises Nos. 1 and 2 are for the thumb of right hand. Exercises 3 and 4 are for the thumb of left hand. These exercises necessitate crossing the thumb under the hand. You are to make three moves for each note played by the thumb, namely; the playing move, the lifting move, and the crossing move. This kind of practice is especially useful for preparatory training. It enables you to analyze and understand what you are doing, and to form correct habits. When playing more rapidly the three moves are of course made at one interval. This will be more fully explained in succeeding lessons. Crossing moves should be made without dropping the fingers.

In the first measure of Exercise No 1 play C with the thumb as marked. As C is a dotted whole note, hold it for three beats. Move the hand to the right, so as to bring the fourth finger directly over the B above. In measure two, play B with the fourth finger at beat one. Hold C with the thumb during this beat. At beat two lift the thumb. At beat three move the thumb across under the hand, so that the tip will be directly over the C above.

In measure three, play C at one. Lift the thumb at two. Move the thumb out from under the hand to a point directly over the C below, at three. Proceed in the same manner throughout this exercise; also with Exercise No 2. The words "play," "lift," "cross," show what the thumb is to do at each beat, as has just been explained. The ties show that after the upper note is played it is held throughout the exercise. Repeat the process many times.

Exercise Nos 3 and 4 are for the thumb of left hand. Follow explicitly direction given for Ex. No 1.

Ex. No 5  
4th finger.

Play - lift - cross, etc.

Ex. No 8

etc.

Ex. No 6

etc.

Ex. No 9

etc.

Ex. No 7

etc.

Ex. No 10

etc.

Ex. No 11

etc.

Exercises Nos 5, 6 and 7 are for the fourth finger of the right hand and exercises Nos 8, 9, 10 and 11 are for the fourth finger of the left hand. These exercises necessitate crossing the hand over the thumb. They are to be practiced in the same manner as the thumb exercises. For example, in the first measure of exercise No 5, play C with the thumb. Hold it for three beats and move the hand to the right, so as to bring the fourth finger directly over B. In measure two, play B with the fourth finger at beat one. (Hold the C throughout the exercise, as is indicated by the ties.) At beat two lift the fourth finger. At beat three carry the hand across the note held by the thumb, so that the fourth finger will be directly over the B below. Proceed in the same manner throughout this exercise and the succeeding ones. See illustrations in Lesson No 22. for the position of the hand and fingers in these exercises.

When moving the thumb under the hand, keep it well raised, near the palm of the hand. Do not twist the wrist. When moving the hand across the thumb note, move the wrist and hand simultaneously. Do not twist the wrist. The tip of the thumb remains stationary, holding the key. The knuckle joint of the thumb acts as a pivot on which the hand moves. When moving across keep all the fingers raised, particularly the one that is going to play. Do not stiffen. Carefully avoid straining or over exerting any of the muscles.



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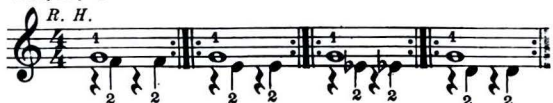
## Piano Lesson No. 32

Preparatory Exercises for Arpeggio Playing—Continued

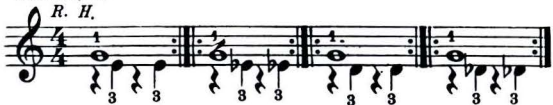
Exercises Nos. 1 and 2 are for the use of the third and second fingers of the right hand when crossing the thumb. Exercises Nos. 3 and 4 are for the use of the third and second fingers of the left hand under similar conditions. Follow all the directions given in Lesson No. 22 for the control and use of the hand and fingers. See Illustrations Nos. 1, 2 and 3 in that lesson for the correct position of the hand, fingers and wrist, while practicing Exercises Nos. 1, 2, 3 and 4.

Lift the fingers promptly on the accented beats of the measure, one and three, as indicated by the rests. One of the most subtle impediments to progress in piano playing is the unscientific inattention of students to the control of *alternate* action in

Ex. No 1



Ex. No 2



the movements made. The effort to lift a finger definitely must always be *equal* in strength and promptitude to the force of the finger when playing, in order to make you conscious and skillful in the use of alternate action. We expect you in these exercises to practice raising the fingers at the accented

Ex. No 3



Ex. No 4



beats in the exact time and with the same effort as would be necessary to play on the accented beats. Play, meanwhile, on the second and fourth beats with that degree of effort which would be used upon unaccented beats, alternating with accented beats. The extensor muscle used in raising a finger should continue its effort to hold up the finger the full time of the beat belonging to each rest.

Ex. No 5



Ex. No 6



Ex. No 7



Ex. No 8



Ex. No 9



Ex. No 10



Practice Exercises Nos. 5, 6, 7, 8, 9 and 10, as was explained in Lesson No. 30, making three moves for each note played, namely: the playing move, the lifting move and the crossing move.

Illustration No. 1



Illustration No. 1 shows the third finger of the right hand holding a key, while the thumb is *under* the hand, but *raised* against the palm of the hand, and ready to play. Observe that the second finger is raised and moved toward the right, over the third finger.

Illustration No. 2



Illustration No. 2 shows the second finger of the left hand holding a black key, with the thumb *under* the hand, but *raised* against the palm of the hand, and ready to play. The third and fourth fingers are raised and moved toward the left.

Illustration No. 3



Illustration No. 3 shows the thumb of the right hand holding a key, the hand moved to the left, over the thumb, the second finger raised and prepared to play.

First practice Exercises Nos. 11, 12, 13 and 14, making three moves for each note, as has been explained in all of the preceding exercises. (See Ex. No. 15 for an example of such an analytical practice.) This should be done daily. Later play the exercises freely, making the three moves simultaneously for each note. Observe all the rules given for preparatory practice. Keep the forearm light, and the fingers well raised. Keep the back of the hand level when moving across the keyboard, and do not twist the wrist.

Ex. No 11



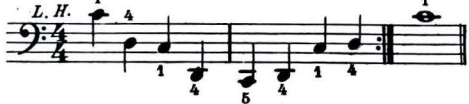
Ex. No 12



Ex. No 13



Ex. No 14



Ex. No 15



The best results can be obtained by taking turns alternately between the extremely slow practice (wherein strict methods can be observed) and moments of more free, rapid practice; but the student should make sure of the return to slow practice.



# SIEGEL-MYERS




## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 33

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD.

### The Triplet

A triplet is a group of three notes of equal time-value. It is usually written in this manner, , with a slur and the figure three above or below it. One of the intervals may be represented by a rest as follows: , or . The time value of the three notes in a triplet is equivalent to the time value of two regular notes of the same fractional denomination.

For example:   

If the unit of a beat is a quarter note, a triplet of eighth notes would be equivalent to one beat, a triplet of sixteenth notes equivalent to a half beat, etc. See Ill. N<sup>o</sup> 1.

A triplet might be compared to a word of three syllables. In the song "See-saw, Margery Daw," Ill. N<sup>o</sup> 2, the word Margery, which contains three syllables, is sung in the same time as the other words of one syllable.

Ill. N<sup>o</sup> 1



Ill. N<sup>o</sup> 2



See Saw, Margery Daw

Ex. N<sup>o</sup> 1



Play the above exercise with each pair of fingers as marked. It is a trill study. It is useful to develop control and equality of finger action. Count steadily, so that the time spent in playing one measure is exactly equivalent to the time of any other measure, although you may be playing three or four times as many notes.

Count one to each beat. It is difficult to divide the beat, or to count "one and" etc., with triplets. This will be fully explained in a subsequent lesson.

Transpose this exercise into every key. This exercise should be practiced daily by all students at the piano. See Lesson N<sup>o</sup> 24 for remarks about changing the volume of tone and the length of finger strokes.

Keep the wrist loose, and carefully avoid any weight of hand or arm when fingers play.



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## Piano Lesson No. 34

### THE SCALE

Illustration No. 1 shows the third finger of the right hand playing in an ascending scale, with the thumb under the hand ready to play. Study the position of the hand and fingers carefully. The second finger is crossed over the third finger and is thus partially prepared to play its note. It is in the position most advantageous for playing the note beyond the note played by the thumb, which is first in order.

Illustration No. 2 shows the second finger of the right hand playing in a descending scale, with the thumb lifted and ready to play its note, the hand carried to the left, and the third and fourth fingers crossed over the second. (Although the thumb is to play next, the third and fourth fingers are thus partially prepared for their notes.)

Illustration No. 1

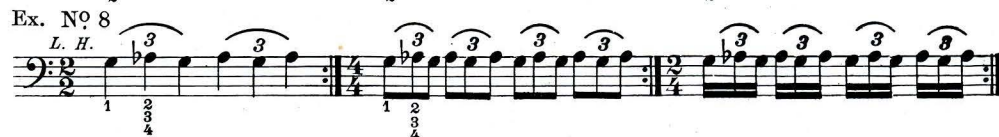
Illustration No. 2

Illustration No. 3



Illustration No. 3 shows the thumb of the left hand playing in an ascending scale. The hand is carried to the right, so that the fourth finger is directly over its key. The wrist is also in a position as far to the right as practicable, instead of being turned to the left, as is so frequently done.

The hand should move ahead when each finger plays, so as to distribute the crossing movement equally. This will avoid the sudden twist of the hand at the wrist, which the unskilled player usually makes, when playing with the thumb.



Study all the instructions given for the preparatory arpeggio exercises in Lessons Nos. 22 and 30. Practice the above exercises, and follow these instructions explicitly. The rules for passing the thumb under the hand and the hand over the thumb are the same in both arpeggio and scale passages. The only difference is, that the distance between the notes played in arpeggios is greater than in scales.

Avoid any weight in the hand or arm when the thumb or any of the fingers play. This is one of the most serious impediments to good scale playing.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 35

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

This melody was composed in a cheerful, pleasant, childlike mood. Its simplicity and innocence are apparent to everyone. One editor suggests the sunshine of a balmy spring day, a little child gathering flowers and following the butterflies, in unconscious and innocent pleasure. To bring out this ideal beauty, much attention must be given to the expression. Observe the phrasing. In this piece, the slurs or curved lines are used to mark the dimensions of the phrases. The tone quality should be mild and agreeable; the melody clearly defined. The accented notes should be marked, but not harsh nor abrupt. The tempo, "Andante con moto," means a little faster than "Andante."

This composition is written in the key of C major, with occasional modulations. In the fourth measure, there is a stimulating influence in the composition through the introduction of F $\sharp$ , thus causing a modulation to the key of G major. This key is given up again in the fifth measure when you play once more in the key of C major, with F $\flat$  instead of F $\sharp$ . In measure twelve, the notes combined with C $\sharp$  lead into D minor. C $\sharp$  is the leading tone of the new key and brings about this change. The key of D minor is reached at the third beat, but the very next note played (C $\flat$  in combination with the notes at the fourth beat of the measure,) serves to modulate back again to the key of C. Notice the "ritard" which helps to individualize the different notes causing these changes. Also the crescendo (—) with the stimulating modulation and the diminuendo (—) with the quieting modulation. For the sake of harmonic beauty and attractiveness, and to get the meaning of this modulation, while holding the dotted quarter note in the soprano, a third part is added. This adds richness to the harmonic changes. Bring out clearly the three voices. You should always examine music for such potent means of expression as a modulating note, and observe whether such changes are of an awakening or of a quieting nature.

Andante con moto

### Melody

R. Schumann, Op. 68. N<sup>o</sup> 1.

The musical score is presented in four systems, each consisting of a treble and bass staff. The melody line is written in the treble staff, and the piano accompaniment is in the bass staff. The tempo is marked 'Andante con moto'. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *poco rit.* (a little slower). The melody line features slurs, accents, and fingerings. The piano accompaniment includes chords and single notes. The score is divided into measures, with some measures numbered (9, 10, 12). The key signature is C major, with occasional modulations to G major and D minor.



## Piano Lesson No. 36

### Hand Action from Wrist

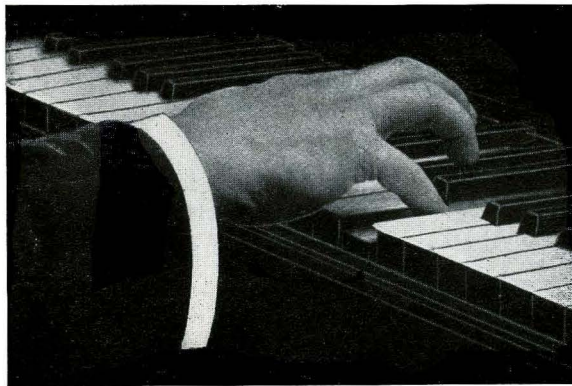
Place the hand upon the keyboard in correct playing position. Raise the hand from the wrist, as seen in illustration No. 1. The thumb and fifth finger are aiming downward, ready to play E and C, the interval of a sixth. With quiet forearm and steady knuckles, throw the hand gently down from the wrist, and play. See illustration No. 2. Keep the fingers which are not playing raised above the keys and above the level of the fingers which are to play. The hand should be level across the back when down. The knuckle joint of the fifth finger should be as high as the other knuckle joints. The three joints of the fifth finger should

Illustration No. 1



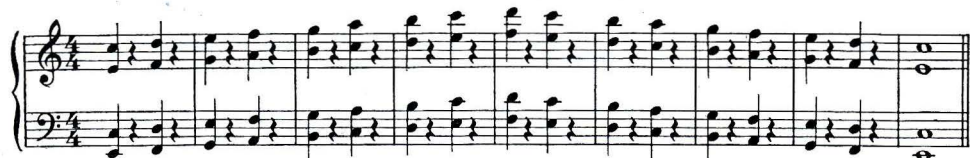
combine to form a symmetrical curve. Do not allow the fingers to draw up sympathetically when the hand is raised from the wrist, or to drop when playing, except as the hand carries them up and down. A mixed use of two or more kinds of joint action produces harmful confusion and is exceedingly illogical. Study carefully the illustrations.

Illustration No. 2



### Wrist Exercises

Ex. No 1



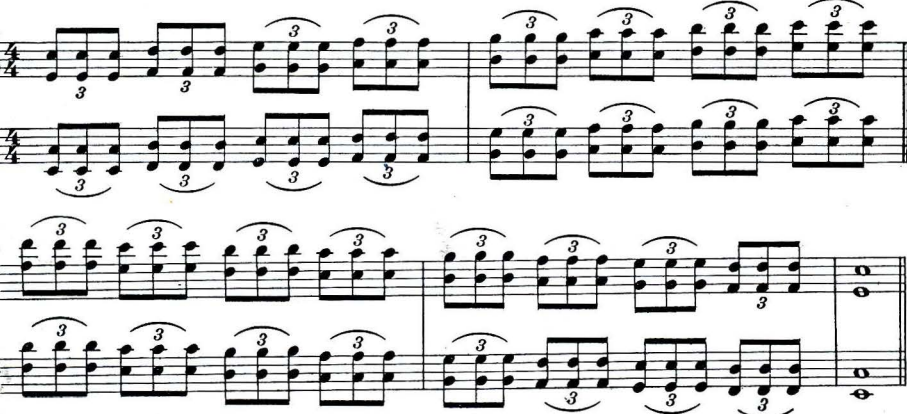
Ex. No 2



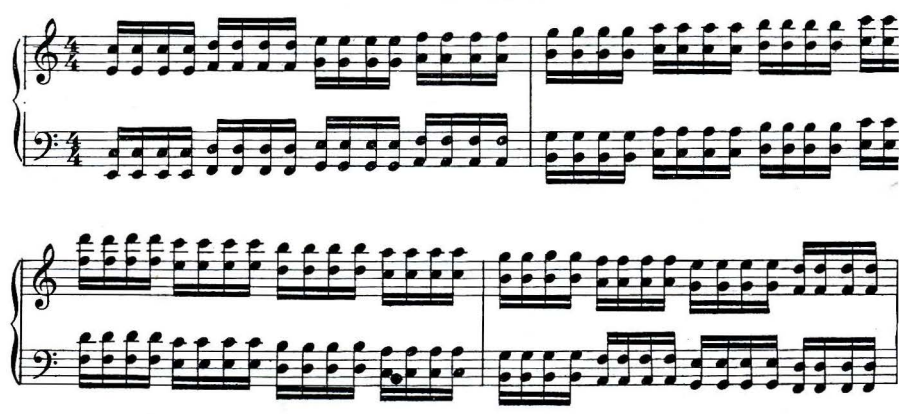
Ex. No 3



Ex. No 4



Ex. No 5



Learn each of the above exercises thoroughly before proceeding to the next. Practice most of the time with the hands *separately*.

In Exercise No. 1 you have time during the rests to give special attention to the control and position of the knuckles and fingers.

The elbow should be near the side, the condition of the forearm light, and the wrist loose. It is a simple action of the hand from the wrist joint, with the fingers which are playing aiming downward toward their keys. When playing more rapidly, carefully avoid stiffening the wrist. Hold the forearm (next the wrist joint) steady, during this exercise.

The combined, independent efforts to keep fixed finger curves and positions (instead of making mixed motions of fingers and wrist), and to keep the arm steady with the wrist limber, will cause a feeling of effort, which some people will take for stiffness. Much is accomplished if the wrist can be made limber, *under such conditions*. The work should be done deliberately and with only moderate tension. The pupil must be very careful to avoid too great effort or fatigue in this exercise.



# SIEGEL - MYERS

## Correspondence School of Music

Chicago, Ill.

### PIANO LESSON N<sup>o</sup> 38

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#### Scale of E Major and A<sup>b</sup> Major; Finger Exercises

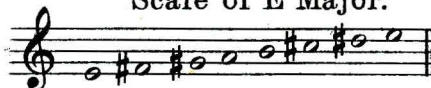
Ill. N<sup>o</sup> 1 is the scale of E Major, written without the key signature and with the sharps placed before the notes F, C, G and D.

Ill. N<sup>o</sup> 2 is the same scale, written with the key signature, four sharps placed after the clef sign.

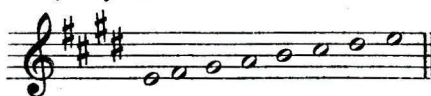
Ill. N<sup>o</sup> 3 is the scale of A<sup>b</sup> Major, written without a signature, and Ill. N<sup>o</sup> 4 is the scale of A<sup>b</sup> Major written with signature. Ill. N<sup>o</sup> 5 and 6 are the same scales written in the bass clef.

Ill. N<sup>o</sup> 1.

Scale of E Major.

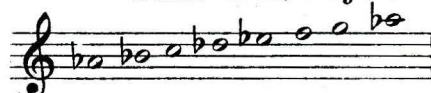


Ill. N<sup>o</sup> 2.

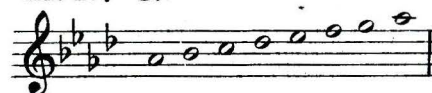


Ill. N<sup>o</sup> 3.

Scale of A<sup>b</sup> Major.



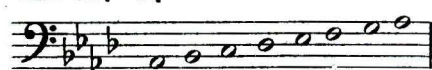
Ill. N<sup>o</sup> 4.



Ill. N<sup>o</sup> 5.



Ill. N<sup>o</sup> 6.



Study and learn these scales according to instructions for scale practice, as explained in Lesson N<sup>o</sup> 13.

Ex. 1



Ex. 2



Practice the above exercises carefully, following all the instructions for finger exercises, which have been given in preceding lessons.



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# SIEGEL - MYERS

## Correspondence School of Music

### PIANO LESSON N<sup>o</sup> 41

Chicago, Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

### Exercises for Limber Wrist Action

**Ex. N<sup>o</sup> 1** *simile.*

**Ex. N<sup>o</sup> 2**

**Ex. N<sup>o</sup> 3**

**Ex. N<sup>o</sup> 4**

**Ex. N<sup>o</sup> 5**

**Ex. N<sup>o</sup> 6**

**Ex. N<sup>o</sup> 7**

**Ex. N<sup>o</sup> 8**

**Ex. N<sup>o</sup> 9**

**Ex. N<sup>o</sup> 10**

These exercises are to be practiced with limber wrist and free action of the hand, up and down. The position of the forearm is to be fixed and the fingers are also to maintain fixed, unchanging joints. Such control of fingers was explained in Lesson N<sup>o</sup> 36. The same fingers are to be used for each chord in succession. If you commence with the first and third fingers, continue to use them throughout the exercise; next time second and fourth, etc. The slower exercises can be practiced to advantage with up and down action of the forearm, with controlled knuckle and finger joints. The rapid forms require hand action.

In exercise N<sup>o</sup> 1 the forearm (at the wrist) should be raised during the rests and lowered when playing the notes. The hand, from the finger tips to the wrist joint, should be steady. In the other exercises the forearm moves down and up for each chord, moving as explained above.

This method of playing with limber wrist action and fixed finger position, was used by Liszt with wonderful effect. The average way in which pupils generally learn to play upon the piano does not include this kind of independence of joints. If practiced aright it will develop more finger strength than any other kind of finger practice. When practicing the above exercises, it is of the greatest advantage to work a part of the time so slowly that it will take three or four minutes to move the hand up and down, and to touch the keys so gently that you will not press them down. This kind of practice develops control and gives you time to think and learn how to discriminate between the use of the several joints employed.

The power to fix the joints of a finger in a steady position requires tension and energy, particularly when combined with relaxation and action of the wrist joint. The tendency to confuse such combined efforts is so great with most players, that in a majority of instances they will probably never learn to do this, except by excessively slow practice. Every player will have a natural impulse every time he makes a wrist motion, as above described, to actually make a sympathetic finger joint motion more promptly than the wrist motion intended. This must be avoided, as it is a great impediment to the correct control of the fingers during wrist action.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON No 42

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

The musical score consists of seven systems, each with a treble and bass staff. The exercise begins in C Major (no sharps or flats). The first system is in C Major. The second system modulates to D Major (two sharps). The third system modulates to E Major (three sharps). The fourth system modulates to F Major (one sharp). The fifth system modulates to G Major (two sharps). The sixth system modulates to A Major (three sharps). The seventh system modulates to B Major (four sharps). Each system contains four measures of music, with repeat signs at the end of each system. The notation includes various note values, rests, and accidentals (sharps and flats) to indicate the key changes.

The above exercise commences in the key of C Major and progresses by half steps, through five of the Major keys. We expect that you will transpose the exercise and practice it in the remaining major keys, which merely requires the selection of the first five notes of each major scale.

In subsequent lessons we will endeavor to teach you how to modulate from one key to another, thus making the transition more musical.

If you are not skilled in this kind of work, repeat the exercise in each key from four to sixteen times before proceeding to the next. Practice counting slowly at first. As you become more proficient, gradually increase the tempo. Every player, no matter how advanced he may be, should give some time to slow practice.

Keep the hand well over the keys, so that it will not be necessary to straighten the fingers in order to reach black keys.

Play the exercise in other octaves besides the one in which it is written. Endeavor to play with an agreeable touch, and with perfect *equality* of tone.

In the third and fourth measures of the Ex. in D flat, the flats are printed. Other flats and sharps are to be remembered and duplicated according to the custom which requires such a sign but once in the measure.



# SIEGEL - MYERS

## Correspondence School of Music

**PIANO LESSON No 43**

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

**Ex. No 1 Right Hand**



**Ex. No 2 Left Hand**



**Ex. No 3 Right Hand**



**Ex. No 4 Left Hand**



**Ex. No 5 Right Hand**



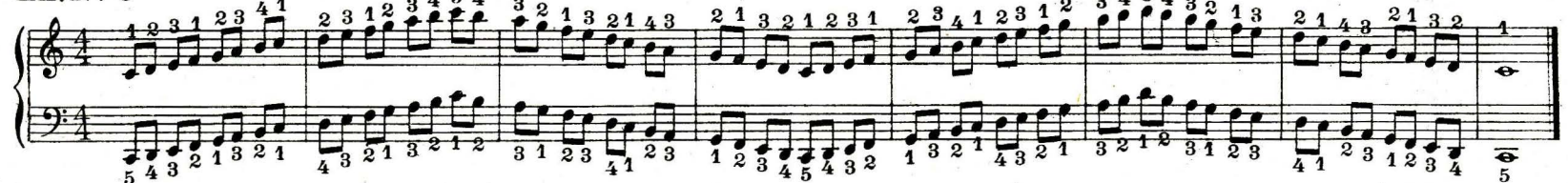
**Ex. No 6 Left Hand**



**Ex. No 7**



**Ex. No 8**



In the above exercise, the correct fingering is used for the scale of C Major.

In Exercise No 1 play C with the thumb in measure one and hold it for four beats. At beat one, in measure two, play D with the second finger. At beat two lift the thumb. At beat three cross the thumb under the hand and carry the hand to the right (the joint of the second finger turning to the left,) so that the tip of the thumb will be at a point directly over F. At beat four relax the wrist and move it gently up and down. This additional use of the wrist, alternating with the regular exercise, is to make you learn to keep the forearm free from weight and the wrist limber.

In Exercises Nos. 3 and 4 play at beat one in each measure. Lift a finger at beat two. Make the crossing motions of fingers and hand at beat three as before explained.

In Exercises Nos 5 and 6, play at beat one of each measure. At beat two make all the moves that were to be made in exercises three and four on the second and third beats.

In Exercises Nos. 7 and 8 the combination of moves explained in detail above are all to be made at one interval.

The efforts in preceding exercises to subdivide the moves should lead you to observe the number of different functions involved in the process and to give you greater independence, control and fluency.

Practice Exercises 7 and 8 with the hands separately, later with the hands together. Also practice the scale in the rhythm of triplets of eight notes, and in sixteenth notes.



# SIEGEL - MYERS

## Correspondence School of Music

PIANO LESSON No 44

Chicago, Ill.

### Finger Etude

Composed and Edited  
by WILLIAM H. SHERWOOD

The above composition is a little study in training the fingers to independence, and the application thereof to the expression of a piece of music.

The composition, instead of being written as a melody with accompaniment, is written in voice parts, which answer each other in a more or less conventional manner.

In the first part of the composition, observe how the eighth notes answer each other in alternate measures.

In measures 13, 15 and 16 observe and bring out the increased stimulus and animation of the climax, when both hands play eighth notes. Learn to arrange in advance for changed positions on the keyboard.

Take the trouble to memorize the printed fingering, in order to avoid hesitation or stumbling.

Count two in each measure. The line drawn through the C in this manner (C) is equivalent to  $\frac{2}{2}$  time.

Observe for each finger *alike* the exact time of *lifting* and *striking*, in order to obtain the necessary independence of finger action, and clearness of expression. Accent twice in each measure. Play *crescendo* in ascending and *diminuendo* in descending figures generally.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 45

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD



VAR. N<sup>o</sup> I



VAR. N<sup>o</sup> II



VAR. N<sup>o</sup> III



Play the above composition first as a legato chord study. Use a slight down and up action of forearm, and cling to the quarter note chords, as was explained for the chord study in Lesson N<sup>o</sup> 15.

When playing the variations in eighth notes, triplets and sixteenth notes, use the hand action from wrist as explained in Lesson N<sup>o</sup> 36. When playing rapidly and lightly, this kind of hand action is more useful.

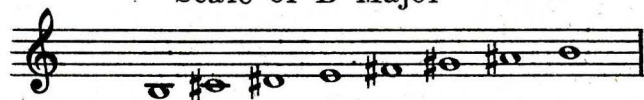
When the hand is changing chords, use such finger action as is necessary to prepare for the next chord.

The first musical motive of this piece consists of two measures of two intervals each. Two sets of two measures each make a phrase. There is a slight sub-division in the first phrase, at the end of the second measure. The second phrase (measures 5-6-7-8) is continuous, with a crescendo in the seventh measure. There is a sub-division again in the third phrase at the end of the tenth measure. The fourth phrase is continuous.

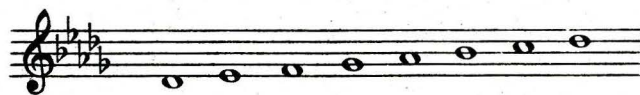
Commence after each sub-division with a new impulse. Observe the marks of expression.

III. N<sup>o</sup> 1

Scale of B Major



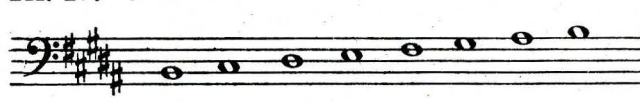
III. N<sup>o</sup> 4



III. N<sup>o</sup> 2

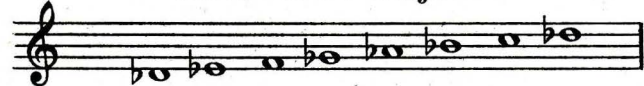


III. N<sup>o</sup> 5

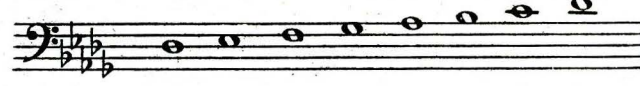


III. N<sup>o</sup> 3

Scale of D<sup>b</sup> Major



III. N<sup>o</sup> 6



III. N<sup>o</sup> 1 is the scale of B Major written without the key signature and with the sharps placed before the tones F, C, G, D, and A. III. N<sup>o</sup> 2 is the same scale with the key signature (five sharps) placed after the clef sign. III. N<sup>o</sup> 3 is the scale of D<sup>b</sup> Major written without a signature, and III. N<sup>o</sup> 4 is the same scale written with the signature. III. Nos. 5 and 6 are the same scales written in the bass clef.

Study and learn these scales in the manner as explained in Lesson N<sup>o</sup> 13.



# SIEGEL - MYERS

## Correspondence School of Music

PIANO LESSON No 46

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

### "Will O' The Wisp"

Franz Behr

Allegro molto

The "Will O' The Wisp" is a staccato chord study. With the exception of the sixteenth measure it is to be played staccato throughout. Study out the chord changes. Observe the ability the composer has shown in making an interesting variety of harmony, and in the clever treatment of the different voices. As the upper one of the four voices contains the principal melody, make its tones strongest. The bass melody is next in importance, as the bass tones are next in strength. The progression of all parts, which we can appropriately call respectively bass, tenor, alto and soprano, will be found to make complete musical sense of melody and phrasing collectively. Meanwhile each part, taken singly, will prove to be complete in itself.

Observe the marks of expression, the sudden changes from forte *f* to pianissimo *p*. This is characteristic of the flickering nature of the "Will O' The Wisp".

The marks (v) and (w) and (vw) denote down and up movements of the forearm. This mark (v) denotes the down movement; this mark (w) the up movement; while this mark (vw) denotes a quick combination of the two movements. In measure one, for example, the first two quarter notes should be played with a sudden downward up action of the forearm. The first eighth note of beat three should be played with down action of forearm and the second eighth note should be played with hand action from wrist. The quarter note at beat four should be played with up action of forearm. The length of arm strokes should be small. The arm should never be heavy.

Carefully observe the marks as printed, in the other measures.



# SIEGEL - MYERS

## Correspondence School of Music

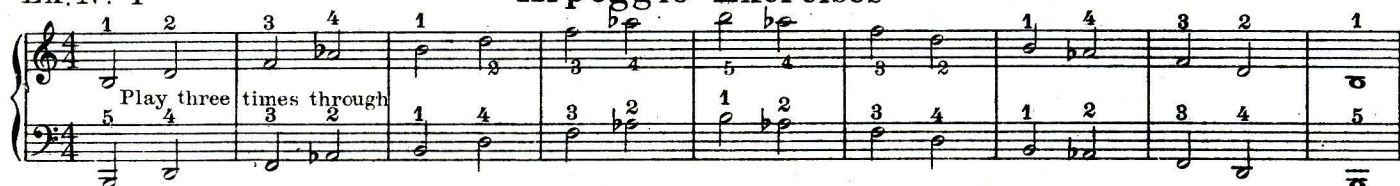
PIANO LESSON N<sup>o</sup> 47

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

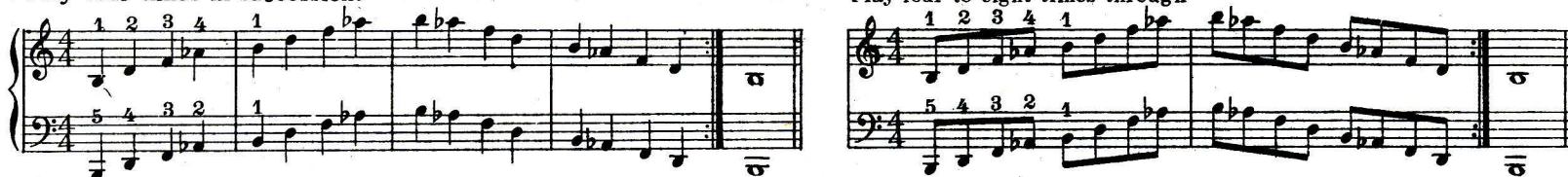
Ex. N<sup>o</sup> 1

### Arpeggio Exercises



Play four times in succession.

Play four to eight times through



Play three times through, in order to finish at the starting point. Repeat this process several times.



Repeat from eight to sixteen times.



Ex. N<sup>o</sup> 2



Exercise N<sup>o</sup> 1 is the arpeggio of the diminished seventh chord in the key of C.

Use the fingering as marked.

Follow all the directions, as to the separate control of the fingers, hand, wrist and forearm, which are given in Lessons Nos. 22, 30 and 32.

Give especial attention to carrying the hand horizontally, across the keyboard. When one finger plays, move the *hand, wrist and forearm* far enough to the right or left (as the case may be) to carry the finger that is next to play directly over its key.

The knuckle joint of the finger in use moves like a hinge, allowing the finger to turn right or left, according as the general movement of the hand is left or right. That is, if the movement of the hand is toward the right, the hinge movement of the knuckle joint of the finger in use is toward the left; and if the movement of the hand is toward the left, the hinge movement of the knuckle joint of the finger in use is toward the right.

In above position the line from the wrist to the knuckles (except in unusual instances) should be parallel with the black keys. In carrying the hand along the keyboard, there should be very little turning of the wrist, and no sudden twisting or shifting the hand to the right or left.

An important rule for passage playing, is to form the habit of moving each finger in turn towards the key upon which it is to play, next, as soon as practicable, after it is raised from the preceding key. This rule is most generally known *only* in the control of the thumb, when it is necessary to pass the thumb under the hand. The rule, however, is equally valuable in the control of the thumb in *reverse* order, and *also* in the training of all the fingers.

You will be amply rewarded by full attention to it; not only because of its effect upon your mental alertness, but because of its mechanical advantages.

Exercise N<sup>o</sup> 2 is the arpeggio of the Chord of D Major. It is written out only in half notes. You are to practice it in quarter notes, eighth notes, triplets and sixteenth notes, as is fully written out in Ex. N<sup>o</sup> 1.

Count steadily, and repeat each arpeggio until the note from which you start is played on beat one. Practice first with each hand separately. Later with the hands together, alternating with the practice of single hands. Practice Ex. No. 1 (d) following instructions exactly.



# SIEGEL - MYERS

## Correspondence School of Music

PIANO LESSON No 48

Chicago, Ill.

Composed and Edited  
by WILLIAM H. SHERWOOD

### Arpeggio Etude

The eighth notes represent the tones of different chords. By striking all the eighth notes in any one measure at once, you will easily understand the chord in that measure. In the eleventh measure and in the thirty-fourth will be found exceptions to this plan. In the eleventh, the note B, is a passing note between the notes A and C, which are in the chord of A minor. In the thirty-fourth, E is the passing note between F and D, which are part of the chord of G. with the seventh (dominant seventh). In the eighteenth measure, the notes played by the left hand do not give the chord completely: the right hand supplies a third of the chord of D, with F sharp. (another dominant seventh.) In measure twenty-six, we have the sense of two chords, first the chord of A Minor, secondly, the chord of F sharp with a seventh. (Not a dominant seventh chord.) It will be well to proceed by spreading the hand at each measure, so as to be able to strike all of the notes in that measure. Remember the extended position afterwards when playing the notes in succession, as printed. An exception to this will be found in measures 25, 29, 30 and 36 in which the notes of the chord are duplicated in the second octave, (necessitating crossing the fourth finger over the thumb, or the thumb under the finger.) These exceptions are the rule in ordinary arpeggio playing; but it is thought best to have the pupil first become acquainted with the sense of harmony involved in the playing of arpeggios and the extended position of the fingers, (generally stretching enough to cover the space of one octave) before doing more therewith.

#### Allegretto con grazia.

The above composition is a study in arpeggio figures, of a graceful and melodious nature. It is written in dialogue form and contains two characteristics of melody, one in quarter and half notes and the other in triplets of eighths. You should pay special attention to the slurs, accents and the various marks of expression.

The wrist should be limber and not raised higher than the back of the hand. The hand should be level across the knuckles, that is the little finger side of the hand should be as high as the other side. The palm of the hand should be from one to two inches above the keyboard.

Keep the fingers when not playing, raised and spread apart to cover a group of the keys, at a time. Raising and holding up the fingers should not cause any change in relative height of knuckles and wrist. The wrist should be able to turn right and left, so as to render easy access to the keys, without hesitating, and without sudden twisting.



**SIEGEL-MYERS**  
**Correspondence School of Music**  
Chicago, Ill.

**PIANO LESSON No 49**

*This lesson and Lesson  
No 50 are to be studied together.*

**A Study in Scale Playing**

Op. 16, No 2

Composed and Edited  
by WILLIAM H. SHERWOOD

One of the most difficult things to master when playing scales, is the management of the wrist, as was previously explained. This difficulty is very largely caused by inattention to the wrist, when practicing a scale, thus allowing it to become stiff, heavy and ungainly in movement, very much to the player's detriment. See Lesson No 14, in which the use of the forearm and wrist is explained, and learn to lift accordingly, at each rest and at the end of each slur. Such movements must be very moderate. This mark, "\", is used to denote a down-wrist move (from a prepared high-wrist position to a level, playing position). This mark, "/", is used to denote an up-wrist move (from playing position back to the high preparatory position).

Lift the forearm, in a similar manner, about half way between the half notes, which are marked with a dot and dash, indicating half-legato, or so-called "Portamento."

The continuous playing of passages with each hand is interrupted on purpose, in this study, in order to make the student conscious of the use of the wrist. When putting down the wrist to begin the scales the student is not to allow the hand to become heavy.

When the fingers play, relieved from any weight of the hand and arm, they can act independently and produce a good musical tone, which is impossible when they are clogged with extra weight. This same dead-weight is the worst impediment to playing well, when passing the thumb under the hand. Hold the wrist about two inches above a level position, before it is lowered to begin playing, and hold the finger which is first to play, firm, and in a "down" position. Meanwhile hold the other fingers curved and "up" (see Lesson No 22).

The arm motion, when playing the *first* note, is used as a substitute for the finger motions, which will then be made with all of the fingers in turn, during the ensuing legato passage.

When playing the second note with the right hand, move the hand along the key-board in the direction of the passage, going up the scale; the left hand similarly when going down.

The average player allows the right hand to stand still until the third note is played, (in an ascending scale), when the wrist is twisted suddenly around towards the right. This is *not* the best way. Carry the body of the hand along regularly and moderately, in such a manner that the knuckles will move parallel with the wrist. This process necessitates turning the finger back from the knuckle joint, which is a much more useful method than that of twisting the wrist. It requires much mechanical care about details to do this.

At this stage, when holding the key with the third finger, both the thumb and second finger can be moved to the right. The thumb should be under the hand but above the keys. It should be pressed against the palm of the hand. The second finger should be raised and curved and crossing the third finger, which will have turned back while holding its key, in order to allow the hand to move along without twisting the wrist. When playing with the thumb, see that the wrist is light, and does not stiffen or fall. While the thumb is holding its key, carry the hand *across with the wrist* to the right, the fingers, meanwhile, being raised and curved.

Simultaneous movement of the wrist and hand can be made across the thumb note, without twisting. In this process the largest joint of the thumb (that nearest the wrist) must turn to the left, with as much flexibility and independence as the wrist moves to the right.

As soon as the third finger leaves its key in the scale, it should lift, keep up and move away from the second finger, (so as to cover its next key), thus leaving the second finger free and preparing position in advance.

When playing with the fourth finger, and when expecting to play with the thumb beyond, (continuing such a passage), the second finger can be made to cross the fourth finger. The second finger should be raised and curved, while the third finger (which is not playing) should be raised higher than the second, and stretched out (not so much curved).

This enables one to avoid clogging the crossing movement of the second finger. In the returning passage, similar principles are to be used. The third finger can cross the second finger on the way down, in one case, and the fourth finger can cross the second, in the other case, the third finger being again raised more than the fourth and not so much curved, in order to allow the fourth finger a better position. This position is shown in Lesson No 36, Illustration No 2.

During all this work the wrist, should be free from heaviness and stiffness. The wrist must be watched, in order to train it well, so as to assist instead of hinder, in good passage playing.

In this study many of the short scale figures are in different keys, and in many cases one is to begin on some note, not the first of the scale. Some passages are written in the melodic minor scale and others in the harmonic minor scale.

A variety of fingering is necessary and an independence of the two hands, in relation to each other, particularly in the way the one hand will play with wrist action, while the other will be playing with legato finger action.

The modulations in this study and the understanding of the different keys are to be learned through careful examination and listening.

The fingering should be committed to memory. These marks, "\ /" are only printed in the first six measures, but the habit indicated thereby is to be continued throughout the study.



# SIEGEL - MYERS

## Correspondence School of Music

### PIANO LESSON Nº 50

*This lesson and Lesson  
Nº 49 are to be studied together.*

**Allegro moderato**

Chicago, Ill.

### A Study in Scale Playing

Op. 16, Nº 2

Composed and Edited  
by WILLIAM H. SHERWOOD



# SIEGEL - MYERS

## Correspondence School of Music

### PIANO LESSON N<sup>o</sup> 51

*This lesson and Lesson  
N<sup>o</sup> 52 are to be studied together.*

Chicago, Ill.

### Christmas Cheer

Op. 16, N<sup>o</sup> 1

Composed and Edited

by WILLIAM H. SHERWOOD

#### MELODY

#### Melody, Harmony and Rhythm

In studying this piece, the student is asked to examine the melody and explain its characteristics. The phrases are generally four measures in length, although in this case the notes are combined in short groups, alternating legato and staccato, as indicated by the slurs. It will be noticed that these slurs do not define the phrases, as many people may think. Some of the melodic phrases are only two measures in length.

Notice the degrees of the scale which the notes occupy. Decide what dynamic proportion shall be shown in the relation of notes to each other, such as accents, crescendo and diminuendo, sustained and detached effects and the different degrees of speed called for. Play with an agreeable, singing touch, and moderately rapid movement.

Notice the symmetry of rhythmical formulae and the contrasted ways in which they are grouped. Notice the "Dialogue." In the ninth measure, the left hand begins to play the melody, continuing for several phrases. In the eleventh and twelfth measures the right hand plays a phrase of melody also, simultaneously with the left hand theme. The "Dialogue," or independent counterpoint of two melodies at once, is heard several more times during the piece. Thematic development of short figures is the principal process of composition in this piece. After the stimulating modulations, from the fourteenth to the nineteenth measures, observe the more quiet and restful episode in the key of F (measures 21-24); next the stimulating series of modulations, from the twenty-sixth to the thirty-second measure, leading to the final section of the piece, the repetition of the first theme, in the original key. In the twentieth measure, you will notice a new formula in the melodic figure. This formula is a variation on the one used in the first measures, but through a continuous running of eighth notes we are able to have a few phrases of legato playing.

#### HARMONY

Notice the principal key in which this piece is written. It begins and ends in the key of C major. In the fourth measure is a modulation to the key of G, brought about through the chord of D, by the use of F sharp. In the same measure is a return modulation to the key of C, brought about by the use of F natural, in the chord of G. In the sixth measure is another modulation to the key of D major, brought about by the use of C sharp in the chord of A. In the seventh measure is a temporary modulation again, to the key of G, followed immediately thereafter by a returning modulation to the key of C. In the remaining measures of the piece you are expected to find out all the key changes and to explain how they are made. The bringing about of modulations from one key to another, in each case, is accomplished through the dominant chord belonging to the new key.

The dominant is the fifth degree of a scale; and the particular notes named above as being the ones which cause these modulations, are in most cases the major thirds of the different chords of the dominant. In a few cases the modulating or changing note will be found to be the minor seventh of the dominant of the new key. Such modulating notes should be *accented*.

The pupil should listen, and be able to identify by sound and by name the different harmonic progressions, the chords played, the major and minor keys in which he is playing, and also notice the relative adjustment of the voices of one chord, as related to those of another chord, throughout the progressions.

#### RHYTHM

The movement of this piece is in  $\frac{4}{4}$  time, moderately rapid. We count one to each quarter note, or one to every two eighth notes. This movement calls for the principal accents on the first and third quarters of the measure. Such a rule of accenting will help to interpret the basses. Play the left hand part alone and notice that the lowest notes, the accented ones, are played on the first and third beats of each measure. This rule of accenting would be too mechanical, if used exclusively for the treatment of the melodies and the phrasing. It is to be carried out for the bass notes, but the melody requires a crescendo expression in most phrases, when the intervals are running up the scale, and a diminuendo when running down. Various marks of expression show changes in the treatment of the music, which are not to cause one to forget the rhythmical accent of the bass notes, but to *add thereto* a new variety of expression, as called for.

It will be seen that the blending of different functions of melody, harmony and rhythm are united to produce a musical and artistic combination. The form of this piece, in the groups and contrasts of the different sections, as related to each other, is also to be studied. Thematic development is nearly all confined to working out progressions through the repetition of the short figure, (the three notes played by the right hand in the first measure.)

The student is referred to Lesson N<sup>o</sup> 14 for use of the forearm and wrist and to Lesson N<sup>o</sup> 37 for instruction and explanation of signs referring to the damper pedal



# SIEGEL - MYERS

## Correspondence School of Music

### PIANO LESSON Nº 53

Chicago, Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

*This Lesson and Lessons  
Nos. 54 & 55 are to be studied together.*

**A Formula for Scale Practice**, consisting of *Twelve Combinations* for each major and minor scale. Composed and used by Rev. L. H. Sherwood, M. A., father of the writer of these Lessons, founder of the Lyons (New York) Academy (1854). (The second Music School established in America).

Each exercise is to be played through two octaves and return. The *fingering* of the scale is to be *unchanged throughout*, notwithstanding the extra care this necessitates. These combinations are calculated to give the player much skill and ability in adapting himself to the many ways in which the composers use such progressions.

With his first efforts in practicing this formula, the student is advised to continue the rhythm of quarter notes in  $\frac{4}{4}$  time. The quarter note is to be played at the speed of 100 = metronome mark for each note. This is slow practice. It is not slow enough, however, to learn positions of the hand, the independent cross motions, the separate management of fingers, hand and wrist, and other motions, preparatory to arpeggio and scale practice, which have been clearly explained in previous lessons. You should refer frequently to the rules and exercises laid down, and take turns practicing the elementary and the present forms.

The fingering for each major scale is given in the following set of examples for both right and left hands. It is not thought necessary to print all of the formulas in the other eleven keys. The formula printed out in full in one key is to be used in all, and, with the table of numerals before him, a little thought will enable the student to *construct*, or make up, his own scale exercises, developing meanwhile a good start toward the ability to *transpose*, and to *think music*.

The **scale of E** is selected as the first, because it involves less mechanical difficulty than some others. The scale of C is really the most difficult of all scales to play well. The fingering for the scale of E, with the right hand, calls for the thumb on E and A, and for the fourth finger on D#. The fingering for the left hand requires the use of the thumb on E and B, and the fourth finger on F#. This fingering is to be used invariably, no matter what note you start with, or what combination of two hands there may be, in the following exercises. The two-octave limit is useful for present purposes. It is best to practice each exercise, between the repetition marks, from two to sixteen times in succession, before taking the next combination, and with two hands. It would be well to give one-half hour a day, for at least three days, to the practice of the scale of E, with the twelve combinations here given.

The following table shows the first note to be played in starting each one of these combinations. The numerals refer to intervals of the scale; that is,

R. H. 1. and L. H. 1. mean that each hand would start with E, if practicing the scale of E.  
R. H. 3 and L. H. 1. mean that the right hand starts with G#, and the left hand with E.  
R. H. 1. and L. H. 3 mean that the right hand starts with E, and the left hand with G#.  
Parallel motion means that the hands move in the same direction.  
Contrary motion means that the hands move in opposite directions.  
Always play to the extent of two octaves and return.

PARALLEL MOTION				CONTRARY MOTION								
R. H.	1	3	1	1	3	5	1	3	5	1	3	5
L. H.	1	1	3	1	1	1	3	3	3	5	5	5

The last three of these combinations, in which the left hand starts with 5 of the scale, will not sound quite so musical as the others, but they are equally important.

Then take the **scale of B major** and practice the same twelve combinations in that scale for three days more.

Next, play the **scale of D<sup>b</sup>**, with the same combinations and thoroughness of method, spending an equal amount of time upon it; then the scales of **A<sup>b</sup>, E<sup>b</sup> and B<sup>b</sup>**. Next in order take the scales of **A, D and C**, next, the scale of **F#**, then the scale of **F**, and finally the scale of **C**. This is an arrangement which admits of commencing with the easiest and ending with the most difficult scales. When a scale is well learned, it will be desirable to increase the velocity, playing at double the rate, giving quarter notes the time value of eighth notes; and again doubling these eighth notes, thus playing sixteenth notes. Attempts of this kind, when made, should alternate with the slow form of quarter notes, and with frequent, still slower elementary efforts, with one hand at a time, as explained in earlier lessons.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 56

Chicago, Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

### Grandmother's Story

Carl Reinecke Op. 77

This is a cheerful, happy little composition, telling some pleasant story of long ago. It is to be played, as the word "Moderato" indicates, in moderately rapid time. The six measures, beginning with measure 9, grow gradually stronger and more serious in nature. Measures 15 and 16, on the contrary, are to be played softly and in a pleasant, quiet manner. Measures 17, 18 and 19 express a certain amount of pathos, which contrasts with the cheerful, happy nature of the last eight measures of the composition.

In many places there are dots and dashes,  $\cdot - \cdot$ , or dots and slurs,  $\frown$ , written with certain notes. Both of these indicate the "portamento" touch, which means a sustained, singing tone, but a tone that does not quite connect the notes with each other. The word "portamento" is used by pianists to explain this kind of half-legato touch.

In measures 2, 4, 6, 8, 10, 22, 24, 26 and 28, there are some dotted lines drawn from appoggiatura notes in the right hand, to the chords played by the left hand. This means that appoggiaturas are to be played throughout exactly *with* the chords, thus:



Observe the fingering carefully. Take care to hold down the half and whole notes for their full time value, particularly in those measures where one finger has to hold down a note, while other fingers have different notes to play at the same time. For example, in measure 13, the left hand is to hold A with the thumb during the entire measure, while the fourth, fifth and third fingers play notes of different values during the same time. In measure 22, the left hand should hold down the keys E and C during the whole four beats, while the G moves to G#, at the fourth beat. The hand should be kept still during the time of the sustained notes. At the portamento signs, the wrist can be raised slightly between notes, but not in such a manner as to cause you to leave the keys abruptly.

The damper pedal must be used very sparingly in this composition, and never so that you allow the changes of harmony, or the consecutive tones of the melody, to overlap. This is always an important factor in the use of the pedal. The pedal marks,  $\text{—}$ , require you to keep the damper pedal *up* during the first half of the time belonging to most of the intervals for which it is marked, and to raise it promptly at the next change in the music.

Moderato.

Carl Reinecke Op. 77



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON No 56

Chicago, Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

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Carl Reinecke Op. 77

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Moderato.

Carl Reinecke Op. 77



# SIEGEL - MYERS

## Correspondence School of Music

PIANO LESSON No 57

Chicago, Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

### A Formula for Arpeggio Practice

After practicing the twelve major scales through, according to the plan indicated, a student will have spent one-half hour a day, for 36 days. The next thing to take up, after this is completed, is a similar method, applied to the arpeggios of ordinary major triads.

The triad is a combination of three notes in a chord; for example, C, E, and G is the chord or triad, of C major. This chord of C major contains the notes to be played in arpeggio form. The notes of the diatonic scale are numbered upward as they succeed each other. In the scale of C, C is 1, D is 2, E is 3, F is 4, G is 5, A is 6, B is 7. The triad is composed of 1, 3 and 5 of this scale. In the scale of A $\flat$ , A $\flat$  is 1, C is 3, B is 5. Hence these notes, A $\flat$ , C and E $\flat$ , are the notes of the triad or the chord of A $\flat$ , and are to be used in this arpeggio practice. The example following shows in full detail, what to do with this arpeggio practice. For the present purposes the key of C will be taken, and the fingering will call for the use of the thumb on the first note of each arpeggio, except for the lowest note for the left hand, which will be played by the fifth finger, and the highest note for the right hand will be played with the fifth finger.

When beginning with a black key, the thumb is to be used for the first white key *above* a black key, with the *right hand ascending*; and the thumb is to be used for the first white key *below* a black key with the *left hand descending*. Suppose, for example, that the arpeggio of E major (E, G $\sharp$ , B) is to be played. In the first position, beginning with E, the thumb is to be used on E. In the second position beginning with G $\sharp$ , B is the next white key above a black key (the right hand ascending), and hence the thumb plays B; the second finger plays E, the fourth finger plays G $\sharp$ .

When the distance from the note played by the right thumb to the third note to be played in the arpeggio or chord, is *more than a fifth*, counting intervals of the diatonic scale, ascending, the fourth finger is to be used on that note. For example, when playing E-G-C, (the arpeggio of the key of C beginning on 3), the distance from E to C, the third note to be played, is more than a fifth, hence the fourth finger is used on C. When the distance from the note played by the thumb to the third interval is not more than a fifth, the third finger should be used. When the distance of the note played by the thumb of the left hand to the third interval *descending* is beyond a fifth, the fourth finger should be used.

Play each combination through a course of two octaves from two to sixteen times, at a speed of four quarter notes to a measure, with the metronome set at 100, to tick once for each note played. For those who do not have a metronome, it may be well to state, that when the metronome is set at sixty, the tick is heard every second of time. The figure means sixty ticks in a minute. At 100 there will be a 100 ticks in a minute, which would make the beats at about the rate of an ordinary walking speed.

There are 18 combinations written out on the chord of C for arpeggio practice in this lesson. If you spend a half-hour a day for three days at this practice it will take thirty-six-days to get through with the twelve major keys.

TABLE FOR ARPEGGIO PRACTICE

PARALLEL MOTION						CONTRARY MOTION					
R. H. 1	3	5	1	3	5	1	3	5	R. H. 1	3	5
L. H. 1	1	1	3	3	3	5	5	5	L. H. 1	1	1

Alternating with the quarter note speed, you are to practice at eighth note and sixteenth note speed; that is, two notes to a beat, and four notes to a beat. All ways of varying the practice, already recommended for other exercises, apply here with equal value.

Having practiced all of the major triad arpeggios, you are to use the above eighteen combinations over again with the twelve minor triads, with all of the changes of treatment above described. The minor triads differ from the major by lowering the third one half step. For instance the chord of C major is C, E, G. The chord of C minor is C, E $\flat$ , G. The third of the chord is one half step lower in the minor key.

The next basis for arpeggio practice will be the notes of a diminished seventh chord, with four notes to the octave. There are only three such chords on the key-board, although in their relation to different keys there are twelve such chords. The difference is in the naming of the letters. The notes of such chords are always a minor third apart; for instance, the chord of A, C, E $\flat$ , G $\flat$ . The diminished seventh chord of A $\sharp$ , C $\sharp$ , E, G, and that of B, D, F, A $\flat$ , together with the first one named, use all the keys on the piano. The next one in order after B, D, F and A $\flat$  would be C, E $\flat$ , G $\flat$  and B $\flat$ . This is named differently, but is merely a duplicate of the first named chord in its second position. Another lesson will explain additional ways to practice arpeggios, founded upon such chords and upon *Dominant Seventh* chords.



# SIEGEL-MYERS

## Correspondence School of Music

PIANO LESSON N<sup>o</sup> 63

Chicago Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

### Little Birds

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This is a sprightly, piquant composition, which, as far as possible, enables the pianist to imitate quite successfully the singing and twittering of birds; perhaps, also, to suggest their flitting from bough to bough.

The M. M. ♩ = 88 indicates that there are two beats to the measure, each beat to take up the time of one stroke of the metronome at 88, and to include the time of three eighth notes, or their equivalent. There must be an accent on each note played with these beats.

For the sake of correct practice, the beginner should count six beats to a measure before trying to play with two beats. Such a subdivision in counting enables you to outline accurately the fractions of time in the smaller subdivisions of each measure. The first four notes in the composition, which equal one beat, when counting six beats to a measure, ought to be played quickly and with sharp distinctness, giving the first note an accent. The fifth note, beginning the next full measure, should have a stronger accent.

For the meaning of the marks "/" and "\" review Lessons Nos. 14 and 46. The fingers should be thoroughly curved, and make abrupt short motions up and down, in playing the quick figures of thirty-second notes. In the sixth, seventh, ninth, tenth, eleventh and various other measures, the sixteenth notes are to be played on the second half of the second (or fifth) eighth beats, as the case may be. Note that the sixteenth notes should be played only half as rapidly as the thirty-second notes. Notice accurately the dotted eighth and sixteenth rests.

This composition requires verve and animation. You should accent in a sharp and positive manner, without playing heavily. The damper pedal is marked to be put down exactly at the beginning of each quick figure of thirty-second notes, and to be raised abruptly at the following eighth note.

Take particular notice of the eighth rests and quarter notes in this piece. These help to give the attractive contrasts between the velocity of the rapid figures, and the steady-going "swing," which calls for the expression acquired by counting two, instead of six, to a measure. The object in counting six, is to enable the student to train himself to accurate control of proportions, in keeping time and accent, and is only for preparatory practice.

In Lesson N<sup>o</sup> 14, referred to above, the student is told how to raise the wrist, and hold the hand and fingers (at moderate height) in a controlled position, preparatory to playing again. This is the most desirable technical consideration in the piece, and one most usually neglected.

In the twenty-first measure, the new figure marked "mf," should be played vigorously. This figure, which occurs in five measures, gives to the third and fourth eighth beats much added spirit, in this already very lively composition. The five notes marked "mf" should be played in one beat, since they are equal to *four* regular thirty-second notes. By placing a group of fingers at a time over a set of notes, in advance of playing *them*, as in measures 33 and 34, the fingering printed will be found useful, by increasing the readiness with which the notes can be played. The slur ends, and staccato notes, admit of such fingering.

You should cultivate appropriate positions of the hand and fingers *before playing*. The use of the thumb on the black keys, with the consequent positions of the hand, is good, and should be encouraged.

*SS.* Allegro leggiero M. M. ♩ = 88 Edvard Grieg Op. 43

(Continued in next Lesson)



SIEGEL-MYERS  
Correspondence School of Music

PIANO LESSON N<sup>o</sup> 64

Chicago Ill.

Composed and Edited by  
WILLIAM H. SHERWOOD

Little Birds (continued from Lesson N<sup>o</sup> 63)

The musical score is written for piano and consists of 34 measures. It is divided into two systems of staves. The first system contains measures 9 through 20, and the second system contains measures 21 through 34. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/4), and dynamic markings including *pp*, *p*, *mf*, *f*, *cresc.*, *rit.*, *poco.*, *ritar*, and *dan*. There are also tempo markings like *a tempo* and *do.*. The score features numerous fingerings, slurs, and articulation marks. Measure numbers (9), (10), (11), (12), (21), (33), and (34) are placed at the beginning of their respective measures. The piece concludes with a final chord in measure 34.



# Siegel-Myers Correspondence School of Music

STEINWAY-HALL · CHICAGO · INCORPORATED.

A Course in  
**Music and Piano Study**  
by William H. Sherwood

**A SERIES OF PICTURES SHOWING POSITIONS**  
of the hand, wrist, knuckles and fingers, as related to useful and  
desirable ways of controlling and training the  
hands in piano playing.

**Lesson No. 65**

Illustrations Nos. 1 and 2 show positions in which the wrist and finger tips are at rest in their respective places on the table. Much can be gained through the *independent exercises for the knuckles, between the wrist and the finger tips*. The power to hold the knuckles steadily high, medium or low, without confusing with wrist or finger action, can be enhanced by the knuckle action exercise, wrist and finger tips being stationary. In Illustration No. 1, the knuckles are raised and the fingers are straightened. In Illustration No. 2, the knuckles are depressed, and the fingers curved. You are to exercise the knuckles up and down, steadily and slowly, between the two extremes of position seen in these two pictures. Do not change the relative positions of the finger tips, nor of the wrist on the table during this exercise. Make the movements with steady deliberation and gentle, instead of violent, manner.

Illustration No. 1

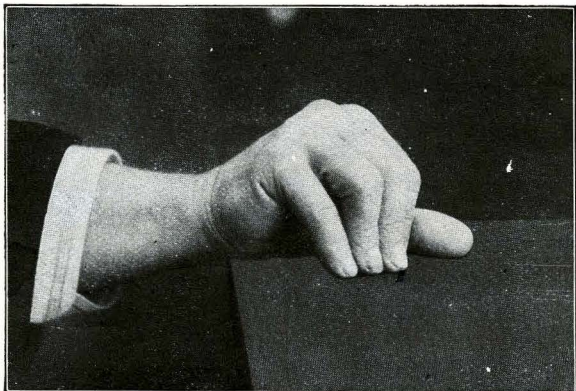
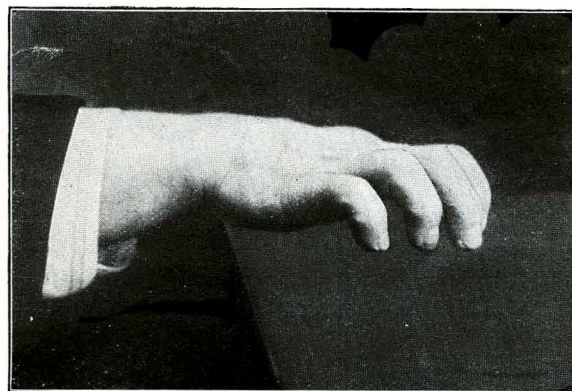


Illustration No. 2



In Illustration No. 3, the thumb is raised, ready to play. In Illustration No. 4, the thumb is down, holding its key. Practice as before, slowly and deliberately, with the thumb, as explained, but notice particularly that the fingers, the knuckles, and the palm of the hand are in the same place in each exercise.

Illustration No. 3

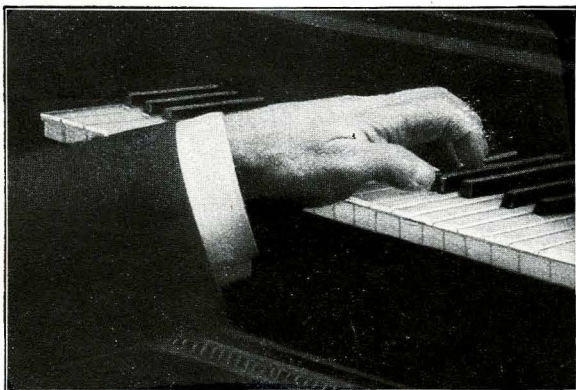
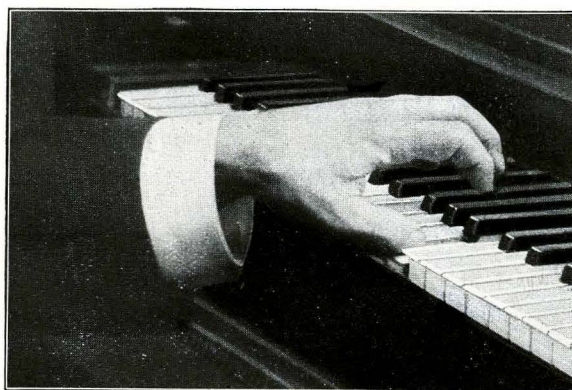


Illustration No. 4



It requires more care to control the hand and knuckles during work done with the thumb and fingers (or with the wrist) in the movements made, than is required to make the movements.

After you learn to identify and use the independent power of the knuckles, as shown in Illustrations Nos. 1 and 2, then you are expected to be able to *hold the knuckles steadily*, with an energy of their own, sufficient to resist any other movements, as shown in Illustrations Nos. 3 and 4.

In Illustrations Nos. 5, 6 and 7, showing the use of the forearm in chords and octaves, you see independent uses of the fingers and forearm, requiring motions of these parts, in each case combined with stationary conditions of the hands at the knuckles, *midway between the wrist and finger tips*. These exercises require a combination of three kinds of muscular effort; viz., the use of the fingers at the keys, the use of the forearm in action, and the use of the independent power at the knuckles, to form a firm, unyielding, connecting link between the two acting parts at the other extremes mentioned.

In Illustration No. 5, you will notice a slight extension of the fingers. In Illustration No. 6, you will notice that the fingers which are holding the keys down are a little more curved. The difference is in the tip joints of the fingers. It is not intended, as a rule, to change the angle of the finger joint next to the hand during this process. Through curving the tip part of the finger (beyond the second joint) as the wrist sinks, you can help the finger to cling to its key. When the wrist sinks, as occurs in practice between positions shown in Illustrations Nos. 5, 6 and 7, the wrist is to go slightly forward. If it were to sink and move backward from the keyboard it would be more difficult to keep the arched height of the hand at the knuckles, or to cling to the keys.

Illustration No. 5



Illustration No. 6

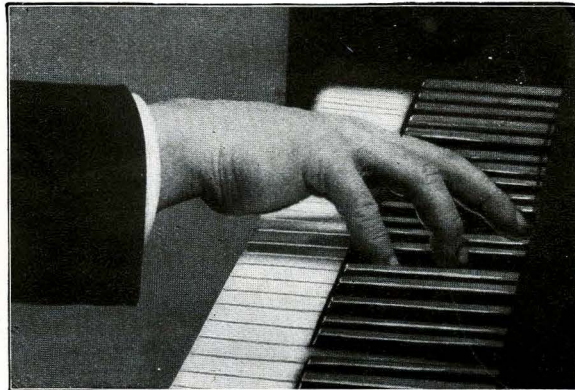
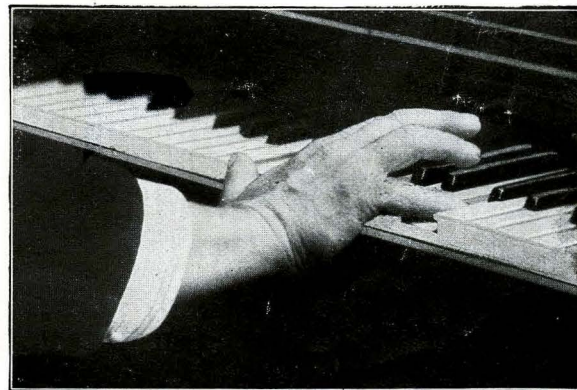


Illustration No. 7



Now, vice versa; when the wrist rises, it is to go slightly backward, in a line away from the keyboard, the fingers meanwhile stretching out slightly, so as to be in a less curved position when the wrist is raised, after playing, than at the opposite point. Such a process admits of keeping the upper part of the arm steady. You are not to push the arm forward from the shoulder when raising the wrist, nor to pull the arm back, away from the keyboard, when sinking the wrist. Do some of this kind of practice with the elbow resting on a table, so that the upper part of the arm cannot move in any direction. You will immediately notice that when the wrist is up, it will be horizontally above a point nearer to the elbow than when the wrist is down. Now, if you keep the tip of the finger perpendicular at a given point on the table, while the elbow is also resting at a fixed point, you will notice that the finger must straighten somewhat when the wrist is up, and must curve more when the wrist is down. As stated above, the change in the finger must be made between the tip of the finger and the second joint thereof, and not by means of changing the relation of the finger to the hand at the knuckle joint.



# Siegel-Myers Correspondence School of Music

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A Course in  
**Music and Piano Study**  
by William H. Sherwood

## A SERIES OF PICTURES—Continued

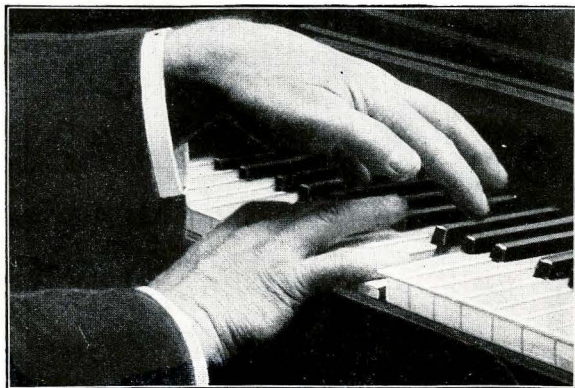
## Lesson No. 66

The student of this course will find an invaluable help in a study of the photographs of Mr. Sherwood's hands and wrists in the positions described in Lessons Nos. 65, 66 and 67. These positions are not only for imitation and present practice, but are to be constantly referred to in these lessons, and the principles involved are to be applied to your practice and incorporated into permanent habits of piano playing.

### Interlocking Hands. The Positions and Movements Used When the Hands Alternate in Trill Passages of Double Notes

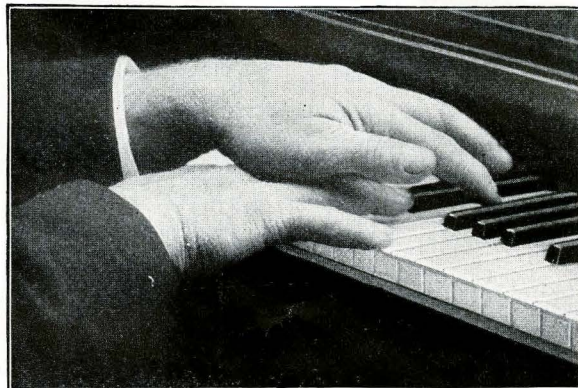
The right hand is playing in Illustration No. 8, and the left hand is prepared to play. The knuckles of both hands are *raised*, and the fingers symmetrically *curved downward*. There is an unbroken arched line from the wrist to the finger-tips, convex outside at all joints. The part of

Illustration No. 8



the hands next the fingers and the fingers are not allowed to rise independently in this exercise; *forearm motion is used exclusively*. The left hand is playing in Illustration No. 9, and the right hand is prepared to play. Notice that the longest stroke is made by the wrists, the shortest by the energized fingers. No change nor flexibility is allowed through the hands at the knuckles.

Illustration No. 9



### Preparatory Exercises for Legato Octaves and Chord Playing

In Illustration No. 10 (showing the right hand going up the scale in practice preparatory to the legato octave practice), the hand is seen with the wrist turned to the left; the hand is level across, from right to left, and from wrist to knuckles; the fifth finger is holding a key; the other fingers are raised; the fourth finger is stretched across the fifth finger, to the right, inverting the natural relation of the fingers to each other. The fifth finger is

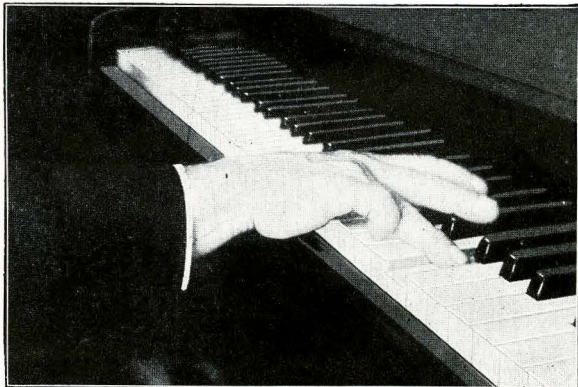
Illustration No. 10



curved under the hand, so as to touch the key with the finger nail. The fourth finger is partly straightened.

In Illustration No. 11 (showing the right hand going down the scale in legato octave practice), the wrist is still turned to the left, as before, the back of the hand level, the fourth finger holding a key down, the tip of the finger near the black keys, the fifth finger raised and curved to the

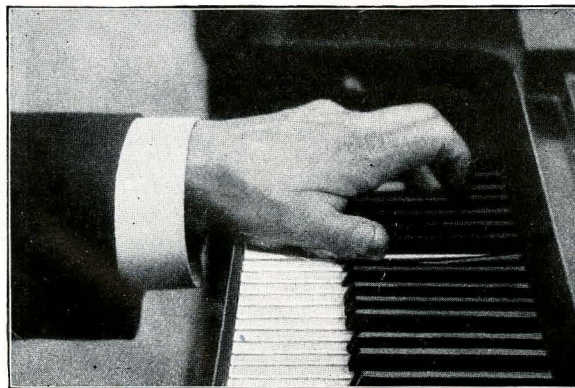
Illustration No. 11



left, so as to play a note under the fourth finger, in inverted order to the natural position of the fingers. Such processes call for the alternate inversions of the relations of the fingers to each other, by turns with the natural succession. The continued action of the fingers during this process resembles that of putting each foot forward in turn, and bending the knee in walking.

It is much easier to play an octave passage up the scale with the right hand, or down the scale with the left hand, than the opposite; in the former case the fingers lead towards the keys to be played upon, the wrist being left behind in the process. When returning, the wrist must be taught to lead, to pull along across the keyboard in advance of the fingers; and each finger must *draw in* to a curve while holding up *above* the keyboard, to prepare for its next note. Each finger, holding its key, must straighten out, while the other finger curves, to get ready for its key. The fingers must be kept *up*, alternating with the hold on the keys, when making motions across, until each one is perpendicularly above the key that it is to play upon.

Illustration No. 12



During this process, you must test the wrist frequently, and know that you are keeping it from stiffness, or from being heavy. At any stage of this process, you can stop playing and test the knuckles alternately up and down, as in Illustrations Nos. 1 and 2 of the preceding lesson. Then, when playing, keep the height of the hand at the knuckles unchanged, as in Illustrations Nos. 3 and 4 of the preceding lesson.

Illustration No. 12. Notice that the wrist is turned in, as is necessary when practicing legato octaves, with the alternating use of the fourth and fifth fingers, as just explained above. Observe that the thumb has an inverted curve on a black key. In Illustration No. 4 of the preceding lesson, the thumb has the outward curve. In Lessons Nos. 74 and 93 are further remarks about preparatory study for legato octave playing. When studying those lessons, refer to these pictures and to the remarks in this lesson.



# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

## EXAMINATION PAPER

## PIANO LESSON No. 66

Name.....Class Letter and No.....

Town.....State.....Percentage.....

Write name and number plainly

*Caution.—The pupil must exercise great care in the practice of exercises in Lesson No. 66, to avoid stiffening and tiring the muscles. If this is not done, there is danger of injury to the wrist.*

1. Can you make a double trill with interlocking hands with the ordinary motion of the hand up and down from the wrist joint?.....
2. Can you fix finger and knuckle joints firmly as shown in Illustration Nos. 8 and 9, and make the action exclusively through the forearms, not confusing flexibility of the forearm with additional flexibility of the other parts?.....
3. Can you control the double trill in triplets; i. e., accenting the first of three successive strokes each time? What particular benefit do you derive from such practice?.....  
.....  
.....  
.....
4. What length of wrist stroke do you make in this trill? Do you make more motion when playing loud, and less motion when playing soft?.....  
.....
5. (a) Can you place the right hand and fingers in the position shown in Illustration No. 10, and hold the parts in such position without fatigue?.....  
(b) Can you maintain a curve of the fifth finger (which holds the key), a raised position of the other fingers, and the relative height of the knuckles, while bending the wrist up and down mildly, to a moderate degree?.....  
(c) Can you avoid stiffening the wrist and depressing the fourth and fifth knuckles in this exercise?.....  
(d) How far beyond the note held by the fifth finger can you reach with the fourth finger? .....
6. Adapt question (a), (b), (c) and (d) under (5) to Illustration No. 11, and answer.  
.....  
.....  
.....  
.....  
.....

(OVER)



7. (a) While doing this work of playing alternately with the fourth and fifth fingers does the wrist move more or less distance than the distance between the keys played? .....
- (b) In what position are the other fingers held?.....
- (c) Can you combine the efforts necessary for all the fingers and the management of the wrist, with a limber and light condition of the wrist?.....
- (d) Have you tried these exercises on the *surface* of the keyboard, holding the right keys securely without pressing them down? Describe the benefit in such *surface practice*. .....
8. (a) How many kinds of finger motion in the above described exercises?.....
- (b) Can you so subdivide the practice of this exercise as to distinguish between such finger movements at separate intervals, instead of making all the movement at once, as expected in actual playing?.....
- (c) What benefit is derived from such preparatory practice?.....
9. Can you practice the exercises described in Lesson No. 66 without fatigue?.....
10. Illustration No. 12, Lesson No. 66, and Illustration No. 4, Lesson No. 65, show alternate positions for one exercise. Describe the exercise. ....
11. (a) What are you to do with the fingers, knuckles and wrist while practicing this wrist exercise? .....
- (b) Can you keep the tip of the thumb on one key making these changes in its position? .....
- (c) Can you keep the wrist unmoved meanwhile; also light and limber?.....
- (d) Can you do this exercise accurately upon the surface of the keyboard (without pressing the keys down)?.....



# Siegel-Myers Correspondence School of Music

STEINWAY-HALL · CHICAGO · INCORPORATED.

A Course in  
Music and Piano Study

by William H. Sherwood

A SERIES OF PICTURES—Continued

Lesson No. 66

## Interlocking Hands. The Positions and Movements Used When the Hands Alternate in Trill Passages of Double Notes

The student of this course will find an invaluable help in a study of the photographs of Mr. Sherwood's hands and wrists in the positions described in Lessons Nos. 65, 66 and 67. These positions are not only for imitation and present practice, but are to be constantly referred to in these lessons, and the principles involved are to be applied to your practice and incorporated into permanent habits of piano playing.

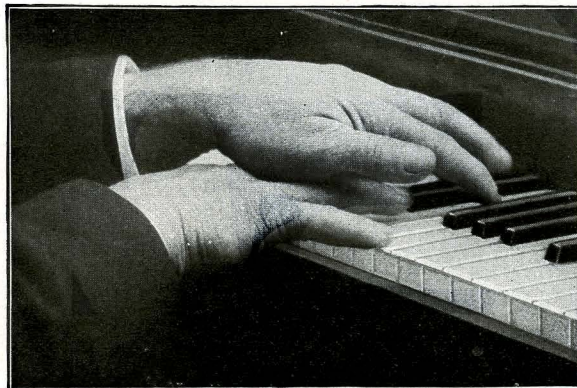
The right hand is playing in Illustration No. 8, and the left hand is prepared to play. The knuckles of both hands are *raised*, and the fingers symmetrically *curved downward*. There is an unbroken arched line from the wrist to the finger-tips, convex outside at all joints. The part of

Illustration No. 8



the hands next the fingers and the fingers are not allowed to rise independently in this exercise; *forearm motion is used exclusively*. The left hand is playing in Illustration No. 9, and the right hand is prepared to play. Notice that the longest stroke is made by the wrists, the shortest by the energized fingers. No change nor flexibility is allowed through the hands at the knuckles.

Illustration No. 9



## Preparatory Exercises for Legato Octaves and Chord Playing

In Illustration No. 10 (showing the right hand going up the scale in practice preparatory to the legato octave practice), the hand is seen with the wrist turned to the left; the hand is level across, from right to left, and from wrist to knuckles; the fifth finger is holding a key; the other fingers are raised; the fourth finger is stretched across the fifth finger, to the right, inverting the natural relation of the fingers to each other. The fifth finger is

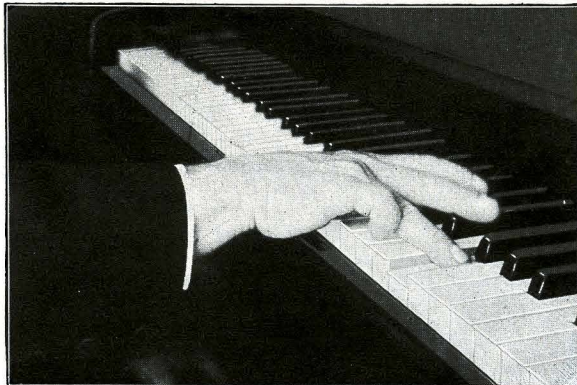
Illustration No. 10



curved under the hand, so as to touch the key with the finger nail. The fourth finger is partly straightened.

In Illustration No. 11 (showing the right hand going down the scale in legato octave practice), the wrist is still turned to the left, as before, the back of the hand level, the fourth finger holding a key down, the tip of the finger near the black keys, the fifth finger raised and curved to the

Illustration No. 11



left, so as to play a note under the fourth finger, in inverted order to the natural position of the fingers. Such processes call for the alternate inversions of the relations of the fingers to each other, by turns with the natural succession. The continued action of the fingers during this process resembles that of putting each foot forward in turn, and bending the knee in walking.

It is much easier to play an octave passage up the scale with the right hand, or down the scale with the left hand, than the opposite; in the former case the fingers lead towards the keys to be played upon, the wrist being left behind in the process. When returning, the wrist must be taught to lead, to pull along across the keyboard in advance of the fingers; and each finger must *draw in* to a curve while holding up *above* the keyboard, to prepare for its next note. Each finger, holding its key, must straighten out, while the other finger curves, to get ready for its key. The fingers must be kept *up*, alternating with the hold on the keys, when making motions across, until each one is perpendicularly above the key that it is to play upon.

Illustration No. 12



During this process, you must test the wrist frequently, and know that you are keeping it from stiffness, or from being heavy. At any stage of this process, you can stop playing and test the knuckles alternately up and down, as in Illustrations Nos. 1 and 2 of the preceding lesson. Then, when playing, keep the height of the hand at the knuckles unchanged, as in Illustrations Nos. 3 and 4 of the preceding lesson.

Illustration No. 12. Notice that the wrist is turned in, as is necessary when practicing legato octaves, with the alternating use of the fourth and fifth fingers, as just explained above. Observe that the thumb has an inverted curve on a black key. In Illustration No. 4 of the preceding lesson, the thumb has the outward curve. In Lessons Nos. 74 and 93 are further remarks about preparatory study for legato octave playing. When studying those lessons, refer to these pictures and to the remarks in this lesson.



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A Course in  
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A SERIES OF PICTURES—Continued

Lesson No. 67

## Preparatory Practice for Legato Thirds and Legato Sixths

When playing legato octaves or chords, in which the fingers are stretched apart, it is very important to have the wrist level, as in Illustrations Nos. 10, 11 and 12 of the preceding lesson. When playing thirds or close chromatic intervals, it is well to have the wrist high.

Illustration No. 13 shows the right wrist turned in to the left; the fourth finger is curved under the third finger, which is extended; the thumb is under the hand and the second finger is straight on its key.

Illustration No. 13



The fourth and second fingers are holding their keys down, and the third finger and thumb are raised, preparatory to playing upon the keys next above those held down. The thumb and second finger, and the third and fourth fingers are in inverted positions. Most players will find it possible, with an intelligent study along such lines as here suggested, to play legato thirds in succession, through diatonic or chromatic scales. The necessary work of keeping the wrist limber with frequent tests, and of causing the fingers (when

moving across) to keep above the keyboard, and various other discriminations, explained for general purposes, apply here.

In the lessons on Scale and Arpeggio playing, you will find considerable instruction relative to making the movements right and left with individual fingers, in preparation for positions. One such position is shown in Illustration No. 14, as used in an arpeggio, when the right hand is descending the scale. The third finger is holding a key down, the thumb and second fingers are stretched toward the left (causing a distance between the second and third fingers); the fifth and fourth fingers are crowded toward the left and held above the keyboard, over the third finger. If the hand were to move in the opposite direction (inverting this particular arpeggio) the thumb and second finger would be held to the right, the second finger crossing the third, and the thumb well under the hand. Meanwhile, the fourth and fifth fingers would be stretched well to the right, away from the key held by the third finger. The effort to practice moving the four fingers alternately, to the right and left, while keeping the hand level and the wrist limber (and holding the key down with the third finger) is a better exercise than that of continuous playing of notes, when trying to learn how to make the fingers independent of each other to a skillful degree, in crossing the keyboard. This picture refers especially to Chopin's Etude Op. 10, No. 1.

If the finger holding the key down in this exercise, be drawn up so that the key will be held at the surface thereof, and not pressed down, during the practice of cross movements just explained, the value of the exercise will be greater. The reason for this is that the sensibility of the parts involved in the exercise in crossing and lifting will not be interfered with, and rendered partially ineffective or indefinite, through the weight of the finger on the key. In this extremely delicate manner, you can develop the independent powers of the particular functions involved more definitely than otherwise.

## Broken Octaves and Long Stretches

The wrist is comparatively low, in Illustrations Nos. 15 and 16. The palm of the hand at the knuckles is raised an inch and a half to two inches above the keyboard, and maintained at that height. The line across from the tip of the thumb to the tip of the fifth finger is stretched and uniformly rounded out. There are no concave places, looking at

Illustration No. 15.



All the joints combine to form a convex outline. The wrist must be kept limber, and not heavy, although in a low position. Hold the hand forward, well over the keyboard, instead of sinking back to the edge of the keys.

When all of these ways of controlling the wrist are combined, the roll of the wrist, as shown in these pictures, can be accomplished without undue strain upon the energies, and without stiffness nor awkwardness. The elbow should not be allowed to lift nor to move far away from the side during this exercise.

Illustration No. 16 shows a combination of the control of five different ways of using the wrist for a single purpose, combined with

additional government of the hand at the knuckle joints and of the finger positions. The fifth finger is bent down (in its relation to the hand). The other fingers in both pictures are maintained at a higher level. The position of the hand depends upon not less than eight ways of using the wrist, fingers and knuckles, all of which are explained in Lesson No. 69. It is only through this kind of combination that I have been able to work out the problems of piano playing in my own performance, and I consider it the most useful exercise of any in this entire course.

The explanation just given above, in connection with Illustration No. 16, applies equally to Illustration No. 17. The fingers, however, are now more extended. The second finger is holding its key, or can be understood as just leaving its key, through a sliding motion of the left hand. The finger is to slide along the surface of the keyboard, flattened out, while the other fingers are stretched apart, and are going along above the keyboard. The wrist is moving to the left the same distance that the fifth finger travels; the elbow should be held steady, and not allowed to go across with the wrist. The height of the fifth finger above the keyboard is to be maintained until that finger arrives at a point directly above the key which it is to play, when it will merely have to move straight down to play, as naturally as if it had no distance to reach across.

In reversing this exercise, the only difference is that the fifth finger would be down instead of the second finger, and the other fingers would be up, while the fifth plays and slides.

You have been taught in other lessons how to distinguish in different ways when leaving a key. If there is a long stretch, and a legato expression is required, the finger can relax its hold on a key so as to allow that key to move up gradually. The finger can lengthen out until it is straight, during the process, and as the distance of the stretch is increased. While the finger relaxes its tension on the key, which is caused by the use of the flexor muscle, the finger must maintain a tension in the exertion of the muscle power used to enable it to stretch across, right or left. In all exercises, you must make frequent tests of the wrist to keep it from stiffening. You will notice also that the position of the hand at the knuckles is expected to be unchanged, as in the pictures.

Illustration No. 14

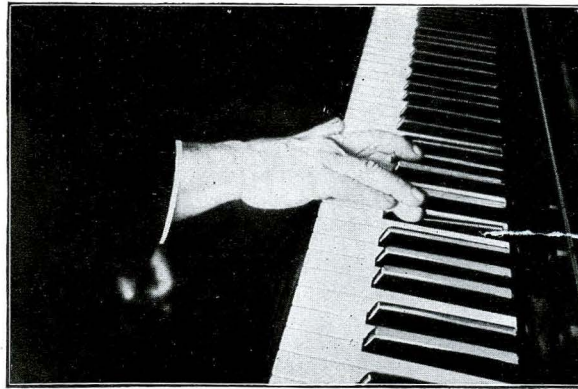


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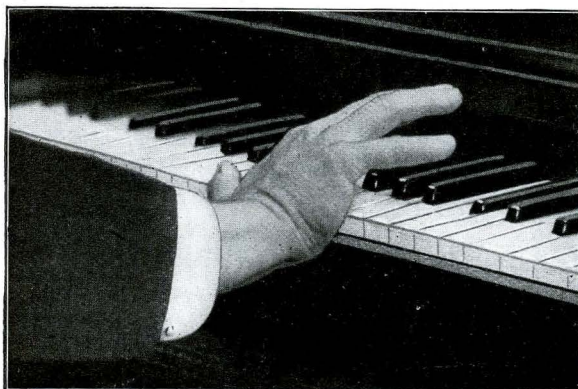


Illustration No. 17.





# Siegel-Myers Correspondence School of Music

STEINWAY HALL · CHICAGO · INCORPORATED.

## A Course in Music and Piano Study

by William H. Sherwood

## A SERIES OF PICTURES — Continued

## Lesson No. 67

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Illustration No. 14



Illustration No. 16.

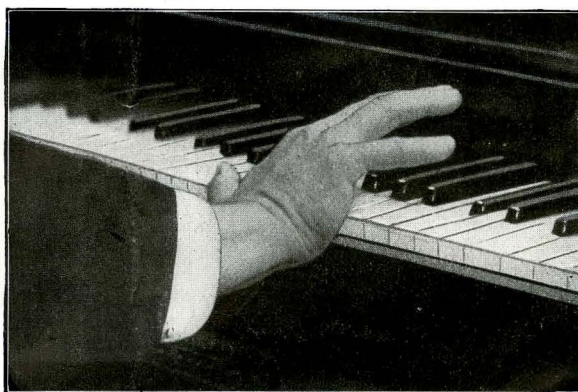


Illustration No. 17.





# Siegel-Myers Correspondence School of Music

CHICAGO, ILLINOIS

## EXAMINATION PAPER

## PIANO LESSON No. 67

Name..... Class Letter and No.....

Town..... State..... Percentage.....

Write name and number plainly

1. What advantage is there in holding the wrist high during the practice of legato thirds?  
.....
2. What advantage is there in holding the wrist level with the back of the hand while practicing legato octaves and legato sixths?  
.....
3. Can you play a *legato trill in thirds* with the right hand,—second finger stretched out on D, fourth finger stretched under on F,—alternating with the thumb on E and the third finger on G? Can you do this without stiffening the wrist or tiring the muscles? Can you make each part legato?  
.....  
.....
4. Can you make the fingers, when crossing in a progression of legato thirds, keep at full height above the keyboard, *until their turn* to play?  
.....
5. When the thumb plays two notes in succession during a passage in legato thirds, what movement can you best make with it? (See Illustration No. 12, Lesson 66, and Illustration No. 4, Lesson No. 65.)  
.....  
.....
6. (a) How many kinds of finger motion are indicated in Illustration No. 14?  
.....  
(b) While fingers cross alternately right and left, one finger holding the key, as in Illustration No. 14, what should the wrist do?  
.....  
(c) What should be the position of the knuckles?  
.....  
(d) How many efforts would you make with the wrist in such work?  
.....  
(e) Can you keep the hand level during this exercise?  
.....  
(f) Which wrist effort is an actual part of the progression?  
.....  
(g) What other wrist action is desirable, and to what degree?  
.....

(OVER)



7. Do you identify the increased independence and distinctness possible when doing some of this work on the surface of the keyboard, instead of playing loud and bearing down heavily? .....
8. How long can you keep up such slow and steady efforts without discomfort?.....

Note: Many players find such exacting work too irksome to continue more than a few minutes at a time with profit. It is not advisable to allow yourself to become nervous and fatigued through prolonging such exercises unduly.

### BROKEN OCTAVES AND LONG STRETCHES.

9. Describe different methods of playing broken octaves.....  
.....  
.....  
.....
10. (a) If in the broken octave exercise, you maintain a steady strength with the stretch of the hand, and an arched finger position, how many separate uses of the wrist do you make?.....
- (b) In this exercise do you feel the tension principally in the upper part of the arm, in the forearm, in the wrist, or in the hand at the knuckles? It will be felt in two of these parts.....  
.....
11. Illustration No. 16 shows the reverse of Illustration No. 15. The continued effort of playing broken octaves will alternate between the two positions. If the distance between the more distant keys is too great to reach, what position would be correct after leaving the note with the thumb as in Illustration No. 16, and before playing a note with the fifth finger as in Illustration No. 15?.....
12. When trying to make a legato effect, do you lift the thumb, or make it slide from its key? .....
13. When trying to make a legato effect in reverse order, that is, between two distant keys with the fifth finger and thumb, what do you do with
  - (a) The curve of the fifth finger?.....
  - (b) The knuckles? .....
  - (c) The other fingers, and do you carry the wrist across a greater or less distance than the fingers? .....



# SIEGEL-MYERS

## Correspondence School of Music

Course in Piano Study by  
William H. Sherwood

Chicago, Ill.

PIANO LESSON N<sup>o</sup> 59

*This Lesson and Lesson N<sup>o</sup> 60  
are to be studied together*

### "From Strange Lands and People"

*Schumann Op.15, N<sup>o</sup> 1.*

The following preparatory exercises are to be carefully studied, with a view to playing this beautiful little composition in a musical and artistic manner.

**Ex. N<sup>o</sup> 1** *Exercise N<sup>o</sup> 1* is the first phrase of the melody, which is found in the upper notes of the first two measures. These are to be played with a full, soft, legato touch. The hand should be held steady, particularly across the four knuckle joints, which should be level and well over the keyboard, so as to enable you to lift the fourth and fifth fingers easily and moderately high. These fingers are to cling to their keys, and must never prematurely leave one of the notes of this melody. *Each note must sound until the next one sounds*, except, at the end of the slur, in which case you are to let go of the key, but not until after the last note in the measure has been played. After playing this note, which is a note of the accompaniment, the wrists can be drawn up mildly, and to a very moderate degree; thus making a slight break between phrases.

**Ex. N<sup>o</sup> 2** *Exercise N<sup>o</sup> 2* gives the bass notes for the first phrase, which are to be held, each in turn, the length of time designated by the eighth notes alternating with the eighth rests, at which intervals the fingers are to be raised from the keys. The moderate use of the forearm, (combined with steady positions of the fingers as described in Lesson N<sup>o</sup> 14,) is to be practiced in connection with this exercise.

**Ex. N<sup>o</sup> 3** *Exercise N<sup>o</sup> 3* gives the middle accompaniment part, which you should practice with each hand alone in turn, merely to get its sense of expression. This is to be much softer, throughout the entire piece, than the other parts, but to be played legato, in such a manner that each note will be held until the next one sounds.

The slur and the figure 3 above these triplets are merely to show that they are triplets, and are for no other purpose. The long slur across the phrase of two measures, however, indicates that you are to play continually legato.

This part furnishes a soft background, without any prominent features of its own, against the more conspicuous soprano and bass parts.

*Exercise N<sup>o</sup> 4* is the same as Exercise N<sup>o</sup> 3 but the notes are taken by the hands in turn, as given in the piece.

*Exercise N<sup>o</sup> 5* shows the combination of melody and bass parts, omitting the running accompaniment of eighth notes. Each part is to be played with its own characteristics, as definitely carried out as when playing that part in Exercises Nos. 1 and 2.

**Ex. N<sup>o</sup> 6**

*Exercise N<sup>o</sup> 6* shows the melody again, with the eighth note at the end of the triplet, which the right hand is to play. The eighth note is marked staccato and the melody legato. Careless players almost invariably desert the note of melody as soon as any note of accompaniment, or other note, is played by the same hand. You must learn to hold the B of this exercise until you hear the tone of upper G, which

is to be played with the same hand in legato connection with the B. Meanwhile, at the third eighth interval you are to touch the lower G lightly with the thumb and let go of it, while B of the melody is still heard. You will notice that the lower eighth notes are marked "pp," while the upper melody is marked "mp," and is to be played in a full, soft, singing way, with *crescendo* and *decrescendo* expression. Artistic beauty of expression calls for very careful and discriminating practice of this exercise.

*Exercise N<sup>o</sup> 7* shows the bass and the triplet eighth note parts only, the full accompaniment for the melody, marked in such a manner as will be necessary when playing the combination of all the notes with the two hands. That is to say, the right thumb is to play the third note of each triplet, the left hand playing only the first two notes of that part.

**Ex. N<sup>o</sup> 7**



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON N<sup>o</sup> 60

This lesson and Lesson N<sup>o</sup> 59  
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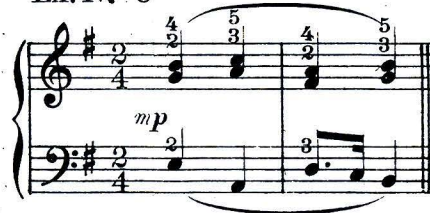
by William H. Sherwood

### "From Strange Lands and People" (continued)

The left hand is to play with two degrees of tone volume. It is strongest in the bass notes and less strong on the upper eighth notes of the triplets.

It is best to keep the right wrist slightly high, until you lower it, in a very moderate degree, to play the occasional notes called for in this exercise.

Ex. N<sup>o</sup> 8



*Exercise N<sup>o</sup> 8* is a copy of the 9th and 10th measures in part. Here and also in measures 9 to 14 inclusive three voices in the piece are marked to be played legato, just as is done with the melody in other places. The bass is played legato and we find the melody doubled. We are to hold the three quarter notes which carry this double melody until their tones blend with those of the next three quarter notes, with full singing expression.

Meanwhile the right hand is to do similar kind of work to that in the first measures, with the thumb playing and immediately leaving the third eighth note of each triplet in the soft accompaniment part.

In playing the piece with all parts combined, when the left hand plays its two notes of each group it is to make those notes softer than the first bass note; and when the right hand plays the third note of the triplet, the left hand is to lift the finger from the second note just named, while holding the bass note (one with the stem pointing down) according to the mark.

In the 13th and 14th measures special care must be taken to hold and leave the different keys, according to the kind of notes played, as already described.

Other marks in these measures will be understood from preceding descriptions.

It would be well to get a habit formed of putting down the damper pedal in a gentle manner on the second eighth of each triplet in this piece, the pedal to be raised promptly at the sound of the next half beat of the measure, where the next chord is played. Notice the pedal marks in a few of the measures as an example in all cases. Where the phrase ends the pedal mark is shorter and does not carry over, as in other cases.

In the 14th measure you must carry out the *ritard* through the last three eighth notes of that measure, lingering most with the final eighth note. Then play the last sixteenth note in the measure, in the melody part, at full speed, in prompt connection with the next phrase.

Schumann Op. 15, N<sup>o</sup> 1



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
**MUSIC AND PIANO STUDY**  
by Willian H. Sherwood

Chicago, Ill.

LESSON N<sup>o</sup> 61

### Minor Scales (Harmonic Form)

The harmonic minor scales are to be practiced with the same combinations used in the major scales, through two octaves, as has been already fully explained. The following examples show the fingering for each hand in each of the twelve minor scales. For present purposes, the *harmonic form* is used, in which we have a minor sixth and a major seventh. The order of these scales, in a rotation of fifths, is used here, beginning with A minor, which is most nearly related to C major. Like the Key of C, there are no sharps nor flats in the signature for A minor; but in the harmonic form, employed with these combinations, you will always play G sharp in this key.

If the student practice faithfully for three days, a half hour a day, on one of the twelve scales, it will take him thirty-six days of practice to complete the group. Alternate with the practice of the present scheme, *exercises for the muscles, wrist and knuckles, the separate independent practice in lifting the fingers, etc.*, all of which have been fully explained and illustrated in previous lessons.

In the fingering given, you will notice that in some places both the fifth finger and the thumb are marked for the same note. This means that the thumb would be used in case of continuation beyond the point in print. But in case that note is the final note, the fifth finger is used, as a convenience to the player. Ditto with the fifth finger.

#### Scale of A Minor



#### Scale of E Minor



#### Scale of B Minor



#### Scale of F sharp Minor



#### Scale of C sharp Minor



#### Scale of G sharp Minor



#### Scale of E flat Minor



#### Scale of B flat Minor



#### Scale of F Minor



#### Scale of C Minor



#### Scale of G Minor



#### Scale of D Minor



NOTE:- The construction of the minor scales can readily be seen in Illustration N<sup>o</sup> 1. The minor scale is built on the sixth degree of the relative major scale, and when following the notes as given in the major scale, is called the natural or *Normal Minor*. The half-steps occur between the second and third and between the fifth and sixth degrees of the scale.

For purposes of harmony writing, the seventh degree of the minor scale is raised a chromatic half-step. This alteration changes the intervals materially, the half-steps occur between the second and third, the fifth and sixth, and the seventh and eighth degrees of the scale; and there is an interval of a degree and a half between the sixth and seventh intervals of the scale. This is called the *Harmonic Minor*.

Both normal and harmonic minor scales are alike in their ascending and descending progressions.

For melodic purposes, the sixth and seventh degrees of the scale are each chromatically raised a half-step from the normal in the minor scale ascending, but return to their normal position in the descending scale. This is called the *Melodic Minor*.

III. N<sup>o</sup> 1



# Correspondence School of Music

# A Course in MUSIC AND PIANO STUDY

Chicago, Ill.

## LESSON № 62

## Accent Exercises

## ACCENTS APPLIED TO FINGER EXERCISES, SCALES, ARPEGGIOS, STACCATO PASSAGES, etc.

In Christiani's "Principles of Expression," we find the word "accent" used with the title of almost every chapter in the table of contents. There are *Melodic Accents, Harmonic Accents, Rhythmic Accents, Accents of Extremes, Accents of Fundamental Bass, Modulating Accents, Accents of Syncopations, Accents of Suspensions*, and others. In fact, the accent was Christiani's means of explaining the many features of expression and musical interpretation, which, according to his work, admit of such description.

In the following exercises, the system of accent practice is carried out which is given in Dr. William Mason's four books entitled, "Touch and Technic."

The greater part of this work is made up of a variety of groups and notes in various rhythms, and marked with large and small heads according to whether they are accented or unaccented.

The notes with large heads are to be accented, those with small heads are to be played softly. In other respects, the following exercises, and others which you can make up ad libitum, are simple formulae for ordinary execution of finger passages, scales and arpeggios. Only a few patterns are here given for such figures. These figures are to be carried out *TRANSPosed* through the constructive ingenuity of the student, in all the different keys. You are to do sufficient slow practice with the different exercises to form the habit of preparing the finger which is to accent. Do this by lifting the finger twice as high as when it is not to accent. To form such a habit will require much patience daily for a good while to come. You are not only to lift the finger high when preparing for accent, but to learn how to regulate the half lift of all fingers prepared for other notes. In many cases, it is more difficult to avoid lifting the finger its full height than to make the extra lift occasionally. Care should be taken continually to keep steady time in such practice. Some students invariably hurry a stroke made upon an accented note during a running passage, and many commence prematurely to increase the force upon the notes immediately preceding the accented note. Such faults are very common. You will have to watch yourself and your tendencies in this respect. The effort to accent naturally causes an increased velocity of attack, and generally a hardening of touch, all of which can be regulated by the means here explained.

In a rapid passage, the double amount of lifting, for accented notes, may be exaggerated, and thus be the cause of faulty effects, and in some cases, of delaying the regularity of progression. If so lift the fingers less.

Like all other kinds of work, the study before us calls for constant exercise of careful judgment and a correct sense of proportion on the part of the student.

*Use all sets of fingers, by turns, in trills and finger exercises.*

*Practice in all keys in succession.*

The ordinary formulae of scale and arpeggio progressions, up and down the keyboard, in the different major and minor keys, admit of treatment in rhythmical groups like the following examples:

The musical score for "The Ragtime Dance" by Scott Joplin is presented in a single system with ten staves. The first two staves are a piano introduction in 2/2 time, featuring a melody in the treble and a bass line in the bass. The third staff is a treble clef staff with a 6/8 time signature, followed by a bass clef staff with a 4/4 time signature. The fourth staff is a treble clef staff with a 3/8 time signature, followed by a bass clef staff with a 4/4 time signature. The fifth staff is a treble clef staff with a 9/8 time signature, followed by a bass clef staff with a 4/4 time signature. The sixth staff is a treble clef staff with a 4/4 time signature, followed by a bass clef staff with a 4/4 time signature. The seventh staff is a treble clef staff with a 4/4 time signature, followed by a bass clef staff with a 4/4 time signature. The eighth staff is a treble clef staff with a 4/4 time signature, followed by a bass clef staff with a 4/4 time signature. The ninth staff is a treble clef staff with a 4/4 time signature, followed by a bass clef staff with a 4/4 time signature. The tenth staff is a treble clef staff with a 4/4 time signature, followed by a bass clef staff with a 4/4 time signature. The score includes various rhythmic patterns, including eighth notes, sixteenth notes, and triplets, and is marked with "etc." at the end of several staves.

Play the above exercise 9 times in succession, (with a rhythm of nines and a limit of four octaves) in order to return to the original starting point, with the accent on the bass note.

The musical score is presented in two systems. The first system consists of a single staff in 4/4 time, featuring a series of eighth and sixteenth notes, with repeat signs and a final measure marked 'etc.'. The second system is a two-staff arrangement. The left staff is in 6/8 time, marked 'etc.:', and the right staff is in 3/4 time, also marked 'etc.:'. Both staves in the second system include dynamic markings like 'p' and 'f', and the right staff features triplet markings (3) and a final measure marked 'etc.'.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
**MUSIC AND PIANO STUDY**  
by William H. Sherwood

Chicago, Ill.

### Prelude in F Major

**LESSON N° 68**

*From Bach's "TWELVE LITTLE PRELUDES"*

In nearly all of the measures of this piece, each hand has but one note to play at a time, particularly with the figures of sixteenth notes. But these notes are so distributed as to alternate between different tones of the same chord, and to such an extent that, when playing rapidly and with sufficient energy, you can nearly always hear a full sense of harmony, as if you were playing chords with three or four different parts or voices. The rhythm calls for accents on all notes played on the first and third quarter beats of each measure. Frequently only one hand begins at a time, in which case you must be sure to make a good accent with that hand.

Bach was the greatest master of counterpoint and polyphone music in the history of the art. His oratorios, and his music for the organ, place him in the same category with Beethoven, as one of the two greatest of all classical composers.

Counterpoint is so constantly used in this piece, that although the music represents progressions of harmony, we find that each hand is playing a theme, accompanying the theme played by the other hand. This is a more elaborate idea than the song form, having only a single theme, with an accompaniment.

There are nothing but thematic and melodic subjects to play throughout the composition. The musical expression for each subject can best be learned and understood by practicing that subject with only one hand at a time, and noticing just what accents, and what crescendo and diminuendo expression, to give to the music. In addition to the notes played, observe in your practice, the staccato or legato touches, and any other marks that may be written, influencing the treatment of the music.

After practicing with the hands singly, you will find, upon playing with both hands together, that the independence of expression of different parts is such that one voice will frequently have an accented note, at an interval when it is equally important not to accent the other voice or voices. For instance, F, for the right hand, in the third beat of Measure N° 5 should have a moderate accent, but at this interval the left hand should be carefully trained not to accent the note played by that hand. Again, there are instances where expression for one voice would require crescendo,  $\text{<--}$ , simultaneously with diminuendo,  $\text{-->}$ , for the other voice. I have introduced some accent marks of different sizes, as a suggestion for different degrees of accent. The meaning of such differences is self-evident. ( $\text{-->}$   $\text{-->}$   $\text{-->}$ ) The accent marks are given in the order of their intensity.

Notice that various repeated figures are to be played the second time with changed fingering; for instance, the third and fourth groups in the first measure, and the first and second groups in the second measure. Such changes of fingering should be prepared for with movements made in advance, across the keyboard, by the wrist and hand, without twisting. These movements are to bring the different fingers to positions above their keys, before playing. This requires the same principles and methods explained at length in Lessons Nos. 9, 13, 14, 16, 34 and 39, where the principles of scale and arpeggio playing are illustrated. You might form the habit of making serviceable movements across the keyboard, to facilitate regular progression in arpeggios and scales, without taking the extra pains to put such movements to equally good use in illustrations like the ones before us.

In Lesson N° 3, it is explained how you should arrange the position of the right side of the right hand, and the left side of the left hand, so as to use the full lifting and stretching activities of the fourth and fifth fingers; this is particularly desirable in the last measures of this piece.

**Allegretto**  $\text{♩} = 104$ .

JOHN SEBASTIAN BACH

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## SOME GENERAL SUGGESTIONS FOR PRACTICE

In the following lessons of this course, passages of sixteenth or thirty-second notes will be found, which are to be played *legato* and need slow practice before speed can be attempted.

Practice such legato finger passages, first with one hand at a time and at a speed of quarter notes, which is four times as slow as sixteenth notes. When practicing quarter notes, count one for each note. After repeating the passage under consideration from one to sixteen times at this speed (the quarter notes being at a metronome mark of 100), practice the same passage with eighth notes, two notes to a beat, an equal number of times. Afterwards practice the passage with sixteenth notes, four notes to a beat. It is desirable that the student should extend such practice passages two or three octaves up and down the scale.

Next in order, make an effort to transpose each passage to other keys. In such cases two sets of fingering are given for some of the passages; each set should be thoroughly mastered. Practice the passage through once very loud; the next time very soft; and again, moderately loud. Hold the fingers one and one-half inches high uniformly; then, by turns, hold the fingers one-half inch high; again, hold the fingers only high enough to let the keys up; that is, keep them all in contact with the keys while practicing. Next practice upon the surface of the keys, *without putting any*

*key down*. Another remarkably valuable rule of practice is to place the hand as far over the keyboard as possible, so that the second joints of the second, third and fourth fingers will be against the fallboard. Then practice loud, and lift the fingers one and one-half inches for each note. This will necessitate playing upon the white keys *between the black keys*. It will also require the player to avoid all kinds of slipshod positions of wrist and knuckles. The hand must be held squarely opposite the right keys, and in many respects conform to a strict and efficient method.

In legato passages, like those in the first Cramer etude (which will be given in Lesson No. 77) the progression of the hand is several times less rapid than in the arpeggio and scale, but it should be studied and used with equally logical individuality.

In the earlier lessons of this course you are taught to make independent motions crossing the keyboard. The lateral action of the finger joints and of the forearm is mainly used for such motions, while the twisting action of the hand at the wrist, and the favorite habit of many players to stick out the elbow, are to be avoided. I have named four independent ways with which you can make movements across the keyboard. (See Lessons Nos. 18, 22, 30, 32, 34, 39, 43 and 47).

## COMBINATION EXERCISES

You are to try each of the eight independent exercises given below in succession, one at a time; but the control gained through each is to be *maintained*, in some position acquired by means of that effort, in combination with the next. Then the control of the first two is to be maintained in combination with the third; and so on, until there be combined an independent control, at one and the same time, in all of the discriminations involved; and this for a single purpose and a single position of hand and fingers.

It is only through an intelligent discrimination in the use of such faculties, that the player may hope to obtain a balance of power in the use of his five fingers, through subduing and restraining the natural extravagance of the first, second and third fingers, and encouraging the weaker fourth and fifth fingers to their best efforts.

With the average hand, this sort of training means success; the lack of it, possibly, failure.

1. Keep the upper part of the arm motionless throughout all of the combinations succeeding, except a limited forward movement in No. 5, and..... *hold the elbow down near the side.*
2. Raise and lower the forearm mildly at the wrist, and after two or three alternating movements..... *hold the wrist down.*  
 (All of the movements and efforts made in this combination must be made gently and slowly, to be of value).
3. Raise and lower the hand from the wrist joint, and..... *hold the hand up.*
4. Turn the wrist to right and left without moving the elbow or the finger tips from their relative positions, and..... *with the right hand keep the wrist turned to the right; with the left hand keep the wrist turned to the left.*
5. Push the hand forward over the keyboard and draw it back alternately, and..... *keep the hand forward.*
6. Maintain all the conditions just explained severally in detail, throughout this combination, and turn the inside of the right wrist down, and tip up the right side of the right hand, alternating with the opposite position. In other words, *roll the wrist*, and..... *keep the right side of the right hand up, or vice versa, the left side of the left hand up.*
7. Stretch out the fifth finger and..... *hold it half-way down.*
8. Raise the thumb and the other three fingers and..... *hold them up.*

If control and discriminating intelligence is used and maintained in this combination in managing the parts concerned, the outside of the hand should be well over the keyboard, giving the fullest opportunity for working freely with the fourth and fifth fingers; both so as to use the strength of those fingers in movements up and down, and for the sake of stretching and crossing for notes at a distance.

With proper cultivation, there should be no stiffness nor strain upon one's energies, but with hurried, forcible and unintelligent efforts, the student will be in danger of stiffening and making the muscles lame.



# Siegel-Myers Correspondence School of Music

STEINWAY · HALL · CHICAGO · INCORPORATED.

A Course in  
Music and Piano Study  
by William H. Sherwood

Lesson No. 70

*This lesson and Lesson No. 71 are to  
be studied together.*

## PIANO STUDIES By FRIEDRICH WIECK

FRIEDRICH WIECK (1785-1873), the father of Madame Clara Schumann, was a very highly esteemed teacher of music and piano playing. He lived in Dresden.

A foot note in Wieck's Book of Exercises says that the student is to play with "Hineinlegen", by which he means to say, "with full, soft melody", not pounding nor hitting the keys in a hard, angular manner, but making the piano sing, with plenty of tone, devoid of concussion.

You are to keep the wrist steady, and without weight or stiffness, during the legato exercises, in which you are also to hold the back of the hand, at the knuckles, steady. You are to keep the fingers steadily *above* the keys, when neither playing nor holding notes. The exercises mentioned below are found in the next Lesson, viz., No. 71.

In Exercise No. 1, count *eight* to the measure. Keep the thumb holding its key down through the entire measure. At the fifth count be sure to lift the fourth and second fingers above the keyboard. Meanwhile hold the thumb, third and fifth fingers down through the remaining counts of the measure. *After* the eighth count, and when necessary to play again, make a slight lift of the wrist preparatory to beginning the next measure. The wrist should then go down to a position where the hand will be level during the playing. After practicing this exercise and Exercise No. 2, with eight counts to a measure, practice them again, counting only four, one to each quarter of the measure.

In Exercise No. 2, hold the note played by the thumb down through the entire measure; take the fingers up promptly (from each sixteenth note) to their full lifting height, at the instant of playing the next note in succession. Lift the fingers promptly from the eighth notes, which are marked staccato, in contrast to the legato sixteenths. Notice the difference in the velocity, the eighth notes taking exactly double the time of the sixteenth notes.

The next series of eight exercises are arranged in progressive order, to train you to independent use of the forearms, with correct positions and movements. These exercises require fixed finger positions, as explained in Lesson No. 14. This is true of Exercises Nos. 3, 4, 5 and 6. Exercises Nos. 7, 8, 9 and 10 require not only a *fixed* finger power, when either hand begins or ends its group of notes, but that the intermediate notes, played after such a beginning, shall be played with the correct legato, with *acting* finger joints. You must learn to define the exact control and discriminations necessary, *when alternating* in the use of these *two methods*. For example, the finger which plays at the end of a legato group, is to be raised and is to play from the knuckle joint, but is then to hold fixed, in a position necessary to keep the key down, with the hand still. *When raising the wrist and leaving the key*, you can, with reasonable care, learn to combine forearm movement with fixed fingers, when considered singly. But the alternate substitution of one process for the other requires more care.

You can learn the correct legato movement of finger action, in which the hand is still, and the fingers work from the knuckle joints. But you must learn rational, painstaking control, when using the two methods by turns.

Plenty of people have so much trouble in making the wrists independent of each other, that they are advised to notice exactly what is to be done in Exercise No. 3 of this group. It is marked to hold the right wrist still, with the keys down, in this exercise, through the first two quarter beats of the measure, and to lift the right wrist, leaving the keys, at the third beat. The right wrist is to be kept up throughout the remainder of this measure and through the first quarter of the next measure. While the right wrist is managed as just described, the left wrist is to go down at the second beat of the first measure, and stay down until lifted up at the fourth beat of that measure. During this quarter, both wrists will be up. It will be noticed that the work of holding the keys down, and also wrists up, during rests (combined with the movements necessary), is so arranged that no two movements are to be made at one interval. This begins to solve the problem that a majority of piano players are unable to master, viz., to learn how to control the independence of the two wrists, when they move in contrary ways.

Exercises Nos. 7, 8, 9 and 10 are taken from Wieck's book. Exercises Nos. 3, 4, 5 and 6 I have added as preparatory steps. This entire series of exercises is of prime importance to everyone who would learn to play the piano well.

Exercise No. 10 should be played with absolutely steady, regular finger legato movements, lifting the fingers to their full height, the instant the succeeding fingers play. Notice the accent in this exercise, also the change of fingers on repeated notes.

Exercise No. 11. The left hand is to play staccato, according to the methods explained, and with close attention to the independent use of the wrist or forearm. Each process can be practiced in turn to good advantage. At the fourth note of each measure, turn the right wrist slightly to the right, as an aid to a hand position more favorable for the use of the fourth and fifth fingers in the next group of notes. Meanwhile move the hand slightly forward (over the keyboard), keeping the right side of the hand from sinking. Do this with low wrist, to be light and limber.

Exercise No. 12 is for alternating forearm movements with interlocking fingers. Again the forearms must be definitely independent of each other, the fingers meanwhile held steadily at, or near, the keys. The relation of tones to each other should best be nearly legato. See Illustrations Nos. 8 and 9 in Lesson No. 66.

Exercise No. 13. Regular finger action is used during the first eight notes. Keep the outside of the hand well over the keyboard in such a position as has been described in many other parts of this course of lessons. Notice that while the third finger is holding the key down during the second half of the measure, the fourth and fifth fingers are to work vigorously with full motion and steady volume of tone.

Exercise No. 14 is Exercise No. 13 reversed to apply to the left hand. It is to be practiced with the same rules just described for the right hand.

Exercise No. 15. Make the dotted half notes loud, and the staccato quarter notes soft. Be sure to hold a dotted half note until the next similar note is played in the next measure. The first note played is the last note to leave, in each case, and is to be held until the next note in that series sounds. Raise the fingers high for the dotted half notes. The instructions for playing this exercise are absolutely necessary for one who would do good work with melody and accompaniment simultaneously with *one* hand. Careless players hold quarter notes and forget half notes here.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON NO 71

This Lesson and Lesson No 67  
are to be studied together

by William H. Sherwood

### Piano Studies by Friedrich Wieck

1 I

2 VI

3

4

5

6

7 XX

8 LII

9 XI

10 XII

11 XXI

12 XXVI

13 XXXIII

14

15 LXXI

NOTE: Those exercises in the present lesson, which are taken from Friedrich Wieck's "Piano Studies," are given the same Roman numerals they have in his work. The Arabic numerals indicate the order in which the studies should be practiced, and are graded according to the simplicity of the movements and processes employed. The exercises which have no Roman numeral are original with the author of these lessons and are inserted to include more of the elementary processes.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.

LESSON No 72

### "Happiness Enough"

From Schumann's "SCENES FROM CHILDHOOD" Op. 15, No 4

The melodic phrases in the following study are printed in large notes in order to call attention to the responsive relation between the different melodic voices. In cases of this kind the bass phrases should be played a little stonger than the soprano.

Preliminary Exercises



M. M. ♩ = 132.

Robert Schumann

NOTES: (a) The fourth finger can hold A, while the thumb and third fingers play and leave E and G.

(b) After leaving these keys, raise the wrist and turn it inward. This will enable you to reach C# above A with the third finger without inconvenience. If this is not done, play the C# with the fifth finger, and while holding the key down, change to the third finger.

(c) The up mark (∩), is printed above the eighth rest in the second measure. The student should hold the second eighth note, A, until after leaving the two sixteenth notes, D and F#. Lift the wrist so as to draw the third finger away from A at the time of the eighth rest, instead of doing so earlier. The end of the slur at A, as ordinarily printed suggests to almost any player that the note should be left abruptly. If the note be held for the full time of the eighth interval, it may be that it is held slightly longer than the music requires; but in playing such beautiful melodies as the one before us, it will be well to exaggerate a little on the right side, instead of the reverse.

(d) It is marked for the left thumb to play upon two keys at once. This can best be done by flattening the thumb across the keys, not holding it in the curved position generally used.



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by William H. Sherwood

Chicago, Ill.

LESSON No 72

### "Happiness Enough"

From Schumann's "SCENES FROM CHILDHOOD" Op. 15, No 4

The melodic phrases in the following study are printed in large notes in order to call attention to the responsive relation between the different melodic voices. In cases of this kind the bass phrases should be played a little stronger than the soprano.

Preliminary Exercises  etc.  etc.

M. M. ♩ = 132.

Robert Schumann



NOTES: (a) The fourth finger can hold A, while the thumb and third fingers play and leave E and G.

(b) After leaving these keys, raise the wrist and turn it inward. This will enable you to reach C# above A with the third finger without inconvenience. If this is not done, play the C# with the fifth finger, and while holding the key down, change to the third finger.

(c) The up mark (—), is printed above the eighth rest in the second measure. The student should hold the second eighth note, A, until after leaving the two sixteenth notes, D and F#. Lift the wrist so as to draw the third finger away from A at the time of the eighth rest, instead of doing so earlier. The end of the slur at A, as ordinarily printed suggests to almost any player that the note should be left abruptly. If the note be held for the full time of the eighth interval, it may be that it is held slightly longer than the music requires; but in playing such beautiful melodies as the one before us, it will be well to exaggerate a little on the right side, instead of the reverse.

(d) It is marked for the left thumb to play upon two keys at once. This can best be done by flattening the thumb across the keys, not holding it in the curved position generally used.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in

Chicago, Ill.

LESSON N<sup>o</sup> 73

### MUSIC AND PIANO STUDY

by William H. Sherwood

### Selections from Clementi Exercises

In the original, each of these exercises takes up a space of some two pages, and the five-finger practice for one hand is accompanied by chords in the other hand. Like Tausig in his daily exercises, Clementi transposes this exercise to different major and minor keys. It is thought best to use the thumb on the first note of each running figure for the right hand, and to use the left thumb on the highest note of each figure, whether upon white or black key. The hand must be far enough over the keyboard to allow the thumb to play upon the black keys without the necessity of shoving forward. The weak side of each hand must be sufficiently opposite the notes played by the fourth and fifth fingers of that hand to admit of those fingers playing upon black keys with curved position, and the knuckles are to be held in the position so clearly described for finger exercises in this course, level across the hand. The fingering printed above the notes is the usual one; below the notes several different sets of fingering are given, suggested for special practice.

It will be of much value to practice these exercises one and two octaves higher and lower, with each hand, besides playing as written.

#### Ex. N<sup>o</sup> 1

RIGHT HAND

LEFT HAND

#### Exercise N<sup>o</sup> 16

In this etude, you are to play five notes with each beat, two sets of five notes occurring in a measure. You are to play these notes with absolute regularity of speed. Piano players are generally well accustomed to playing groups of two, groups of three, of four, of six, of eight, of nine, of twelve and of sixteen notes, but seldom is one required to play groups of five or seven. Play with absolute steadiness in the speed of the notes. It will be well at first to count one for each note; that is, count five in a half measure, or ten in a whole measure. At the end of the second complete measure, the left hand plays eighth notes in the accompaniment. This makes a rhythm of two and one-half notes for one hand for each interval of the other hand. Play the second eighth with the left hand exactly half way between the time of the third and fourth notes of the other hand. Do not allow this to cause any change in the regularity of speed for the five notes in succession. Those who find difficulty with problems in keeping time are liable to make six regular intervals in this place, counting the second eighth for the left hand equal to one of the sixteenths for the right hand. This is wrong. The speed between the third sixteenth note for the right hand and the next eighth for the left hand is double that between any two sixteenths, and the speed from the second eighth to the next sixteenth is also double. Illustration N<sup>o</sup> 1 shows this rhythmic problem.

R. H.

III. N<sup>o</sup> 1

L. H.

#### Ex. N<sup>o</sup> 16

#### Exercise N<sup>o</sup> 18

This exercise is a good study for the independence of the hands and of the musical ideas involved. While one hand takes turns between playing, first, an arpeggio, and then a scale, the other hand plays a few notes, some legato, others staccato. The four measures selected from this etude, which takes up about three printed pages in the original, are so written that they can be repeated *ad libitum* with good musical sense. They will serve their purposes as exercises of considerable value, for the reasons just named.

#### Ex. N<sup>o</sup> 18



# SIEGEL - MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON NO 74

by William H. Sherwood

### Selections from Kullak "Octave Studies" Op. 48, Book 2, No 1

Illustration No 1 is taken from the third page of Kullak's Octave studies, Op. 48, Book 2, No 1. You will notice the marks "\ /" which are understood in these lessons to indicate movements of the forearm. Prepare for the first octave with the wrist up, meanwhile stretching out the fingers and the space inside of the hand (if the hand be large enough), so as to make an arch across the octave, from the tip of the thumb to the tip of the fifth finger. The joints of these fingers should be convex outside, and equally curved. It is important to span, as far as may be possible, between the knuckle joint of the fifth finger and the first joint of the thumb (next to the hand), so as to have the *inside of the hand* spread apart, shaped something as if you held a good sized plate in your grasp. Care should be taken to hold the knuckle joint of the second finger low enough to be on a level with that of the fifth finger. Many players allow the knuckle joint of the fifth finger to collapse, and the first joint of the thumb to shrink in, while they hold the knuckle joint of the second finger high. Illustration No 3, Lesson No 3, shows how *not* to hold the hand. The pictures in Lessons Nos. 3, 4 and 5 show good positions, as above described, except the one just named. See Lessons Nos. 65, 66 and 67.

After preparing the fingers, knuckles and wrists, we are ready to play the first octave with an accent and down arm stroke "\ " (Play all of the octaves staccato.) Then lift the hand up from the first octave, meanwhile keeping the wrist steady at a "down" position. Toss the hand down and up, for the remaining octaves of the group. At the first octave of the second group, the wrist is to be pitched up, *half as high as at first*. Continue the octave playing throughout the second group, with a motion of the hand down and up from the wrist joint, except that at the last octave the wrist is to be pitched up to its highest position, as it was before beginning the exercise. The hand, in this case only, is to be left *down*. The second lift of the wrist substitutes for lifting the hand, as was the case in playing the other octaves. In order to avoid confusion and make the double efforts necessary to the control of the parts concerned in this exercise, a strict rule of practice must be carried out. Never try to make both hand and forearm move at once, except at the half lift of the wrist, where the short up mark, "\ /", is *first* made. The regular action of the hand in nearly all of the octaves is best for rapid and unaccented playing. By taking aim with the fingers and hand (both parts being down near the keyboard, when preparing with a high wrist), it is possible to utilize the motion of the wrist for the down stroke, in assisting the hand and fingers to make strong accents. The concentration of energy is in the tips of the fingers and in the arched and steady frame of the hand and fingers combined. In a like manner, force can be imparted to the stroke when the hand is up and the wrist down, *through pitching the wrist up at the instant of striking* (with the fingers firmly prepared, as before). If such forearm motions are made prematurely, or are mixed indiscriminately with the regular octave playing hand motions, they are of little value. But a clear control of the combination of joints and the intelligence to avoid such mixtures will enable you to develop endurance and velocity, and the ability to play loud and soft at will, to a much greater degree than either method employed singly.

The object of making a half lift of the wrist, where the hand action is to be continued in octave playing, and a full lift of the wrist (continued from the half-way position), just preceding the next accented interval, will explain the reason for different lengths in the marks made, and will enable the student to avoid confusion in the mechanism of such playing. "\ /"



Illustration No 2. The preparation of the second finger, aiming down at its key, combined with the preparation of the thumb and the fifth finger, stretched across the octave they are to play, and *raised*, is important. Having made this preparation, make the down-wrist stroke at F. You should meanwhile, as just stated, hold the thumb and fifth finger *above* their respective keys, ready to play the first octave with the independent action of *their own joints*, as would be done in ordinary legato playing. Notice that this particular octave is *not* to be played with wrist or forearm motion, but *with finger motion*. Lift the hand from the octave as usual, and when striking the next octave, notice the *half lift* mark for the wrist. Lift the hand from the second octave, and when striking the last octave of the group, notice the second up wrist mark. In leaving this octave, the wrist should be up where it was, before beginning the group, ready to go down at the instant of beginning the next group. But while the wrist is up between the two groups, you are to take aim with the third finger, by putting that finger down to a point near its key, meanwhile lifting the thumb and fifth finger from the position they were in, when playing the octave. The finger action in these cases does not do any playing, but prepares a position for the finger that is to play next in order, while placing the other fingers up high enough to prevent them from interfering. Further exercises for this purpose are given in Lesson. No 93.

You will notice that in this exercise, as explained, there are three different processes. First, the successful student will learn how to keep the knuckles and fingers in prepared positions during forearm action. Second, he will learn how to keep the forearm fixed at the wrist joint, maintaining the fingers in steady positions, during the action of the hand in staccato playing. Third, he will also learn how to keep the forearm and the knuckles in unchanged positions during the actions of the fingers, up and down from the knuckle joints. The principal kind of effort is to *RESTRAIN* two of the three parts just spoken of, when causing the third to act. The two parts restrained from action will be required to use the principal amount of energy in the exercise, in order to *maintain their respective positions while the third part is acting*. You are to learn how to keep either two of these parts steady at will. This is the best general rule for mechanical practice that can be given. The habit of preparing positions above the right keys, with practical and serviceable arrangement of the joints, in *advance* of striking upon those keys, is a logical habit, through which one must learn to control some of the mechanism of piano playing. There are no missing links in the equipment, if the entire combination of joints and muscles employed is examined into intelligently, and managed in such a way as to select *which joints shall act and which shall remain still*, according to the necessities of the case. The detail of learning how to avoid mixing up the use of too many joints at once, simplifies all the work, but it requires considerable analysis and training. Most players use a mixed-up, illogical prodigality of movements and joints for such practice, or else they allow some parts to collapse and others to stiffen, and make too little motion.

The failure to examine mechanical resources of the player's joints is very frequently the weak spot of many a would-be pianist.

### Allegro





# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
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Chicago, Ill.

LESSON N<sup>o</sup> 75

*This lesson and Lesson N<sup>o</sup> 76  
are to be studied together.*

by William H. Sherwood

### Slumber Song

STEPHEN HELLER

People with large hands, and those who can play with soft, raised touch, will find this composition easy. Those with small hands, or with a tendency to stiffen and strain the muscles when stretching, will be obliged to work with patience and with intelligent care in order to do it justice. Practically all of the difficulty is with the left hand, which should play a soft, soothing, "filmy" accompaniment to the right hand melody.

(a) If the left wrist be trained to keep level, and not above the knuckle position, it will be one feature towards *freeing the hand from strain and tension, when stretching and lifting the fourth and fifth fingers*. While holding the wrist down thus, lift the knuckles and push the hand well over the keyboard. The low wrist must be as light as air. Hold the knuckles for the fourth and fifth fingers so far over the keyboard that they will be nearly or quite above the edges of the black keys. Hold the knuckles level across, so that the one for the second finger shall not be up. Twist the wrist, the right side down and the left side up, enough to allow this position. But be mild and gentle with everything attempted. Train all the fingers to keep an inch above the keyboard, when not actually holding down the keys. Straighten out the second finger, so that it will touch its key close to the fallboard of the piano. You are now in a position to support the fingers and hand in *mid-air*. *Learn how to play with a soft, tranquil touch that is appropriate to the idea of a slumber song. If you would have the cat willing to stay with you and purr, you will be very discreet in the manner of stroking the animal.*

(b) The circle around the  $\text{Db}$  for the left hand means that that hand need not strike the key. The right hand plays upon this note, which is in the melody part. You will notice, looking back to the third measure, the word "sopra," which means that the right hand shall be above the left hand. At the twelfth measure, you will notice the word "sotto," written for the right hand, which means that that hand shall be below the left hand. In many measures of this piece, the hands interlock. If it be possible to keep the left wrist down, the chances of playing with flexibility and an agreeable touch are greatly enhanced.

(c) When playing the second interval of the fifth measure, with the left hand, turn the wrist enough to the left to have it opposite the key played by the fifth finger. When playing the fourth note in the measure, turn the wrist enough to the right to admit of the thumb being placed over its key. Refer to Lesson N<sup>o</sup> 67, Illustration N<sup>o</sup> 17. Through the habit of maintaining a *moderate height of the fingers, when reaching for a position above, and not at different keys, you can best learn how to control a pianissimo touch, which is absolutely necessary for such an accompaniment as this*. A careless player pushes down the finger to the key he expects to play, at the instant of stretching out for that key, when making the cross motions; and in the process, he is very likely to stiffen. While poking at the key with an unmusical touch, he is equally likely to push up the wrist, and the right side of the left hand at the same time. This habit cripples the fourth and fifth fingers.

The printed pedal marks (—) in Lesson N<sup>o</sup> 76 have been made with much care, requiring independent government of the foot on the damper pedal. This matter must be made one of scientific discipline and training, if you would gain the independence and repose desirable for soft effects, as well as correct intervals of change. You must not lift the pedal violently, nor put it down boisterously. You will notice that it is generally marked to go down on the second of the two eighth intervals, where the mark is used, and to come up exactly at the next change of harmony. The time for lifting the pedal is identical with that of lifting one finger in legato playing, when the next finger plays. The object is identical in each case, viz., to hold one tone until you hear the next, and to make the change without overlapping the harmonies.

(d) You are given a choice of using fourth or third fingers,  $\frac{4}{3}$ , on the second eighth note for the left hand.

(e) An example of the greatest difficulty in this piece is found in the eleventh measure. In the long distances between some of the keys for the left hand, the fingering printed should positively be so well learned by patience and correct repetition of the measure, that you will not have to think about it too much when playing.

When the third finger plays the second eighth note, endeavor to continue the hold with the thumb on the upper note  $F$ . Meanwhile, cause the third finger to *straighten outward*, after first playing upon its key in a curved position; it is to hold the key down during the act of straightening. When it leaves the key, it will be with the tip of the finger near the fallboard. This is to be done, of course, so as to *avoid an abrupt manner of leaving* the notes  $F$  and  $A^b$ , and to enable you to carry the hand across to the left for the fifth finger to play calmly, from its point of preparation an inch above the  $A^b$  at the third interval. The fingering for the fourth and fifth intervals of this measure, (also for the thirteenth, fifteenth, sixteenth and similar measures) requires continued care, in order to be both prepared and self-possessed. See Illustration N<sup>o</sup> 17, Lesson N<sup>o</sup> 67. The sliding process just explained in crossing the third finger to make a *forward curve* requires more extended use in the thirty-ninth and forty-seventh measures, where the fifth finger should make the forward curve in sliding away from the second interval, and the thumb should make a similar effort in sliding away from the fourth interval.

(f) In the fifty-seventh, fifty-ninth and sixty-first measures there are some sixteenth notes. The damper pedal is to be raised at the next eighth interval beyond each sixteenth note, so that the tone of the sixteenth will not be continued beyond its own short fraction of time. Prepare also to play the sixteenth notes with less weight of touch than the eighth and quarter notes, with which they alternate.

(g) In the sixty-third, sixty-fourth and sixty-sixth measures, notice the extended half note and the mark ( $\neg$ ) above the third quarter of the measure for the right hand. Be sure to play this note slowly. Hold the fifth finger above its key, as high as has been so strongly urged in this piece, and play with slightly delayed, distinctly soft touch, meanwhile holding the half note down. The high note should sound like a distant echo, or an "harmonic" tone, as is sometimes heard on the violin.

The simple poetry of this beautiful piece is so apparent that it need only be heard to be appreciated, and requires no explanation. But the means thereto are likely to require study and analysis as well as musical feeling and ideality. (The composition just described and interpreted is found in the following lesson.)

"When Thalberg played a melody, it stood out in bold dynamic relief; not because he pounded, but because he kept the accompaniment duly subdued."

Christiani.







# SIEGEL-MYERS

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Chicago, Ill.

LESSON NO. 78

### INVENTION NO. 8

J. S. BACH

See Lesson Number 36 for instruction regarding staccato playing. The staccato eighth notes should be played stronger than the sixteenth notes, marked legato. The composition requires strong accents and a spirited movement. It is largely in canon form, i.e., one part imitates the other. The canons are generally in the octave. For instance, notice the first four measures for the right hand. These are duplicated, measures 2 to 5, by the left hand, one octave lower, note for note. The eighth notes are written with such intervals that you may always accent with increasing energy on the second and third quarter beats of the first measure and on the first beat of the next measure, for which ever hand is playing that subject. Further instruction regarding staccato playing will be given in Lesson No. 82.

Notice the tenuto marks (—) over the sixteenth notes on the second and third beats of the second measure of the thematic subject. The running sixteenth notes, when going down the scale, are marked diminuendo (dim.), simultaneously with the crescendo and marcato, accented treatment of the other voice. It takes deliberate planning, slow practice, and intelligent care to control the independence of expression thus called for.

This composition is constructed almost entirely on the thematic development of the subject matter played by the right hand in the first two measures. But the variety with which this thematic material is used shows the wonderful inventive genius and masterly skill of the great master.

In the fourth measure, the right hand plays a modification of the figure of sixteenth notes; in the tenth and eleventh measures and in the last three measures of the composition, the thematic material is modified to admit of a full cadence; in the first case leading to a temporary close in the key of the dominant; and then leading to the natural ending in the original key. In the fifteenth, nineteenth and twentieth measures the mild melodic intervals have a sense of expression less marked than that of the principal theme. In the twenty-first and twenty-fifth measures inclusive, you will find the thematic subject inverted. From the ninth to the eleventh measures, and from the thirty-first to the thirty-third measures, is an extension of the formula, which is in the second quarter of the second measure of the piece. The rules for playing staccato with prepared and steady control of fingers, (combined with alternate uses of the hand action from the wrist joint, and the forearm action) are explained at length in this course, and will help to give proper value to the importance of the staccato eighth notes; whereas a very commonly used habit of players, to attempt staccato playing with loose fingers, causes one to make eighth notes playing staccato weaker than the sixteenth notes playing legato, when the reverse should be the rule.

Vivace ♩ = 138

The musical score for Invention No. 8 by J.S. Bach, arranged by Siegel-Myers, is presented in a single system with two staves. The tempo is marked 'Vivace' with a quarter note equal to 138 beats per minute. The key signature has one flat (B-flat). The time signature is 3/4. The score consists of 31 measures. The right hand (RH) and left hand (LH) are both in treble clef. The RH plays the main theme, while the LH provides harmonic support and imitates the RH. The score includes various musical notations such as staccato, marcato, crescendo, diminuendo, and dynamic markings like p, f, mf, and dim. Fingerings are indicated by numbers 1-5. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 31 are marked at the beginning of their respective lines.



# SIEGEL MYERS

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### LESSON No 79

*This Lesson and Lesson No 80  
are to be studied together.*

## Tillegnan

L. Nornan

"Tillegnan" is a very graceful and melodious idyl by a Norwegian composer. This composition charms with its childlike simplicity and sweetness. The melody, given in a smooth succession of "liquid" tones, is more important than the rhythm or movement. The piece is moderately rapid, fast enough not to be monotonous, yet slow enough to allow the tones to be well sustained, and to sing in an agreeable manner. In the smooth, well-connected tone, which the legato touch used in this composition calls for, there should be no suggestion of stiffness, nor of that hard, dull quality of tone or touch almost invariably heard when the player allows the arm and hand to be heavy. You should learn to leave the keys where the slurs end, in a slow, gentle manner, instead of breaking off abruptly.

At (a), a slur ending one phrase interlocks with another slur. This means that you are to end and begin a phrase, or a new section of a phrase, at one and the same note. The impulse for the new phrase begins with a continuous legato at the very note where the sense of the preceding phrase would seem to end. This feature of the composition before us is most attractive. There is considerable dialogue in the music, the left hand notes frequently answering those of the right hand. Bass notes with double stems (generally quarter notes) should be accented.

Ill. No 1

At (b), the dotted line from the dot after B to the D#, is intended to show that you should hold the B down while playing the D#. The next appoggiatura note is to be played at a later interval thus:



At (c) G appears in both melodies at the same time; the melody part for the right hand moves to G from above, while the left hand moves to G from below. In such cases, it is wise to strike the key with only one finger of one hand. Since the right hand has the principal melody, that is the hand to play the note. The circle around the note for the left hand (C), indicates that the playing of the note shall be omitted in that part.

At (d), the appoggiatura is played as follows:



Notice at (e), that the left hand starts out boldly with a phrase of melody similar to the first one in the composition. At the same time the right hand plays strong melodies in two voices, in contrary motion to the bass. This section of the composition is quite agitated and disturbed, in contrast with the smooth gracefulness hitherto expressed.

At (f), the marks, / \, give an opportunity, through a slight lifting of the wrist, to use the first and third fingers, where one slur ends and another begins. Such alternate, or substitute, use of the forearm, will take the place of exactly the same number of finger movements in other places, to good advantage, between phrases.

At (g), by turning the right wrist well to the left, it will be found easy to put the third finger over the fifth finger, in playing C#.

At (h), we have again a loud passage, but this time not so agitated and rough as at (e). The last part of the composition, from this point to the close, is more complicated, as there are frequently three voices of melody for the right hand, combined with one or two more sustained parts in the left, for harmonic support.

In the measure marked (i), the second finger is to play Bb and then slide to A without lifting, so as to play the notes entirely legato. This method of connecting tones is of much value when playing legato chords and octaves.

At (j), we have another loud phrase to play, but this time in a very agreeable, tuneful manner. Notice the number of pedal marks (pedal). There is one for each of several intervals in succession, and the pedal is to be used as to keep all the tones of each interval sounding, until they connect exactly with those of the next interval, but not beyond it. In other words, the pedal is to help in getting a clear, liquid, legato quality of tone. It must be used very gently, so as to neither jar the piano nor destroy the effect of the music through too much vibration.

At (k), notice that some notes of this phrase for the right hand, and some notes of the answering phrase for the left hand, are written with larger heads than the other notes. This is to indicate that these particular notes must be played rather stronger than the other notes, for the sake of melody.

Beginning at (l), there are five short phrases, or fragments of phrases, with attractive harmony, which bring this happy piece to a restful and thoroughly agreeable ending.

As the music grows slower at the close, the short sixteenth note intervals, as at (m), must still be abruptly related to their next notes. The requisite slowness is accomplished by lingering more on the preceding dotted eighth notes. You must always try to exercise a just sense of proportion about your work, thus helping to develop good taste and feeling.



**SIEGEL-MYERS**  
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Chicago, Ill.  
**Tillegnan**

A Course in  
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by William H. Sherwood

**LESSON Nº 80**  
*This Lesson and Lesson Nº 79  
are to be studied together.*

**Andantino grazioso**

L. Nornan

The musical score is written for piano and includes various musical notations such as dynamics (p, mf, sf, pp, cresc, decresc), articulation (leggiero, dolce), and fingerings. The piece is in 4/4 time and consists of 34 measures. The score is divided into systems, with measures 1-8, 9-16, 17-24, 25-32, and 33-34. The key signature has one sharp (F#). The tempo is Andantino grazioso.



# SIEGEL - MYERS

## A Course in Correspondence School of Music MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON Nº 81

by William H. Sherwood

### Selections from "Daily Studies" by Carl Tausig

The collection of "Daily Studies" by Carl Tausig, probably embodies as comprehensive a selection for technical practice at the piano as can be found, except in the field of octaves. At the time this work was published, possibly forty years ago, Tausig stated that Theodor Kullak had written such a complete work on octave practice that he deemed it superfluous to include that field. Since that time, the main progress has been made, not so much in skillful selections of printed notes, as in a *fuller understanding of ways and means of developing strength, suppleness and independence of the player's muscles, joints, knuckles, etc.* With the lessons already printed in this course, the player will use the printed material of Tausig, Kullak, or any other writer, (either in exercises, in etudes, or in the interpretation of music) with much more capable ways and means than formerly possible. The limits of this work admit only of printing a few notes and selecting only a few types of exercises out of the many. Take particular notice of the difference and contrasts here given in regard to rules for the use of the wrist, knuckles and fingers in Exercises Nos. 1 and 2.

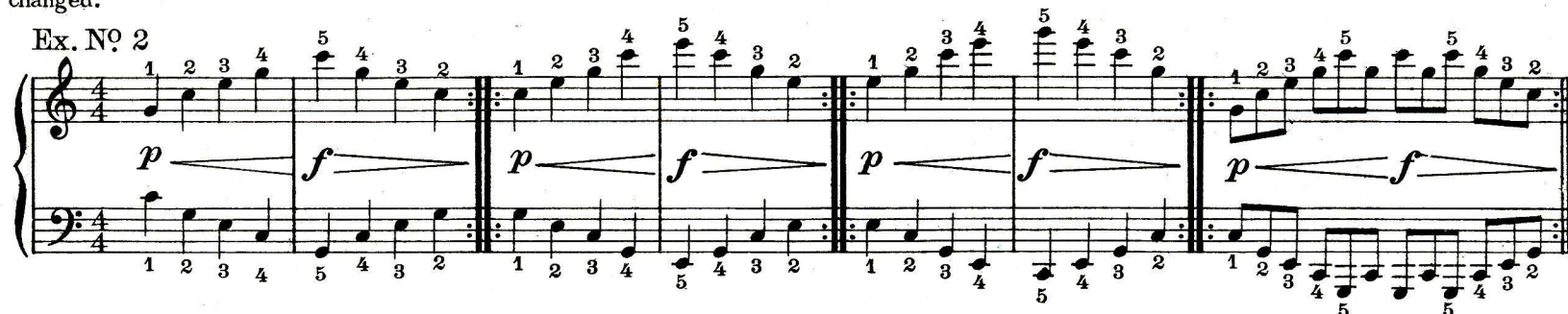
These two exercises are given in the same lesson for the sake of noticing and practicing fundamentally different adjustments of each. As a rule, students have had one way only of playing both. We propose to make every student of this course fully aware of the value of contrasted and widely dissimilar methods of practice for different cases, in both legato and staccato passages.

#### Ex. Nº 1



In Exercise Nº 1 you are to keep the wrist from one to two inches above the knuckles; the knuckles are to be level across, from right to left, and at a height that will cause something like a straight line from the wrist through the first joints of the second, third and fourth fingers. The tip joints of the fingers are to be perpendicular to the keys. You are to keep the fingers so near together that with many hands they would rub against one another. While playing the chromatic intervals of this exercise, the hands should be so far over the keyboard that the thumb will play upon the white keys slightly between the black keys, or not farther back than opposite the edge of the black keys. You will find that a combination of efforts must be maintained to get the drill intended. When holding the fingers curved (they are not to stick out when lifting from the keys) combined with the high wrist and comparatively low knuckles, there is considerable tension necessary. One must be careful not to tax the muscles too severely, but the discipline of such a combination of efforts is very valuable. Keep the height of the knuckles unchanged.

#### Ex. Nº 2



In Exercise Nº 2 the wrist is to be usually slightly lower than the back of the hand at the knuckles. The knuckles are to be from one and a half to two inches above the keyboard, and equally high across. The fingers are to be extended more or less straight, according to the distance between the keys. The size of the hand has much to do with the degree the pianist can curve fingers in stretches. The position of wrist and knuckles in Exercise Nº 2, is different from their position in Exercise Nº 1, and this changed position frees the fingers for lateral action, also for full powers of lifting and stretching. In Exercise Nº 1 the freedom of the fingers is restricted, and the student will find it quite difficult to lift the *curved* fingers moderately high. Other exercises may be practiced with different, even with contrary rules of wrist, knuckle and finger management, according to a variety of purposes, in different kinds of examples. But you are expected to master both ways, the one for close work, and the other for extended work, as a means of governing extreme cases.

In Exercise Nº 2, the wrist should carry the hand more or less to the right or left, in preparing for the extremes of position across the keyboard. In doing this, with the right hand extended, the second and third fingers can frequently turn to the left and straighten considerably, when playing a progression of notes ascending, so as to allow the body of the hand to be opposite the keys played by the fourth and fifth fingers. If such discrimination is carefully observed, the ability to *raise and curve* the weak fingers will be much enhanced. With some hands it will be necessary that the fourth and fifth fingers should slip away from the keys, each in turn, in the greater stretches, before playing the next note. In the principles for the lateral motions explained in scale practice, the student is expected to move the finger across the keyboard, towards its next key, at the time of lifting that finger from the key. This rule should be carried out in Exercise Nº 1, although the progressions are miniature in degree. You are expected to keep the fingers above the keyboard habitually in both exercises, except when playing and holding down the keys. Notwithstanding the many comprehensive rules, you must keep the wrist limber, and not allow the arm to get heavy. It will be well to go through some of the motions, playing upon the *surface* of the keyboard, not putting the keys down. Practice with soft touch, and again, loud, by turns. Make as definite and prompt an effort to lift each finger from its key, when the next finger plays, as you make when playing. The *machinery* for using separate powers of knuckles, and of lateral moving muscles, is *additional* to that of playing.



by William H. Sherwood

## Exercises for Changing Fingers in the Air Between Notes

(In relation to staccato playing)

In Lesson N<sup>o</sup> 36, you are taught to fix your fingers in two positions relatively, preparatory to *staccato playing*, which latter is to be done *through the action of the hand from the wrist joint*. The fingers which play are to be held down, while playing, and those not to play are to be held up, while the span of the hand and the relative positions of the fingers are to be unaltered; these positions are to be held firmly during *the motion of the hand up and down, from the wrist joint*. In the following exercise, you are to do the same kind of work, with the additional work of altering the relative finger positions each time, when lifting the hand.

## INSTRUCTIONS FOR FINGER STACCATO.

Play the first note in Illustration N<sup>o</sup> 1 as you would play it in Lesson N<sup>o</sup> 36, with the thumb prepared *down* and the other fingers *up*. When raising the hand from this note, put the second finger down and raise the thumb. This will leave the second finger in the position to be used when playing the next note. When lifting the hand take the second finger up in turn and put the third finger down, all before lowering the hand to play again. It will be seen that whichever finger is to play next will be fixed in its playing position, below the level of the other fingers, and below the level of the hand. Review and practice Lesson N<sup>o</sup> 14, in which you are taught how to control *fixed* finger positions with the strength thereof, combined with *flexibility* of the wrist joint. You will notice forearm action in Lesson N<sup>o</sup> 14, and hand action in Lesson N<sup>o</sup> 36; but in each lesson the effort to fix the finger that plays, at an angle below that of the other fingers, and below the back of the hand, is clearly shown. In the present lesson, the control of the fixed independence of fingers, coupled with *frequent* use of the wrist joint, is more difficult than in the other two lessons, for the reason that you have to *alternate fingers* through the *flexibility* of the very joints that are to be held *firm when playing*. You are to thoroughly master and control all of the finger joints, for such action as is required to change finger positions, when lifting from the keys, so as to have each finger in turn take aim at its key and become *fixed, before making the playing stroke*. This stroke is to be made in each case from the wrist joint; the other necessary movements of the finger joints are to be made only when lifting from the keys. The *degree of lifting* necessary for the finger joints should be *much less* for this kind of practice *than in legato finger exercises*. The knuckles should be uniformly an inch or more *higher* than in ordinary legato playing. The flexibility of the finger joints should be not more than one-third as free in lifting the fingers in this case as in the other.



## INSTRUCTIONS FOR PREPARATORY EXERCISES:

To prepare positions, practice the exercise given in Illustration N<sup>o</sup> 1, counting four beats for each note played. At the first beat of the measure, play the given note with the finger indicated; at the second beat, raise the hand from the wrist, keeping the fingers in the exact position which they had at beat one; at the third beat, raise the finger which has played the note; at the fourth beat, lower into position the finger which is to play on the first beat of the succeeding measure.



(Illustration N<sup>o</sup> 2) At the first beat, play with the finger indicated; at the second beat, raise the hand with the fingers in the exact relative positions which they had when playing the note; at the third beat, combine the two processes of beats three and four in Illustration N<sup>o</sup> 1; that is, raise the finger which has just played to the level of the other fingers, and lower the finger that is to play the next note.



(Illustration N<sup>o</sup> 3) At the first beat, play the note with the finger indicated; at the second beat, combine the processes used at beats two, three and four of Illustration N<sup>o</sup> 1; that is, raise the hand, raise the finger which has just played to a position at the level of the other fingers, and prepare the finger that is to play in the succeeding measure, through a *down* move of that finger.



(Illustration N<sup>o</sup> 4) Double the speed of the preceding exercise.



(Illustration N<sup>o</sup> 5) Bound the hand upward and make the finger changes in the up-stroke. Have the hand rebound from the attack on the key and make the finger changes, *all at the same instant*.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
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Chicago, Ill.

LESSON No 83

This lesson and Lesson No 84  
are to be studied together.

### Exercises for Changing Fingers on Notes

Illustrations Nos. 1 and 2 show four sets of fingerings to be used in practicing with changing fingers through the major and minor scales. Pupils are expected to practice accordingly through each scale, giving perhaps five minutes each day to one scale and as much time to another scale the next day.

The notes are to be played legato. While holding each key, another finger is to be substituted upon that key, without letting up the key. A good deal of skill can be used in doing this kind of work. As a general thing, the substitute finger can be stretched out, while the finger which first plays and then leaves the key can be drawn in. Illustrations Nos. 3 and 4, show similar exercises applied to arpeggio intervals. Illustrations Nos. 5 and 6, show similar work applied to double intervals in thirds and sixths.

Illustration 1: Major scale, Right Hand (R. H.), starting on C4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Illustration 2: Major scale, Left Hand (L. H.), starting on C3, with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. Illustration 3: Major scale, Right Hand (R. H.), starting on C4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Illustration 4: Major scale, Left Hand (L. H.), starting on C3, with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. Illustration 5: Major scale, Right Hand (R. H.), starting on C4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Illustration 6: Major scale, Left Hand (L. H.), starting on C3, with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5.

These suggestive exercises are specimens of what should be carried out, in progressions of scales, arpeggios, thirds and sixths, in each major and minor key.

### Menuett

FROM SONATE, SCHUBERT Op. 122

This is a peaceful, tuneful and expressive gem, one of Schubert's beautiful works. The great master of melody gives us in this selection, through simple phrases of combined melody and harmony, a happy, homelike expression, in the dignified, graceful movement of the old-fashioned Menuett.

(a) The marks "U" and "V" have been explained in Lessons Nos. 14 and 36, as suggesting moderate use of the wrist in movements down and up, for the sake of relaxation and flexibility, combined with an almost stationary position of the hand and quiet use of the fingers at the keys. It admits of a half staccato touch, or of prolonging one tone in a graceful, natural manner, almost until the time for the next tone. Several of the up-marks are printed just beyond the notes for which they are intended; such notes are to be held beyond the instant of playing upon them, thereby prolonging the tone as much as desired. The practice of leaving a note at the end of a slur the instant you play would make the notes too short. Keep the wrist down also in such cases, until leaving the notes.

At (b), you will note that the fingering for the left hand brings the thumb to Eb. The old rule of not allowing the player to use a thumb on the black keys is frequently the cause of much useless trouble to the player, both to contrive other fingering (which is frequently very awkward), and on account of the unnecessary tax upon the player's memory. If the student will school the wrist, arm and knuckles to the habits explained in this course of lessons, he will find it entirely convenient and natural to use both the thumb and the fifth finger, freely, on the black keys.

Notice that the pedal marks (pedal) in every case are made to end exactly with the change of melody and harmony.

(c) Notice, in the second measure, the dotted line drawn from the appoggiatura to the chord for the left hand, on the third beat; other cases should be treated similarly.

Written: Musical notation showing a dotted line from the appoggiatura to the chord. To be played thus: Musical notation showing the intended phrasing with a slur over the notes.

At (d), notice the length of time taken by the one bass note Bb. On the piano it is generally desirable to accent well the prolonged notes. In this case, we wish to hear the tone of Bb as a basis for the first chord in the next measure.

There can be a certain playfulness and piquancy in the movement of dotted eighth and sixteenth notes, as at (e) in the ninth and eleventh measures. In the seventeenth to the twenty-fourth measures there are phrases of melody for the left hand, accompanied by a few bass notes. The first four of these measures should be well accented, and the rhythm thoroughly brought out. In the next four measures, the melody becomes very smooth and melodiously sustained.

In the Trio of this piece, you might play with slightly more animation. Many compositions in extended musical forms will be found in which the first movement for the subject or melody is rapid, the second one a shade slower; but in a Menuett the reverse is usually the case. The change of tempo can only be moderate, a slight freshening of the breeze, as it were, but not a radical change. Several phrases show the melody carried out, for a few notes at a time, by both hands in unison. This is the case with the first two measures of the Trio.

Notice that the relation of a sixteenth note to the next note in order (everywhere throughout the piece) is to be abrupt. The dotted eighth notes (alternating with such sixteenths) are to be a little stronger in tone than the sixteenth notes, and prolonged their full time, which is almost the same in effect as if it were quarter notes. Many people fail to appreciate these features of rhythm in such a composition. The characteristic quality of the composition depends as much, if not more, upon the accent and rhythm of the movement as upon the beautiful melody and harmony. Notice that each of the two parts of the principal subject are marked to be repeated; likewise each part of the Trio is to be played twice. Notice the letters "M D C" at the end of the Trio. This means "Menuett Da Capo"; or, to return to the beginning of the Menuett, when you are to play through both parts of the principal division, without the repetition made at first, ending at the pause (Continued in next lesson)



# SIEGEL MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.

### Menuett

FROM SONATE, SCHUBERT Op.122

### LESSON NO. 84

This lesson and Lesson No. 83  
are to be studied together.

#### Allegretto

*Allegretto*

*pp* *p* *mf* *fp* *cresc* *decresc* *pp*

*poco rit* *a tempo* *Cantabile* *dolce* *TRIO* *poco rit.* *M.D.C.*



# SIEGEL-MYERS

## A Course in Correspondence School of Music MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON Nº 85

by William H. Sherwood

### Selections from "Daily Studies" by Carl Tausig

Exercise Nº 3 shows a scheme used by Tausig, through which you are to develop the musicianly ability to transpose each exercise by turn into each key. The exercises Nos. 3 to 12 inclusive, show examples of this process of transposition. Such work will develop powers of the musician, together with those of the executant. You are expected to repeat the formula of the exercise, in each major and minor key by turn; and thus form a foundation for constructive ability in thinking and working out problems of transposition and musical composition. A simpler foundation for this process was afforded in the lessons on twelve combinations for scale practice, Lessons Nos. 53, 54 and 55.

In Exercise Nº 3, the position of the wrist is to be held half way between the extremes of "high" and "low," as shown in Exercises Nos. 1 and 2 of Lesson Nº 81. The fingers should be moderately curved. You will notice that in the second measure, the notes are written in the key of C minor. In the third measure, the notes belong to the key of D flat major, the first bass note, C, being no longer the keynote, but the "leading-tone," and a half-step below the keynote of the new key; while the third and fifth notes in this measure, viz., E flat and G flat, belong to the chord of the dominant seventh, in the key of D flat. The dominant note itself (A flat) is not played, and is unnecessary, as the tones that are used are sufficient for the complete change from one key to the other.



In Exercise Nº 4 we have a similar scheme of modulations. You will notice that only a few examples are given in the limited space at our disposal for these exercises. You are expected to supply all the remaining examples in the other keys.

The third chord in Exercise Nº 4 is additional to the scheme in Exercise Nº 3, but it forms a basis upon which to construct and develop the process by interpolating a diminished seventh chord as additional means of smoothness between the minor chord of the one key and the dominant seventh chord in the next key.



In Exercise Nº 5 play the half notes loud through the medium of prepared finger position combined with the forearm action. (See Lesson Nº 14.) Play the eighth notes softly, and staccato, with finger action up and down from the knuckle joints, keeping the wrist and knuckles steady meanwhile.



In Exercise Nº 6 with raised wrist, prepare the finger which plays the note marked with an accent in each case. This note is printed as an appoggiatura. The fingers playing the other notes are to be less firmly prepared, and should stroke their keys in a soft, gentle manner, after the accented note is played. Notice that Exercise Nº 5 is a preparation for the independence of the fingers necessary to playing the appoggiatura in Exercise Nº 6. It is frequently much more difficult to play the soft notes softly enough than to play the accented notes loud enough. This kind of finger independence is of the greatest importance to every sensitive musician. One should make such efforts daily, with particular care about the discriminations of touch.



Between the time of playing the first and second quarter beats, the second, third and fourth fingers and the hand must move in advance, across the keyboard, so as to be in a position opposite the second group of notes, before leaving the keys for the first group. In ascending, Exercise Nº 7 (a), when the second finger leaves E, it should immediately move to the right so as to be over F, and when the third finger leaves F, it should at once move to the right and cover G. Likewise the fourth finger after leaving G, should at once cover A. The process has been explained in other exercises. Have the thumb of the right hand hold each quarter note until after the fourth finger has been raised from its key, in succession with the note played by the fifth finger. Each thumb note should, in fact, be held until actually moving to play upon the next note. In the descending series for the right hand, Exercise Nº 7 (b), when the second finger leaves G, it should immediately move to the left so as to be over F. Likewise when the third finger leaves A, it should be moved to the left and cover G, and when the fourth finger leaves B, it should be moved to the left and cover A. Meanwhile, the wrist should move a sufficient distance to the left to be opposite the next group of notes.

It will be noticed that the progression just indicated is in opposite direction to the order of the notes, which are played in succession up the scale, while preparations are being made to play the future notes down the scale. (Exercise Nº 7 is found in Lesson Nº 86.)



# SIEGEL-MYERS

## A Course in Correspondence School of Music MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.

LESSON Nº 86

### Selections from "Daily Studies" by Carl Tausig

*Continued from Lesson Nº 85*

Ex. Nº 7

The right hand uses the upper fingering and can play best an octave higher.



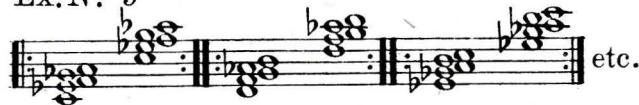
Ex. Nº 8 is a continuation of Exercise Nº 7 in a scheme of transposition already explained. It is in the harmonic scale of C minor. It is many times more difficult to play well, however, than Exercise Nº 7, owing to the irregular distances between the black and white keys used in the minor mode.

Ex. Nº 8



Exercise Nº 9 is extremely unmusical. For the sake of avoiding disagreeable tones, you may practice it upon the surface of the keyboard, not producing any sound. It is a preparation to gain control of the positions of the fingers over each group of keys in each case, while transferring the hand from one octave to the other. The second figure of this exercise is particularly difficult for the right hand. Notice that the third and fourth fingers must be close against each other, and the fourth and fifth fingers spread apart. After training the fingers enough to be able to keep their relative positions to each other, so that all five can be set down exactly at the right keys in different octaves, turn back to Exercise Nº 8 and make the lateral preparations necessary to bring each finger to position above each key as soon as that finger leaves the key it has played upon. The notes of Exercises Nos. 7 and 8, can be played by the left hand one or two octaves lower than the printed notes. You will notice that the set of figures printed below the notes are for the left hand. Our space does not admit of writing these exercises out in full.

Ex. Nº 9



Ex. Nº 10. Hold each note, marked with a quarter stem, until after the notes in the figure have been played, in case it is not too difficult to keep the key down. Some of the steps are too great for small hands, in which case the student should let go of such keys before straining the muscles. When the right hand is ascending, if the stretch of the hand be sufficient, the wrist can be carried along the keyboard moderately, so as to have the weak side of the hand opposite the notes played by the third, fourth and fifth fingers, combined with the effort to keep the thumb note down. This exercise should be practiced with level or low wrist position.

Ex. Nº 10



Fingering above notes is for the right hand, that below is for the left hand which can be transposed two octaves lower.



# SIEGEL-MYERS

## Correspondence School of Music

### A Course in MUSIC AND PIANO STUDY

Chicago, Ill.

LESSON N<sup>o</sup> 87

by William H. Sherwood

### Selections from Cramer's "Fifty Selected Studies" Etude N<sup>o</sup> 7

Eight bars of the left hand work of this etude show a variety of progression. The principles explained in relation to arpeggio and scale lateral motions are to be examined into and applied throughout. You are to practice first in quarter notes slowly, as explained fully in Lesson N<sup>o</sup> 69. You are to form the habit in these, and in all passages where you cross the keyboard, of looking ahead from three to eight notes. Do not leave a note for the next one until you have arranged as many fingers in positions above the next keys as can be provided for. When playing F, and before playing any other note, you can have the second finger over A<sup>b</sup>, the thumb over C, and the fifth finger over C below. When playing A<sup>b</sup>, the second note in the passage, you can make the third and fourth fingers move to the left. In fact, place the third finger over the E below. When playing the note C, you can make the second finger move to the left to cover F.

It will now be seen that at this point the four fingers can be over the next four keys to be played, while the thumb is holding C. You will remember a rule of practice, to hold all of the fingers a definite distance above their keys, continually, except when playing and holding their respective keys down. The effort necessary to keep four fingers raised and arranged above their respective keys calls for much muscular exertion, and necessitates a habit of testing the wrist frequently so that it may be trained to avoid heaviness and stiffness. The extra number of efforts called for tends to stiffen the wrist, unless resolutely opposed with frequent wrist tests. Were you only required to keep the fingers up, without training them to prepare in advance, crossing the keyboard, there would be much to do. On the other hand, were you required to only move the fingers across in advance position as much as possible, without holding them up, you would find plenty to do. To master complete habits in both these particulars, during the practice of the passage, requires unusual patience. It will necessitate preparatory practice at a much less rate of speed than that of the quarter note at 100 = M. M. When one plays a game of chess, he has to train the mind to watch the entire chess board and all of the chessmen on it.

The process to be used in piano practice, as above explained, requires similar thought. In the third measure will be found notes alternating in intervals up and down the scale. The general direction of the passage is down. The process of carrying the body of the hand and the fingers to the left can be carried out, without interruption, although the fingers occasionally make individual moves toward the right. In this case the momentary change in direction for separate notes should not affect the plan of regular progression of the hand and for the other fingers.

Moderato con espressione. ♩ = 132

J. B. CRAMER

### ETUDE N<sup>o</sup> 12

A TRILL STUDY IN WHICH THE TRILL IS USED AS A SOFT ACCOMPANIMENT TO A MELODY.

Notice the dynamic marks. The melody is marked (*mf*); the lower voice is marked (*mp*); the next to the lower voice (*p*); the trill (*pp*).

Illustration N<sup>o</sup> 1. Practice the trill in sixteenth notes, four notes to a count.

Illustration N<sup>o</sup> 2. Practice in triplets of sixteenth notes, six notes to the quarter.

Practice in thirty-second notes, eight notes to the quarter. The notes of the melody are to be played singly, alternating with those of the

The succession of melody notes is phrased legato. Each key for the melody is to be held until the next of that series, notwithstanding that the same hand plays the intervening trill notes with other fingers. One should lift the fingers which play the melody notes one and one-half inches, meanwhile lifting the fingers which play the trill notes half an inch. When the weakest fingers play the melody notes, it is necessary to have that side of the hand well over the keyboard, and sufficiently high, while the stronger fingers, which play the trill notes, should be governed by a moderately low position of the knuckles on that side of the hand. Keep the wrist always light and limber. (See Lessons Nos. 3, 4 and 5, for knuckle positions.)

N. B. The original of this etude was written thus:

which would imply that the notes of the melody and trill should be played simultaneously, without designating the velocity of the trill. Such marking is too vague for practical improvement.

Lento ♩ = 76  
*cantabile*

J. B. CRAMER



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.  
Albumblatt  
(ALBUM LEAF)

LESSON Nº 88

This bright composition is cheerful, happy and playful in mood. The spirit of dancing is unmistakable. The musical "swing" finds expression through two beats to a measure; to play this piece with four beats to a measure would make it sound like drudgery instead of play. The marks for the damper pedal, "—|—" are explained in Lessons Nos. 20, 25 and 37; and marks suggesting the use of the forearm, "\ /," are explained in Lesson Nº 14, in which may be found some description of forearm movements at the wrist, down and across the keyboard. Preparatory finger position, should be combined with forearm movements. This piece has been so carefully marked with fingering and expression marks that little more need be said about it.

In the seventh measure, the right hand should accent D, and hold it while playing the three lower notes. The final one of these notes should be played staccato, but the D should be held until the fifth finger plays E, on the last interval of the measure.

In the fifth, sixth, and seventh measures (also in similar cases marked for forearm action for the left hand), the wrist should alternate with a light action of the hand to insure quick repetition. In the ninth measure, when the right hand prepares to play the first note, the fifth finger should be found over the second key prepared to strike. In the twenty-fifth measure, the right hand should make the stretch as much as may be reasonably possible before playing the first note. Similar efforts must be practiced in the twenty-seventh and thirty-third measures, although in the latter case it would be advisable to make two separate starts at the first and second intervals of that measure.

Notice in the sixteenth, twenty-seventh, twenty-eighth, thirty second, thirty-sixth and thirty-eighth measures, the imitation of the left hand, answering to the motives played by the right hand.

T. KIRCHNER

Revised and fingered by William H. Sherwood

### Allegro ma non troppo

*mf* Graceful and playful.

*p* *f* *mp* *cresc* *mf* *mp* *pp* *rit* *dim*



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
**MUSIC AND PIANO STUDY**  
by William H. Sherwood

Chicago, Ill.  
*SELECTIONS FROM*

LESSON N<sup>o</sup> 89

### Cramer's "Fifty Selected Studies" Etude N<sup>o</sup> 13

III. N<sup>o</sup> 1.



The melodic formula for this etude is given in the first measure. It should be played *legato* throughout, with three accents to a measure.

Illustration N<sup>o</sup> 1 shows a rhythmical division, which is for special practice, although the real musical rhythm calls for melodic expression.

Additional accents, for the sake of musical expression, are shown in Illustration N<sup>o</sup> 2 in addition to the three regular accented beats in the  $\frac{9}{16}$  time measures.

When playing this etude, which is here printed for alternating hands, the expression and rhythmical sense of Illustration N<sup>o</sup> 2 is to be carried out. This may be found *more* difficult for the reason that the accented notes played are independent of the intervals when the hands alternate.

The first group for the right hand ends on the seventh note. The first group for the left hand begins on the eighth note. The right hand should *accent* the seventh note, the left hand should *not* accent the eighth note.

The management of the two wrists in alternating movements should be very moderately carried out, so as to assist and not hinder the necessary delicacy of expression involved in such cases.

Although the composer marked the first notes of the second and third beats staccato and at the end of slurs, these notes should be accented, and the damper pedal should continue their tones through the beat. In many cases these notes mark a change of harmony. It is difficult to make the necessary pedal change so as to retain the sound of such tones without including the sound of tones preceding. It will be well to lift the pedal at the preceding interval, and to not only accent, but leave the accented note with a *slow* staccato movement. You must acquire enough dexterity to put the pedal down a fraction of time *after*, instead of exactly at, this note, to avoid a mixture of dissonant tones.

There is an ideal beauty of tone and movement in this etude which suggests the sound of an Aeolian harp.

Vivace ♩ = 100

J. B. CRAMER



### ETUDES Nos. 15 and 16

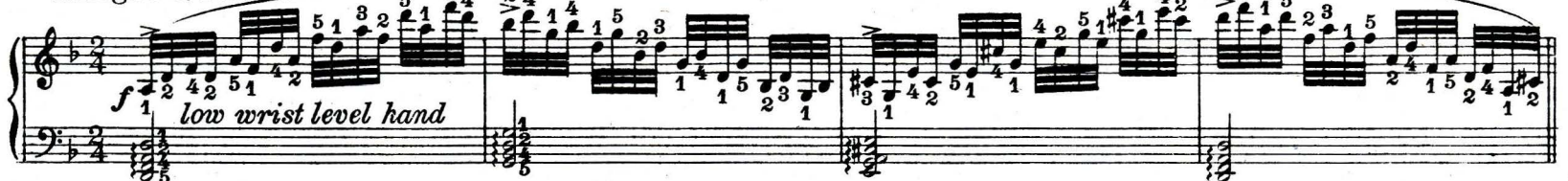
These studies are for the purpose of illustrating the principles of carrying the hand and fingers, with more or less intricate detail, across the keyboard. The regular arpeggio requires continual progression to the right with the ascending, or to the left with the descending scale. The notes in these particular studies alternate with intervals up and down the scale. Nevertheless, with proper analysis of finger movements in lateral direction, you are expected to carry the hand along as regularly as with an ordinary arpeggio; the principal difference being between the fingers, which are to take turns stretching apart from each other and drawing close together, according to the notes that one must prepare for. Like the regular arpeggio or scale, the fingers can be trained frequently to cross each other during this process, as has been explained in earlier lessons. Keep the wrist level, or slightly lower than the knuckles, which should be uniformly about one and a half inches above the keyboard. The stretches are sufficient in this study to call for occasional extended finger positions; but unless stretched far enough to demand such additional freedom, the fingers should be trained to make their movements up and down while curved.

For example: When playing D, the second note in the excerpt from N<sup>o</sup> 15, the second finger can be curved; when playing D again, with the same finger at the fourth note, the progression of the hand toward the right will have been enough to cause you to straighten the second finger in its position as turned to the left. The hand should be opposite the key when first played, but considerably to the right of the key when played the second time. The hand should be squarely opposite each key in turn, the fingers doing the sideward movements.

The suggestions for practice given in Lesson N<sup>o</sup> 69, in regard to slow practice and fast practice, by turns, also loud playing and soft playing by turns; to practice on the surface of the keyboard, etc., are equally applicable here. The lateral motions can be better learned, and the muscles more independently developed with delicate practice on the surface of the keyboard, (suspending the weight of the hand in mid-air,) than when playing heavily.

J. B. CRAMER

Allegro ♩ = 138



Allegro ♩ = 138

J. B. CRAMER





# SIEGEL-MYERS

## Correspondence School of Music

### A Course in MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.

LESSON NO 90

SELECTIONS FROM

### Cramer's "Fifty Selected Studies" Etude No 18 J. B. CRAMER

The selection from this etude merely shows the first six measures, with legato practice for the left hand. The remarks in Lesson No 89 with reference to Cramer Etudes Nos. 15 and 16 apply here again. The player who will hold each key in turn long enough to look at all of the fingers playing, and at the keys to be played upon for several intervals ahead, will think how to arrange positions, for the combination and how to guide the progression of hand and fingers with good judgment, ahead of time. Thus the habit can be formed to be ready for several notes in advance. In examples like the one before us, the average player is so shortsighted as to make almost none of these lateral preparations early enough to avoid a habit of scrambling for notes. For example: In the left hand passage, fourth measure, when playing the second note, B, with the third finger, carry the wrist and fourth finger well to the left. When playing the third note, C, with the thumb, carry the third finger to the left. While playing the notes in the second and third triplets, keep the second finger stretched well to the right, along with the thumb.

In the fifth measure, when playing G sharp, move the second finger to the left across the third finger; continue the pressure of the second finger to the left when playing A with the thumb.

When beginning the second triplet, and for several intervals thereafter, continue a mild pressure of the wrist to the left.

Meanwhile bring the thumb and fingers towards the notes in the lower octave as soon as each in turn leaves its upper note.



### III. No 1

### ETUDE No 21

J. B. CRAMER



Illustration No 1, is a preparatory exercise. Prepare for the first stroke with a raised wrist position and with the first and fifth fingers down, correctly aimed at their keys. Furthermore, lift the other fingers, curved, and have the fourth and second fingers above their keys. Notice that two fingers will be down, although not yet playing. Three fingers will be up. Hold all of the fingers fixed, with unchanging position when playing the first chord through the means of lowering the wrist. See Lesson No 14.

If correctly done, the second and fourth fingers will now be found above their keys, prepared to play at the time of the first chord.

At the second quarter beat of the measure, play with the second and fourth fingers, hold the keys down, and keep the hand still. Make no move to let go of the keys or to raise the wrist until the third quarter beat. At the fourth quarter beat of the measure, re-arrange the aim of the fingers that you are to play with next in order. This will involve putting down the first and fifth fingers while raising the other fingers, meanwhile keeping the wrist up and not playing. The finger action at the fourth beat of this measure must be as definite as at the second beat when playing. It is necessary to put two additional beats for an equal number of mechanical efforts in this exercise, in order to enable the student to take enough time for the full analysis and mastery of the correct mechanical action between the two different slurs.

Most players never observe enough particulars at the end of a slur and before beginning again.

### III. No 2



Illustration No 2 is merely for finger practice with level hand and legato playing, in order to play the notes with correct finger motions, when not using the wrist for slurs. You will notice the triplet rhythm in this exercise, as a means of overcoming inequalities of touch, a habit too easily acquired with the slurs.

### III. No 3



Illustration No 3 is taken exactly from the first two measures of this etude as printed for the right hand.

### III. No 4



Illustration No 4 transposes the notes played in Illustration No 3 for the left hand to practice two octaves lower. The left hand should be used two octaves lower, also exactly as the right hand in Illustrations Nos. 1 and 2.





# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
MUSIC AND PIANO STUDY

by William H. Sherwood

Chicago, Ill.

LESSON NO 91

This Lesson and Lesson No 92  
are to be studied together.

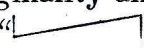
### Mazourka - Polish Dance

A most piquant and effective Polish Dance in  $\frac{3}{4}$  time. The speed of the "Mazourka" is somewhat between the "Menuett" and the "Waltz". There is poetry and grace, as well as verve and whimsical abruptness, in this piece; and true to Chopin's nature, a touch of pathos, (see measures 47-54) in the midst of the joyous, laughing phrases.

(a) The mark, "\," means that the wrist is to be lowered from a high, preparatory position, to a level with the hand, during the performance of two notes, played in rapid succession. This wrist movement can be used to give a vigorous delivery to both notes, with one impulse. The second note (quarter note) should be accented in such a relation. It gives a delivery to the music that might suggest saying "Hello".

(b) The third measure is to be disconnected from the fourth measure, so as to start the quick dash, fresh and with a new impulse. This will enable you to make the soft notes (*p*) sparkling and distinct, immediately following the loud ones (*ff*) preceding. The groups of quick notes in measures 3, 4, 5, 6, 8, 9, 10, 11, 30 and 50, and similar measures, are written in a definite way, so as to show exactly how to play them effectively, and according to correct standards of good taste. Here are given a few examples of the original text. Compare them with the explanatory method used in this edition.

The eight bars (measures 25-32) give us four readings of a phrase which is two measures in length. Each time we hear it, we discover changes in the rhythm, in phrasing, in accent, and in the notes themselves. Similarly the two measures of the phrase, (measures 47 and 48) are repeated with changes an equal number of times, with constant variety (47-52 inclusive).

Chopin's originality and inventive genius were of the highest order, and these changes show rare style and taste. The mark "" indicating use of the damper pedal, is very sparingly used in this work, which is too easily marred in its clean, delicate beauty through the indiscriminate use of the damper pedal.

#### Measures in Original Text



**Vivace**  $\text{♩} = 50.$

F. CHOPIN, Op. 7, No 1



**SIEGEL-MYERS**  
**Correspondence School of Music**  
A Course in  
**MUSIC AND PIANO STUDY**  
Chicago, Ill.

by William H. Sherwood

**Mazourka - Polish Dance (continued)**

**LESSON No 92**

*This Lesson and Lesson No 91  
are to be studied together.*

The musical score is written for piano and consists of seven systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Performance instructions are written below the staves, including *p legato*, *mf*, *con brio*, *poco rall*, *f*, *p scherz.*, *Con dolore*, *pp*, *rubato*, *a tempo*, *stretto*, *mf*, *poco rall*, *f*, *cresc*, *ff*, and *p scherz.*. The score also includes measure numbers 30 and 50 in circles. The piece concludes with a final double bar line and a *fz* (forzando) marking.



# Siegel-Myers Correspondence School of Music

STEINWAY-HALL · CHICAGO · INCORPORATED.

A Course in  
Music and Piano Study  
by William H. Sherwood

Lesson No. 93

This lesson and Lesson No. 94 are to  
be studied together.

## FOUNDATION PRACTICE FOR LEGATO OCTAVE PLAYING

Special Instructions for Illustration No. 1—Lesson No. 94, which is a Legato Scale in which each note is to be played by the thumb.

Legato Octave playing calls for more skill in using the thumb than does staccato octave playing. The thumb can be made to twist, alternating between opposite curved positions. The first position for ordinary use is that in which the heavy part of the thumb (near the wrist) is bent out from under the hand, while the tip part of the thumb is bent inward toward the hand. This is called the *outward curve of the thumb*. (See pictures in Lessons Nos. 3, 4 and 5.) The opposite curve requires one to shrink the heavy part of the thumb in against the hand, and to stick out the tip joints. This is called the *inward curve of the thumb*.

To twist the thumb alternately from one such position to the opposite, suggests the motions of an eel. This "twist" should first be practiced gently, slowly, without jerking. Hold the hand flat upon the table, with all the fingers at rest on the surface, then try to twist the thumb as described; but in doing so, try to make the tip joint of the thumb keep in a straight line; that is, when making an outward curve, the tip of the thumb will be drawn back; when making the inward shrinking curve, the tip of the thumb will go forward. It is proposed that the tip of the thumb shall move in a straight line, from and towards you.

Next, the effort to rest the hand and fingers on the table should be combined now with curved finger position and a knuckle position an inch and a half above the table, as in five-finger exercises. Then practice the thumb movements, as before.

Next, place the hand over the keyboard, and go through the same processes, allowing the tips of the fingers to remain unchanged at the surface of the keys, while the thumb moves forward and backward over the surface of *one* key, in combination with the curving movements already described.

Next in order, raise all of the fingers, except the thumb. Keep the wrist light; keep the back of the hand and the raised fingers all steady in mid-air; make the thumb motions already described slowly and gently. Meanwhile, *use such government of wrist and knuckles and fingers* as to keep all the parts still, and not influenced by movements of the

Special Instructions for Illustration No. 2—Lesson No. 94, which is a Legato Chromatic Scale, in which each note is to be played by the thumb.

An exception to the rule of making two motions of the thumb for each note played, can be practiced when playing alternately upon white and black keys. In preparing to leave any white key, we should have the inward curve of the thumb. This same inward curve can be maintained unchanged when striking upon and holding a black key. It causes the thumb to have a position partially across, or at nearly right angles with the black key. It is not necessary to make the outward curve until striking upon the next white key. You should make the inward curve, at the moment of leaving the key. In other words, when playing upon two keys, one white and the other black alternately, *make an outward curve upon the white and an inward curve upon the black key*, thus necessitating only one move

thumb. The out-curve of the thumb is that which everybody will make naturally when taking hold of an object; the in-curve will be made to some extent naturally when relinquishing the hold. When playing upon a white key, make the out-curve; next, *while still holding the key*, make the opposite curve. This will prepare the thumb to make the out-curve when playing upon the next key. This process should now be carried on from one key to another, in both directions along the keyboard. The preparation is similar when playing upon a white key, whether going up or down the scale; viz., draw the tip joint of the thumb inward when playing; then get ready, no matter in which direction you are reaching to play next, by reversing the curve, *while still keeping the key down*. Next, you are to go through the same practice in both directions as described above, with the thumb only touching and remaining in contact with the surface of the keys. You are not to put any keys down now, nor to leave the keyboard. During all of this practice you are to learn to keep the wrist light and steady, and the knuckle and finger positions unchanged. As in other exercises, it may be found more difficult to keep the related parts of the hand and arm and other fingers steady (not allowing them to mix in with the exercise), than it will be to make the special moves required in the exercise itself. Minding so many rules is in itself conflicting at first; but it leads to naturalness and simplicity, enabling one to avoid impediments and unnecessary confusion in the movements of the parts involved.

each for the notes played; but when going from white to white keys, both moves must be made for each note played. If the wrists be pitched up and down in playing legato octaves, motions can be made to *substitute* quite largely for the independent skill of the fingers, but will prove a *detrimment to acquiring* finger skill and flexibility. Of course, each thumb should practice upon intervals across the keyboard in both scale progressions, and at greater distances. We only illustrate with enough printed notes to explain the principles involved.

Illustration No. 3 in Lesson No. 94, is a suggestion of preparatory work for the thumb in legato octave playing, when the intervals are greater than those of the scale.

Special Instructions for Illustrations Nos. 4 to 6—Lesson No. 94, which show Scale Passages in which each note is to be played by the fourth and fifth fingers.

Illustrations Nos. 4 to 6 show, first, *Scale progression*; second, a *progression of greater intervals than those of the scale*, for preparatory practice leading to legato octave playing, as they involve the use of the fourth and fifth fingers. These fingers now must be trained to make three kinds of independent motion. Turn the wrist in; that is, the right wrist to the left, or the left wrist to the right. Practice, as usual, with one hand at a time. Select notes on the keyboard away from the middle octaves preferably to those directly in front of you. The right hand can best be trained with notes above the treble staff, and the left hand with notes below the bass staff. Keep the wrist invariably light and relaxed; it must be neither heavy nor stiff under any circumstances. This is a rule for piano practice throughout, and one that frequently requires more attention and extra training than the special work the student may be trying to do at the moment. If there be a tendency to make the wrists stiff and heavy, it may be necessary to use additional intervals, between the notes played, for wrist tests. For example, if one is playing quarter notes, and has such trouble with the wrists, it will be well to change to half notes and take the extra time of the second quarter interval for testing the wrist. Keep the knuckles of the fourth and fifth fingers moderately high, about two inches. Play upon a key with

the fifth finger, with a curved position of that finger, meanwhile stretching the fourth finger beyond it in a less curved position, as will be necessary to reach a point above the next key, when the order of the fingers is inverted. With the wrist level and limber, and turned in, and with the height of the fourth and fifth finger knuckles as just described, there should be entire freedom in this unusual position. When playing with the right hand fourth finger and lifting the fifth finger, the fifth finger can stretch out beyond to the right, and the fourth finger should curve in naturally, to allow a free passage of the fifth finger. The action of the fingers crossing each other, taking turns in continued progression, suggests putting one foot forward while bending the knee alternately, for the other foot, and vice versa, as in walking. During this progression the wrist should remain turned in, not shifting to the right and left.

The three movements of the fingers are respectively:

1. Down and up, in order to play and leave the keys.
2. Right and left alternately, to get across the keyboard.
3. Straightening out and curving in, in order to facilitate the movements right and left. The student should practice these exercises upon the intervals of the diatonic, major, minor and chromatic scales; upon the intervals of the arpeggios of the major

and minor chords; chords of the dominant seventh and diminished chords, both for thumb and for the fourth and fifth fingers.

NOTE—One frequently finds that the temptation to pitch up the wrist and crowd down the knuckles of the fourth and fifth fingers is very great. Such a condition stiffens the wrists and cripples the fingers. If so, try the exercise given in Lesson No. 65. Illustrations Nos. 1 and 2. Of the three points, viz., wrist, finger tips and knuckles, the first two named are to remain stationary resting on the table, while the knuckles are to go up and down. This should be practiced gently and naturally.

Again, you will find that while this method of fingering would be comparatively easy for the right hand going up the scale, when moving in the opposite direction it is much more difficult. When the right hand plays a passage with the fourth and fifth fingers alternately descending the scale, the wrist should pull continually to the left, without either heaviness or violence, but enough to keep ahead of the fingers moving in that direction. Each finger, when raised from its key, should draw in to a curve, while the other finger must necessarily straighten out, to admit of the progression.



# SIEGEL-MYERS

## Correspondence School of Music

A Course in  
**MUSIC AND PIANO STUDY**  
by William H. Sherwood

Chicago, Ill.

### LESSON N<sup>o</sup> 95

*This lesson and Lesson N<sup>o</sup> 96  
are to be studied together.*

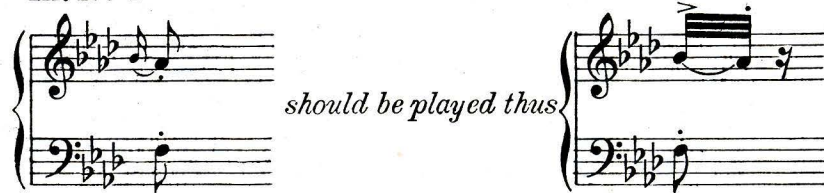
## Moment Musicale

SCHUBERT, Op. 94, N<sup>o</sup> 3.

This beautiful composition is popularly known as, "Hungaria." There never was a greater master of melody than Schubert, and of all his works for the piano there is no greater general favorite than this little piece, which has been played in recitals by many of the best concert pianists. The movement is moderately rapid, and the phrases of melody alternate between playful and whimsical moods, which are both spirited and charming in their expression. There are also some moments of sustained earnestness and gentle sentiment; again, there is a wierd, pathetic suggestion in the use of the minor key, which every one will feel.

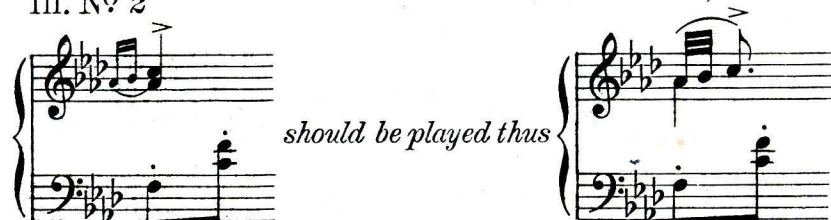
### Ill. N<sup>o</sup> 1

(a) Notice that the appoggiatura is to be played at *exactly* the first beat of the measure, and that the eighth note follows in very rapid succession, as in Illustration N<sup>o</sup> 1.



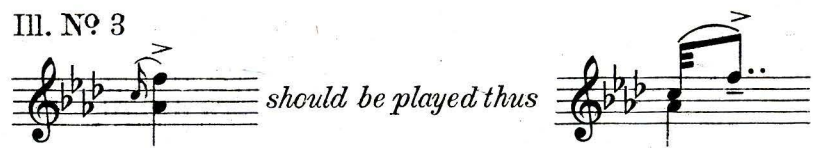
### Ill. N<sup>o</sup> 2

(b) Two rapid notes are to be played at the beginning of the measure, leading to a strongly accented third note. The finger playing the second note, should be lifted from the key very abruptly, while the fingers playing the first and third notes should hold down their keys the full length of time. (See Illustration N<sup>o</sup> 2).



### Ill. N<sup>o</sup> 3

The appoggiatura at (c) calls for a method similar to that used in Illustration N<sup>o</sup> 1, and is played as given in Illustration N<sup>o</sup> 3.



In the ninth measure, the circle around the note "F," in the treble staff, means that the right hand need not play this note. The right and left hands are both given the F to play, but it is easier for the left hand to take it alone.

You are expected to practice the figures in the illustrations, with the right hand alone, and to treat all similar examples throughout this composition accordingly. Methods of writing music are much more explicit in modern editions than formerly.

The right hand should hold down all quarter notes in the composition their *full length of time*.

Notice the marks for the damper pedal in the fourth and similar measures. The pedal should be put down long enough *after* striking the two first quick notes, to make sure of *avoiding* any sustained tone *for the second note*, which is to be released as soon as possible, as explained above. This would bring the pedal down not much earlier than the second and fourth eighths of such a measure, but it must be raised abruptly at the first and third eighths. Thus we shall hear A<sup>b</sup> and C sustained, without the discord which would be produced through continuing the tone of B<sup>b</sup>. You are to watch for places for duplicate uses of the pedal if not *always* marked.

The use of the forearm indicated by the marks "\ /", when combined with curved and fixed finger joints, will be found of particular value in this piece. (See Lessons Nos. 14 and 36). Forearm movements should be very moderate in length of strokes.

Notice the instructions given for changes in expression. *Scherzando*, meaning *playful, or dance-like*, is given in the third measure. *Sostenuto*, which means *sustained, earnestly*; and *con calore*, meaning *with warmth*, are written in the eleventh and twelfth measures. *Scherzando* is written again in the thirteenth measure. *Con brio*, which means *with fire*, is found in the fifteenth measure. *Dolce*, meaning *sweetly or pleasantly*, is found in the seventeenth measure. *Risoluto* (*determined*) and the sign *f*, which means *loud*, are given in the nineteenth measure. *Con anima*, meaning *with soul or earnestness*, is found in the twenty-third measure. *Vivace*, meaning *lively*, is given in the thirty-fifth measure. *Smorzando*, meaning *dying away*, is given in the fortieth measure.

These words and their duplicates suggest a most attractive variety of emotional changes in this composition.

The left hand should play throughout with light, abrupt, staccato touch, except in a few places where the notes are marked *... ..* or *— — —*, when the music partakes of the momentarily sustained mood given to a few phrases of the melody. At such places the music is less animated and more earnest.

In the forty-ninth and fifty-first measures, there are two up-marks in succession, coupled with a retarding of the movement just before the ending. This is intended for a slightly additional separation of the notes, which are to be played staccato, but not in as quick succession as usual.

Such words as spicy, whimsical, coquettish, teasing, and appealing would, by turns, appear to be appropriate to the various capricious moods of this beautiful composition.

The fingers of both hands should be curved almost invariably, in order to enable the player to control enough nervous vitality and concentration for this piece.

(Continued in Lesson N<sup>o</sup> 96)



# SIEGEL-MYERS

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Chicago, Ill.

### LESSON N<sup>o</sup> 95

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(a) Notice that the appoggiatura is to be played at *exactly* the first beat of the measure, and that the eighth note follows in very rapid succession, as in Illustration N<sup>o</sup> 1.

III. N<sup>o</sup> 1



should be played thus



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III. N<sup>o</sup> 3



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(Continued in Lesson N<sup>o</sup> 96)



Chicago, Ill.

# Moment Musical

*This lesson and Lesson N<sup>o</sup> 95  
are to be studied together.*

**Allegro moderato**

*scherzando.*

*ten. ten.*

tèn. ten.

4. 3

1.

*dolce*

*sostenuto con calore*

*scherzando*

con brio

$-\frac{4}{5}$

risoluto

*sost*

*con animo*

\_\_\_\_\_

*pp*

*vivace*

scherzand  
2. 

*ppp*

SMORZAR

*adm.*

1

dim.

49

посо

5

ppp

a tempo

mit



# SIEGEL-MYERS

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LESSON N<sup>o</sup> 97

by William H. Sherwood

### Selections from Kullak "Octave Studies"

Op. 48, Book 2, N<sup>o</sup> II

Illustration N<sup>o</sup> 1 is taken from the left hand work in the first measures of the second etude of Kullak's Octave Studies, Op. 48, Book 2. The marks for the forearm (C\N) are again in evidence, the first mark being a minimized combination of the other two. The fifth finger is to be prepared with a down hand and up wrist position, before striking the first note. The act of playing with the down arm movement should be modified to a very small degree of this movement, used so lightly as to be instantly ready for a recoil of the forearm to its high position. Meanwhile the fifth finger keeps close to, or at its key, and makes sure of the right note with a slight clinging effort. The second interval must be prepared for with the wrist up and the hand down, with the fingers which are to play arranged so as to take aim at their keys. When lifting the forearm from the first note played, and before lowering it to play the second time, change the finger positions, with the movements that you would expect to make if those fingers were playing ordinary legato. But as explained in Lesson N<sup>o</sup> 82, Illustration N<sup>o</sup> 2, the ordinary finger motion, calling for flexibility at the knuckle joints, is to be made only while the wrist is up, after leaving one note and before playing the next one.

When playing at the second interval (which is done with the down arm movement, to a position where the hand should be level), you should have the finger which is to play at the third interval raised. That finger should play with ordinary legato movement from the knuckle down, simultaneously with the lifting of the fingers from the preceding notes. After playing the third interval, hold the finger down, with fixed condition of the joints, while making an up arm move. The music in this measure is to be played softly, consequently, all forearm and finger movements should be made with much moderation.

The work to be done in the next three measures is similar; but notice the crescendo mark: at the fourth measure, you are to play loud. All the motions here can consequently be made with greater length of stroke, but with equal discrimination and definiteness.

Here we find the movements of two parts used by turns; viz., forearm movement, with fixed, energized fingers; and finger motions of ordinary legato playing. During this work, and for general practice, you are advised to watch the upper part of the arm, and learn to keep the elbow down, near the side, or at the side. In making motions of the forearm up and down, players are tempted to push out the elbow when lifting the wrist, and to let the elbow back when lowering the wrist. It would be well to rest the elbow on a table, and go through all the motions described in the above exercise, with very moderate length of stroke, but without the faulty assistance of motions of the upper arm. If you make this kind of discrimination, you will learn to distinguish in all of the other respects, to a much more practical degree. Try the experiment of holding a book under your arm against the side while practicing this and other exercises.

#### III. N<sup>o</sup> 1



Illustration N<sup>o</sup> 2. After practicing Etude N<sup>o</sup> 1, you will understand what to do with alternate action of the forearm and hand. The octaves here are to be played staccato, the first octave in each measure to be accented. At the end of some measures is a comma, which was printed by Kullak originally. The up arm mark at the final octave in the measure, is my way of showing how to observe this comma, which is to have an influence upon playing like that of taking breath between sentences in speaking, - just enough to get ready for conspicuous accent in the next octave, but not intended as an exaggerated pause. As in the preceding examples, you are expected to get ready in each case before striking. You are to lift the hand from these octaves, leaving the forearm down. It must not go down below a position where the wrist will be about level with the knuckles, when the keys are down. Keep the forearm at the wrist in the same unchanged position while tossing the hand up and down, throughout the measure, but when lifting from the final octave in this measure, where you see the " / " (up arm mark) and the comma, leave the hand down, substituting the wrist lift.

Notice that the octaves are part on white keys and part on black keys. If the wrist move up for black octaves, and down for white octaves, it is much easier to regulate the touch and to play with equal ease upon the black and white octaves. One should notice particularly that the position of the fingers upon the white octaves should be well over the keyboard, so that one will not be obliged to shove the hand forward when reaching for black keys. It is very improvident to play upon the edge of the keyboard when striking white octaves, if there be black octaves to play. Players are in danger of making a jolt of the forearm one way with the white and another with the black keys. We should seek such a position as will enable us to avoid such a source of unevenness when playing, unless the change be made purposely. The above remarks suggest two ways, one of changing, the other of maintaining fixed wrist positions. Both are worth trying by turns.

#### III. N<sup>o</sup> 2



#### III. N<sup>o</sup> 3



Illustration N<sup>o</sup> 3 is beginning a repetition of the left hand work, as in Illustration N<sup>o</sup> 1, with the difference that where we had an eighth interval and a legato slur, we now have two staccato sixteenth notes. The first of the sixteenth notes, you will observe, is prepared for with the up wrist position. Consequently, the down arm stroke is to be made at that sixteenth note; an up hand move to leave the sixteenth note; down and up hand moves at the second sixteenth notes; down hand movement at the next eighth, which, however, you are to leave through the medium of up arm motion. The illustrations given are very short, whereas the etudes referred to are several pages in length. They are very brilliant and pleasing concert pieces. Illustration N<sup>o</sup> 4 suggests artistic touches and means of acquiring them.

#### III. N<sup>o</sup> 4

