



# TOUCH AND Q EHNIC:

— FOR —

## Artistic • Piano • Playing.

BY MEANS OF A NEW COMBINATION OF EXERCISE-FORMS AND METHOD OF PRACTICE,  
 CONDUCTING RAPIDLY TO EQUALITY OF FINGER POWER, FACILITY  
 AND EXPRESSIVE QUALITY OF TONE.

— BY —

**DR. WILLIAM MASON.**

• OP. 44 •

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Vol. I.—TWO-FINGER EXERCISES (School of Touch),	•	•	•	•	•	1.00
Vol. II.—COMPLETE SCHOOL OF SCALES (School for Brilliant Passages),	•	•	•	•	•	1.00
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Vol. IV.—SCHOOL OF OCTAVES AND BRAVOURA,	•	•	•	•	•	1.00

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Philadelphia  
 Theodore Presser Co.  
 1712 Chestnut Str.

# TOUCH AND TECHNIC.

## PART IV.

### The principles of Octave Practice.

Sec. 1. The proper performance of octaves turns primarily upon the wrist and arm, and secondarily upon the strength and vitality of the two extreme fingers. There are two radically different types of octave passage: ordinary non-legato octaves, played with a loose wrist, either lightly or heavily, but with an impulse largely from the upper arm; and, secondarily, legato octaves, in which the upper tones of the right hand and the lower of the left are played by changing fingers, while the thumb produces its touches with such limited hand motions as are practicable when it is confined by the legato voice. All chord and bravoura passages are played according to the principles of the octaves of the first class, the wrist and arm being the active agents.

Before proceeding to the proper study of octaves, there is one caution which the student must observe. Octaves are never to be played with the specific hand touch commonly taught for this purpose in many manuals of instruction. The objectionable touch here referred to is that which occurs when the hand moves upon the wrist with a hammer-like action, the forearm being confined. This touch whether made slowly or rapidly, with wide motions or small ones, is never employed by artists in performing octaves. It is therefore mentioned here by way of necessary precaution. The proper octave touch is that of the "up-arm" described in Sec. 30-34 Vol. I. of Touch and Technics. Fast octaves are played with a touch more nearly resembling what is there called the "devitalized" arm, or hand, for while in fast octave playing only the hand seems to act, and that but slightly, the force, nevertheless, comes very largely from the arm. And the entire success and effectiveness of octaves and of martellato bravoura passages in general, turns upon a responsive and supple arm combined with strong incisive power in the fingerpoints. These qualities are among the most notable created by the different forms of the two-finger practice, and for this reason the attentive student will find that nearly all his preparation of octaves has been already accomplished for him. There will remain, therefore,

as the task of the present volume, only the provision of a comparatively small number of exercises specially adapted to the peculiarities of octave playing. Nor is it necessary for the student to devote a large amount of time to this department of piano technics. The reason why so large a proportion of time has generally been regarded as indispensable for this part of the practice is that the exercises making up the staple of ordinary piano technics consists almost exclusively of finger forms specially intended for training the hammer-touch of the fingers, while the grasping powers of the fingers, and all play of the hand and arm, are carefully avoided. The consequence is that the student too often comes to octave passages without any part of the technical provision which ought to have been arranged for him. In the present system, on the contrary, these important touches and conditions of the arm and hand are recognized from the start, and their training is made a part of daily practice from the very beginning. The result is that the student through practicing the two-finger exercises is possessed of the technic of touch and of the strength and lightness of wrist thereto belonging; thus he comes to octaves already prepared, and this so thoroughly that the few exercises here given furnish him all the schooling needed. If more be desired, suitable passages may be found in the list of octave studies appended to the present work.

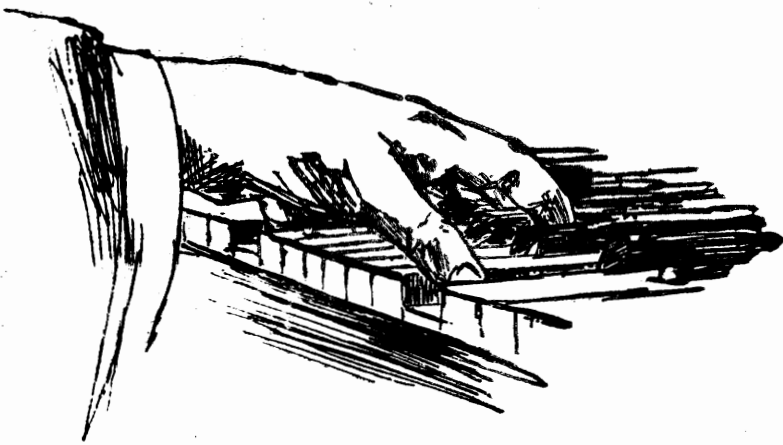
### Non-legato Octaves.

Sec. 2. The first preparation for heavy octaves is made by means of exercise No. 1, which is to be played with the down arm touch, described in Sec. 29 Vol. I, of Touch and Technic. The arm is raised some distance above the keys, perhaps three inches or more if a very heavy fall is desired, and "let go" as there directed, alighting strongly upon the octave, the fingers being set like a clamp exactly adapted to grasp the octave, the position of the hand being that shown in figure 1. The sharpness of the touch will depend upon the vigor of the finger points at the moment of attack. Two ways are given for the subsequent control of the hand, reckoning from this point.

First way: The hand alighting in this sharp, incisive way upon the octave is held firmly (but not rigidly) for a certain definite time, namely, one beat. At the count "two" the wrist is instantaneously relaxed, and falls in the manner described in Vol. I, Sec. 31, and shown in figure 2. Here it remains through the time of one beat and most of another. This falling of the arm, its firm holding, and later its instantaneous release into a limp condition, and the repose afterwards, take place in every measure of exercise 1. When the wrist is relaxed and the forearm falls into the devitalized position, the finger points continue to hold on the keys, but with only sufficient force to prevent their falling off.

Second way: Take exercise No. 2, and play in the same manner as already described (Fig. 1), taking care that the points of the fingers are bent inwards, as if pinching the intervening group of keys, but the wrist is to be relaxed at the very moment of making the touch, falling instantly into the devitalized position (Fig. 2) before the count "one" is fairly spoken. This method of biting, incisive attack, followed instantly by complete relaxation of the entire hand and arm, leads rapidly to the elastic condition necessary for the production of a strong musical tone in octave playing.

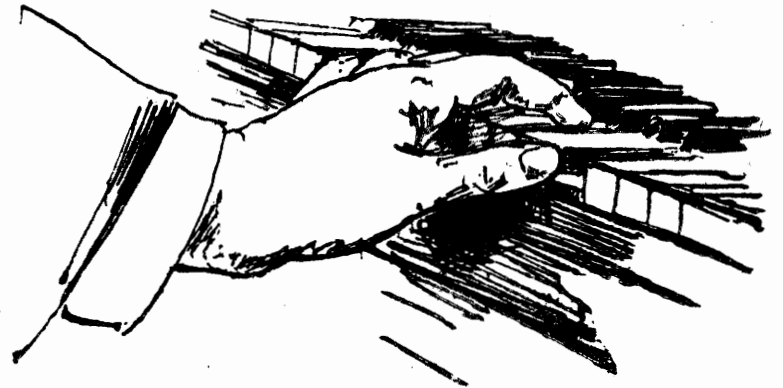
*Figure 1.*



2. The Light Wrist. Just as soon as the slow exercise has been played a few times, proceed to the light and fast exercise No. 5. The foundation of these has already been laid in the one finger exercise for devitalized hand, Vol. I, Sec. 31, and in the light and fast forms of the two finger exercise. The hand falls upon the octave with an elasticity which, as it were, causes it to bound off and complete the remaining tones of the passage like the using up of an impulse not fully exhausted by the first tone. The hand motion is very slight in the rebounding tones, and, although it appears to be merely a motion of the hand itself, in reality the force comes from the arm, the wrist and fingers being limp, and so affording unresisting passage for the impulse formed deep within. This exercise is to be prepared by first "devitalizing" the wrist and arm in the manner explained in Sec. 31, of Vol. I. It is shaken loosely at the side, as there recommended.

As soon as the short passages can be played like those in Nos. 15 & 16, the longer ones are to follow, as in Nos. 17 and 18. Should the touch of the fingers prove ineffective in these exercises, the weak ones can be strengthened by the use of the two finger forms, like Nos. 4, 2, 3, 24, 25 etc. in Vol. I. of Touch and Technic. Sixths played with the hand and finger elastic touches, and with arm elastic touches, are also useful, and are recommended - - See Nos. 65, 66, 67, 68, and 69, also 70 to 74 inclusive, Vol. I.

*Figure 2.*



### Octave Principles in Sixths. (For small Hands only.)

Exercise for loosening wrist. First way.  
Sec. 2, figures 1 and 2.

Exercise for loosening wrist. Second way.  
The wrist sinking instantly that the touch  
is made. (Figures 1 and 2.)

No 1. The wrist sinking at the count "two"

No 2.

Right hand

Left hand

Nos. 3 to 8 are varieties of light touch, each measure being played in the manner described in Sec. 2, No. 3. Be sure that the manner therein described is observed, and that while in the slower forms the first tone may be somewhat accented, the later ones in the measure are all light, and have the character of echoes or reboundings of the first.

No 3. Exercise for light touch, three tones to each impulse.

No 4. Exercise for light touch, four tones to each impulse.

The same touch, the hand moving with the bounding touches. Observe the long intervals of repose, indicated by the rests.

The same with shorter intervals of repose.

No 5.

No 6.

The motion may be likened to that of a soap-bubble which, by the impulse of a single breath, is sent bounding over the carpet.

Extension of the rebounding period to a greater number of subdivisions.

In No. 8 the entire upwards and downwards run is to be made with a single impulse, in the same manner as in the shorter ones.

No 7.

No 8.

A similar form involving thirds in ascending and sixths in descending.

The same applied to the left hand.

No 9.

No 10.

Be careful that the left wrist is kept in the same condition as the right in the preceding exercise.

### FUNDAMENTAL OCTAVE EXERCISES

Observe carefully the directions in the sections referred to in the text.

Preliminary exercise for loose wrist.  
First way, the wrist sinking at the count "two"  
Sec. 2, No. 1. Figures 1 and 2.

Second way, sinking immediately.  
Sec. 2, No 2. Figures 1 and 2.

No 11.

No 12.

Right hand

Left hand

Fine.

Nos. 13 and 14 are to be played with the light touches described in Sec. 2, No. 2. The hand falls upon the first touch in each measure, which is somewhat accented; all the remaining touches in the measure are like the rebounding of this first one, as if by a continuation of the same impulse. Play moderately at first, and afterwards faster. No. 14, a, b, & c, are the three Triad positions. These should later on be practised in all keys. No. 14, d, e, f & G, are different positions of the dim. 7th chord. These forms of exercise should eventually be adapted to all of the derivatives of the dim. 7th chord, as shown in Vol. III, pp 8 & 9.

No 13. Play as Nos. 3 & 4 above.

No 14. a. b.

c.

d.

e.

f.

g.

Right Hand.

Left Hand.

Five tones with a single impulse.  
With long intervals of recovery.  
Scrupulously observe the rests.

No 15.

The hand falls on the first octave as a ball thrown on the floor, and bounds along through the rest of the series.

Five tone exercises, with quick recovery.

No 16.

Nine tones with a single impulse.

No 17.

The motion may be compared to that of a flat stone skipping across the smooth surface of the water, propelled by a single impulse.  
Wrist - Loosening exercise for left hand.

Seventeen tones with a single impulse. Be sure that

No 18.

the entire run is made with a single impulse.

No 19. First way, sinking at count "two"

Second way, sinking immediately.

No 20. Sec. 2. No. 1, Figure 2.

Light touch for left hand. Be sure that the wrist is kept in the  
No 21. proper condition, and that the groups are each made  
with a single impulse.

The same with shorter intervals for recovery.

No 22.

The long intervals of recovery (rests) afford time for re-  
suming the loose condition of wrist.

Groups of nine tones for the left Hand,  
to be played with a single impulse.

No 23.

Groups of seventeen tones played with a single im-  
pulse. Be sure that the entire circuit of the scale is  
completed as a single curved line, without break or  
fresh beginning until the whole is completed.

No 24.

Octave groups with both hands, in contrary motion.  
Be sure that the wrists are both kept flexible.

No 25.a.

The first touch is the arm fall, with the wrist loosened  
as in Exercise No. 13, Velocity form.

No 25.b.

Right Hand.  $\Delta$

Left Hand.  $\Delta$



Groups of nine tones from a single impulse.  
Both hands in contrary motion.

Seventeen tones from a single impulse.  
For both hands in contrary motion.

No 26.

No 27.

In the following scale exercise in similar motion, each group to the ensuing rest is played from a single impulse, in the same manner as in the exercise preceding. In case the difficulty of retaining this condition of wrist should prove insurmountable to the younger student, the practice should revert again for some time to exercises 11 to 24 until better control is gained. The advanced student, however, will find exercises 25 to 31 invaluable.

No 28.

Make, also, a continuous exercise of the above by omitting every third measure.

No 29. Other forms involving the same principle.

No 30.

The velocity principle is to be applied to octaves, with the light touch, in the same manner as described in connection with scales in Vol. II, p.13 and in Vol. III, Arpeggios p.16. The first touch is the arm fall, with the wrist loosened, as in No.13.

No 31. a.

Right Hand.

Left Hand.

R. H.

etc., through all derivatives of the dim. 7th chord. See Vol. III pp 8 & 9. Practice also the descending forms.

No 32. Chromatic Scale in Octaves.

Observe that the fourth finger is used on the black keys.

No 33.

No 34. Velocity applied.

# Interlocking Octaves.

Very brilliant and startling effects are produced by passages in which the chromatic scale is played in octaves upon the co-operative principle, each hand taking every alternate note. This trick is in reality very easy, and it will be not at all difficult for the student who has mastered the preceding exercises to acquire it without any great trouble. Attend therefore to the following directions.

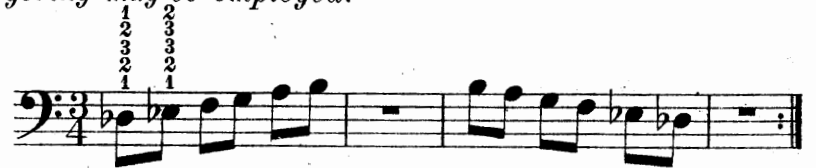
Begin the scale upon C with the left hand, as in No 35. The left hand will then ascend by whole steps, playing C, D, E, F#, G#, A# and C. The right hand will play the intervening notes, C#, D#, F, G, A, B. This gives the forms in Nos. 35 and 36. After playing these two parts separately for a few times, and after having carefully noted the path which the left hand makes in going up the octave, as after it plays two white keys it goes forwards to the three black keys;

then note the corresponding path of the right hand. Having done this, play the two hands together, as in No 37. The thumbs are to be played nearly legato, and the stress of the touch is upon the thumbs and not on the fifth fingers. As soon as a certain degree of ease has been reached apply immediately the principle of velocity, Nos. 52 to 59. The graded forms in quarter notes, eighths and sixteenths will also be useful. In general, however, the order of developing this part of the technic already given in Nos. 35 to 51, will be more advantageous than any other. The indispensable point to guard is the loose and responsive condition of the wrists. The accents at beginning and ending are to be delivered with a very sharp and biting touch, derived from the vigorous vitality of the finger-points, aided perhaps by a slight element of "push" from the shoulder.

No 35. Path of the Left Hand.



No 36. Path of the Right Hand. *Either way of fingering may be employed.*



No 37. The two together. *Left Hand Octaves, Right Hand single tones.*



No 38. *The same in Meter of 6s*



No 39. *In Twelves.*



No 40. *Left Hand Single Tones, Right Hand Octaves. Meter of 4s*



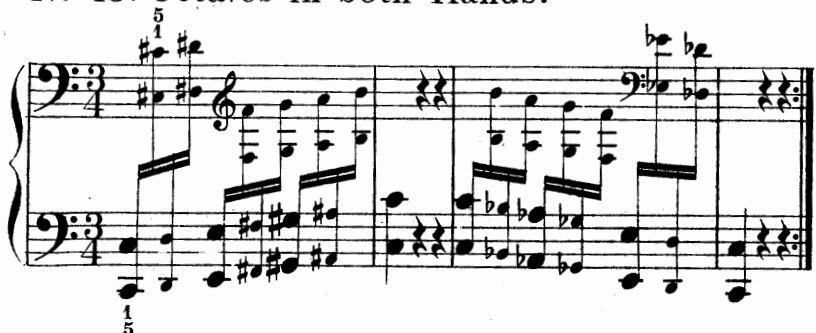
No 41. *Meter of 6s*



No 42. *Meter of Twelves.*



No 43. *Octaves in both Hands.*



No 44. *Ascending and descending.*



No 45. The same in compass of two octaves.

The same principle may be applied equally well when the left hand begins with a black key, giving rise to preparatory forms like the following:

No 46. The Left Hand will play these.

No 47. And the Right Hand these.

No 48. Left Hand Octaves; Right Hand single tones.

No 49. The same in different meter.

No 50. Left Hand Octaves; Right Hand single tones.

No 51. The Scale complete through two octaves.

The Velocity principle applied to the forms beginning upon a white key.(Nos. 35 to 44.)

No 52. Velocity applied to No 39 ascending.

No 53. Velocity applied to No 39 descending.

No 54. Velocity applied to No 40.

No 55. Velocity.

No 56. Velocity applied to No 43 ascending.

No 57. Velocity applied to No 43 descending.



No 58. Velocity applied to No 45. *Ascending and descending.*

In like manner the velocity principle should be applied to all the forms Nos. 46 to 51, the following example sufficiently illustrating the method.

No 59. Velocity applied to No 48.

The following, No. 60, is an excerpt of four measures from the concluding passage of the Rondo, or last movement, of Chopin's Concerto Op. 11. As originally written it is in single tones, both hands playing in unison as follows.

No 60(a)

*Vivace.* ♩ = 104.

Tausig has wrought out a climax differing from that of Chopin by arranging this passage in octaves which interlock between the hands in the following manner:

No 60(b)

*Vivace.* ♩ = 104.

In modern Pianoforte music there are many passages of this kind, but the method of study and practice in order to acquire facility and brilliancy in playing them is the same in every case. Hence the analysis of one is sufficient to show how all the rest should be worked out in practice. Careful attention is requested to the directions which follow in detail.

1. Divide the passage into sections of four notes each. The first of these short sections will give two octaves to the left and two to the right as at No. 61, a. See also the short Velocity exercise No. 56. Also Nos. 52 & 54, Page 9. As the left hand takes the lead in the passage the path of the hand over the key-board should first be fixed in the eye. This path consists simply of two white keys, viz: E natural and F double sharp. The path of the right hand lies over the intervening two black keys, viz: F sharp and G sharp. In making the first practical effort, only the keys in their proper order are to be fixed in the eye and played as though on a dumb key-board, that is, abstracting the thought from the sounds. Repeat this short section a few times slowly, - then exactly double the rate of speed and finally practice it as a velocity exercise, taking the passage through the four keys as one volition, or as a unit of thought. Stop abruptly and with a sharp accent and crisp staccato upon the final octave of the group, viz: G sharp. In this way the hand habits will be very soon

acquired and the short section brought under control so as to be freely and brilliantly played.

2. Now proceed to the next section as at b and practice in like manner.

3. Atc the two sections a and b are joined together and now the group of seven tones constitutes the unit of thought and is played as if by one volition.

4. Sections d and e should now receive the same treatment and be practiced first separately and then joined together as at f.

5. A longer section is now formed by uniting c and f, which results in section g. Proceeding in the same way the whole passage of four measures is finally built up and brought easily freely and brilliantly under the fingers. This method of practice applied to any passage is the surest and quickest way to complete mastery and control.

The whole of this Tausig-Chopin passages consists of some sixteen measures and the manner of treatment as here described is to be applied throughout.

No 61. a)                      b)                      c)                      d)                      e)

f)                      g)

The accidentals are repeated twice in some measures for the better guidance of the eye.

Another passage of this kind is the following from a concerto by Saint-Saens. The method of practice in detail, building it up by short and progressively larger sections, is to be precisely the same as already described for the extract from Chopin.

### Concluding passage of the last movement of the Second Concerto by Camille St. Saens. G minor. Op.22.

Notes with upward stem to be played with the right hand.  
Those with downward stem with the left hand.

No 62.

*Presto.*  $\text{♩} = 120.$   
*con bravoura*

The fingering above viz:  $\begin{smallmatrix} 4 & 5 \\ 1 & 1 \end{smallmatrix}$  or  $\begin{smallmatrix} 5 & 5 \\ 1 & 1 \end{smallmatrix}$  may be used at the option of the player. In either case the thumb plays glissando, and the other fingers as nearly so as possible.

### LEGATO OCTAVES.

Sec. 3. In legato octaves the outer voices are connected by changing fingers, while the inner voices (played by the thumbs) are made as legato as possible. In this form of octave playing the weight of the hand rests mainly upon the fourth and fifth fingers, and care must be taken that the wrist is not constricted in the effort to maintain a better sostenuto. For this reason the exercises for legato octaves should be interspersed with the practice of those of the non legato variety, where the wrist is duly loosened.

Small hands may acquire the art of this touch by the sixths, which are given for the purpose. See Nos. 63-70. It is to be observed however, that constant effort is to be made in the case of very small hands to extend the compass to the octave, since it has a tendency to permanently increase the reaching power of the hand and render it supple.

If this effort be begun with a child's hand at the age of eight years or less, the compass of the octave will soon be mastered; and if meanwhile the wrist condition be duly attended to by means of the non-legato exercises in sixths (until the octaves can be reached) no harm will result from it. Stretching the hand must not be carried to the point where soreness is felt some time after practicing. This means inflammation, and is a sign to desist. In fact all efforts of this kind will succeed better if made in very small doses repeated for a very few minutes every day, than by any kind of heroic treatment.

It will also be found useful to practice the legato exercises like those in Nos. 63 to 70 in connection with the relaxing of wrist, illustrated in Sec. 2, the relaxation taking place after the substitution of fingers has been effected.

The preparatory work of this part of the technic has been done so thoroughly in the various forms of the two-finger exercise, particularly by the octave forms, Nos. 70 to 74, that very little more is necessary. The following forms, however, are indicated as examples of the devices leading to practical improvement by the shortest possible route.

As this principle is important for children as well as for adults, the first forms are in Sixths, for small hands only.

**No 63. Upper voice legato**  
*Right hand alone*  
etc.

**No 64. Lower voice legato**  
etc.

**No 65. Both voices legato**  
etc.

**No 66. Lower voice legato**  
*Left hand alone*  
etc.

**No 67. Upper voice legato**  
etc.

**No 68. Both voices legato**  
etc.

**No 69. The same in Octaves. Upper voice legato**  
*Right hand alone*  
etc.

**No 70. Lower voice legato**  
*Left hand alone*  
etc.

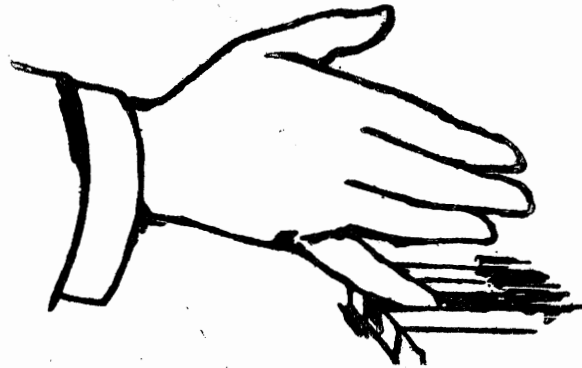
Should additional exercises in this department be needed, they may be produced by carrying out the above in other keys. In this way their number may be increased indefinitely. The teacher must observe, however, that it is not the number of exercises practiced so much as the perfection with which they are done which determines the students improvement.

### Exercises for rotating the hand, and for contractions and expansions.

The following forms of exercise have a very important bearing upon looseness of wrist, and must therefore be intermingled in the daily practice with the other forms of octaves.

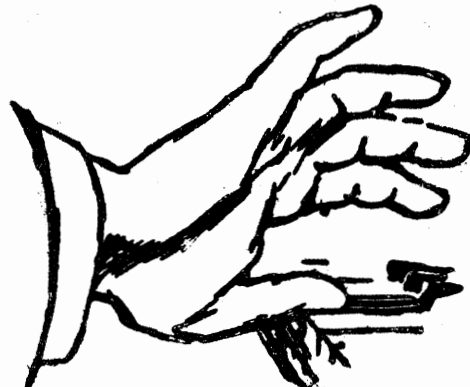
In performing those of the first class, like Nos. 71 and 72 the hand rotates upon the thumb or fifth finger as a pivot. In Figure 3 the right hand is shown rotating in this manner upon the fifth finger.

Figure 3.



This is the manner in which the first part of Nos. 71 and 72 are to be played by the left hand (in a lower octave). The second half of the same exercises when played by the right hand would employ the hand in the same manner. Figure 4 shows the hand rotated upon the thumb, the palm being swung upwards as far as possible, as shown in the figure.

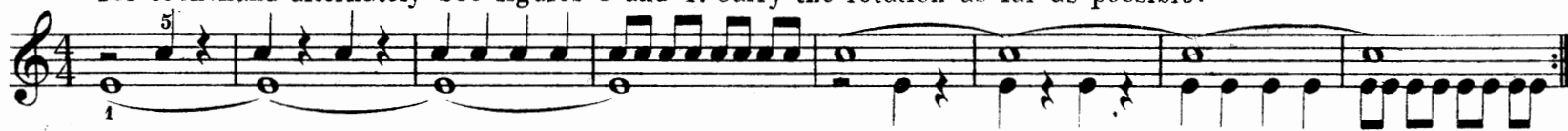
Figure 4.



In this manner the right hand is to play the first part of Nos. 71 and 72; and in like manner the left hand plays the second part of the same exercises. It is important to carry the rotation of wrist as far as possible, since the object proposed is that of increasing the flexibility of wrist to the utmost possible degree. Let the student take care that the entire tone-production is effected by the rotary motion of the hand, and not by means of finger touches.

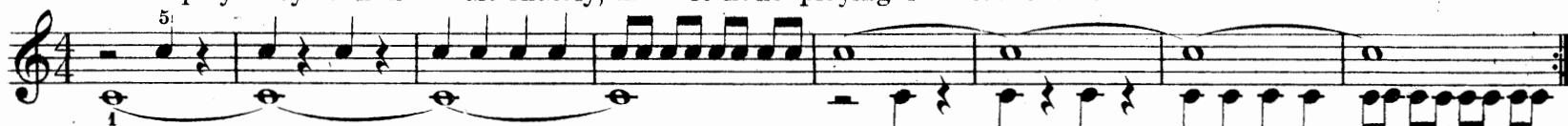
**No 71. Rotary Exercise in Sixths, for small hands.**

For each hand alternately. See figures 3 and 4. Carry the rotation as far as possible.



**No 72. Rotary Exercises in Octaves. See Figures 3 and 4.**

To be played by each hand alternately, the left hand playing in a lower octave.



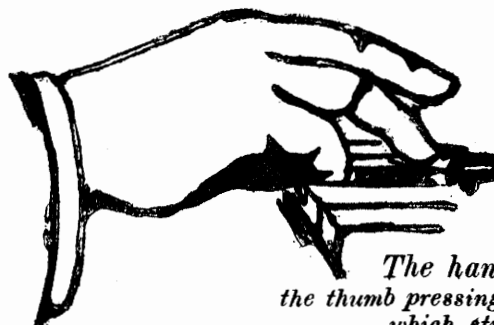
The art of octave playing depends to a degree upon the ability of the hand to assume the octave extension quickly and certainly, and to change again to any other extension, or to any other kind of passage, without uncertainty or distress. For this purpose the following exercises in quick contractions and expansions are very valuable. In performing them the hand first takes the octave extension, as shown in figure 5. The thumb then forsakes its key and the hand contracts until the thumb firmly presses the fifth finger, which still holds its key, as shown in figure 6. In exercise 73 only the tones played by the thumb while the hand is extended are sounded. The other tones, represented as being played by the thumb in the contracted position, do not sound.

Figure 5.



The hand in octave extension.

Figure 6.



The hand contracted. the thumb pressing the 5th finger. which still holds its key.

**No 73. Quick Contractions and Expansions.**

Take the long tone with the fifth finger and hold it throughout the exercise. Then bring the thumb upon the same key alternately with its octave. The holding tone will not repeat.

For the Right Hand

For the Left Hand



The following exercises, involving contractions and expansions of the hand, were great favorites of Alexander Drey-schock, who was particularly celebrated as an octave player. They conduce to limpness and elasticity of hand Drey-schock practiced them for the most part through a compass of four octaves, as in exercise No. 77.

In performing them the hand assumes alternately the position shown in figure 5 and that in figure 6. Each exercise is given in two degrees of speed, and the best way of practice is to play connectedly and without interruption of the measure. Play the first grade through four times in succession, then pass to second grade and practice in like manner. Three or more grades of speed may be used at the option of the student. It is perhaps advisable to remind the stu-dent that whatever the effort necessary for the more rapid grades, the wrist must always be left in a condition of limpness and freedom. To fail in this respect will be to miss the very point of the entire exercise.

**No 74. Compass of two octaves. Rhythm I.**

Rhythm II.



**No 75. Compass of three octaves. Rhythm I.**



**No 76. Compass of three octaves. Rhythm II.**





No 77. Compass of four octaves. *Rhythm I.*

No 78. Compass of four octaves. *Rhythm II.*

No 79. Another form. *Without repeating the lower and upper notes.* In 6/8 measure. Compass of three octaves.

No 80. Compass of four octaves, 6/8 measure.

May also be practised in 9/8 and other varieties of measure and accent.

No 81. *Ascending*      *Descending*      No 82. *Up*      *Down*

No 83. *Up*      *Down*      No 84. *Up*      *Down*

No 85. *Up*      *Down*      No 86.

No 87.      No 88.

No 89.

No 90.

No 91.

No 92.

May be practised also in 9/8 and other varieties of measure and accent.

# MISCELLANEOUS EXERCISES; Not all Octaves, but having reference to Preparation of Hands for Octave playing.

The following are not exactly rotation exercises, since the hand strictly speaking does not rotate; but the principle is similar, and they have a very important bearing on loosening the wrist. The second and third fingers, in turn, in the right hand, and the second and fourth fingers in the left, hold down a key firmly while the hand is loosely shaken from side to side, in playing the thumb and fifth finger.

In order to acquire perfectly flexible motions, play them in all grades of power from pianissimo to fortissimo.

No 93. *Ascending*

*Descending*

Musical notation for exercise No 93. It consists of two systems of two staves each. The first system is labeled 'Ascending' and the second 'Descending'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The right hand often plays a steady eighth-note pattern while the left hand plays a more complex pattern with rests. The exercise is marked with 'etc' at the end of each system.

Exercises 93 - 98 inclusive should also be practised playing all of the 16th & 8th notes in an extremely staccato and light manner.

No 94. *Ascending*

*Descending*

Musical notation for exercise No 94. It consists of two systems of two staves each. The first system is labeled 'Ascending' and the second 'Descending'. The notation includes triplets of eighth notes in both hands. The right hand often plays a steady eighth-note pattern while the left hand plays a more complex pattern with rests. The exercise is marked with 'etc' at the end of each system.

No 95. *Ascending*

*Descending*

Musical notation for exercise No 95. It consists of two systems of two staves each. The first system is labeled 'Ascending' and the second 'Descending'. The notation includes eighth-note patterns in both hands. The right hand often plays a steady eighth-note pattern while the left hand plays a more complex pattern with rests. The exercise is marked with 'etc' at the end of each system.

No 96. *Ascending*

*Descending*

Musical notation for exercise No 96. It consists of two systems of two staves each. The first system is labeled 'Ascending' and the second 'Descending'. The notation includes triplets of eighth notes and eighth-note patterns in both hands. The right hand often plays a steady eighth-note pattern while the left hand plays a more complex pattern with rests. The exercise is marked with 'etc' at the end of each system.

No 97. *Ascending*

No 98.

Musical notation for exercises No 97 and No 98. It consists of two systems of two staves each. The first system is labeled 'Ascending' and the second is labeled 'Descending'. The notation includes complex rhythmic patterns, including eighth and sixteenth notes, and rests. The right hand often plays a steady eighth-note pattern while the left hand plays a more complex pattern with rests. The exercise is marked with 'etc' at the end of each system.

# The Pedals.

Owing to the superior resonating qualities of the modern pianoforte, the management of the pedals is intimately connected with that of touch, and the present treatise would be incomplete were it left without the necessary fundamental exercise in this department also. Hence the following outline explanations, having for their object merely that of informing the student of the proper office of these important adjuncts to the tone-producing apparatus of the pianoforte, and of calling his attention to the nature of the modification they effect upon the tone as prepared at the keyboard, and to the principles, therefore, which should determine their use.

Upon the best modern instruments there are three pedals. Of these the one at the left is what is called the "Soft Pedal" having for its office a reduction in the volume of tone following a given touch upon the keys. This is accomplished in grand pianos by shifting the action one degree to the right, so that every hammer sets in vibration only two strings of its unison instead of three, as when the soft pedal is not employed. In upright pianos it interposes a felt, or brings the hammers nearer the strings, whereby the same touch produces less force than when the entire powers of the instrument are used. The soft pedal is used continuously for as long a time as it is desired to reduce the volume of tone (and perhaps somewhat modify its quality.) It is always operated with the left foot, which is firmly pressed at the beginning of the passage and retained until the end. Its use has no influence upon the use of the other pedals during the same passage.

The middle pedal when there is one is called the "Tone-sustaining" pedal. It prolongs the vibration of such tones as were held by the keys at the moment it was pressed, but not of those which may be taken later while it is still in use.

The principal pedal is what is improperly called the "loud pedal" a term which is misnomer in every way. Its true name is "damper-pedal," so called because it prevents the dampers from falling again upon the strings when the fingers are removed from the keys. The dampers are little cushions of felt which are held away from the string when a key is pressed, thus allowing it to vibrate after the hammer touches it; when pressure upon the key ceases and the key rises to its level the damper falls upon the string and stops the vibration. The damper pedal operates in two ways: It permits tones to be prolonged after the fingers have been removed from the keys, thereby rendering many effects possible which could not otherwise be attained without more than two hands. It also improves the resonance of tones by permitting them to be reinforced through their harmonic relatives. As the latter is one of the most important principles in the management of the pedal for the production of delicate effects, and at the same time is one of the least known, the following exercises are given, by the aid of which the student may easily test at the same time the quality of his ear and the perfection of his instrument.

These exercises depend upon the property which vibrating strings have of awakening a response in other strings which happen to possess elements in consonance with theirs. Exercise 99 illustrates the manner in which the the bass strings reinforce the tones of the treble strings when the pedal is used discreetly. It is written upon three staves. The lowest one shows the bass key which is taken with the left hand but not sounded. The upper staff shows the tones which are forcibly sounded by the right hand and instantly left. The middle staff indicates the soft harmonic tones which the bass string will be heard emitting after the right hand has been taken from the keys.

## Exercise 99. Illustrating the manner in which the bass strings reinforce the treble.

Right hand playing. Strike the keys forcibly.

The harmonics which will be heard from the bass strings after the right hand has played.

Left hand. Press down the key without striking or sounding it, and hold it down throughout the exercise.

## Exercise 100 Illustrating the manner in which the treble strings reinforce the bass.

Right hand. Press down the key without producing any sound.

The treble will sound these tones.

Left hand playing. Strike the keys forcibly.

The student must understand that while the pedal is one of the most indispensable parts of the tone controlling mechanism of the pianoforte, it is at the same time that part concerning which the fewest precise directions can be given. Pianos, even of the same maker, differ extremely in their resonating power and vibrating qualities, and pedal actions differ very much in their quickness of action. Hence for the production of the very same effect by the same player upon two different pianos the time of taking and leaving the pedal would differ considerably. Moreover, the difference would not be susceptible of preliminary pointing out, but would have to be ascertained by the ear at the moment, the player adapting his pedalling unconsciously to the peculiarities and capabilities of the instrument, in the same manner that, without much calculation but merely in obedience to his tonal sense, he would employ a heavier touch upon one instrument than another. Hence no very close reliance can be placed upon the signs. The player must take them with considerable allowance, and consider the effect intended.

The sign "Ped" is to signify that the tone-sustaining begins at the point where the mark is placed. The asterisk \* that the tone ends there. The foot is managed at the proper time and in the proper way to reach this general result. The same meaning must be connected with the line which many now prefer. No possible mark can be contrived for

One-finger exercise for the study of the legato, effected by the use of the damper pedal. Play first with the right hand alone, then with the left hand in similar manner. First use the second finger only, throughout the exercise. Afterwards, the third, fourth, fifth and thumb each in succession.

No 101. Playing with one finger. Use the down-arm touch illustrated in Vol. I, See 29 figures a and b.

Be careful to raise the finger at the end of beat one, throughout the exercise, and as the finger leaves the key the foot presses the pedal. A fine legato can only be successfully attained through the sense of hearing, therefore listen intently and carefully to be sure that each tone is continued up to the next and as it were runs into it without in the least overlapping.

No 102. Playing with one finger. Down-arm touch. The pedal is used here sooner than in the preceding exercise viz: at the second half of count one, and the finger raised accordingly. In doing this be careful not to impair the legato. Pressing down the pedal *after* the key has been struck is called "Pedal Syncopation."

### Melody. Etude for one finger alone.

This exercise is for the purpose of acquiring a true musical legato effect by means of the damper pedal. It is to be played with one finger throughout. First play it with the right hand and take in turn the 2<sup>d</sup>, 3<sup>d</sup>, 4<sup>th</sup> and 5<sup>th</sup> fingers. Then go through the same process with the left hand. Use the down-arm touch, - see Part I of Touch & Technic, p. 6. Keep the hand and arm in as limp a condition as possible. Play the melody with expression and make it perfectly legato by means of the damper pedal. The "una corda" pedal may also be used in addition, at the option of the player. This however will depend largely upon the instrument as regards the musical quality of tone and the effect of which it is capable. The pedal is one of the most wonderful features of the Pianoforte and beautiful effects can be produced by the Pedals, used separately or in combination. No definite and infallible rules can be laid down for these but the student must learn to listen intently and thus cultivate and develop a discrimination as to true musical effects. A pure musical legato can only be accomplished through the sense of hearing.

No 103. *Andante*. The melody must predominate and be heard distinctly, but not unduly and out of proportion.

Pedal marks are purposely omitted. This matter being left entirely to the discrimination and close attention of the student. The full chord must be heard at the close and left to fade gradually away



## General Considerations governing Sound Pedalling.

1. The principal use of the pedal is for prolonging tones after the fingers have been removed from the keys.

2. Basses are pedalled in this way for the purpose of prolonging the low bass tone until the chord belonging to it is heard.

3. The pedal also promotes blending of tones in the different ranges of pitch, by permitting the harmonics to be reinforced.

4. Melody tones are often prolonged by means of the pedal while the fingers are busy performing embellishments or other ornamental additions. This is the reason of its use in many pieces which cannot be effectively performed without the constant use of the pedal.

5. Since the office of the pedal is to permit tones to prolong themselves, and to call forth harmonic additions to the tonal contents of the finger touches, it follows that the same apparatus is peculiarly liable to promote confusion and unclearness in the playing. Indiscreet use of the pedal is probably the greatest defect in ordinary amateur piano playing.

6. Therefore observe carefully the following cautions:

(1) The pedal is never to be held while the chord is changed. Whenever there is a new chord be sure that the tones of the preceding one stop before those of the new one begin.

(2) The sign "Ped." and the \* are not to be understood as showing the precise place where the foot should take the pedal and release it, but as defining approximately the true duration of the tones; the pedal must be taken sooner or later according to the responsiveness of the pianoforte and the nicety of the pedal action, in order that the tones may

be just enough connected, and never intermingled.

(3) In the same manner the marks proposed, like those in example must be understood as indicating the desired duration of the tones.

(4) When the pedal is indicated to be held while many tones are intermingled in the lower parts of the piano, as happens sometimes in works by Liszt and others, the composer must be understood as thinking of mere noise and not of music. Such use of the pedal is permissible when noise is desired without regard to musical effect.

(5) Owing to the quickness with which vibrations come to an end in the upper part of the piano, the pedal may be much more liberally used there than lower. Even scales with the pedal held are allowable in the upper part of the instrument, provided the touch be sufficiently clear for individualizing the tones, so that no unclearness disagreeably impresses the ear.

(6) In the original editions of the works of Schumann where the term "Ped." is written once at the beginning of the composition, great care must be taken to so use it that no unclearness results. In many modern compositions the pedal is taken and left in connection with every emphatic chord of the entire work.

(7) Almost invariably the foot takes the pedal a little after the fingers have taken the chord intended to be affected by it.

The result is an addition of the harmonics, as shown in examples A and B. (8) The foot releases the pedal just as the next following chord is expected to sound, hence at almost the very moment when the hand is upon the point of attacking the next following chord. Many beautiful effects in the Beethoven slow movements depend upon this use of the pedal.

Press down the keys silently with the right hand, without striking them, or causing the hammers to strike the strings. Continue in this way throughout the exercise, thus as though playing on the organ.

### Ex. 104(a) *Lento.*

*Right hand touching silently, and holding.*

*Left hand playing vigorously*

Play these chords with the left hand resolutely and with decision, using the elastic touch with great force and crispness. Do not neglect the *sfz* or accent to be brought out with the thumb. The foot is raised from the pedal simultaneously with the hand. The sostenuto tones of the right hand will be heard singing, so to speak, after the tones of the abrupt chords played by the left hand have ceased, thus giving an organ-like effect. If the pedal is omitted altogether a nearly similar effect will result, but its

use serves to re-inforce the tones which result from the holding down of the keys by the right hand.

Another way of playing this is to strike the keys of the right hand chords very gently and softly. The fact that these keys are struck must not however be obvious to the hearer, as their tones will be covered up by the volume and sonority of the left hand chords.

Still another way of producing a like effect is to omit the left hand chords altogether and in their place to play merely a single bass note either using or omitting the pedal as follows:

### Ex. 104(b)

*Lento.*

Play any ordinary church tune of sustained chords in like manner with similar effects.



Place the hands in proper position for playing the arpeggio, or broken chord. This begins in the second half of count "four," and is completed precisely on count "one" of the following measure. Now, with right foot pressing firmly the damper pedal, play the tones of the arpeggio in a rapid and forcible manner, ending with a decided accent upon the final tone of the series, which is also made vibratory and crisp by means of the elastic touch. At this point the hands instantaneously leave the keys, but all of the tones of the arpeggio continue to sound because the damper pedal has not yet been released. Still pressing down this pedal, place the hands immediately on the keys of the following chord, but without striking them and in the quietest possible manner. At the instant this is accomplished release the pedal for a moment, but only long enough to cause all of the

tones to cease sounding excepting those which are prolonged by the fingers which continue their pressure upon the keys. Now press down the damper pedal again, on the second half of count "three," so that through its agency the tones may be yet further sustained, while the hands immediately leave the keys and take the proper position for playing the next arpeggio. Proceed in like manner throughout the exercise. This exercise, together with others of similar character, affords useful practice in training the ear, since such practice necessitates close attention and careful listening on the part of the player. Many beautiful effects result from the skilful management of the pedals, either separately or in combination, but this depends in great measure, upon the ingenuity of the player, and only very general indications can be given in a work like this.

### Exercise in producing pure legato effects by means of the hands and pedals used alternately and in combination.

Note. Do not sound the chords marked *ppp* in placing the fingers upon the keys. Pay strict attention to the *ff*

No 105. *Lento*. In playing this, follow the directions explicitly and minutely, otherwise the intended effect will not be attained.

The pedal marks have been placed with great care. Attend to them closely.

This represents the sostenuto and chorale effect of the motive and is not to be played.

# HOME SWEET HOME.

## A One-finger Pedal Study for the Pianoforte.

Wm. Mason.

The object of this little study is to give the student a practical knowledge of the nature and use of the damper pedal in particular, as well as to aid in the cultivation and development of a musical touch.

Modern Pianofortes have in general three pedals, and of these the one on the right, called the Damper pedal, is by far the most important. It is called the Damper pedal because by means of foot pressure, the dampers are lifted from the strings, leaving them free, and thus prolonging the sound. It is frequently called the "Loud pedal", but this term is misleading, for the damper pedal is constantly used in connection with the "una corda" or soft pedal, in *pianissimo* passages.

It is not too much to say that the damper pedal is the very life and soul of the instrument, for in its absence or in case of its being out of order, the most skilful virtuoso would be helpless and unable to produce genuine musical effects. Being of such vital importance, its nature and proper use should receive the careful attention of the student at the outset, when the germs and seeds of poetic and expressive playing are being sown and nurtured.

Beginnings are of serious import. If at first the effort is solely to gain physical strength of fingers, wrist and muscles, a merely mechanical development will result, and become so habitual as to nullify all later attempts to acquire a musical and poetic touch. Through many years of practical experience, the writer has had ample demonstration of this result. Prevention is better than cure. Cultivate and develop a musical touch from the outset.

### How to acquire expression in playing.

Pianoforte playing devoid of expression is like fruit without flavor. In order to form the habit of playing musically and with expression, you must learn to listen intently to your own playing, for the ear, as well as the fingers, needs development. Do not postpone your efforts to do this, but begin right away.

By means of the *ear*, musical effects are cultivated and perfected just as by means of the *eye* the painter perfects his work. The musician must learn to listen intently to the effect of his own playing, as well as to the playing of others, just as the painter must learn to see clearly the effect of light and shade.

A fine toned instrument of responsive action is a good companion for you, and aids essentially in the development of a sympathetic touch.

You must do this work yourself. It cannot be done by proxy. The teacher can guide, advise, and perhaps give excellent examples on the pianoforte, but the accomplishment of the result rests with you, and with care and persistence will be achieved, slowly at first, but with cumulative progress. Artistic playing will follow, and not merely facility in mechanism.

Moreover, and of vastly greater importance, those who faithfully persist in this course, will do much more than merely learn to play the pianoforte, for principles

of life will be realized, developed and wrought into personal experience. Learn to persevere.

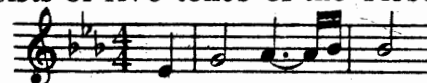
### Explanations.

As one finger alone has to play both melody and accompaniment it is obvious that while the accompaniment figures are being played, the melody tone started by the finger, must be sustained by the pedal, thus releasing the finger to play the accompaniment. The melody must dominate the accompaniment and not be confused or intruded upon. In other words, the melody tones must be played with emphasis and made to sound throughout their exact value, and not a moment longer, the object being to acquire a habit of rhythmic accuracy combined with a perfect *legato* or singing effect. Keep also in mind that the air of "Home Sweet Home" is plaintive and tender, and train the fingers to give expression to these qualities. In this connection, a pianoforte of fine musical tone, and with sensitive action, is an excellent companion on account of its ready response to the mood of the player. I well remember Thalberg's saying to me many years ago, "A good pianoforte not only helps the player, but suggests musical ideas to the composer."

Pedal marks are purposely omitted, one object of the study being to teach the pupil to listen for musical effects, and to train the ear to give the tones their length, independently of pedal directions.

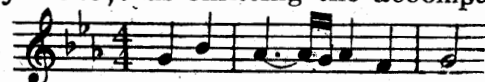
### Directions for preliminary practice.

Much the best way for beginners or others, is first to master small sections of the melody alone, omitting the accompaniment until later on, as in the following example, which consists of five tones of the first melodic phrase, thus:



Let the index finger of the right hand, this being the easiest to begin with, fall firmly, but not heavily, upon the key with a momentary pressure. Immediately thereafter the right foot presses down the damper pedal, and thus sustains the tone just started by the finger. The finger, being liberated, promptly rises and prepares for the next fall, which takes place precisely on time, that is, on the right beat of the measure. In this way the *legato* of the melody is sustained throughout. This is really the whole thing in a nutshell, for the process is simply repeated throughout the study. Listen carefully and incessantly in order to be sure that the foot presses the pedal just after each melody tone, and holds it long enough to sustain the tones throughout their full value, as represented by the notes. Practice this section thoroughly until you can play it easily and without hesitation.

The student can now proceed in one of two ways, according to inclination. One of these is to complete the first section of the melody alone, thus omitting the accompaniment until later on.



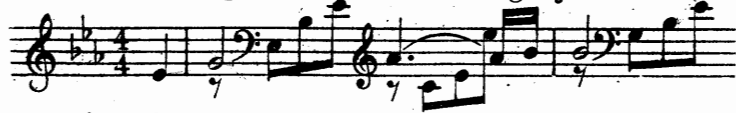
Practice carefully in order to bring under easy control.

Now connect the first of these sections with the second, and we have a complete phrase, thus:



Each one of these sections or phrases must be brought under thorough control, first singly, and afterward in connection. Proceed in like manner through the piece. Try to play even these short sections with expression and with a genuinely musical touch.

The other way is to practice and thoroughly learn the first section, *with added accompaniment*, thus:



Next practice the second section, with added accompaniment, thus:



Next practice the whole phrase, as follows, with added accompaniment:



Finally, practice the Etude from beginning to end without interruption.

### A One-finger Pedal Study for the Pianoforte on the Melody of Home Sweet Home.

WILLIAM MASON.

Andantino. (Moderately fast.)

The musical score consists of four systems of piano notation. The first system includes dynamics *cresc.*, *dim.*, and *cresc.*. The second system includes *dim.*, *mf*, and *dim.*. The third system includes *mf*, *dim.*, and *cresc. ad lib.*. The fourth system includes *poco rit.*, *cresc.*, *a tempo*, *dim.*, *dim.*, and *p*. The score features a treble clef melody and a bass clef accompaniment with various fingerings and articulations.

## Chords with Partial or Entire Finger Touch.

The technic of chord-playing is nearly all included in that of octaves, since for their good effect chords need to be played with the light wrist and incisive finger-touch. The modern practice tends more and more towards playing chords with the elastic touch of the fingers and arm, or with the up-arm touch, and but rarely with the down-arm touch, or the corresponding forms of hand and finger touch. Many chords are played with the fingers, and for the production of certain fine discriminations of tonal effect it is necessary to direct the force of the touch into one particular voice of the chord. This art is very important, since it has to do with refinement and intelligence in chord effects. It is easily acquired by practicing an

ordinary church tune, playing at first the soprano voice legato by changing fingers upon each key, the remaining voices being played with a finger staccato. When this is mastered apply the same principle to the other voices in turn. In this way will arise forms similar to the successive phrases of No. 106. Owing to its combining two radically different forms of finger touch, (the finger legato and the finger staccato) this exercise is very useful.

No. 106: shows this principle applied to each voice in turn, in the effort to bring out an imitative effect especially designed for this illustrating touch.

In performing these touches the hands are first placed just above the keys, in the position represented in Figure 7. The touches are then made entirely with finger movements, and not at all with hand or arm movements. This is a very important point, and is the central fact of the whole exercise, and the source of the refining influence which this form of practicing has upon the playing of chords.

Figure 7.

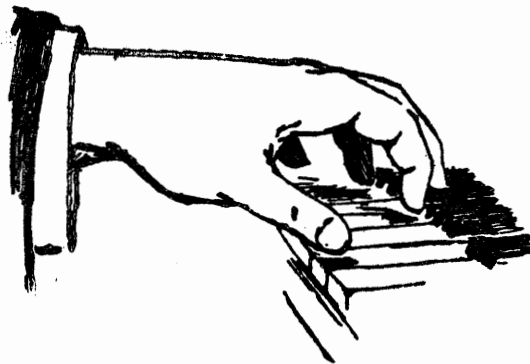


Figure 8 represents the right hand at the moment when the chord has been struck and the fifth finger has given place to the fourth, which at this moment is holding the melody preparatory to the next chord.

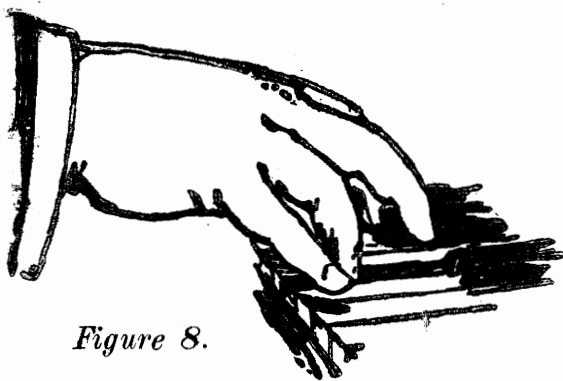


Figure 8.

Figure 9 represents the left hand playing the tenor legato. The thumb has just given place to the second finger, for holding out the tone.

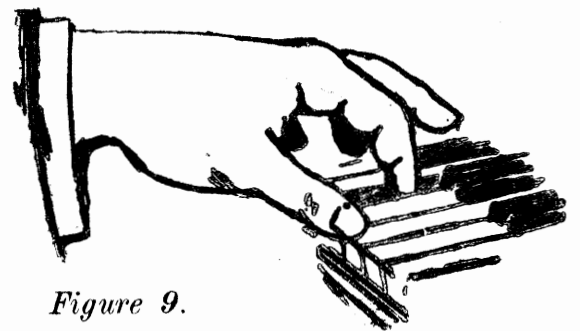


Figure 9.

Play slowly and give especial emphasis to each voice written in half-notes. Cling to the keys throughout the full value of the notes.

### No 106.



No 107. Andante from the Second Grand Sonata.

KARL MARIA von WEBER, Op. 39.

*Andante.*  
*ben tenuto*

*etc.*

No 108. Concertstück Op. 79.

*Larghetto, ma non troppo.*

KARL MARIA von WEBER.

*p con duolo e ben tenuto la melodia*  
*senza Pedale*

*ten.*  
*ten.*

*etc.*

No 109. Second Movement from Sonata Op. 2, No 2.

*Ad. \**

L. van BEETHOVEN.

*Largo appassionato*  
*tenuto sempre*

*p ten. ten. ten. ten. ten. ten.*

*etc.*

No 110. From Camille Saint-Saen's Caprice on airs from the ballet in Alceste.

GLUCK.

*Andante*

*etc.*

*etc.*

No 111. Two other arrangements of the same melody.

*etc.*

*etc.*



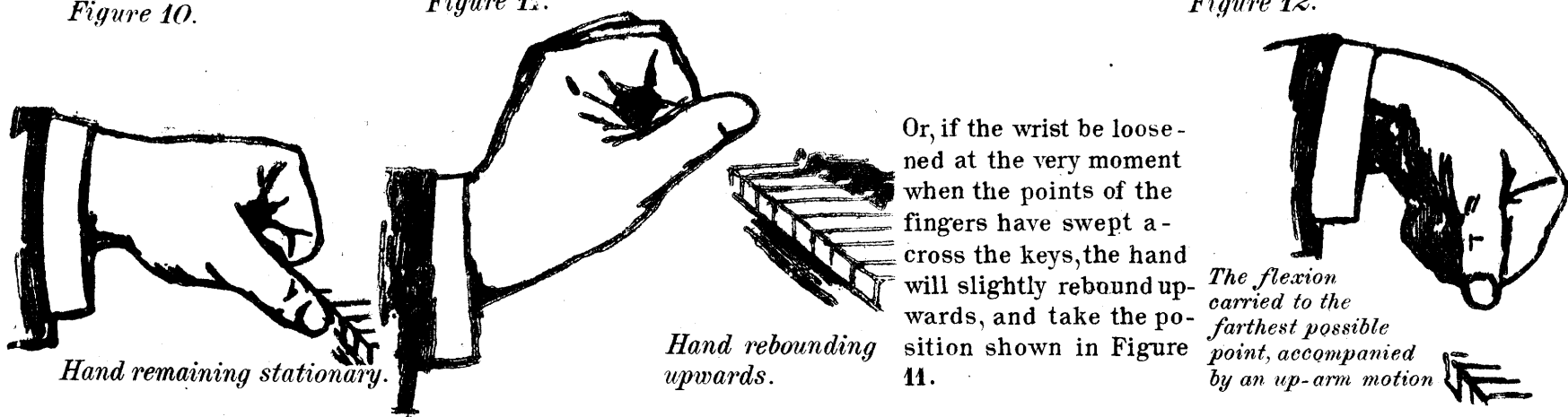
## Chords with Elastic Touch.

In order to play these chords properly the hands are first placed just above the keys, the points of the fingers almost or quite in contact with them, but without depressing the keys, exactly as represented in Figure 7. The chords are then played by suddenly and vigorously flexing the muscles, as in the act of spitefully shutting the hands. If the flexion ceases the moment the chord is played the hand at the termination of the touch will assume the position shown in Fig. 10.

Figure 10.

Figure 11.

Figure 12.



Hand remaining stationary.

Hand rebounding upwards.

Or, if the wrist be loosened at the very moment when the points of the fingers have swept across the keys, the hand will slightly rebound upwards, and take the position shown in Figure 11.

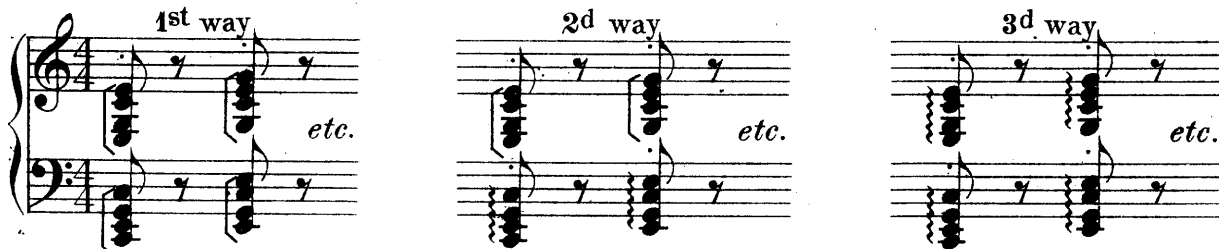
The flexion carried to the farthest possible point, accompanied by an up-arm motion

Still another way, which has great advantages for increasing the incisiveness and volume of the chord playing, continues the flexion until the entire hand is drawn under towards the elbow, as shown in Figure 12. This touch will be still further improved in power if in addition to violently flexing the hand, as already described, the up-arm touch be added, the arm springing away from the key-board to a height of several inches or a foot at the completion of each chord. The rebound must be extremely elastic, and no composition of motions or angular transition from one motion to another must be discernible but the entire touch must appear a single volition.

Each of these ways has its advantages, and the best form of practice will be a combination of all the forms. The main danger of the method shown in Figure 10 is that the wrist will remain rigid after the touch is delivered. Great care must be taken at this point to bring the wrists instantaneously into a thoroughly limp condition.

### Modulating Sequence for Heavy Chord-Practice.

Three ways of practising this exercise are equally useful, examples of which follow. The braces signify that the keys are to be struck and the tones produced simultaneously,—the curved lines signify that the tones are to be spread, or played as arpeggios. The same exercise should also be practiced with the "up arm" touch, Vol. I, p. 6 whereby the volume of tone will be much greater.



### No 112. Exercise.



This and the following Exercise are by E M Bowman. They are taken by permission from the "Demonstrative Exercises" of the American College of Musicians

The foregoing Sequence also affords an excellent formula for applying the finger touches already described in Nos. 106 to 111. In performing them the hand will assume the same positions as in figures 7, 8, 9, etc.

Melody with Chord Accompaniment. *Clinging and Elastic Touches in Combination.*

In ascending, accent and sustain the upper tone of the chord, thus playing the melody legato e tenuto, and attack the other keys with the Elastic touch. In descending, the lowest tones form the Melody and the upper ones the Accompaniment. In order that a more perfect legato may be effected, three voices only are given to the hand which plays the sustained melody.

No 113.  $\text{♩} = 100.$

5-4 5-4

8----- 8-----

*Re. \* Re. \**

A perfect legato may also be applied to one or more of the inner voices as follows. The fingering is indicated for the legato tones.

No 114. *Ascending*      *Descending*      *Ascending*      *Descending*      *Ascending*      *Descending*

4-2 4-2 3-2 4-2      2-3 2-4 2-4 2-3      4-2 4-2 3-2 4-2      2-3 2-4 2-4 2      2-4 2-3 2-4 2-4      4-2 3-2 4-2 4-2      2-4 2-3 2-4 2-4      4-2 3-2 4-2 4

*etc etc etc etc etc etc*

Exercise 115 is a Prelude by Chopin. It includes full arm touches, the legato being produced by means of the pedal, used just after each chord is taken, and released at precisely the moment which will connect the successive chords without anywhere permitting them to overlap.

F. CHOPIN, Op. 28, No 20.

No 115.

*Largo.*  $\text{♩} = 40.$

*f*      *p*

*Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\**

*Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\* Re.\* Re.\*Re.\*Re.\**

*Re.\*Re.\*Re.\* Re.\**

*rit.*

Octave Exercise, Hands in alternation. Play lightly but with perfect distinctness and clearly mark the time with moderate and easy accent; first in groups of four, then of eight and finally of sixteen. Be careful to keep the muscles limp and elastic, the wrists loose and in a state of thorough relaxation throughout. The degree of speed should be varied, also the degree of force, but

the exercise is most useful if repeated many times in succession with moderate speed and force in an easy, light, delicate and agile manner, with perfectly distinct accents to correspond.

Another useful way of practicing the exercise is to make well graduated *crescendos* in each ascending scale and *diminuendos* in descending.

The musical score consists of five systems of piano music, each with a grand staff (treble and bass clefs). The time signature is 4/4. The exercise is performed with hands in alternation. The first system includes dynamic markings: *m.g.* (mezzo-forte) and *m.d.* (mezzo-piano) in the first two measures, and *m.g.* and *m.d. etc.* in the next two measures. The second system features eighth-note groupings marked with an '8' and a dashed line. The third system includes *m.g.* and *m.d.* markings. The fourth system also features eighth-note groupings marked with an '8'. The fifth system concludes the exercise with a double bar line and repeat dots.



# ETUDE CARACTERISTIQUE

H. RAVINA

Leggieramente e staccato M. M. ♩ = 132

The musical score consists of six systems of piano and bass staves. The first system is marked *pp.* and *senza Ped.*. The second system includes a *cresc.* marking. The third system features *ff.*, *sfp.*, and *p.* dynamics. The fourth system includes *pp.*, *cresc.*, *f.*, *cresc.*, and *ff.* dynamics. The fifth system includes *pp.* and *fpp.* dynamics. The sixth system is marked *straccinato*. The piece is in 6/16 time and features complex rhythmic patterns and dynamic contrasts.



*a tempo*  
*pp*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves contain dense chordal textures, primarily using arpeggiated chords. The tempo is marked 'a tempo' and the dynamic is 'pp' (pianissimo).

*pp cresc.* *f* *ff* *dim.* *pp*

The second system continues the chordal texture. It features dynamic markings: 'pp cresc.' (pianissimo crescendo), 'f' (forte), 'ff' (fortissimo), 'dim.' (diminuendo), and 'pp' (pianissimo) at the end. The notation includes various chord voicings and arpeggios.

The third system shows a continuation of the dense chordal texture. The upper staff has a key signature change to two flats (B-flat and E-flat). The lower staff continues with arpeggiated chords.

*p* *f* *pp dolce*

The fourth system includes dynamic markings: 'p' (piano), 'f' (forte), and 'pp dolce' (pianissimo dolce). The notation features a mix of chordal textures and arpeggios.

The fifth system continues the dense chordal texture with arpeggiated chords in both staves.

*cresc.* *ff* *sec.*

The sixth system concludes the piece. It features a 'cresc.' (crescendo) marking, a 'ff' (fortissimo) dynamic, and a 'sec.' (second ending) marking. The notation includes arpeggiated chords and a final chordal structure.

# Excerpt from an Etude.

C.V. ALKAN, (The elder) Op. 25.

**Allegro barbaro.**

*ten.*  
**ff**

*ten.*  
**ff**

*sempre ff*

*Fine.*

*sostenuto*

**p sempre**

*con una certa espressione*

*dim. D.C.*

# TOCCATINA. EXTRACT.

The Melody is played with the thumbs of each hand in alternation.  
It must be clearly defined and well brought out. Keep the muscles of the arms and wrists in a continuous state of relaxation, with the exception of a slight contraction of the thumbs, necessary to the proper marking of the melody.

**Allegro con brio.**

Wm. MASON Op. 46.

*ff brillante e con bravura*

*simile*

*martellato*

*brillante*

*ff*

*quasi trillo*

*sempre ff e con bravura*

*Tutta la forza*

*ff*

*fz*

*fz (Cres)*

# OCTAVE STUDY

R. KLEINMICHEL

Allegro moderato M. M. ♩ = 88

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 88. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *f* (forte). It features complex rhythmic patterns, including sixteenth-note runs and chords, and includes fingering numbers (1-5) and articulation marks. A *cresc.* (crescendo) marking is present in the fifth system. The piece concludes with a double bar line and repeat dots in the final measure of the sixth system.



First system of musical notation. The treble clef staff contains a melodic line with fingerings 3 1, 5 1, and 4 2. The bass clef staff features a complex rhythmic accompaniment with many sixteenth notes. A dynamic marking of *f* is present in the right-hand staff.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings 1, 2, 1, 2, 3, and 2. The bass clef staff has a dynamic marking of *mf* and a *p* marking. Fingerings 4 3 and 1 1 are shown.

Third system of musical notation. The treble clef staff has a dynamic marking of *f*. The bass clef staff includes a *cresc.* marking and fingerings 2, 1 5, 3, 2, 1, 3, 2, 1, and 5 4.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *p* and fingerings 2, 5 4 3, 2 1, 5, 3, 5, 2, and 8. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *mf* and fingerings 2, 4 1, 2, 4, 3, 3 1, 4, 1, 3, 5 4, 3, 3, and 2. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a dynamic marking of *p* and a *cresc.* marking. The bass clef staff has a dynamic marking of *f* and a circled number 8. The system concludes with a final chord.

# Etude in Octaves.

D. STEIBELT, Op. 78, No. 22.

1765-1823

**Presto con bravura.**

*fiissibile e con leggerezza*

The musical score consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The piece is marked 'Presto con bravura' and includes the instruction 'fiissibile e con leggerezza'. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece features a complex rhythmic pattern with many beamed notes and rests, characteristic of Steibelt's style.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex, beamed-note texture.

Third system of musical notation, ending with a *Fine.* marking in the right-hand staff.

major.

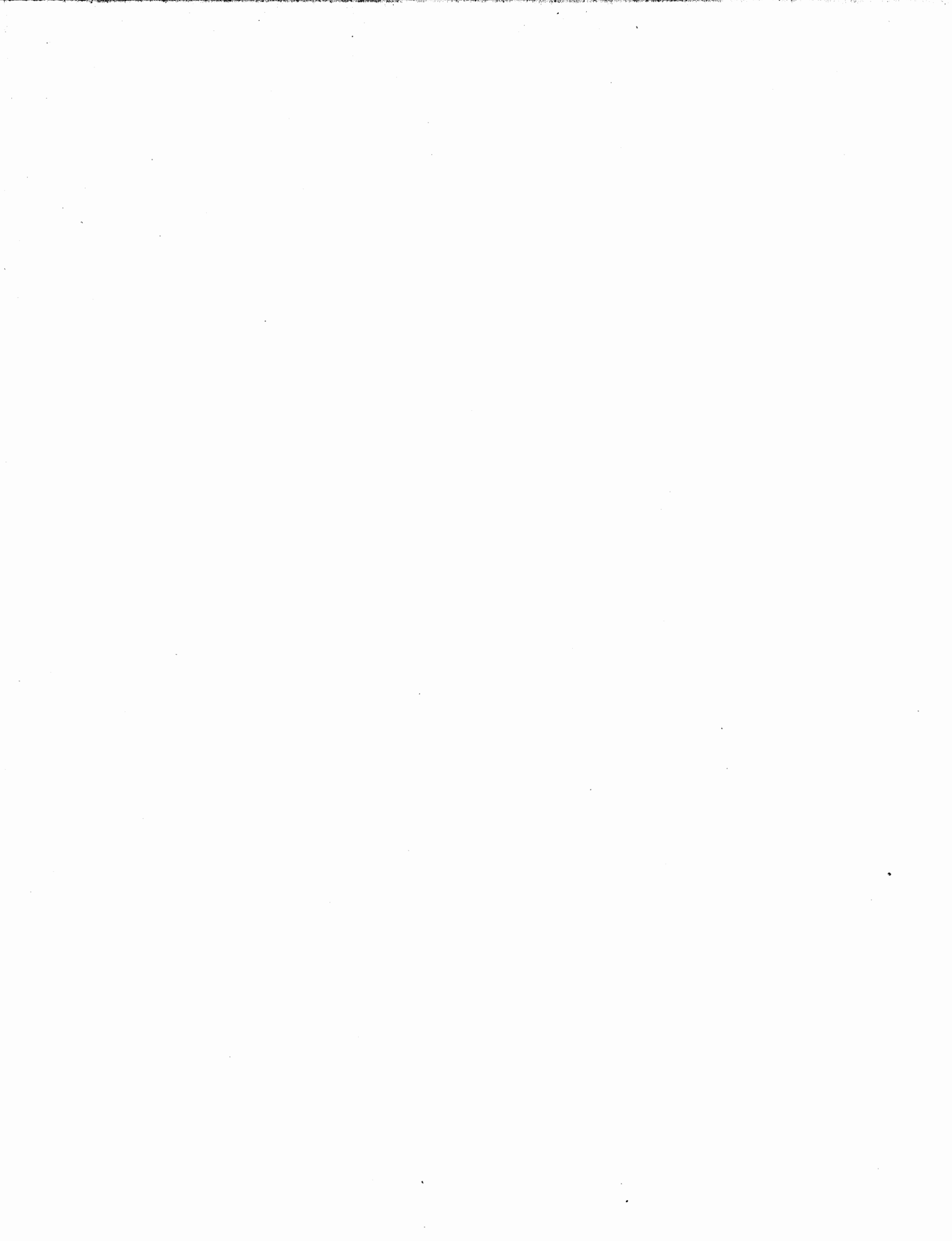
Fourth system of musical notation, starting with a *p.* (piano) dynamic marking in the bass staff. The key signature changes to one flat (B-flat major). The texture is less dense than the previous systems.

Fifth system of musical notation, continuing the piece in the new key signature.

Sixth system of musical notation, concluding the piece with a final cadence.







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