

PROGRESSIVE TECHNICS

COMPILED BY



W.S.B. MATHEWS

COLUMBIAN CONSERVATORY of MUSIC

A FIRST BOOK IN PIANO TECHNIC

Containing the Simple Forms of Touch, the Principles of Scale
Fingering, Cadences in All Sharp Keys, and Beginnings
in Tonal-Discrimination

No. 1

Copyrighted 1911 by COLUMBIAN CONSERVATORY OF MUSIC

INSTRUCTION DEPARTMENT

COLUMBIAN CONSERVATORY OF MUSIC

Dear Pupil:

We want you to carefully follow these instructions in connection with the study of Prof. Mathew's Technic Book, No 1. If at any time you are in doubt, be sure to write your teacher for special instructions. "BE SURE YOU ARE RIGHT THEN GO AHEAD."

The pupil should study during the first week the first 4 1-2 pages, understanding and practicing the elementary exercises and all other points touched upon up to the "Rythmic Patterns" for practice on page 7. The second week, study and understand the different forms of practicing which are outlined on page 7. These "Rythmic Patterns" apply to the work on pages 8, 9, 10, etc. The material on page 7 is only to show how the exercises on the following pages are played:

Patterns C and D may be left for later practice.

With lesson 2 practice about 10 of the exercises found on page 8.

With lesson 3 about 10 of those found on page 9.

With lesson 4 about 10 of those found on page 10.

With lesson 5 about all of the exercises found on page 11 according to the patterns shown in the single staff at the top of the page.

With lesson 6 begin the work on page 13.

With lesson 7 do one or two of the studies on page 14.

With lesson 8 study pages 16 and 17 and the first half of page 18.

With lesson 9 commence the scale study on page 18 and read over to near the bottom of page 22.

With lesson 10 practice the "fingering formulas" on page 22.

With lesson 11 "scales with accentuation" on page 23 and 24.

With lesson 12 other patterns on page 25.

With lesson 13 scale of F on page 25.

With lesson 14 scale of B flat on page 25.

With lesson 15 scale of C with Cadences on page 26.

With lesson 16 scale of G with Cadences on page 26.

With lesson 17 scale of D with Cadences on page 26.

With lesson 18 scale of A with Cadences on page 26.

With lesson 19 scale of E with cadences on page 26.

With lesson 20 commence again at page 8 and gradually review the exercises that were omitted the first time going over the book, thus completing them.

COLUMBIAN CONSERVATORY OF MUSIC.

INSTRUCTION DEPARTMENT

COLUMBIAN CONSERVATORY OF MUSIC.

THINGS TO REMEMBER IN PRACTICING.

FIRST: A definite time for performing each duty each day is the secret of the success of many a great man or woman. Have a regular definite time for your practice each day, the same as you have a definite, fixed time for attending school or going to work. At first it may require a mental effort for you to do this, but after the first few days, you will soon form the HABIT for system in your study and practice.

SECOND: CONCENTRATE YOUR MIND ON YOUR WORK. Exclude from your mind all thoughts not pertaining to your lesson. "Anything worth doing at all is worth doing well". Therefore, practice with ALL YOUR MIGHT, so that you may derive the greatest possible benefit from your practice. Some pupils advance more rapidly with one hour per day practice, than less earnest pupils do with TWO hours per day practice. "THERE IS A REASON." Think it over. Through our course, you are furnished a definite, systematic plan for learning music which is conducive to thorough work. Determine yourself, that you will practice EARNESTLY, FAITHFULLY and SYSTEMATICALLY, that only your BEST thought and effort shall be expended in your music practice.

THIRD: Practice scales and technic etudes the first half hour of practice. Apply at least one-half your total time upon technic and scales, practicing them according to your teacher's instruction.

FOURTH: Practice technic and scales at first, one hand at a time. When one hand tires and the wrist commences to stiffen, practice with the other hand.

FIFTH: NEVER PASS A MISTAKE, in practicing, but correct the difficulty by practice before ATTEMPTING to play the next measure. Remember practice is to overcome difficulties. Your time is valuable; therefore, practice to learn to play the DIFFICULT passages, rather than in a repetition of passages you already know.

SIXTH: In practicing a new piece, count and practice the same in about $\frac{1}{3}$ or $\frac{1}{4}$ as fast a tempo as written, COUNTING REGULAR and evenly. Then gradually increase the speed. But remember to practice slowly. This is of the utmost importance. It is impossible to play a piece RAPIDLY and EVENLY if you cannot first play it SLOWLY and evenly.

SEVENTH: Practice accenting slightly the strong beats or counts. This will give you a realization of the pulsation or rhythm of the piece. Rhythm is the life of music.

(a) In common time an accented beat is followed by an unaccented beat. The rhythm is in TWO thus; 1. 2. 3. 4; also 1. 2. 3. 4. also 1. 2. 1. 2. The time signatures are 2-4. 4-4. 4-8. See lesson 5.

(b) In triple time an accented beat is followed by TWO unaccented beats. Rhythm is in THREES, thus 1. 2. 3. 1. 2. 3. or 1. 2. 3. 4. 5. 6. Time signatures are 3-4. 3-8. 6-8. See lesson 5. The strong beat is played about one-fourth louder than the unaccented or weak beats.

EIGHTH: Study and meditate upon these rules each and every day until they are indelibly impressed upon your memory and until you are applying these principles without a mental effort. Then correct practicing is sure to follow and become a habit.

NINTH: "Work overcomes all obstacles." We will impart the knowledge to you in a logical, systematic course. If you will apply these principles in a CONCENTRATED, SYSTEMATIC practice, your success is assured. What OTHERS have accomplished you CAN accomplish. You CAN if you WILL. The reason most people do not ACCOMPLISH more is because they do not ATTEMPT more.

THE COLUMBIAN CONSERVATORY OF MUSIC.

Columbian Conservatory of Music

TECHNIC BOOK

CONTENTS

Technic Defined. Three Things to Look Out For. Preliminary Conditions—Of Arm—Of Wrist—Of Fingers.

Two-Finger Pattern with Rhythmic Patterns for Diversifying the Practice. Three-Finger Patterns. Four-Finger Patterns. Five-Finger Patterns. Triplet Sequences. Four-Note Sequences.

The Melody Finger. Exercise for Clinging Touch. Melody Tone by Direct Hammer Action. Melody Finger and Passage Finger Contrasted. The Same Carried Out in All Fingers.

Of Scales and Scale Study. The Crossings. Exercises for Perfecting the Crossings. Scale with All Possible Crossings.

Rules for Fingering the Scales. Typical Groups for Making the Fingering Certain.

Rules for Practicing Scales with Accentuation. Examples of Accentuation Applied.

Seven Major Scales with Cadences.

W. S. B. MATHEWS, Editor.

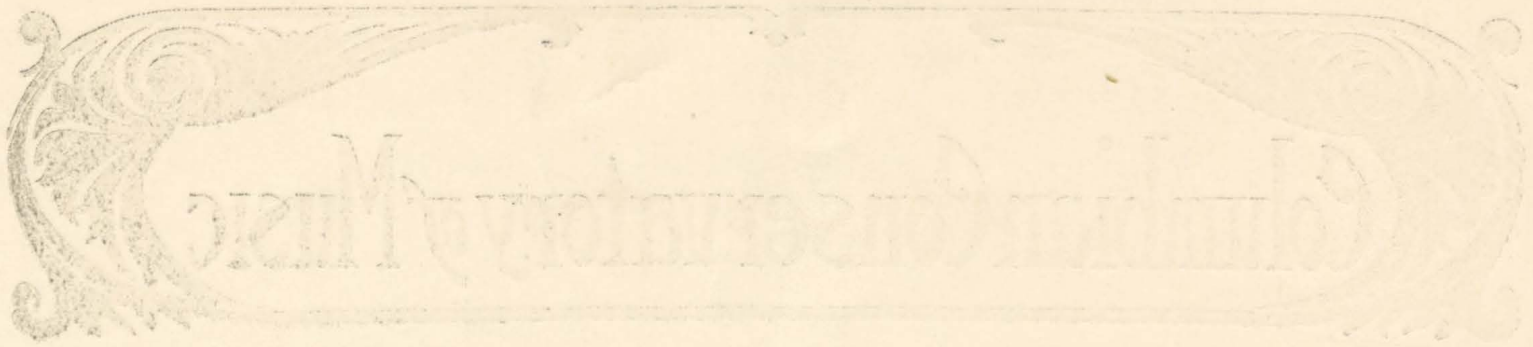


TABLE OF CONTENTS

PREFACE

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

Copyright 1911
Columbian Conservatory of Music

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

THE COLUMBIAN CONSERVATORY OF MUSIC, NEW YORK, N. Y., WAS FOUNDED IN 1895 BY THE COLUMBIAN TRUST, INC., AND IS NOW UNDER THE MANAGEMENT OF THE COLUMBIAN TRUST, INC., NEW YORK, N. Y.

ELEMENTARY TECHNICS FOR THE PIANO

PIANO-TECHNIC is the hand-skill to play music in a musical way upon the piano. It involves careful training of the Fingers, the Hand, the Wrist-joint and Arms, all of which are more or less active in playing.

A TECHNICAL EXERCISE is a musical pattern, or design, involving a certain use of fingers, or other parts of the entire playing apparatus.

In all Exercises there are Three Things to look out for:

FIRST: *Favorable Conditions* of the muscles doing the work.

SECOND: *Right Action* of the moving parts.

THIRD: *The Quality of the action*; that is, its tonal results, according to the musical intention.

PRELIMINARY EXERCISES IN CONDITIONS

THE ARM should hang loose from the shoulder.

EXERCISE Standing erect, stretch the arm out straight from the shoulder level with the shoulder, either straight in front of the body or straight out on one side.

While holding it in this position, count two, rather slowly, and at the count "three," let the arm fall limp against the side. It should strike the side of the body with a slap. Do not hold it back; simply let it fall.

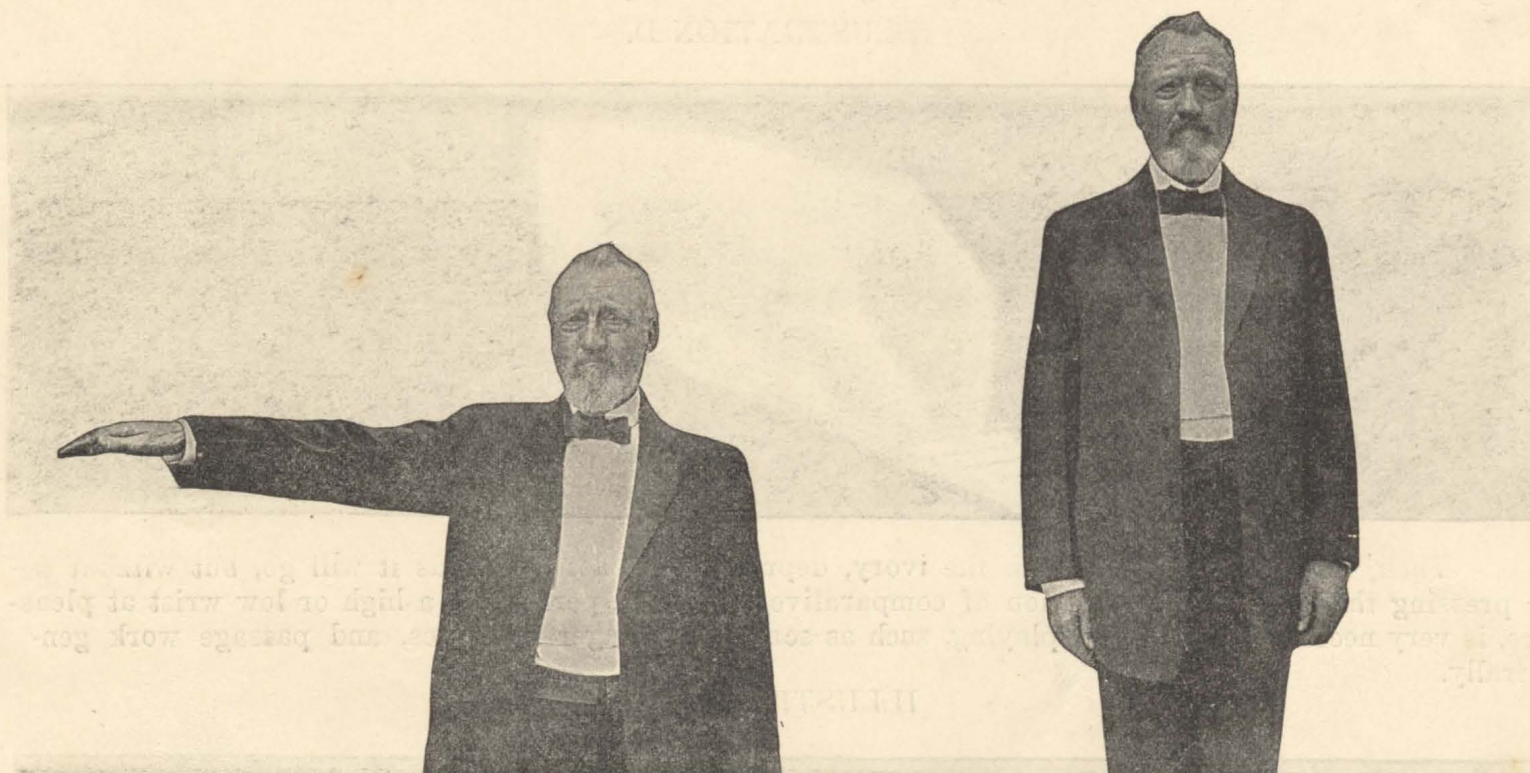


Illustration A.—The arm extended straight from the body, in a line with both shoulders.

Illustration B.—The arm has been relaxed at the shoulder and the arm has fallen by its own weight against the side.

THE WRIST—In good playing no impulses are originated by means of motions of the hands upon the wrist. All originate either in the fingers themselves, or else in the arm. The Wrist must not be held stiff or rigid, except at the moment of delivering a powerful blow with arm-weight. At all other times it must be loose and under control.

EXERCISE—Again standing erect and extending the arm and hand, as in illustration A, count two, rather slowly, and at the count "three," suddenly relax the wrist, so that the hand droops by its own weight, as shown in illustration C.

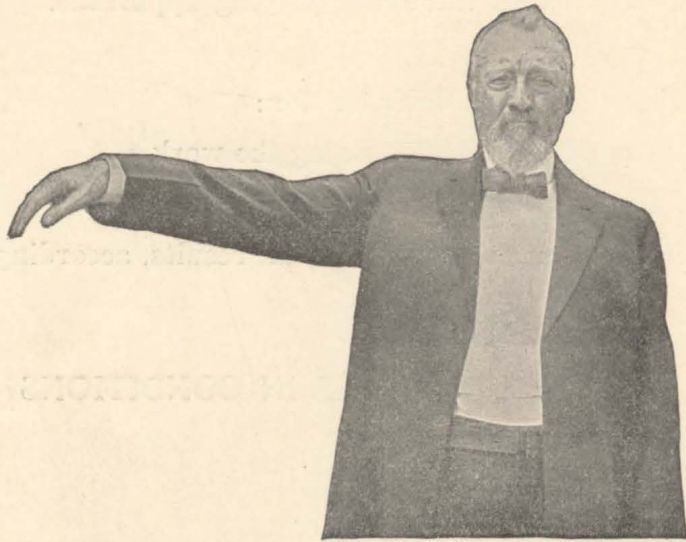
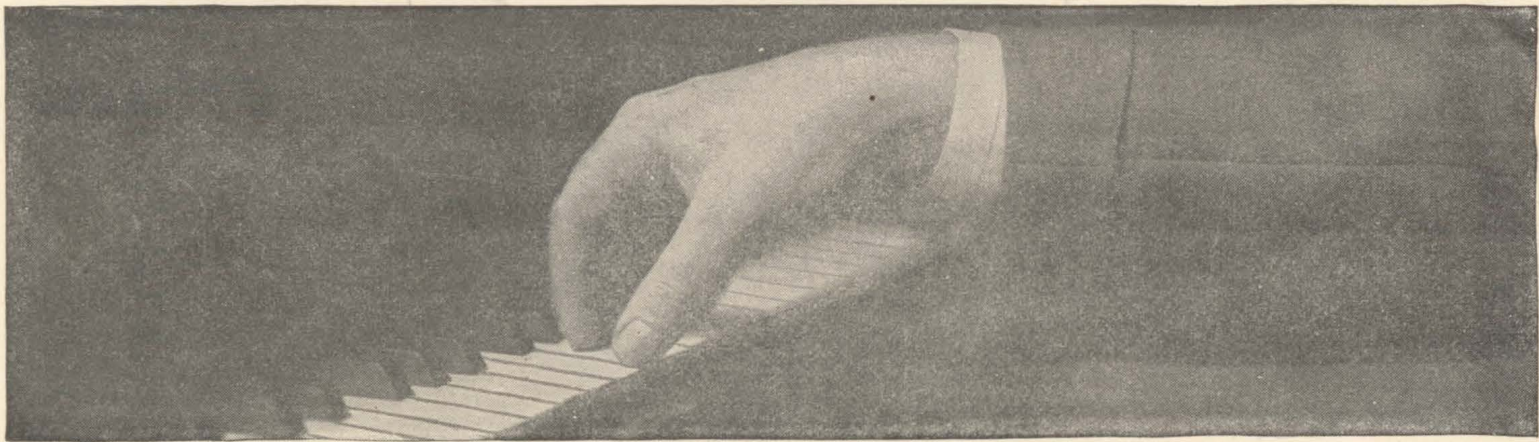


Illustration C.—The Wrist has been relaxed and the hand droops from the line of the arm by its own weight.

RESPONSIVE WRIST—When the fingers are placed upon the keys, the wrist is often stiffened, which is wrong.

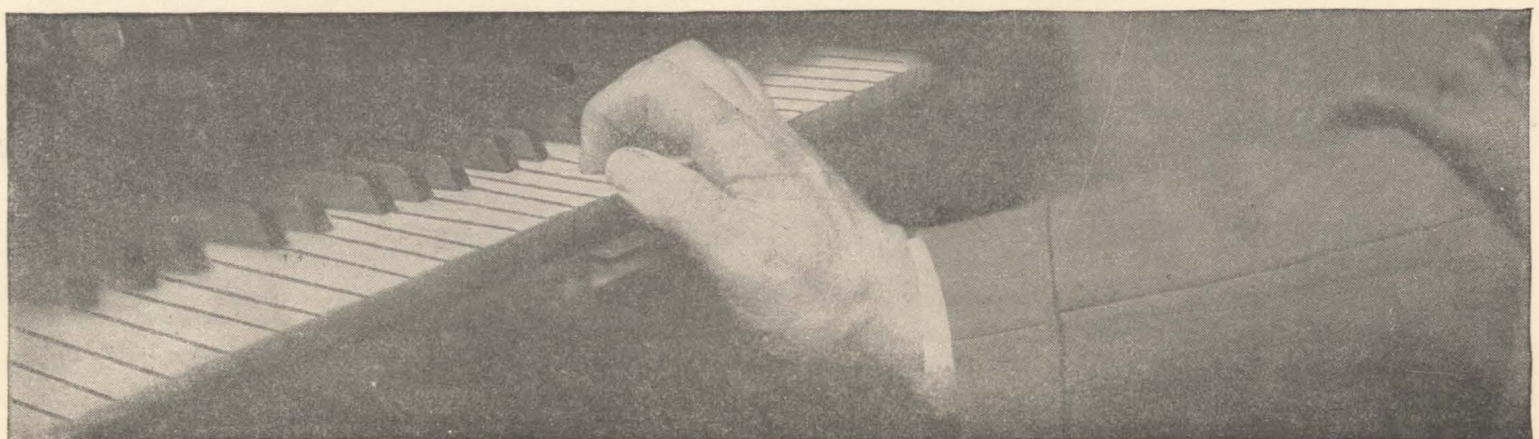
EXERCISE—Place the hand in a good, five-finger position upon the keys, but without depressing any of the keys; then, leaving the finger points in contact with the ivory, raise the wrist as high as it will go, without removing the fingers from the keys.

ILLUSTRATION D.



Then, still keeping touch with the ivory, depress the wrist as far as it will go, but without depressing the keys. This condition of comparative looseness, permitting a high or low wrist at pleasure, is very necessary in all finger playing, such as scales, five-finger exercises, and passage work generally.

ILLUSTRATION E.

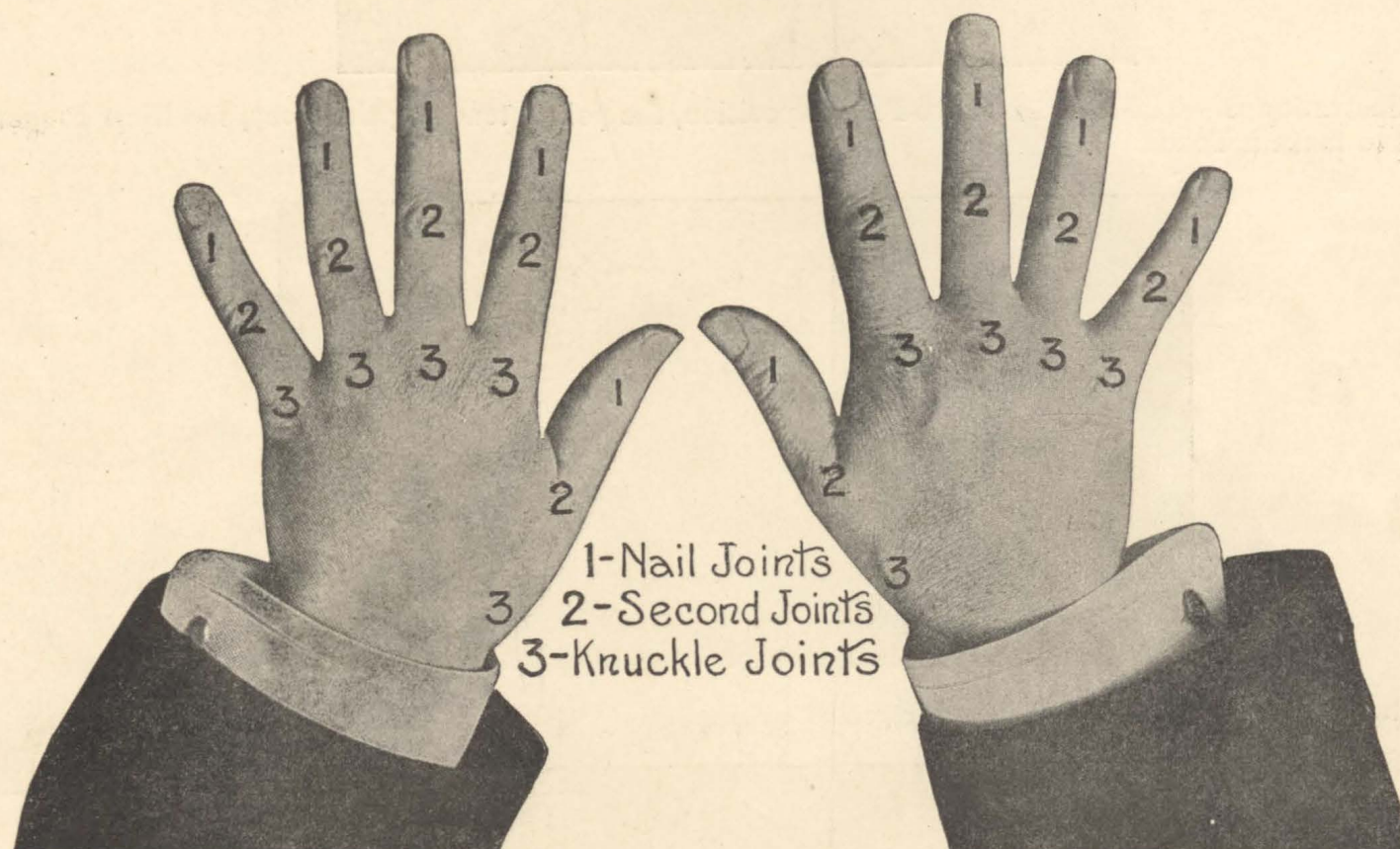


THE JOINTS OF THE FINGERS—In all kinds of finger work (except fast repeating of the same key) the principal motion of the fingers is that of a hammer, working upon the “Knuckle Joints,” where the fingers hinge to the palm of the hand.

Very little action takes place upon the “Second Joints”; they are useful principally for curving the fingers, thus bringing the finger-points more firmly upon the keys and increasing the power of finger-action, by shortening the levers.

THE “NAIL-JOINTS,” nearest the ends of the fingers, have a little motion in repeating notes and in clinging legato exercises, such as the preparatory exercise for Melody, later on, in Five-Finger exercises and Scales they have no motion at all, except a very little in clinging touch, and in finger staccato.

ILLUSTRATION F.



In the present book, two types of finger action will be explained.

THE HAMMER FINGER, a light action of the fingers moving upon the knuckle joints, like hammers, straight up and down.

THE MELODY FINGER, involving the same hammer action, but with a little more sensitiveness of the finger-point and a *clinging to the key*, by the finger-point. The Melody finger makes a more positive touch and clings more earnestly.

THE PASSAGE (OR HAMMER) FINGER—Hold your hand out in front of your body, ten inches or so above the keys, curved into good playing position, and then move the fingers easily and quickly in any order you like, to get the feeling of this action.

Then place the curved fingers upon the keyboard in a five-finger position and operate one finger after another, playing each key lightly as you do so.

First try out each finger by itself. Raise and lower the thumb several times, without moving any other finger. Then the second finger; then the third, the fourth and the fifth.

Raise the finger-point a half-inch or more away from the keys in preparing to make the touch, but do not raise it until it is just time to make the tone, because to hold it up high for some time tends to make the wrist stiffen, which is one of the things we wish to avoid.

In this exercise the fingers should assume the position shown in illustrations G to K.

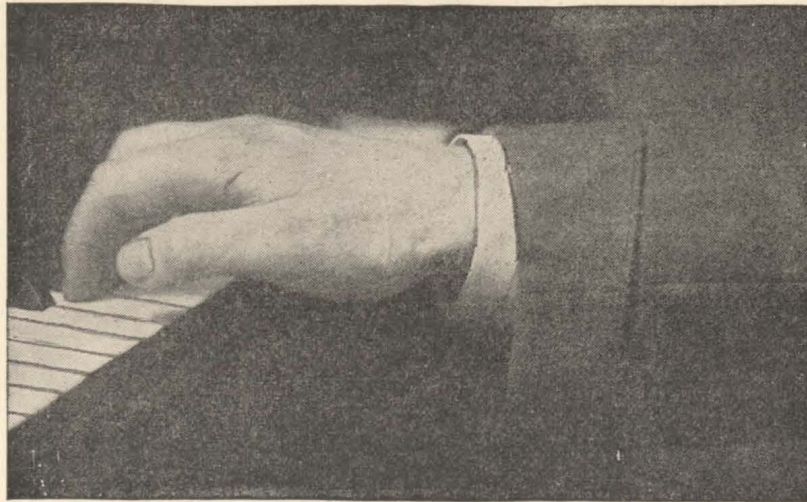


Illustration G.—The Hand in Five-Finger position, the points touching the ivory, the First Finger raised to make a Touch.

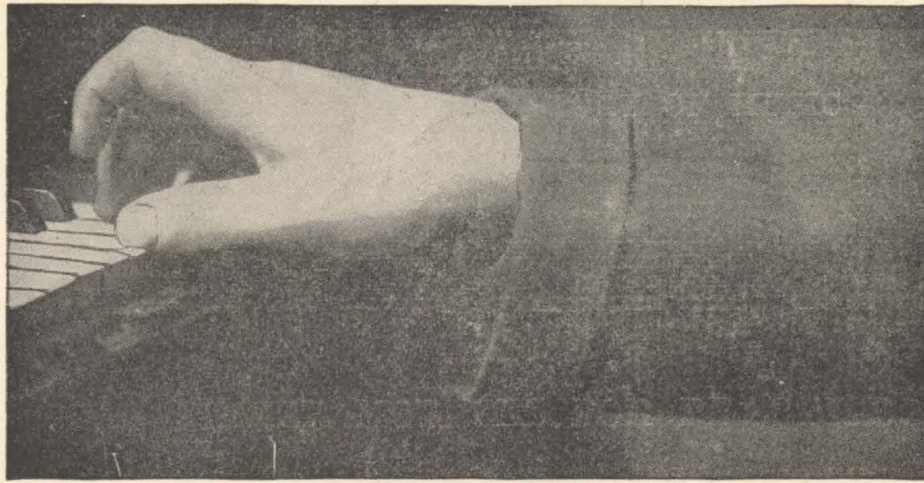


Illustration H.—The Second Finger raised preparatory to making the Touch.

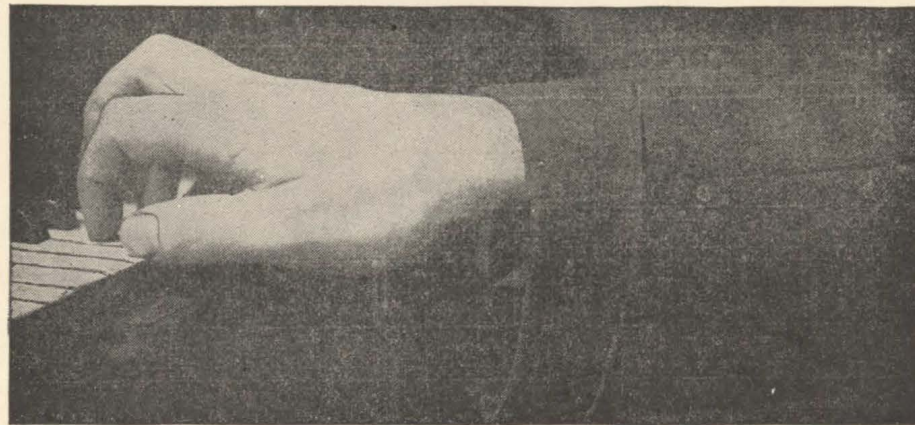


Illustration I.—The Third Finger raised preparatory to Playing.

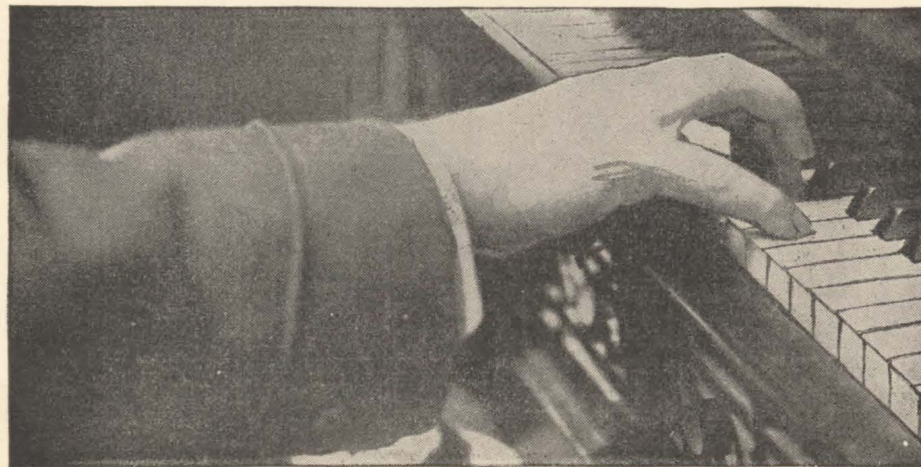


Illustration J.—The Fourth Finger raised preparatory to Playing.

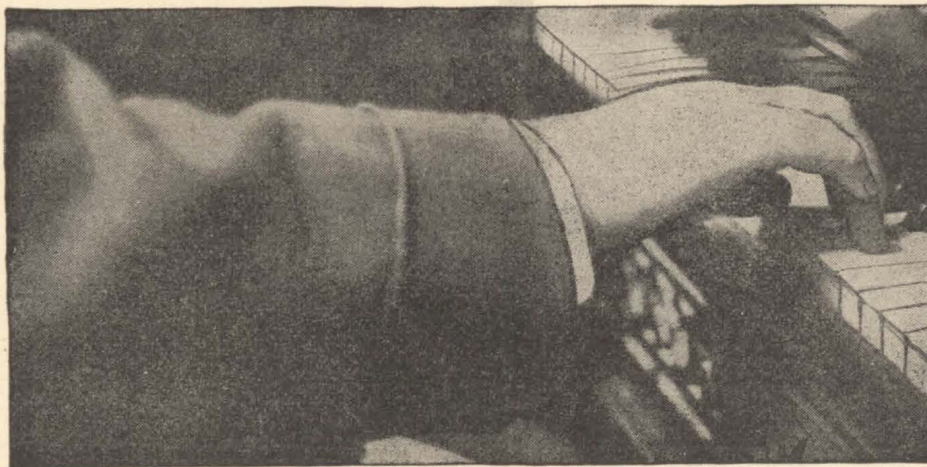


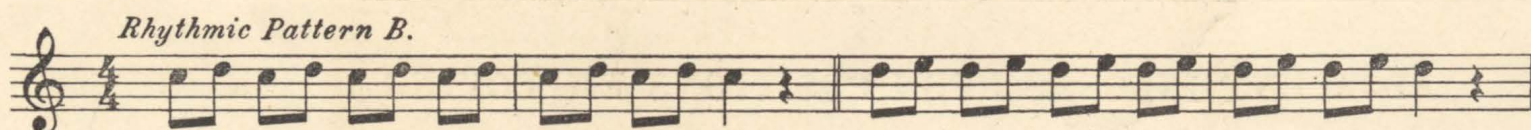
Illustration K.—The Fifth Finger raised preparatory to Playing.

In practice, begin with exercises using but two fingers alternately, selecting those which stand next each other. Exercises Nos. 5 to 60. Let each finger hold its key until the next finger is actually upon the key and just upon the point of sounding. Listen with your ears and hear whether the tones exactly join, or whether there is a moment of silence between them. They should *exactly join, with no silence between them*.

Do not practice both hands together. Train the Right Hand first, because it is smarter; then make the Left Hand do the same exercise just as well. Look carefully at the hand to inspect the finger action, the curved position, and the easy wrist.

RHYTHMIC PATTERNS FOR PRACTICE

After a little, take up the Rhythmic Patterns A, B, C, D, here following. First A, and a little later B, and finally C. Leave patterns C and D until some weeks later. Count the time and be sure to play in time.



It is not necessary to work at all the patterns in Nos. 5 to 60, before advancing to the next following exercises in patterns of three fingers. Simply work up ten or twelve in the four rhythmic patterns, each hand alone, and then go on with the three-note patterns, Nos. 61 to 114.

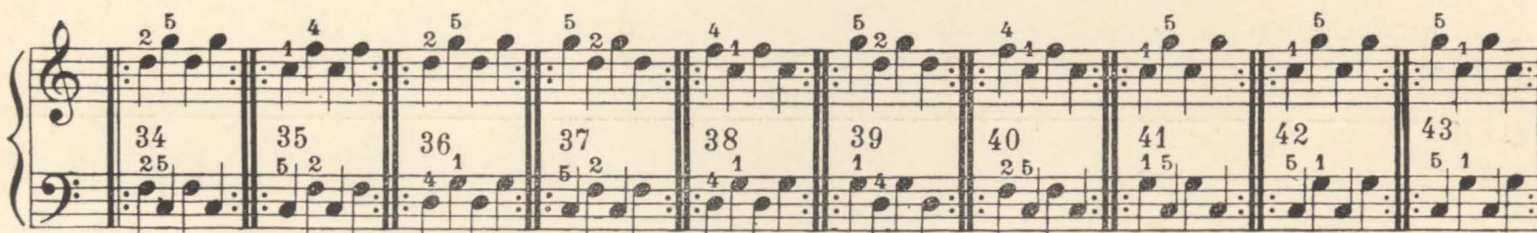
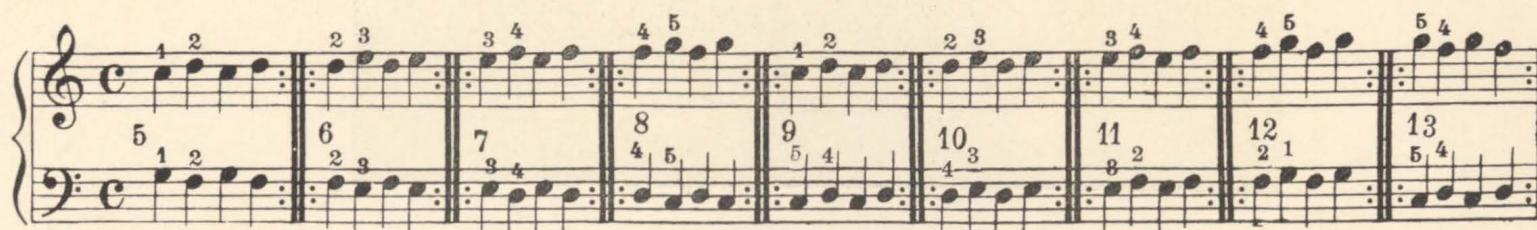
In all the following, especially from No. 6 on, be careful that the unemployed fingers retain their proper curve, as shown in illustrations E, F, etc.

After carrying out the rhythmic patterns A to D, it is well to play them in succession, in strict time, as shown here, in A to E inclusive, playing each measure twice before going on to the next, and without breaking the time between measures.

All the rhythms, in succession, in strict time.



TWO-FINGER MOTIVES FOR PRACTICE.



ADJACENT FINGERS UPON POSITIONS EMPLOYING BLACK KEYS.



ELEMENTARY TECHNICS FOR THE PIANO

THREE-FINGER FORMS FOR PRACTICE.

Carry these out in the times of A, B, C, D, playing each pattern three times, closing with its first note.

Exercises 61-69: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 61-68 are in C major, and exercise 69 is in D major. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

Exercises 70-78: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 70-77 are in C major, and exercise 78 is in D major. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

Exercises 79-87: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 79-86 are in C major, and exercise 87 is in D major. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

Exercises 88-96: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 88-95 are in C major, and exercises 96 and 97 are in D major. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

Exercises 97-105: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 97-104 are in C major, and exercises 105 and 106 are in D major. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

Exercises 106-114: A series of nine piano exercises, each consisting of a treble and bass staff. Exercises 106-114 are in various keys, including C major, D major, E major, F major, G major, A major, B major, C minor, and D minor. Each exercise features a three-finger pattern (1-2-3) in the treble and a corresponding pattern in the bass. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above or below the notes.

FOUR-FINGER FORMS FOR PRACTICE.

Carry these out the same as the preceding, counting three in a measure, playing each measure three times in succession, closing with the first note of the pattern.

Exercises 115 through 120. Each exercise consists of a treble and bass staff. Exercise 115: Treble (5 4), Bass (1 2). Exercise 116: Treble (4 3), Bass (2 8). Exercise 117: Treble (1 3 4 2), Bass (1 8 4 2). Exercise 118: Treble (2 4 5 3), Bass (2 4 5 8). Exercise 119: Treble (1 3), Bass (5 8). Exercise 120: Treble (2 4), Bass (4 2).

Exercises 121 through 128. Each exercise consists of a treble and bass staff. Exercise 121: Treble (5 3), Bass (5 8). Exercise 122: Treble (4 2), Bass (4 2). Exercise 123: Treble (5 3), Bass (1 8). Exercise 124: Treble (4 2), Bass (2 4). Exercise 125: Treble (1 3), Bass (1 8). Exercise 126: Treble (2 4), Bass (2 4). Exercise 127: Treble (1 3), Bass (5 8). Exercise 128: Treble (2 4), Bass (4 2).

Exercises 129 through 136. Each exercise consists of a treble and bass staff. Exercise 129: Treble (5 3), Bass (5 8). Exercise 130: Treble (4 2), Bass (4 2). Exercise 131: Treble (5 3), Bass (1 8). Exercise 132: Treble (4 2), Bass (2 4). Exercise 133: Treble (1 4), Bass (1 4). Exercise 134: Treble (2 5), Bass (2 5). Exercise 135: Treble (1 4), Bass (5 2). Exercise 136: Treble (2 5), Bass (4 1).

Exercises 137 through 142. Each exercise consists of a treble and bass staff. Exercise 137: Treble (5 2), Bass (5 2). Exercise 138: Treble (4 1), Bass (4 1). Exercise 139: Treble (5 2), Bass (1 4). Exercise 140: Treble (4 1), Bass (2 5). Exercise 141: Treble (1 3), Bass (1 3). Exercise 142: Treble (2 4), Bass (2 4).

Exercises 143 through 148. Each exercise consists of a treble and bass staff. Exercise 143: Treble (1 3), Bass (5 8). Exercise 144: Treble (2 4), Bass (4 2). Exercise 145: Treble (5 3), Bass (5 8). Exercise 146: Treble (4 2), Bass (4 2). Exercise 147: Treble (5 3), Bass (1 8). Exercise 148: Treble (4 2), Bass (2 4).

Exercises 149 through 154. Each exercise consists of a treble and bass staff. Exercise 149: Treble (1 4), Bass (1 4). Exercise 150: Treble (2 5), Bass (2 5). Exercise 151: Treble (1 4), Bass (5 2). Exercise 152: Treble (2 5), Bass (4 1). Exercise 153: Treble (5 2), Bass (5 2). Exercise 154: Treble (4 1), Bass (4 1).

FIVE FINGER FORMS FOR PRACTICE

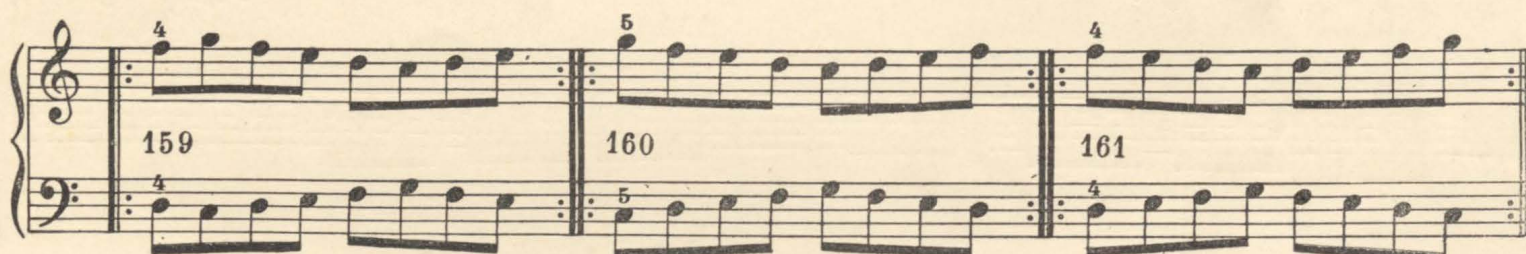
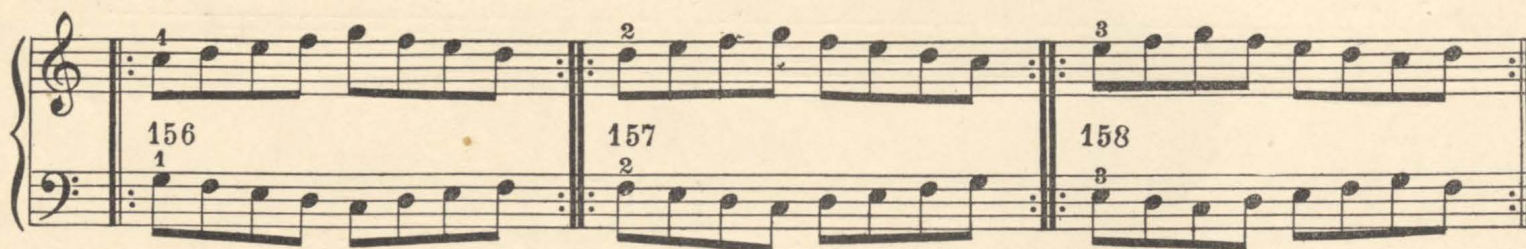
Be careful to retain the shape of the hand, fingers well curved, thumb over the keys (not hanging off) as shown in Cut F.

Play each measure twice, each hand alone, one hand after the other. Then take it again with each hand alone according to Rhythmic Patterns E, thus.

Rhythmic Pattern, E. Accent the note upon count "One".



Note to the Teacher.—The following forms are parallel by fingers. If desired to practice both hands together parallel by tones, let the left hand play the same notes as the right, two octaves lower.



Keep a good 5-finger position despite black keys.

D flat major.

B flat major.



B major.

E flat major.



Exercise 174: Treble clef, right hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 2 1, 1. Bass clef, left hand. Fingerings: 5 4, 3 2, 1, 5 4, 2 1, 5 4, 2 1. Exercise 175: Treble clef, right hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 5 4, 2 1, 5 4, 2 1.

Exercise 176: Treble clef, right hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 5 4, 2 1, 5 4, 2 1. Exercise 177: Treble clef, right hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1.

Exercise 178: Treble clef, right hand. Fingerings: 3 2, 4 3, 5 4, 2 1, 3 2, 2 1, 1. Bass clef, left hand. Fingerings: 4 3, 2 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Exercise 179: Treble clef, right hand. Fingerings: 4 3, 2 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 3 2, 4 3, 5 4, 2 1, 3 2, 2 1, 1.

Exercise 180: Treble clef, right hand. Fingerings: 3 2, 4 3, 5 4, 2 1, 3 2, 1, 3 2, 1. Bass clef, left hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Exercise 181: Treble clef, right hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 3 2, 4 3, 5 4, 2 1, 3 2, 2 1, 1.

Exercise 182: Treble clef, right hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 3 2, 1. Bass clef, left hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Exercise 183: Treble clef, right hand. Fingerings: 5 4, 3 2, 1, 5 4, 3 2, 1, 5 4, 3 2, 1. Bass clef, left hand. Fingerings: 2 1, 3 2, 4 3, 5 4, 2 1, 3 2, 2 1, 1.

THREE FINGER SEQUENCES IN TRIPLETS

BY "TRIPLET" is meant three tones of equal time played in the time of one "beat," or in an aliquot part of a beat (one-half, one-third, one-fourth).

BY "SEQUENCE" is meant the repetition of the same melody (or tone-pattern) from a different degree of the scale.

In the following figure, the first three notes are the motive or patterns. The sequence consists in going up the scale, playing the patterns from each scale-tone in turn, closing with a suitable ending.

FINGERING—Each repetition of the sequence is played with the same fingering as the pattern; and the fine point is to bring up, close to the third key of the figure, the finger which began the sequence. Thus, in fingering 1, 2, 3 after 3, we begin again with 1; prepare this 1 by bringing it up over its key while the last tone of the figure is being played.

These Sequences must be worked out, by each hand, in three different fingerings: 1 2 3; 2 3 4; 3 4 5, and the reverse. Carry out each fingering in turn, playing right through the Sequences up and down with one set of three fingers; then take the next, and so on.

184 26

R. 1st. 1 2 3 1 2 3 1 2 3 1 2 3
2nd. 2 3 4 2 3 4 2 3 4 2 3 4
3rd. 3 4 5 3 4 5 3 4 5 3 4 5

185 27

L. 4 3 2 4 3 2 4 3 2 4 3 2
2 1 3 2 1 3 2 1 3 2 1 3

In Nos. 186 to 189 the same Sequence is carried out with a different effect, owing to the place of the accent being changed, as you will observe, by the brackets under the notes of the original pattern.

186

5 4 3 5 4 3 5 4 3 5 4 3
4 3 2 4 3 2 4 3 2 4 3 2
3 2 1 3 2 1 3 2 1 3 2 1

187

4 3 2 4 3 2 4 3 2 4 3 2
3 2 1 3 2 1 3 2 1 3 2 1
2 1 3 2 1 3 2 1 3 2 1 3

188

4 3 2 4 3 2 4 3 2 4 3 2
3 2 1 3 2 1 3 2 1 3 2 1
2 1 3 2 1 3 2 1 3 2 1 3

189

3 2 1 3 2 1 3 2 1 3 2 1
2 1 3 2 1 3 2 1 3 2 1 3
1 2 3 1 2 3 1 2 3 1 2 3

SUPPLEMENTARY SEQUENCES, INVOLVING FOUR FINGERS.

The first system, labeled 'a', shows a sequence of notes in the treble and bass staves. The treble staff begins with a sequence of eighth notes: 4, 1, 3, 2, 4, 1, 3, 2, 4, 1. The bass staff begins with: 1, 4, 2, 3, 1, 4, 2, 3, 1, 4. Both staves end with a double bar line and repeat dots.

The second system, labeled 'b', continues the sequence. The treble staff begins with: 5, 4, 5, 2, 3, 4, 5, 4, 5, 2. The bass staff begins with: 2, 3, 2, 5, 4, 3, 2, 3, 2, 5. Both staves end with a double bar line and repeat dots.

The third system, labeled 'c', continues the sequence. The treble staff begins with: 3, 4, 5, 4, 5, 2, 3, 4, 5, 4, 5, 2. The bass staff begins with: 4, 3, 2, 3, 2, 5, 4, 3, 2, 3, 2, 5. Both staves end with a double bar line and repeat dots.

The fourth system, labeled 'd', continues the sequence. The treble staff begins with: 3, 2, 3, 4, 5, 2, 3, 2, 1, 2, 3, 4, 5. The bass staff begins with: 4, 5, 4, 3, 2, 5, 4, 3, 2, 1, 4, 3. Both staves end with a double bar line and repeat dots.

SEQUENCES INVOLVING FIVE FINGERS.

The system, labeled 'e', shows a sequence of notes in the treble and bass staves. The treble staff begins with a sequence of eighth notes: 5, 3, 4, 1, 2, 4, 5, 3, 4, 1, 2, 4, 5. The bass staff begins with: 1, 3, 2, 5, 4, 2, 1, 3, 2, 5, 4, 2, 1. Both staves end with a double bar line and repeat dots.

The musical score for 'The Merry Widow' waltz is presented in two systems. The piano part is in the upper system, and the violin part is in the lower system. Both parts feature complex rhythmic patterns and fingerings. The piano part begins with a forte (f) dynamic and a 3/4 time signature. The violin part is in 3/4 time and features a series of sixteenth-note runs. The score is written for piano and violin, with the piano part in the upper system and the violin part in the lower system. The piano part includes fingerings and a forte (f) dynamic marking. The violin part includes fingerings and a series of sixteenth-note runs. The score is written for piano and violin, with the piano part in the upper system and the violin part in the lower system.

The image shows the first system of a musical score for a waltz. It consists of two staves: a treble staff on top and a bass staff on the bottom. The time signature is 3/4. The music is written in a key with one flat (B-flat). The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, often beamed together. There are several slurs and fingerings indicated above and below the notes. The first measure of the treble staff has a '3' above it, followed by a sequence of notes with fingerings 4, 1, 2, 4, 3, 5, 4, 1, 2, 4, 3, 5, 4, 1. The first measure of the bass staff has a '3' above it, followed by a sequence of notes with fingerings 2, 5, 4, 2, 3, 1, 2, 5, 4, 2, 3, 1, 2, 5. The system ends with a double bar line and repeat signs.

The musical score is for a piano piece, likely a waltz, titled "The Merry Widow". It begins with a piano introduction marked with a large "h" and a key signature of one flat (B-flat). The introduction consists of a series of eighth and sixteenth notes, with fingerings indicated above the notes. The waltz section follows, marked with a "1" and a key signature of one flat. The waltz is in 3/4 time and features a melody with many beamed eighth and sixteenth notes, with fingerings indicated above the notes. The score is written for piano and includes a repeat sign at the end of the waltz section.

The musical score for 'The Merry Widow' by Franz Lehár is presented in two systems. The first system shows the piano introduction, with the piano part in the left hand and the violin part in the right hand. The piano part features a series of eighth and sixteenth notes, while the violin part has a more melodic line. The second system continues the piano introduction, with the piano part in the left hand and the violin part in the right hand. The piano part features a series of eighth and sixteenth notes, while the violin part has a more melodic line. The score includes fingerings and slurs for both parts.

In passing from one position to the next, the hand is moved slightly, rising from the second tone, moving to the right and falling upon the first key of the new position.

Sequence for 2 fingers.

Sequence for 2 fingers.

The musical score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The piece is divided into three measures by double bar lines. The first measure contains a sequence of eighth notes in the treble staff and sixteenth notes in the bass staff, both with fingerings (4, 3, 2, 1) and slurs. The second measure continues the sequence with similar patterns. The third measure concludes the sequence with a final note and a repeat sign. Fingerings are indicated by numbers 1 through 5 above or below the notes.

THE "CLINGING" EFFECT WITHOUT CHANGING FINGERS

In No. 195 we have a five-finger scale to be played in two ways. In the "first way," we play slowly, and change fingers upon each key, just the same as in Nos. 190, 191.

After doing this, we then play the same five-finger scale, without changing fingers, but being careful to preserve the legato as perfectly as before, so that it sounds precisely the same. This is what you are after; to make a good melody tone, and to preserve the legato, without changing fingers on the key. Because in melody we change fingers on the same key only when necessary in order to gain distance, that is to have fingers enough to complete the idea.

R. H. 194 $\text{♩} = 60.$

1st Way: 2 3 2 3 2 3 2 3 2
2nd Way: 1 2 3 4 5 4 3 2 1

MELODY TONE AND PASSAGE TONE CONTRASTED

In No. 195 we have the five-finger scale repeated three times up and down, at the rate of four tones to each count.

You are to have the fingers perfectly loose at the knuckle joints and the hand perfectly quiet, precisely as in all the exercises before No. 175.

Running work and Accompaniments are generally played with this type of tone, in which a pearly evenness is the important thing.

In Melody each tone is serious, definitely planned for the sense; whereas these other tones are ordered in "lots," as you buy small things in trade, "by the dozen," "the half dozen" or in music by 2s and multiples of 2; or in 3s or multiples of 3.

Play No. 194 twice through, then follow it with No. 195 twice through, at the same speed of counting.

Repeat this comparison several times until you realize the difference between melody feeling in tones, and the merely "pleasant" feeling, such as belongs to passages and accompaniments.

R. H. 195

AN "ACCENT" EXERCISE (After Dr. Mason)

In this exercise you do not bear down much upon the keys; the hand is carried lightly; yet you make this strong accent upon each C as you come to it; and you do not prolong the C. It is only a 16th note. The accented note should be about four times as prominent as the unaccented notes. It is a melody effect.

In Nos. 196 to 200 we have the same five-finger scale but starting and ending from different notes each time, thus bringing the accent upon each finger in turn. And, wherever the accent falls, (at each large note) you play a "melody" tone; and between the accents you play the merely "pleasant" tones.

This device of transferring the accent is much used by artists (concert pianists) for strengthening the fingers and perfecting their control.



The Left Hand must also learn these Melody technics, in its turn. Play the same melodies two octaves lower, reversing the fingering to suit the hand. Make the accents just as clear and distinct, and play the small notes just as "pleasantly." Nos. 196 to 200 are to be carried out upon positions involving black keys; such as, from B in B major; from C flat in C flat; also in D flat, E flat, G flat, etc. Each hand alone until each position goes smoothly and evenly.

OF SCALE AND SCALE STUDY

In taking up the Scales, and for the first time, there are four distinct things to learn about them.

ONE.—To be able to construct a scale by steps and half steps (or by Tonograph) from any given tone.

TWO.—To have in mind a picture of the keyboard track of the scale, with its black keys in their proper places, according to the signature.

THREE.—To be able to pass the thumb under any finger, or any finger over the thumb; because owing to the scale having eight tones while the hand has but five fingers, we must augment the number of fingers by using some of them twice.

FOUR.—To thoroughly master the proper order of fingers in each scale; because an elegant scale is impossible, if the order of the fingers is uncertain in the player's mind. We try to form a habit of following a certain definite order of fingers in each key studied. This saves a lot of time later on.

The first two of these points are already covered in your "Home Study" lessons.

The second two belong to Technic, and we now take them up.

THE SCALE CROSSINGS

In the following figures of hand positions, the methods of the Crossings is more perfectly illustrated.

The Smallest Possible Crossing takes place when the Thumb being reached, in a descending scale, the Second Finger crosses beyond it to reach the next key.

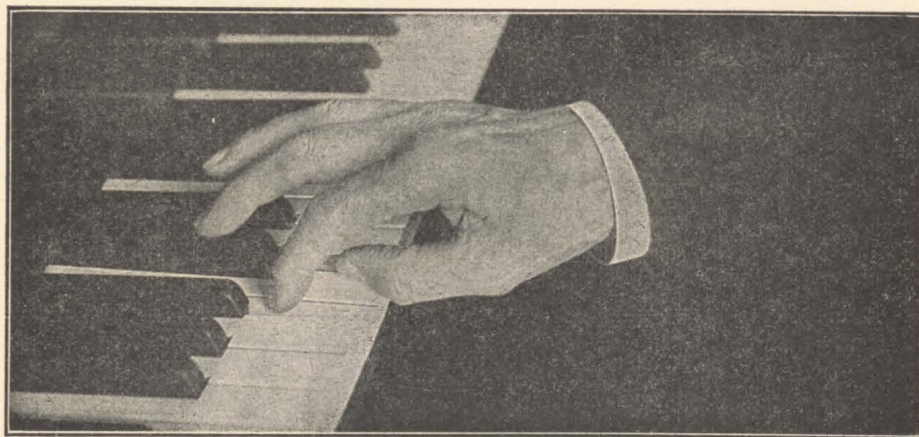


Illustration 10.—The Smallest Possible Crossing. The 2d Finger passed over the 1st. This Crossing is used only for practice, at the beginning. The entire scale of C can be played by the 1st and 2d Fingers alternately.

The Largest Possible Crossing, rarely used except by very advanced players, is that in which the Thumb having reached its limit, the Fifth Finger crosses over to play the next key.

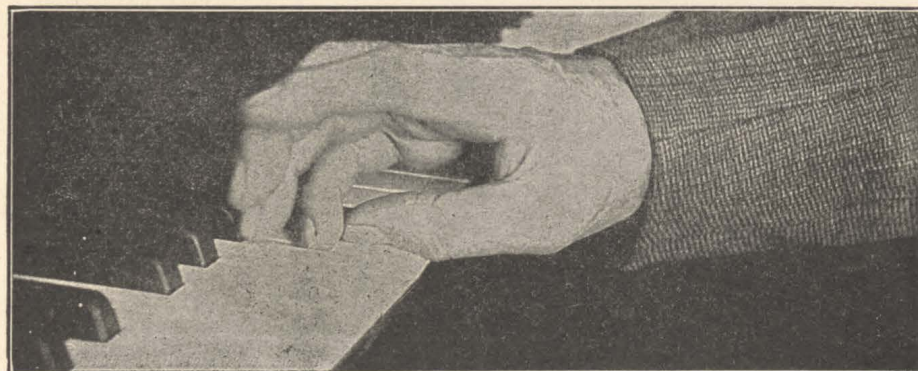


Illustration 11.—The Largest Possible Crossing. The entire scale of C can be played with the 1st and 5th fingers in alternation. Observe that the point of the 5th Finger is put over entirely beyond the point of the Thumb.

If the student will play the scale of C, with each hand alone, using first only the first and second fingers; then 1st and 3d; then 1st and 4th, and finally, 1st and 5th, the Crossing question will have been definitely mastered.

4th Way:	1	5	1	5	1	5	1	5	1	5	1	5	1	5	1	5	1	5	1
3rd Way:	1	4	1	4	1	4	1	4	1	4	1	4	1	4	1	4	1	4	1
2nd Way:	1	3	1	3	1	3	1	3	1	3	1	3	1	3	1	3	1	3	1
1st Way:	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1

207

THE CROSSING WE USE.

In Illustration 12, the 1st and 2nd fingers hold F and G in the scale of C, to show the position of hand before the Crossing is made.

In Illustration 13, the Thumb still holding F, the 3d finger has Crossed to E.

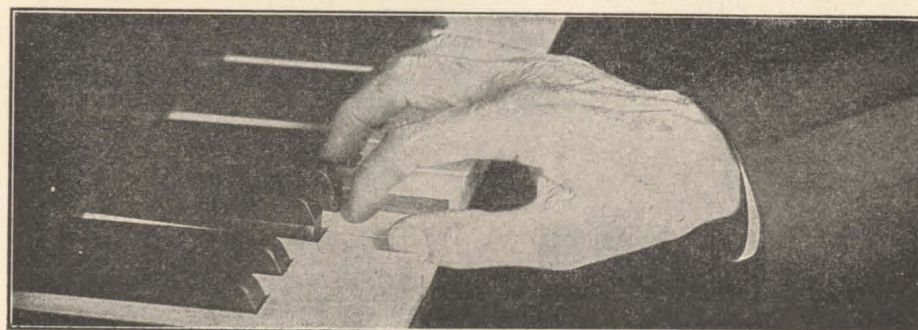


Illustration 12.—The 1st and 2d Fingers hold F and G together, to show the relation of the hand to the keyboard in descending the scale to the Crossing point.

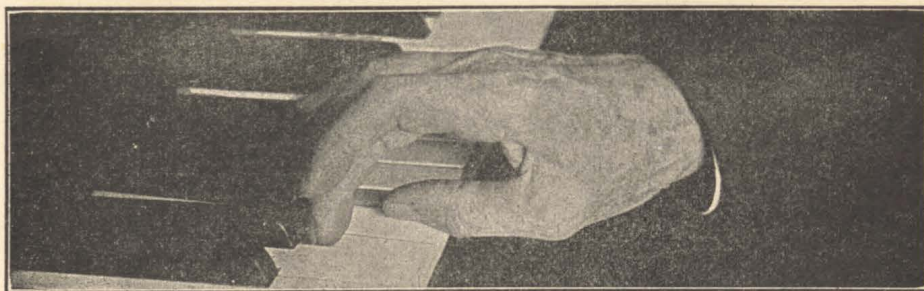


Illustration 13.—The Thumb still holding F, the 3d Finger is passed across to E. The next advance would be for the Thumb to let go, and take its place over C below, which will be its next note.

In Illustration 14, the 1st and 2nd fingers are holding C and D, closing an octave of descending scale.

In Illustration 15, the Thumb still holding C, the 4th has Crossed to B.



Illustration 14.—The 1st and 2d Fingers holding C, D, is showing the position of the hand at the close of the first Octave descending.

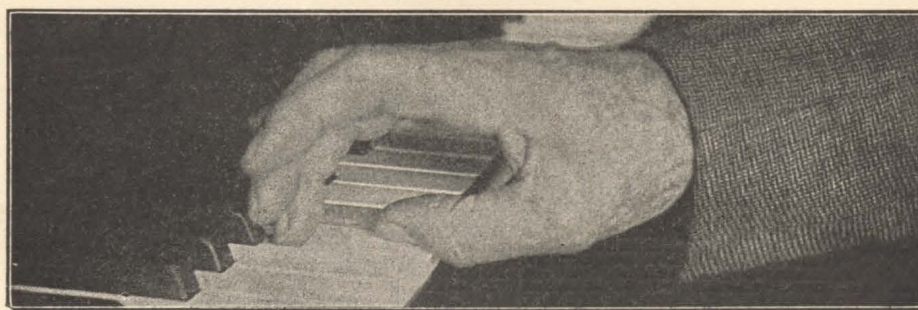


Illustration 15.—The Thumb still holding C, the 4th has Crossed and is holding B.

A similar Crossing, involving a black key, is shown in Illustrations 16, 17, in which the 4th Crosses over to a black key.

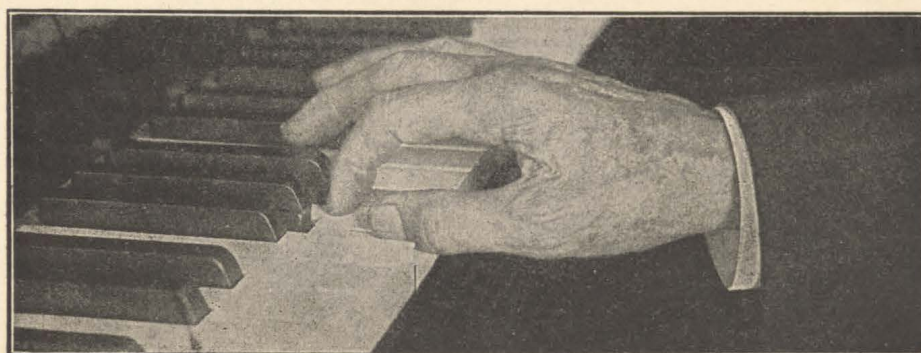


Illustration 16.—The 1st Finger holding G and the 2d holding A, at the close of the first Octave down of the scale of G.

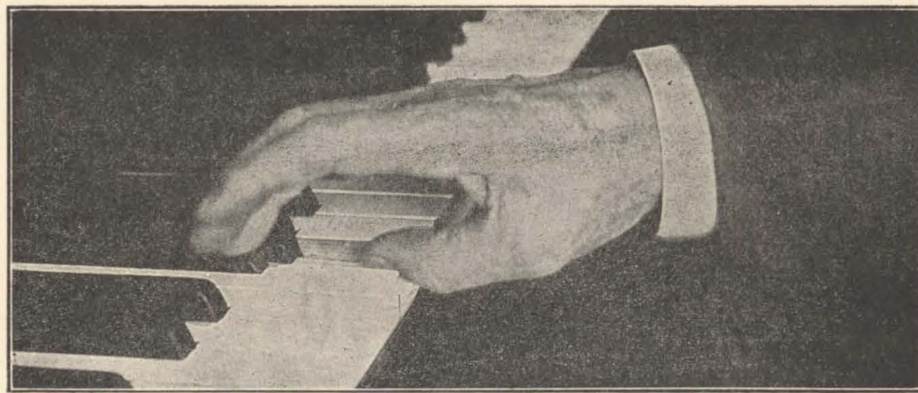


Illustration 17.—The Thumb still holding G, the 4th having Crossed over to F#, preparatory to descending farther.

Note carefully that although we show two keys held down at once, in each of these figures, you are not to play them in this way, except that there is a *very short moment indeed* in slow running work, in which two keys are down together; but the time is extremely short and would not be noted except by a very close observer. The doctrine taught by some that the piano keys, in good running work, pass each other half way up and half way down, respectively, has now been demonstrated by the inner-player people to be wrong; good phrasing requiring an absolute overlapping of one key after another; as long ago taught by the late Dr. Mason, but vigorously disputed by many, not having the advantage of his ears for legato quality in tone.

The object of showing in our figures both keys down together, is to show the positions the fingers must have before and in progressing from one step in the Crossing to another.

In Nos. 201 and 202 we have all the Crossings carried out in a scale of three tones. This is to be practiced with reference to close connection and singing quality of tone.

201
R.H.

202
L.H.

The same principle should be worked out by holding a single key with one finger, while the thumb plays alternately on each side of the key; as here shown in Example 203, where the key E is held by each finger in turn, while the thumb alternates on D and F. The left hand performs the same exercise by holding B with each finger in turn, and alternating on A and C with the thumb. In this exercise the thumb does all the work; the holding finger simply sits still and "looks pleasant," that is, does not stiffen or strain itself.

Both these exercises can be played from the opposite point of view, the thumb holding the long tone while the 2nd, 3d, 4th and 5th finger in turn alternate the notes on either side of the holding tone. The exercise in "Crossing" with the 5th finger is very important, because after this, all the others appear easy.

On page 19 the scale of C, played with all Crossings possible. Be quite sure that the Crossings of the 4th and 5th fingers are as perfectly made as those in which the 2nd and 3rd fingers are used.

Work it out also with the left hand alone, starting an octave lower.

THE PRINCIPLES OF SCALE FINGERING: RULES

The principle of scale fingering is simply this: You must remember where the 4th finger falls, because the 4th finger is used only once in each octave.

There are three classes of scales as to rules of fingering; but for the right hand two of these are quite the same.

FIRST CLASS OF SCALES—The Scales of C, G, D, A and E, (from the natural key up to four sharps), you finger by scale-place. As follows:

Right Hand, 4th Finger on 7 of the scale.

Left Hand, 4th Finger on 2 of the scale.

SECOND CLASS OF SCALES—This Class contains all scales which employ five black keys. The three long fingers, 2nd, 3d, 4th play the group of three black keys.

Right Hand, 4th Finger on A# or B flat. (That is, the highest black key of three).

Left Hand, the 4th Finger on F# or G flat; in other words, the lowest black key of the group of three.

THIRD CLASS OF SCALES—From four flats down to one flat.

Right Hand, 4th Finger on B flat.

Left Hand, 4th Finger on 4 of the scale, except F, which takes the 4th Finger on 2 of the scale (follows the rule of C.)

In the first class of scales there is a typical Fingering Group, which, if you learn, you will not easily forget. It is the following for Right Hand, by scale numbers, and you can work it out by aid of the Tonograph.

Right Hand Fingering Formula.

Valid for Scales of C, G, D, A and E.

R. H.	4	3	2	1	3	1	2	3	4
Tones	7	6	5	4	3	4	5	6	7

The typical Group for Left Hand is the following:

Left Hand Fingering Formula.

Valid in C, G, D, A and E.

Tones	4	3	2	1	3	1	2	3
Fingers	2	3	4	5	6	5	4	3

FINGERING FORMULAS.

In taking up a new scale, begin with the typical "Fingering Formula," as written out below in notes. They are the tonograph formulas above, carried out in each key.

Play the formula over three times and close with the note with which you begin.

Or if preferred, play the formula three times through, and close with 7 as a quarter note, and 8 as a quarter note.

Be sure to master these formulas thoroughly, because, when you are sure in these, the entire fingering of that scale will be perfect without difficulty.



THE LEFT HAND FORMULAS.



SCALES WITH ACCENTUATION.

About fifty years ago, Mr. William Mason, the eminent pianist and New York teacher, made public his scheme for perfecting scale playing by practicing the scales in a variety of different accents, which he arrived at in a logical way, by playing the scale in different kinds of measure and with different units.

In the early scale work nothing is needed beyond the simple measures and units of one tone to the count, and units of two tones per count.

In carrying out a scale in accentuation observe the following rules:

RULE ONE.—Be sure to count.

RULE TWO.—Accent with a very strong touch, but be sure that it is a pure finger touch, and not made by “pushing” from the arm. The accented tone is in fact a Melody tone, but placed rhythmically, always at the count “one,” and nowhere else.

RULE THREE.—Repeat the scale over and over until the accent returns to the tone where it began. The number of repetitions will vary according to the compass of the scale, (one octave or two or three) and according to the kind of measure and the number of tones to a count.

RULE FOUR.—Be sure to stop the first time the accent returns to its starting tone.

RULE FIVE.—Do not try to play the scales in accentuation until you are sure of the fingering; that is, sure of the place where the 4th finger falls.

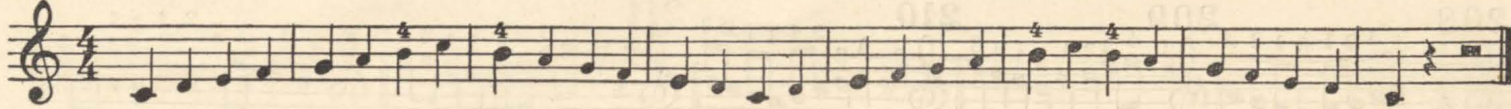
RULE SIX.—Do the same things with the Left Hand alone, but one or two octaves lower. Do not try to play both hands together, because if you do you will unavoidably mix up the fingering. The strict finger order is very important indeed.

OBSERVATION—The accented tone (the large note) is played with the “Melody Finger.” The small notes (the unaccented tones) with the “Pleasant Finger.”

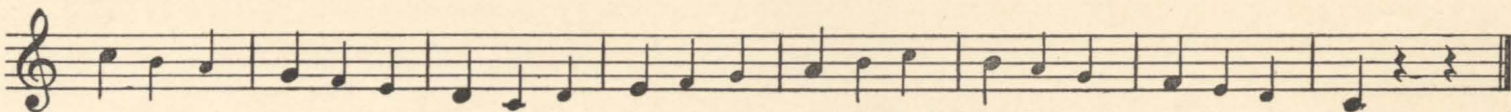
You prepare the accent by raising the finger before making it.

Following are a few typical forms written out in the Key of C. Carry out all other scales studied, in like manner.

217



218



219



220



221



(Supplementary forms)

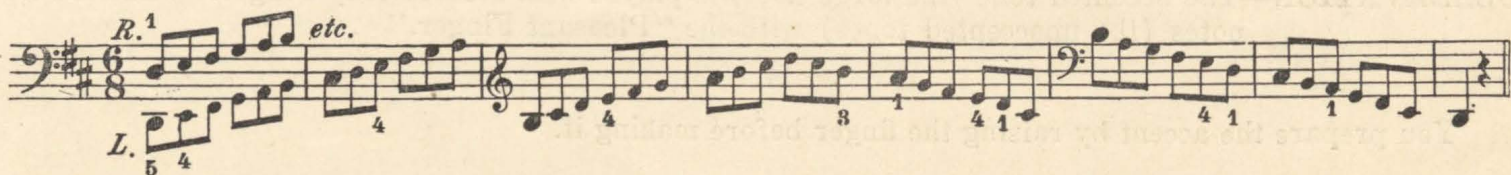
OTHER PATTERNS OF ACCENTUATION

Available for more advanced pupils. To be carried out in each new scale taken up for study.

Scale of G, 2-4 measure, four tones to a beat.



Scale of D, three octaves, in 2-4 measure, three tones to a beat.



Scale of D, 3-4 measure, two tones to a beat. This accent is the same as the preceding, being one accent to six tones. But owing to the different way of counting, the mental effect to the player is entirely different.

ELEMENTARY TECHNICS FOR THE PIANO



In the following table of the first seven Scales the pupil will need to know, each scale is followed by a Cadence.

A Cadence is a succession of Chords leading to a repose.

In simple music the Cadence consists of the Tonic chord, Subdominant, Dominant and Tonic again, played in connected form.

The rule of connecting such a succession of chords, is, that in moving from one chord to the next, each voice goes to the nearest place in the new chord.

Therefore, when you begin in one position, the three other chords follow in certain other positions. Hence, three positions of the chords in a Cadence, according to which position you start with.

These positions can be worked out by placing the Tonograph in the desired key, upon the keyboard, and following the scale-numbers as here written out:

	5	6	5	5		1	1	7	1		3	4	4	3
R. H.	3	4	4	3		5	6	5	5		1	1	7	1
	1	1	7	1		3	4	4	3		5	6	5	5
L. H.	1	4	5	1		1	4	5	1		1	4	5	1

F, one Flat, B \flat . Cadence in F.

B flat, two Flats, B \flat and E \flat . Cadence in B \flat .

MAJOR SCALES WITH CAEENCES

Scale of C. Signature Natural.

Cadence in C.

222

223

224
For Left Hand.

Scale of G. Signature F#.

Cadence in G.

225

226

227
Left Hand.

D, two Sharps, F# and C#

Cadence in D.

228

229

230
Left Hand.

A, three Sharps, F#, C# and G#.

Cadence in A.

231

232

233
Left Hand.

E, four Sharps, F#, C#, G# and D#.

Cadence in E.

234

235

236
Left Hand.