Columbia College Chicago
Digital Commons @ Columbia College Chicago

Piano Courses | Lesson Books

1929

Piano Course: Grade 6, Studies

Sherwood Music School

Follow this and additional works at: http://digitalcommons.colum.edu/piano

Part of the Composition Commons, Music Education Commons, Music Pedagogy Commons, Music Performance Commons, Music Practice Commons, Music Theory Commons, Online and Distance Education Commons, Teacher Education and Professional Development Commons, and the United States History Commons

This work is licensed under a Creative Commons Attribution-Noncommercial-No Derivative Works 4.0 License.

Recommended Citation
Sherwood Music School. "Piano Course: Grade 6, Studies" (1929). Sherwood Community Music School, College Archives & Special Collectons, Columbia College Chicago.

This Book is brought to you for free and open access by the Lesson Books at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Piano Courses by an authorized administrator of Digital Commons @ Columbia College Chicago.

Sherwood Music School Courses

PIANO

Study 601

This very excellent Study may be practiced in many ways, varying the rhythm, the accent, and the dynamics. In addition, its daily practice at gradually increasing velocity, will be beneficial for a long time.

The hands should be drilled separately, at first; and speed may be more readily attained without stiffness or fatigue if, in this early practice, the habit is formed of keeping the wrist loose by a downward impulse on the first note of each group. The fingers must be well curved, and the finger tips firm. Raise each finger well above the key, and retain the firm curved position when striking, in order to produce tone volume and brilliance. Then, practice with the fingers close to the keys, at a higher rate of speed, with less tone volume.

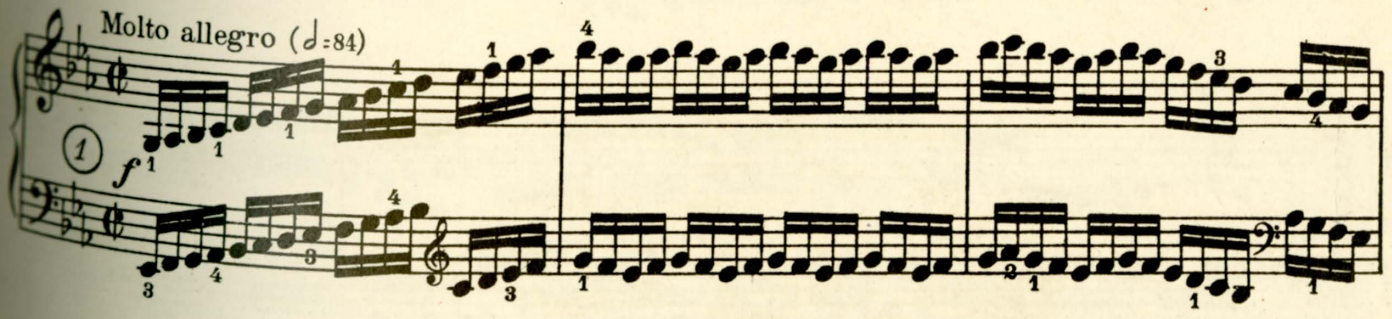
Variation of rhythm is possible by making the notes long and short in alternation, applying the dotted note rhythm so often recommended.

Employ a variety of accents, in preparatory study, accenting the second, third, or fourth note of each group, instead of the first. Other combinations of accents may readily be devised. The whole Study may even be played in triplets. The rhythm will, in that case, be materially changed. Three measures will be converted into four, so that the measure accents will only coincide with those of the original at measures 1, 4, 7, etc. This is a difficult variation, and should not be attempted until much familiarity with the notes has been attained.

Variation of the dynamics may be made by playing the ascending and descending scale passages, first, *crescendo* and *diminuendo*, then the same reversed.

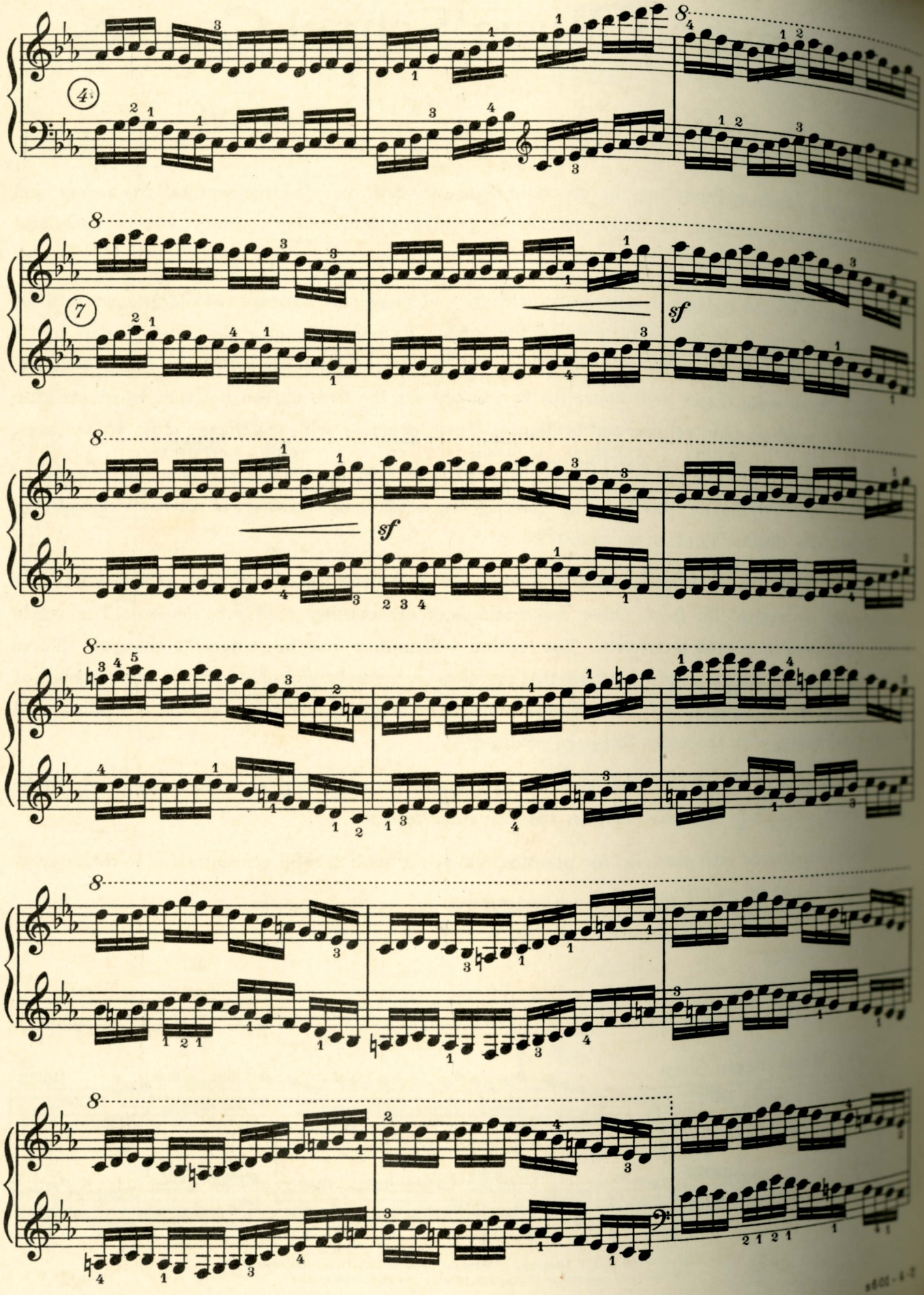
Divide the music into sections, for practice, and work with careful concentration to obtain equality and clarity at all velocities.

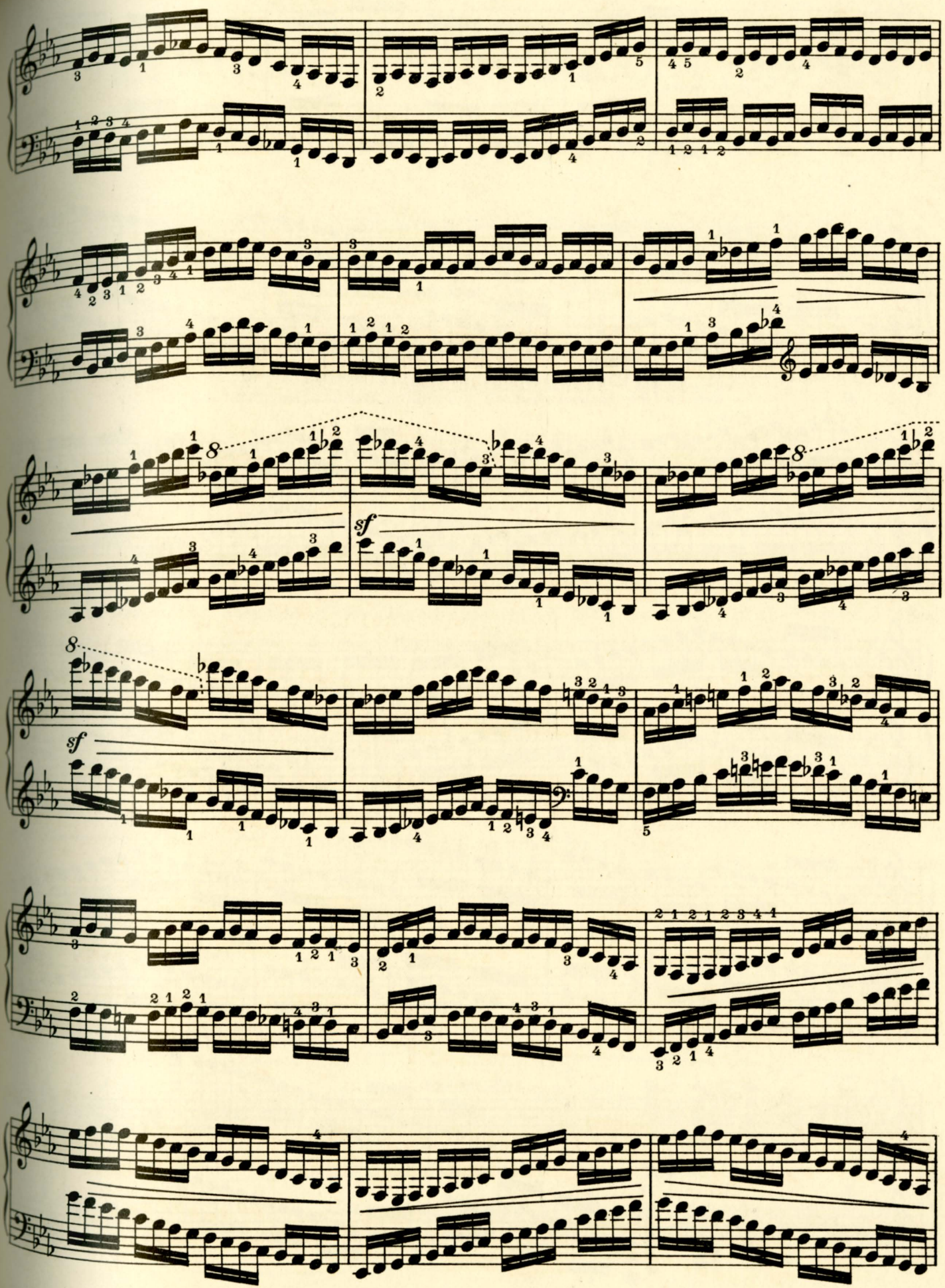
CZERNY, Op. 740, No. 5

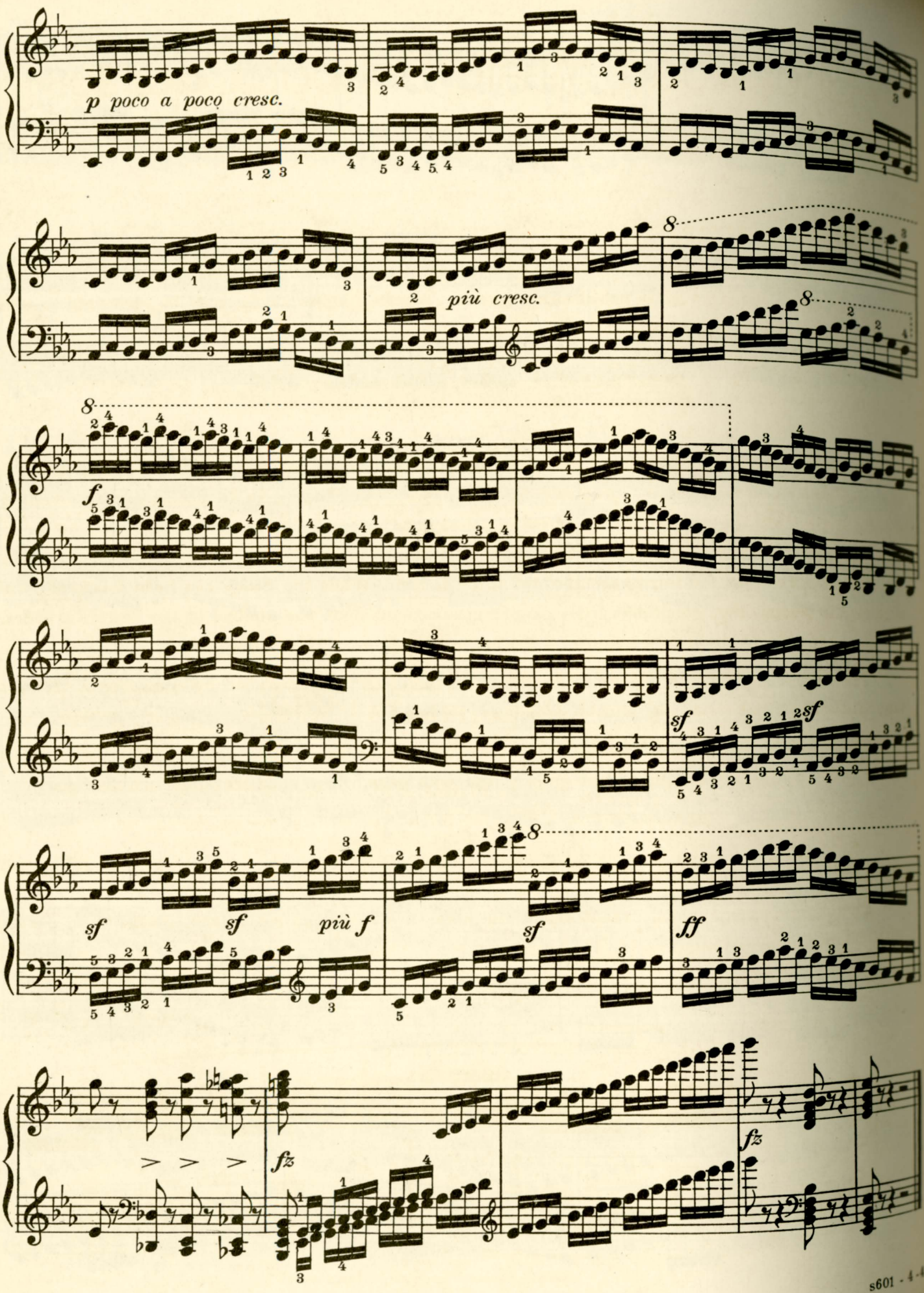


Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

Printed in U. S. A.


8
4
8
7
sf
8
sf
8
8
8
8


8
8
sf
sf

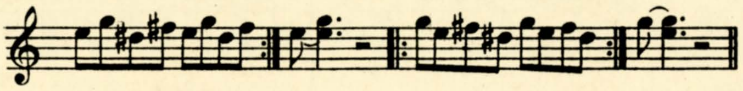

p poco a poco cresc.
più cresc.
f
sf
sf
più f
sf
sf
sf
ff
fz
fz

Sherwood Music School Courses

PIANO — Study 602

This Study contains practice for passages in thirds, partly chromatic and partly diatonic.

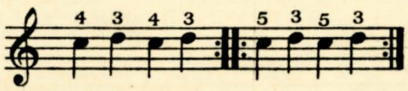
The most important thing in the playing of thirds is to produce the same amount of tone volume from both keys. To this end, a preparatory exercise, for the fingers singly, may be applied to some of the groups of thirds, as follows:



After having practiced selected groups of thirds broken in this manner, with careful attention to the even amount of tone volume produced by the fingers, the Study may be practiced as written, slowly at first. A slight pressure, or wrist impulse, may be applied to every third, in the slow practice, as it will assist in the simultaneous playing of both notes. If the finger technic is uneven or inadequately developed, the thirds are too apt to be broken. When the Study has been mastered, and is played in tempo, the evenness of the playing must depend upon the control of the fingers, aided, possibly, by a slight downward impulse at the beginning of each group, only.

The Study may also be practiced in dotted rhythm, and further varied by occasionally playing staccato. The final rendering should, of course, be legato.

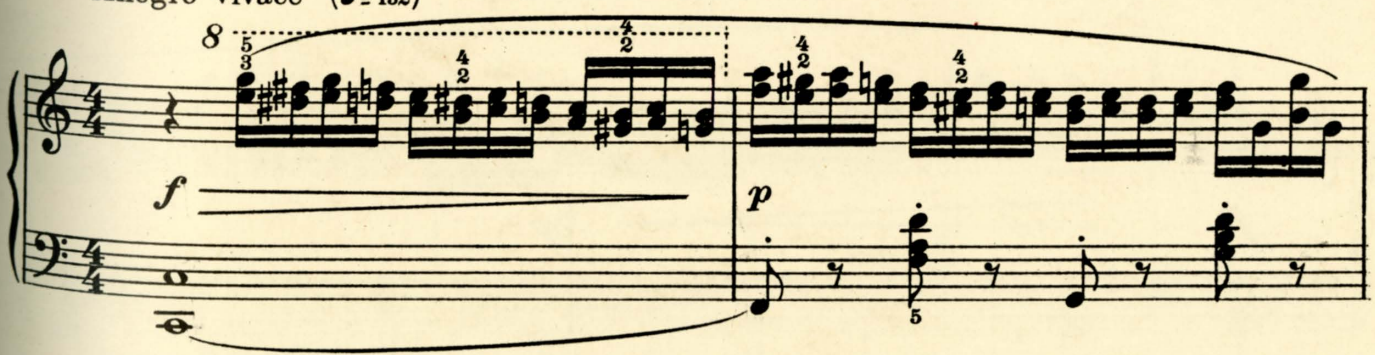
The following exercise for passing the third finger over the fourth finger, and also over the fifth finger, will accustom the hand to act quickly and with ease, where such crossings are necessary.



The accompanying bass, except where the notes are long and sustained, needs to be played with crisp staccato touch.

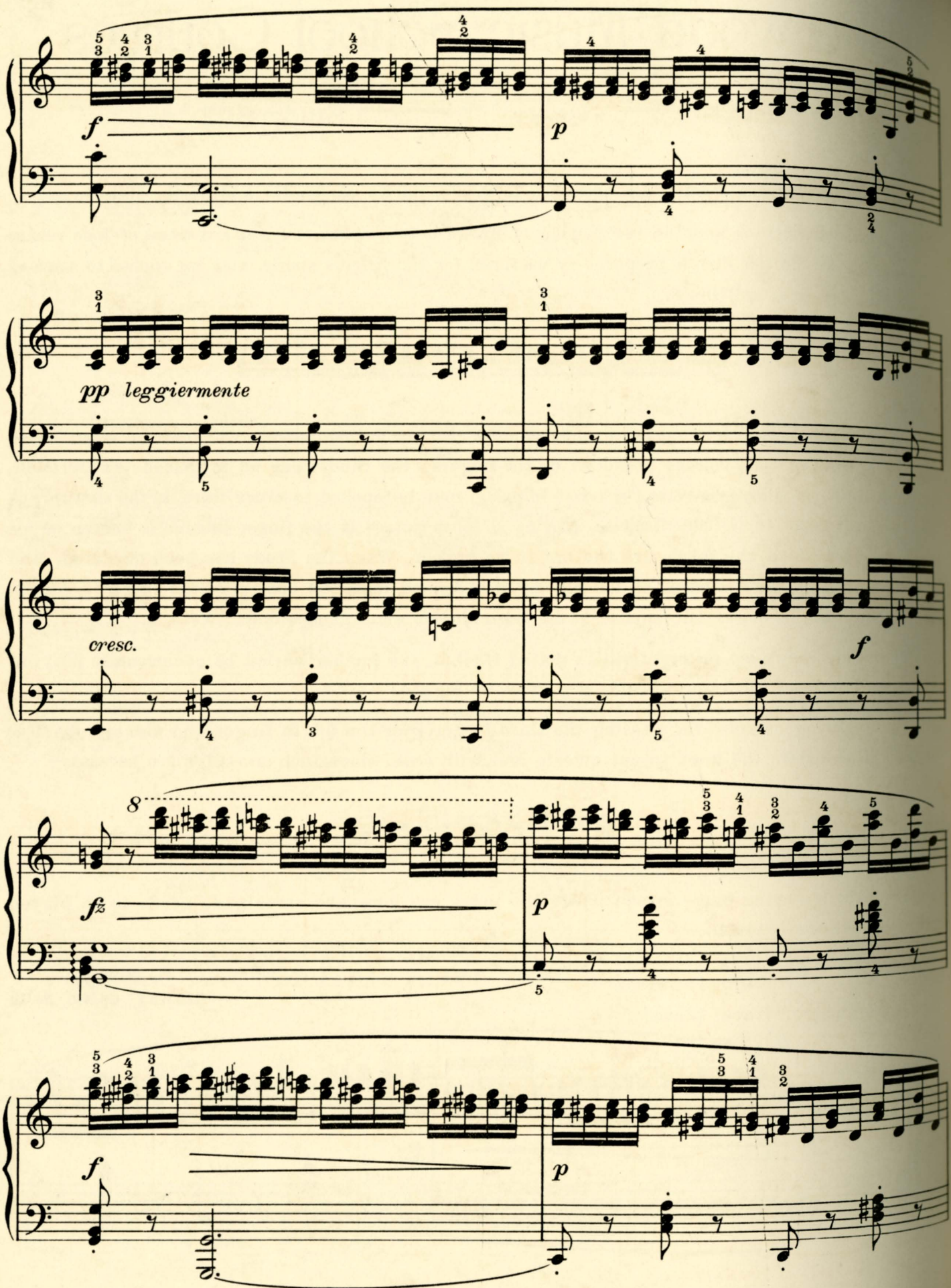
CZERNY, Op. 740, No. 10

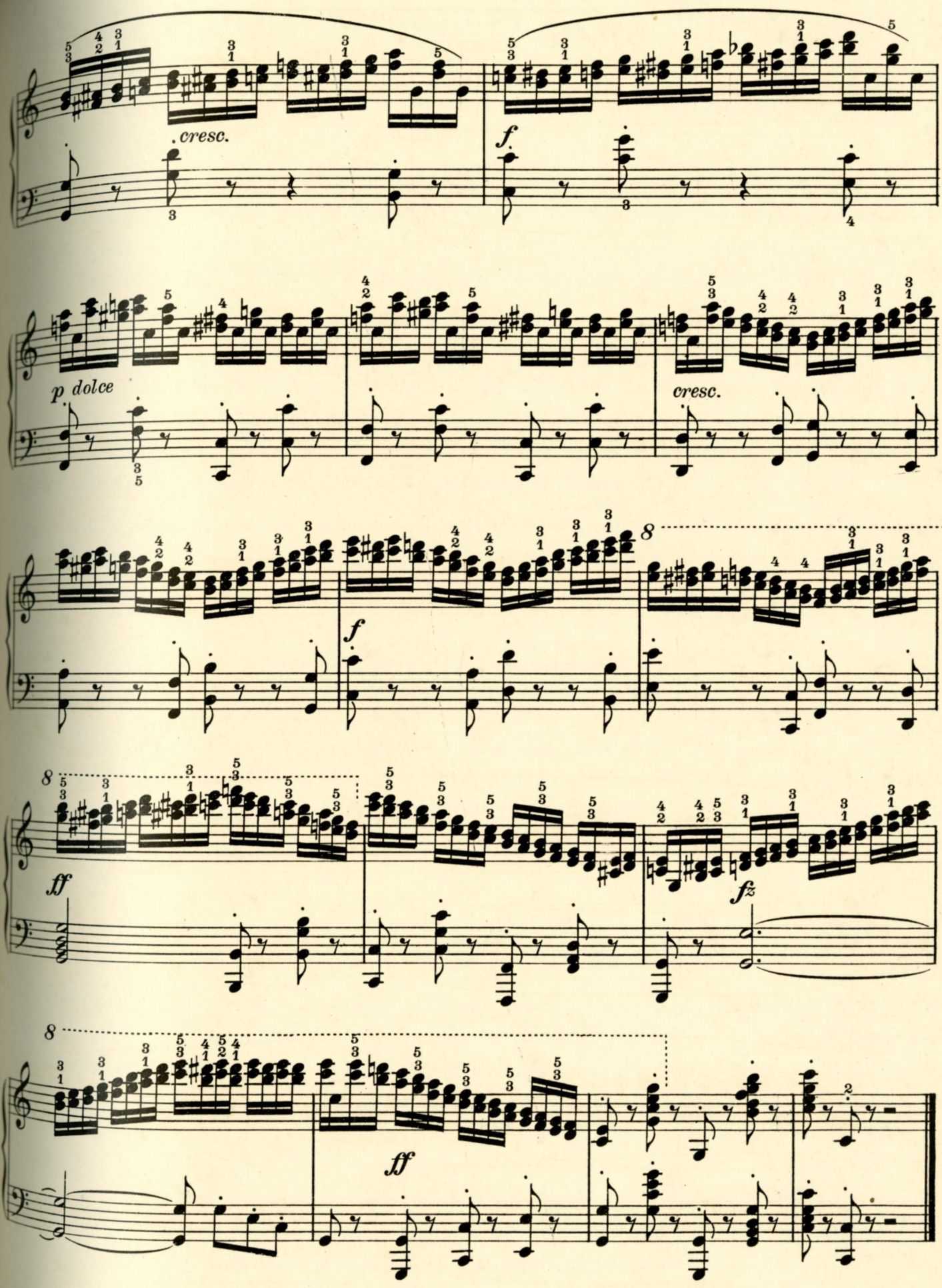
Allegro vivace (♩= 132)



Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

Printed in U. S. A.


f
p
pp leggiermente
cresc.
f
fz
p
f
p


cresc.
f
p dolce
cresc.
f
8
8
ff
fz
8
ff

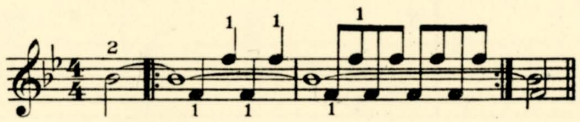
Sherwood Music School Courses

PIANO — Study 603

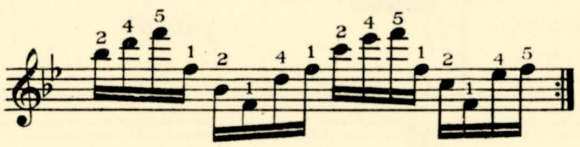
This Study gives further practice in broken chord passages with alternate extensions and contractions of the hand. It carries out, at greater length and at higher tempo, the work begun in Study 503. The present Study is also more advanced in other respects, but the fundamentals of fingering, etc., are the same, and so Study 503 will have given excellent preparation for this one.

Practice should be slow at first, with strong, firm fingers, and relaxed wrist. When playing in tempo, however, the touch must be reduced to mezzo forte, otherwise the work will become too tiring. The demand on the strength of the fingers is very great, but the Study is technically invaluable, and the serious and conscientious student of piano technic will practice it with enthusiasm. The playing must be legato, without any exception. When playing in tempo, the general effect must be that of very fluent passage work, with but slight changes in dynamics.

It will prove helpful to give some special practice to the problem of playing legato when crossing the thumb under the fingers. In the following preliminary exercise, the B♭ is held firmly by the second finger while the thumb plays F's alternately above and below.



Measures 24—27 present a more difficult problem than most of the other passages. It lies in crossing the second finger over the thumb, from F (thumb) to C or B-flat (second finger). The following exercises will assist in training the hand for these passages. Raising the wrist when playing the last note of each group, will be helpful in obtaining a legato effect.



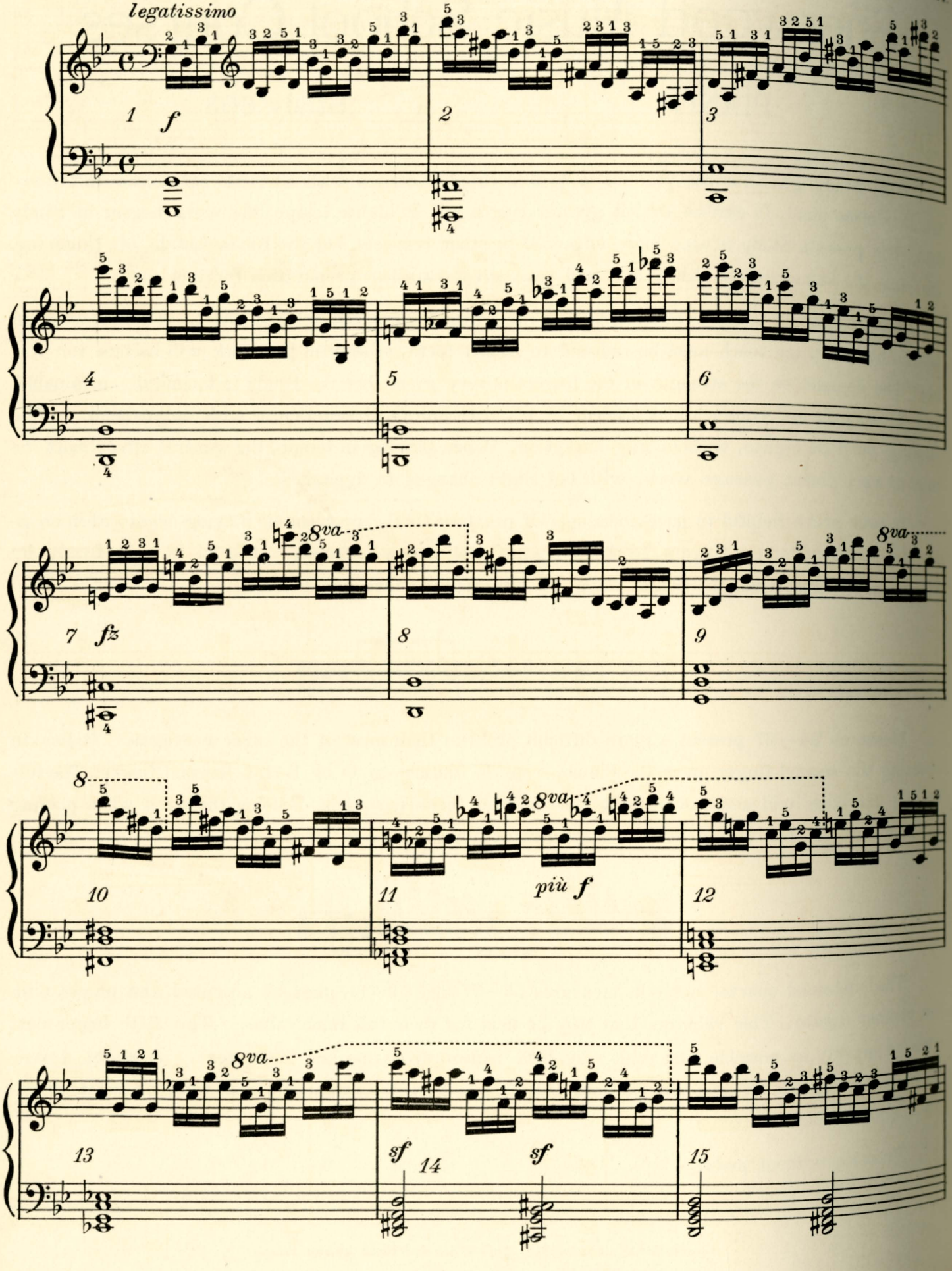
The sustained quarter notes in measures 55—57 and 59—61, must be accented and played with the utmost legato. This requires that they be held for their full time value. The fifth finger must slide as quickly as possible, and with very little motion, from one key to the next. A slight downward wrist impulse on each quarter note will help to give the required accent with the least possible finger raising.

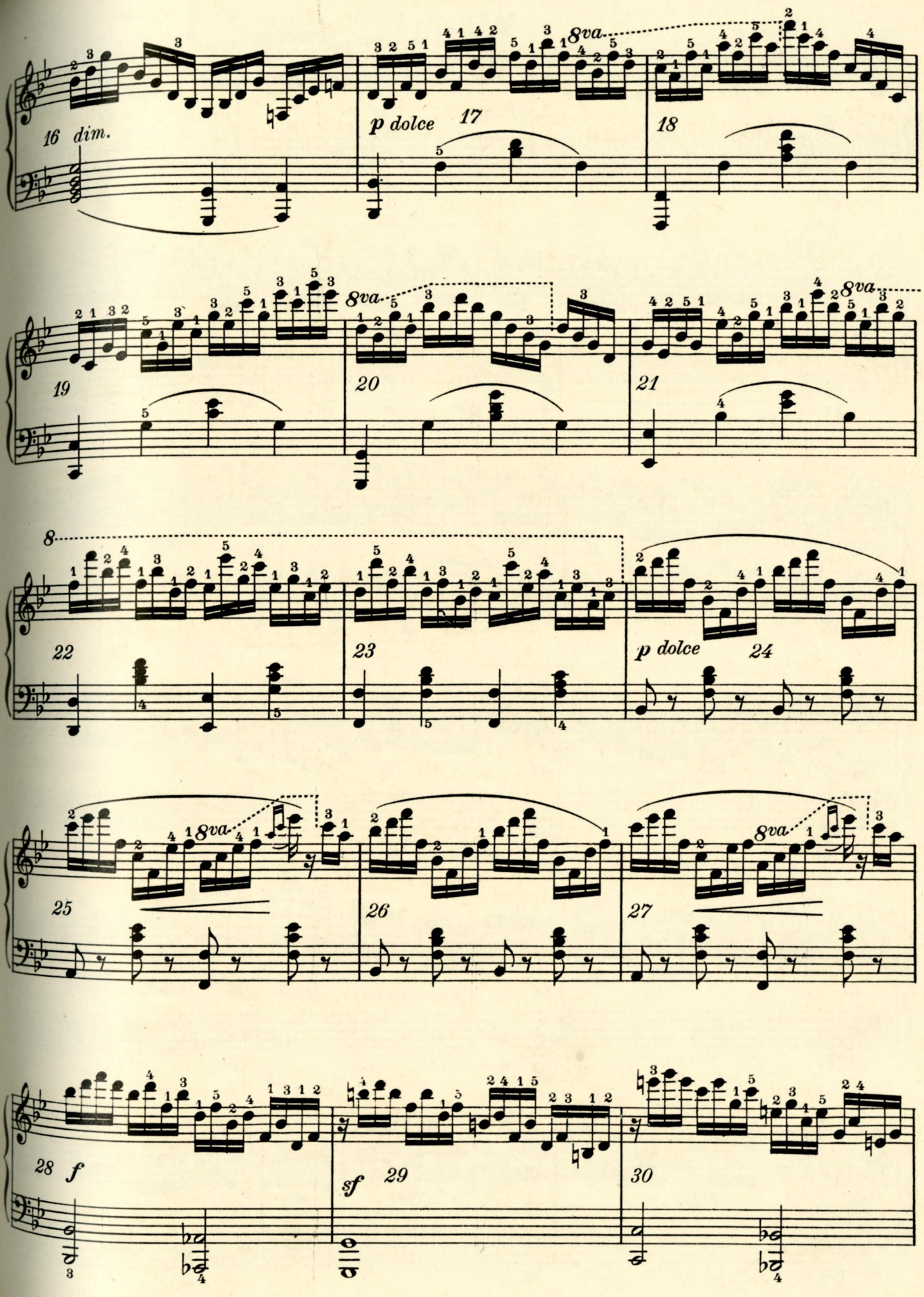
Practice without pedal.

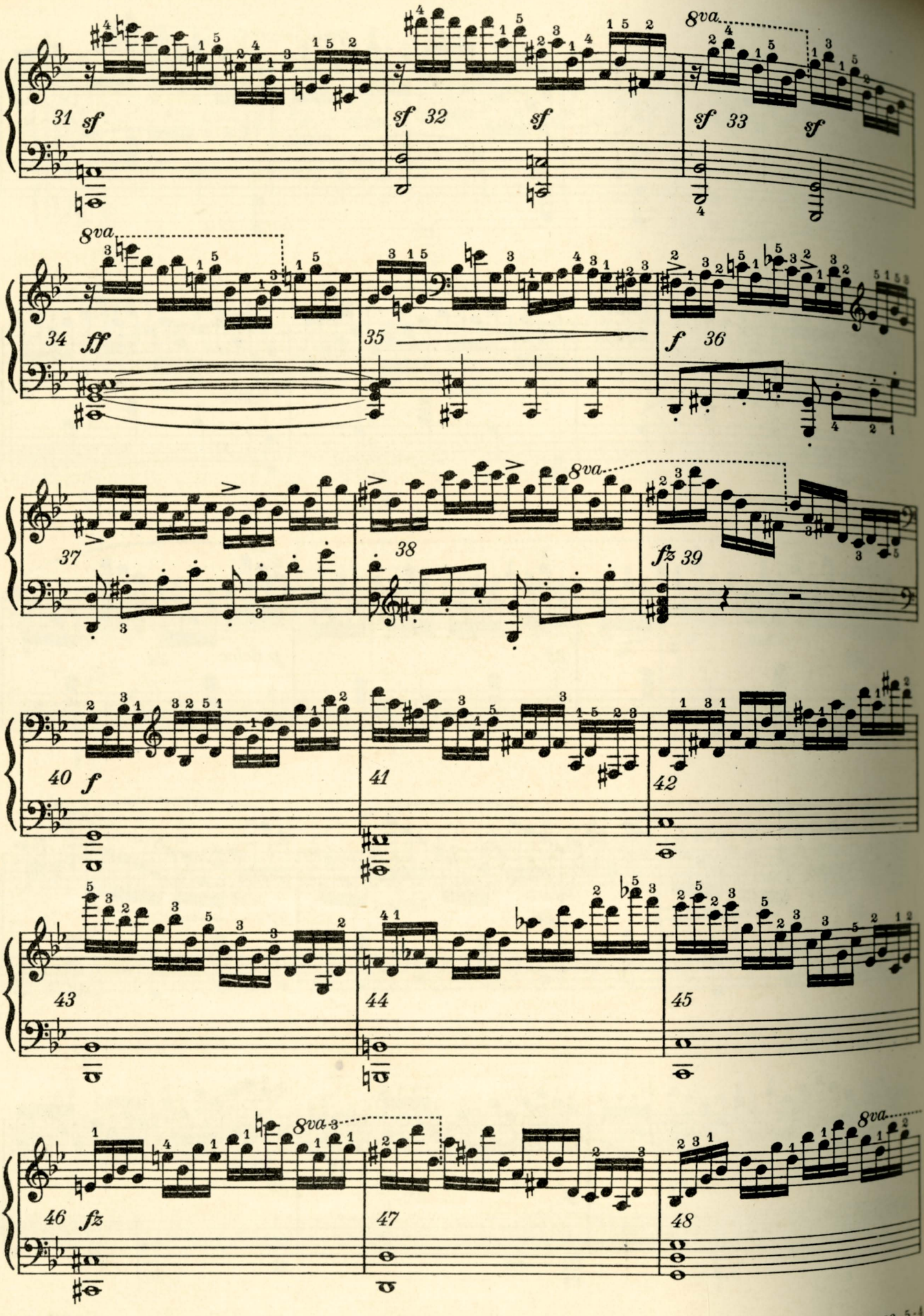
Copyright 1930 by A.J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation Printed in U. S. A.

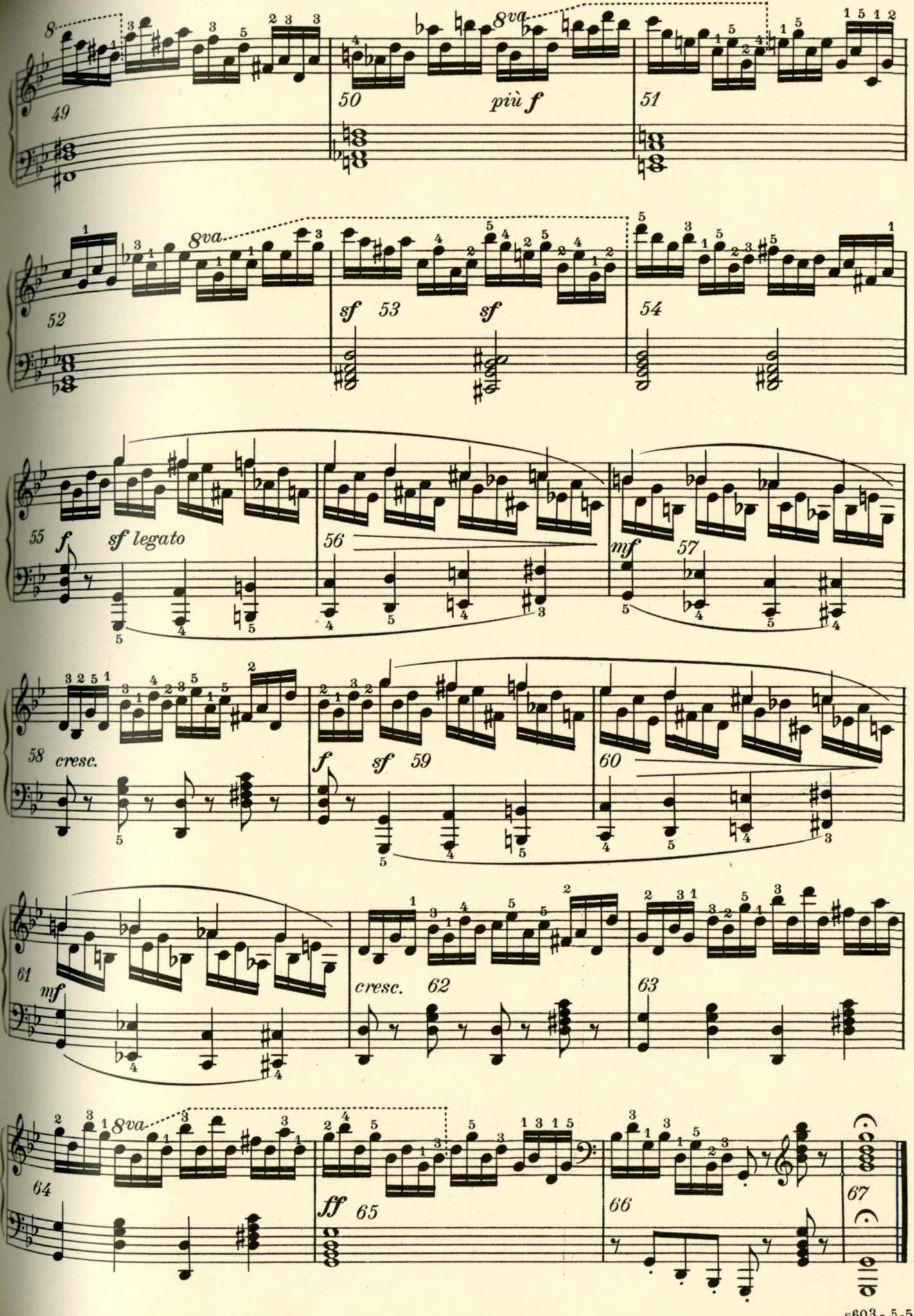
Allegro (♩ = 160)

legatissimo




16 dim.
p dolce
17
8va
18
19
20
21
22
23
p dolce
24
25
26
27
28 f
sf
29
30


31 sf
sf 32
sf
8va
sf 33
sf
8va
34 ff
35
f 36
8va
37
38
fz 39
40 f
41
42
43
44
45
8va
46 fz
47
48
8va

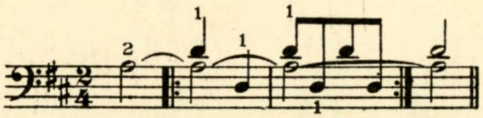

8va
più f
sf
sf
f
sf legato
mf
cresc.
f
sf
mf
cresc.
8va
ff

Sherwood Music School Courses

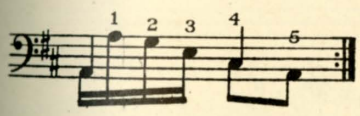
PIANO — Study 604

This is a companion Study to No. 603, giving the arpeggiated passages to the left hand. Study 504 presented the same kind of work for the left hand, thus forming a preparatory study. A review of the instruction given in the annotation to Study 504, will be beneficial in working out many of the passages in the present one.

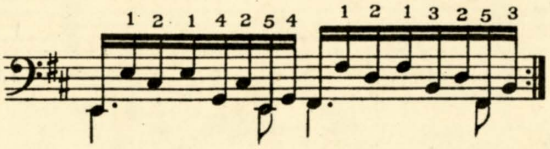
The following is a preparatory exercise, similar to that given in Study 603, for the legato crossing of the thumb.



The figures for the left hand in measure 7 can be used as a hand stretching exercise, the sustained first note of each figure causing a certain amount of effort in reaching the following notes. Other groups may be utilized for the same purpose by a few repetitions with holding notes; as, for instance, in measure 15, fifth and sixth groups:



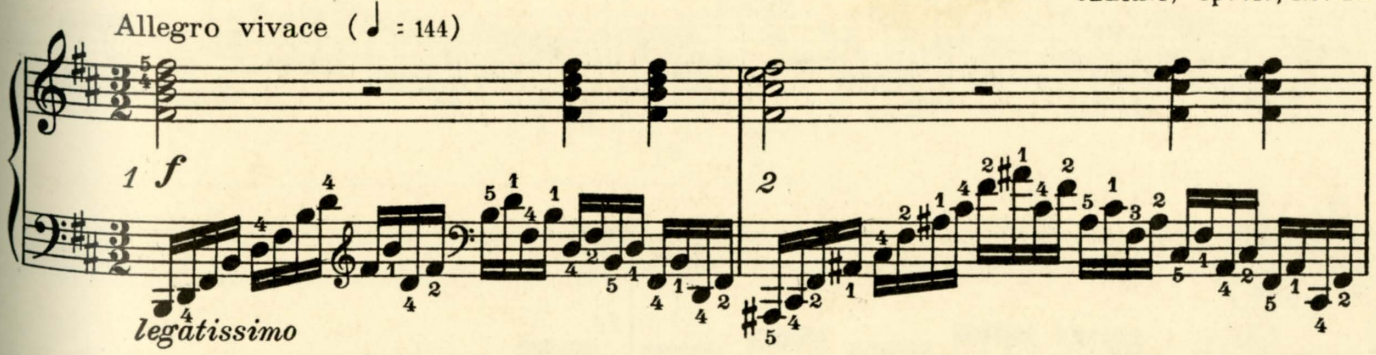
and in measure 31, thus:



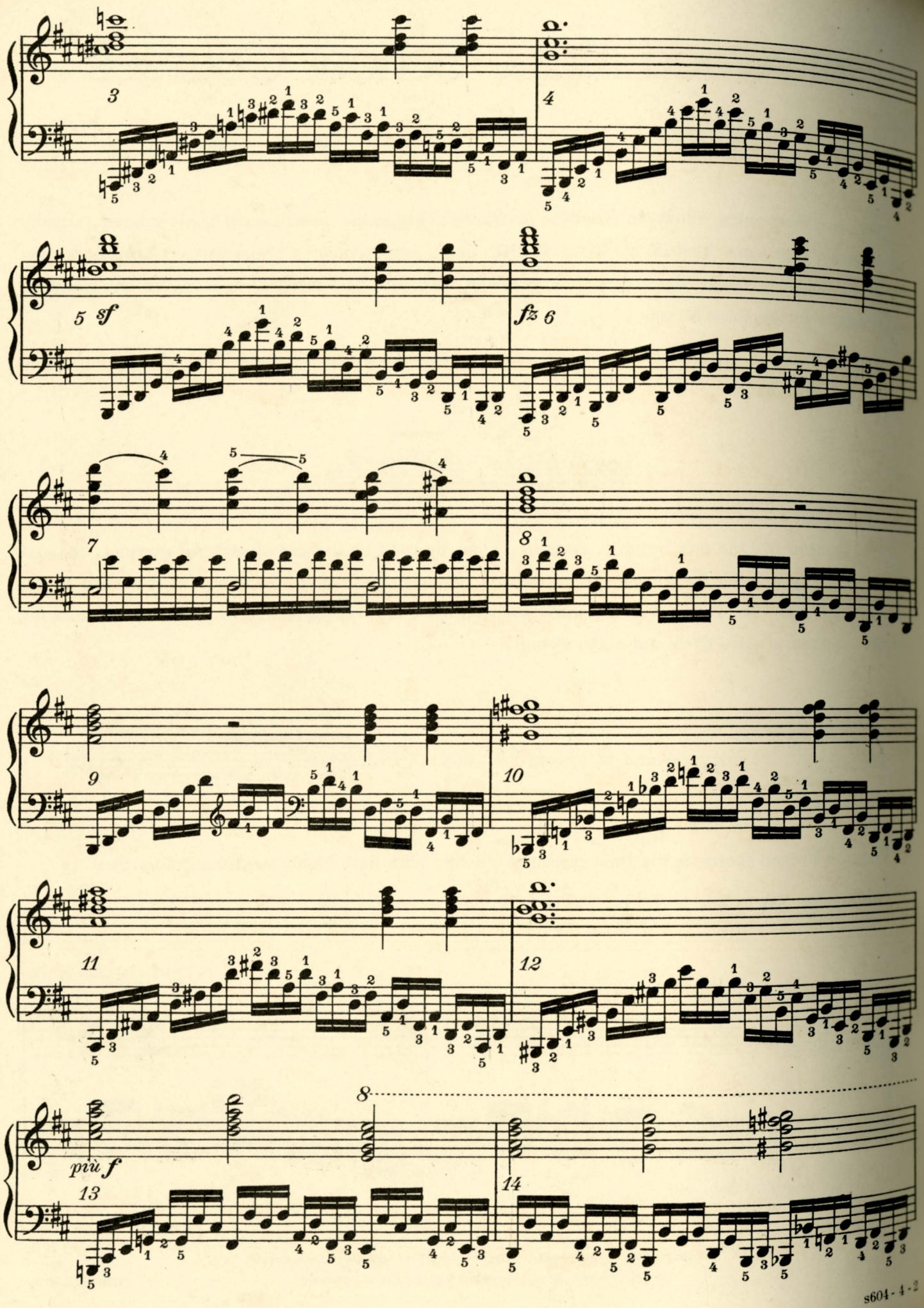
Play the broken chords in the final measures (38-39) with both hands beginning together.

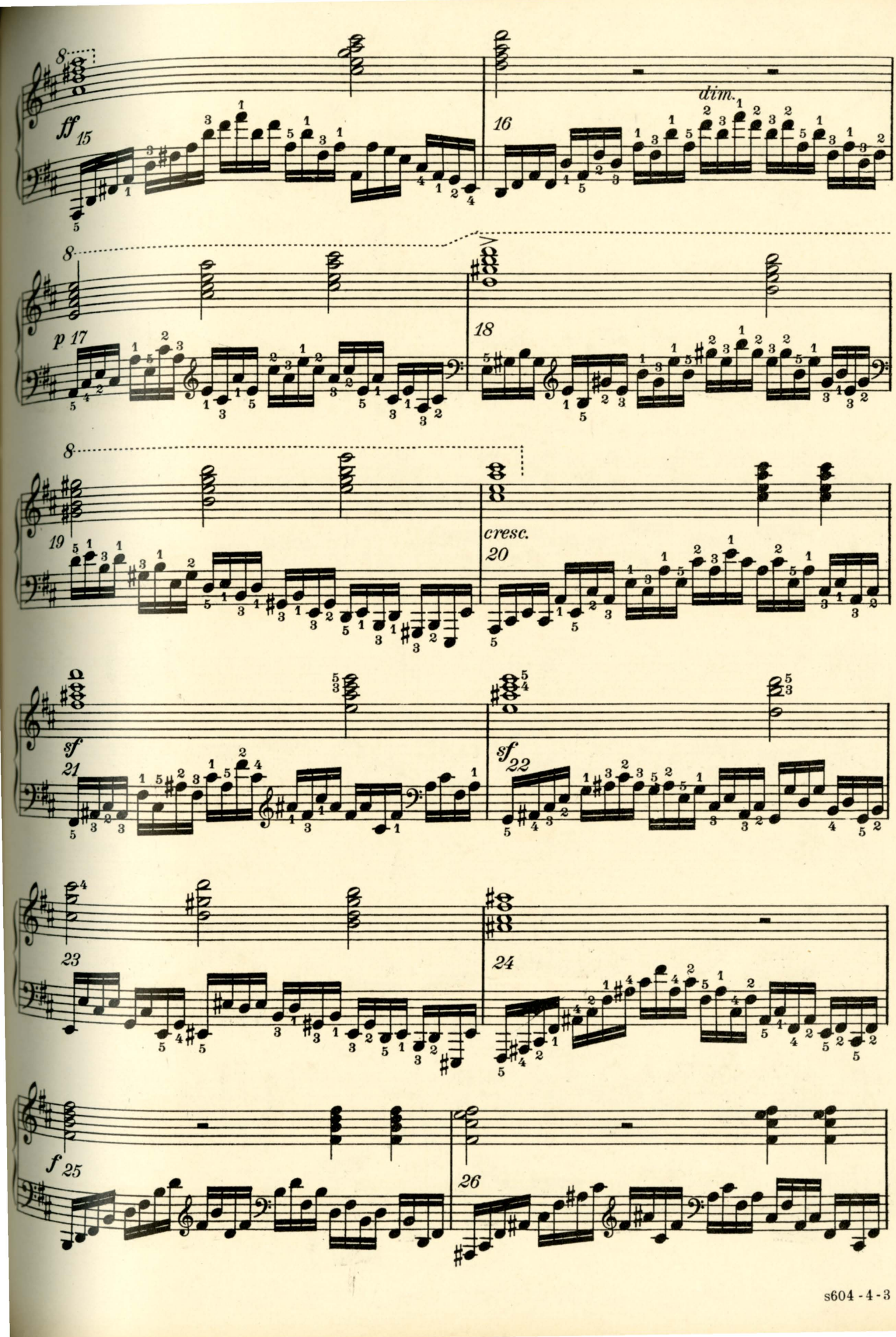
Do not use the pedal.

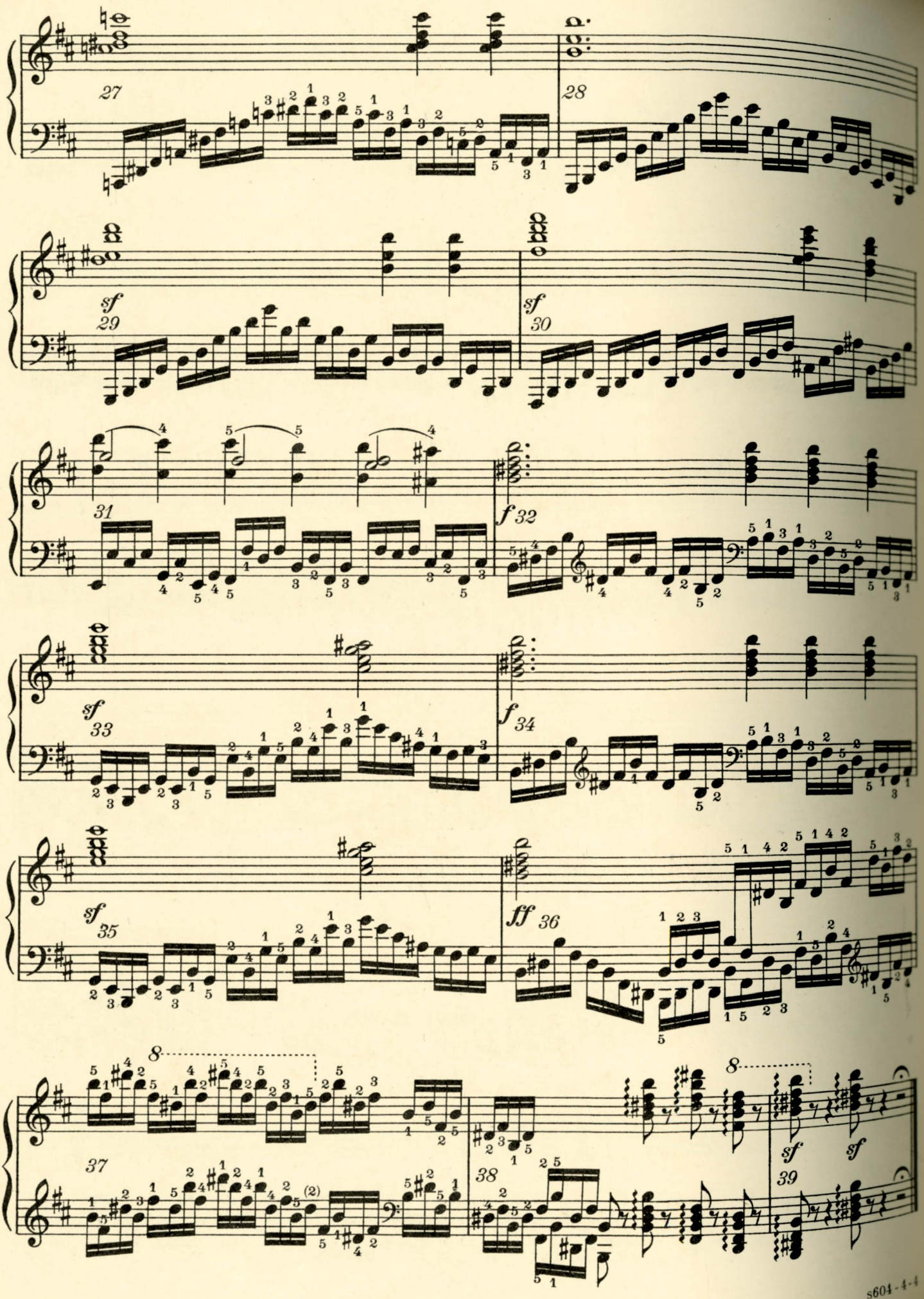
CZERNY, Op. 740, No. 28



Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.


3
4
5 sf
fz 6
7
8
9
10
11
12
più f
13
14


8
ff
15
16
dim.
8
p
17
18
8
19
cresc.
20
sf
21
sf
22
23
24
f
25
26


27
28
sf
29
sf
30
31
f 32
sf
33
f 34
sf
35
ff 36
8
37
38
8
sf
sf
39

Sherwood Music School Courses

PIANO — Study 605

Before beginning the preparation of this Study in bravura octaves, read Lesson 113, TECHNIC, in order to obtain a clear concept of the various ways in which octaves may be played. Under the heading "How to Practice Octaves" are tabulated methods that will be found applicable here.

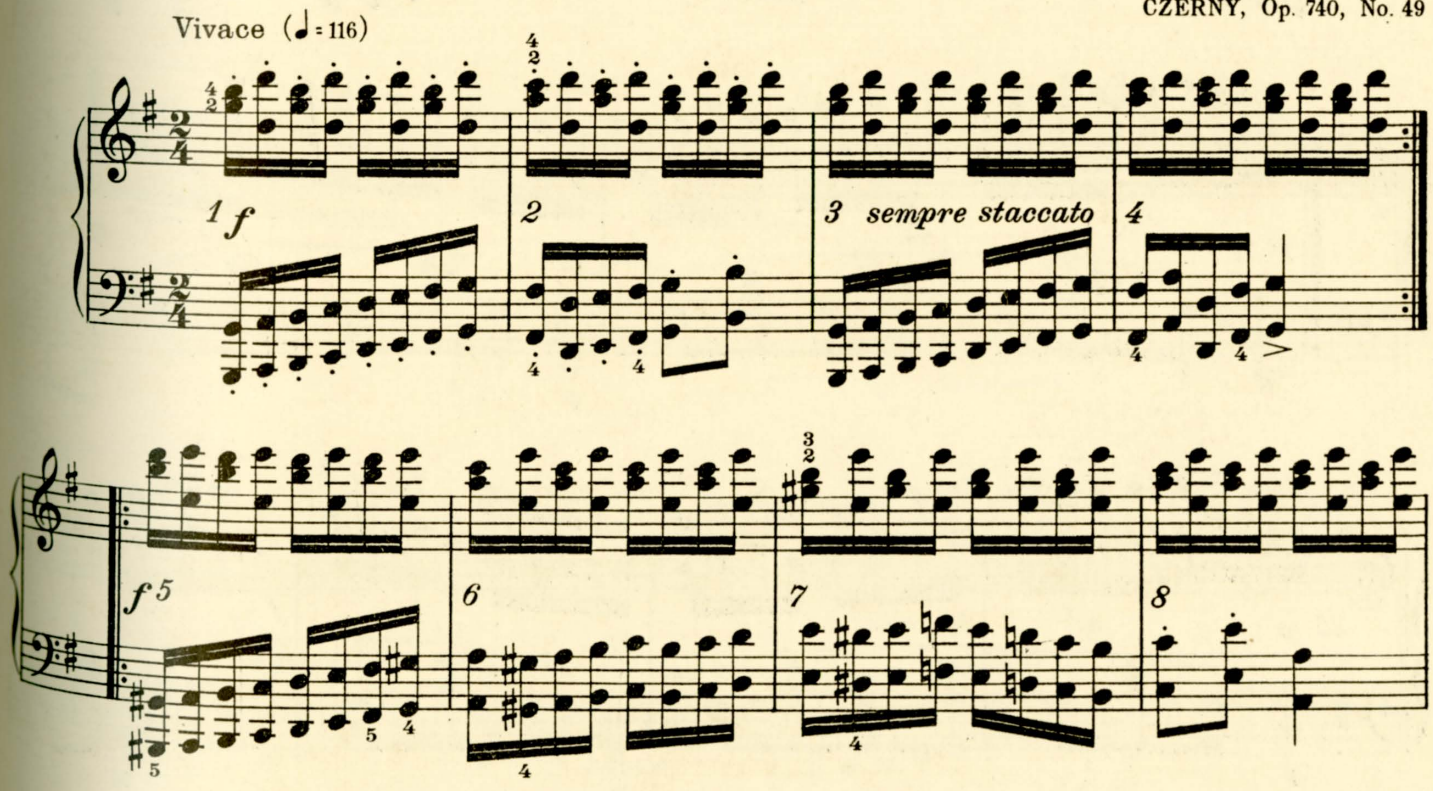
The combined forearm and hand action mentioned in paragraph 7 may be employed for preliminary slow practice. This provides a downward wrist impulse on each successive third or octave. The exaggerated movement, with pressure and full tone, will prepare the hand and fingers for the various key combinations. In measures 1—20 and 45—70, this method of practice will be found especially effective.

Paragraph 4, in the section of Lesson 113 referred to above, advises full arm stroke, with the impulse from the shoulder — the wrist and forearm fixed. The arm must not be tense, but the muscles must be so well coördinated that the entire arm takes on a vibratory movement, as explained in the Lesson. In order to avoid fatigue, this method of practice should be used for short periods only, at first. When mastered, it gives the ability to play octave passages with great speed and brilliance.

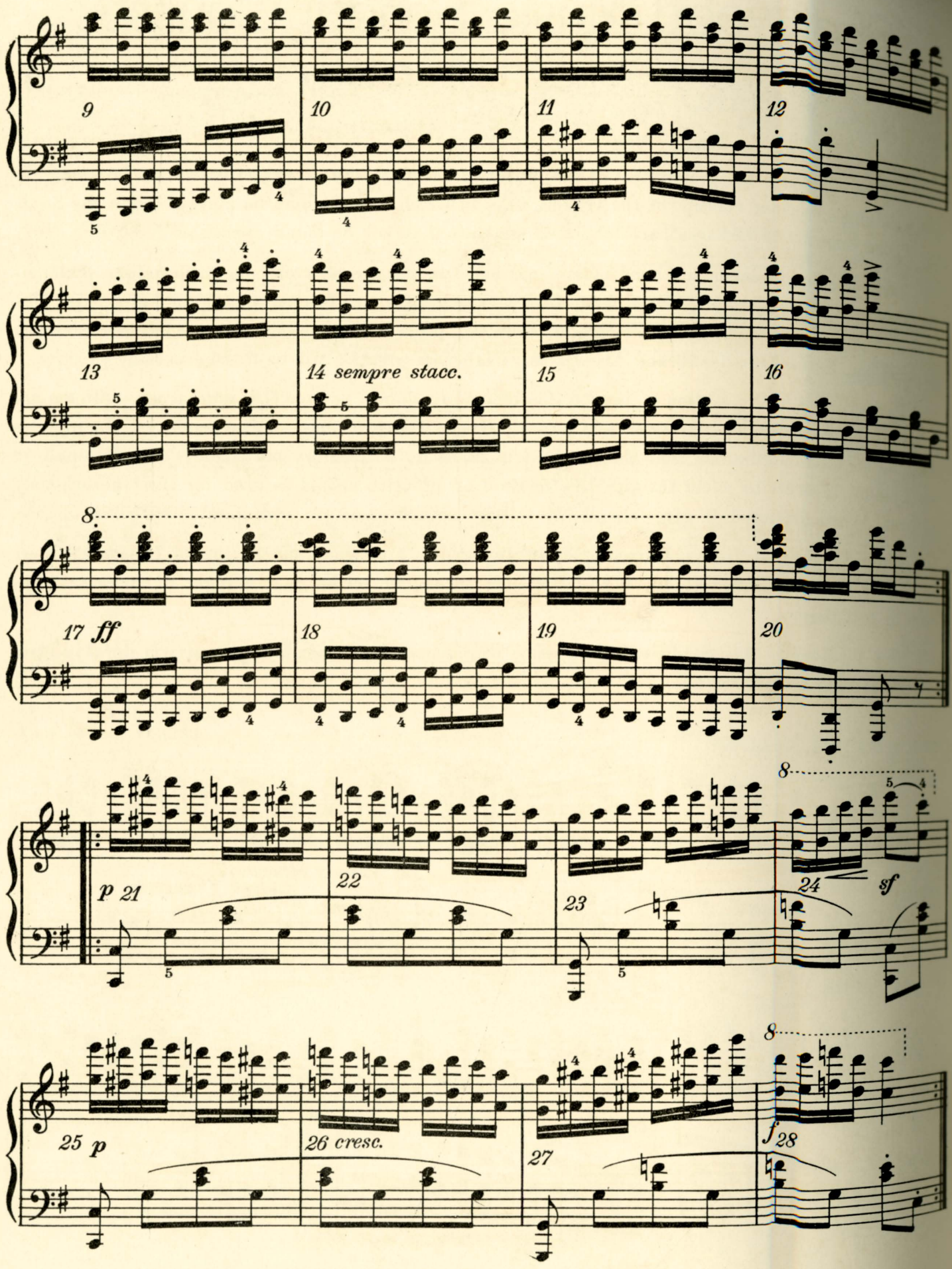
Hand action from the wrist (mentioned in paragraph 5 of this same section of Lesson 113) may be employed for the entire Study. With light touch, there will not be much danger of over-fatigue, even in fast tempo.

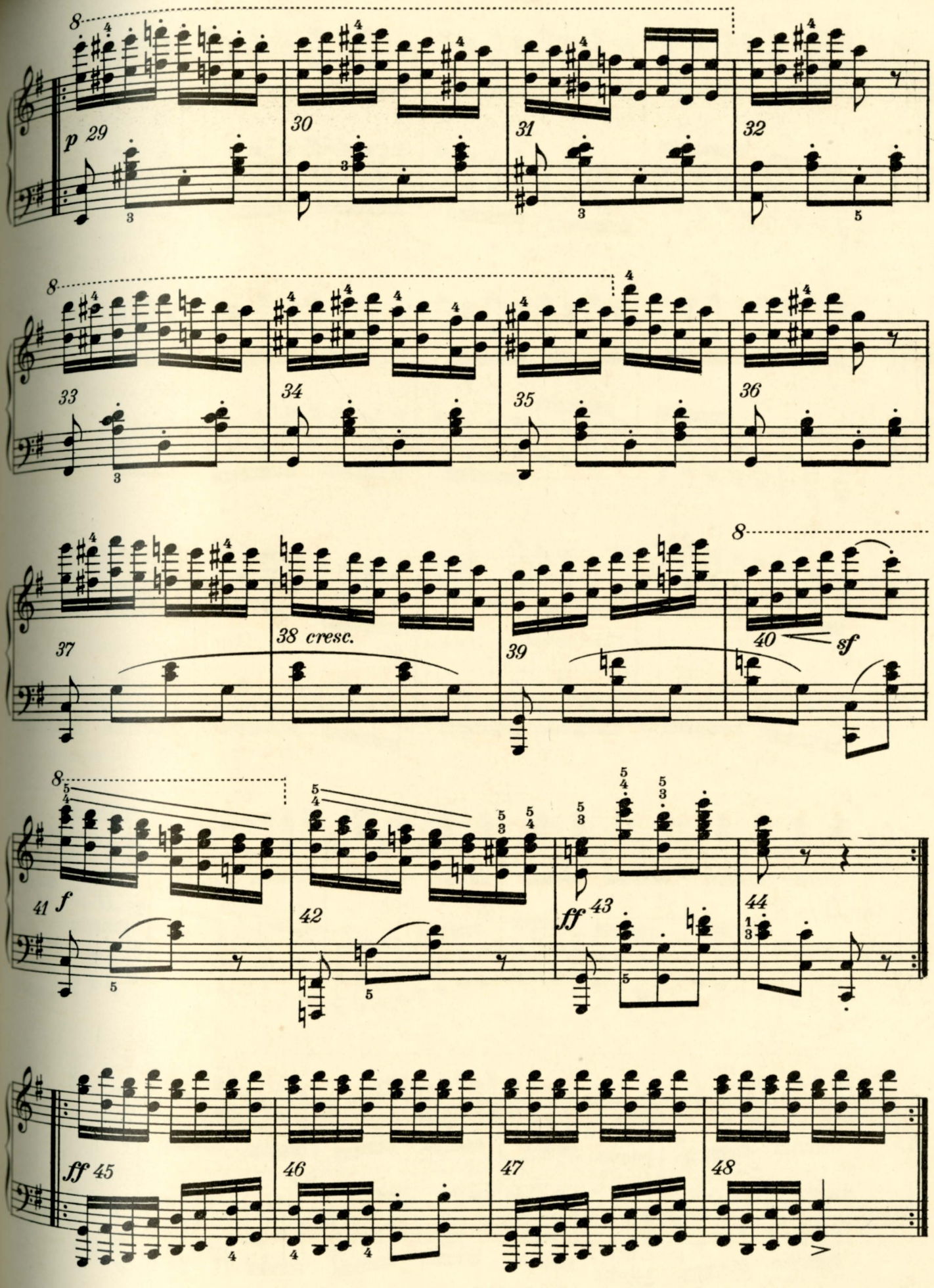
The mastery of this Study will give much confidence in octave playing, and will develop two important functions of the arm and wrist, namely, endurance and flexibility.

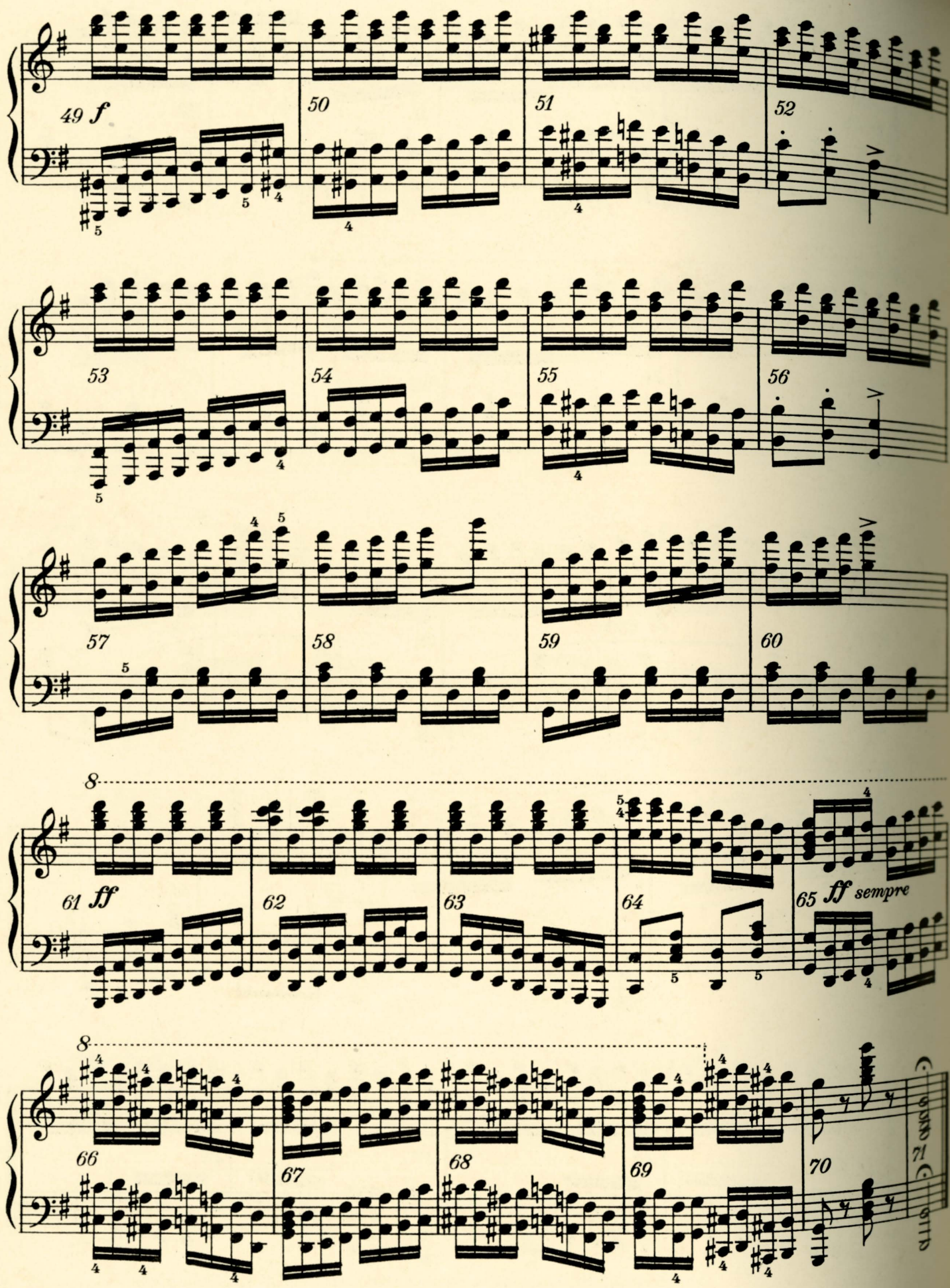
CZERNY, Op. 740, No. 49



Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.


9
10
11
12
13
14 sempre stacc.
15
16
8
17 ff
18
19
20
8
p 21
22
23
24
sf
8
25 p
26 cresc.
27
f 28


8
p 29
30
31
32
8
33
34
35
36
37
38 cresc.
39
8
40
sf
8
41 f
42
ff 43
44
ff 45
46
47
48


49 f
50
51
52
53
54
55
56
57
58
59
60
8
61 ff
62
63
64
65 ff sempre
8
66
67
68
69
70
71

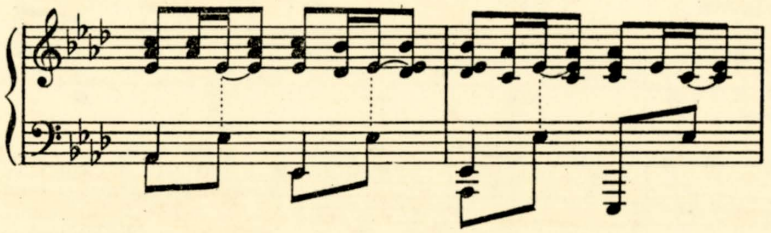
Sherwood Music School Courses

PIANO — Study 606

Chopin, like King Midas of old, had the gift of the "golden touch", for it was apparently impossible for him to write even a study without converting the tonal mass into something altogether lovely, charming and beautiful. This characteristic is especially noteworthy in the present study, since it is one of three which he was ordered to write for the Moscheles and Fetis Method, and hence appears without opus number. It has the same exquisiteness that many of his well-known Preludes possess.

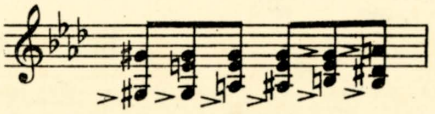
The rhythmical problem of twos against threes is here involved, and this was explained, as to its execution, in Lesson 41, TECHNIC, to which the student is referred.

It is helpful, in establishing this rhythm, to play the following variant of the chord arrangement:

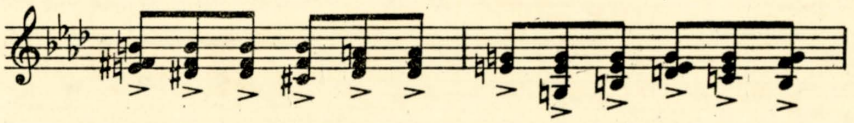


Dynamic variety and rhythmic freedom must be continually in evidence. Clock-work regularity or uniformity are generally out of place in music of any kind, and are especially so in that of Chopin.

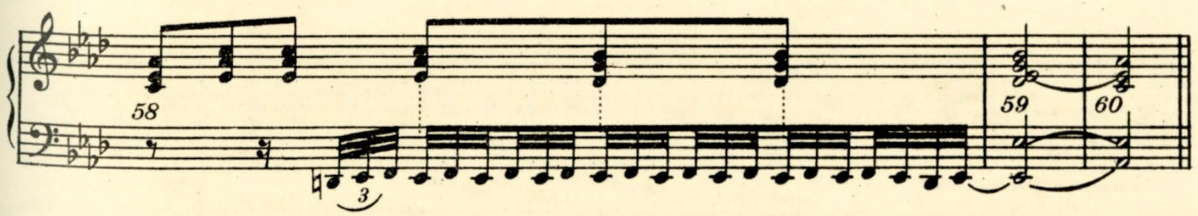
It is highly important that the upper tones in the right hand be produced with more weight or pressure than the other parts, except in places where a lower voice contains a melodic progression, as in measure 17,



and measures 20—21,



The left hand trill in measure 58 is to be executed thus:

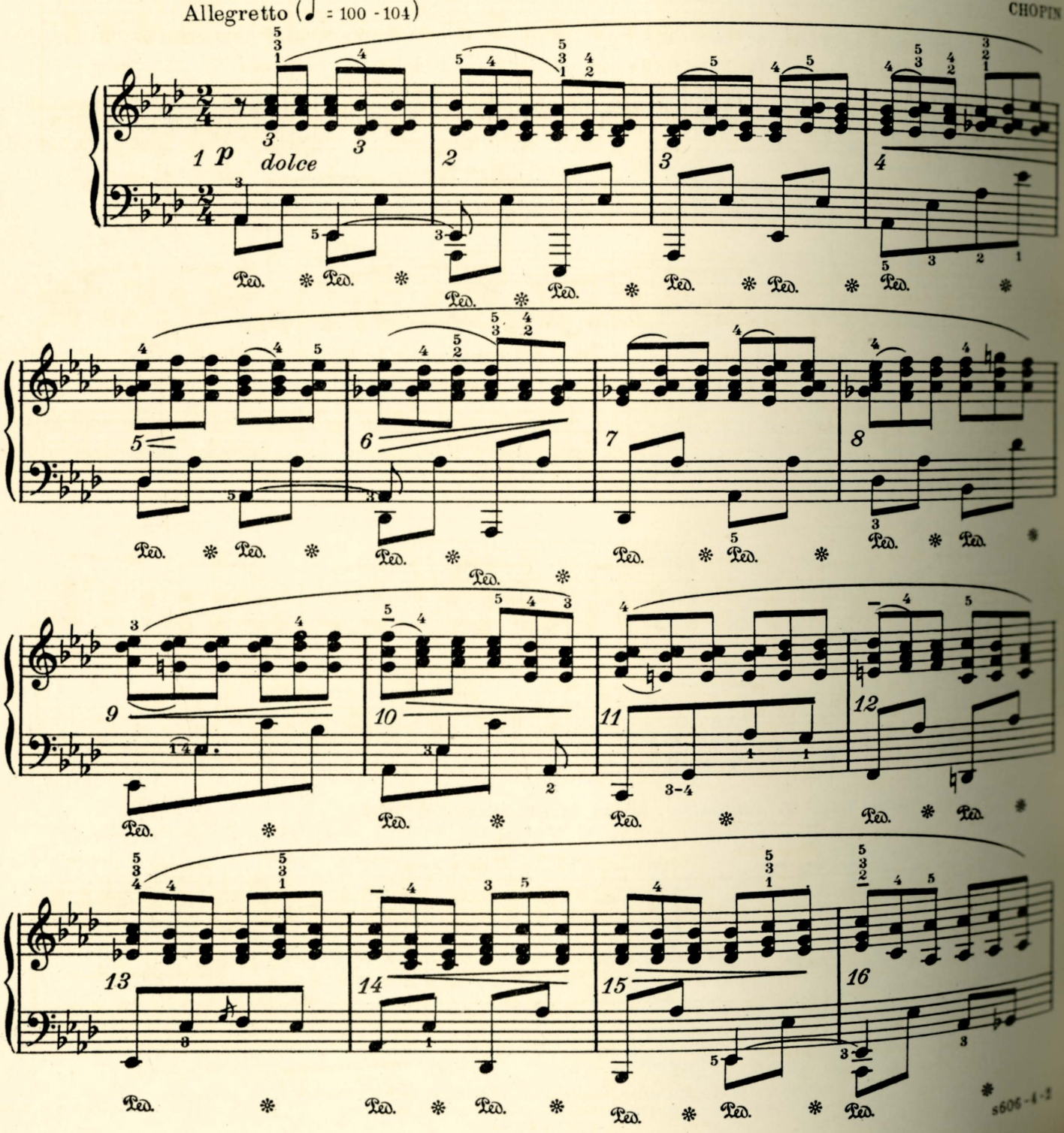


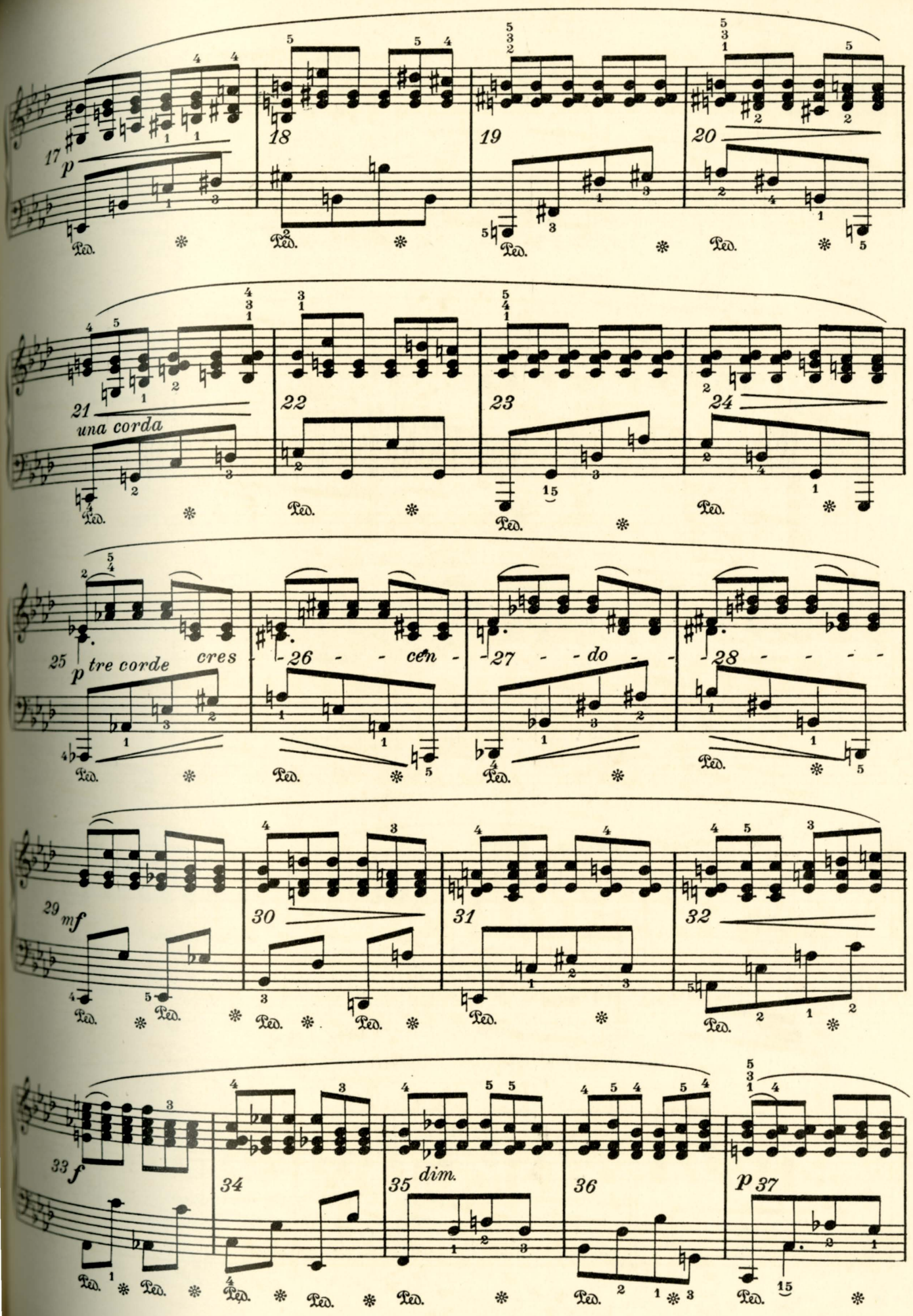
Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

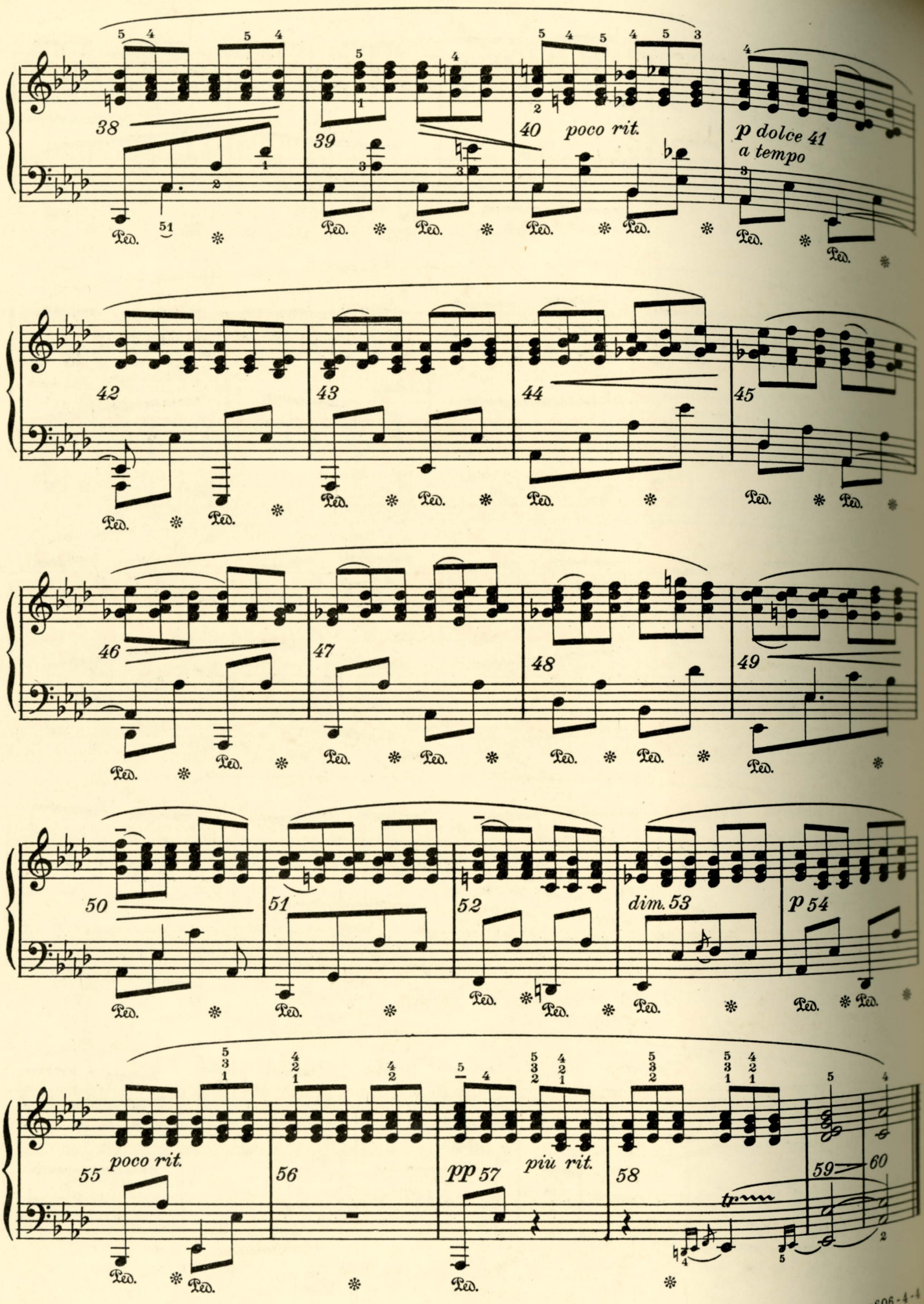
Printed in U. S. A.

The tempo mark, *Allegretto,* is significant. This term indicates not only the degree of movement (slower than *Allegro* and faster than *Andante*), but also the character of the composition. It denotes a blithe, gay, yet only moderately lively mood. Pastoral, idyllic music often bears this tempo mark. For that reason, a showy, dazzling or impassioned rendering in the present Study is to be avoided.

Pedal and all other indications are clearly set forth in the text. They should be idealized (imagined), then realized (appropriately executed).




17 p
18
19
20
21 una corda
22
23
24
25 p tre corde
cres
26 - - cen -
27 - - do -
28 - - - -
29 mf
30
31
32
33 f
34
35 dim.
36
p 37
Ped.


38
39
40 poco rit.
p dolce 41
a tempo
42
43
44
45
46
47
48
49
50
51
52
dim. 53
p 54
55 poco rit.
56
pp 57
piu rit.
58
59
60
Ped.

Sherwood Music School Courses

PIANO — Study 610

Polyphony

The following Prelude and Gigue are selections from Bach's First Partita. Bach's Partitas are sets of pièces in dance forms. The Partita was a direct forerunner of the Suite. (See Lesson 76, FORM AND ANALYSIS.)

Some difference of opinion exists concerning dynamic effects in Bach's works. These works were mainly for the spinet, clavichord, harpsichord or organ. The harpsichord, for which this composition was written, was one of the direct predecessors of the modern pianoforte. (See Lesson 67, HISTORY.) According to the custom of the period, indications as to interpretation were rarely supplied. The tempo, dynamic, and phrasing marks, and all other indications of expression in modern editions, have been inserted by others, and not always judiciously.

When playing works of early polyphonic writers, we must remember that the effect cannot be exactly that imagined by their authors, whether Bach or any other. Had Bach possessed our modern piano, he would doubtless have added fuller indications as to expression. However, the basic musical ideas would probably have been the same as they are, and the principal thing to keep in mind is that if the dynamics employed by the interpreters of Bach's time were more limited, it was simply because of the limitations of the instruments. As to the manner of practice, the most helpful way is to master the various voice parts separately, before attempting to combine them.

The following suggestions will be useful:

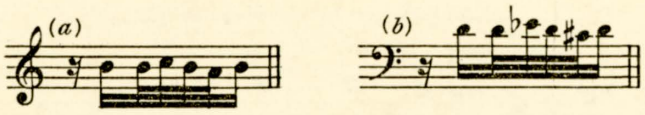
1. Play each part, or voice, through, from beginning to end, in a slow tempo, and with uniformly loud tone. Keep strict time.

2. Do the same thing with very soft tone, and in strict time.

After practicing each part thus, combine them. First, play two at a time (such as the two parts to be played by one hand); then add others.

This practice with extremes of dynamic intensity, and in very slow tempo, may be followed by gradual approach to the indications of the text.

The ornaments in the Prelude are to be interpreted as follows:



The embellishments to which no reference letters are appended in the text, are repetitions. The inverted mordent at (*a*), for example, has many recurrences, all of which are to be rendered similarly.

The outstanding mood of the Gigue is that of geniality and, perhaps, joviality. Hence, we cannot interpret the *f*'s of measures 23, 31 and 43, or the *ff*'s of measures 12 and 24, in an impassioned manner, as if a Liszt had written them. Dynamics, like many other ingredients of music-making, are purely relative. A fine *piano* and *pianissimo* touch should predominate here, and the louder tones are only relatively loud.

Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.

This piece, furthermore, need not be played in strict time, as lyricism always demands freedom of movement in addition to inflection, and such freedom is in place even in Bach. As a matter of history, free tempo is much older than the Romantic or even the Classical School. It has its origin in folk-music.

Since the Gigue is a dance form, the light and rhythmic character should everywhere be made apparent to the listener. We also have a dialogue between two voices or instruments; and of the two elements— rhythm and lyricism— the latter should always predominate.

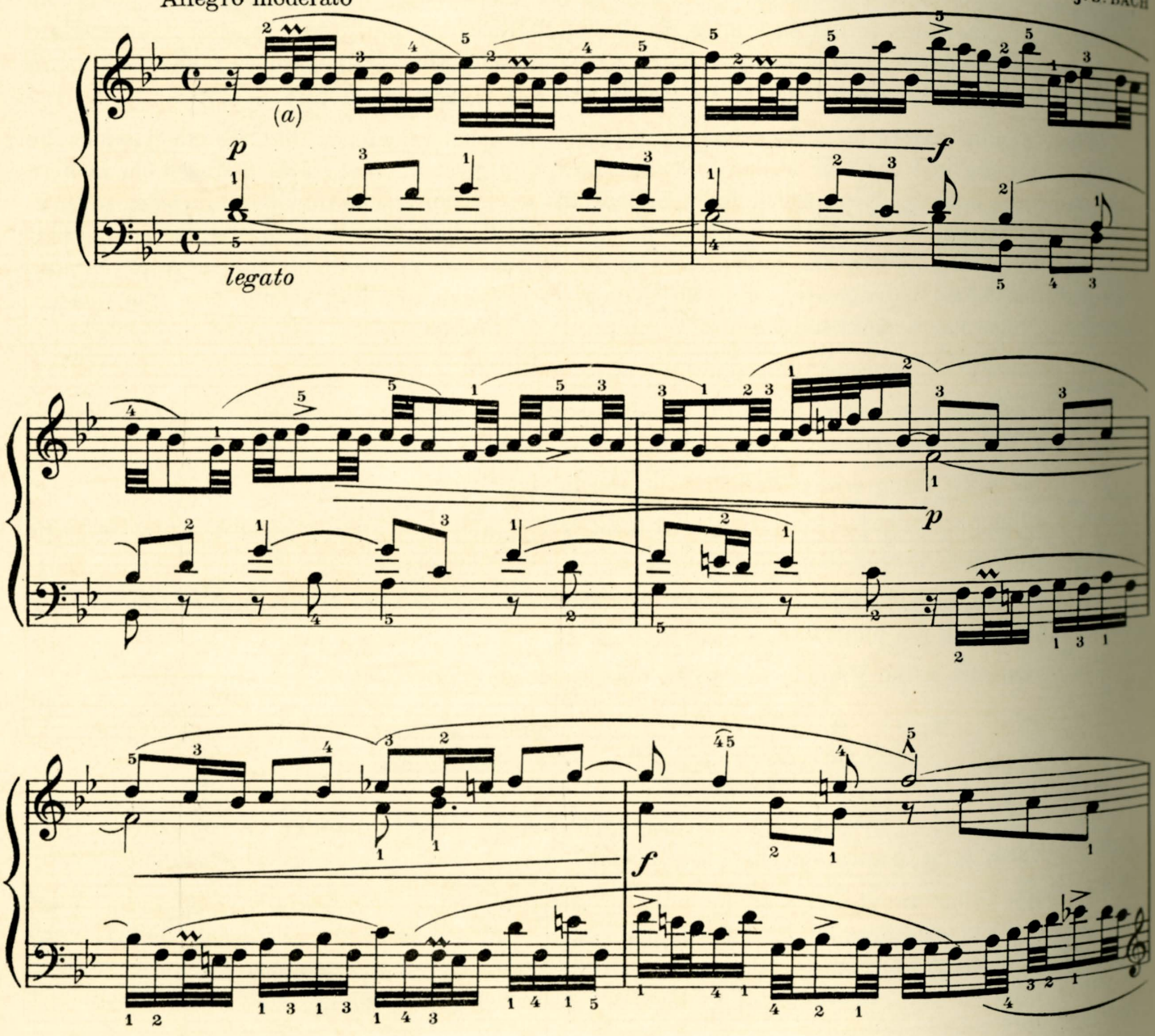
Students have a tendency to distort the two eighths of each triplet of the accompanying figure. These are frequently played in a quick, uneven manner, which is ill-suited to the style of the composition. Give special attention to this phase of the playing— the accompaniment figure. A good tone and good taste in other respects may be marred by faulty accompaniment.

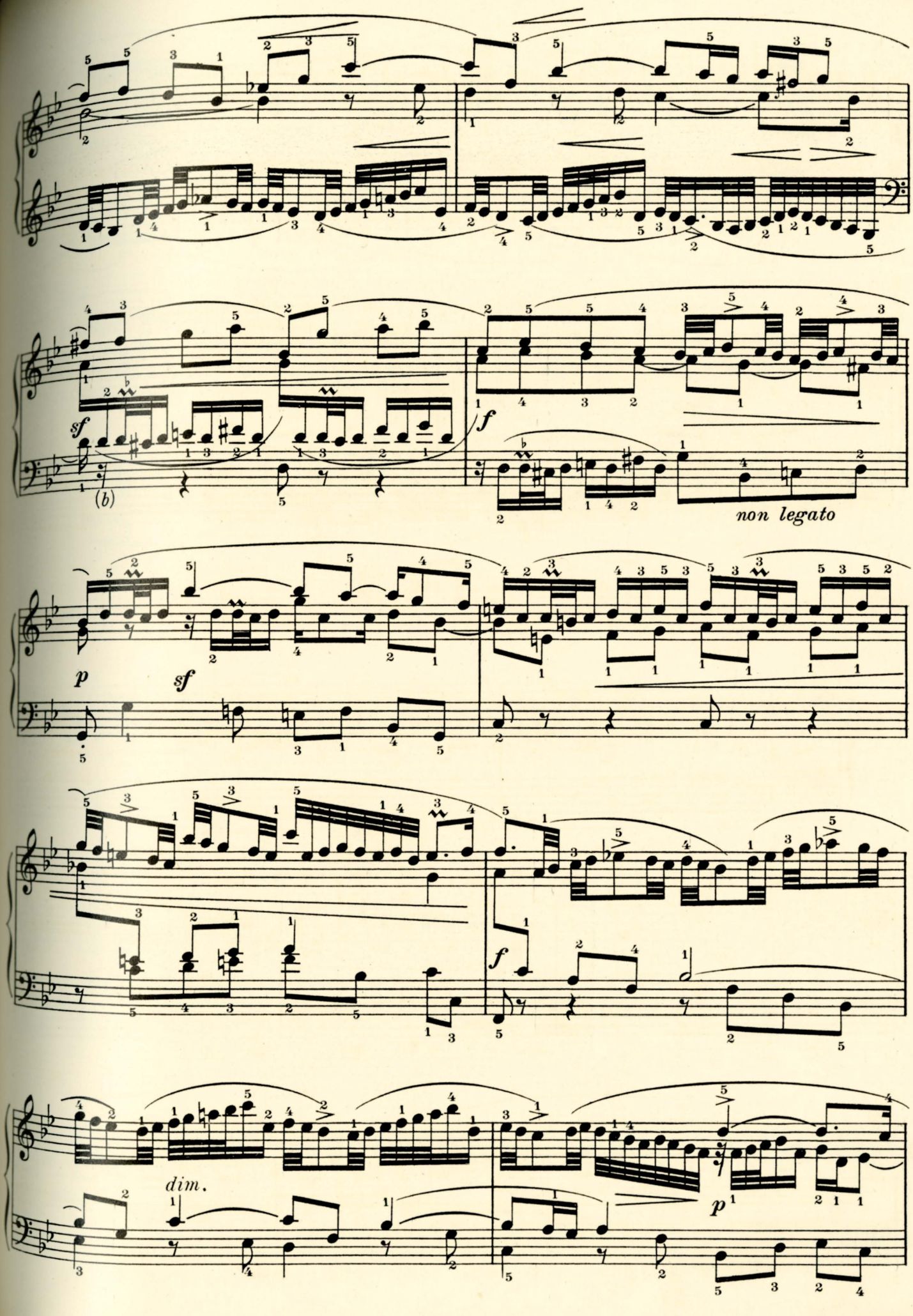
PRELUDE

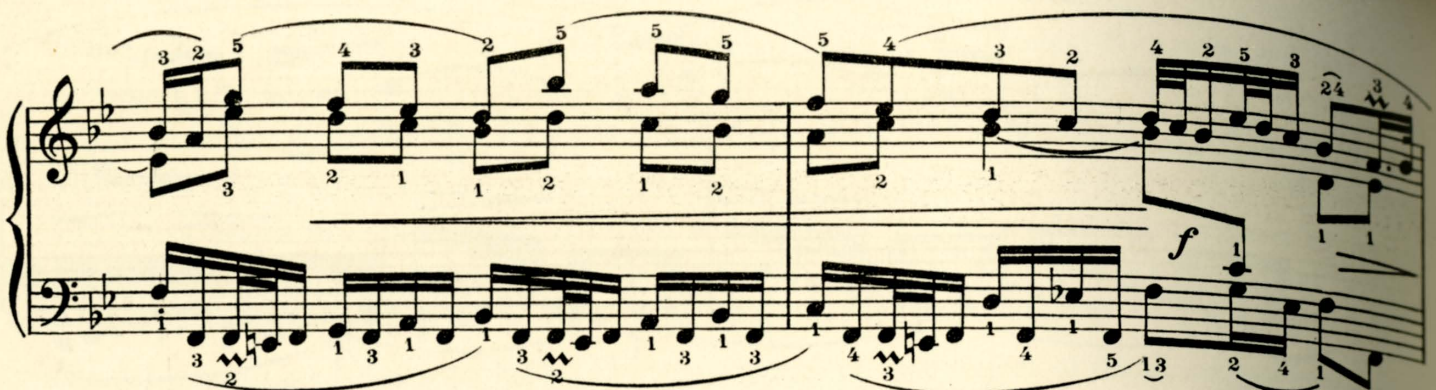
(From the First Partita)

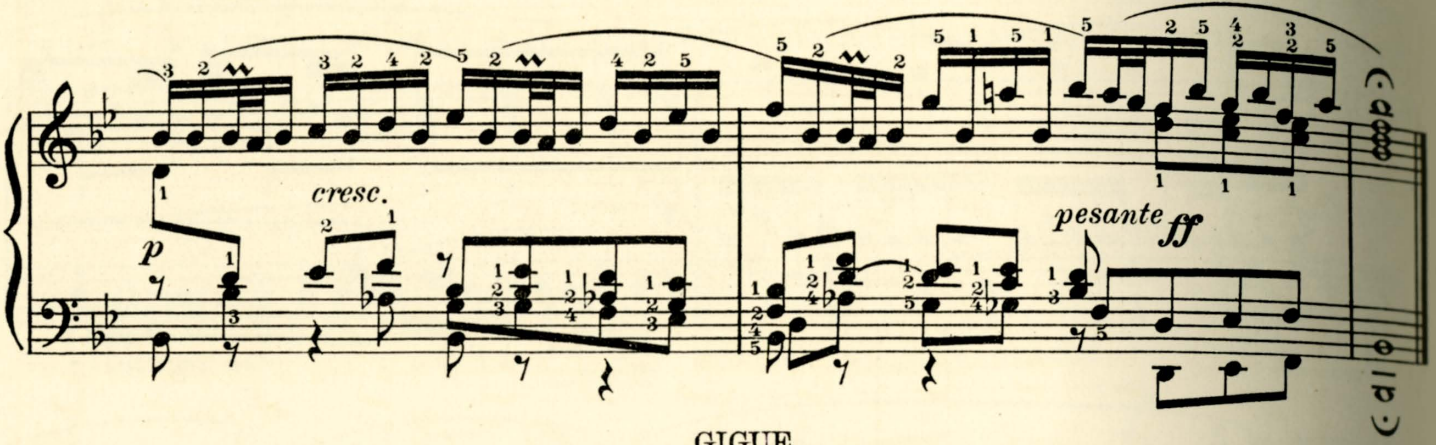
Allegro moderato

J. S. BACH




sf
(b)
f
non legato
p
sf
f
dim.
p





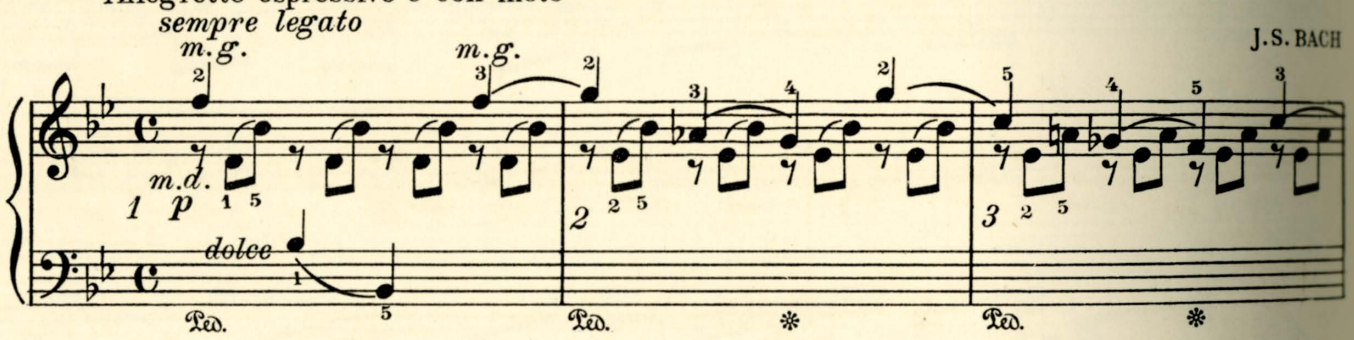
GIGUE

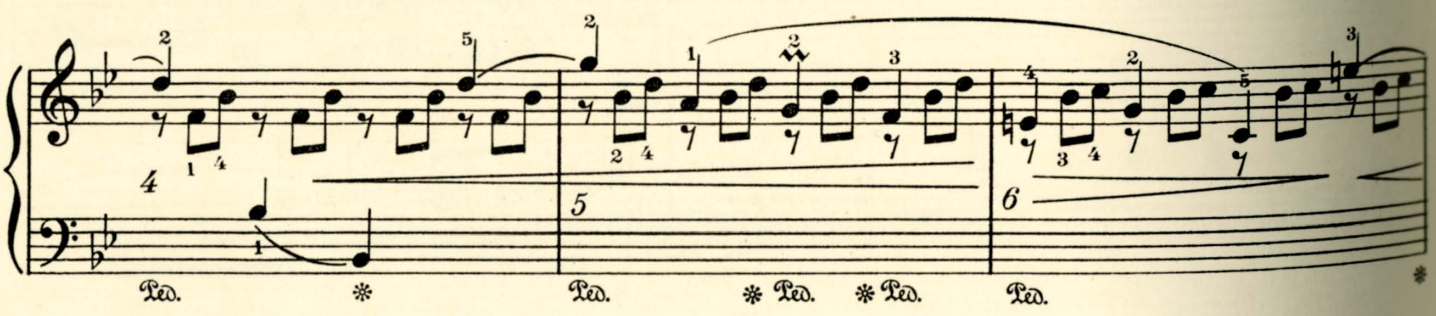
(From the First Partita)

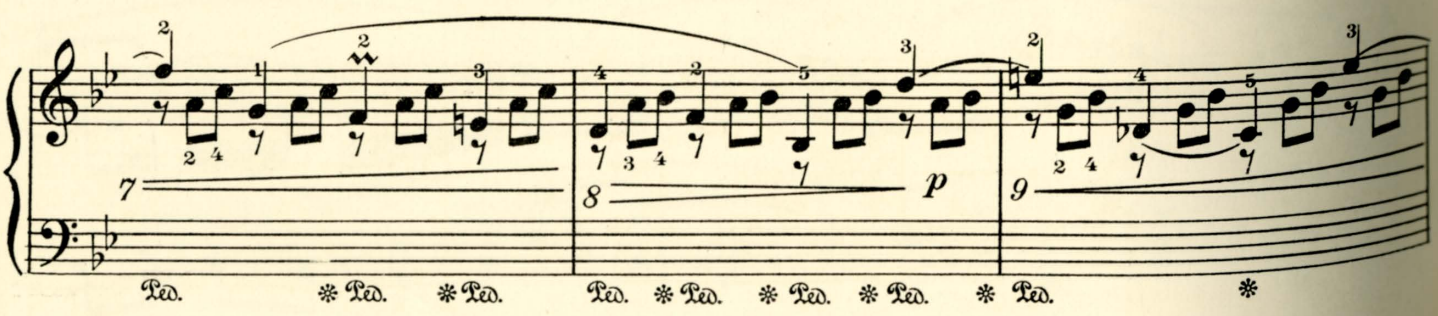
Allegretto espressivo e con moto

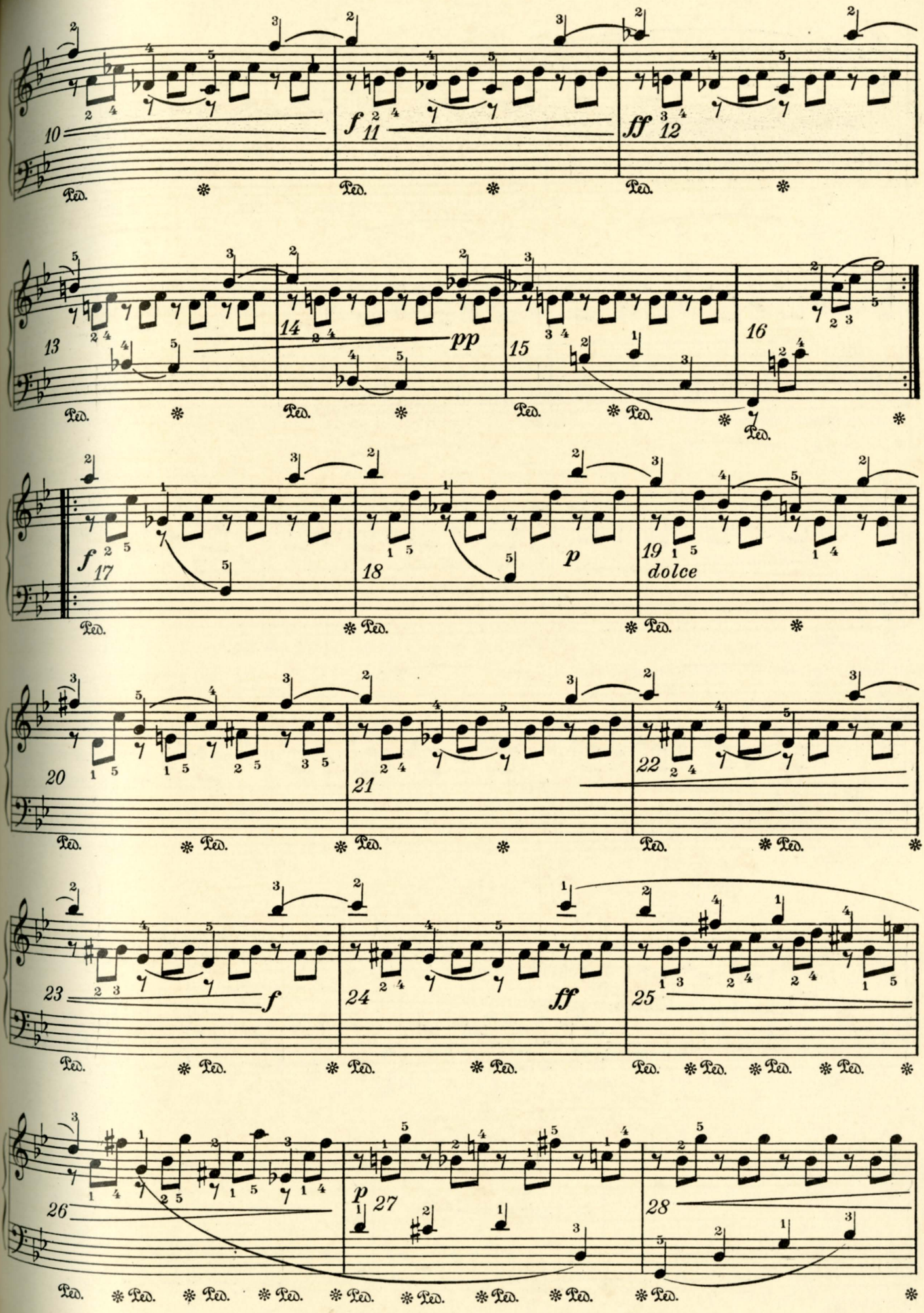
sempre legato

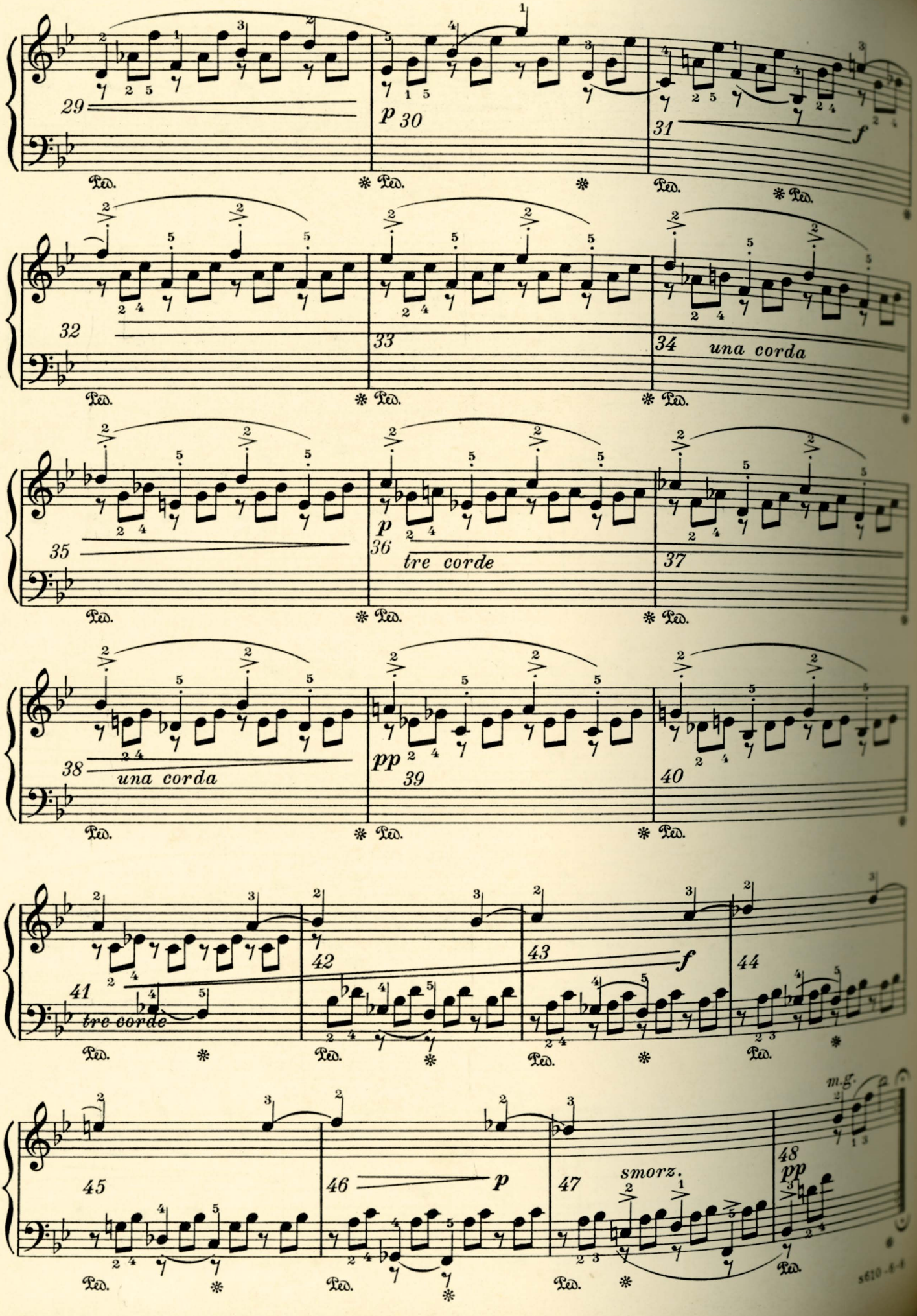
J. S. BACH








10
f 11
ff 12
13
14
pp
15
16
f 17
18
p
19
dolce
20
21
22
23
f
24
ff
25
26
p 27
28
Ped.


29
p 30
31
f
Ped.
32
33
34 una corda
35
p
36
tre corde
37
38
una corda
pp
39
40
41
tre corde
42
43
f
44
45
46
p
47
smorz.
48
pp
m.g.

Sherwood Music School Courses

PIANO — Study 620

Polyphony

The following composition, called "Gavotte and Musette," is from the Third English Suite (see Lesson 76, FORM AND ANALYSIS). We have here another of Bach's many gems of perennial beauty. The Gavotte is an old French dance form, beginning on the second half of duple or quadruple measure. You are referred to Lesson 54, FORM AND ANALYSIS, in which extracts from this work are used as illustrations of the text.

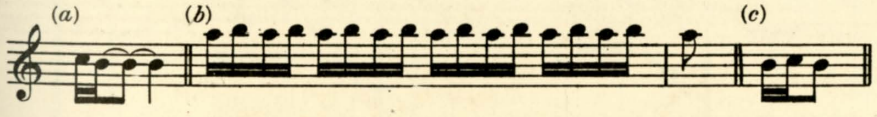
The dynamics and other elements of expression must be so handled that the many repetitions indicated will have variety and interest. After the Musette is played, there is a return to the first part, the Gavotte. After a *Da Capo* sign the repetitions are generally omitted.

As already mentioned in connection with Bach's works, much difference of opinion exists in the matter of dynamic effects, because, in the early days, these were left entirely to the whim or taste of the interpreter. This is the more to be regretted since Bach's music demands much dynamic variety. A valuable suggestion is to make such use of dynamics that the effect may seem perfectly natural, simple and healthy.

The playing is always at fault and uninteresting when a composition is rendered with the same tonal intensity throughout; yet it is a fine test of control to do this for occasional practice. It will be found more difficult to do it very softly and slowly than loudly and *moderato*. It is well to try both of these ways of practice, and it will then be easier for you to select just the amount of tone and speed which you desire.

The various voice parts should be well mastered separately and in combination before beginning experimentation with dynamic effects.

The embellishments are to be rendered as follows:



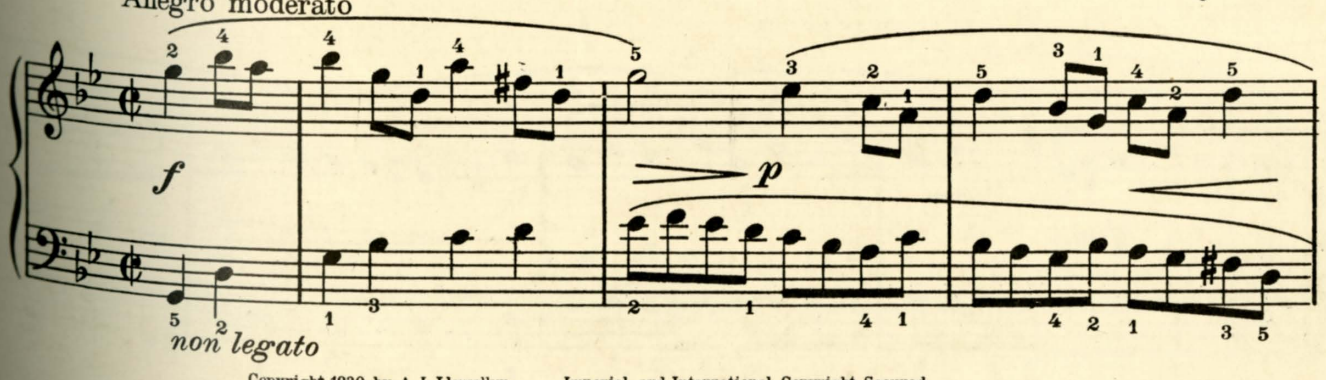
GAVOTTE AND MUSETTE

(From the Third English Suite)

Gavotte

Allegro moderato

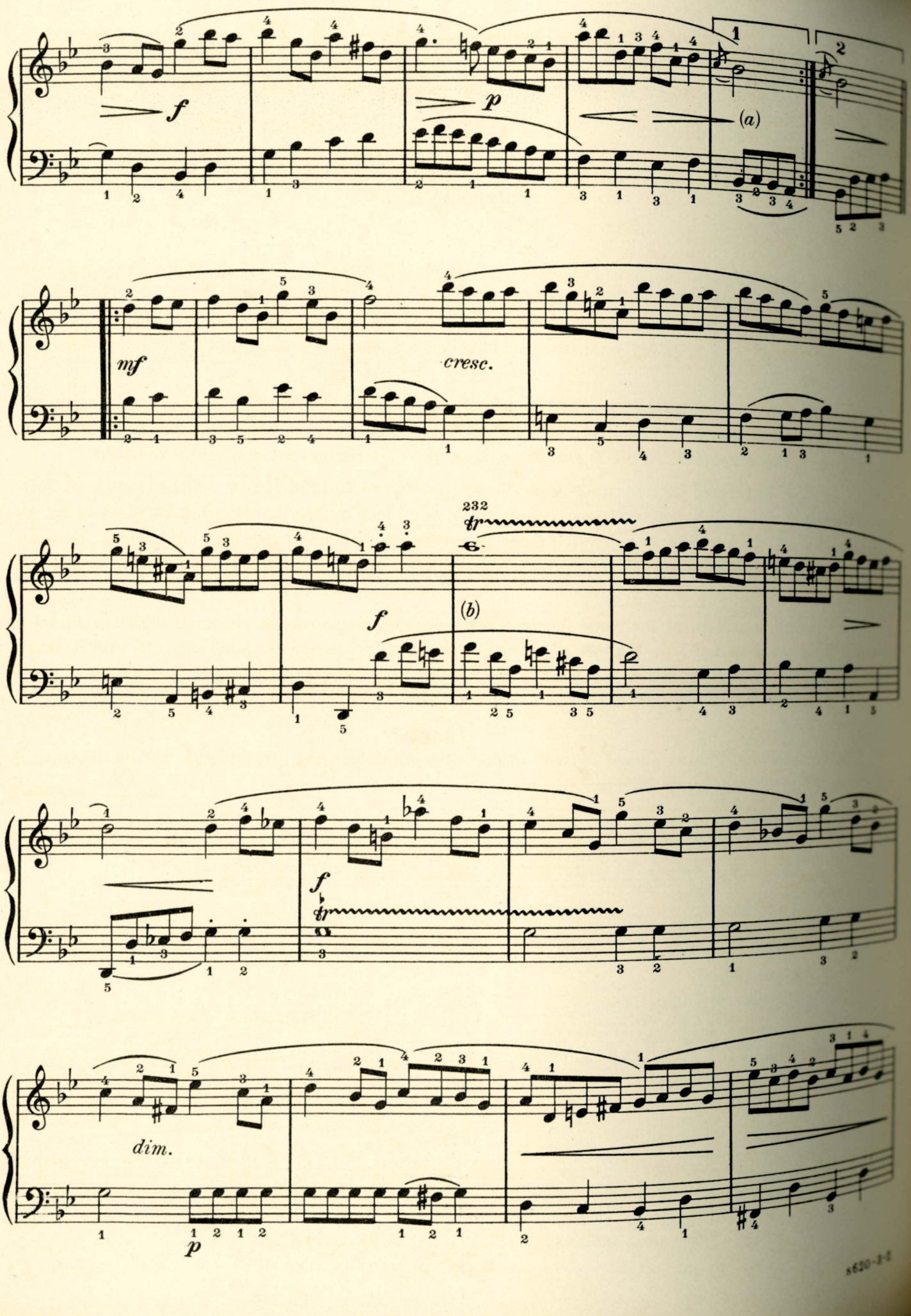
J. S. BACH

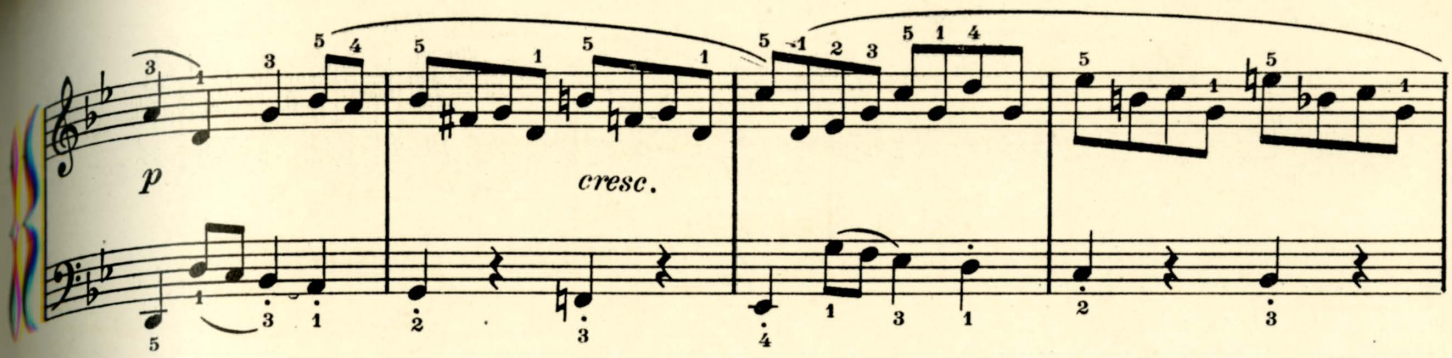


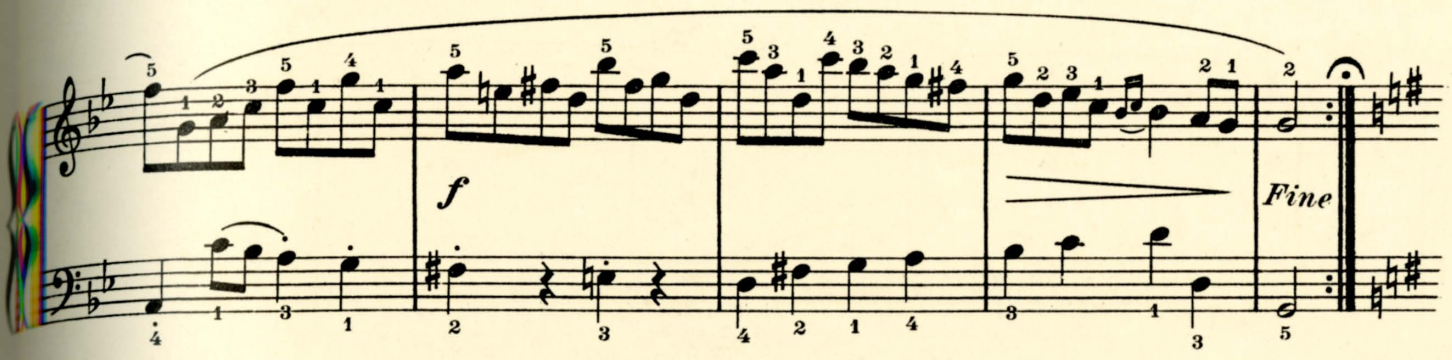
Copyright 1930 by A.J. Llewellyn. Imperial and International Copyright Secured

All rights reserved for all countries, including the right of translation

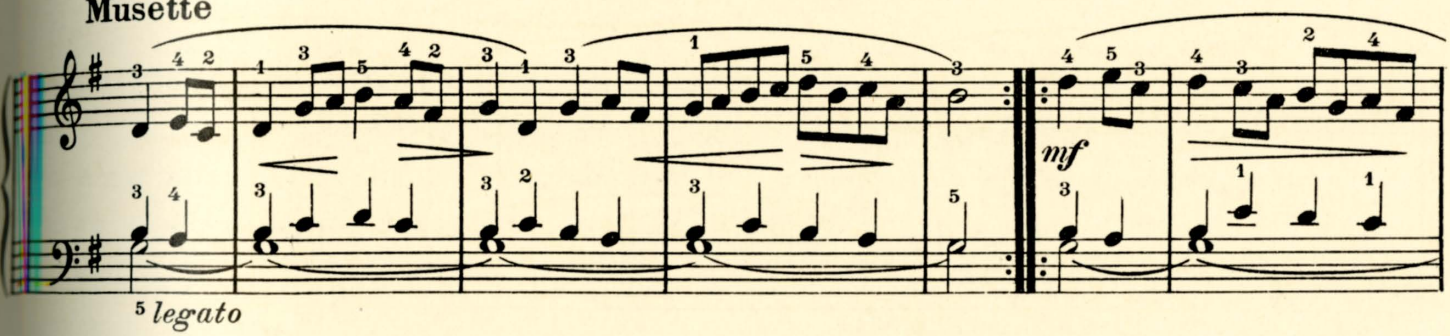
Printed in U. S. A.

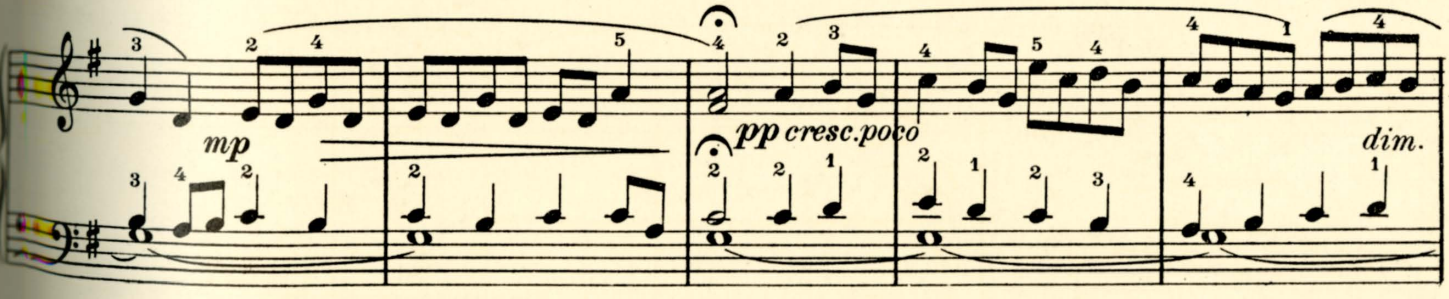

f
p
(a)
1
2
mf
cresc.
232
tr
f
(b)
f
tr
dim.
p

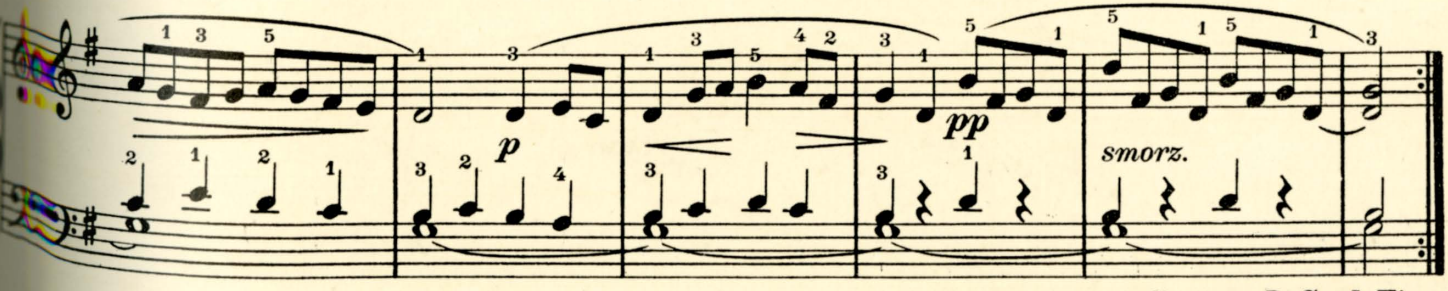




Musette





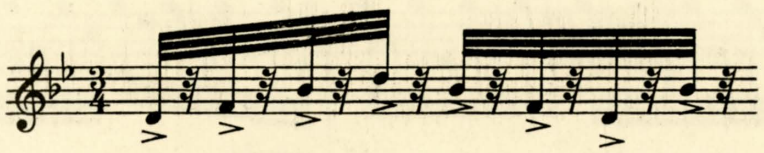


Gavotte D. C. al Fine

Sherwood Music School Courses

PIANO — Study 651

This Study affords practice in extending the right hand to very wide intervals. Extensions for the left hand were given in Study 554, and the present Study may be regarded as a more elaborate example of the same kind of work. The melodic line can be made very distinct by playing the first, third, fifth and seventh notes of each group with a slight accent, as follows:



It will be advisable to analyze the harmonic structure. For instance, the first and second groups, in the first measure, belong to the tonic triad of B♭; and the third, to the chord of the dominant seventh. The latter takes us back to a repetition of the first chord, the third group of the second measure being the dominant seventh of C minor, and so on.

The practice of this Study with rotary action (see Lesson 105, TECHNIC) will best secure the desired result, namely, a fluent and rounded legato. If the hand of the student is too small to reach from D to F, the interval of a tenth, at the beginning of the first measure, he should, after striking D, swing over to F, with the hand moving as quickly as possible through the arc of a circle. (See Illustration 2, Lesson 105, TECHNIC.)

The figures in measure 23 offer stretching practice for the hand. Use the arc-like movement described above for the skip D to F, and very slowly at first; then in tempo, with loose rotary action. The same method for practicing is to be used for the second group in measure 31.

The third group in measure 16 may be repeated several times as an exercise for the fourth and fifth fingers, sustaining the first F♯ to the end of the figure. While practicing as an exercise, accent with the fourth finger, in order to strengthen this naturally weak finger.

Follow the fingering and dynamic marks most conscientiously, in order to get the full benefit of this very melodious and musical Study.

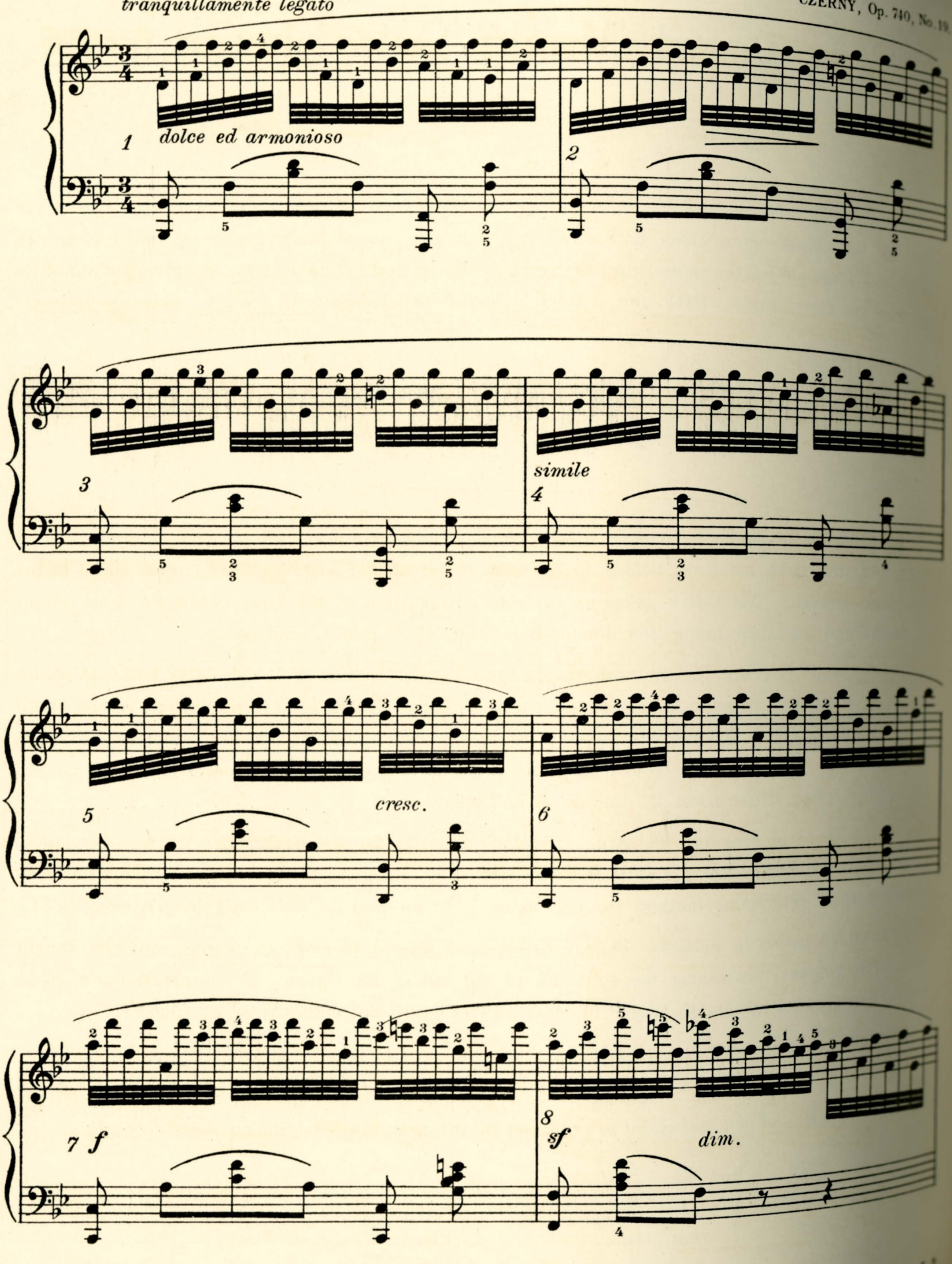
The arpeggio of the last chord is produced by the two hands beginning simultaneously.

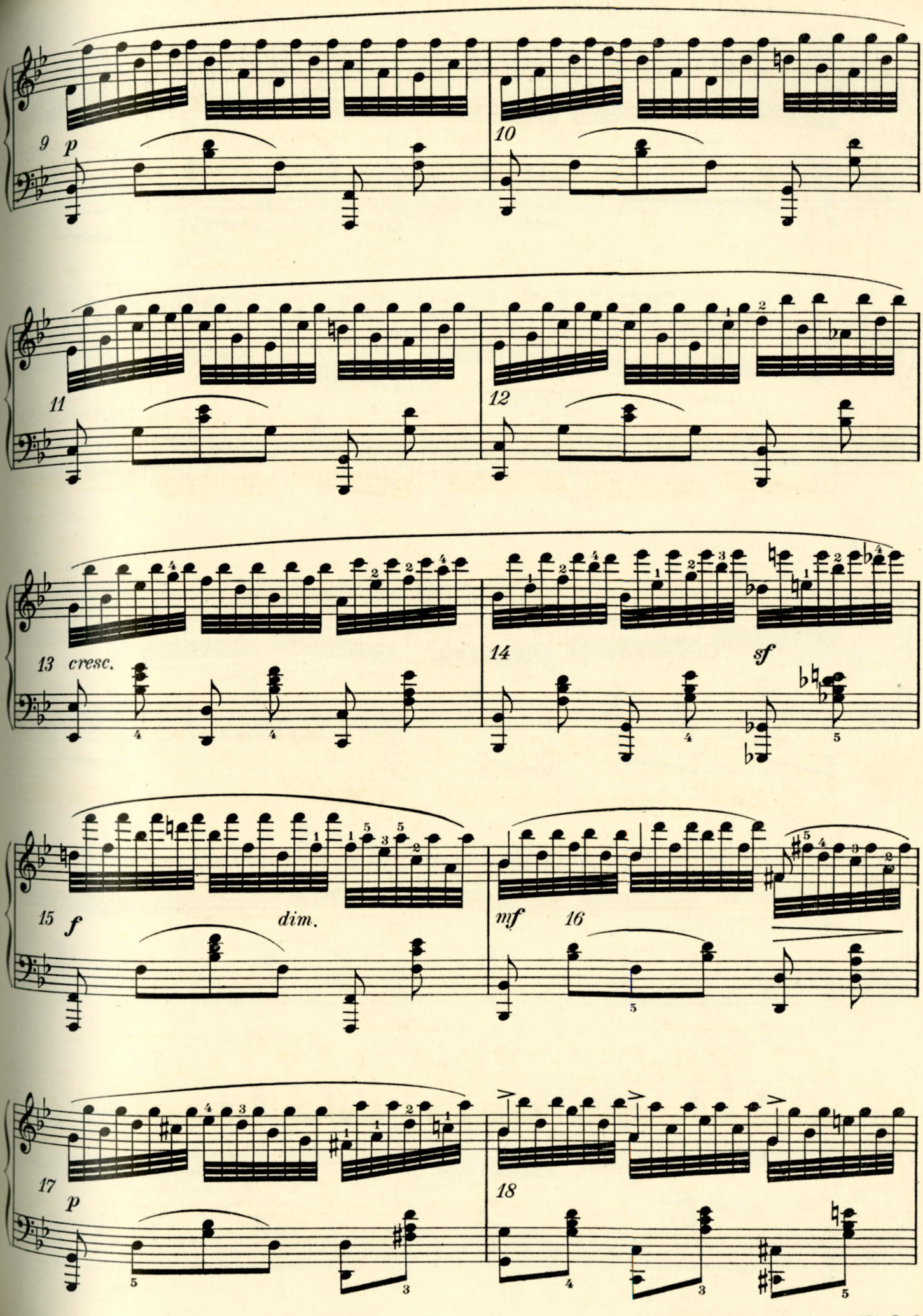
Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured

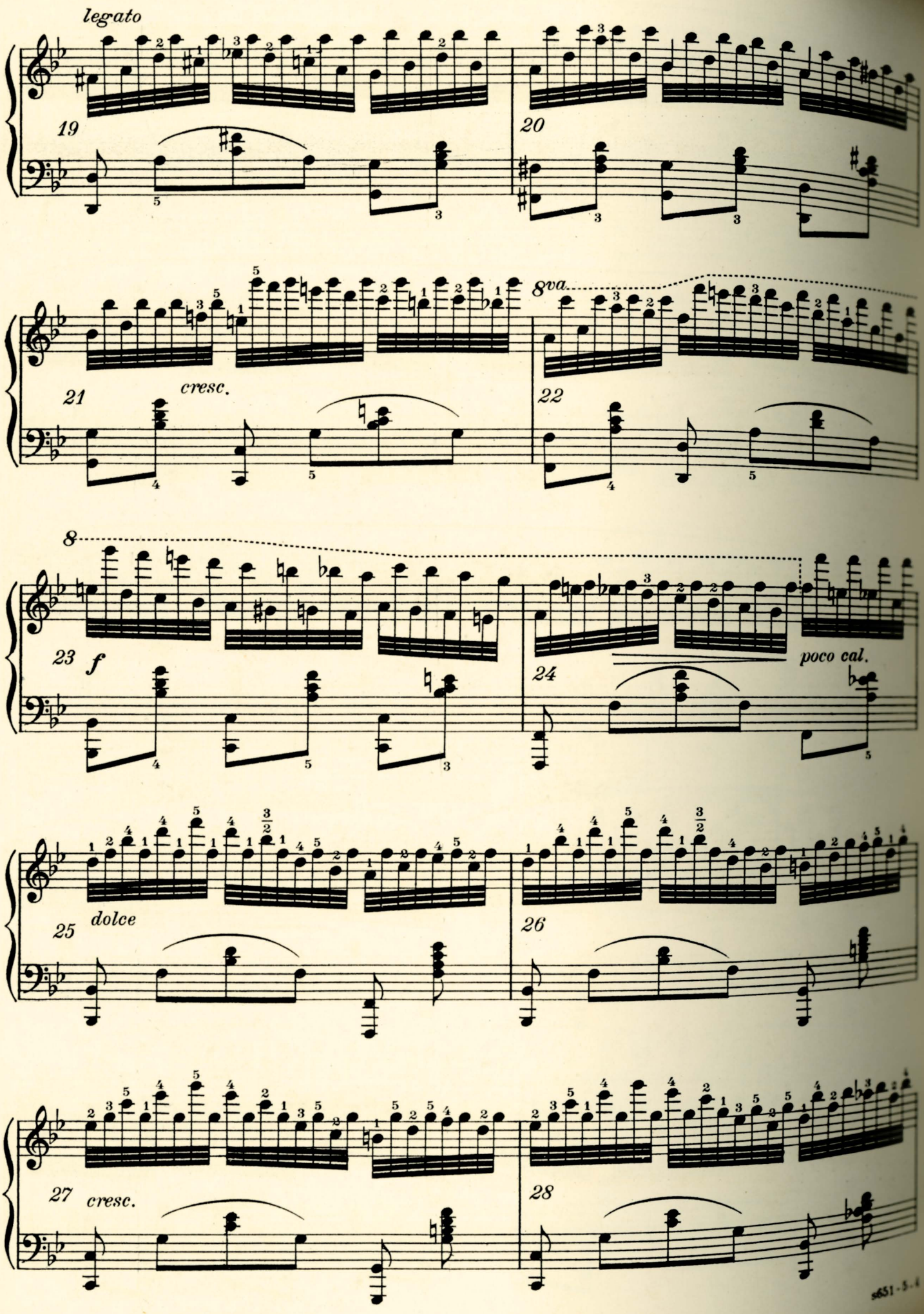
All rights reserved for all countries including the right of translation Printed in U. S. A.

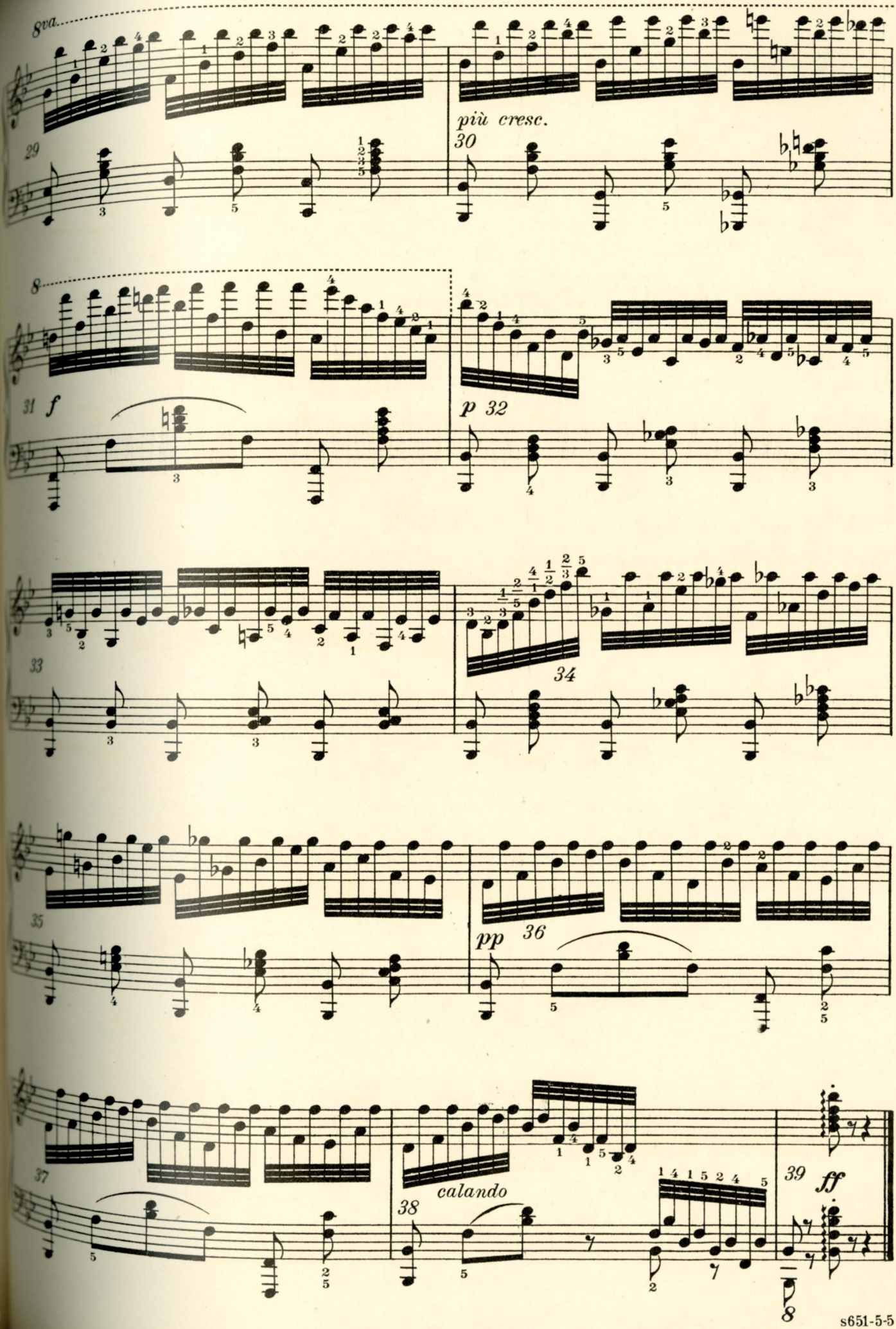
Vivace (♩ : 76)

tranquillamente legato




9 p
10
11
12
13 cresc.
14 sf
15 f dim.
mf 16
17 p
18


legato
19
20
8va
21
cresc.
22
8
23
f
24
poco cal.
25
dolce
26
27
cresc.
28


8va
più cresc.
29
30
8
31
f
p
32
33
34
35
pp
36
37
calando
38
39
ff
8

Sherwood Music School Courses

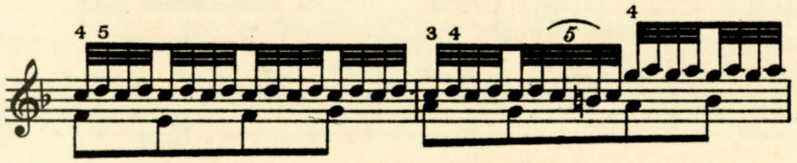
PIANO — Study 652

We have here, as in Study 555, a melody with a trill accompaniment played simultaneously by the same hand, but here the task is much more exacting, as the trill is assigned to the fourth and fifth fingers.

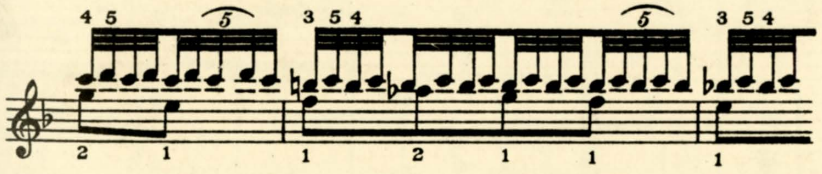
The oft-repeated admonition to avoid over-exertion must be carefully observed. It will be advisable to discontinue or change, the moment fatigue of muscles is felt. When striking the double notes which form the beginning of each group, the stroke may be assisted with a slight down wrist impulse. This will give more sureness, and better control of the sustained note.

A chain of trills occurs in several places in the Study; that is, a continuous succession of trills on consecutive scale degrees. (See Lesson 68, GENERAL THEORY.)

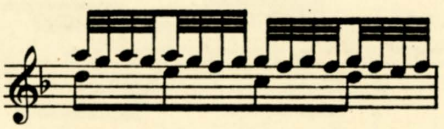
The essential character of a trill makes it desirable to have as rapid as possible an alternation of the principal note and the auxiliary note. In practicing this Study, play a group of four thirty-second notes, for the trill, against each eighth note of the other part. Where a turn is necessary, the group may be increased to five notes. The preliminary practice of the right hand part of measures 5—6, for example, will be as follows:



The chain of trills may omit the turns, and in measures 9—11 they will be connected thus:



As the principal note of each trill in measures 13—15 is preceded by a note on the same scale degree, the trill may begin with the auxiliary note. The turn will then be included in a four-note group, but will cause a repetition in attacking the next group.

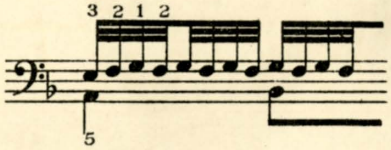


Copyright 1930 by A.J. Llewellyn. Imperial and International Copyright Secured

All rights reserved for all countries, including the right of translation

Printed in U. S. A.

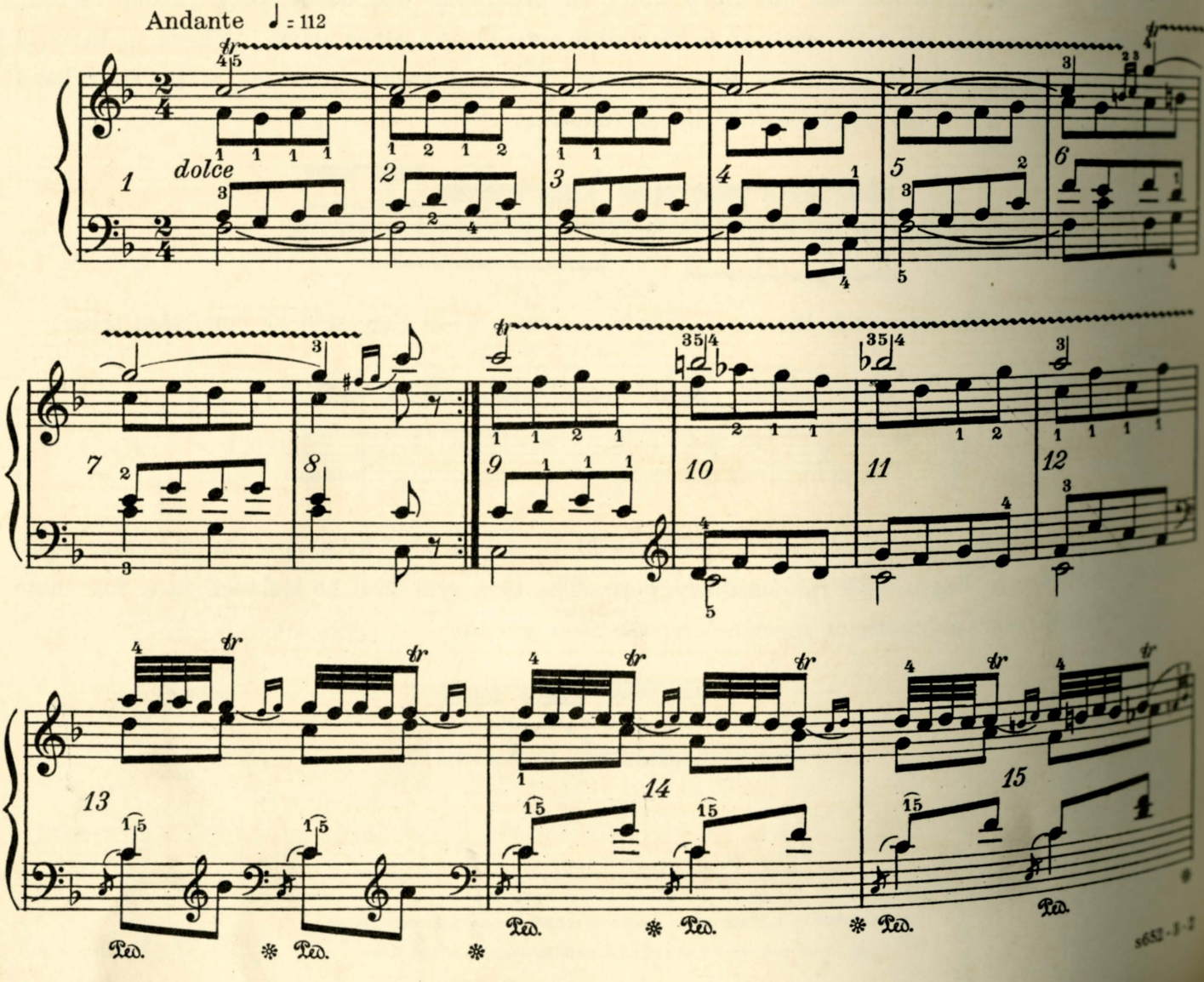
In measure 29, the left-hand trill is introduced by an auxiliary note from below, which causes the upper auxiliary note to come on the beat during the rest of the two measures (29–30), thus:

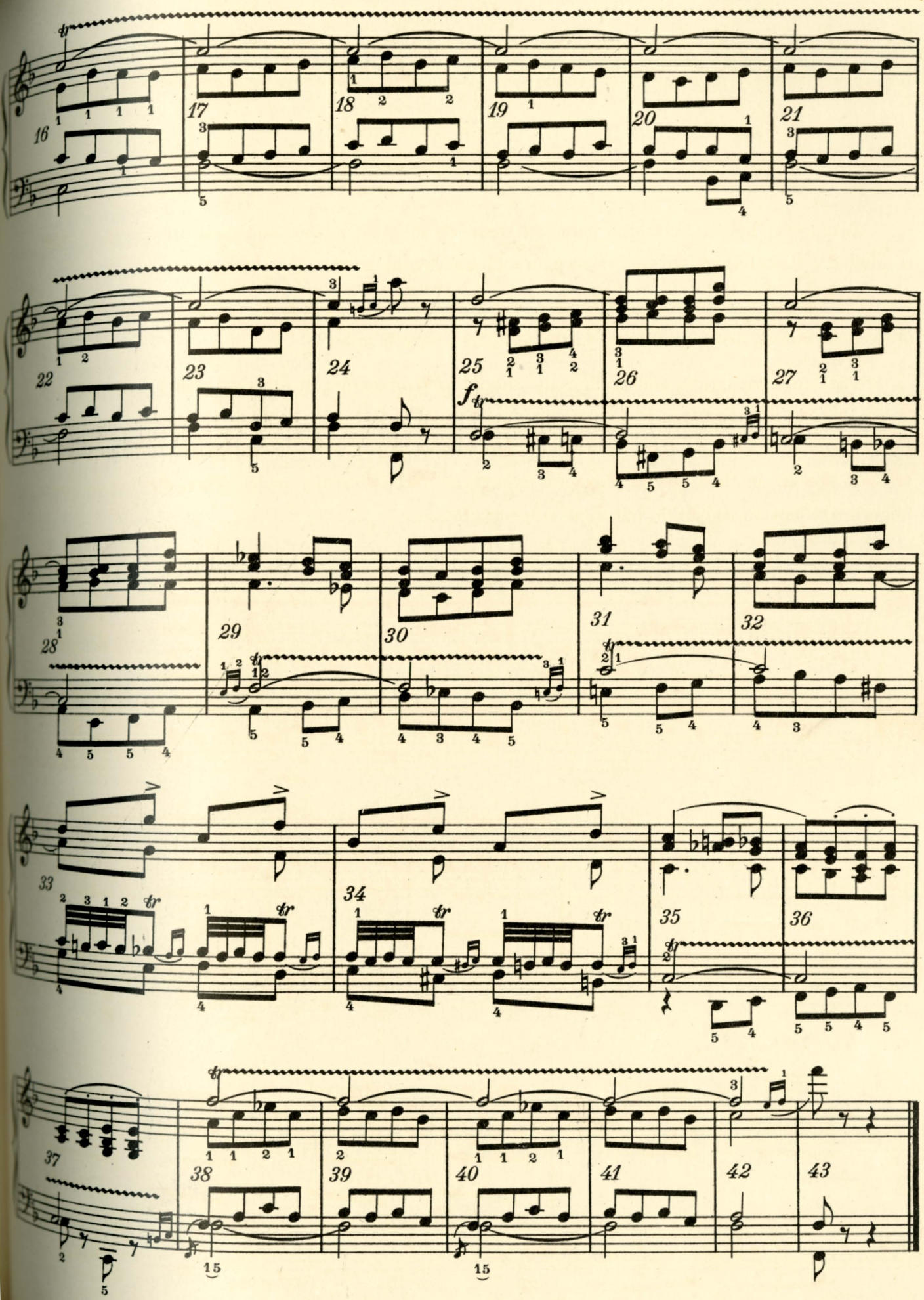


Measure 31 begins with the principal note on the beat again, and measure 33, etc., left hand, is played as explained above for measure 13, etc., right hand.

For the sake of rhythmical variety, the trill may be played with six notes (equaling a triplet of sixteenth notes), instead of four, to the sustained eighth note.

This most important technical study should at first be practiced very slowly with well-controlled finger action, and firm touch. Do not venture to play it in tempo until slow practice has been conscientiously carried out. The prime consideration in trill practice is regularity and smoothness, rather than speed. In this, accent plays an important and necessary part. When playing in tempo, the fingers are not raised high, but kept close to the keys.




16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
f

Sherwood Music School Courses

PIANO — Study 653

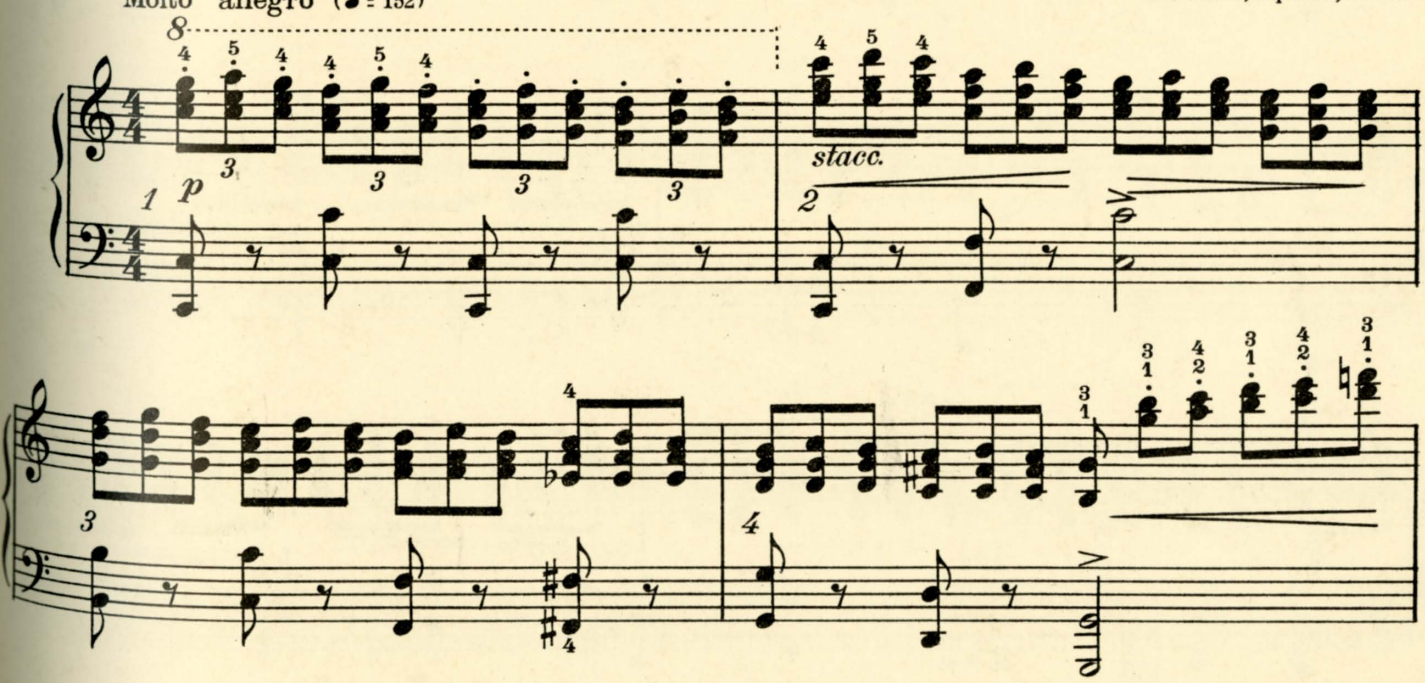
The playing of this Study calls for the crisp staccato produced by hand action and a flexible wrist. The principal difficulty lies in the fact that there is a change of finger position for practically every chord. The fingers must be prepared for these new chord positions before the hand is permitted to reach the keyboard. (See Lesson 22, TECHNIC.)

In order to adapt the hand to the various chord positions, practice at first with down wrist action on each chord, detaching all the chords in mezzo staccato manner. Play *forte,* applying weight and pressure to each chord. In this practice, also, the chord position should be prepared before the hand reaches the key.

The octave passage with inner notes in measure 32 is played with fixed position of the hand and forearm, and additional impulse from the elbow. The octaves marked *ff* in measures 50 and 51 are to be played with fixed position of the hand, forearm, and upper arm, with further assistance of the shoulder. When practicing this passage slowly, it would be well to use a great amount of physical force, in order to develop the necessary brilliance; for such *ff* passages often occur in modern piano compositions.

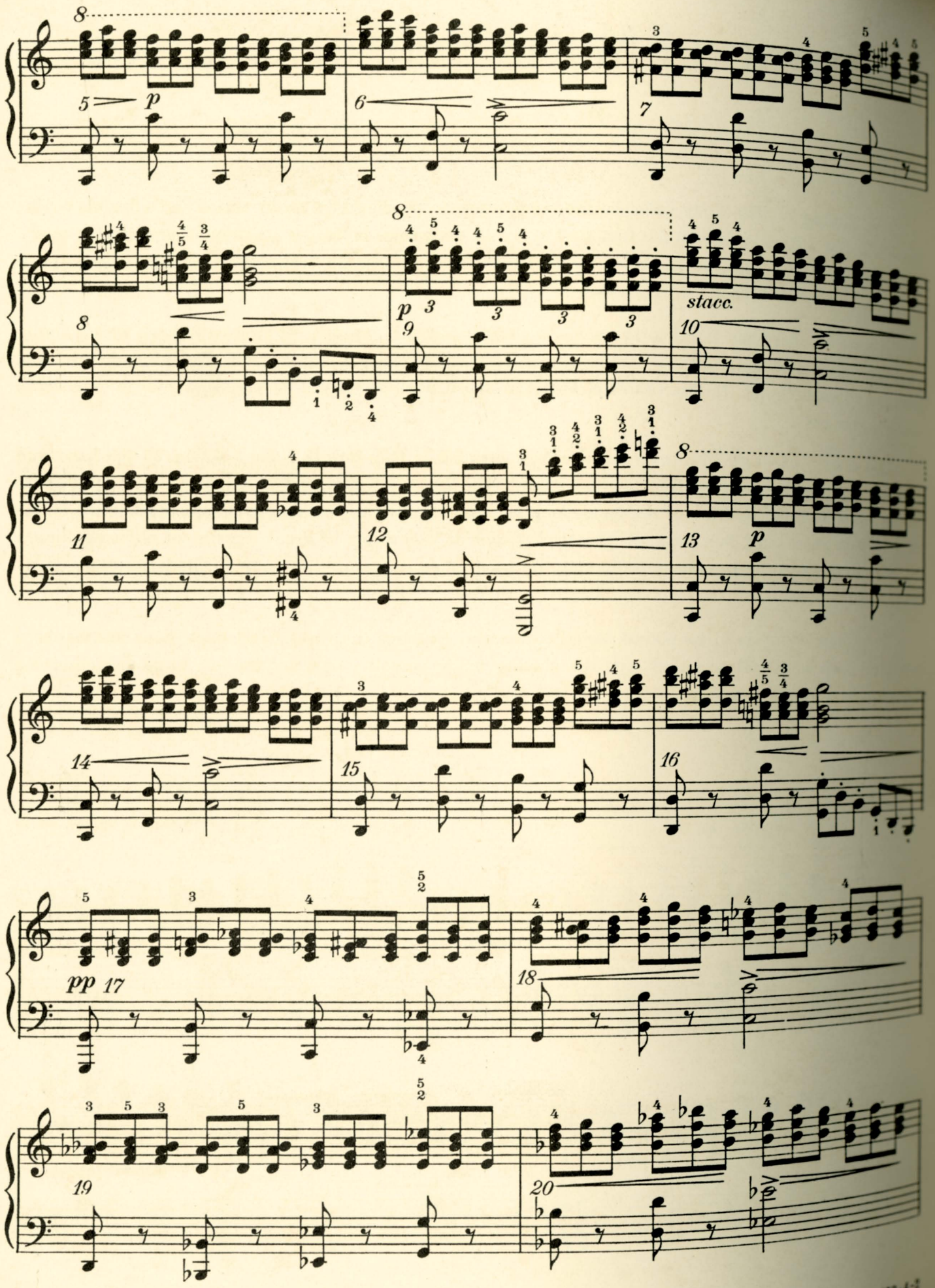
The whole Study is to be played strictly staccato. Practice the right hand part alone until the chord positions have been well prepared and the playing made smooth; then add the left hand part, observing the rests and staccato marks.

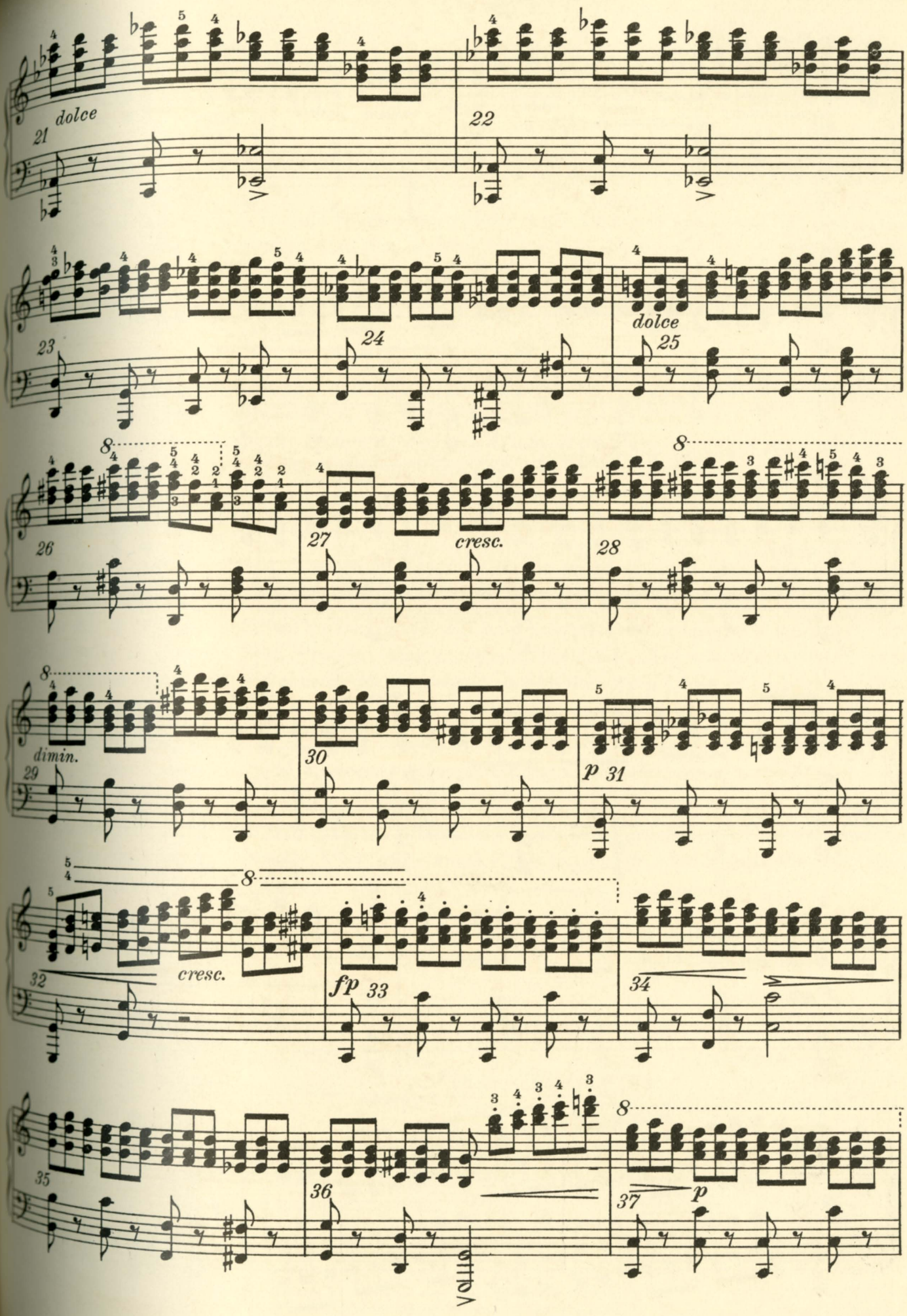
Molto allegro (♩ = 152) CZERNY, Op. 740, No. 40

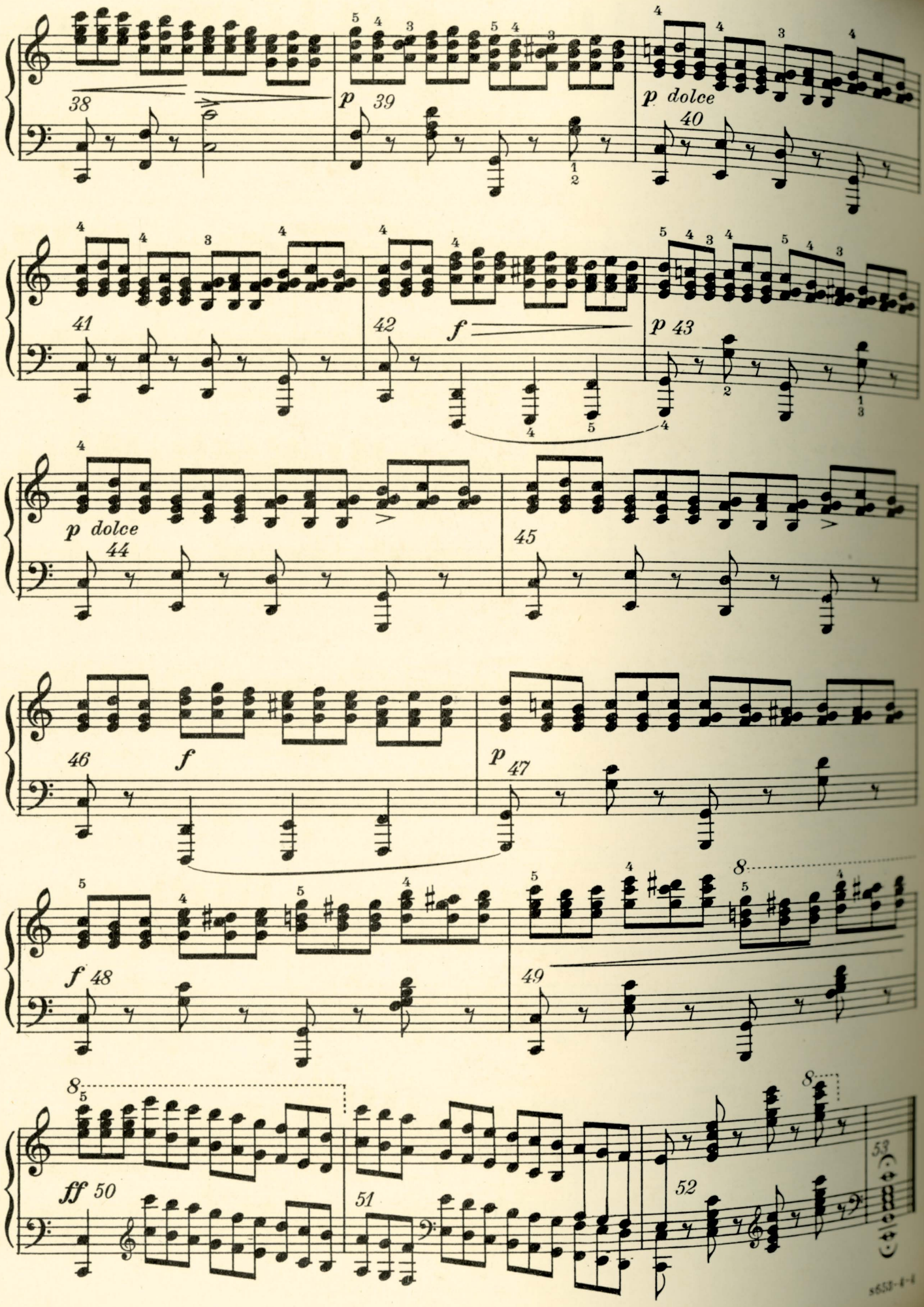


Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

Printed in U. S. A.


8
5
p
6
7
8
stacc.
9
10
11
12
13
p
14
15
16
pp
17
18
19
20


dolce
21
22
23
24
dolce
25
26
27
cresc.
28
dimin.
29
30
p
31
cresc.
32
fp
33
34
35
36
37
p


38
p 39
p dolce
40
41
42
f
p 43
p dolce
44
45
46
f
p 47
f 48
49
8
ff 50
51
52
53
8
8

Sherwood Music School Courses

PIANO — Study 654

The aim of this Study is to gain finger control, both in the matter of speed and of dynamics. However, when you have mastered it so you can play it at a high speed, with full observance of dynamic shading, you will find it a composition of real beauty. There must be great clarity, evenness and brilliance of tone, reminiscent of rippling water. To attain these qualities requires much and painstaking practice.

First, take the right hand alone, being careful to connect the tones in a perfect legato. In some cases the skips between the groups will require special attention: for instance, in connecting the second and third groups of measure 3, the fourth group of measure 3 with the first group of measure 4, the first and second groups of measure 4, and elsewhere. Practice particularly to retain hold of the last key of one group until the first key of the next group is reached.

Practice at first with raised fingers, firm touch and *forte*, and then practice *pianissimo* with the fingers close to the keys.

The wrist must be relaxed. The gradual raising of the wrist as each group is played, followed by downward action on the first part of the next group, will tend to eliminate tension.

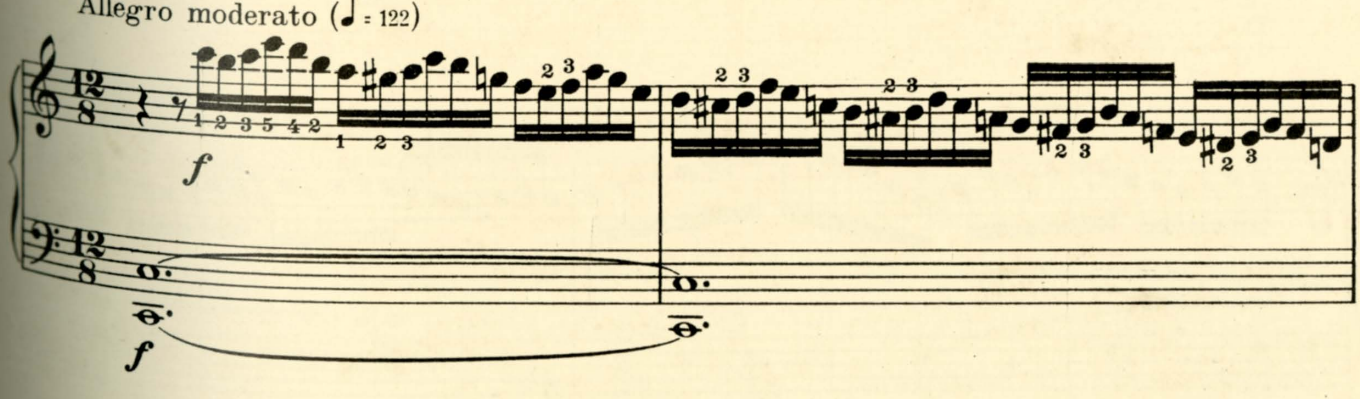
The use of accents applied in various ways will help considerably to acquire the absolute evenness of tone so essential here. Practice with accents on the first, third and fifth notes of each group, and then again with the accents on the second, fourth and sixth notes of each group. The latter is particularly recommended, as it will counteract the tendency to give undue prominence to the notes played by the thumb.

The left hand must be played vigorously throughout, giving especial emphasis to notes of long duration.

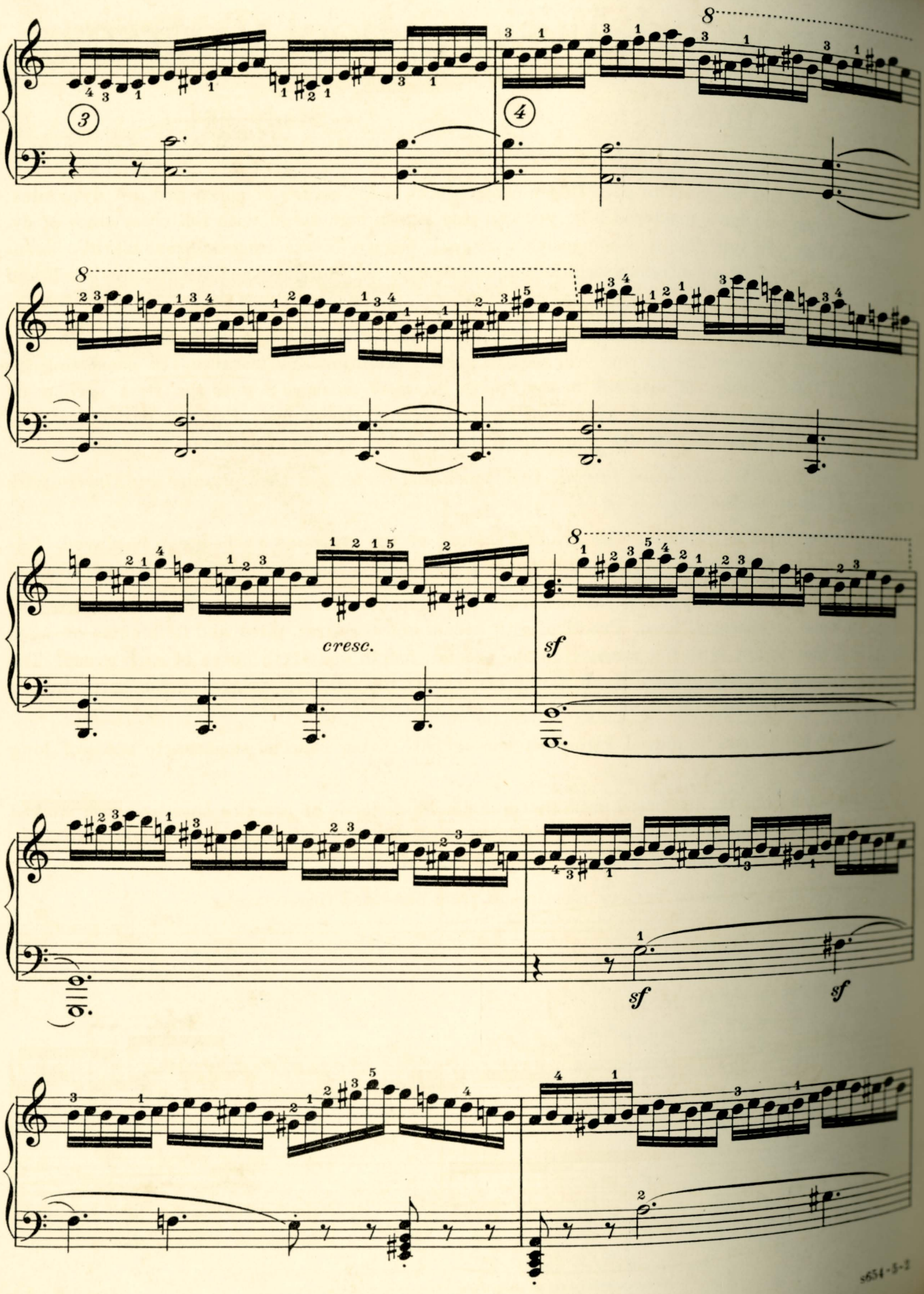
Speed should not be attempted until the preliminary methods of practice have been well worked out, and a smooth legato attained. After such practice, the metronome may be brought into use, and an occasional test made of progress in speed control.

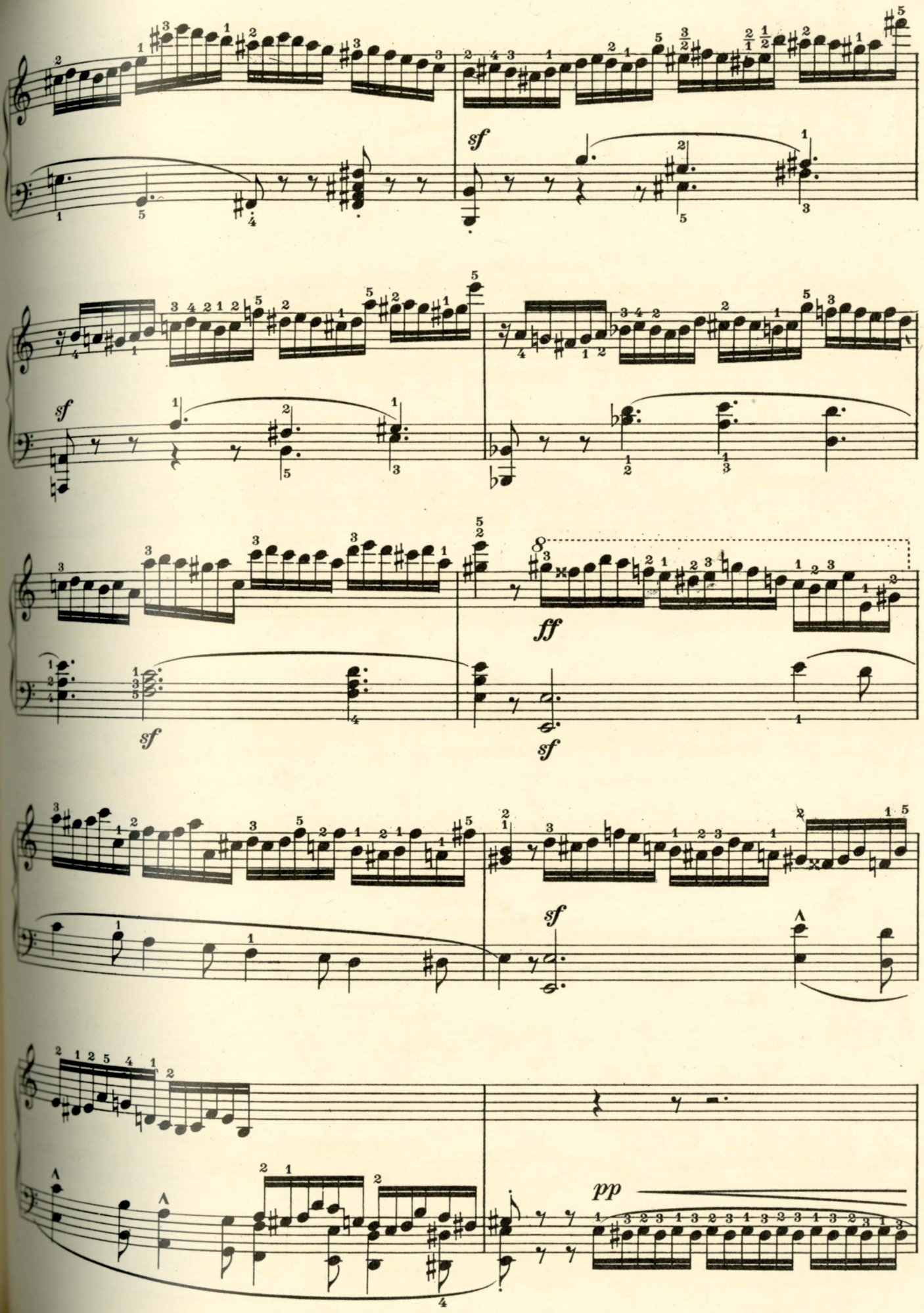
Use no pedal. Dynamic variety must result from hand and finger work.

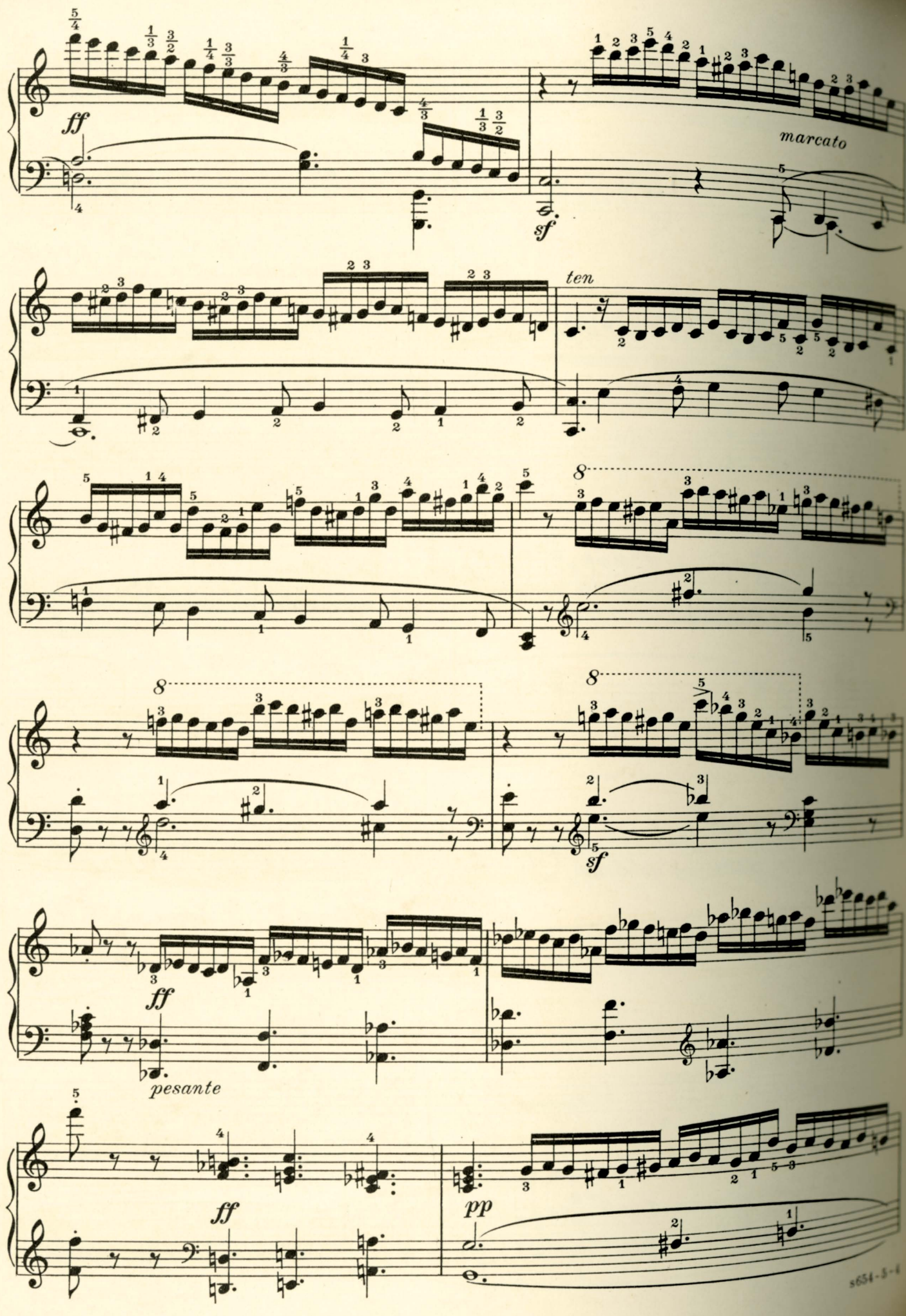
MOSCHELES, Op. 70, No. 1

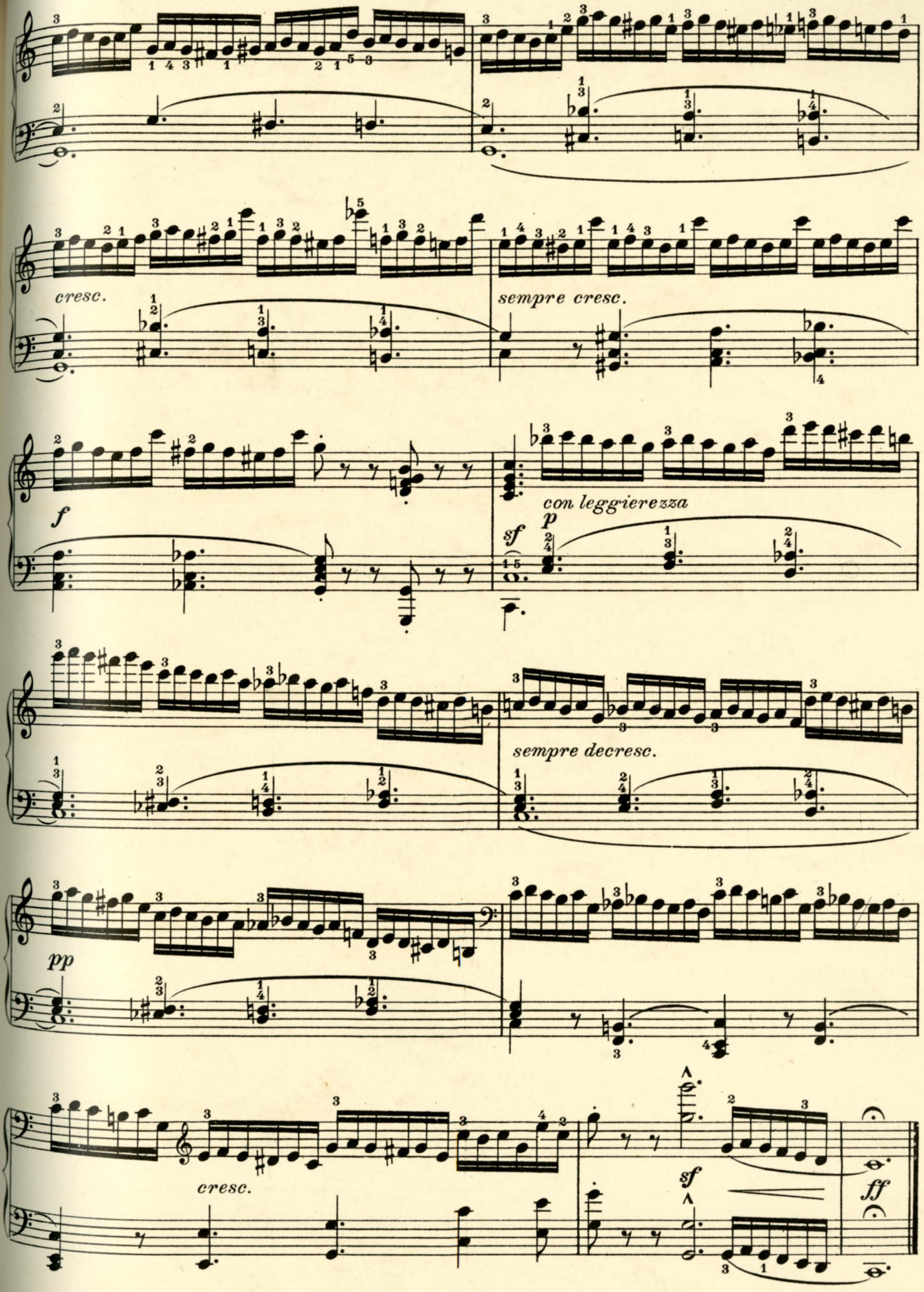


Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation
Printed in U. S. A.


8
3
4
8
8
cresc.
sf
sf
sf


sf
sf
ff
sf
sf
sf
pp


ff
marcato
sf
ten
8
sf
ff
pesante
ff
pp


cresc.
sempre cresc.
f
con leggierezza
p
sf
sempre decresc.
pp
cresc.
sf
ff

Sherwood Music School Courses

PIANO — Study 655

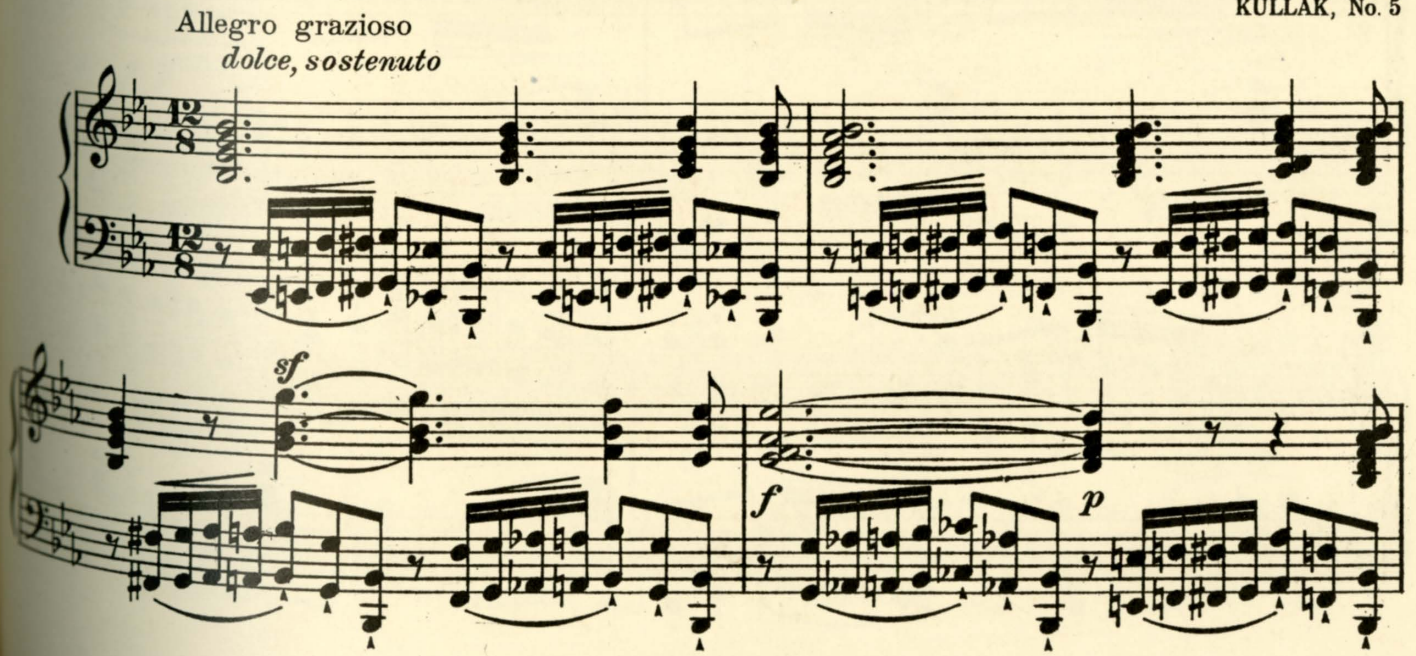
In this Study, strict legato passages alternate with crisp staccato. The octaves are almost entirely chromatic, and provide many opportunities for the use of the fourth finger, and for wrist depression and elevation. In all legato passages, the fourth finger is to be used on the black keys and the fifth finger on the white keys. In the staccato work, also, the fourth finger may occasionally be used on a black key.

The first four sixteenth notes, and the following three eighth notes, form a musical and technical motive in use continuously throughout the whole Study. The four legato sixteenths should be practiced as follows: With the wrist in an elevated position, place the fingers on the first black key octave, E♭; then lower the wrist and strike the following E♮. The next octave, F, being also on white keys, is likewise played with the low wrist; then elevate the wrist and strike F♯. The principle of elevation and depression of the wrist on black and white keys is to be followed throughout. The three octaves in eighth notes, being marked staccato, are played with the wrist and forearm.

In measures 17—21, the octave are all marked staccato. Practice these with a light, flexible wrist and forearm, as explained above. Measures 25 and 26 should be played with heavy pressure, and with elevation and depression of the wrist on black and white keys. The octaves in measures 47—48, in contrary motion, should be practiced many times over with each hand separately, before playing them together. The chords in the same measures are to be played with fixed wrist and forearm, raising both about two inches high, and striking with well-formed finger position.

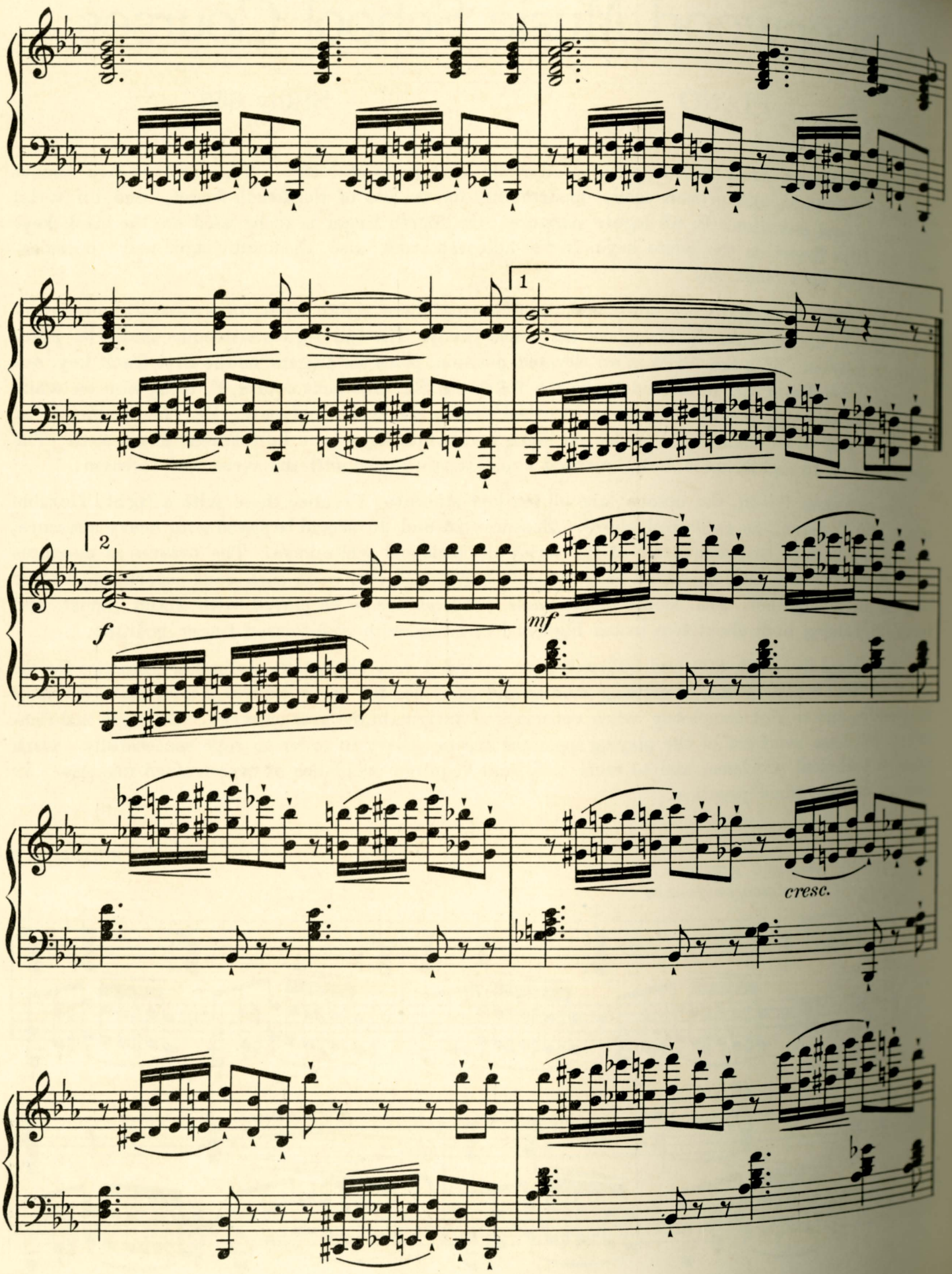
Exercises 505, 553, 602 and 605 will have provided very important preliminary practice for the work of this Study. While practicing studies and exercises for wrist control, it is advisable to pause frequently; and to rest completely when conscious of fatigue in the arm or wrist. Strength and flexibility of these members of the playing apparatus are necessary in order to cope successfully with modern technical problems; and to reach this goal requires avoidance of overstrained muscles, as well as conscientious practice.

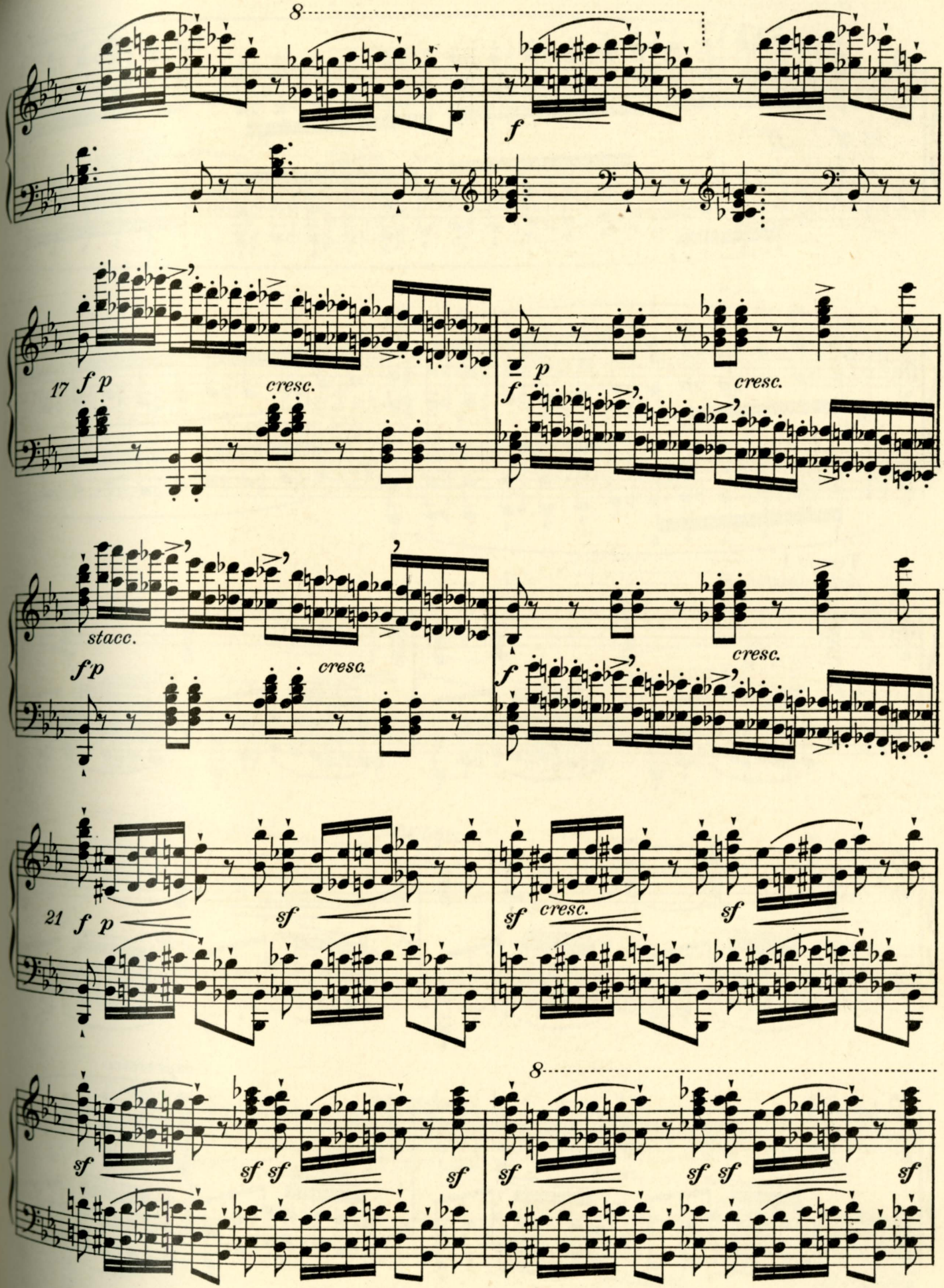
KULLAK, No. 5

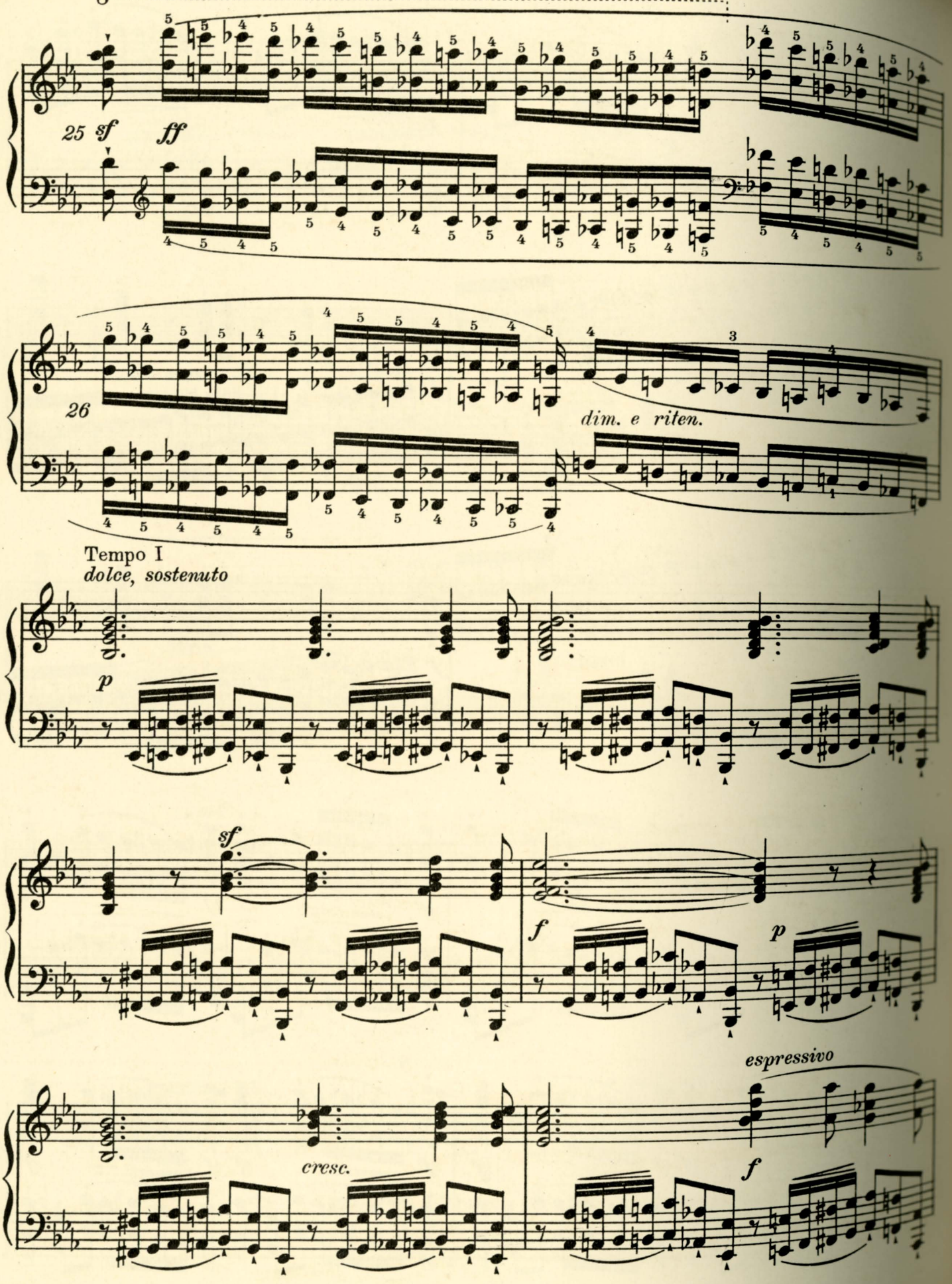


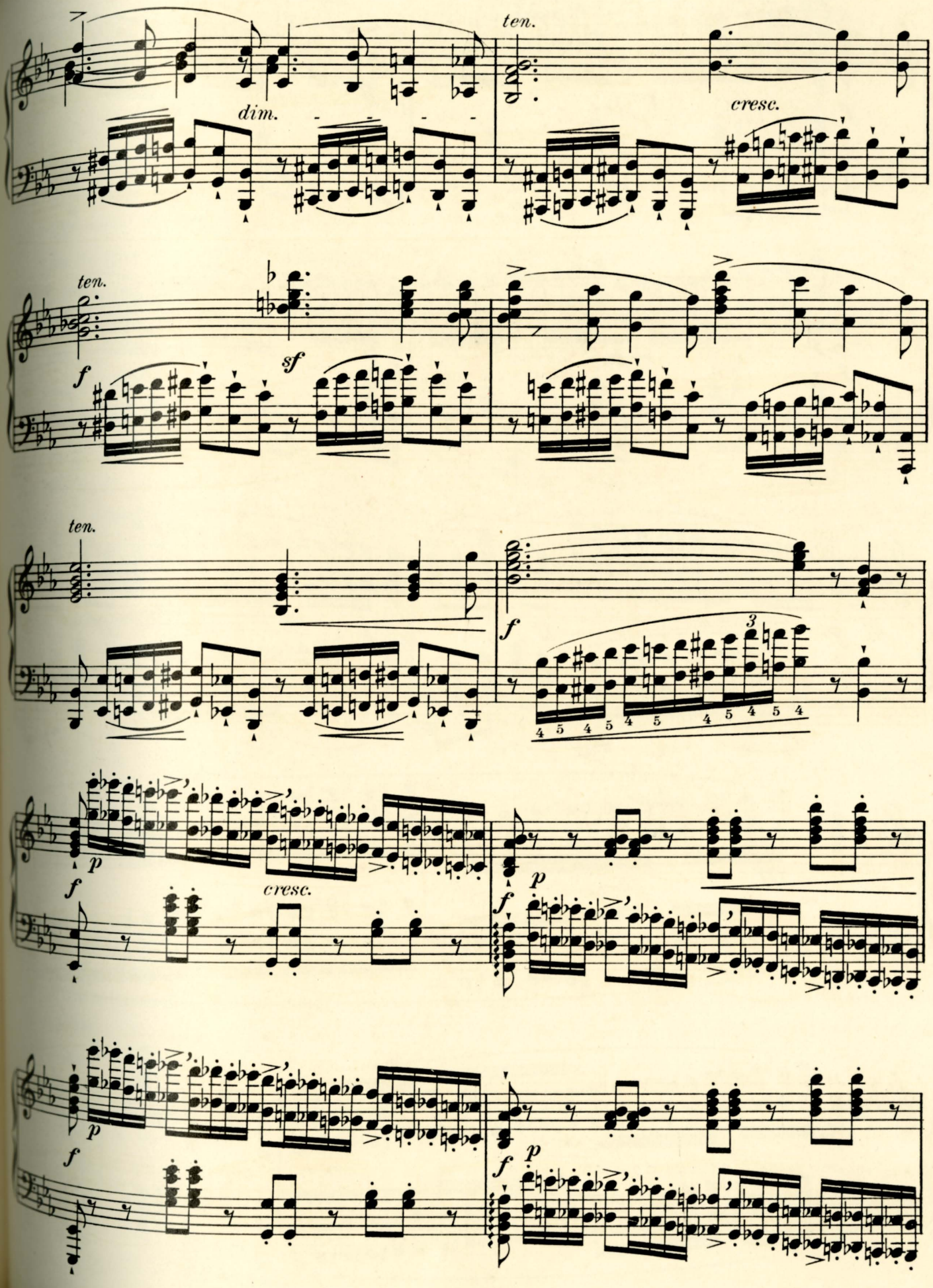
Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

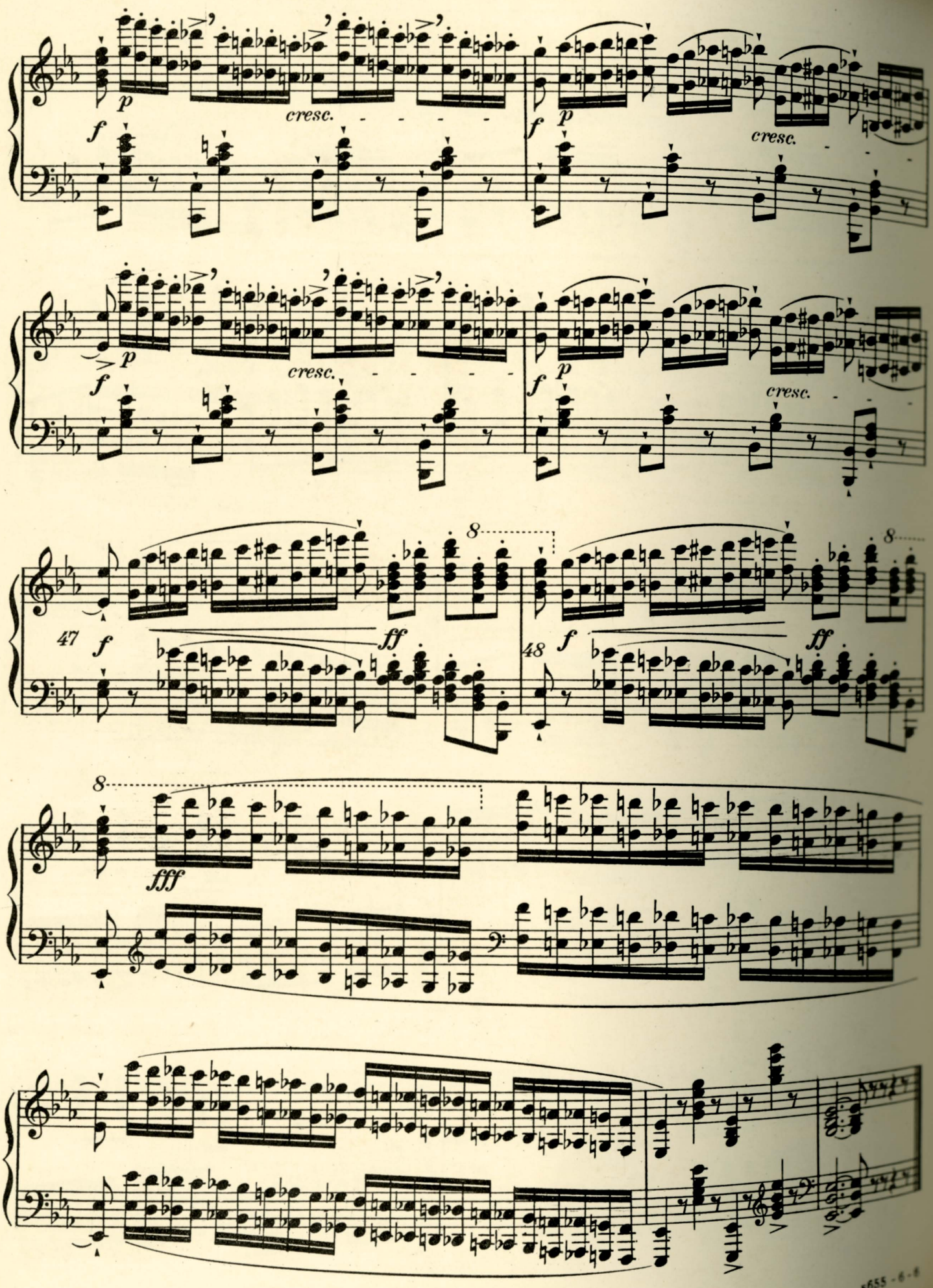
Printed in U. S. A.


1
2
f
mf
cresc.


8
f
17 f p
cresc.
f p
cresc.
stacc.
f p
cresc.
f
cresc.
21 f p
sf
sf
cresc.
sf
8
sf
sf sf
sf
sf
sf sf
sf


25
sf
ff
26
dim. e riten.
Tempo I
dolce, sostenuto
p
sf
f
p
espressivo
cresc.
f


ten.
dim.
cresc.
ten.
f
sf
ten.
f
3
4 5 4 5 4 5 4 5 4 5 4
p
f
cresc.
p
f
p
f
p
f


p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
8
47
f
ff
8
48
f
ff
8
fff

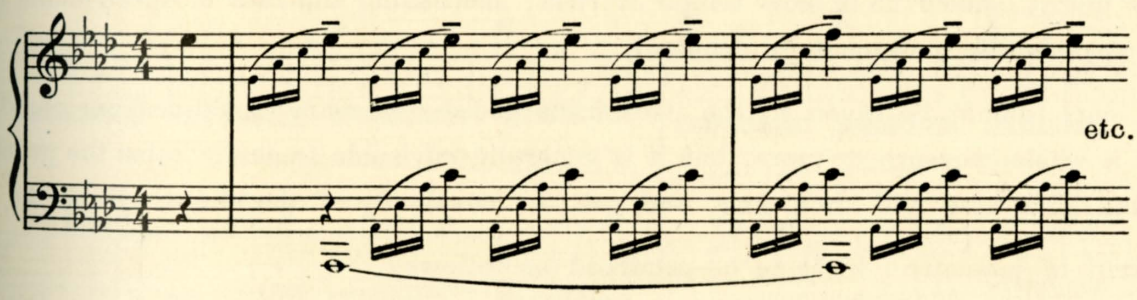
Sherwood Music School Courses

PIANO — Study 656

Practically all of the twenty-seven Studies of Chopin are genuine tone poems, and to none can that term be more truly applied than to this one, generally known as "The Aeolian Harp". In order to give it an appropriate interpretation, the student should imagine the effect of similar broken chord figures played upon a harp, with the first note of each group slightly predominating and forming the melody. The hearer will then have the impression of a plastic cantabile, with a soft, rippling, broken chord accompaniment. The melody is indicated by large notes, and should be played so as to give a song-like effect.

Besides the chief melody, continuing in the uppermost part throughout, there are other melodic progressions to bring out. The most obvious one is that shown by the large notes in the left hand part of measures 17—20. Another occurs in measures 15—16, where the notes have the *pesante* marks — E-D-F-E in measure 15, and F-E-D-E (the notes of an ornamentally resolved suspension) in measure 16.

Before attacking the purely mechanical problems, the chord outlines may be studied in some such way as the following, to gain familiarity with them:



The extended chord passages of the accompaniment are not to be played with fingers moving solely from the knuckles. The shorter the fingers, the more it becomes imperative to make use of complementary movements of the wrist — up, down, and lateral. The wrist action is *down* on the first of each six-note group— that is, on the melody note. This will provide the change of position so essential for freedom and relaxation.

The wrist must move in a lateral direction in order to assist in obtaining the utmost legato. The last note of each group of sixteenths should be connected smoothly with the first note of the next group, although it must not be made to sound like a melody note.

Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation Printed in U. S. A.

The first notes only (the large notes) are to be prominent and singing. Moreover, the preparation for striking each melody note is important. The hand, or finger, should be extended to the exact reach, with the wrist ready to drop when the note is played.

The hand itself should remain in an extended position throughout the entire Study, so that the moderate reaches can be covered by the fingers. For instance, in playing the first group of the fourth measure, when the fifth finger is on B♭, the hand is extended so that C is reached readily by the second finger, and E♭ by the third finger. But in reaching for the lower E♭, without releasing the E♭ an octave above, the wrist must move quickly towards the left. This motion must be made as soon as the fifth finger releases the B♭. It is evident, of course, that the melody notes cannot be held, but must be connected by means of the pedal.

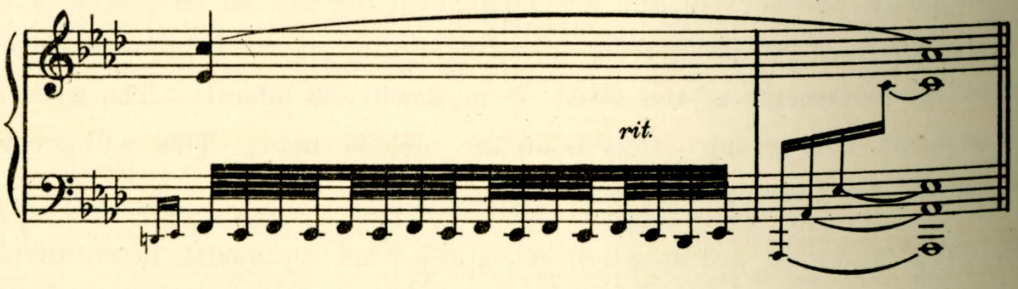
Study every group in this way, and see that the hand is prepared in advance for the new position. Take any extended note group, and examine it to find the highest and lowest note, and an intermediate or middle point. Then try to connect the middle note with the highest note, and again with the lowest note. When this has been done, practice making the best possible connection between the lowest and the highest, continually holding the middle note, and allowing it to form a pivot for the hand. The quick, lateral motion of the hand, so necessary for smooth playing, will be gained in this way.

The same method of practice should be applied to the left hand part.

Everything possible must be done to obtain evenness and fluency. For technical practice only, it will be found of value to place an accent in turn on each one of the six notes of the groups. Practice of this nature should be in slow tempo at first, increasing the rate of speed as the mastery of the purely mechanical movements is acquired.

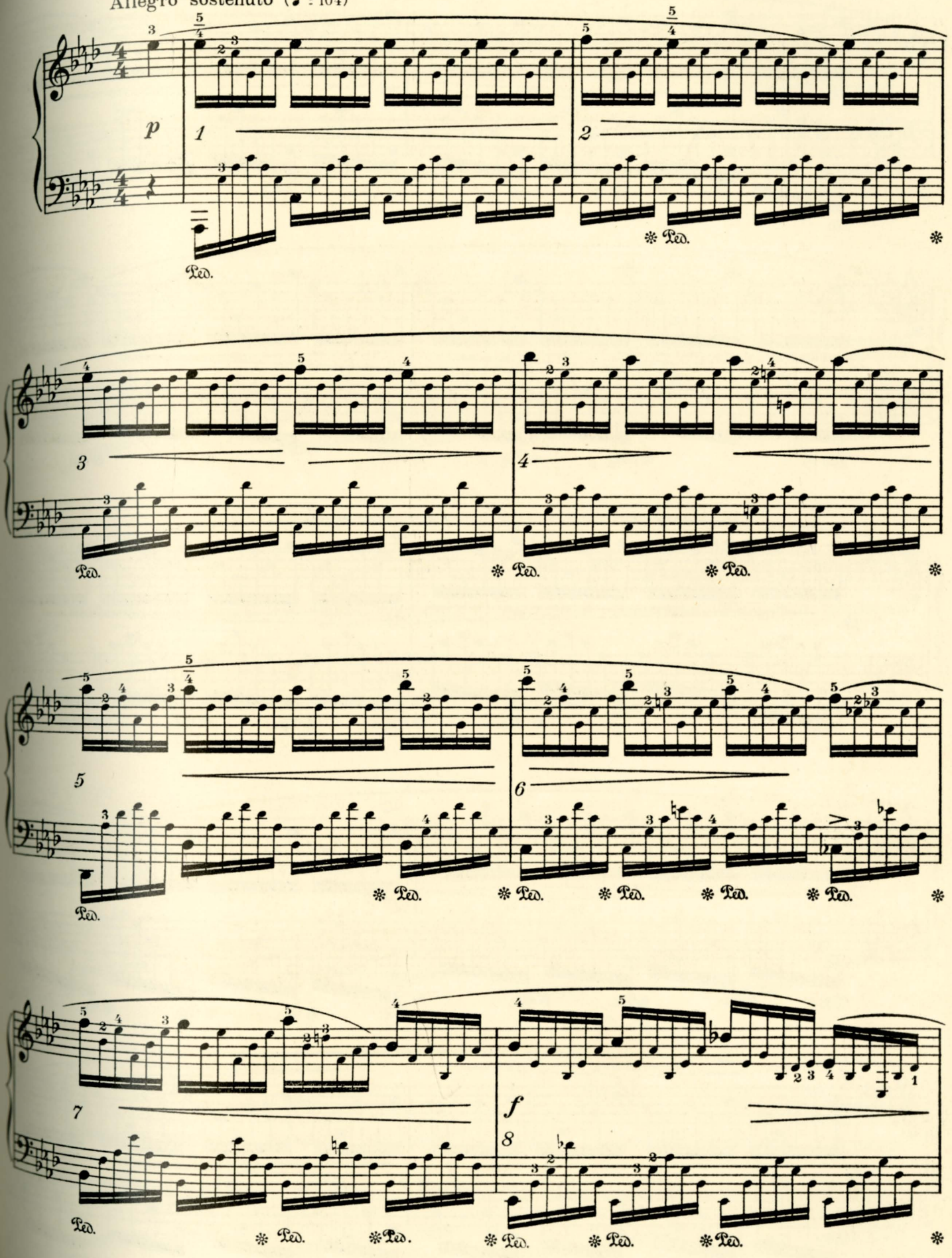
Great care should be given to the use of the pedal. In many instances, one chord continues throughout a whole measure or more, but it is generally advisable to partly raise the pedal on each melody note. This note will then sing, and yet the continuity of the chord will not be broken.

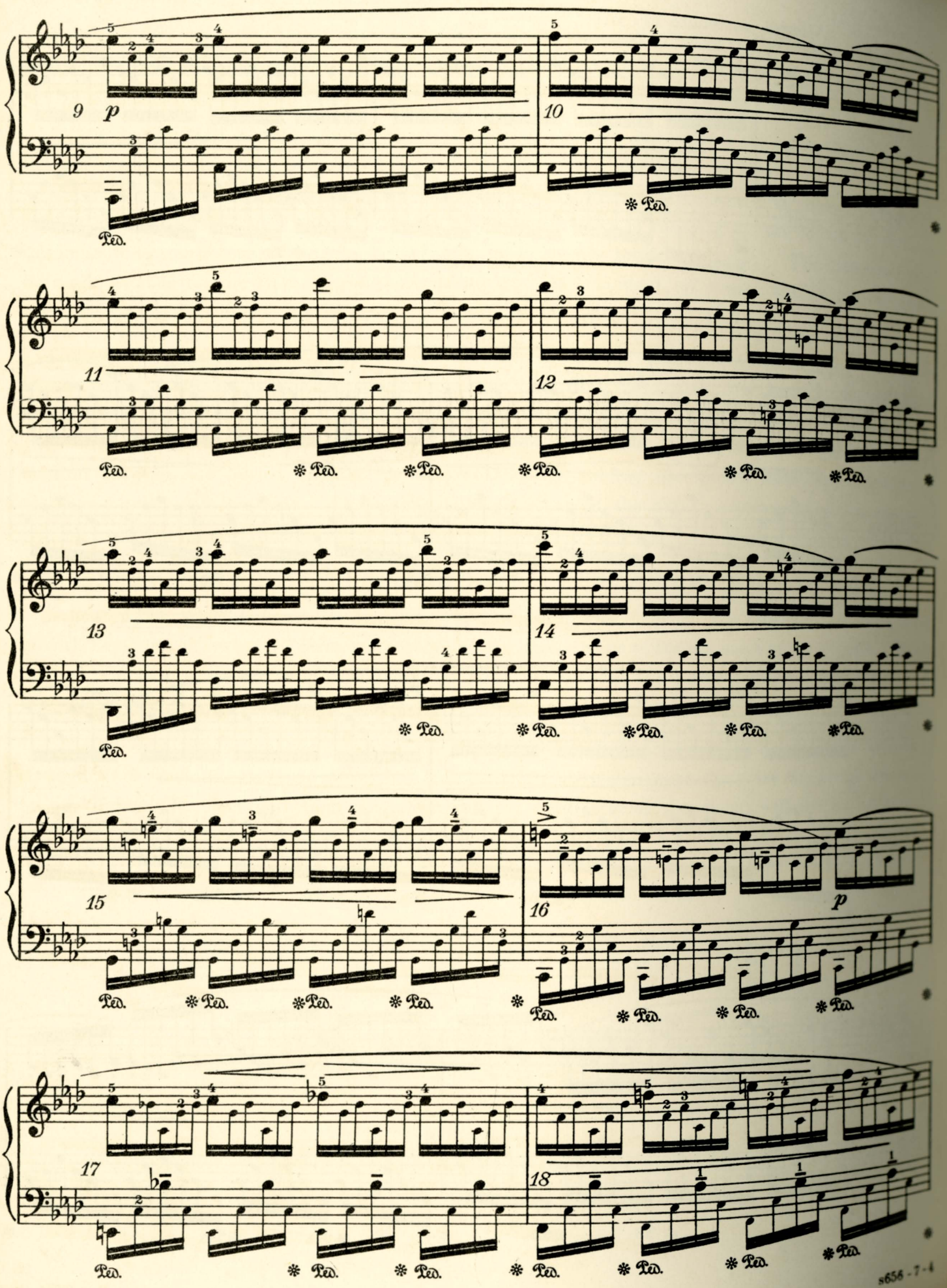
The trill in measure 48 is to be rendered as follows:

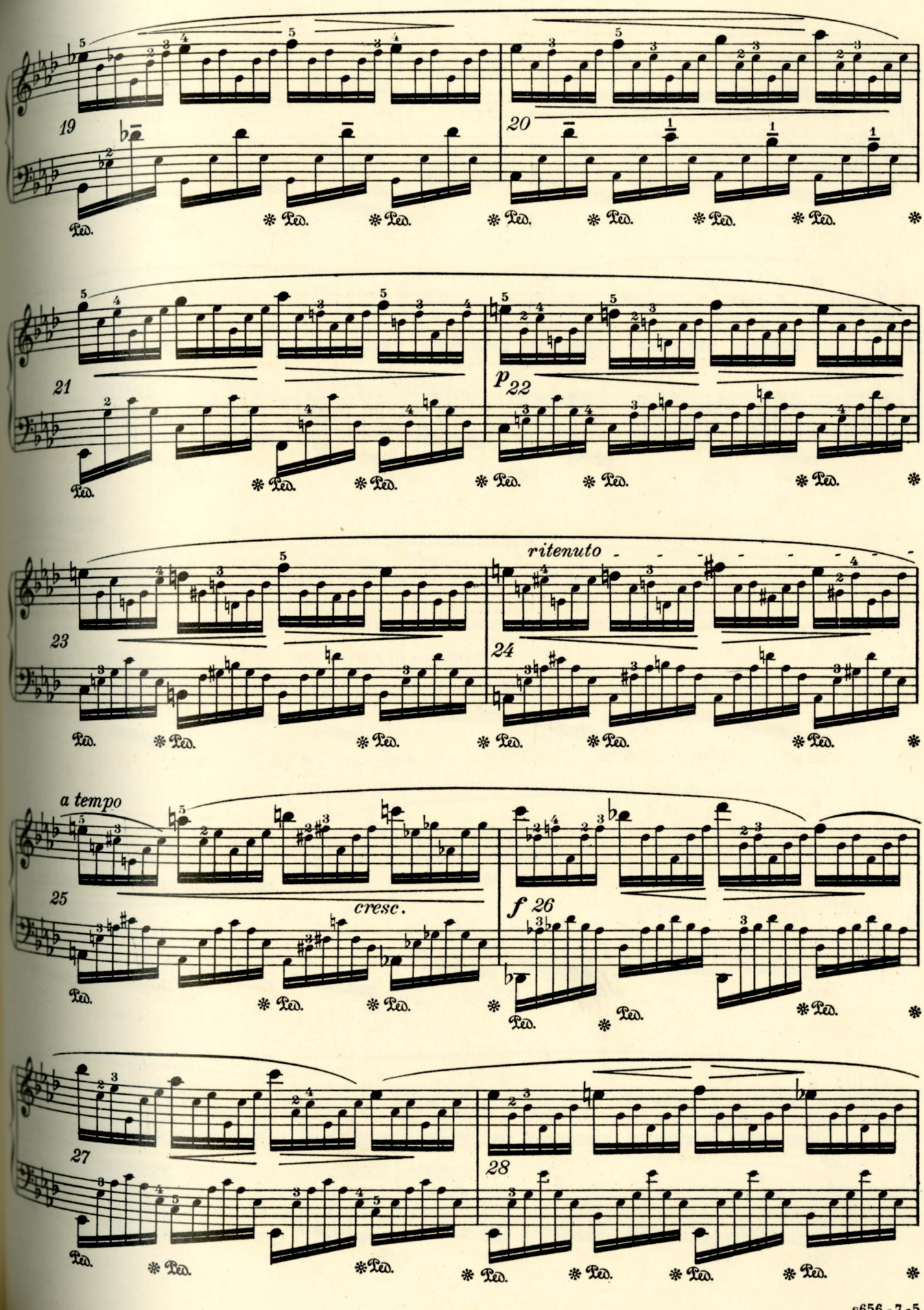


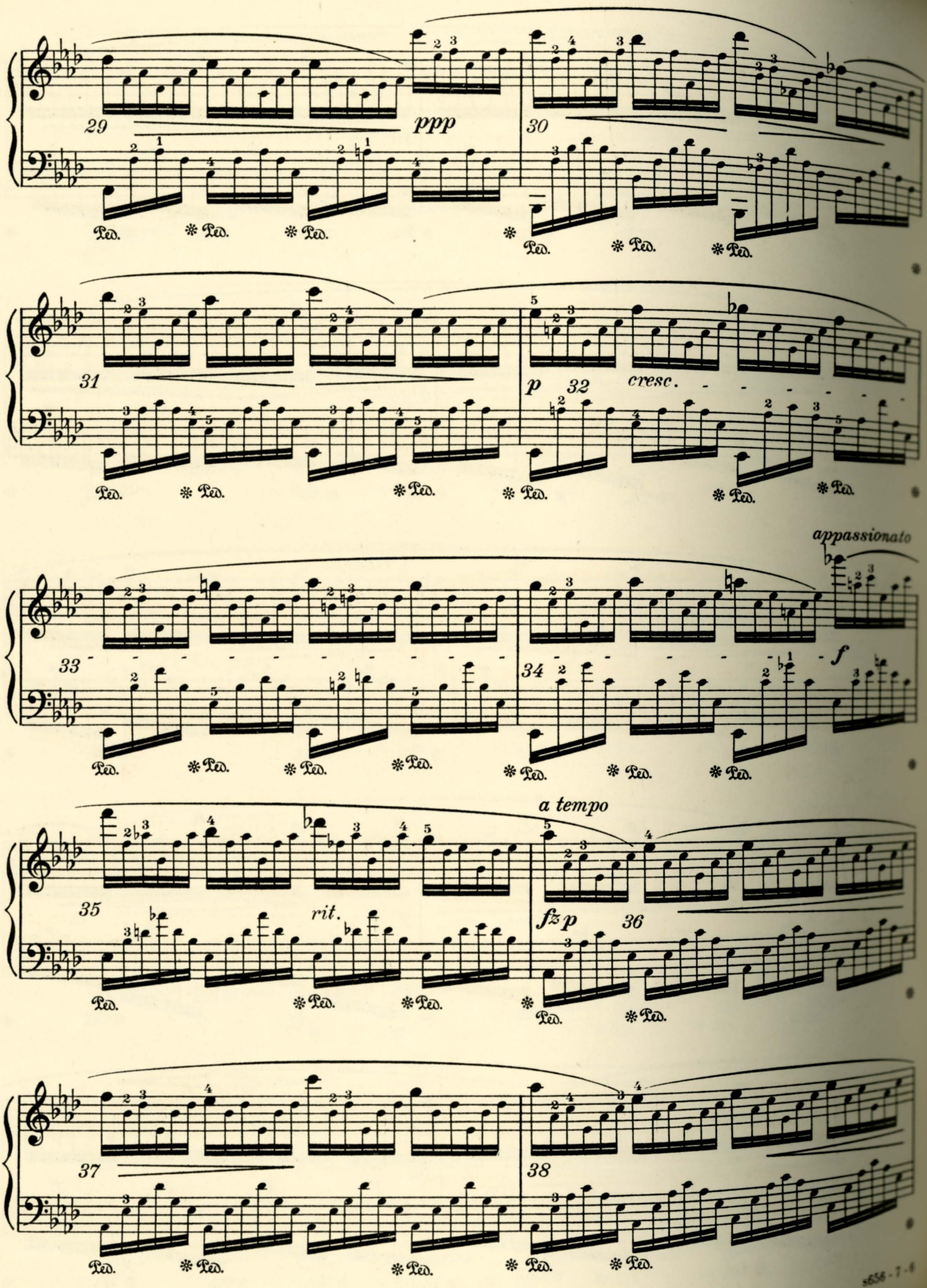
The arpeggiated final chord must be played so that the uppermost note receives the measure accent, delayed by means of a *ritardando* on the trill.

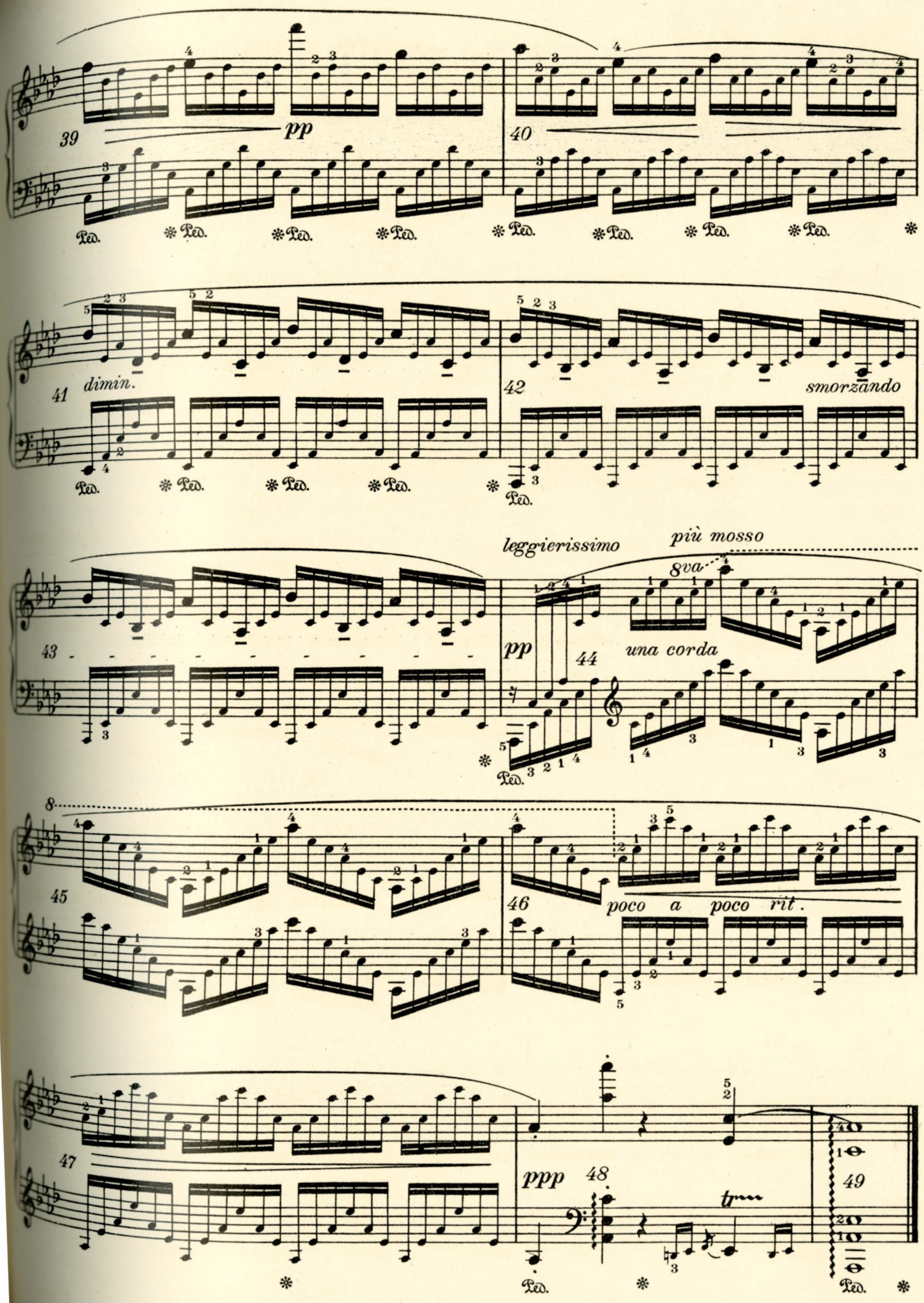
Allegro sostenuto (♩ = 104)




9 p
10
11
12
13
14
15
16 p
17
18
Ped.


19
20
21
p 22
ritenuto
23
24
a tempo
25
cresc.
f 26
27
28
Ped.


29
ppp
30
31
p
32
cresc.
appassionato
33
34
f
a tempo
35
rit.
fz p
36
37
38
Ped.


39
pp
40
Ped.
41
dimin.
42
smorzando
leggierissimo
più mosso
8va
43
pp
44
una corda
45
46
poco a poco rit.
47
ppp
48
tr
49

Sherwood Music School Courses

PIANO — Study 660

Polyphony

The Siciliano is a Sicilian peasant dance, which moves smoothly along in six-eight measure, and in character and content is much like a Pastorale.

A tranquil, appealing, and slightly plaintive melody is the center of interest throughout this composition. It is accompanied by an unobtrusively flowing cuntrapuntal line, with regularly recurring single notes or chords added, to complete the harmonic structure. The harmonic line is of such importance that Bach's ever-present polyphonic skill is less prominent than usual.

To distinguish it from its background, the leading melody must be played with more weight and pressure than the accompaniment. Such a composition as this may be regarded as a fine study in relative weights and pressures. In these details, great artists use a much wider variety than less experienced players. This is one reason for their eminence as pianists.

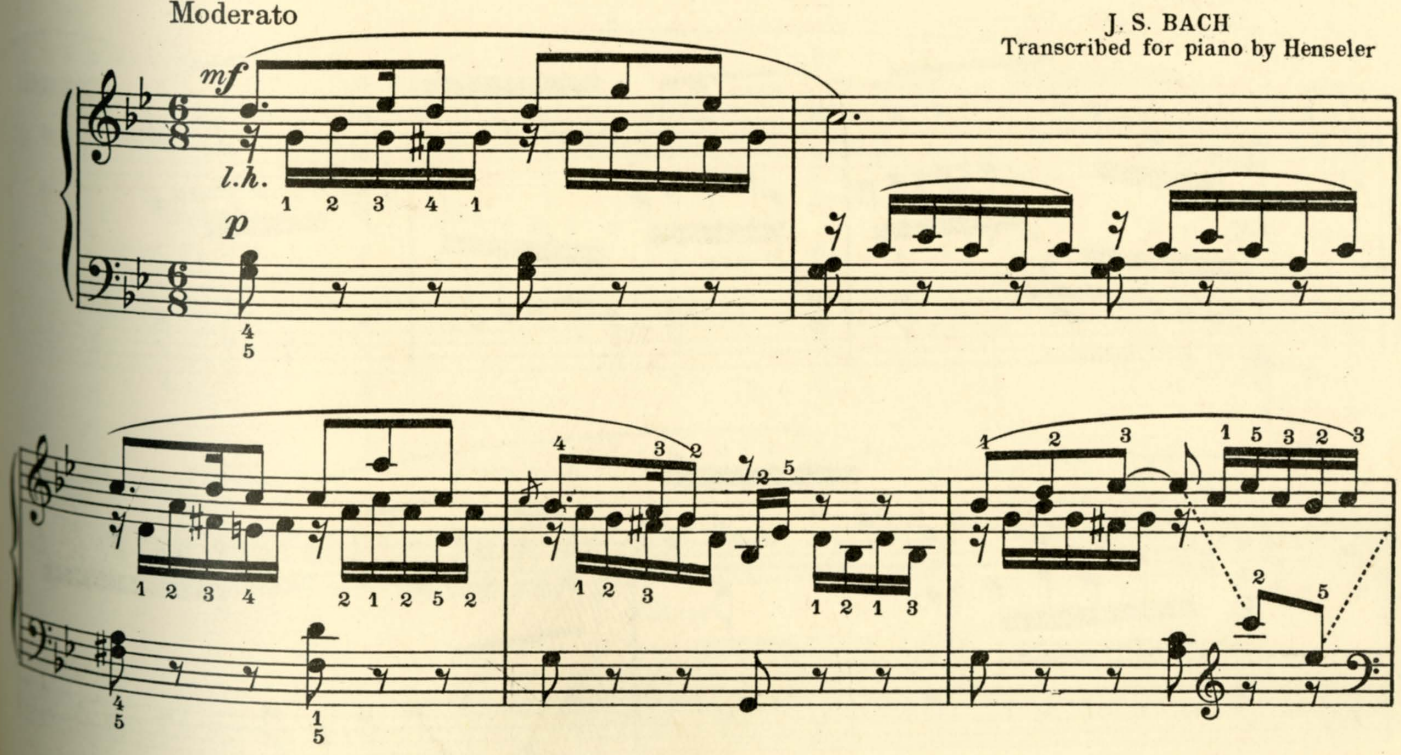
Practice the outstanding melody and its accompanying counterpoint separately at first, not only to gain technical mastery of them, but also to fix the melodic line of each in your mind. Although subdued, the counterpoint in the accompaniment may be endowed with a certain eloquence.

SICILIANO

(From Sonata in E♭, for Clavichord and Flute)

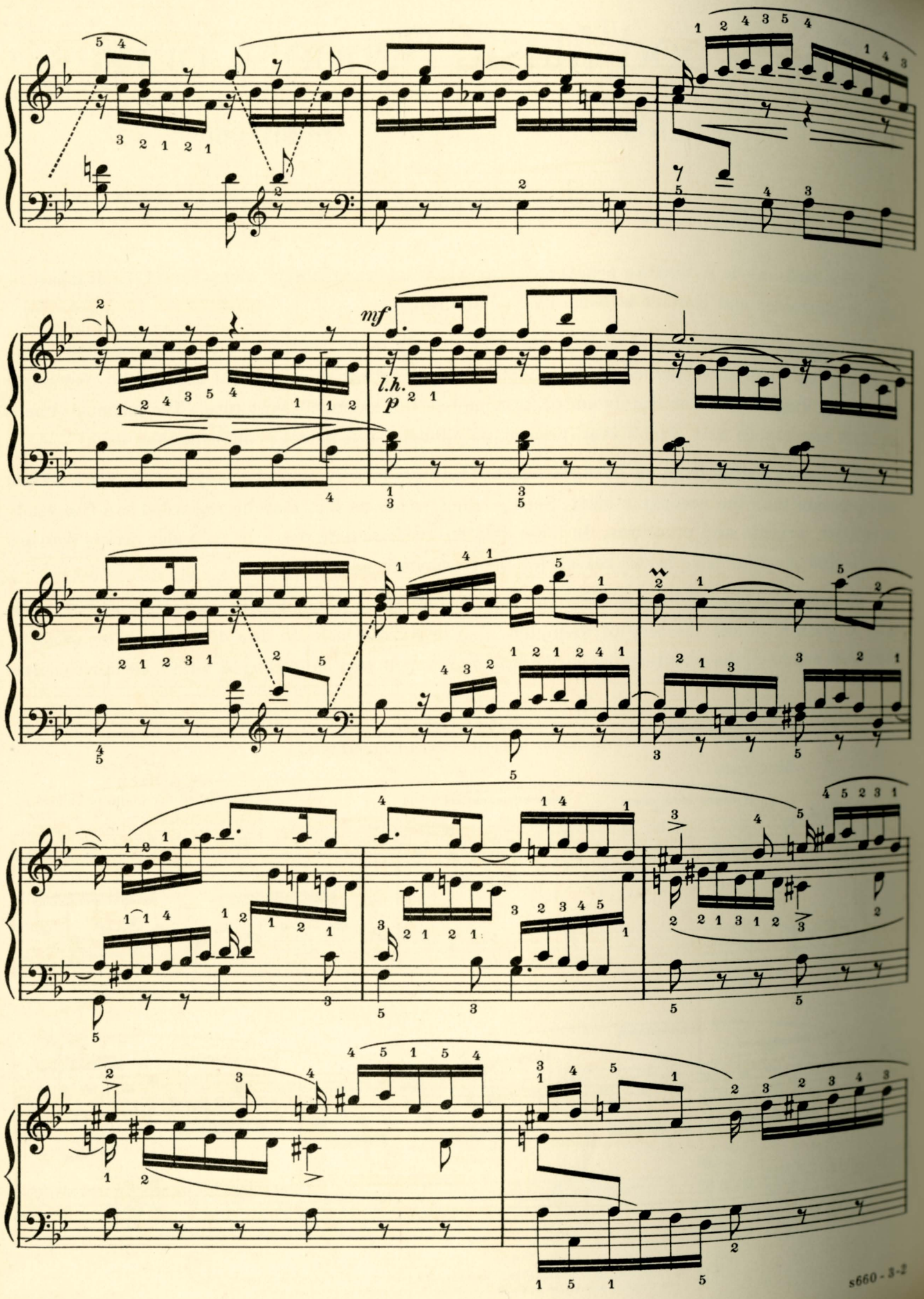
Moderato

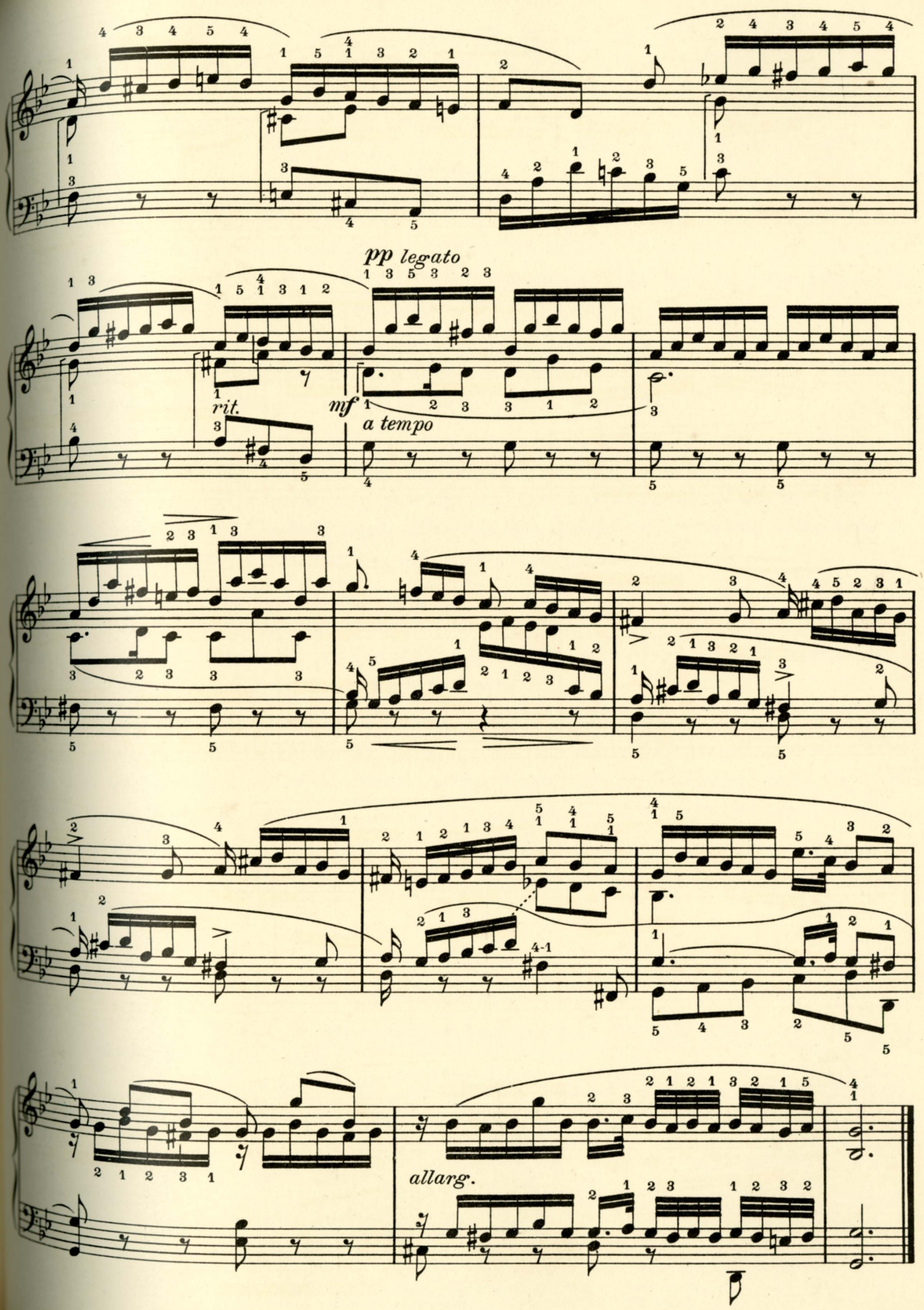
J. S. BACH
Transcribed for piano by Henseler



Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured.
All rights reserved for all countries, including the right of translation

Printed in U. S. A.


mf
l.h.
p


pp legato
rit.
mf
a tempo
allarg.

Sherwood Music School Courses

PIANO — Study 670

Polyphony

Idealizations of dance forms first made their appearance in the late sixteenth century, and this form of musical expression continued to develop throughout the seventeenth and eighteenth centuries. For further information concerning the Sarabande and the Bourrée, see Lesson 58, FORM AND ANALYSIS.

It is important to recognize the well-defined lyric (legato) character of the Sarabande, and the percussive (staccato) character of the Bourrée. Of the two styles, the former is the more difficult to play, as the piano is essentially an instrument of percussion.

No matter whether legato or staccato elements predominate in a Bach composition, you will find, upon close observation and listening, that all of his voice, or melody, parts are delightfully vocal. In other words, if you take any part through, from beginning to end, you will find that it can be hummed or sung. In fact, nearly all music was idiomatically vocal up to the time of Beethoven, when the purely instrumental style began to be developed and exploited.

Whether piano music is written in song or dance form, is, after all, quite immaterial. There never was a dance form without lyric values; nor a song form devoid of rhythm. The only difference, essentially, between the two is that in dance forms the rhythmic element predominates, while in the song form the lyric element predominates.

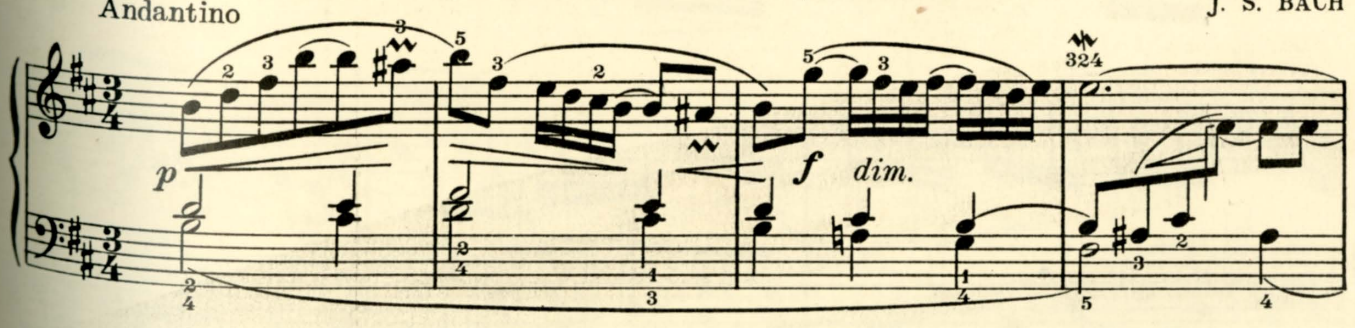
In a dance form, the tempo has a bearing upon the right relationship between its rhythmic and lyric qualities. A slow moving dance, as the Sarabande, for instance, permits of more stress upon the lyric element; while a faster moving dance, such as the Bourrée makes the rhythmic pattern the important feature.

The suggestions concerning study, practice, dynamic treatment, etc. given with previous polyphony studies taken from Bach, apply with equal force to the Sarabande and Bourrée here presented.

SARABANDE

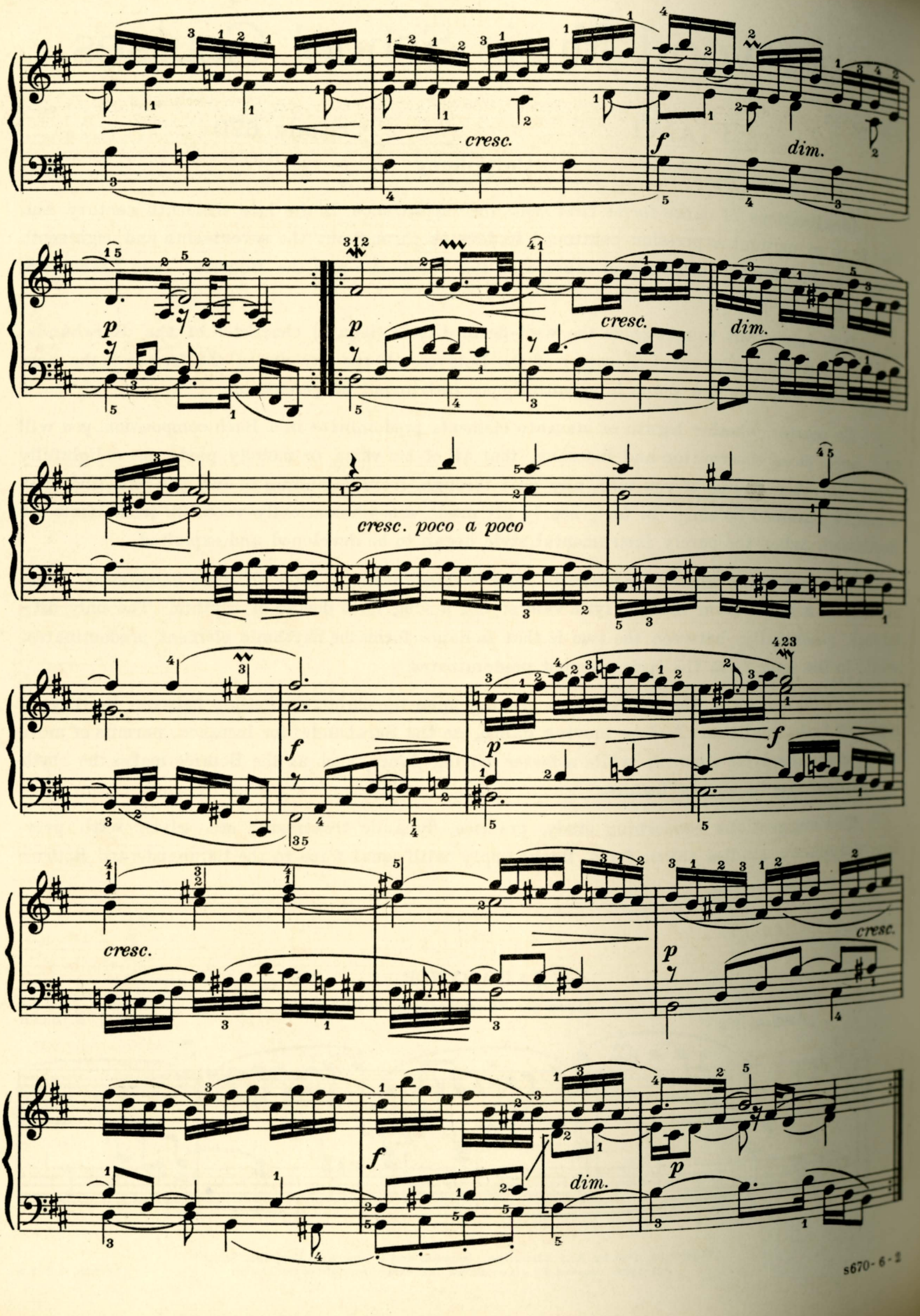
(From the Third French Suite.)

Andantino — J. S. BACH



Copyright 1930 by A. J. Llewellyn. Imperial and International Copyright Secured
All rights reserved for all countries, including the right of translation

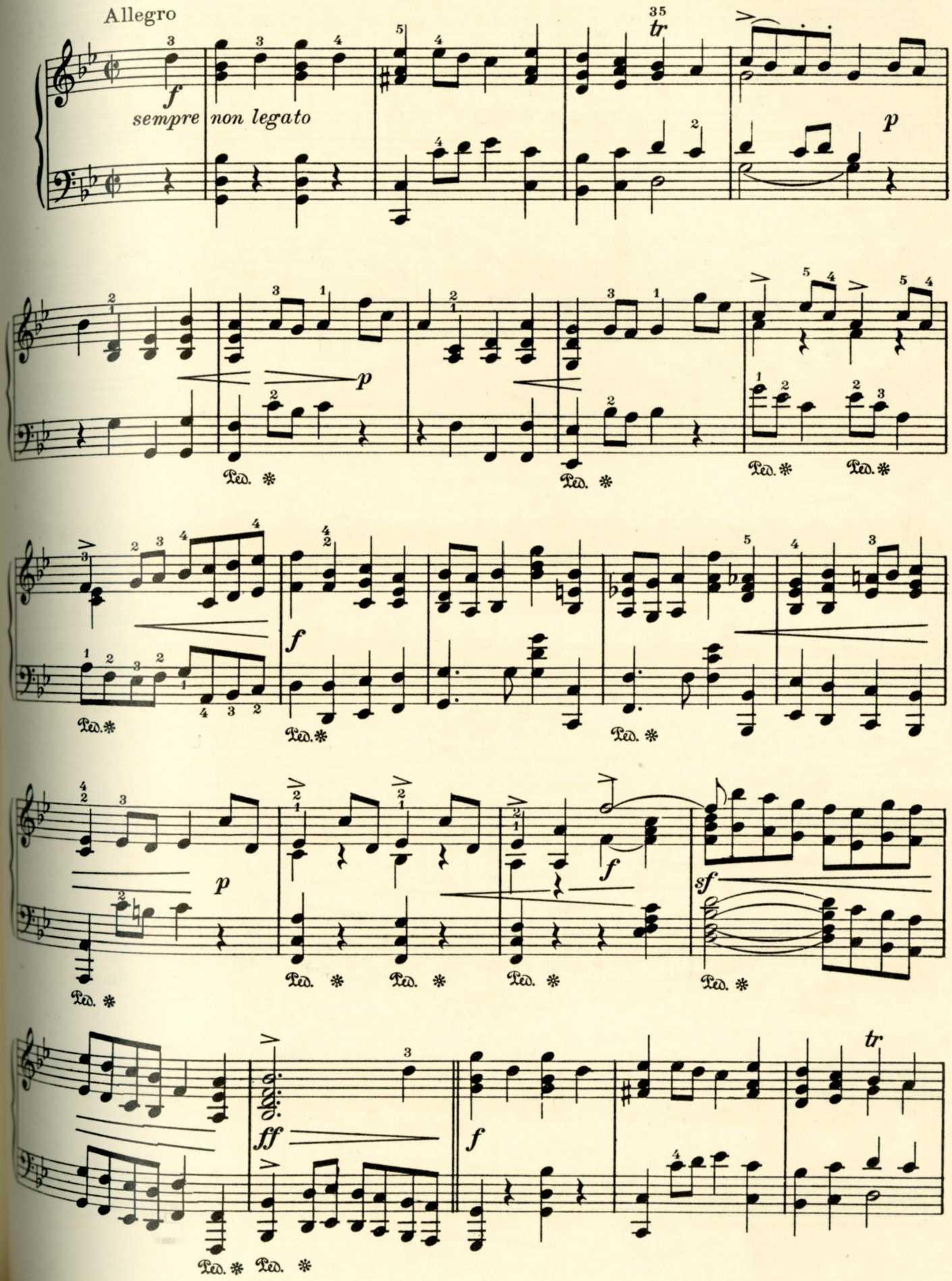
Printed in U. S. A.

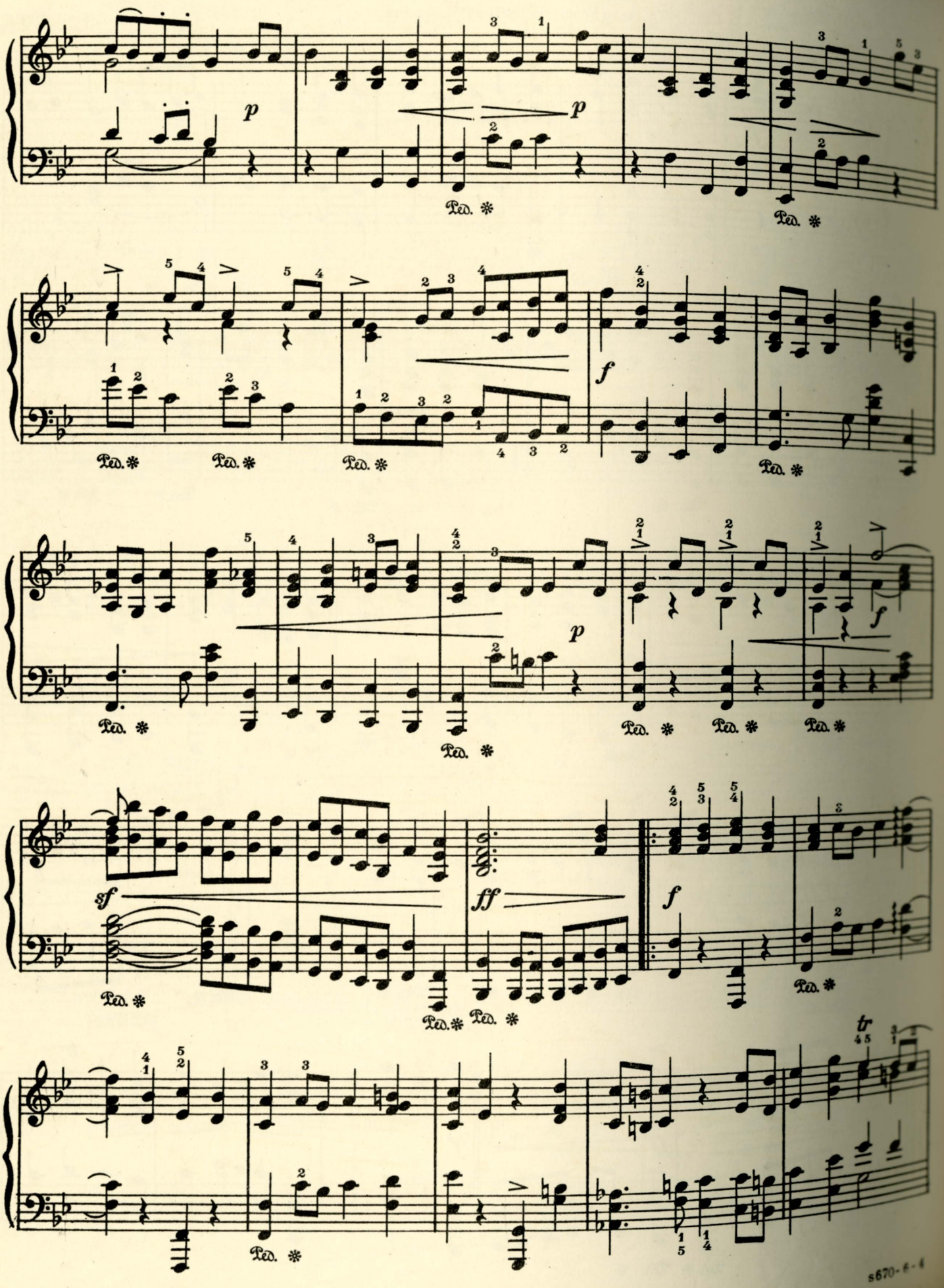

cresc.
f
dim.
p
cresc.
dim.
cresc. poco a poco
f
p
f
cresc.
p
cresc.
f
dim.
p

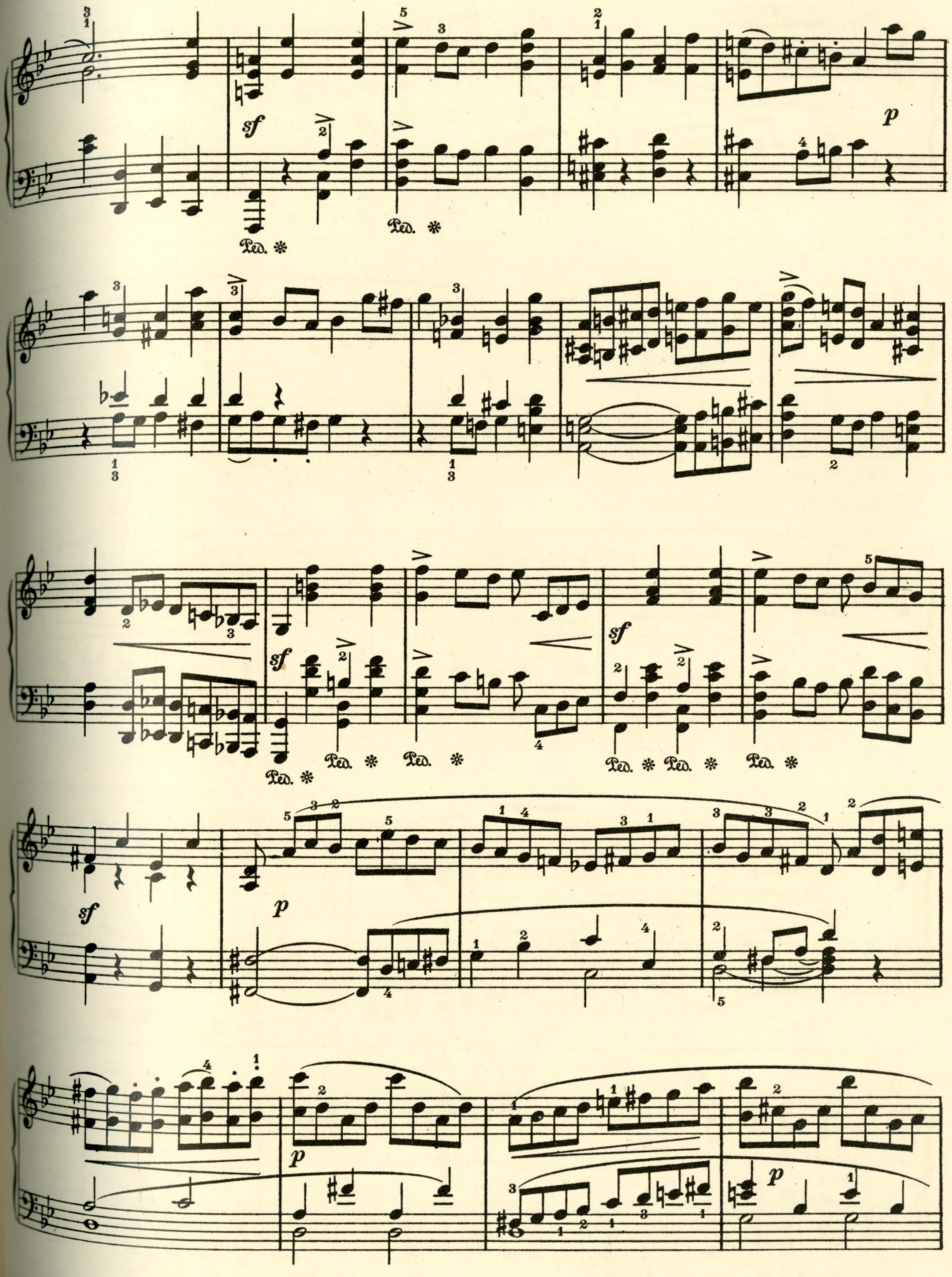
BOURRÉE

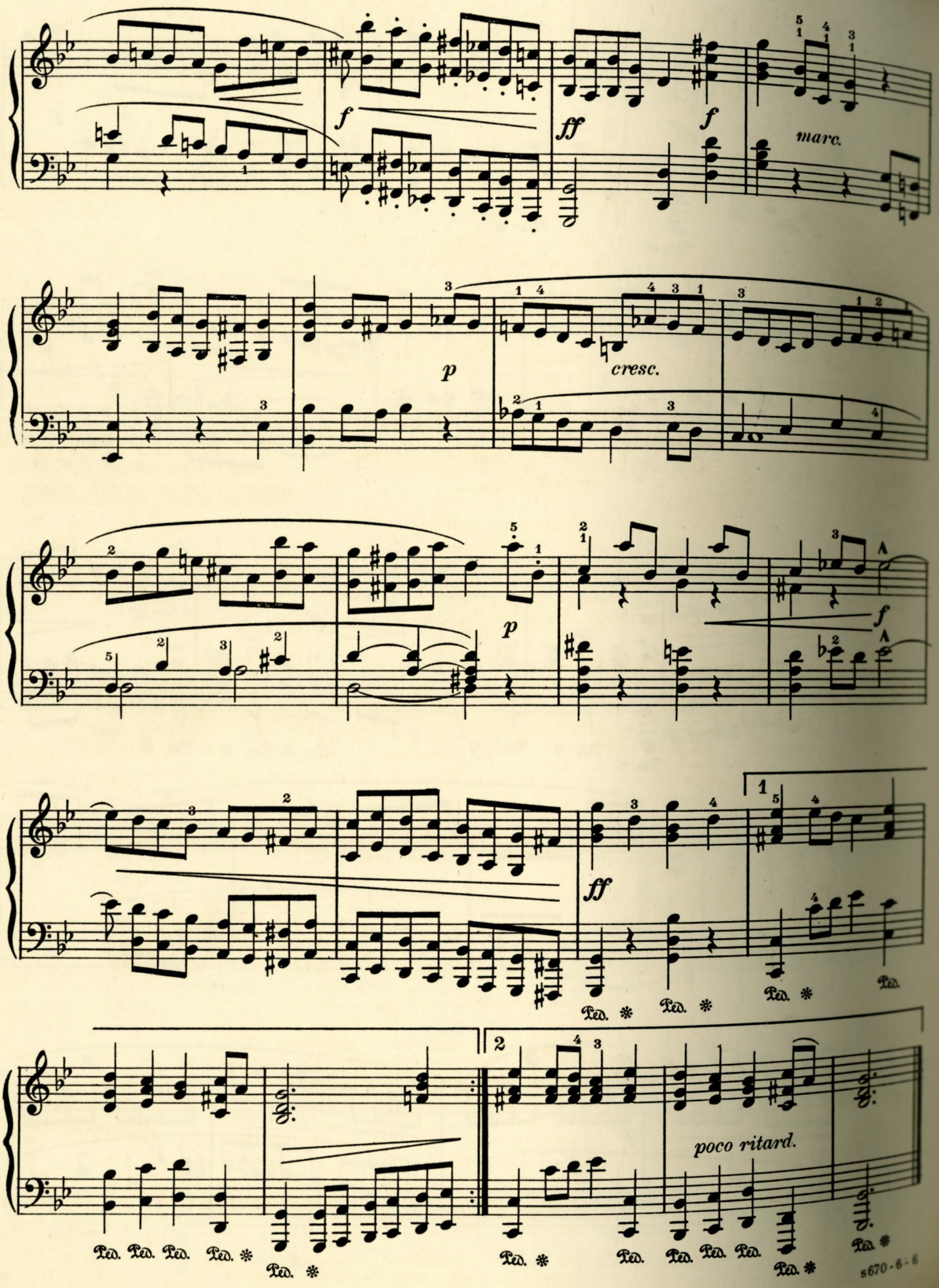
(From the Second Violin Sonata)

J. S. BACH




p
p
Ped. ✻
Ped. ✻
f
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
p
f
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
sf
ff
f
Ped. ✻
Ped. ✻
Ped. ✻
tr
Ped. ✻
s670-6-4


sf
p
Ped.


f
ff
f
marc.
p
cresc.
p
f
ff
1
2
poco ritard.
Ped.
s670-6-6