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Piano Course: Grade 7, Studies

Sherwood Music School

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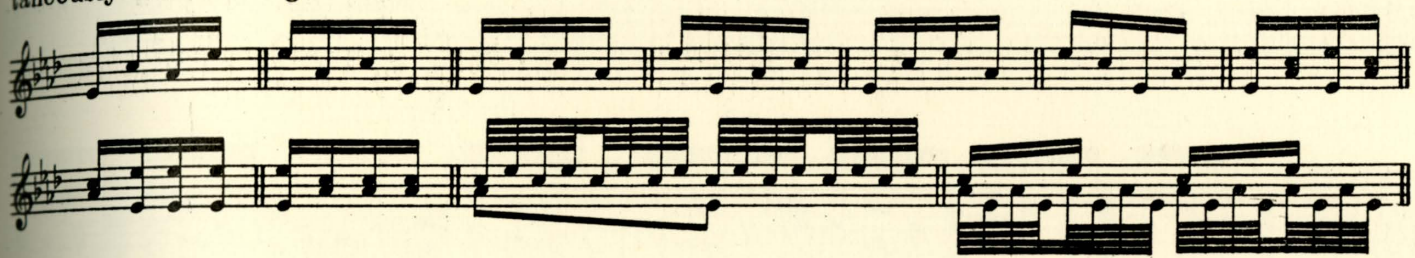
Sherwood Music School Courses

PIANO — Study 701

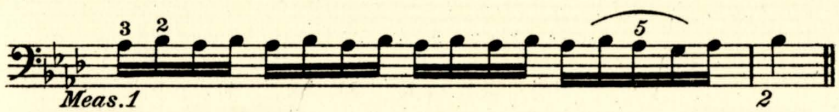
This Study affords excellent training for the development of finger independence. Each hand has its own individual problem, the double notes of the right hand constituting, possibly, the more important and difficult one.

The following are types of preparatory exercises which should be applied throughout the Study in the right-hand part. They are to be played both staccato and legato, and various methods of accentuation may be used.

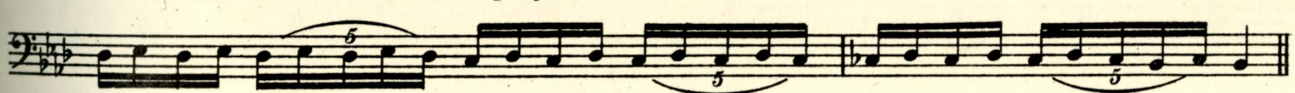
These types may all be practiced by the left hand also, an octave lower — either alone or simultaneously with the right hand.



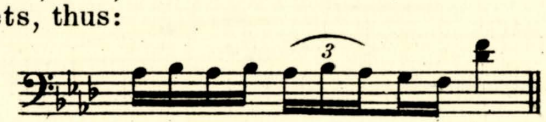
The left-hand trills, on account of the rapid tempo, may be played in sixteenth notes, and consequently will have one note to each of the sixteenths in the right hand part, with five notes for the final group with the turn:



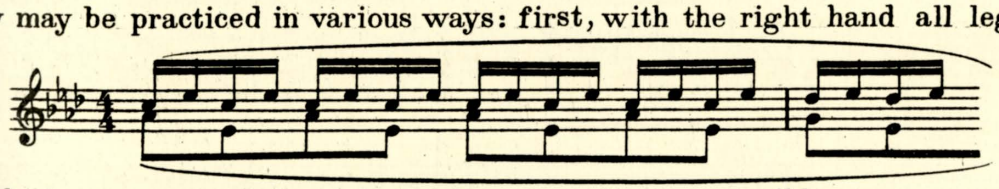
The descending chain trills in measures 29-30 and 31-32, need not have turns except at the end. The chain in measures 29-30 would be played thus:



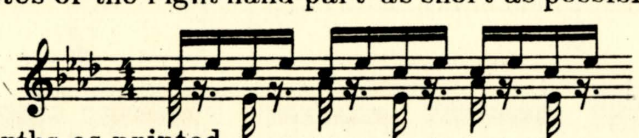
The trills in measures 33-34, etc., also have no turns, but connect with the following pairs of sixteenth notes by means of triplets, thus:



This Study may be practiced in various ways: first, with the right hand all legato —



then with all the lower notes of the right hand part as short as possible —



and finally with the sixteenths as printed.

Considerable preparatory practice with each hand alone is recommended; it will prevent fatigue, and lead to the mastery of the problems presented. Always begin with a slow tempo, and accelerate by degrees. Remember that whenever stiffness sets in, it is because the muscles are not sufficiently relaxed. Fatigue must never be ignored, but must be relieved by short intermissions in the practice.

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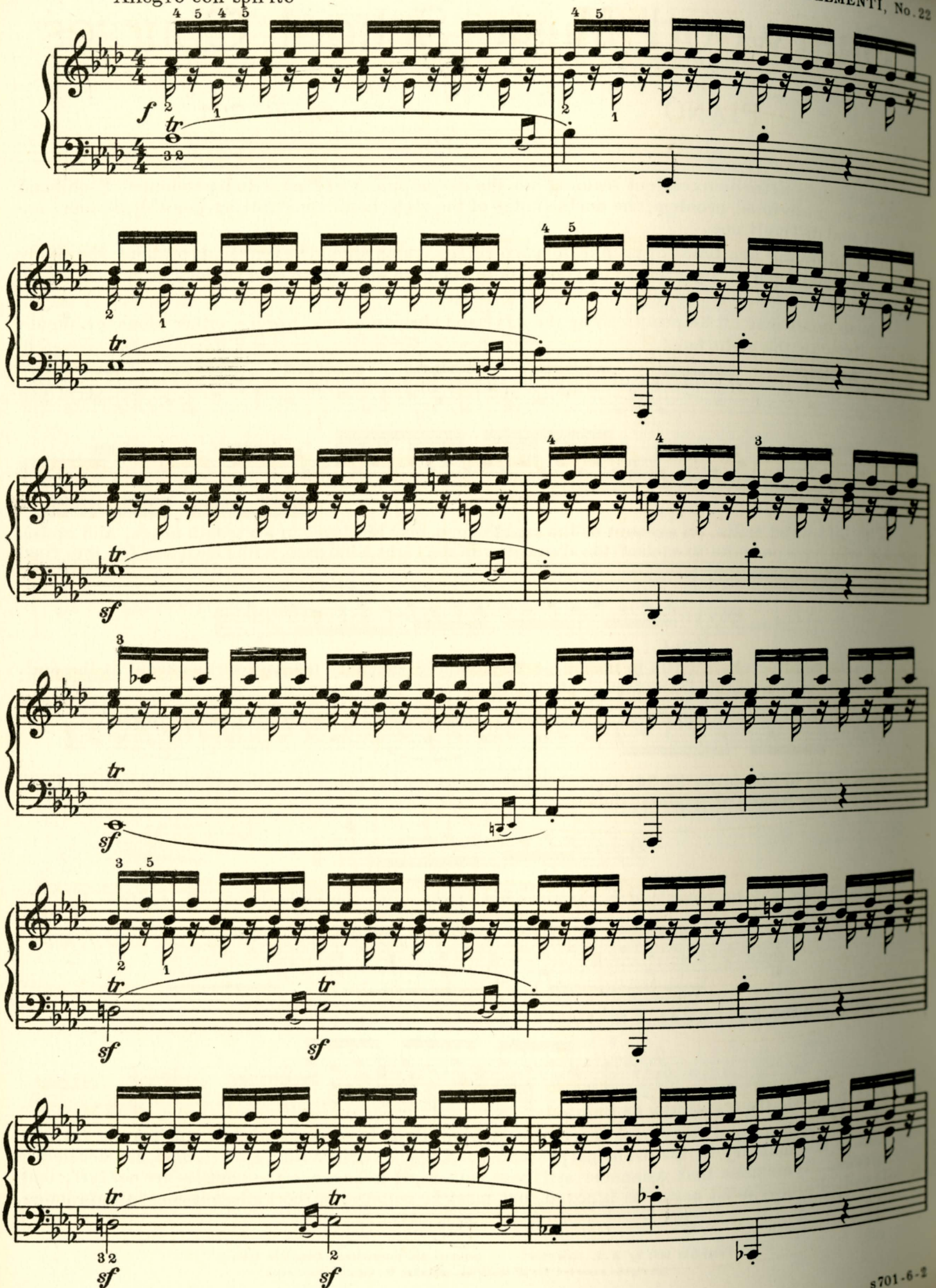
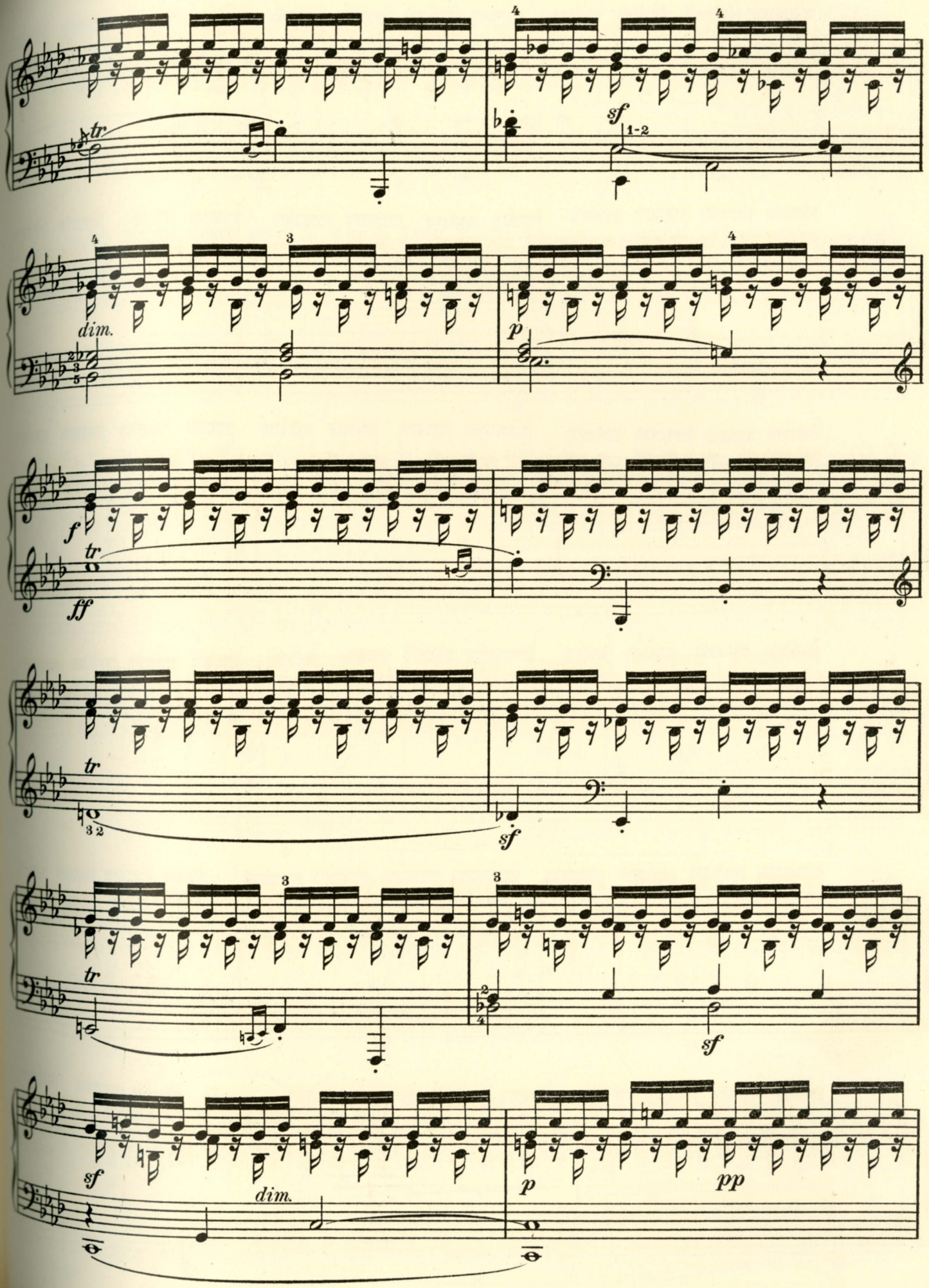
Allegro con spirito

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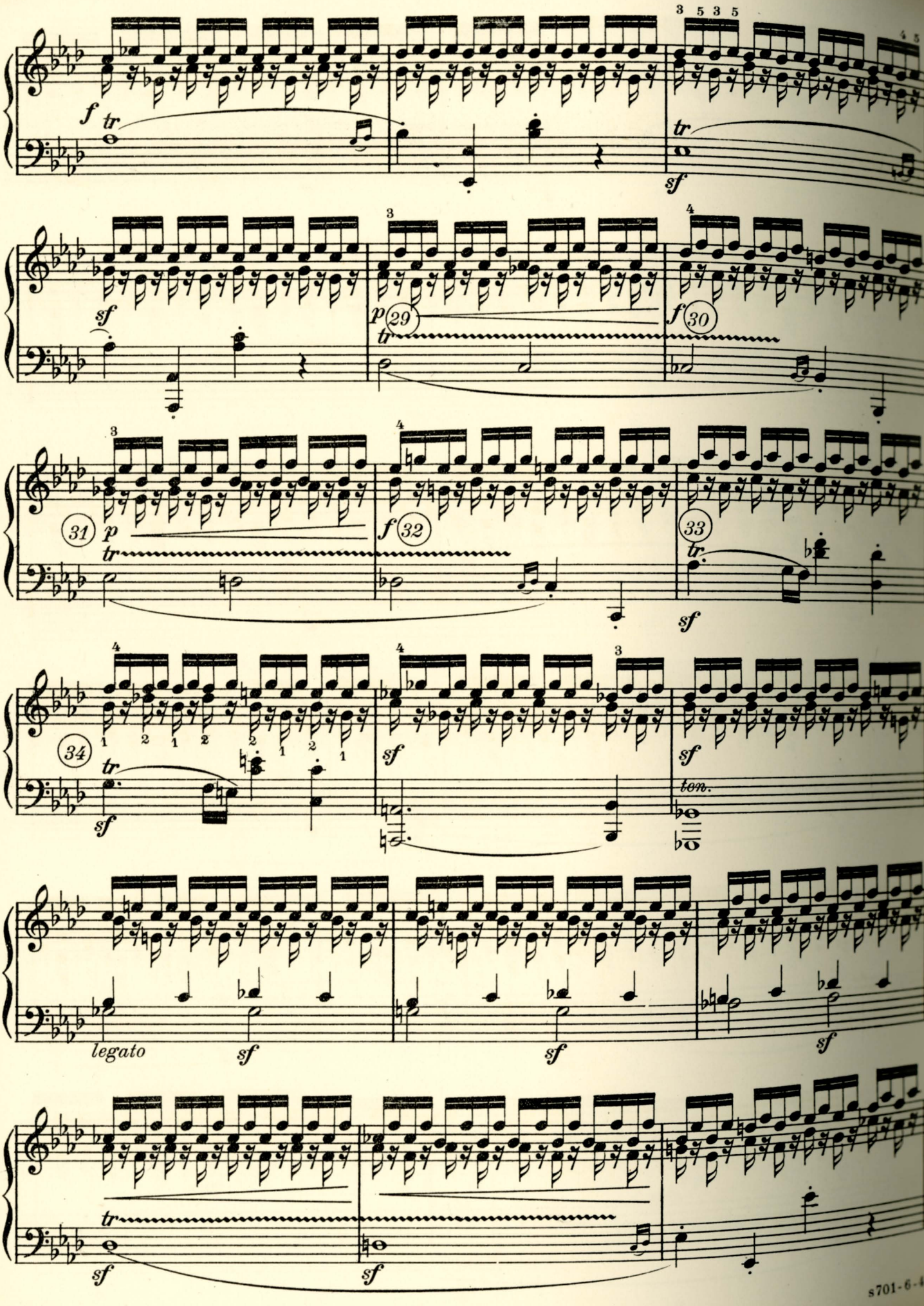
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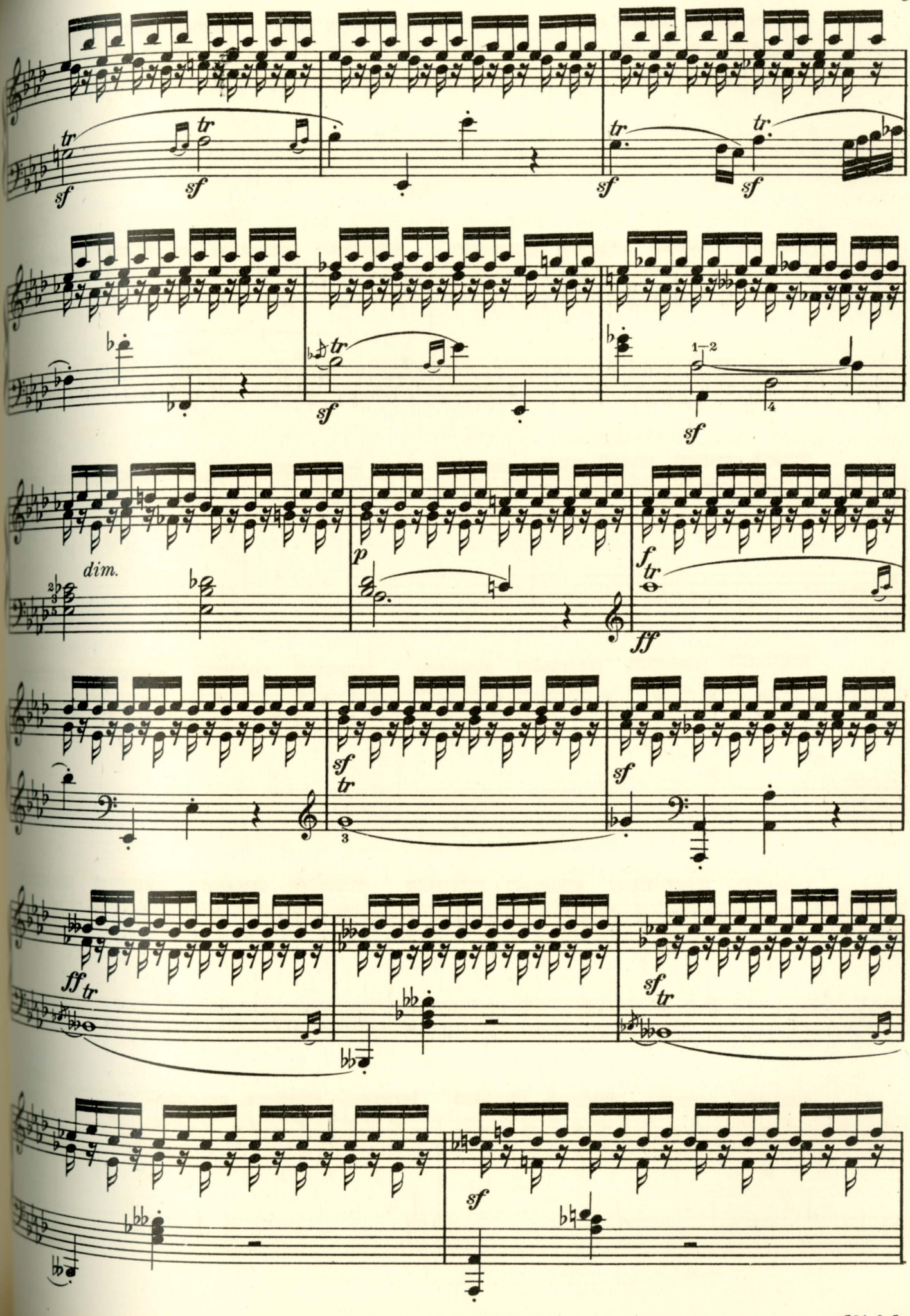
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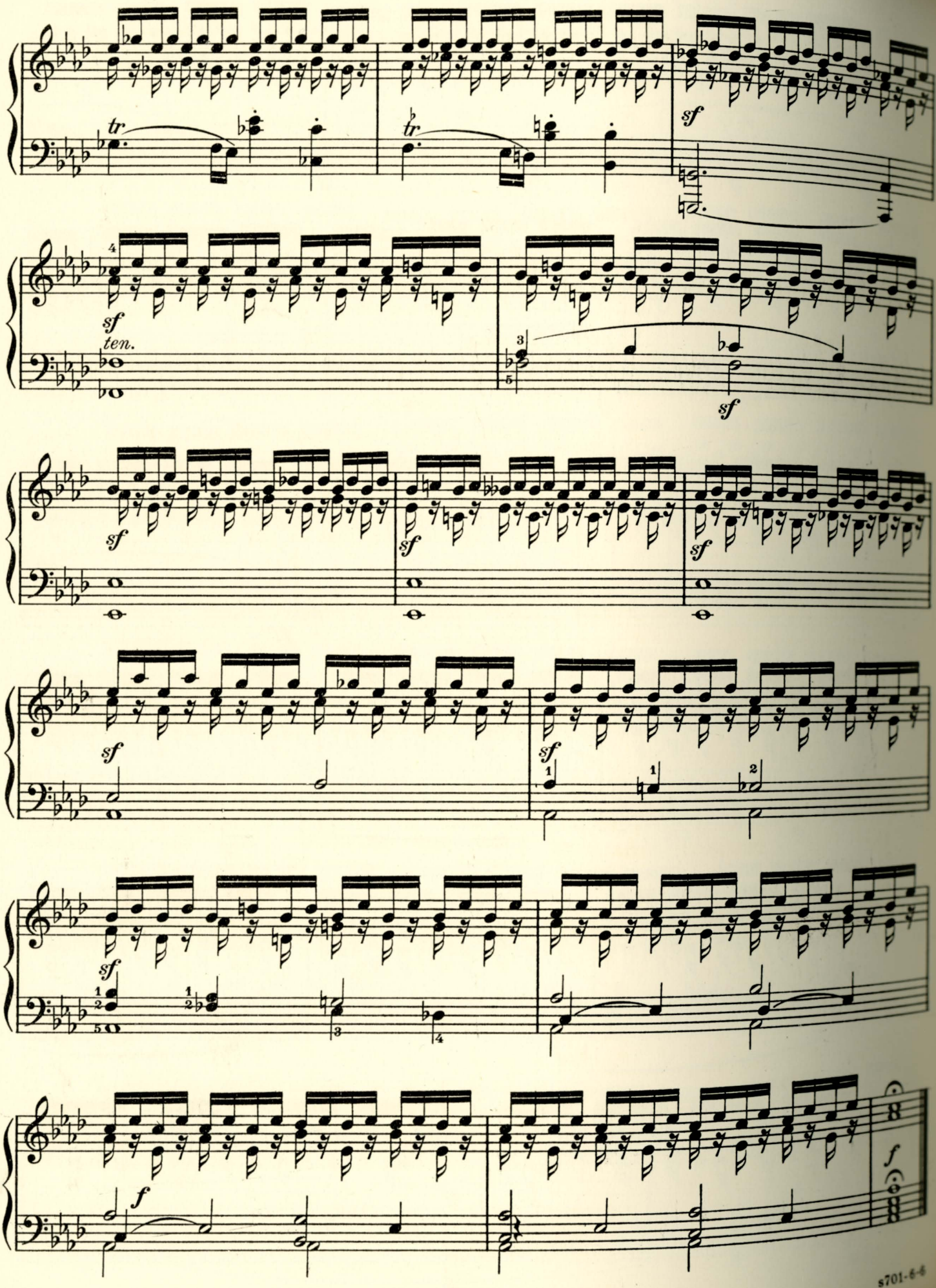
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Sherwood Music School Courses

PIANO — Study 702

This Study is a good example of octaves in repetitions and scale passages. For slow tempo the hand stroke is appropriate, but in full tempo this may give place to vibratory arm action. (See Lesson 113, TECHNIC.)

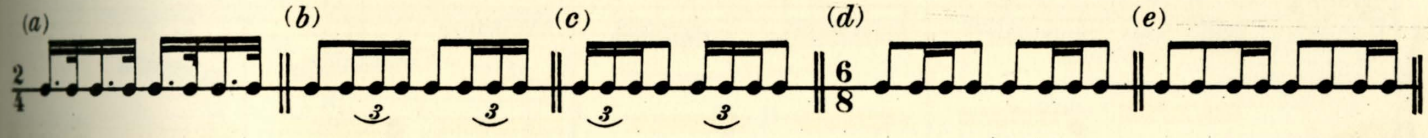
As in all other studies, slow preparation is of utmost importance. Special reference should be made to the instruction in Exercise 505 as to high and low wrist, and the directions applied here. Exercises 453 and 605 will also have furnished excellent training for such octave playing as is contained in this Study.

The fourth finger is used on the black keys, as a general rule. The use of the fourth (or third) finger is particularly necessary in the pairs of slurred octaves which occur quite frequently. For additional practice use the $\frac{5}{1}$ (or $\frac{1}{5}$) fingering throughout.

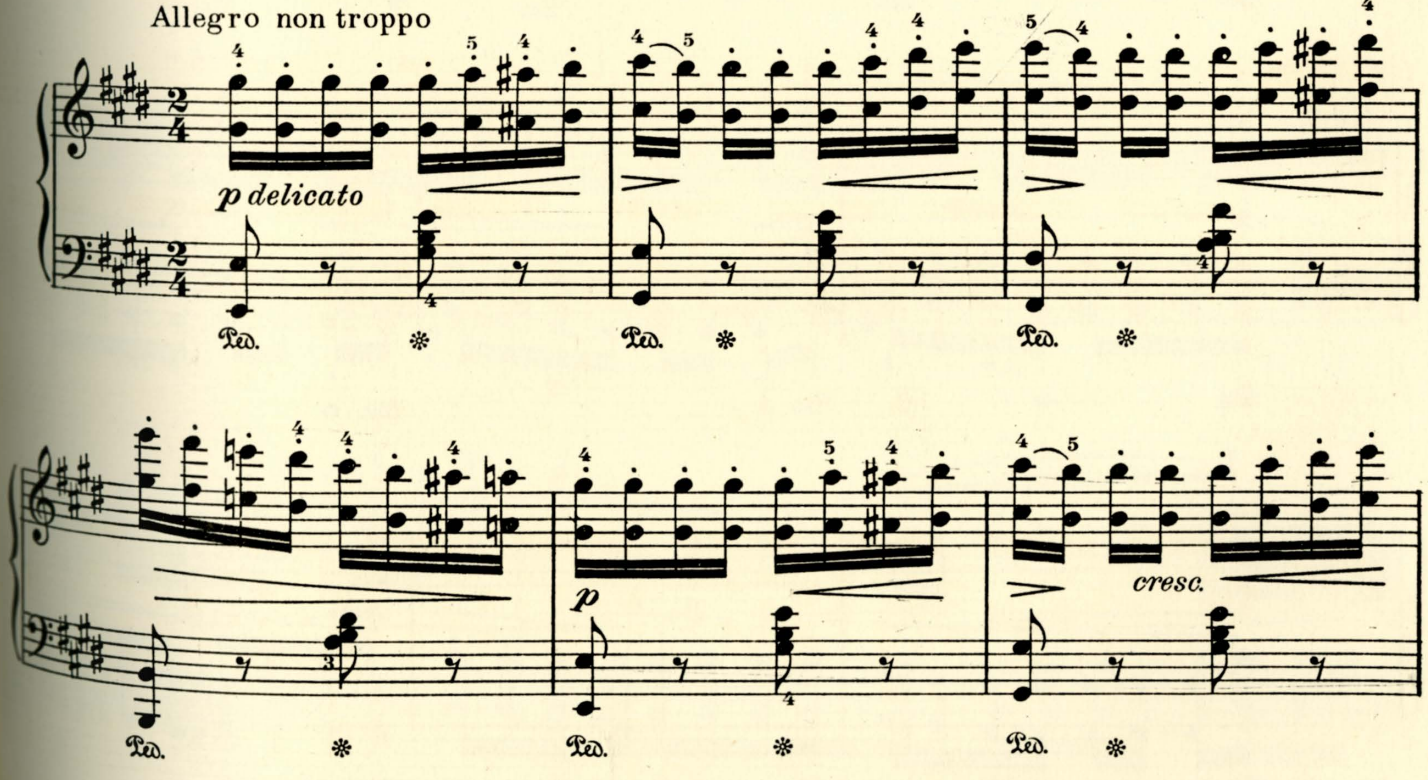
Be sure to give emphasis to the upper notes of all octaves, as this imparts a peculiar charm and brilliance to the passage.

The pedal indications are intended for rapid and finished playing only, and no pedal should be used earlier in the practice.

Use of the following rhythmic variants, in selected portions of the Study, will be of help in acquiring control of the regular form:



J. F. BURGMÜLLER, Op. 105, No. 9.



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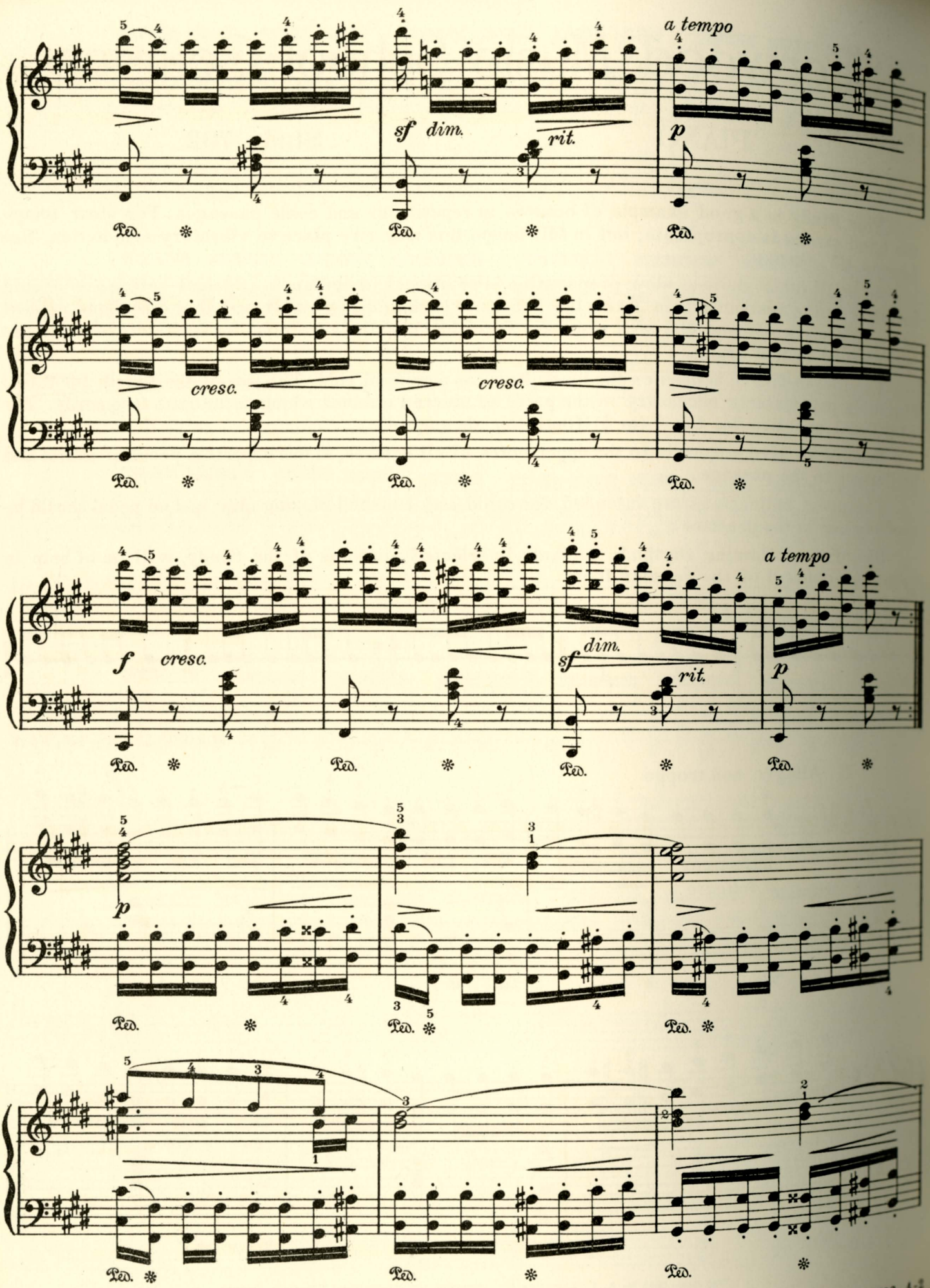
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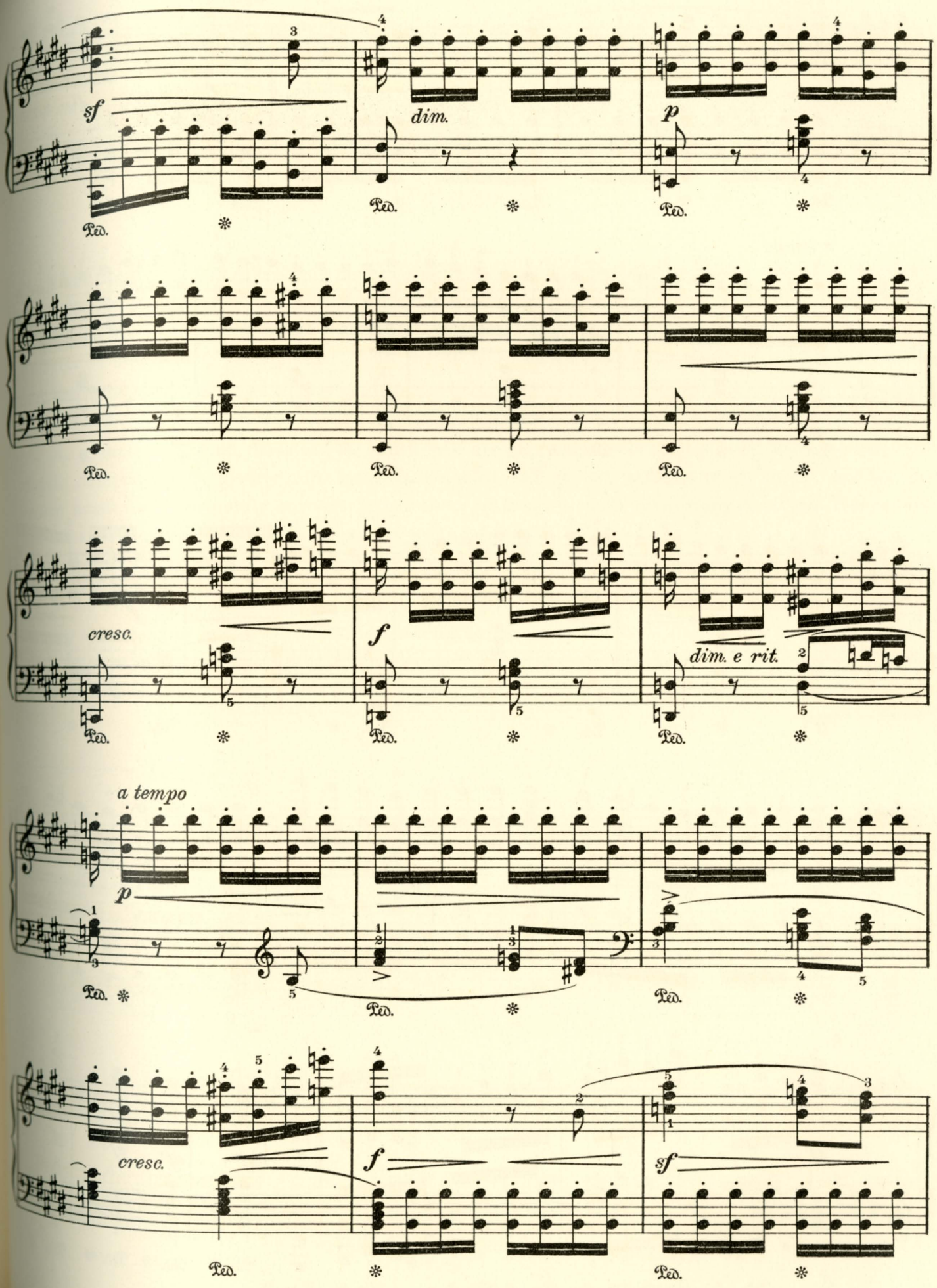
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a tempo
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cresc.
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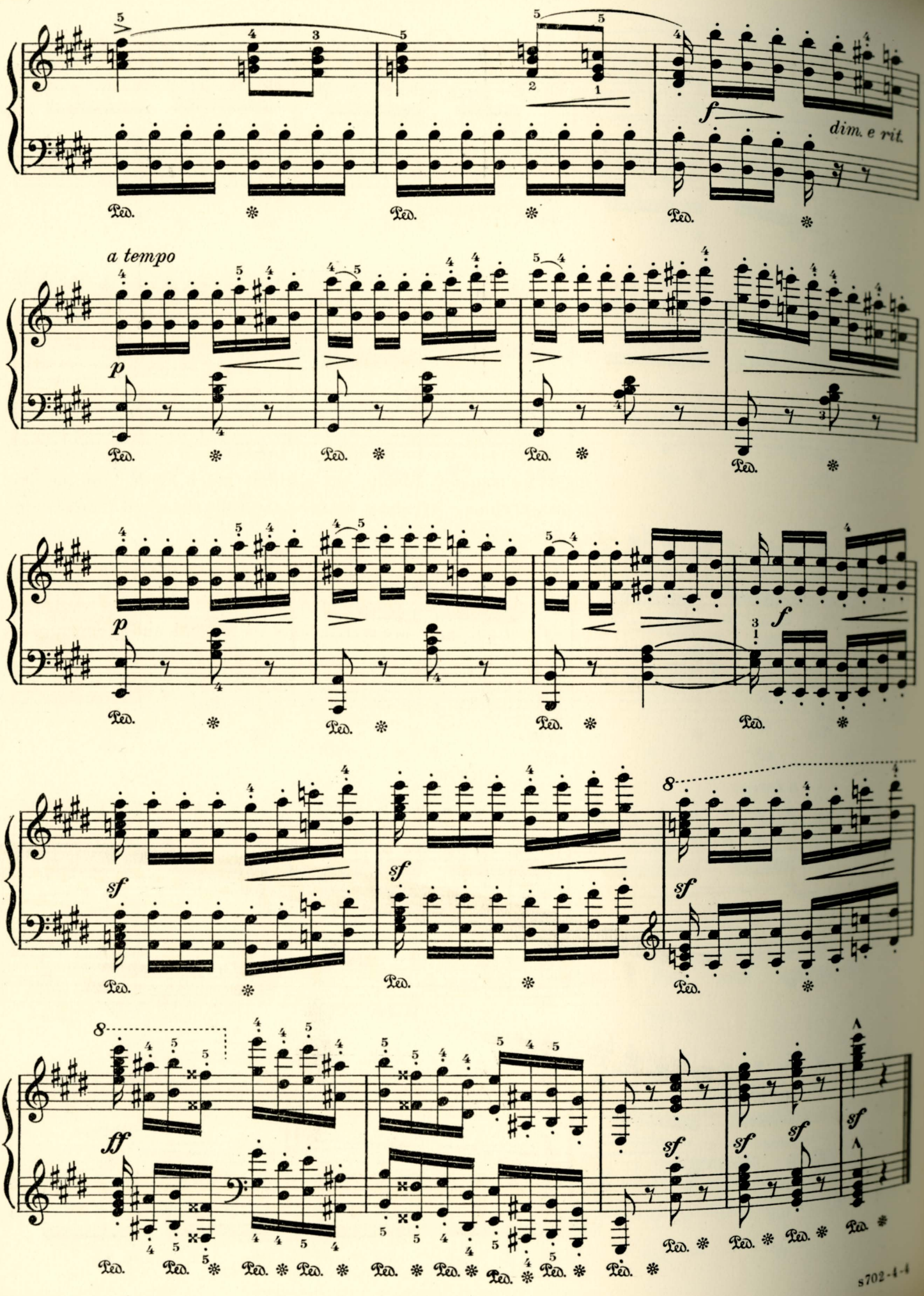
sf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8
8
ff
sf
sf
sf
sf
Ped.

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PIANO — Study 720

Polyphony

This Gigue by Loeillet (sometimes spelled Loeilly) is graceful and naive, yet of a decidedly rhythmic character. Although living in the time of Bach, Loeillet wrote in the style of the predecessors of that master. It must be remembered that the instruments of the day were of exceedingly light action and quickly fading tone. The fortes were necessarily very moderate and only relative, and the damper pedal was of course nonexistent; therefore the requisites for playing this Gigue on the modern piano are great clarity, precise accentuation, and accurate phrasing.

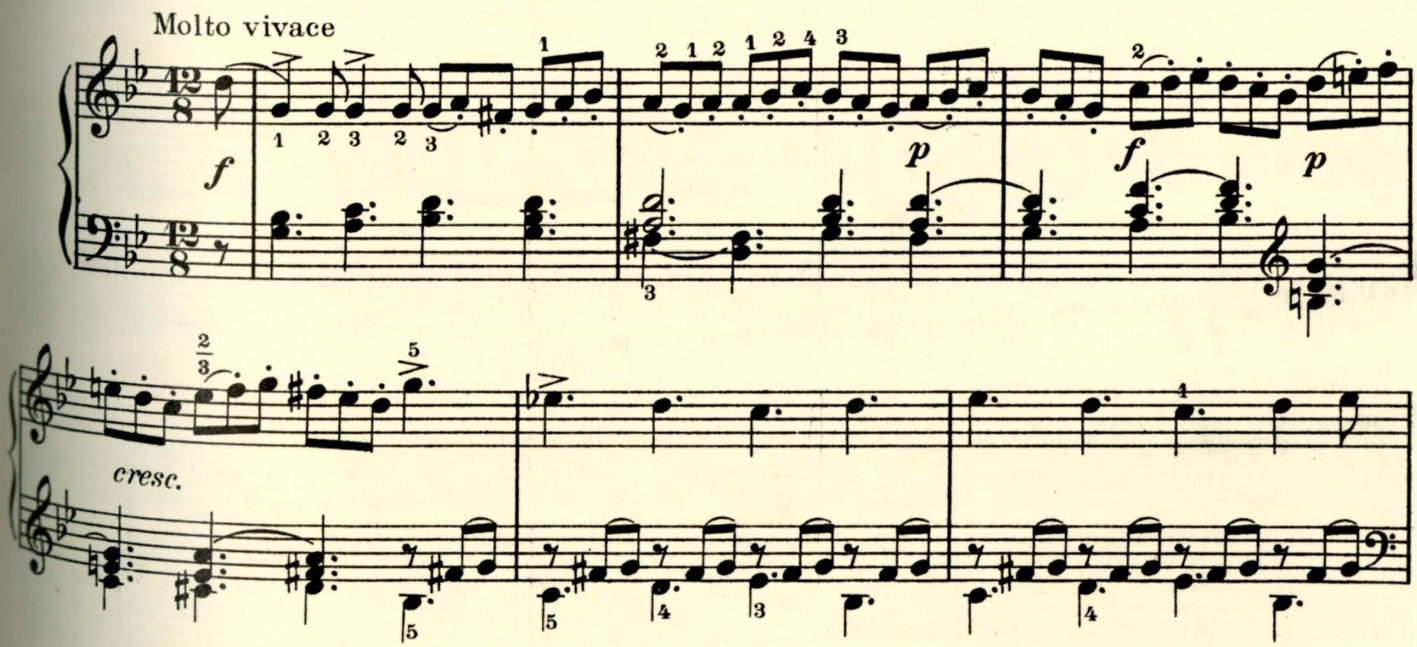
As a matter of fact, these old dance forms are more difficult to play well than the later romantic compositions. Every note must be sounded firmly, but without much force, and the time values must be in absolutely correct proportions. All slurs must be carefully observed. The accents must not be too strong, and the staccatos must be crisp.

In measures 16, 17, 18, etc., clarity will be furthered by changing the fingers on the repeated notes.

In the first work done on this delightful Study, the chief object must be to see that it flows along steadily as to tempo; and after the notes and phrasing are well in hand, the accents and properly graduated degrees of tone-volume should be added to the interpretation. Proceed as a painter does: first the design — the drawing — and later the coloring.

GIGUE

JEAN BAPTISTE LOEILLET



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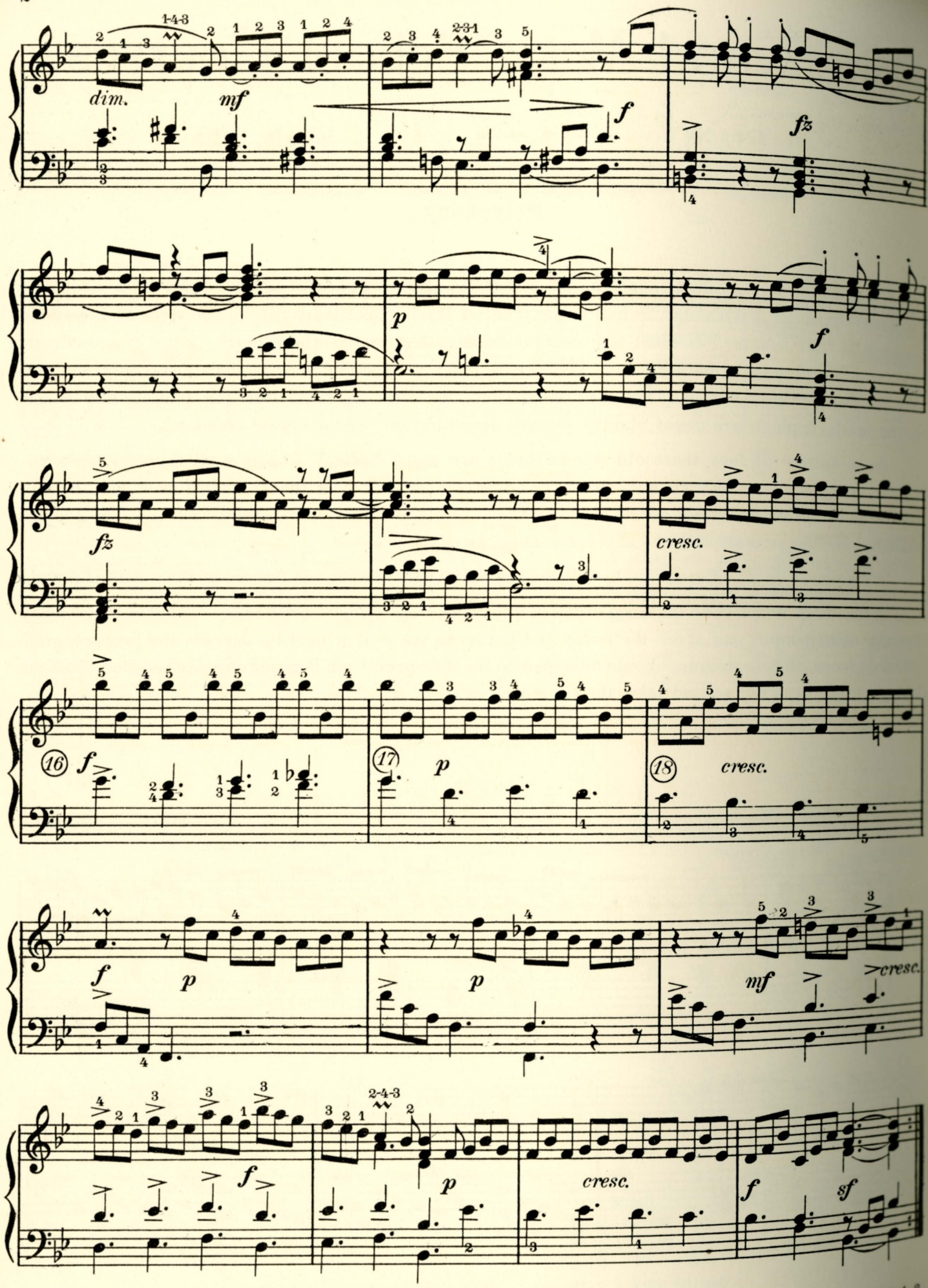
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mf
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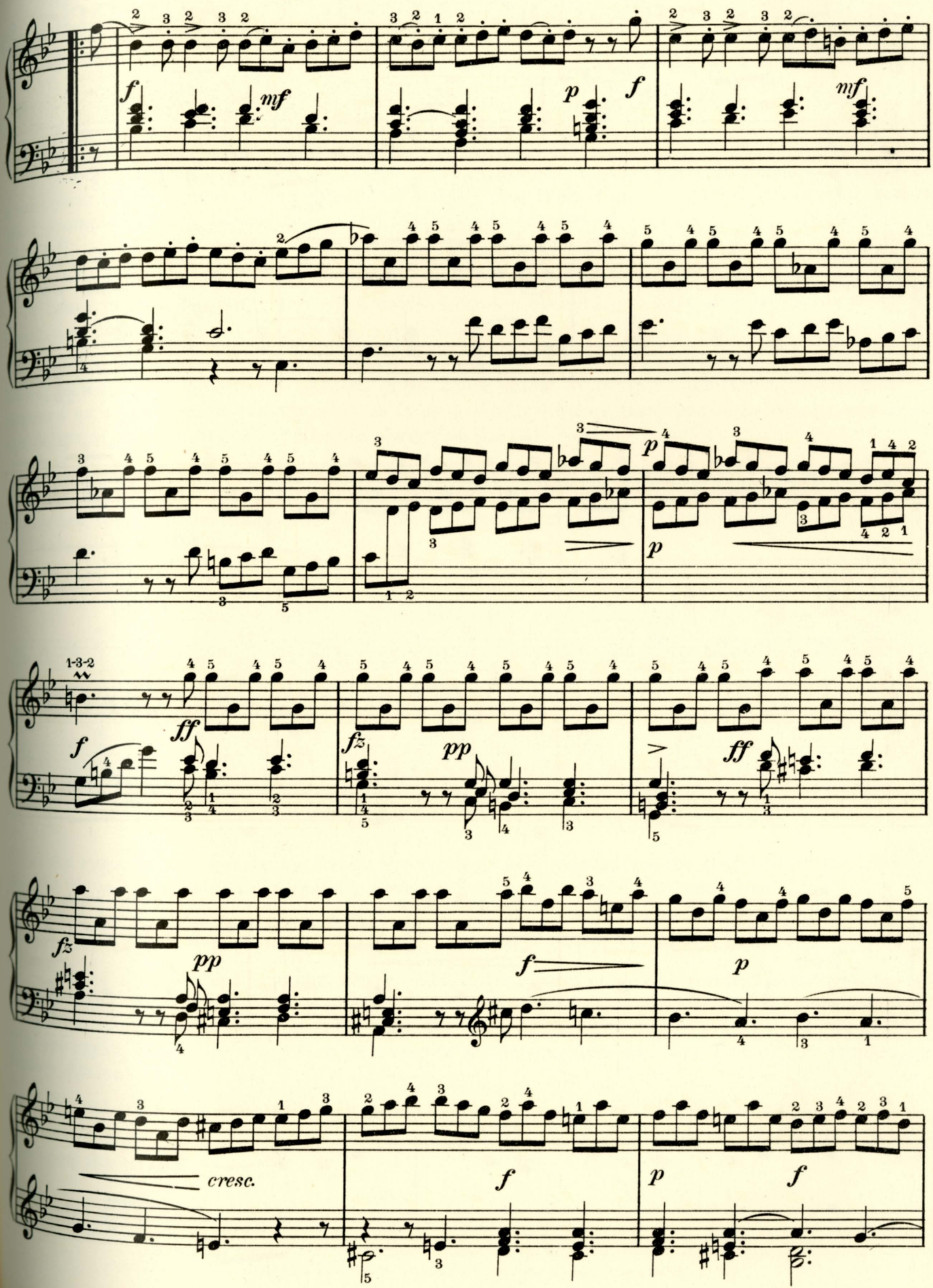
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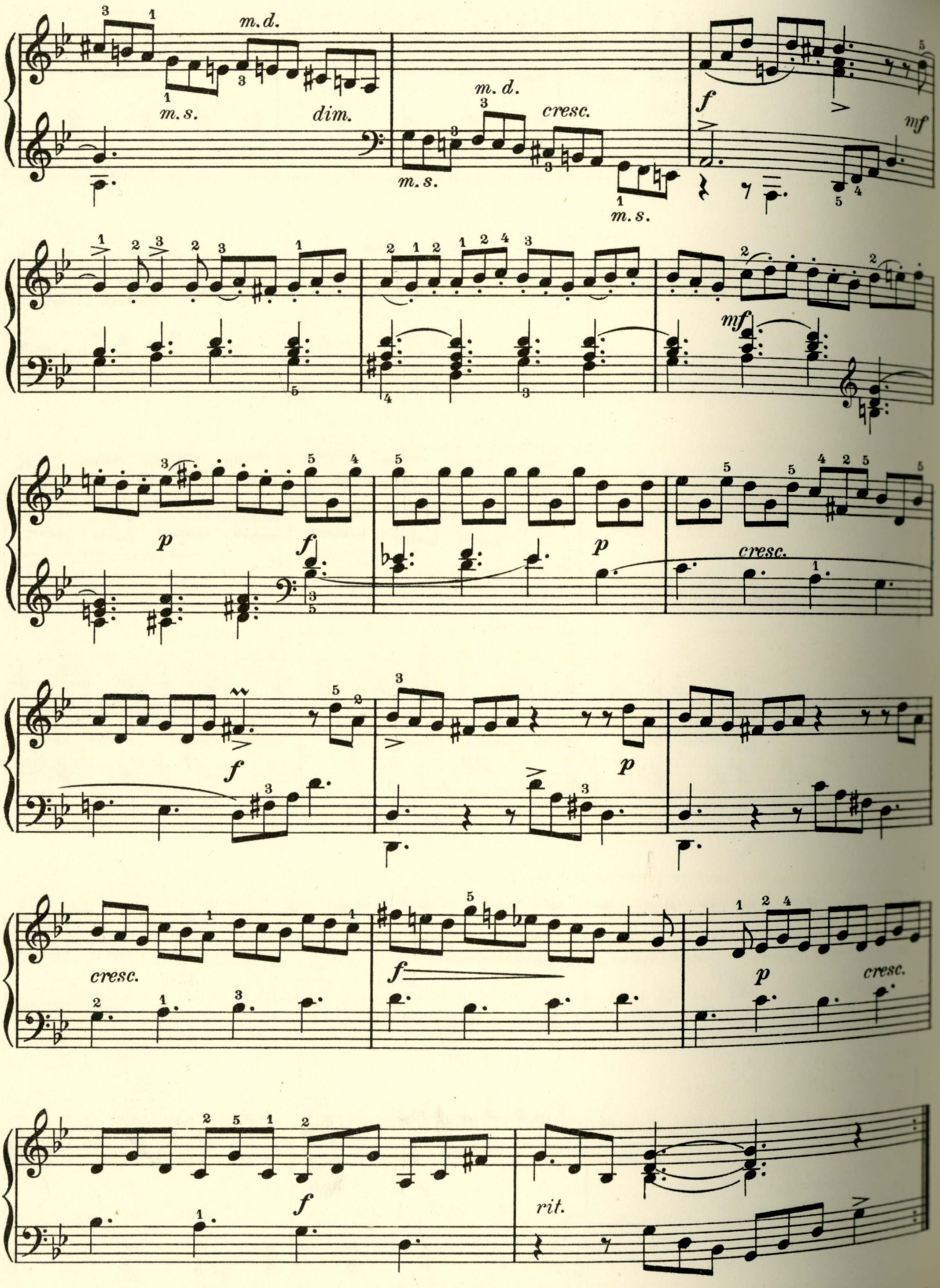
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m. d.
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m. s.
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mf
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cresc.
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cresc.
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rit.

Sherwood Music School Courses

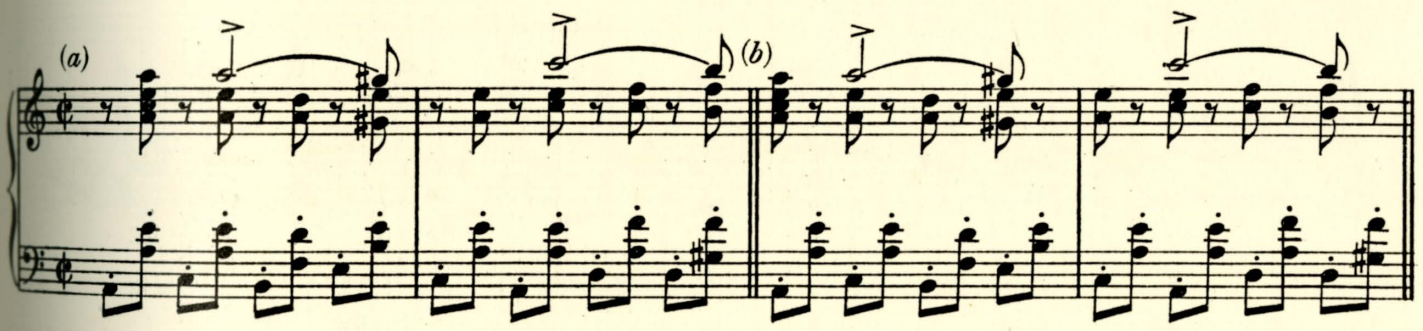
PIANO — Study **753**

Schumann aptly said: "In the broad sense of the word, every piece of music is a study. In a narrower sense, however, we demand of a study that it shall have a special end in view, that it shall promote facility in something, and lead to the conquest of some particular difficulty."

The Study now before us is interesting particularly from the standpoint of its rhythm. While the chief beats of the measure, on counts *one, two, three* and *four,* are represented only by single brief tones in the bass part, the weak half-beats are brought out with chords, the majority of which are accented.

Beginning in measure 9, there is associated with the chords, or growing out of them, a cantilena, broken into fragmentary phrases in the upper voice. With its accompanying harmonies, it appears as a syncopated melody, and, as it proceeds, produces numerous suspensions, retardations and delays of melodic tones, by moving always on the half beat.

These things combine to give the Study a peculiar coloring, and the stamp of restlessness. Observe, for instance, the difference in effect between (*a*) below, with the chords on the half beats, as they are found in the Study, and (*b*), with the more commonplace arrangement of the chords on the beats:



As regards the technic involved, two features are prominent—the staccato of the chords, and the phrasing of the broken melody developed after the first eight measures.

The chords are played with a downward movement of the whole arm. They are formed "in the air" (see Lesson 106, TECHNIC), as any other procedure would be impossible in a fast tempo.

Where the cantilena appears, every melodic tone must stand out in relief with the greatest definiteness. Hence, the fingers playing the melodic tones must press down the keys allotted to them with special force; and in doing this, the back of the hand may be permitted to turn lightly to the right, especially when there is a rest in the accompaniment. (See Lesson 105, TECHNIC, on Rotary Action).

Except for a few indicated rallentandos, this Study is to be played in strict time.

The following is a helpful variation, which will serve to better impress the bass progression upon the mind:

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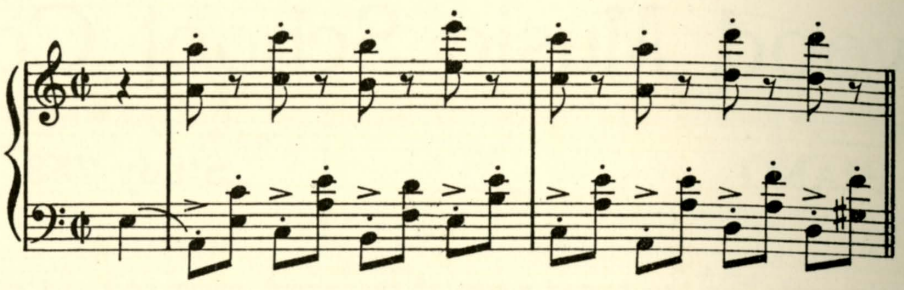
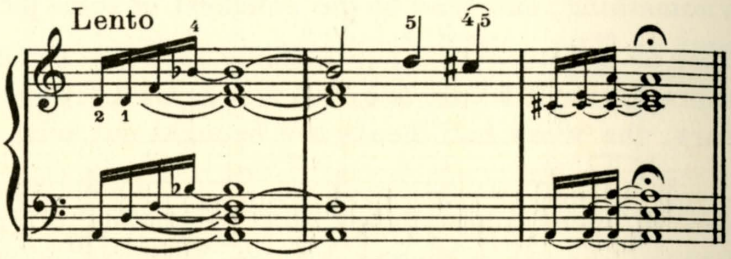
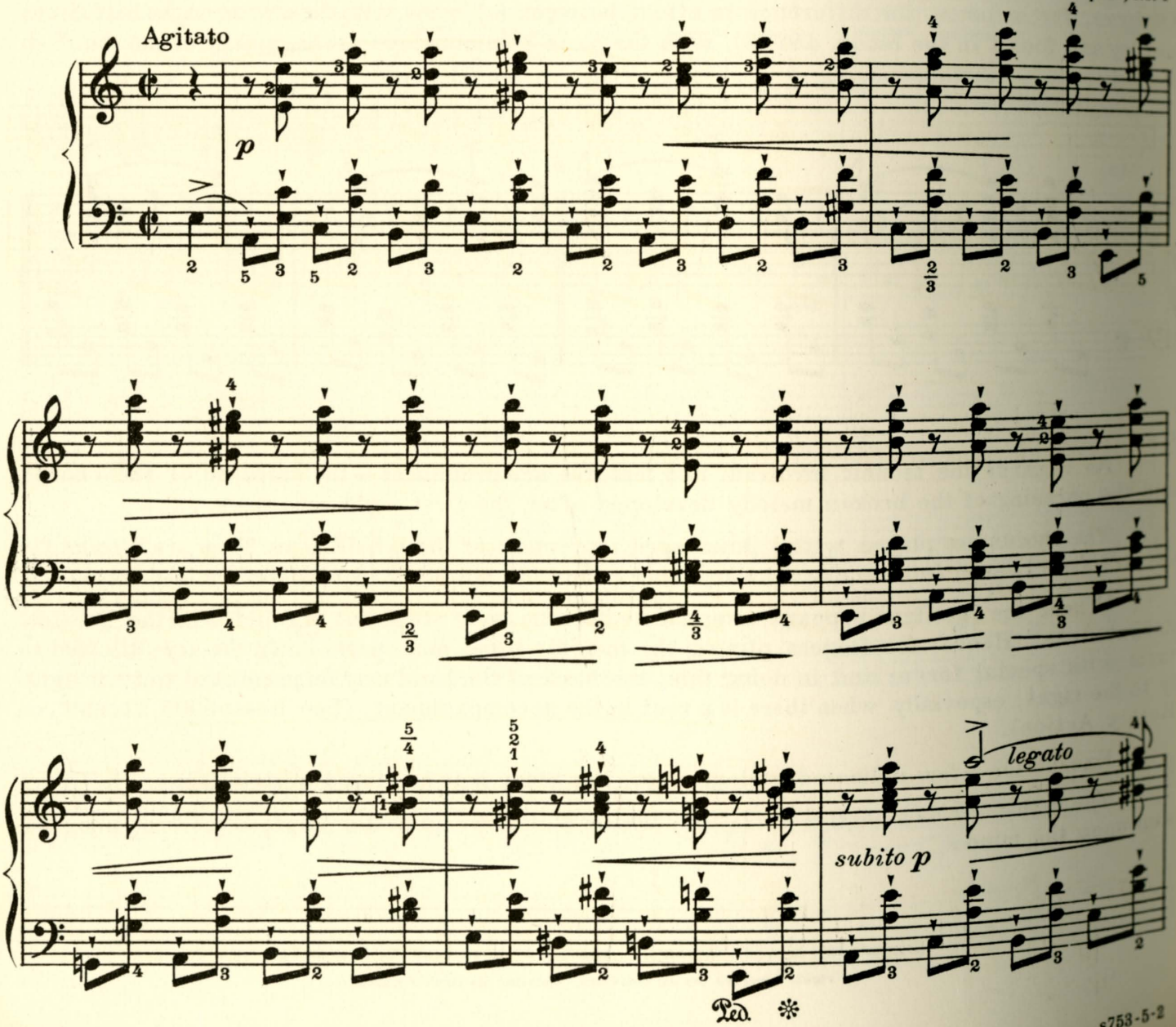
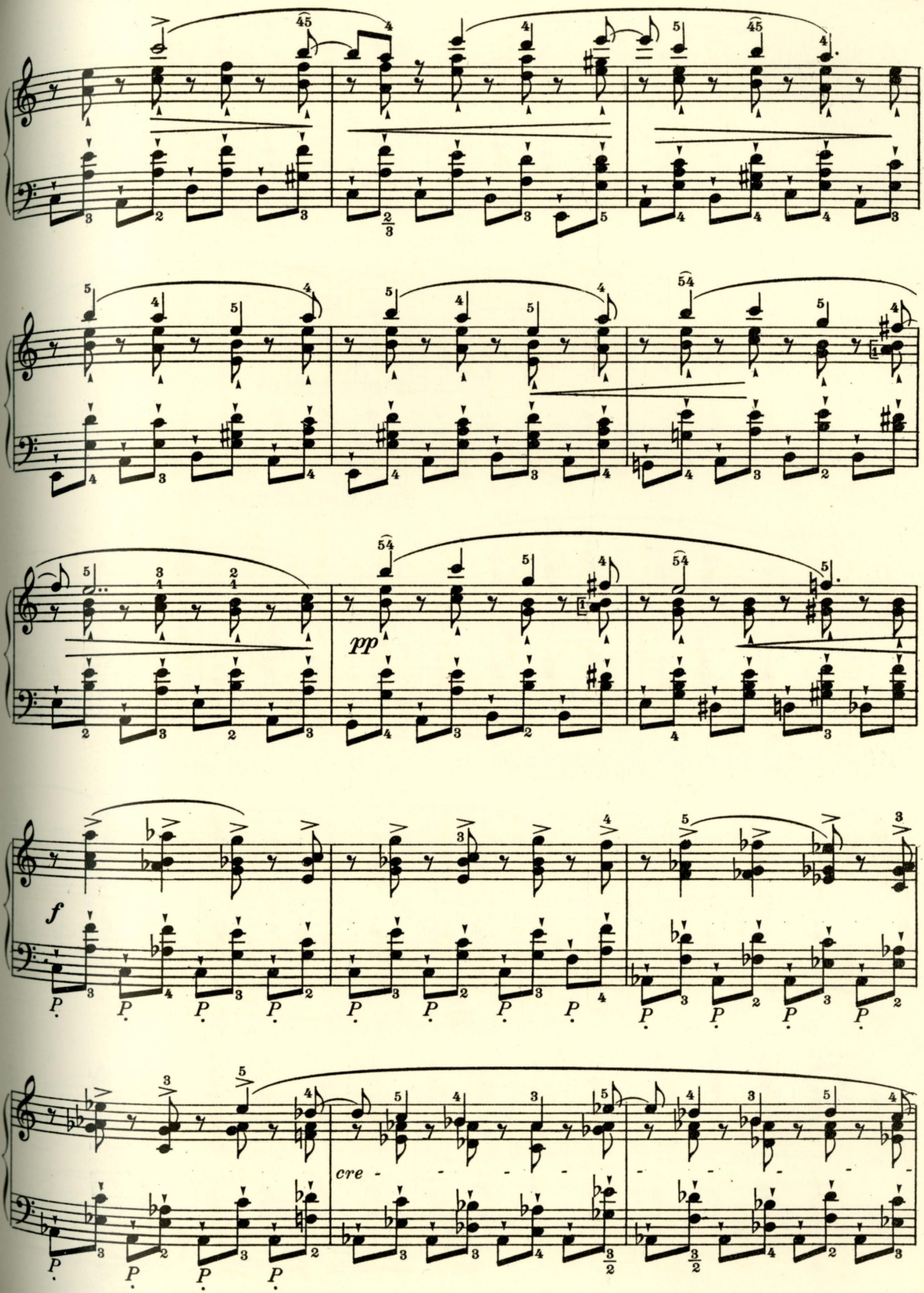


The last three measures are to be executed in the following manner:



Follow the pedal markings carefully. On page 3 some staccato pedaling is indicated.

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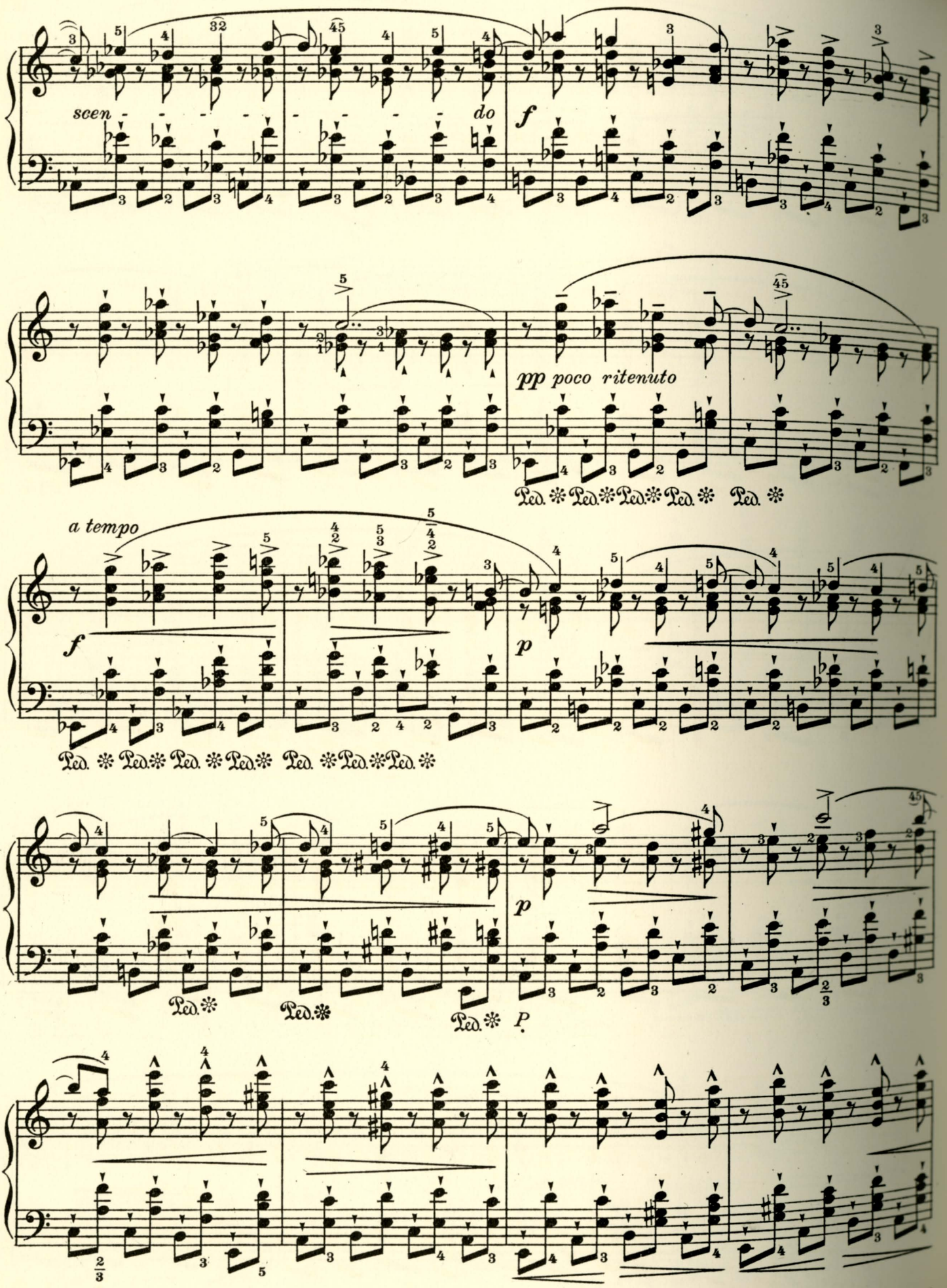
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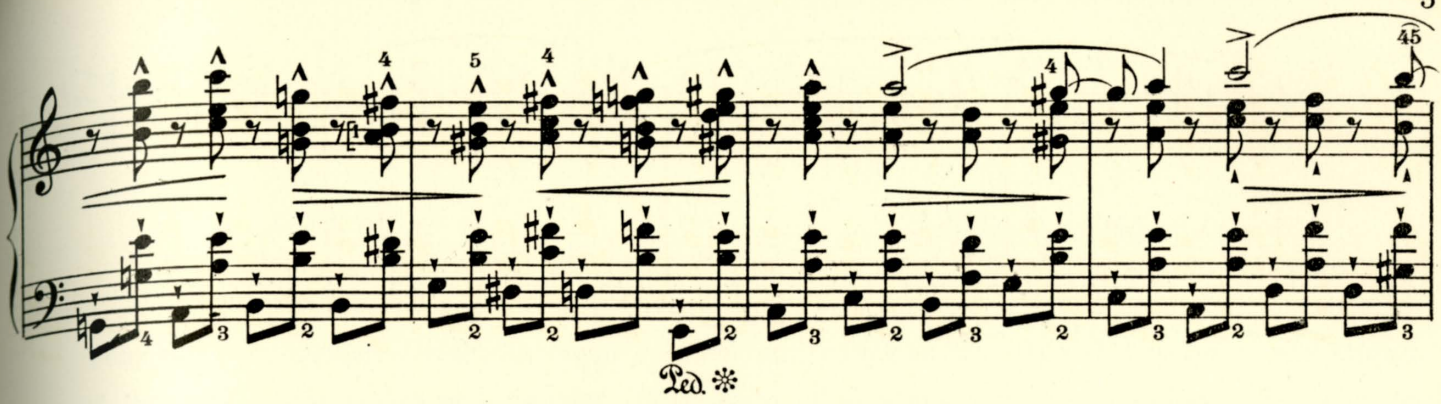
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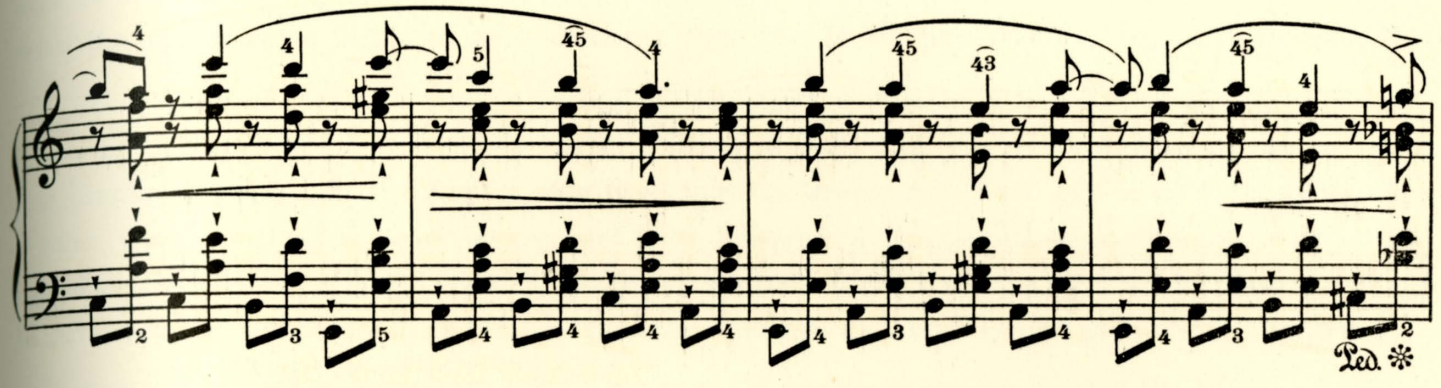
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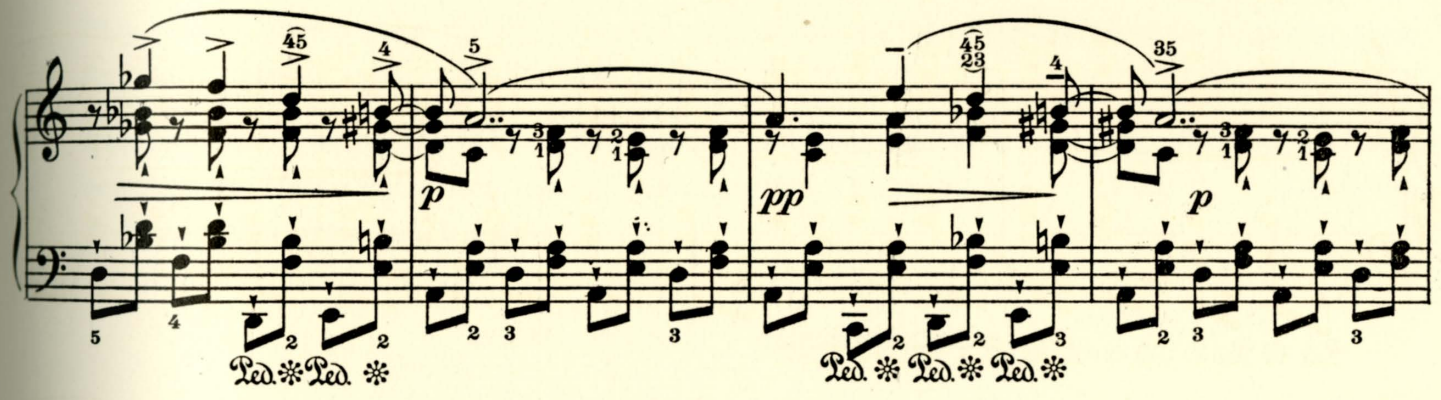
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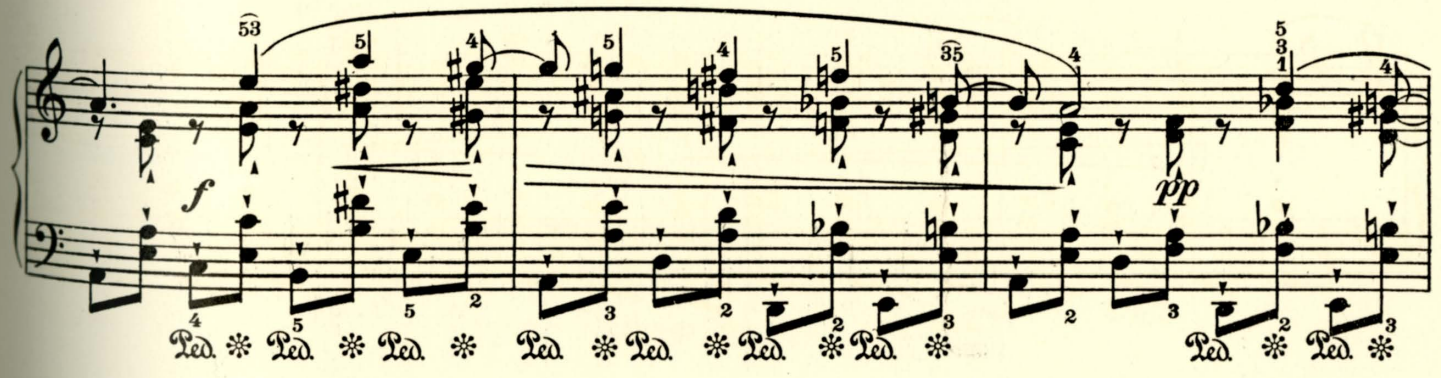
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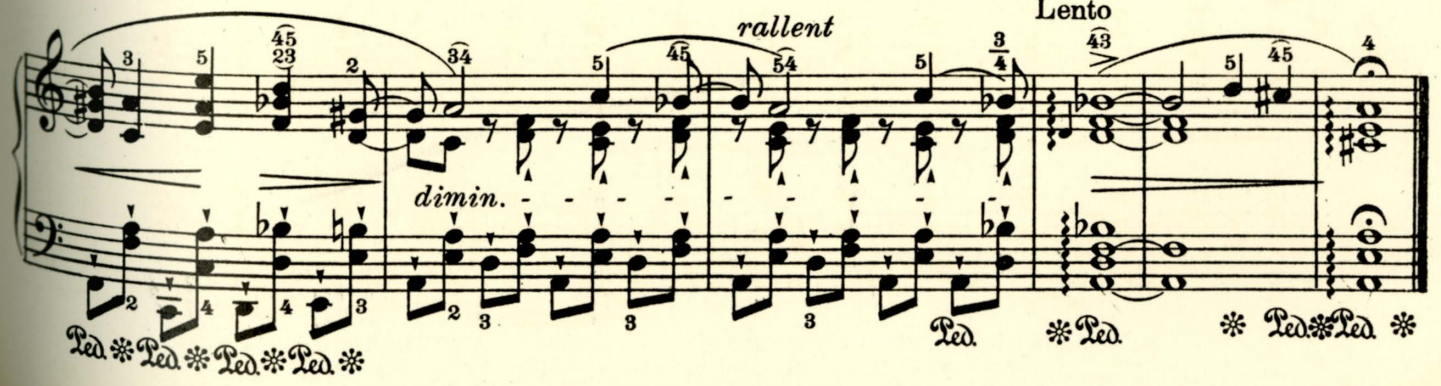
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Sherwood Music School Courses

PIANO — Study 754

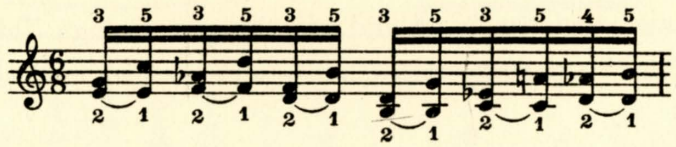
This is preeminently a study in wrist control, and requires the utmost flexibility and endurance of the right-hand wrist and fingers. The style of playing is to be *leggiero non legato,* with the upper notes a little more stressed than the lower ones, because they carry the melody.

The systematic raising and lowering of the wrist should be applied throughout. Proceed in the following way: Lower the wrist in playing the third, E-G, in the first measure, and raise it in playing the sixth, E-C. Repeat this procedure on every one of the six beats in the same way. In other words, strike the notes on the beat with lowered wrist, and those on the half-beat with raised wrist. Exercise 505, in which the Down and Up wrist action is used on octaves, should be reviewed for comparison. Also see the annotation to the Kullak Octave Study No. 5 (Study 655).

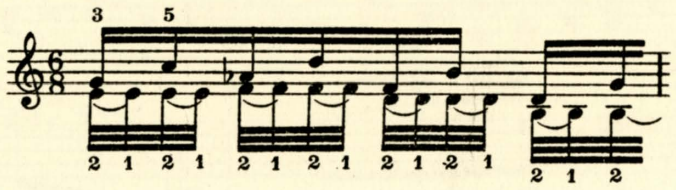
Some preparatory exercises will be a great aid to the mastering of this Study.

1) Play with a firm legato the upper notes only of the right-hand part, using the fingering given for those notes.

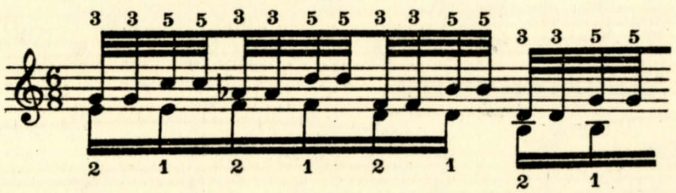
2) Play the double notes as written, but instead of repeating the lower note with another finger, consider the lower notes tied, merely changing the finger, as below. Play the upper notes *forte* and the lower notes *piano.*



3) Repeat the above exercise with additional finger-changing on the lower notes, thus:



4) Make repetitions of the upper notes, in this way:



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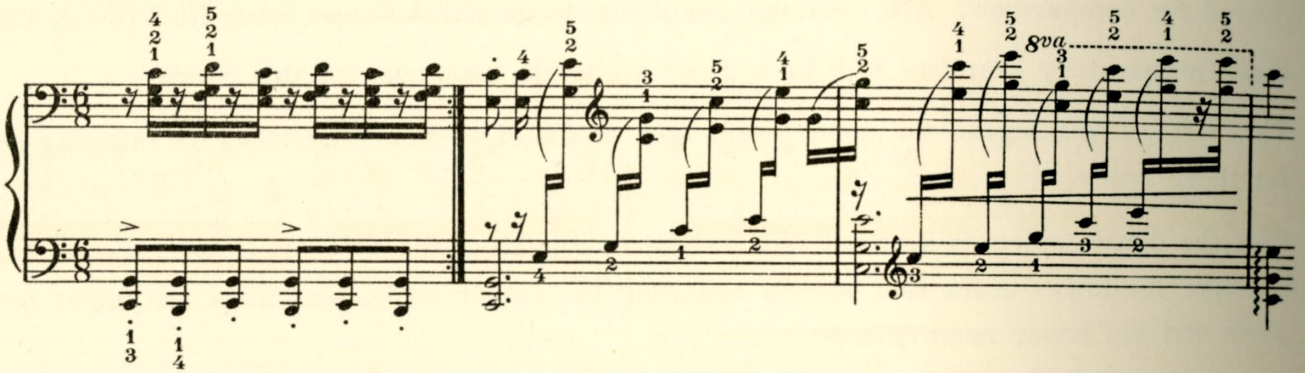
The crescendos and diminuendos in the music apply principally to the right-hand part, although the left hand has expressive passages also, which the dynamic marks will sometimes affect equally. In a few places, the left hand has the chief melodic interest — as, for instance, in measure 22, and in measures 29-33. In fact, the left-hand part is by no means negligible at any point. In the very first measure, the accented A♭ and the descending progression in half-steps are of decided importance; yet the application of the crescendo mark to the right hand part is somewhat well illustrated here, because the descending left-hand passage would tend to diminish in tone volume. (See Lesson 154, INTERPRETATION.)

Measures 26-28 may have the octave bass sustained by the sostenuto pedal, while the left hand assists the right hand in playing the double notes. The left hand may play all the thirds and the right hand all the sixths.

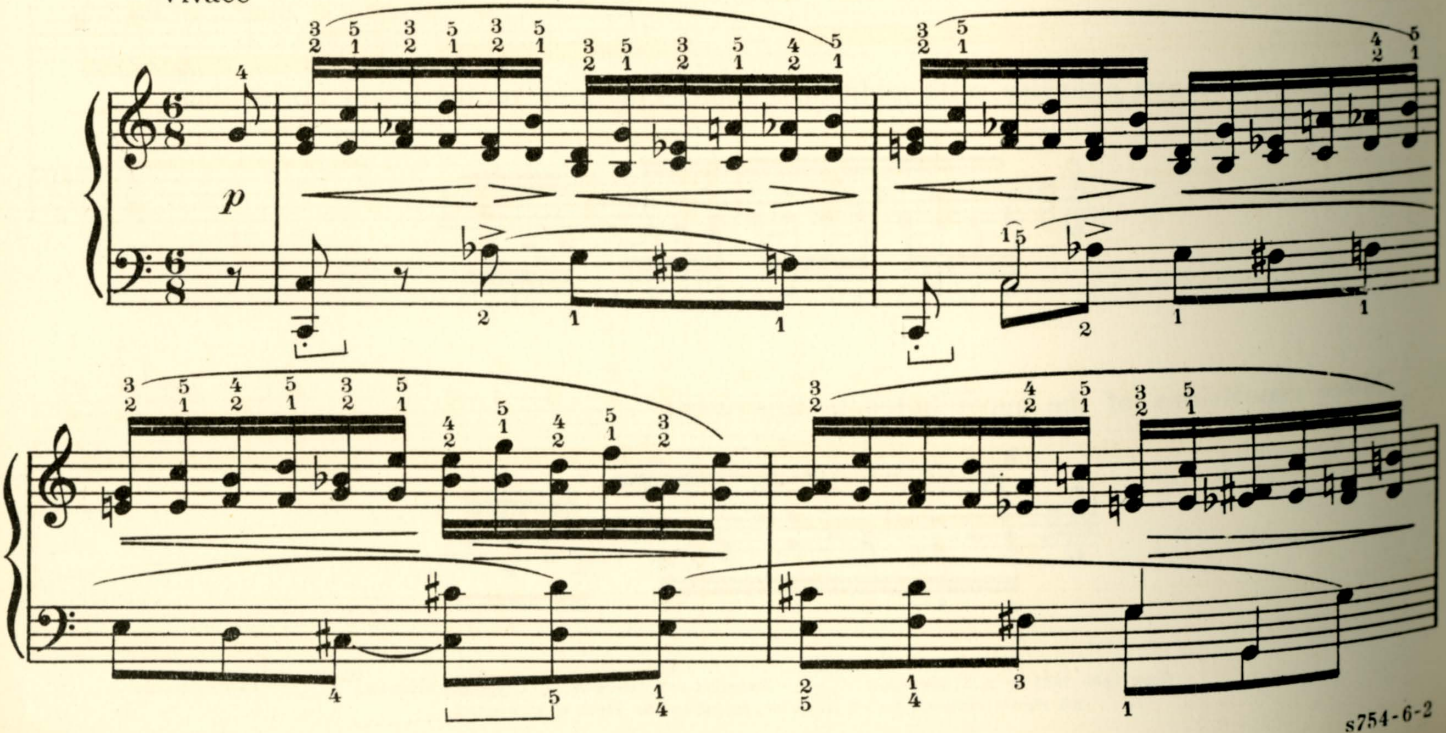
A simplification of the ending, which is almost as effective as the original and very much easier, is as follows, beginning with measure 54:

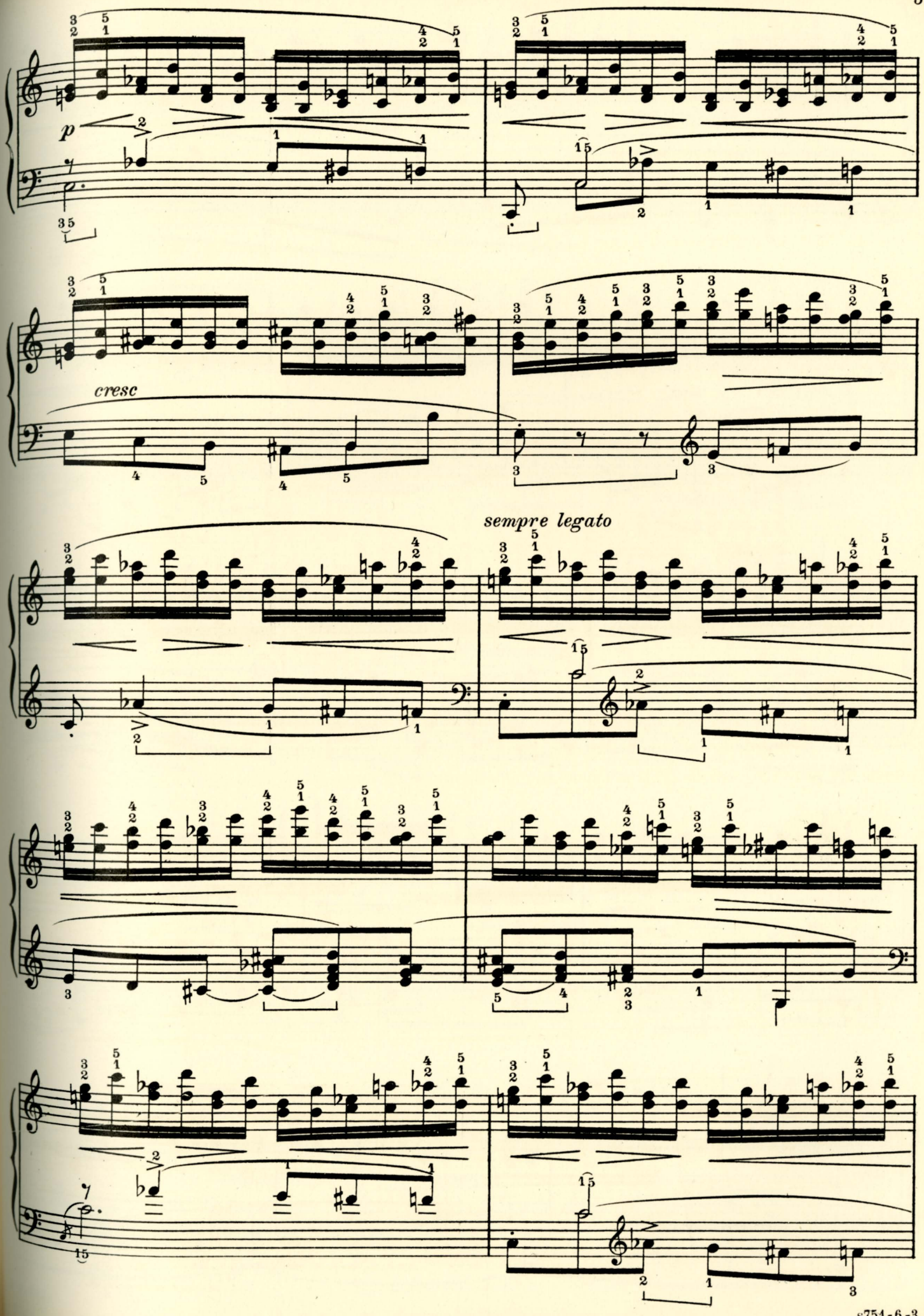


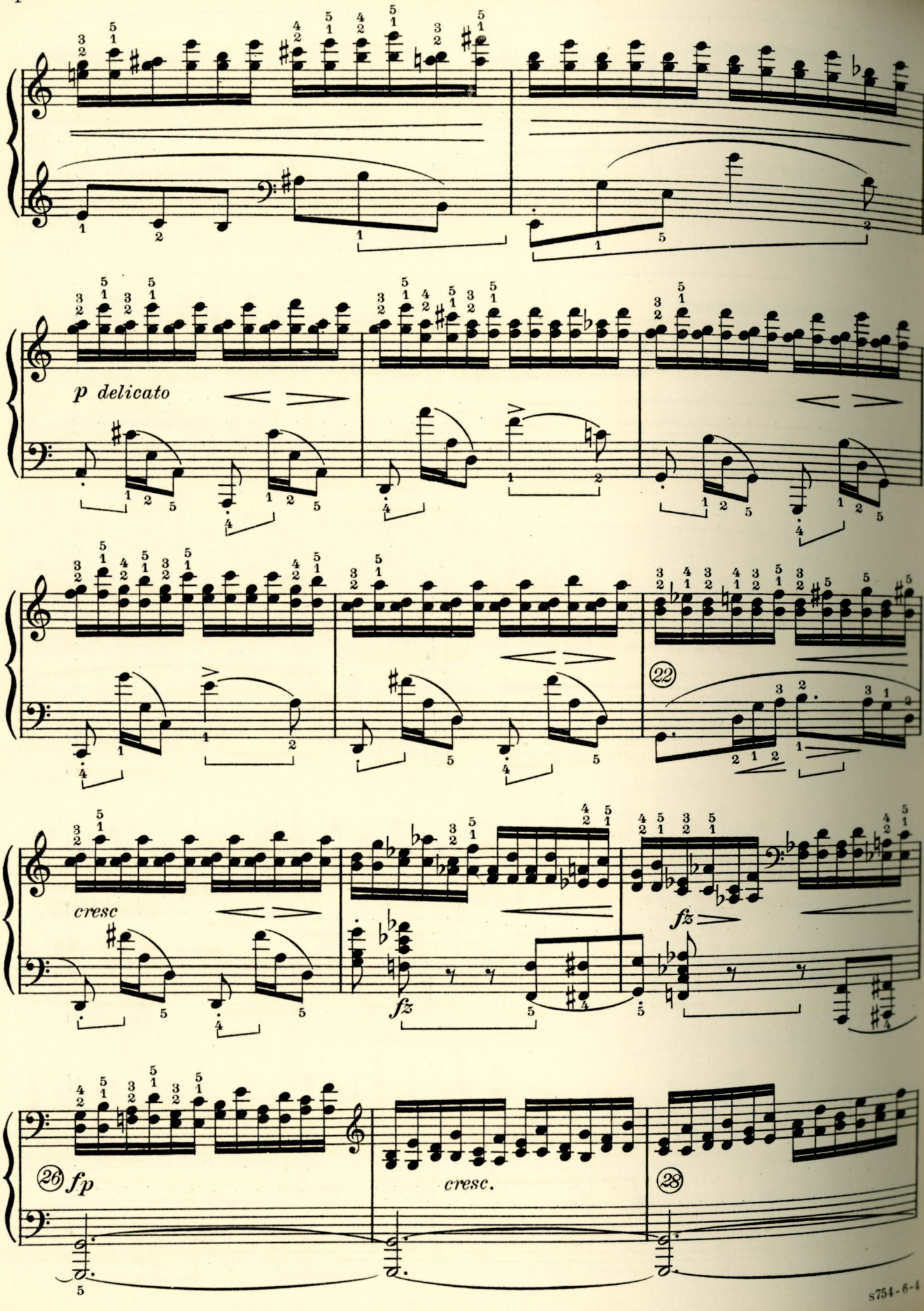
It must be repeated, although often stated in previous annotations, that the greatest caution should be observed not to over-tire the hand and arm by practicing. Take ample rest periods between the practice periods. This is especially important in all exercises involving wrist action.

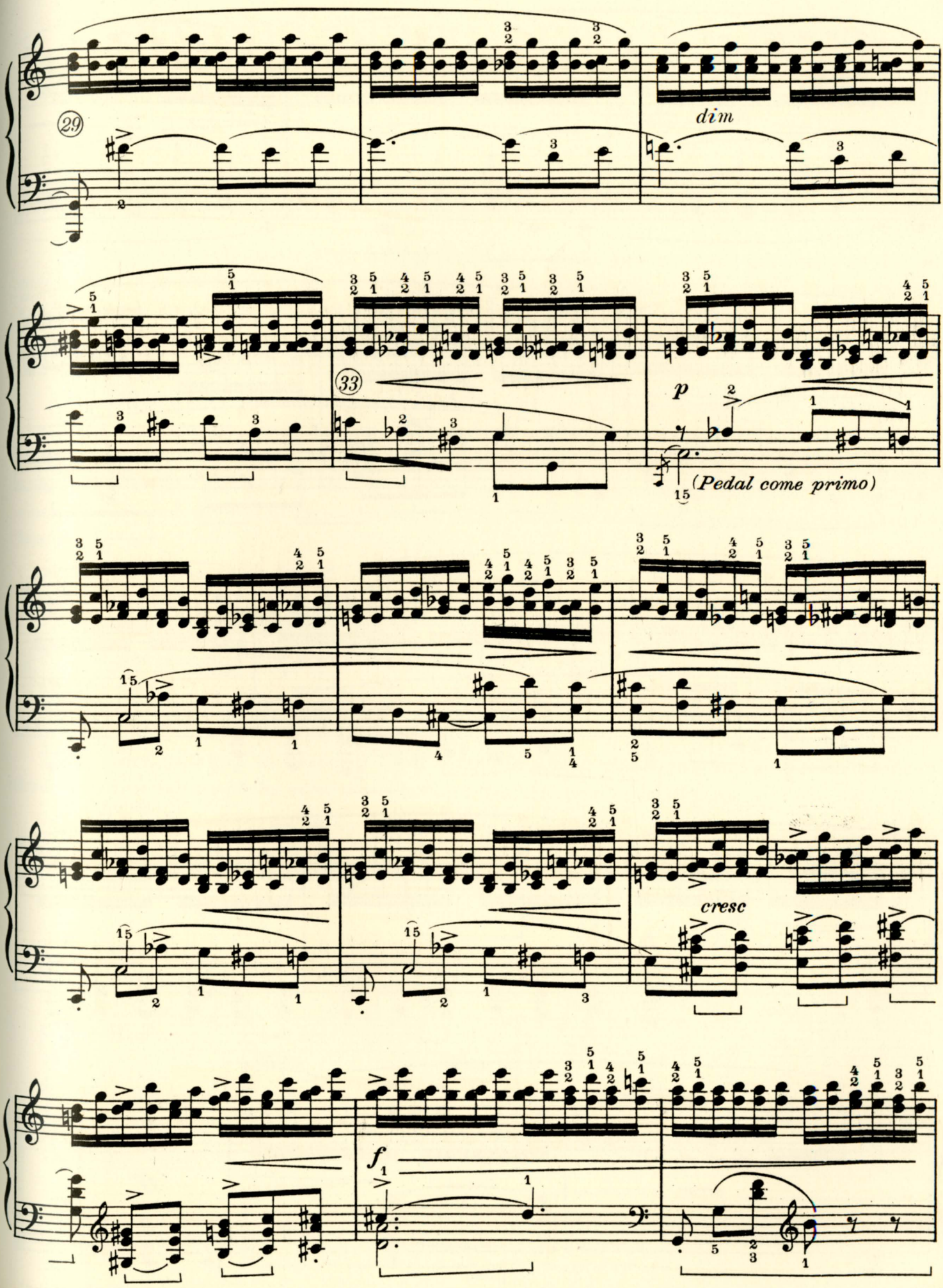
CHOPIN, Op. 10, No. 7.

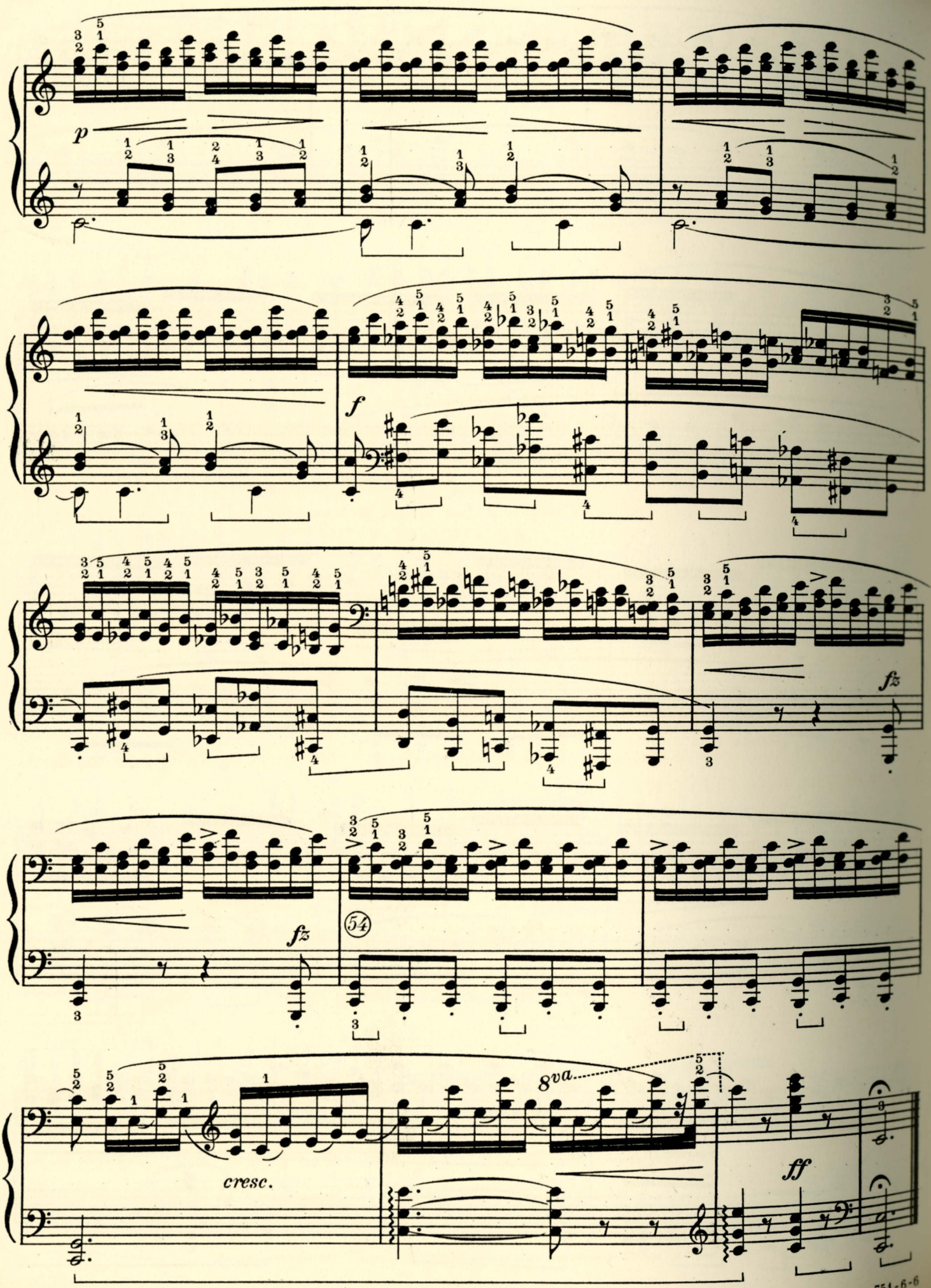
Vivace




p
cresc
sempre legato


p delicato
22
cresc
fz
fz
26 fp
cresc.
28


29
dim
33
p
(Pedal come primo)
cresc
f


p
f
fz
fz
54
8va
cresc.
ff

Sherwood Music School Courses

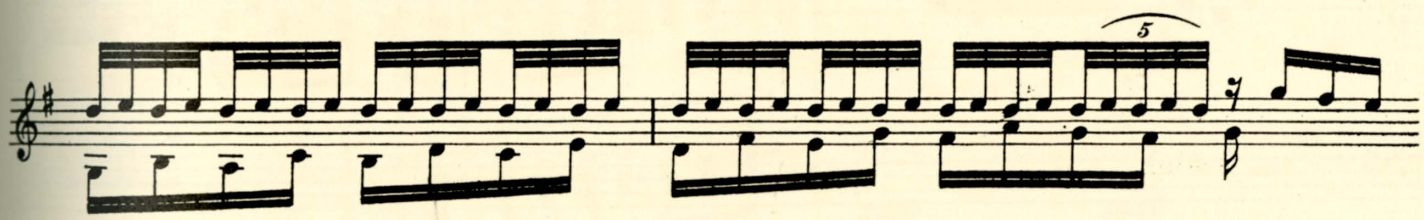
PIANO Study 770

Polyphony

Although less polyphonic than the fugues, this Toccata movement exhibits many of the features familiar in Bach's writing. The purpose of a toccata is, primarily, to show brilliance of touch and execution; hence, the tempo is, in general, rapid. When a toccata has several movements, as is frequently the case in Bach's works of this name, a slow movement may separate two typically rapid and brilliant movements.

The *Allegro* here presented is the first division of one of these compositions. Firmness and steadiness are necessary to bring out its rhythmic design to best advantage. Contrapuntal devices of the polyphonic school are seen in measures 5 and 6, the latter containing an inversion of the passage in the former. Measure 15 has the same passage, with a different inversion in the following measure. All such devices of ingenious construction should be observed, and made noticeable to the hearer.

The trill in measures 53 and 54 may be played thus:



The chord passages in measures 3 and 4, and in similar places, may be played from the shoulders, with free falling of the arm. Hand action is inadequate in such passages.

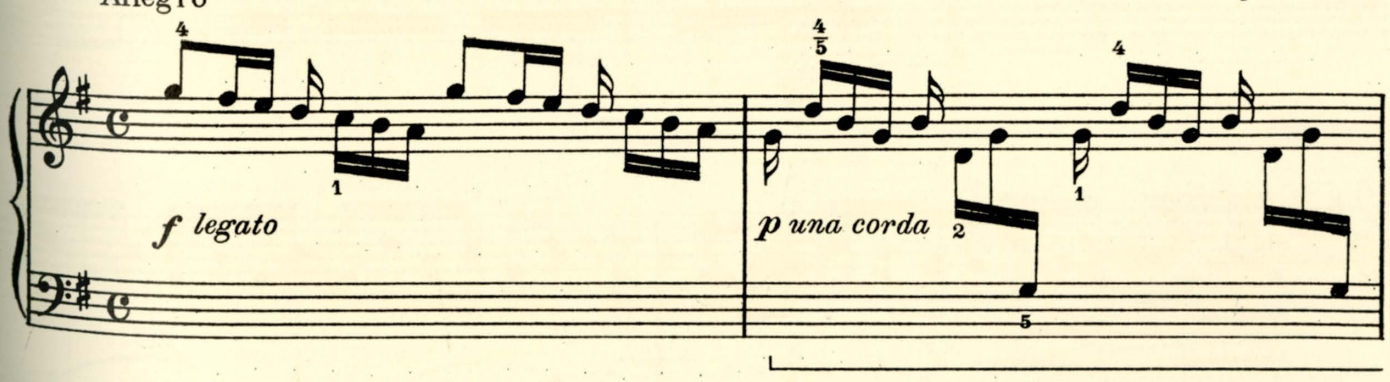
The dynamics and the use of the pedals are fully indicated. There should be no marked deviation from strict tempo.

TOCCATA IN G

First Movement

Allegro

J. S. BACH



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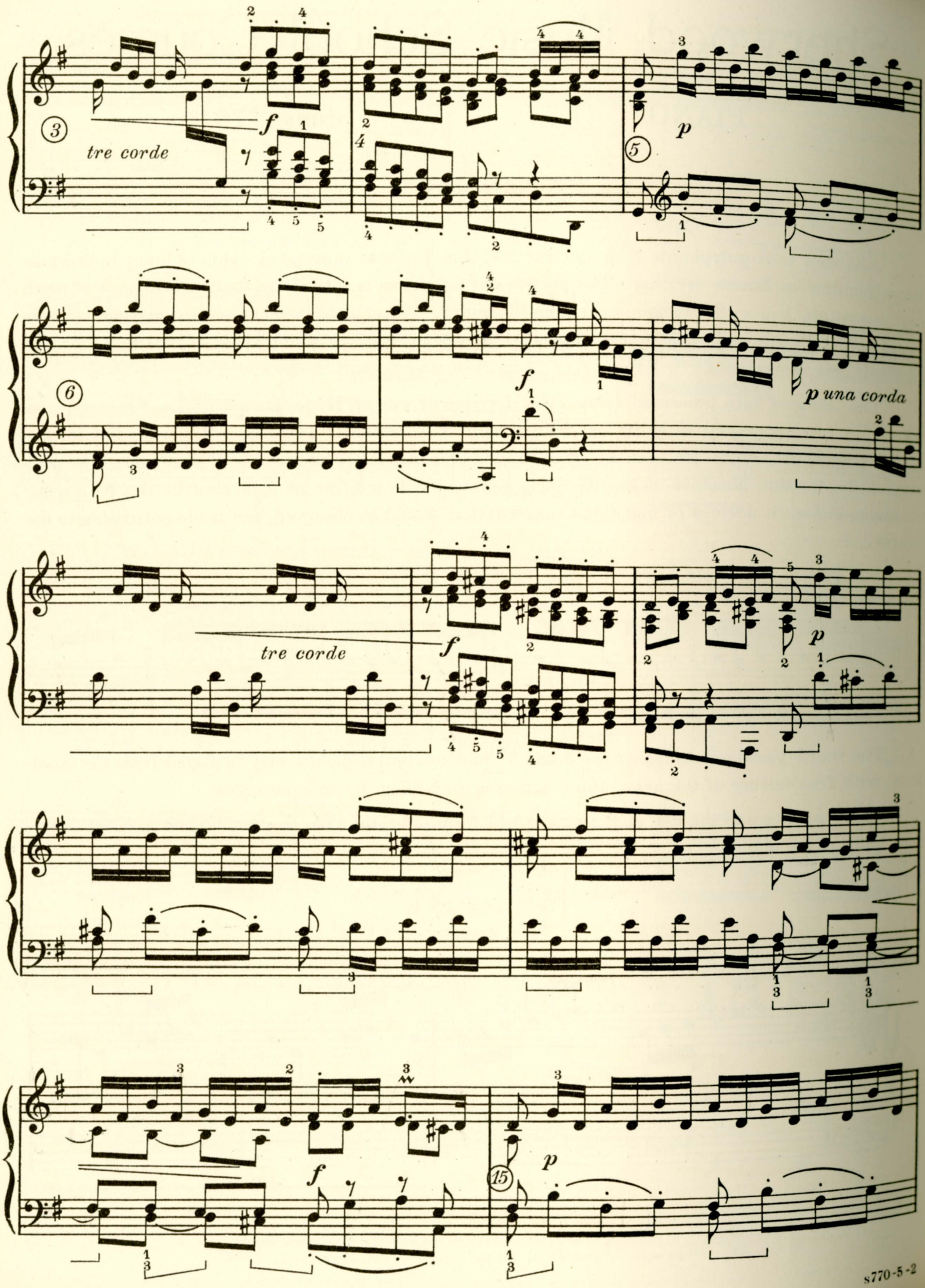
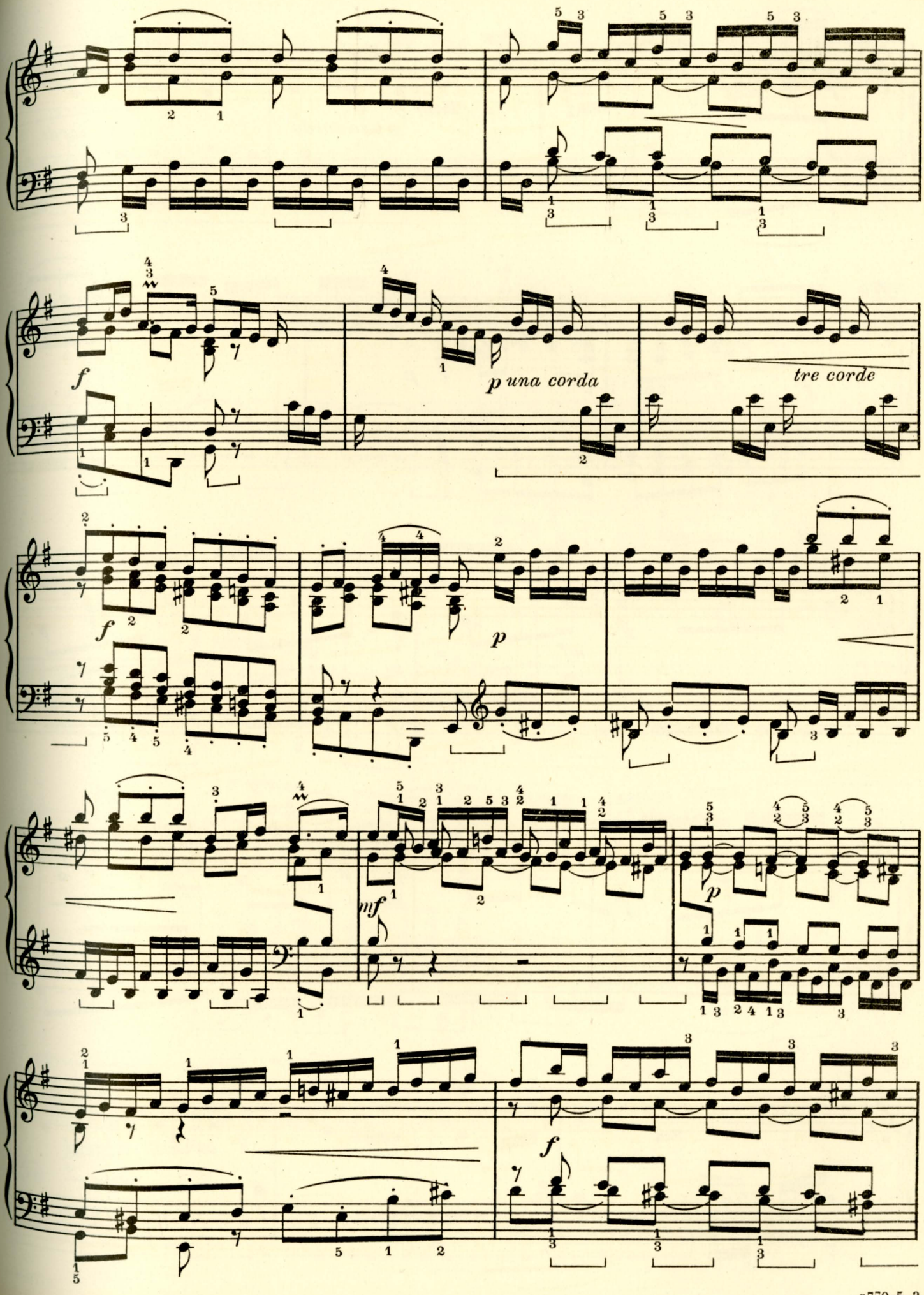
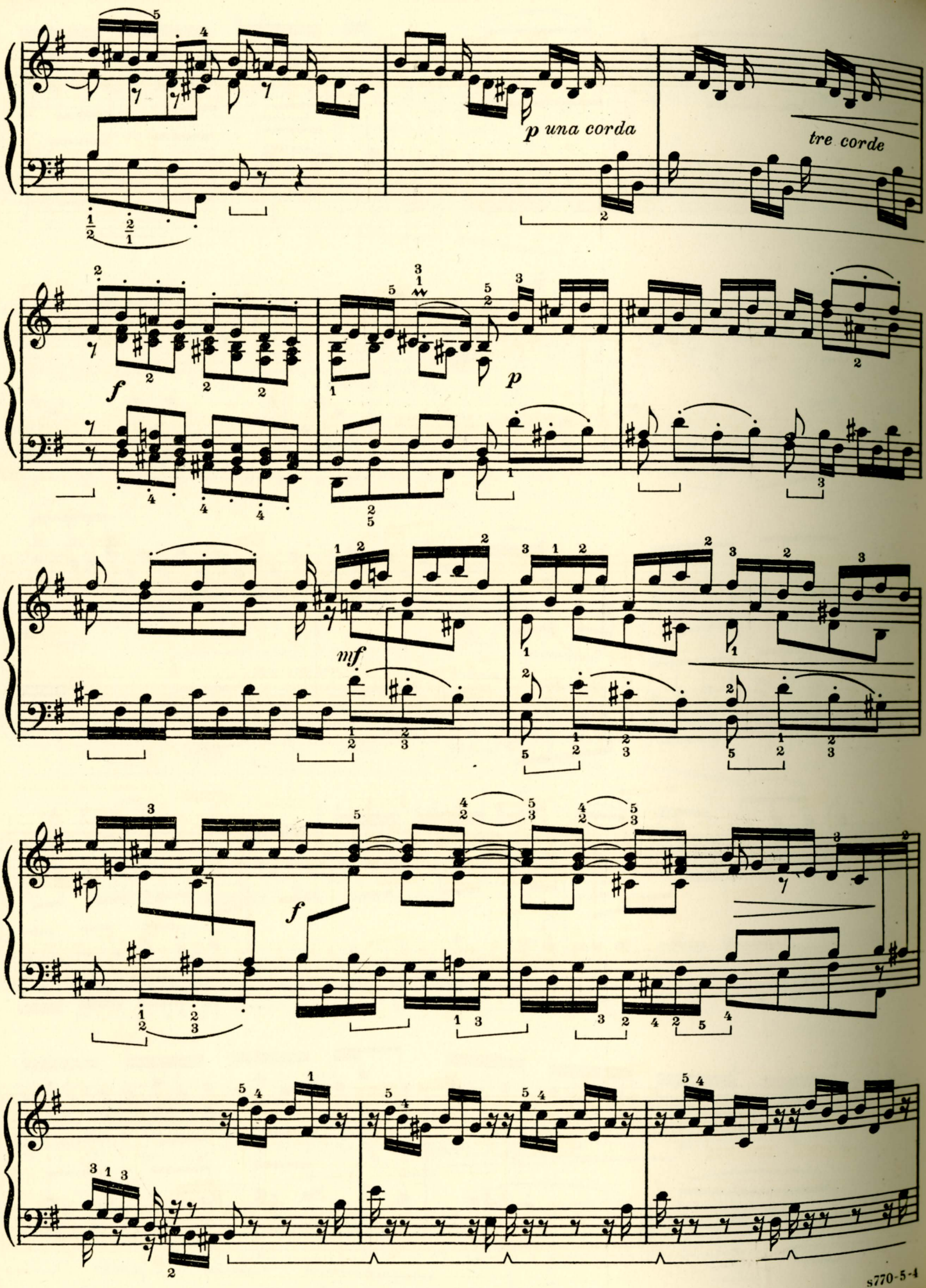
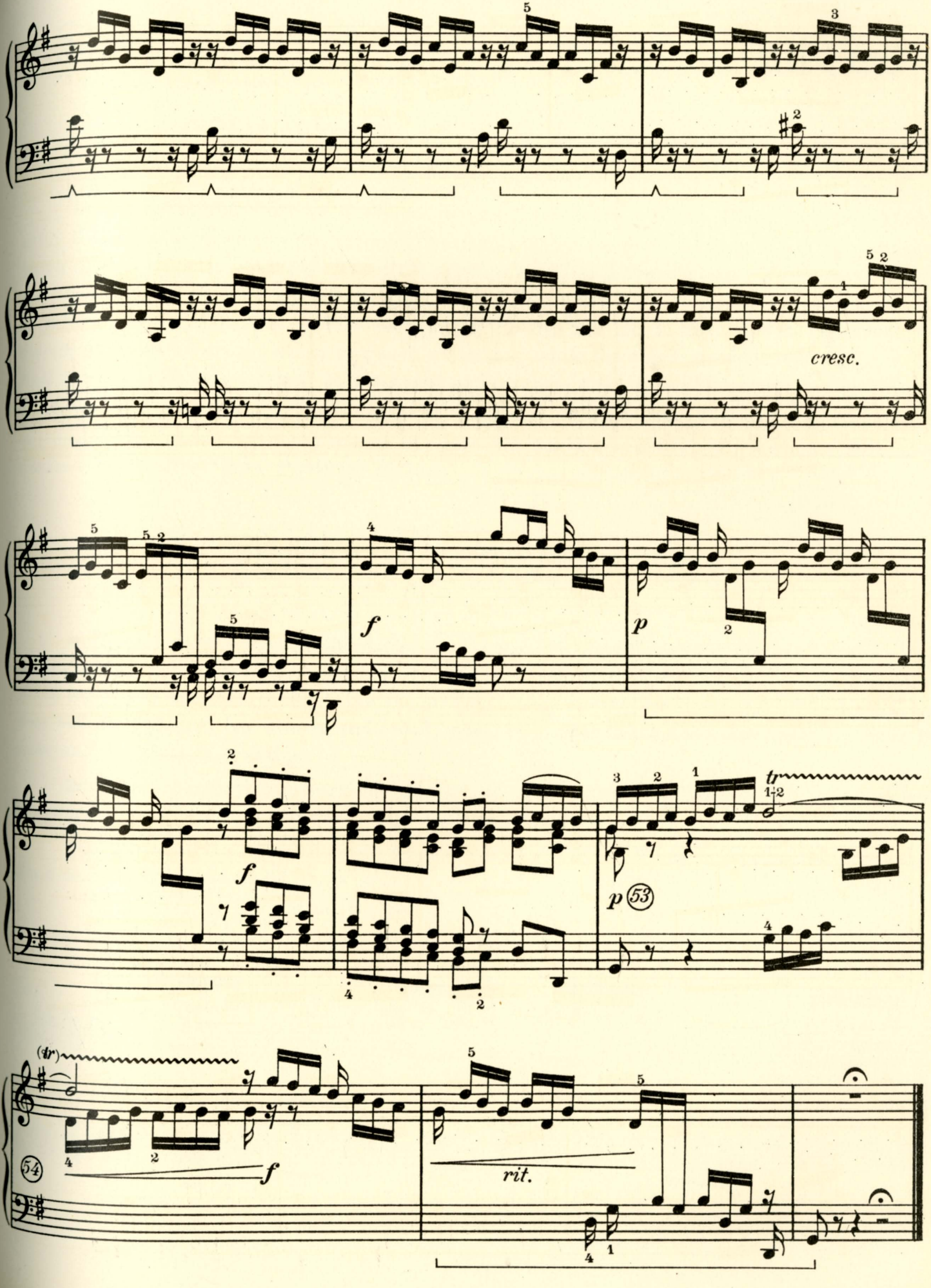

3
tre corde
f
5
p
6
f
p una corda
tre corde
f
p
15
f
p


f
p una corda
tre corde
p
mf
p
f


p una corda
tre corde
f
p
mf
f


cresc.
f
p
f
p 53
(tr)
54
f
rit.