

# Materials

for

## Elementary

# Pianoforte Instruction

By

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Translated from the Author's final edition

by

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- Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. **L.25** .  
Book II. Exercises and Pieces. ....  
Book III. Little Four-hand pieces in the most usual Minor Modes.  
( supplement to Book II ). ....

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**F**inger exercises are the best means for preparing, developing and preserving a well-rounded, correct and beautiful touch. While even advanced players will still profit by their use, they form an indispensable, necessary foundation for Elementary instruction. — The order of their succession, and method of studying them, are not matters of indifference. Simple as is the material, it requires systematic development to turn it to good account. Accordingly, the following exercises have been grouped (invention, proper, being out of the question) with a view to such a development. In consideration of the plan of instruction in the classes of the institute for which the entire work was specially written, it is divided into Courses. The present Book comprises the first course. Finger-exercises in the compass of a Fifth. The subdivisions are provided by the text which preface the separate divisions. As to the study itself, in general, we remark as follows:

1. At the beginning of each separate division, under the title of „Clavier-section“ a series of black note-heads designates the digitals\* of which the exercises of that division make use. On these five digitals the hand and fingers are to be laid and then formed. Only when all rules concerning position, etc., are strictly followed, is playing to begin.

2. The exercises are to be played at first with each hand alone, slowly, and as forcibly as is possible without degenerating into stiffness: care being taken to secure the greatest equality, and to compensate for the want of strength in the weakest fingers, the fourth and fifth, by lifting them with more vigor, and by a broader touch, as compared with the stronger fingers, especially the thumb.

3. Every exercise is to be played several times in succession, for example four to eight times, without interruption.

4. In proportion as security, equality, and distinctness increase, the tempo must become quicker and the touch lighter, in connection with which the shadings of crescendo and decrescendo < > may subsequently be introduced.

5. When all the exercises of a division are conquered, they may be played in unbroken succession, either all through, or in larger sections, with a twofold or fourfold repetition of each exercise.

Playing in time, with the accentuation, now of the separate figures and of the first beat of the measure, is to be strictly observed, especially from the Third Division on, hence the necessity of counting.

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**Remark:** Although the instrument itself provides the best means for forming the touch, in these purely technical studies, nevertheless, a dumb clavier with movable digitals may also be used to advantage. It should be placed on a support in such a way that the player will not be forced to neglect any of the rules concerning the positions of body, arm, hand and finger.

\*The levers (so called keys) of the instrument which are operated by the digits or fingers, as distinguished from the pedals, or levers operated by the feet. The Translator adopts this term, already sanctioned in England, for avoiding the confusion arising from the use of the word keys in this sense, and in another, widely different (viz: „tone-families“). Accordingly, the word „Clavier“ is in this translation substituted for „key-board“, and „Clavier-section“ for „Section of keys“.

## I.

## Exercises for strengthening the fingers and cultivating the knuckles.

The separate repeating strokes of which every exercise consists are to be executed at first slowly, forcibly and without overstrict regard to measured time. The weak fingers (4<sup>th</sup> and 5<sup>th</sup>) deserve particular attention: the highest possible elevation and prolonged tarrying above the digitals will contribute materially to their necessary strengthening. In order, furthermore, that the occupied fingers may learn to move independently i.e. without the cooperation of the other fingers, the rest of the hand, the arm, etc; the unoccupied fingers, as so-called supporting-fingers, remain throughout the exercise upon the digitals assigned to them by whole notes. The hand and fingers having assumed a correct position on the clavier-section appointed for them, the schooling begins with one finger at a time (N<sup>os</sup> 1-5); then follow, two together (6-14), three together (15-22), and finally four together (23-24). Each hand to be taken alone. The hand being gradually freed from all supporting fingers, a natural transition is made to the first wrist exercise, Division II. For the sake of this transition the exercises in sharply dissonant combinations were unavoidable. The use of a silent mechanism with movable digitals (so-called dumb piano) affords a relief from this evil.

Clavier-section. a. 1. 2. 3. 4.

5. b. 6. 7. 8. 9.

10. 11. 12. 13. 14.

c. 15. 16. 17. 18. 19.

20. 21. 22. d. 23. 24.

## II.

### Exercises for the cultivation of the wrist.

The unemployed fingers must take, in the stroke of the hand, a position which will prevent them from touching the digitals in the down-stroke. Up and down strokes to be counted, and example 1 regarded as a pattern for the following ones. When the motions of up and down strokes have been practised and become regular, only the moment of the downstroke is to be counted.

After the downstroke the fingers should remain for an instant upon the digitals. Each hand is to be trained alone; the left hand plays two octaves lower.

Clavier-section. 1 One! Two! One! Two! One! Two! One! Two! etc.

Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke 8-12 times

2. etc. 3. etc. 4. etc. 5. etc. 6. etc.

7. etc. 8. etc. 9. etc. 10. etc. 11. etc.

12. etc. 13. etc. 14. etc. 15. etc. 16. etc.

17. 18. 19. 20. 21. 22. 23. 24.

## III.

### Exercises for two, three and four fingers respectively, in legato tone-succession (Contrary motion).

In *legato* tone-succession the alternation of fingers is the chief care. Correct alternation consists in the ability to strike with one finger precisely at the moment when the preceding one leaves its digital; accordingly, neither a separation of tones, nor a simultaneous sounding of preceding tones is permissible. The trill-like exercises 1-4 are to be played slowly, forcibly and with high-lifted fingers. All the exercises having been studied with supporting fingers, the latter may then be omitted. When released from them, the student must seek strictly to avoid all cooperation of the unemployed fingers, the back of the hand, the arm, etc.

Clavier-section. a Two fingers.

1. 2. 3. 4.

5. 6. 7. 8. 9.

b. Three fingers.

10. 11. 12. 13. 14.

15. 16. 17. 18. 19.

20. 21. 22. 23. 24.

c. Four fingers.

25. 26. 27. 28. 29.

30. 31. 32. 33. 34.

35. 36. 37. 38. 39. 40.

41. 42. 43. 44. 45.

Without supporting finger.  
(as transition.)

## IV.

Exercises for 2, 3 and 4 fingers, respectively,  
in legato succession (Parallel motion).

Clavier-section.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10. 11.

12. 13. 14. 15. 16. 17.

18. 19. 20. 21. 22. 23.

24. 25. 26. 27. 28. 29.

30. 31. 32. 33. 34. 35.

36. 37. 38. 39. 40. Transition to the following Division

### V.

## Exercises for 5 fingers in parallel and in contrary motion.

After each exercise has been repeated several times in parallel motion, proceed immediately to the one following in contrary motion. As long as the exercises are studied slowly, accentuate the first note of each figure; in quicker tempo only the first note of each measure. This Division is especially important for the foundation of a pearly, well-rounded and even touch.

The image displays five sets of piano exercises, each consisting of a grand staff (treble and bass clefs). Exercises 1a, 1b, 1c, 1d, and 1e are parallel motion exercises, while exercises 2, 3, 4, and 5 are contrary motion exercises. Each exercise is divided into measures by vertical bar lines and repeat signs. The exercises involve intricate fingerings and rhythmic patterns across the piano keyboard.

6. 7.

Measures 6 and 7 of the piece. The music consists of a continuous sixteenth-note pattern in both the treble and bass staves. The pattern is a chromatic scale moving upwards in the treble and downwards in the bass. Each measure contains two measures of music, with a repeat sign at the end of each measure.

8. 9.

Measures 8 and 9. The music continues with the same sixteenth-note pattern as in measures 6 and 7. The pattern remains consistent in both staves.

10. 11.

Measures 10 and 11. The music continues with the same sixteenth-note pattern. The pattern is consistent throughout the piece.

12. 13.

Measures 12 and 13. The music continues with the same sixteenth-note pattern. The pattern is consistent throughout the piece.

14. 15.

Measures 14 and 15. The music continues with the same sixteenth-note pattern. The pattern is consistent throughout the piece.

16. 17.

Measures 16 and 17. Measures 16 and 17 continue with the sixteenth-note pattern. In measure 17, the treble staff has a change in the pattern, with some notes marked with accents. The bass staff continues with the same pattern.



18. 19.

Musical notation for measures 18 and 19. The piece is in a 2/4 time signature. The right hand (treble clef) plays a continuous eighth-note pattern, while the left hand (bass clef) plays a similar eighth-note pattern. Each measure is repeated twice, indicated by double bar lines with repeat dots.

20. 21.

Musical notation for measures 20 and 21. The notation continues the eighth-note pattern from the previous measures, with each measure repeated twice.

22.

Musical notation for measure 22. The notation continues the eighth-note pattern, with the measure repeated twice.

23.

Musical notation for measure 23. The notation continues the eighth-note pattern, with the measure repeated twice.

24. 25.

Musical notation for measures 24 and 25. The notation continues the eighth-note pattern, with each measure repeated twice.

26. 27.

Musical notation for measures 26 and 27. The notation continues the eighth-note pattern, with each measure repeated twice.

28. 29.

Musical notation for measures 28 and 29. The notation continues the eighth-note pattern, with each measure repeated twice. The piece concludes with a final whole note chord in the right hand.

## VI.

## Harmonic Figuration.

The simplest harmonic figurations. The material can be further enlarged when both hands play together, by exchanging parts in the different exercises; for each example in the sections designated, respectively, as a, b, and c, may serve as upper or lower voice for all other exercises in the same Division.

For example:

(The right hand plays exercises 1-4 to the base-figure of N<sup>o</sup>1.)

The transition to Division VII is formed by Exercises 24-29, in which single tones and double notes alternate.

## Double - notes.

The sounding of single pairs of double-notes has already been put in practice in Division I (10 - 14). In this Division the problem is to secure a precise connection and precise exchange of tones. Upstroke and downstroke are to be carefully prepared. In the former, the fingers must be raised equally high; in the latter, they must strike simultaneously. At first, very slowly and strong! Examples 1 - 13 are to be studied not only in contrary motion but also in parallel.

Clavier-section. 1. 2. 3. 4. 5. 6. 7.

8. 9. 10. 11. 12. 13. 14. 15.

## VIII.

Repeated sounding of one and the same digital without change  
of fingers and with a supporting finger.

When a digital is struck several times in succession, a *legato* in the strict sense is impossible. The result, (especially when supporting fingers coöperate) is a medium between *legato* and *staccato* between knuckle-stroke and wrist stroke, *staccato* from the knuckle. Every single figure is to be accentuated.

Clavier-section. 1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

## IX.

Repeated sounding of one and the same digital without change of fingers  
and without any supporting finger.

Study partly in the way prescribed in Division VIII, and partly as wrist exercises proper.

Clavier-section. 1.

6. 7. 8. 9. 10. 11.

This section contains six systems of musical notation, each with a treble and bass clef. Exercises 6 through 11 are numbered above the first measure of each system. The exercises consist of continuous sixteenth-note patterns in both hands, with some systems ending in a whole note chord.

X.

Double notes. Wrist-stroke.

Clavier-section.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

This section contains four systems of musical notation, each with a treble and bass clef. Exercises 1 through 19 are numbered above the first measure of each system. The exercises focus on double notes and wrist strokes, with some systems ending in a whole note chord.

20. 21. 22.

XI.

Legato and Staccato simultaneously.

1. 2. 3. 4.  
5. 6. 7. 8. 9. 10.  
11. 12. 13. 14.

Appendix.

**A.** Thumb and fifth finger are called outer or boundary fingers, the others middle fingers. With respect to the position of the outer fingers, we distinguish a lower, middle and an upper position of hand. In the lower position, the thumb and fifth finger rest upon lower (white) digitals; in the middle position, one of the two, either the thumb or the fifth finger, rests upon an upper (black) digital in the upper position, both fingers rest upon upper digitals.

1. Lower position of hand. a. b. c.

2. Middle position of hand. d. e. f.

3. Upper position of hand. g. h.

In the exercises of the foregoing Divisions the lower position of hand is represented throughout. If we wish to introduce into the province of our study the modifications which arise from the employment of the middle and upper positions of hand, as well as from the use of upper digitals for the middle fingers, no new material is requisite, but instead, only the insertion of accidentals, and transposition. Thus a modification of the lower position arises if, for example, the exercises of *C*-major be played in *C*-minor, *G*-minor, *A*-flat major, thus:



For the middle position, the *C*-major exercises may be played with the signature of *D*-major or *D*-flat major.



For the upper position of hand, transpose the *C*-major exercises to *C*-sharp major, those in *G*-major to *G*-flat major.

**B.** The first of the following exercises are examples of a most contracted position of hand and fingers, such as the chromatic scale originates.

Exercises 4-6 form the transition to the 2<sup>nd</sup> Course, and, by excluding particular fingers otherwise properly in order, prepare the study of progressive passages, and others based upon changes of position of hand.