Materials

for

Elementary Pianoforte Instruction

By

THEODORE KULLAK.

Translated from the Author's final edition

by

ALBERT R. PARSONS.

Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. 1.25 .
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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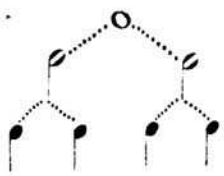
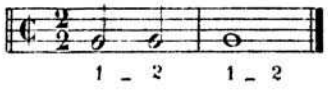
I. C-major.

A. Material (for the use of the Teacher).*

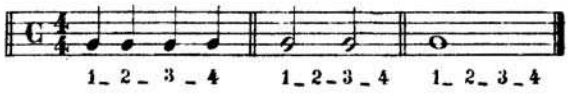
1.



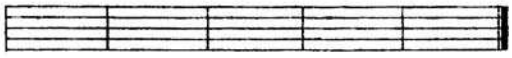
2, Two-two measure.



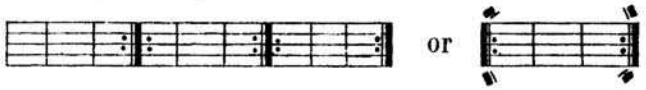
3, Four-four measure.



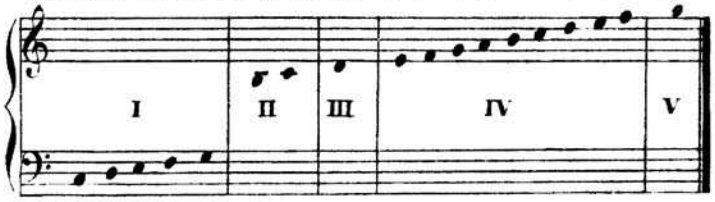
4, The Double Bar as sign of a larger section, or the close.



5, Sign of repetition.



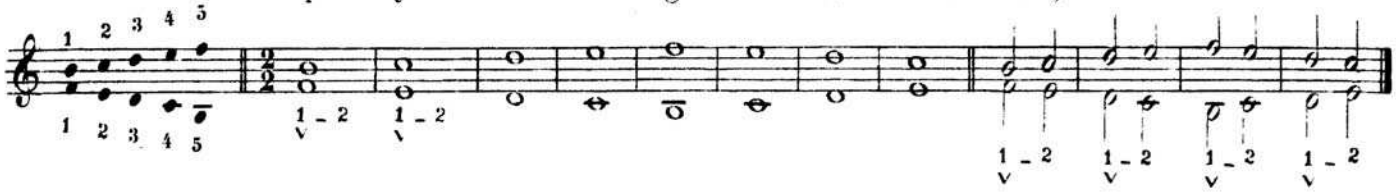
6, Table for reading notes. (Tone-compass of № 1-15)



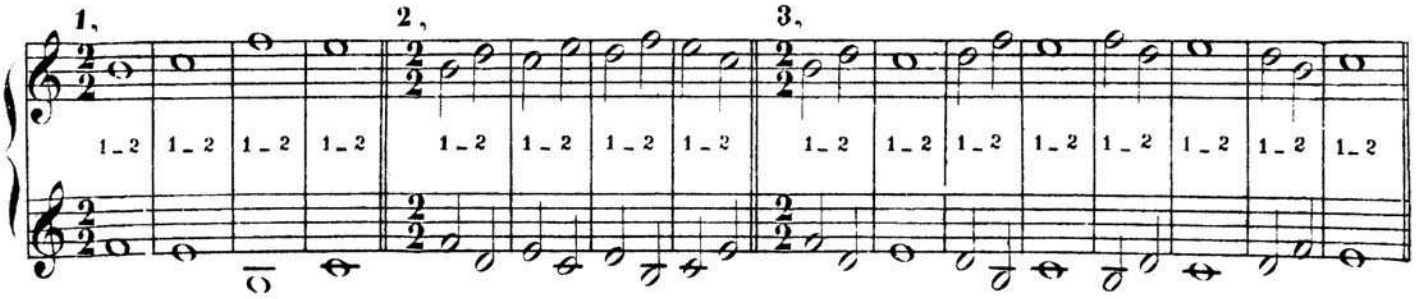
* Example: What names are given to the kinds of notes shown under 1? How do whole, half and quarter-notes differ as to form? How as to duration? (2) To what species of metre does two-two measure belong? Count and play the example. (3) To what species of metre does four-four measure belong? (6) Which digitals ("keys") correspond to the note-heads here given? What is the name of the upper clef? Of the lower? What are the names of the notes on lines in the first section? Of notes in spaces in the IVth? Show me the note whose digital I now strike. etc.

B. Exercises and Pieces.

Clavier-section. Preparatory exercise in counting. Count aloud two beats. One, two!



The same fingers in both hands.



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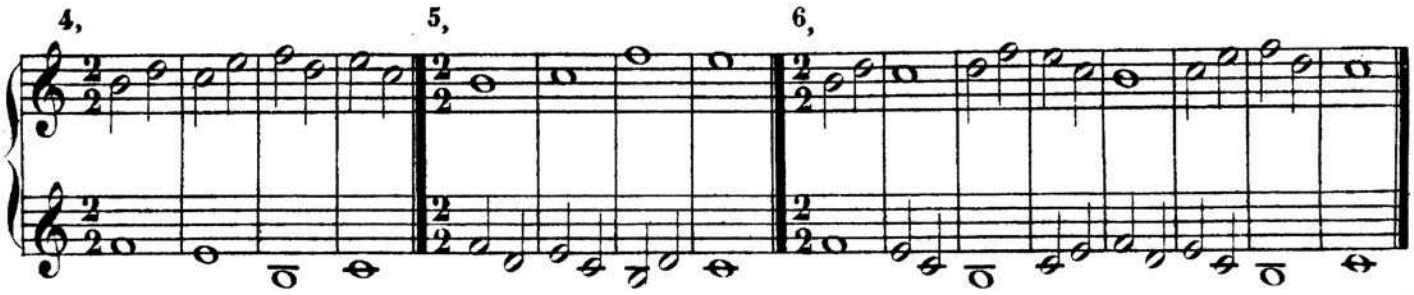
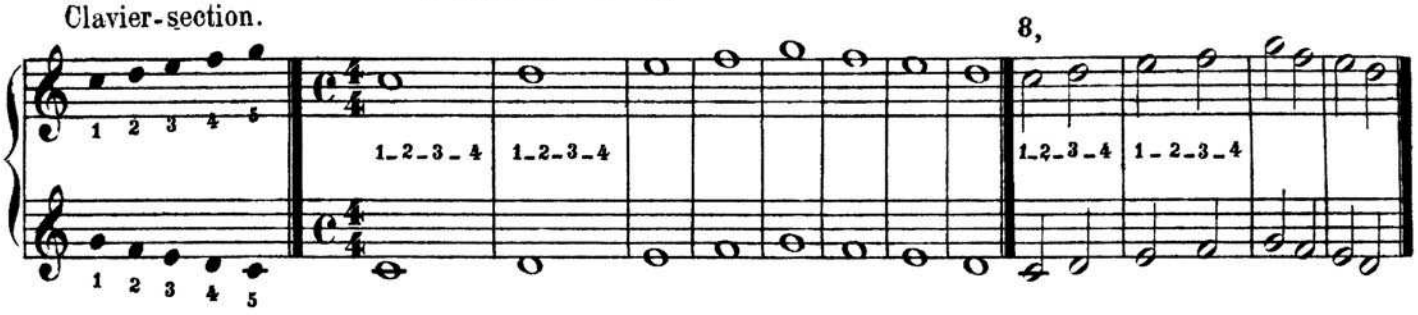
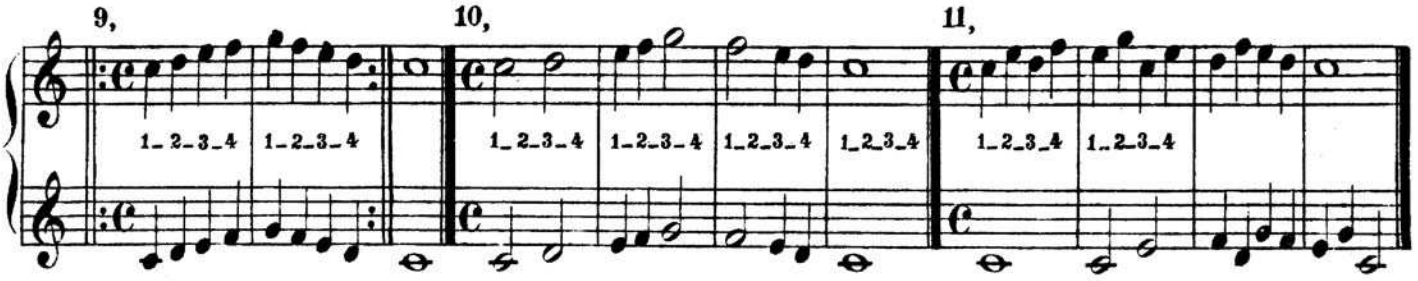
H.V. 57188



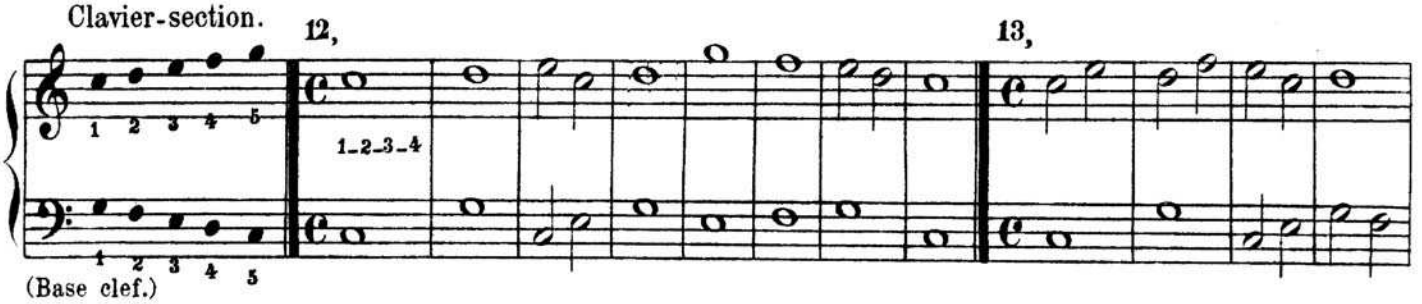
Different fingers in the two hands.

Clavier-section.

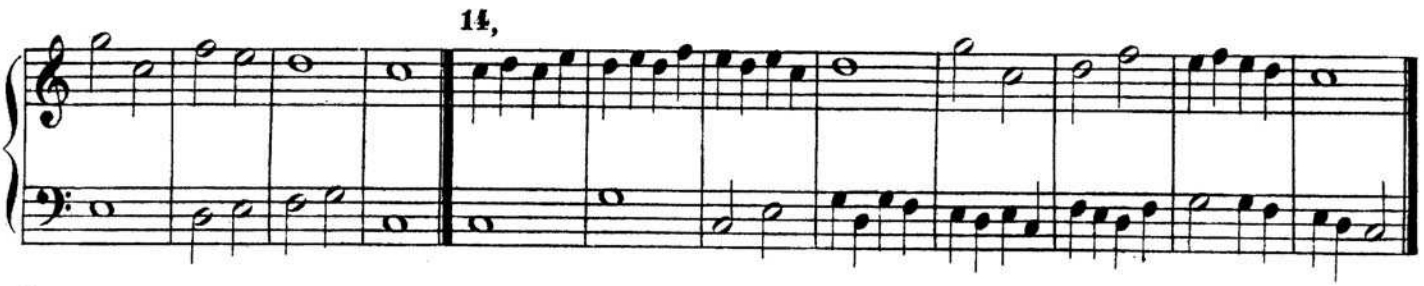


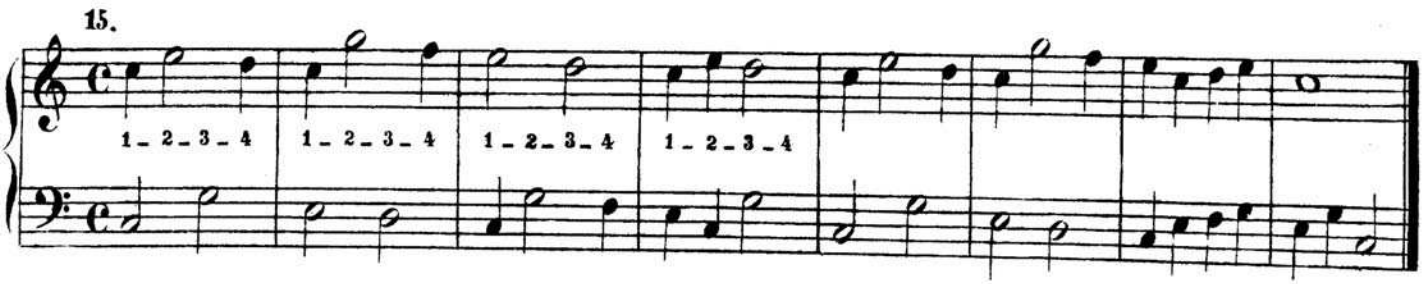


Clavier-section.



(Base clef.)





II. G-major.

A. Material.

1. From the bipartition (two-part division) of the quarter-note arises the eighth-note:

2. A dot immediately to the right of, and next to, the note-head is a sign that the original value is lengthened by one half.
By means of the dot, 1. The whole note becomes a whole-and-half note and equals

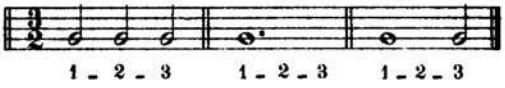
2. The half note a three-quarter note and equals

3. The quarter note a three-eighth note and equals

etc.

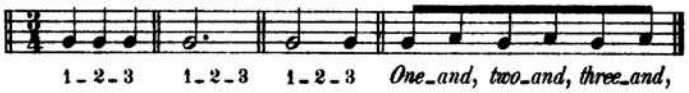
3. Rests, signs of silence. The pieces of this division contain the quarter-rest and eighth-rest.

4. Three-two measure.



etc.

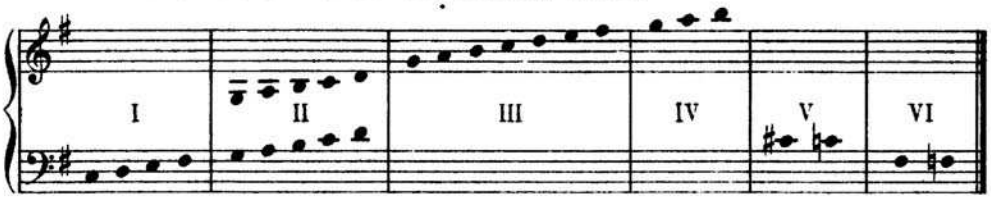
5. Three-four measure.



etc.

6. Sharp; Cancel.

7. Note-table for Nos 1-10 (for reading notes).

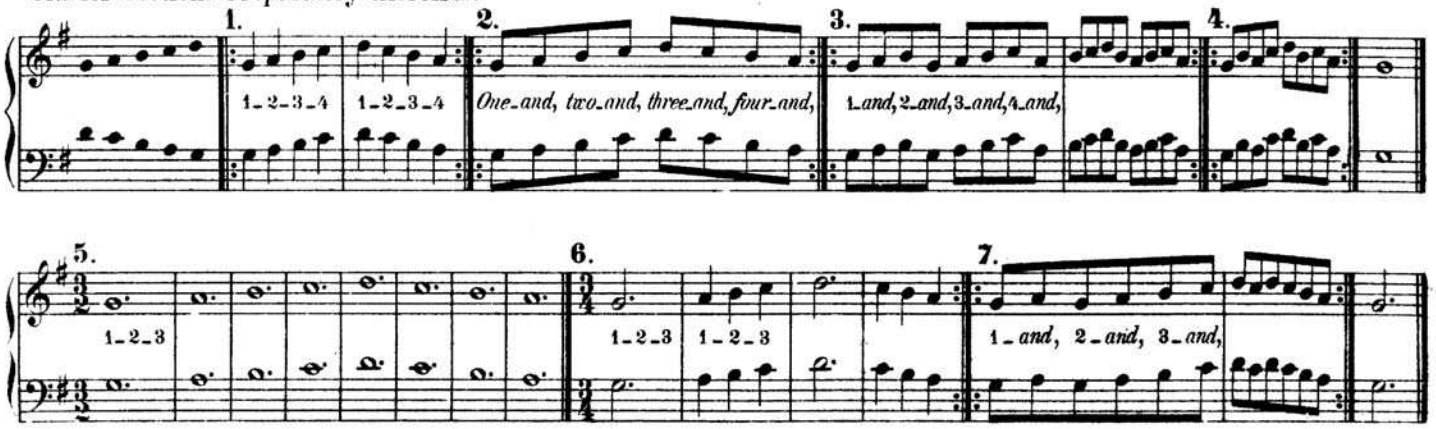


Questions: (1) To how many eighths is the whole note equal? the half? (2) How many quarters are there to the whole-and-half note? how many eighths? to how many eighths is the three-quarter note equal? etc. (4 and 5) To what kinds of measure do three-two measure and three-four measure belong? Group together the kinds of measure which have so far been introduced here. (6 What are the signs of G-major? What is an accidental sharp? etc.

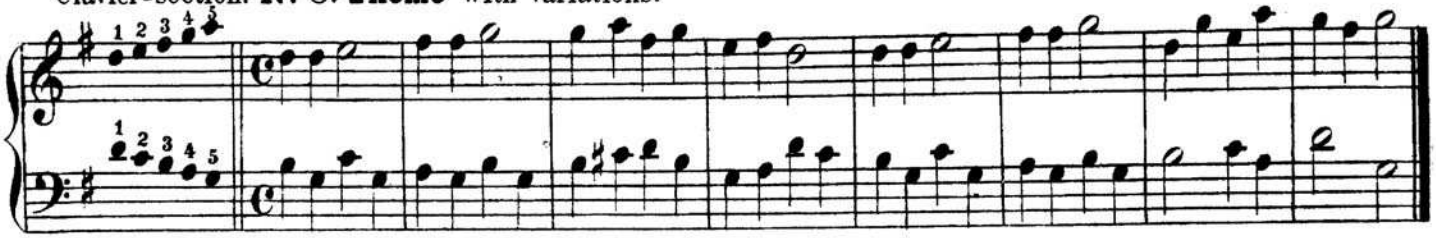
B. Exercises and Pieces.

Finger-, and counting-exercises.

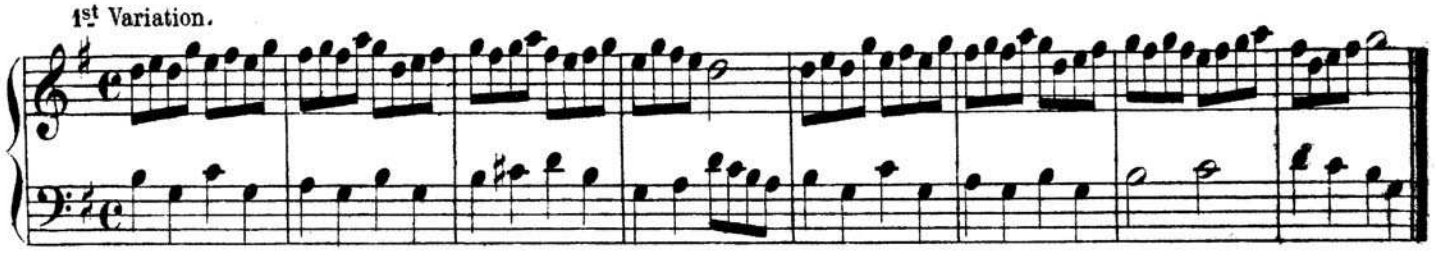
Clavier-section. Preparatory exercises.



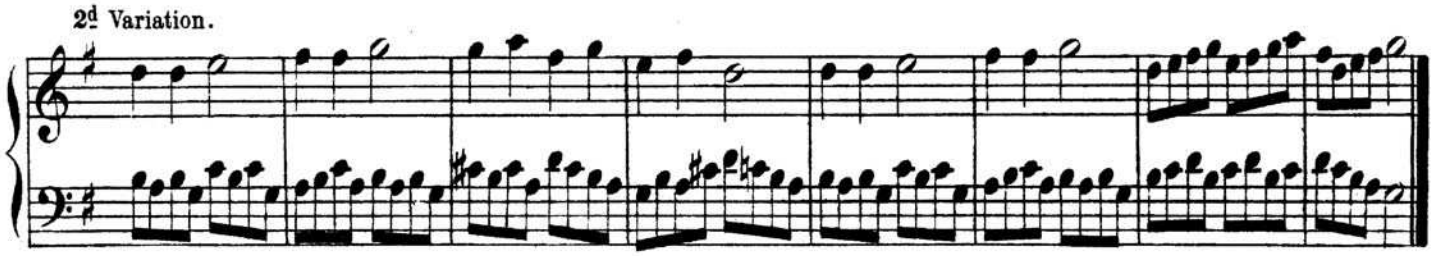
Clavier-section. **Nº 8. Theme** with Variations.



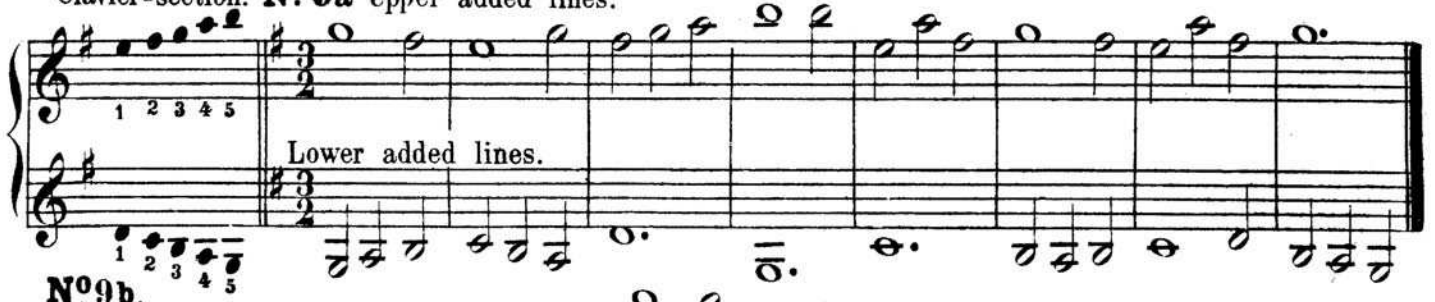
1st Variation.



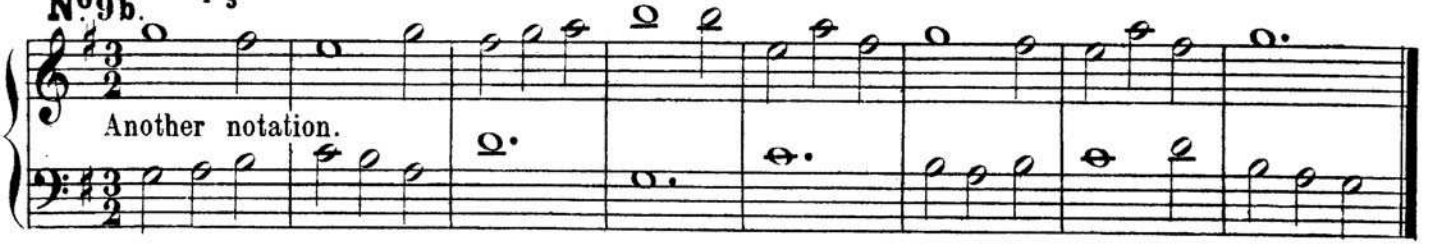
2d Variation.



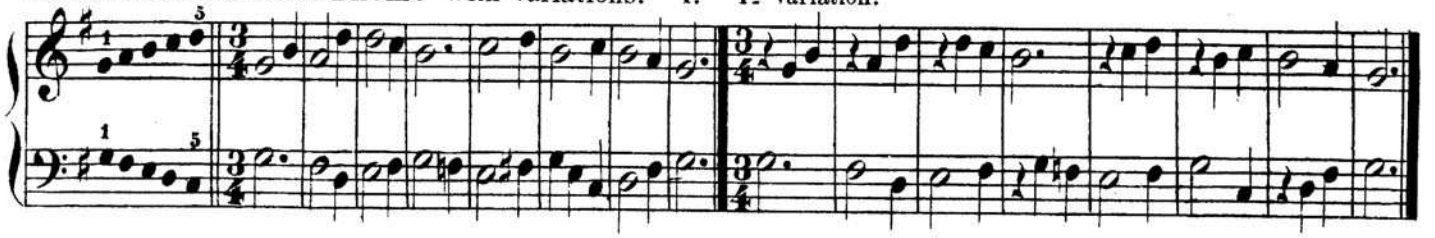
Clavier-section. **Nº 9a** Upper added lines.



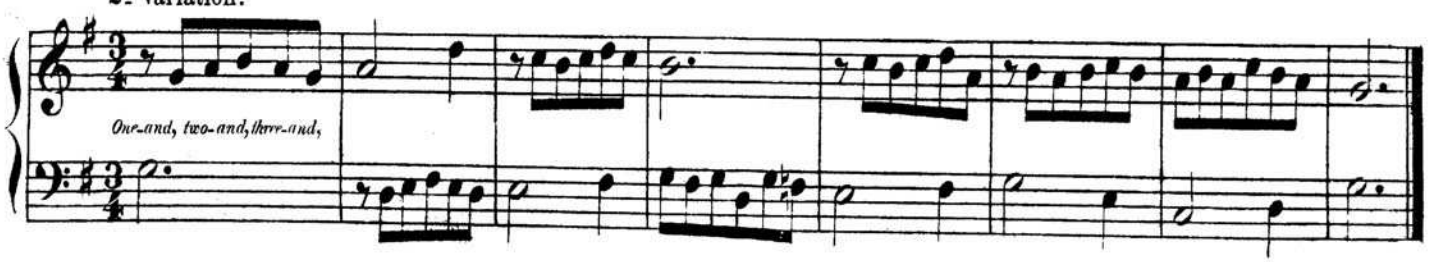
Nº 9b.



Clavier-section. **Nº 10. Theme** with Variations. 1. 1st Variation.



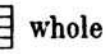
2d Variation.

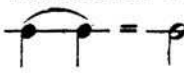


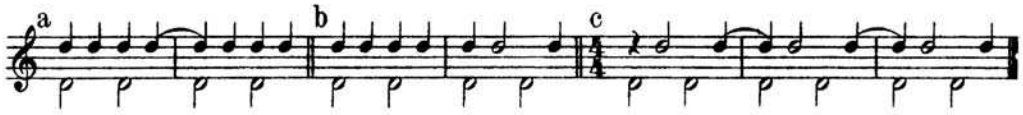
III. D-major.

A. Material.

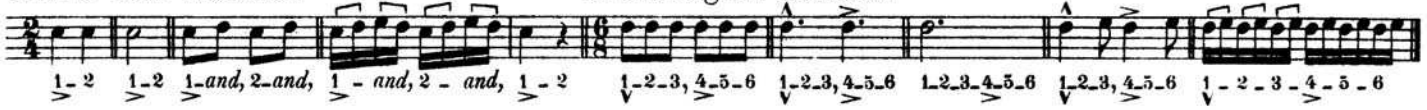
1. From the bipartition of the eighth-note arises the sixteenth-note:

2. Rests: a, whole measure rest; b,  half rest.

3. The tie unites two notes of the same pitch in immediate succession into one note whose tone-duration corresponds to the value of both of them; e. g.  Only the first of the two is played. (Ligature; syncopation.)



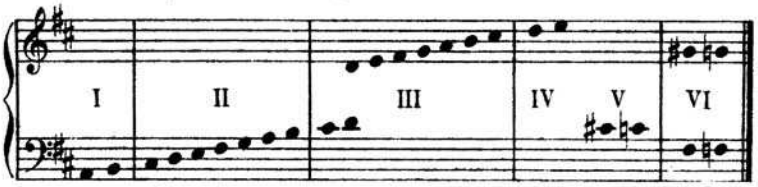
4. Two-four measure. 5. Six-eighth measure.



6. Some designations of different grades of power; **a**, *forte,* abbreviated *f,* (loud); **b**, *piano,* abbrev. *p,* (soft); **c**, *crescendo,* abbrev. *cresc.* (growing, becoming louder); swell sign, meaning the same as *cresc.*
d, *decrescendo, decresc.* (becoming weaker); sign of decrease, corresponding to *decresc.*
e, ∧, >, accent-sign, *(marcato)*

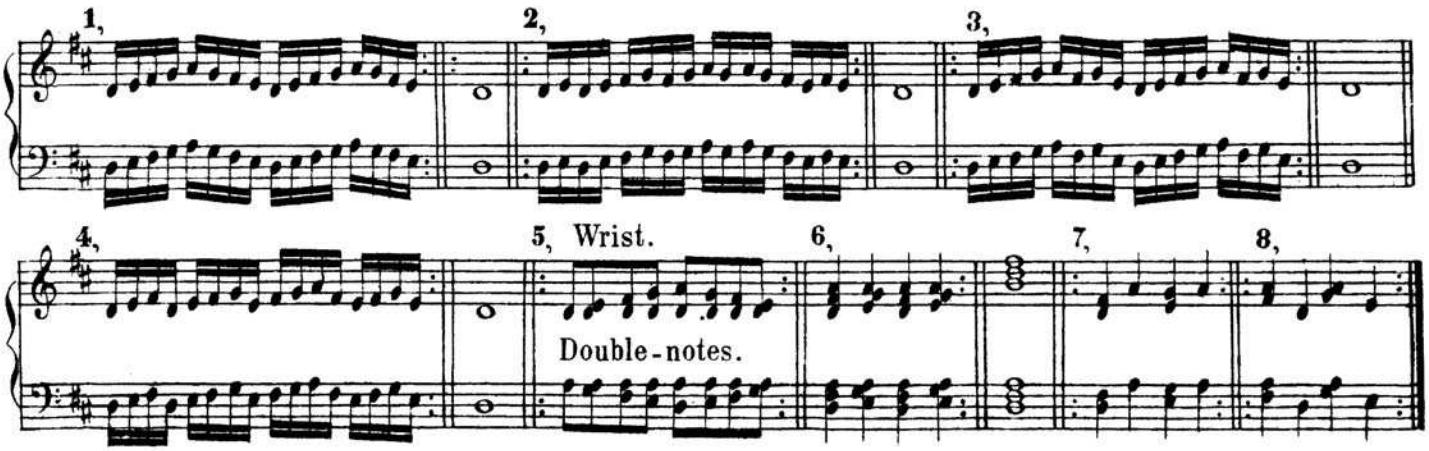
7. Some *tempo*-(time) designations: *Allegretto* (rather lively, sprightly); *Allegro* (quick, lively).

Note-table. (Tone-compass of Nos 1-12.)

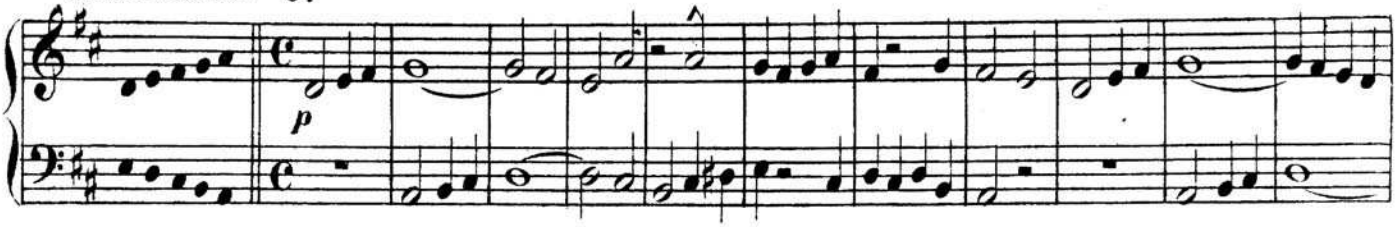


Practical application: (1) To how many sixteenths is the eighth-note equal? the quarter, the half, the whole-note? Draw up a table of all the note-forms thus far encountered. (2) Group together all the sings of silence thus far encountered. (3) Explain the words ligature and syncopation. (4 and 5) To what kind of measure does two-four measure belong? six-eight measure? (7) 5 chief grades of movement: 1, slow, 2, moderately slow, 3, moderately quick, 4, quick, 5, quickest. *Allegretto* belongs to the third, *Allegro* to the fourth grade.

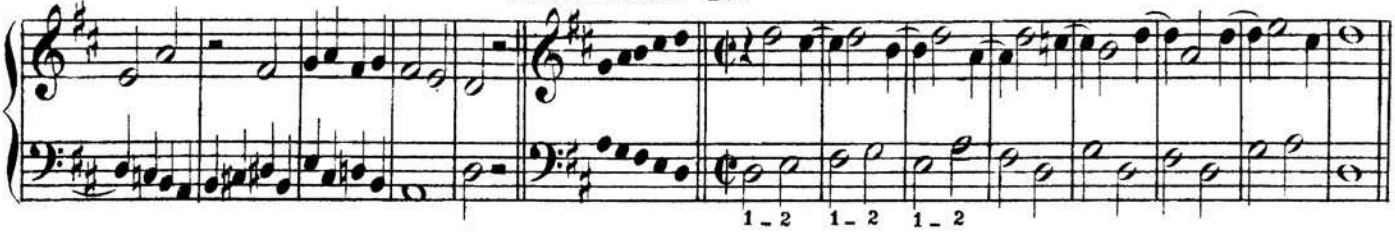
B. Exercises and Pieces.



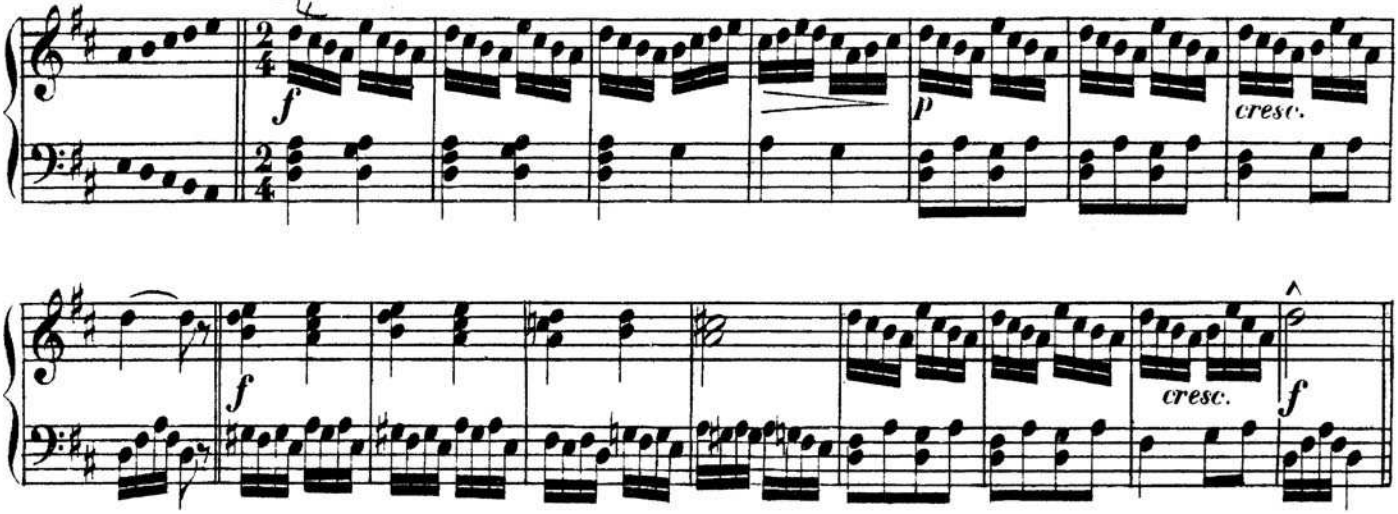
Clavier-section. 9.



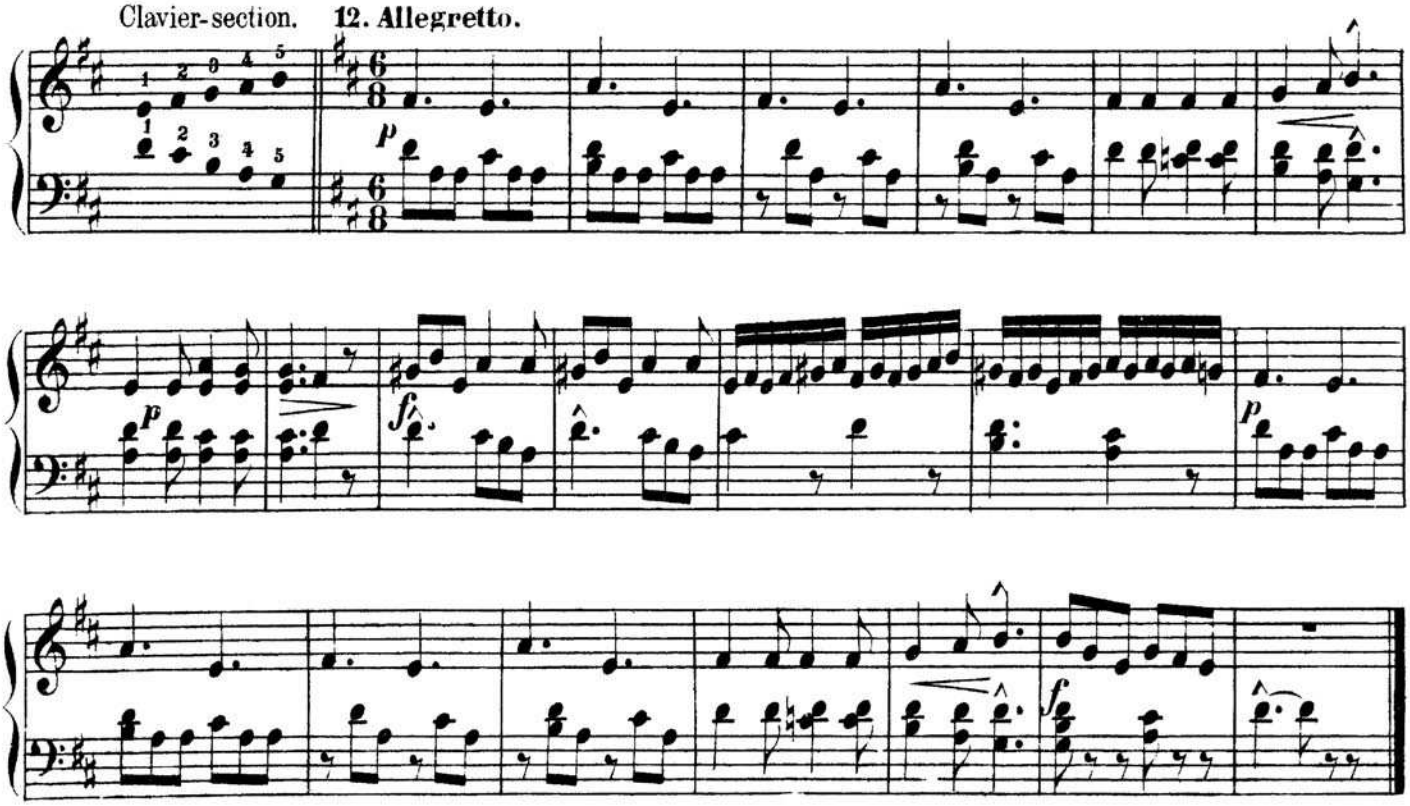
Clavier-section. 10.



Clavier-section. 11.



Clavier-section. 12. Allegretto.



IV. A-major.

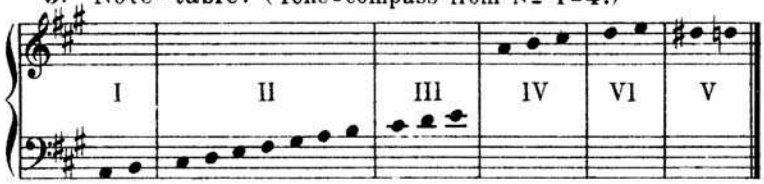
A. Material.

1. By means of the dot to the right of and next to the note-head the eighth-note becomes a three-sixteenth-note, equal to

2. The sixteenth rest.

3. Some words to designate grades of power, and the delivery:
   a *mezzo forte,* abbrev. *mf,* half-loud.
   b *mezzo piano,* abbrev. *mp,* half-soft.
   c *dolce,* abbrev. *dol.* dulcet, sweet, soft, insinuating.
4. *Andantino,* diminutive of *Andante,* designation of movement of the second grade: going slightly, somewhat more cheerful than *Andante.*

5. Note-table. (Tone-compass from Nos 1-4.)

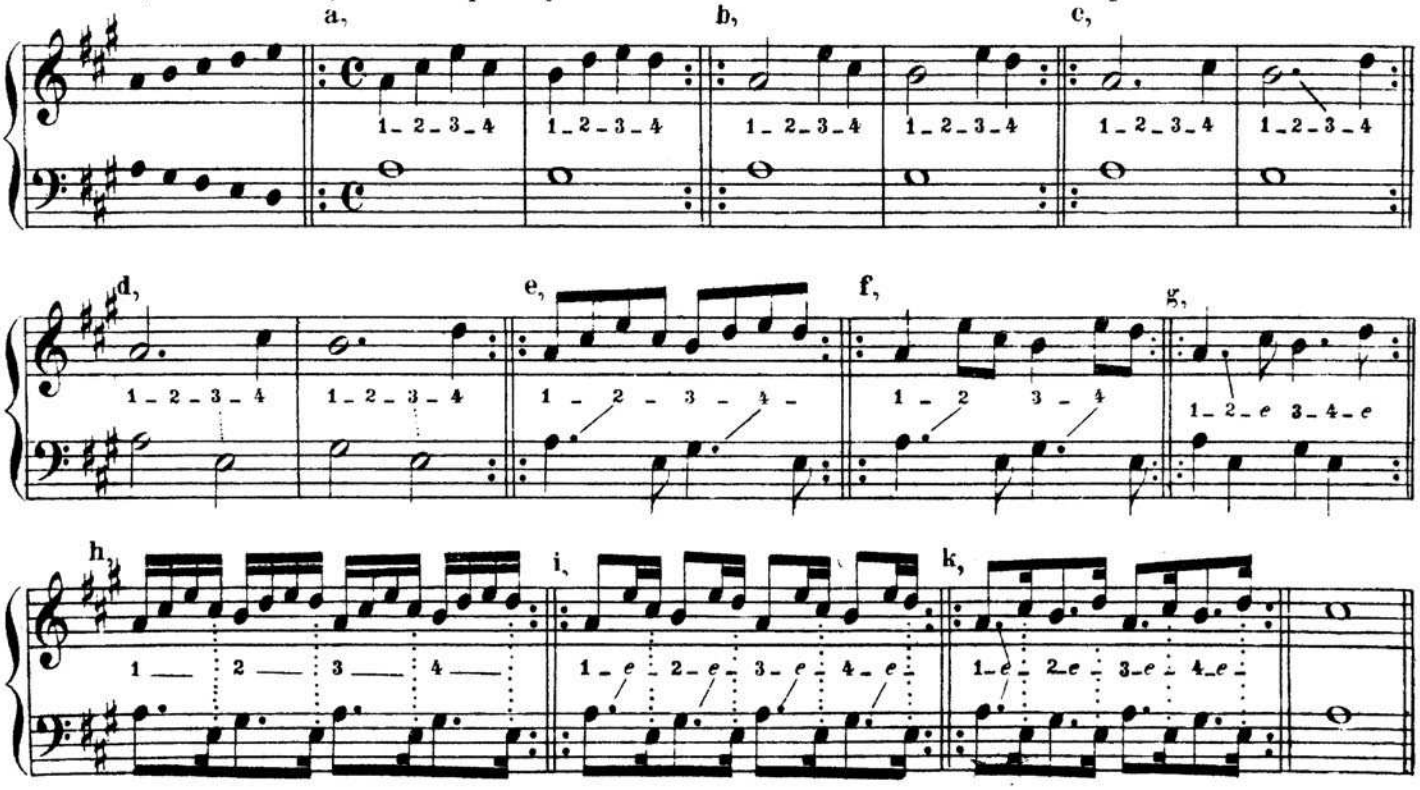


Practical Application:

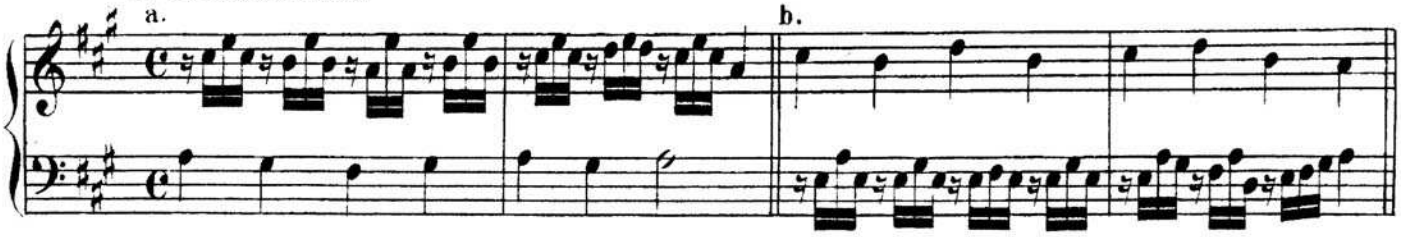
(1) The G-major material, № 2, is to be connected with this. (2) Group together all previous signs of silence. (3-5) To be used as in earlier Divisions.

B. Exercises and Pieces.

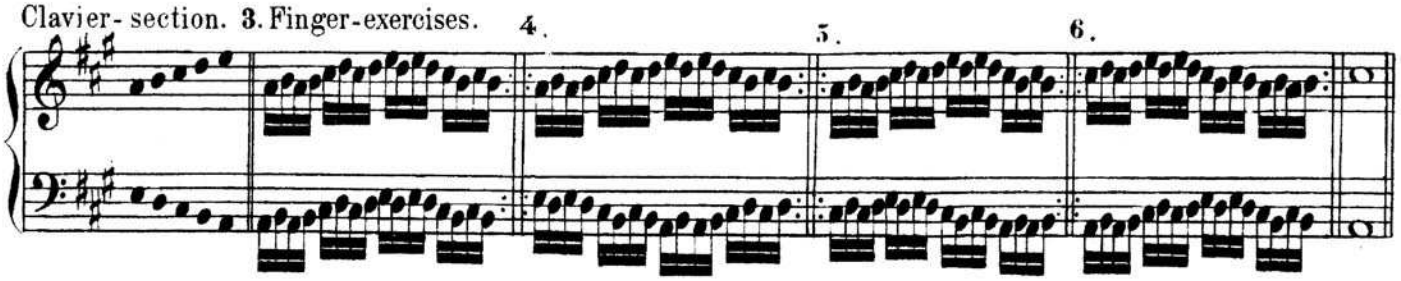
Clavier-section. 1, Rithmic Preparatory exercises. Dotted Notes. The same *tempo* for a-k.



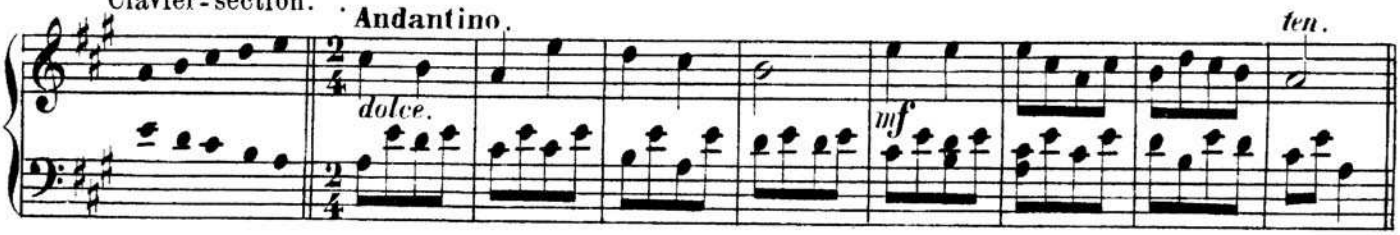
2. Sixteenth rest.



Clavier-section. 3. Finger-exercises.

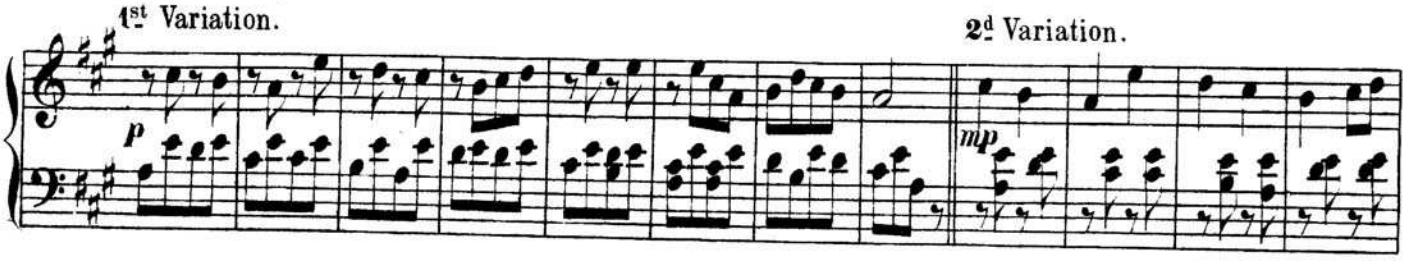


Clavier-section. 7. Little Air with Variations.

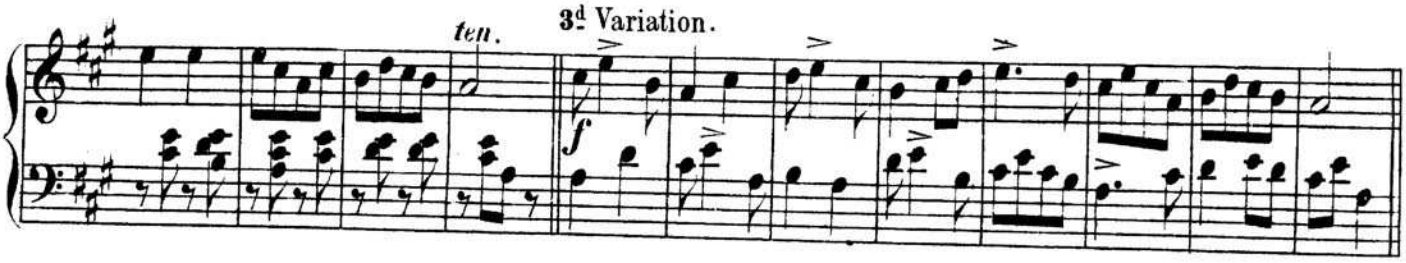


1st Variation.

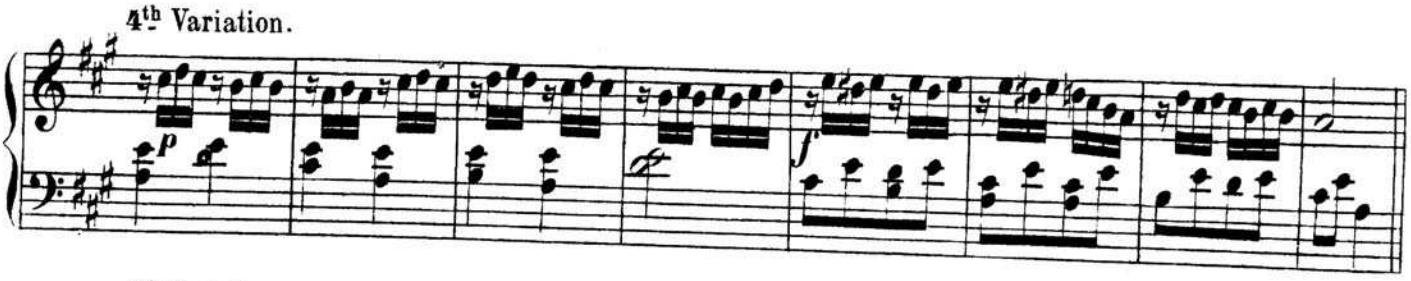
2d Variation.



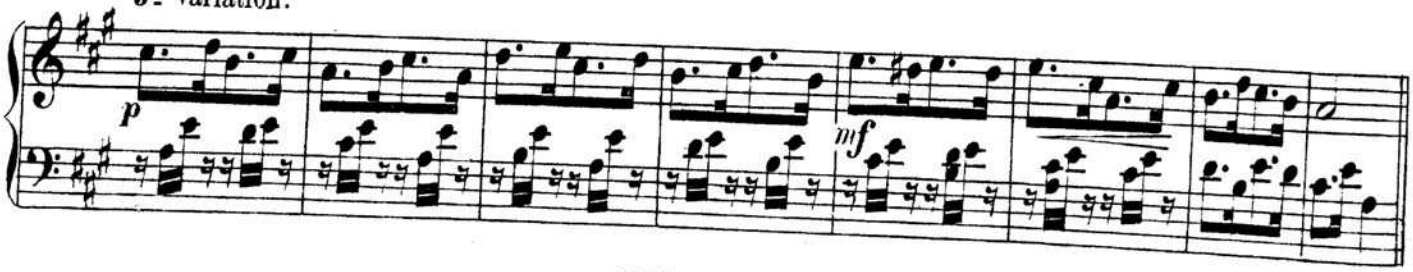
3d Variation.



4th Variation.



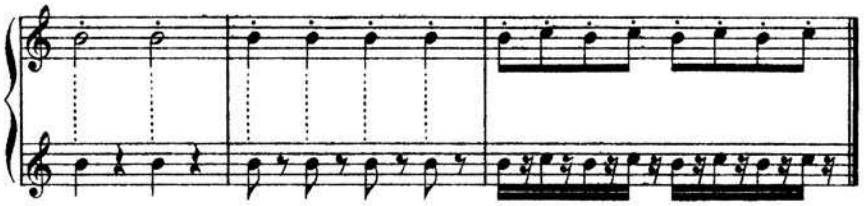
5th Variation.



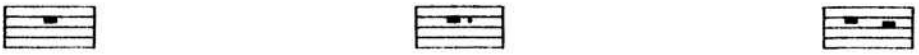
V. E-major.

A. Material.

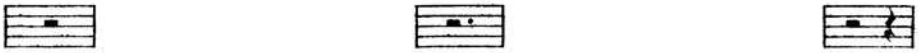
1. The slur ⌒ as sign of the connected or *legato* style of playing, is called, in distinction to the tie, already spoken of, the l e g a t o - s l u r. The tones circumscribed by it are as a rule as closely connected in respect to their musical signification, as the syllables of a word, or a series of words not separated by any punctuation.
2. The dot over or under the note heads as sign of the detached or s t a c c a t o style of playing, shortens the tone-duration about half of the value of the note. For example:



3. The dot, as sign of increase of value, is used with rests also.
   By means of it:
   1. The w h o l e - n o t e r e s t becomes a t h r e e - h a l f - n o t e r e s t, equal to:



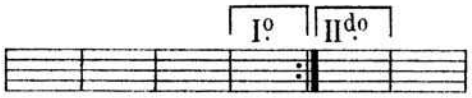
   2. The h a l f - n o t e r e s t becomes a t h r e e - q u a r t e r r e s t equal to:



   3. The q u a r t e r r e s t becomes a t h r e e - e i g h t h r e s t equal to:

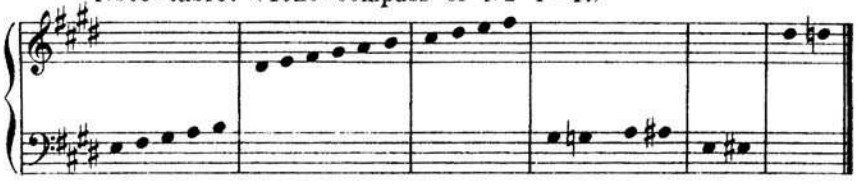
   4. The e i g h t h r e s t becomes a t h r e e - s i x t e e n t h r e s t equal to:

4. To signify that at the repetition of a part a change of the final measure takes place, the expressions *Primo, Secondo* (the first, the second, usually shortened to I°, II^{do}) are employed. Whenever the second final measure marked II^{do} is played, the first one is omitted.



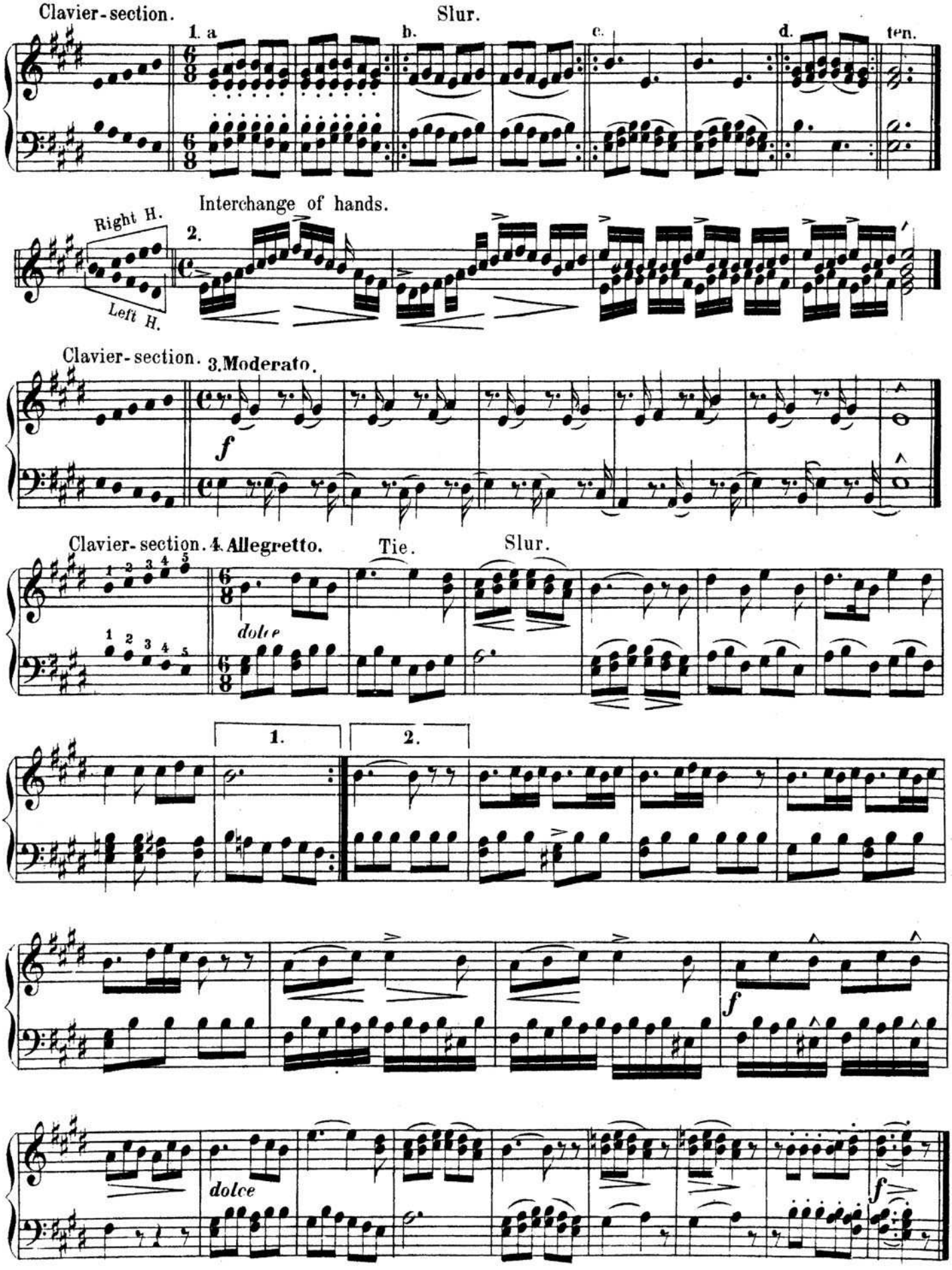
5. *Moderato,* moderately, moderated: *tempo*-designation of the third grade.

Note-table. (Tone-compass of N^{os} 1-4.)



Practical application. (1) The pupil should repeat what was imparted to him concerning the Tie, in the material to D-major. (2) The *Staccato* style of playing is executed here with the wrist-stroke. What is the essential feature of this mode of touch? (3) Compare the material to G-major, N° 2. — How many quarter rests does the three-half-note rest contain? How many eighth-rests in the three-quarter-rest? etc.

B. Exercises and Pieces.

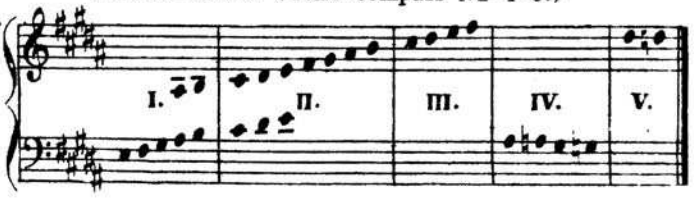


VI. B-major.

A. Material.

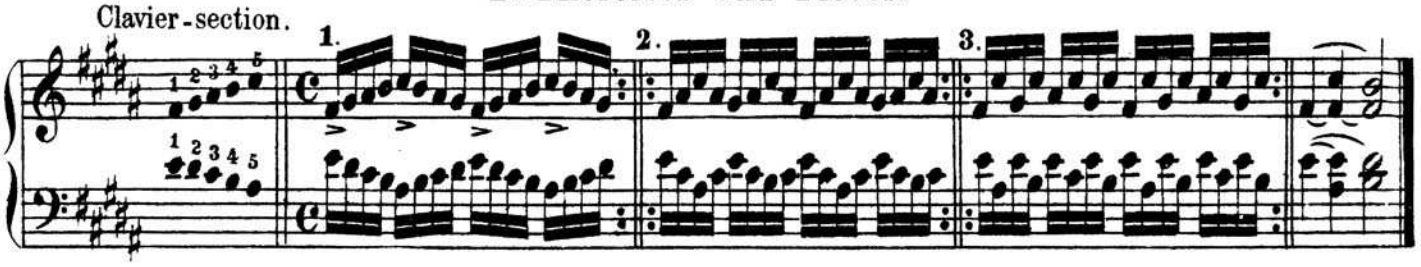
1. *Lento,* slow, *tempo*-designation of the first grade.
2. *ff, fortissimo,* very loud.
3. *fz, forzando*
   sfz, sforzando
   rf, rfz, rinforzando } made prominent strongly accented.
   dim. diminuendo, becoming weaker.

4. Note-table. (Tone-compass Nos 1-6.)



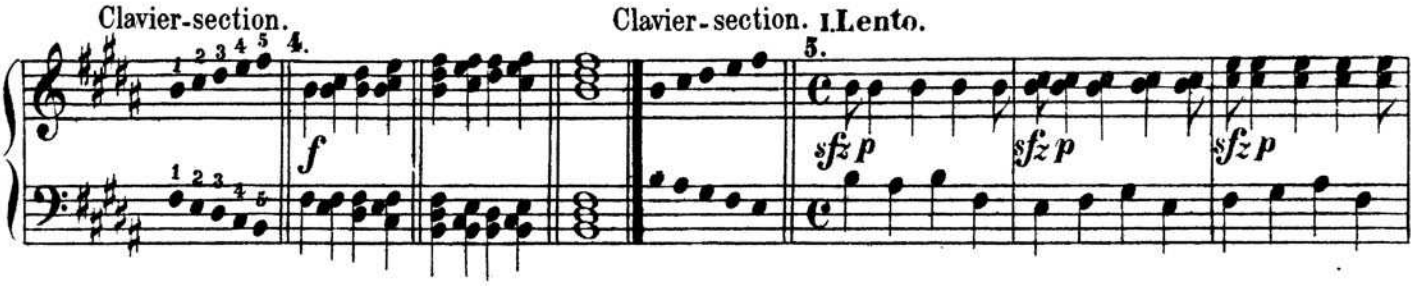
B. Exercises and Pieces.

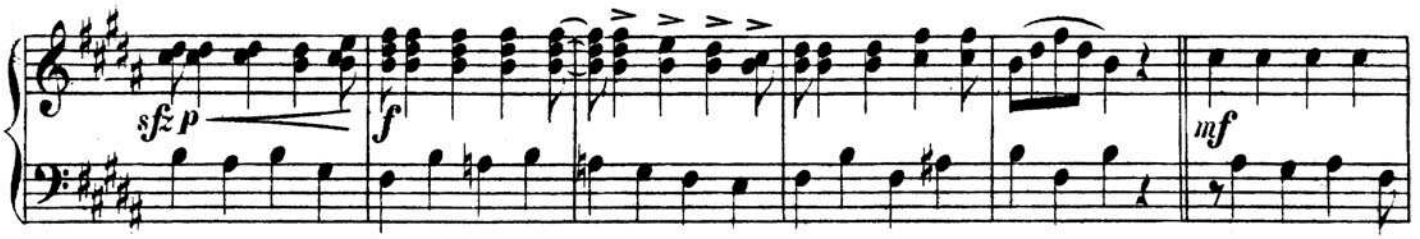
Clavier-section.

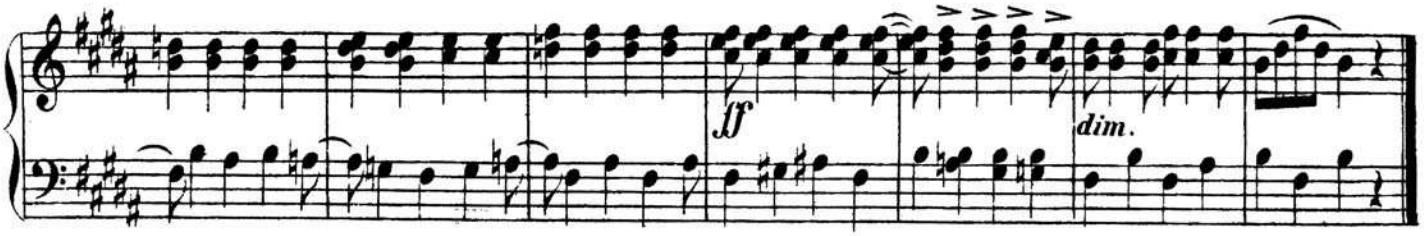


Clavier-section.

Clavier-section. I. Lento.

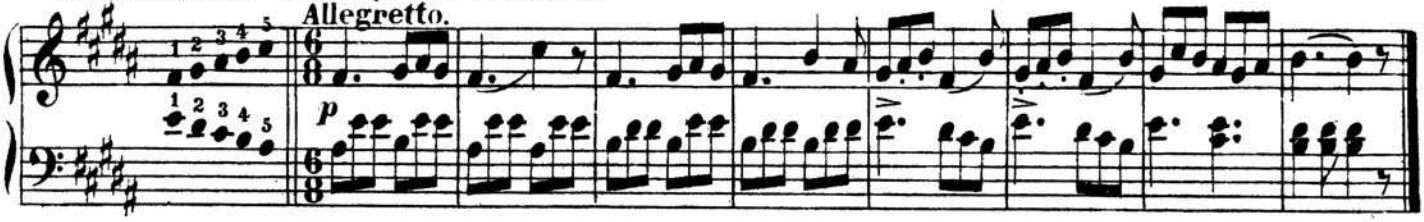




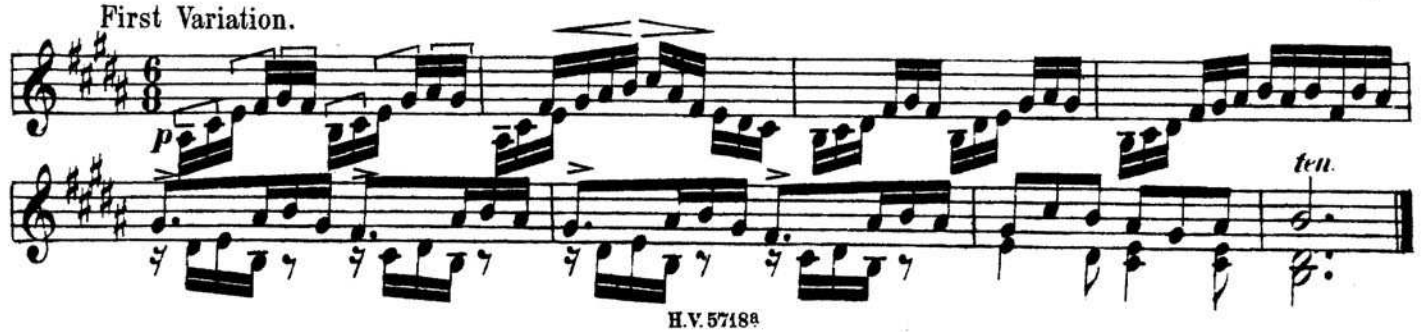


Clavier-section. 6. Melody with Variations.

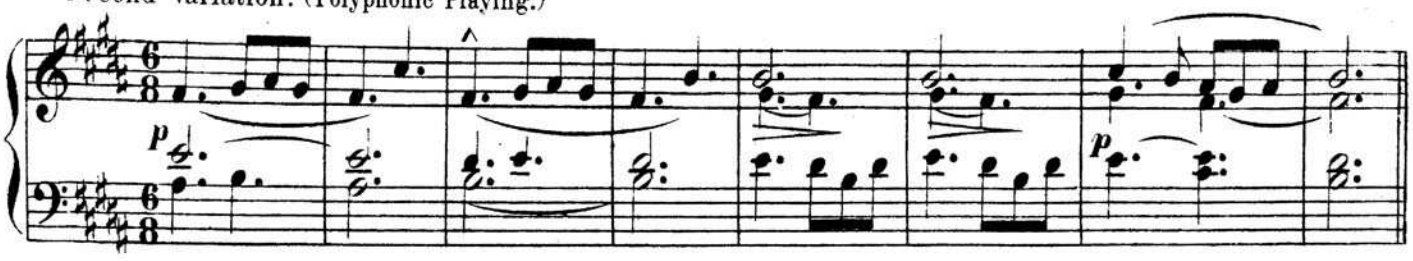
Allegretto.



First Variation.



Second Variation. (Polyphonic Playing.)



VII. F-major.

A. Material.

1. If a tone-value, whose written sign is one of the well-known note-forms, be divided into three equal parts, the result is tone-groups and note-groups called T r i p l e t s. For the separate parts (thirds) no special names and written signs are used; but those employed for the bipartite division are utilized, in the sense that of the notes of equal value which form the Triplet, not each two (as in the other case) but only the t h r e e t a k e n t o g e t h e r make a whole. As a sign of this lessening of value the figure 3 is usually placed over or under the three notes forming the Triplet. The three thirds of a whole note are accordingly represented by half-notes, the three thirds of a half-note by quarters, the three thirds of a quarter-note by eighths, etc.
In the tripartite division, accordingly,

a whole-note is equal to three (Triplet) halves:

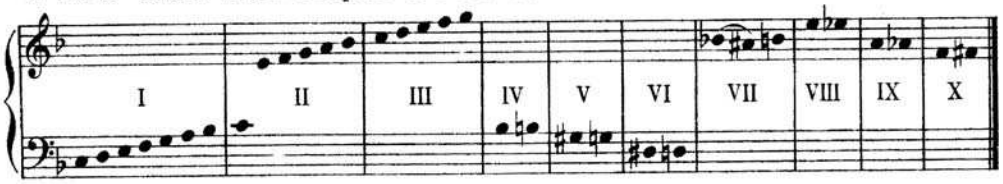
a half-note ——— to three (Triplet) quarters:

a quarter-note ——— to three (Triplet) eighths:

an eighth-note ——— to three (Triplet) sixteenths:

2. The flat (♭) as sign of single lowering.
3. *Pianissimo*, abbreviated *pp*, very soft
   Fortissimo, abbreviated *ff*, very loud
   } Indications of the grade of power.

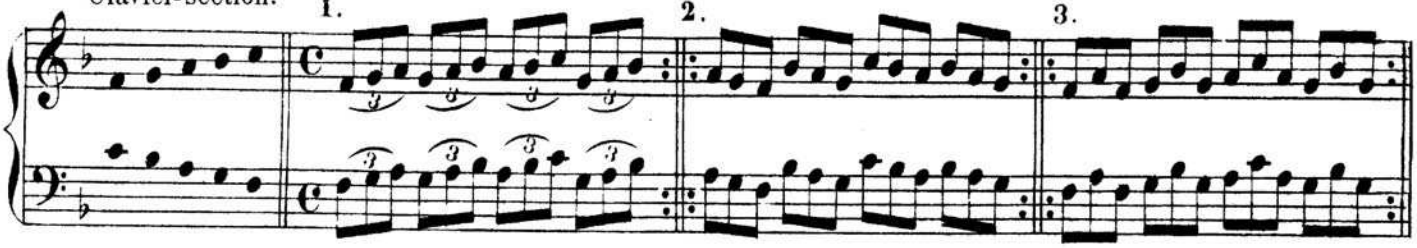
4. Note-table. (Tone-compass of Nos I-II.)



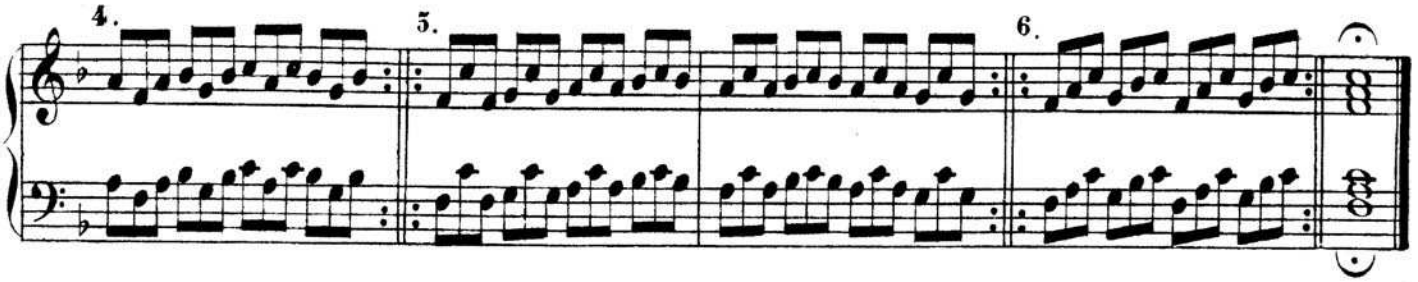
Practical application. (1) The pupil should form a table of the note-forms known to him, with reference to their value as Triplet-notes. — How does the tripartition effected by the d o t differ from that discussed here? (Compare the material to E-major). (2) Repeat what has been said concerning the derivative tones: for what is the ♯ used, for what the ♭? etc. (3) Grouping of the designations for the varions grades of power. (4) How are the tones called which in their notation occupy different staff degrees, but to the ear have the same pitch? (VII) etc.

B. Exercises and Pieces.

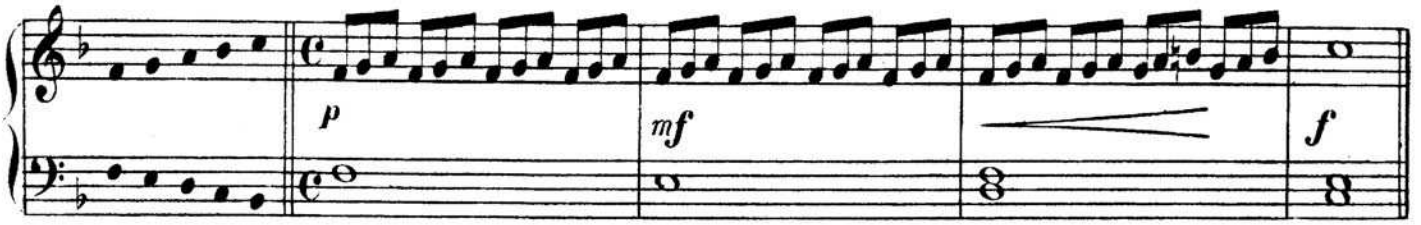
Clavier-section. 1. 2. 3.

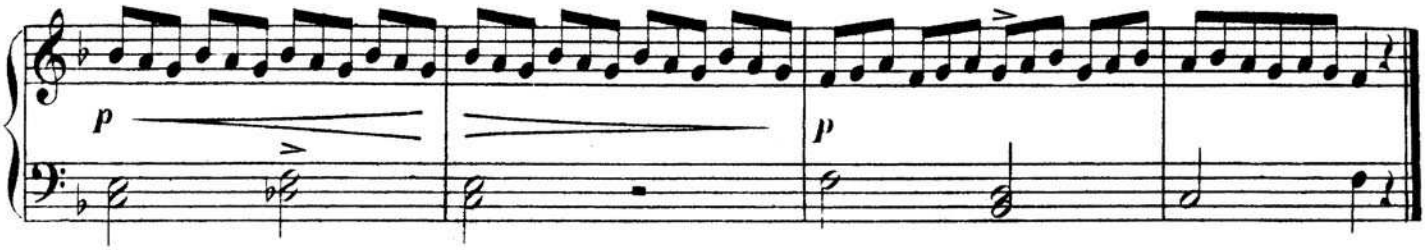


4. 5. 6.

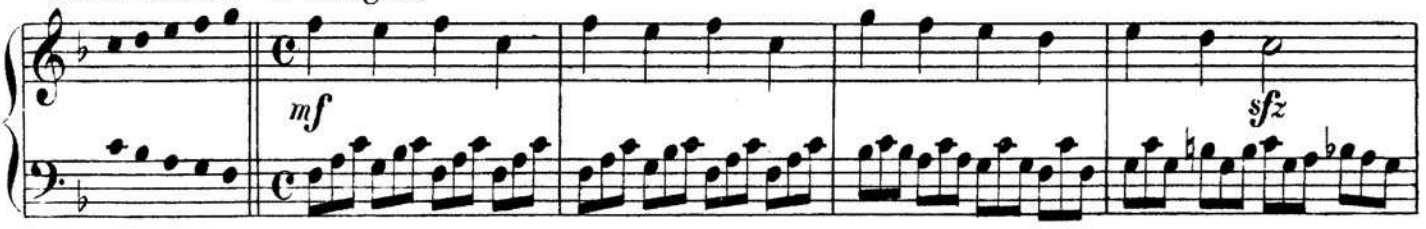


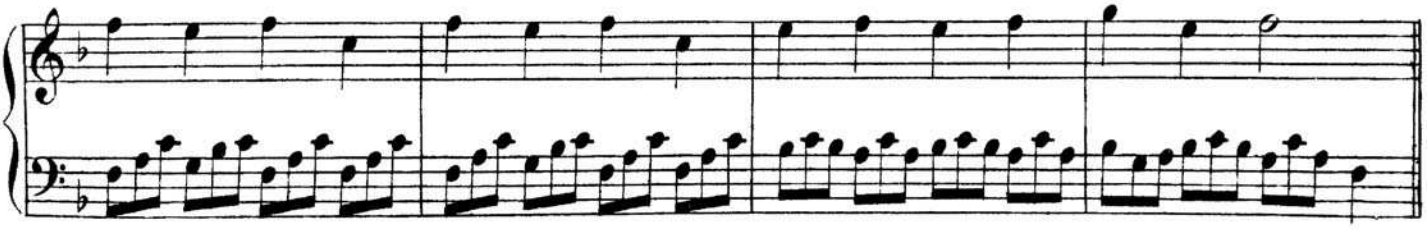
Clavier-section. 7. For practice in swelling and decreasing the tone. *cresc.* and *decresc.* < >

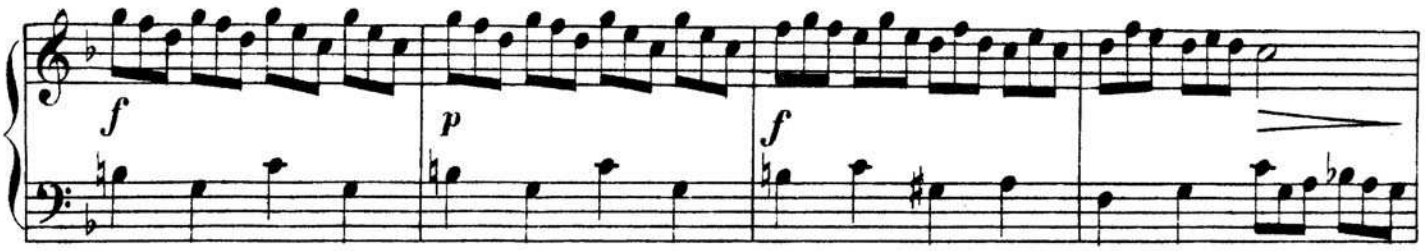


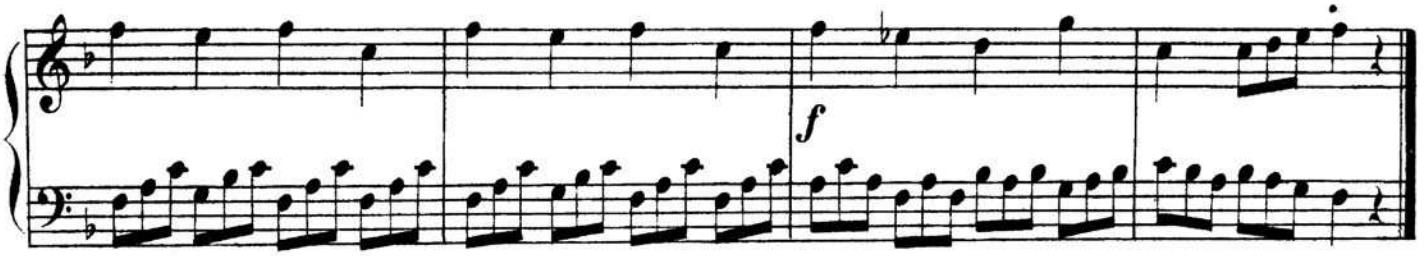


Clavier-section. 8. **Allegro.**

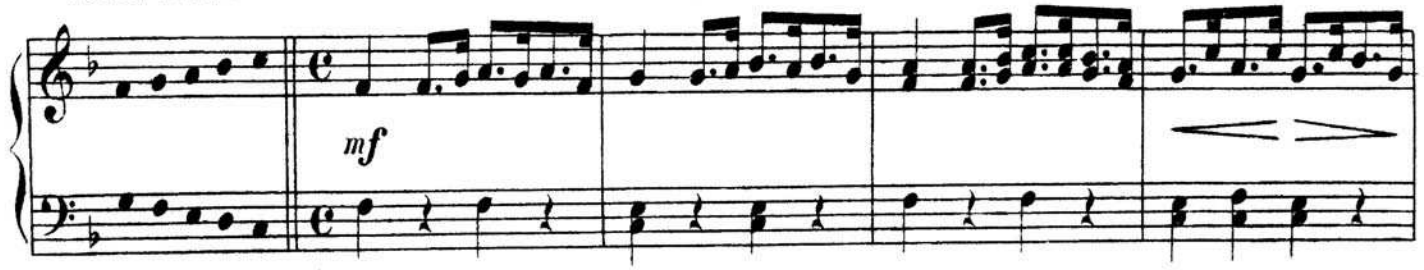


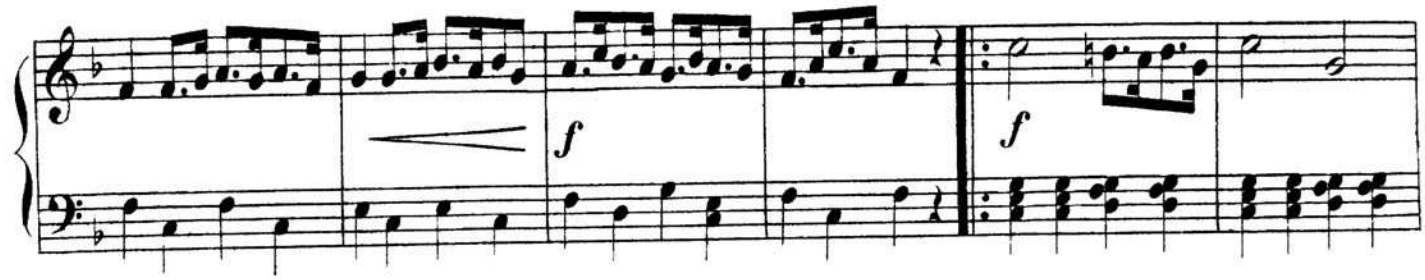


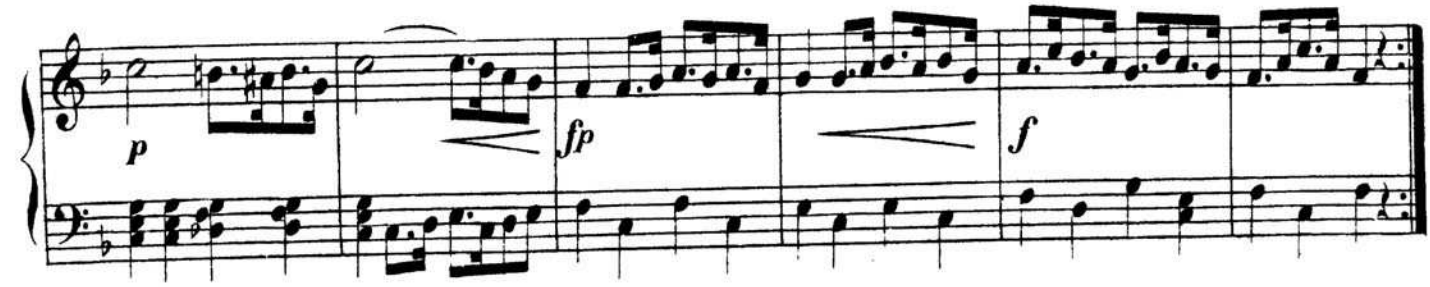




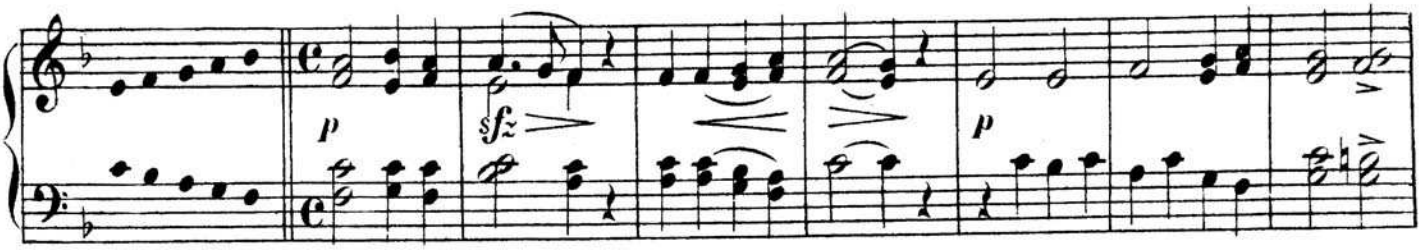
Clavier-section. **9. Alla marcia.** (march-like.)

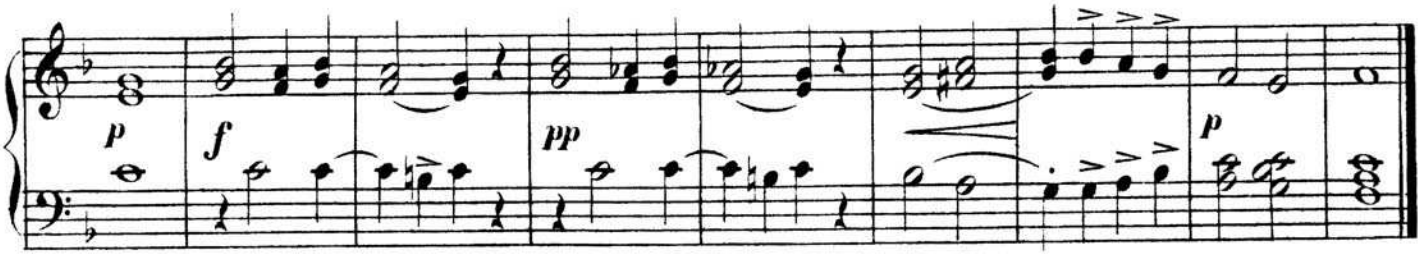






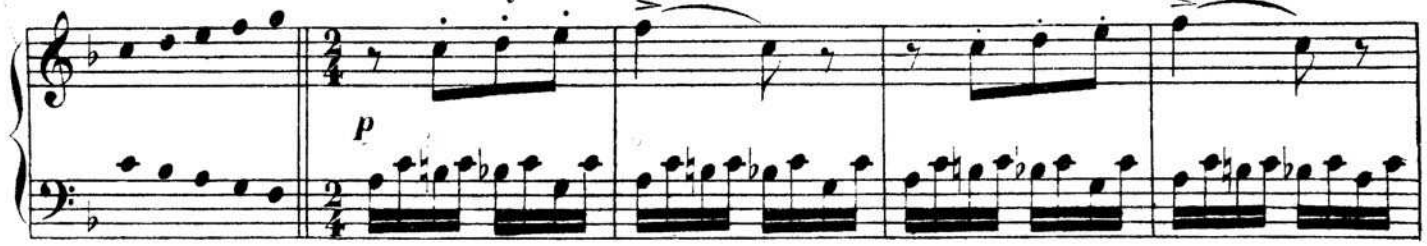
Clavier-section. **10. Andante.**

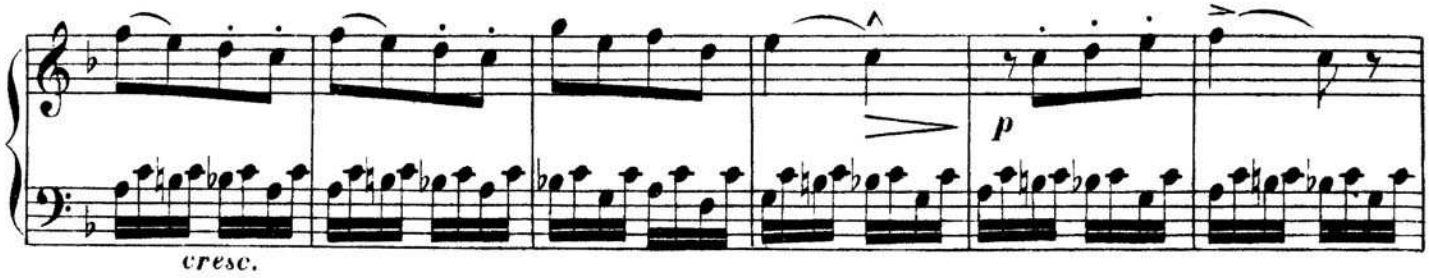


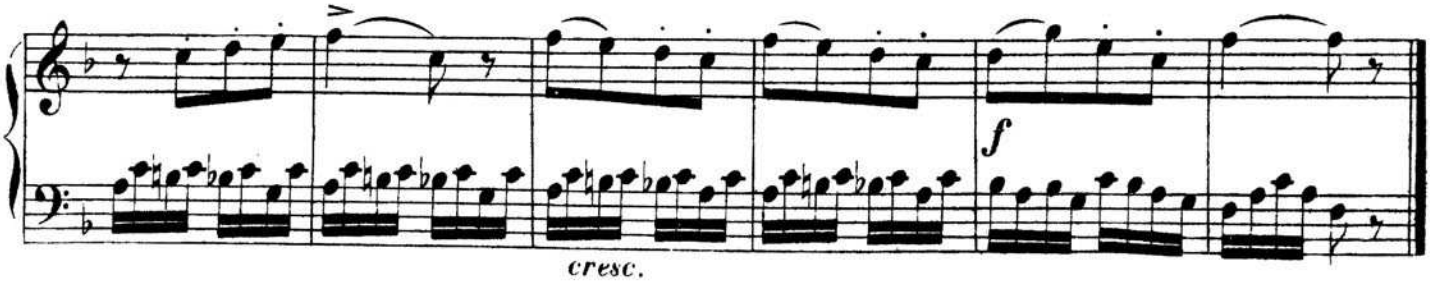


Miller's song.

Clavier-section. **11. Vivo.** (lively.)



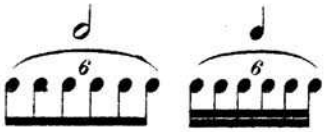




VIII. B♭ major.

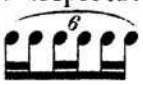
A. Material.

1. If the duration of a note be divided into six parts, we have a "sextuplet", for example.



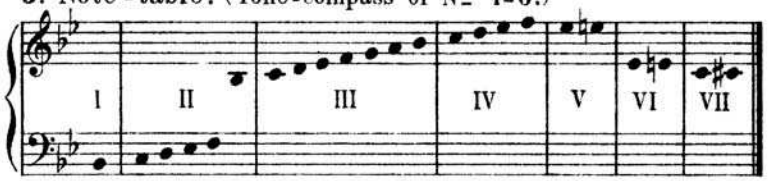
etc. A distinction is made between two-part and three-part sextuplets.

The former are more properly called Double-triplets. Where practicable, the division is indicated by the manner of writing, as for example:



2. *Da capo al fine* (from beginning to end, i. e. up to the word *fine*). For saving space these words are written at the place where the return — without interruption — is to be made to the beginning. Where the word *fine* stands, is the real close.

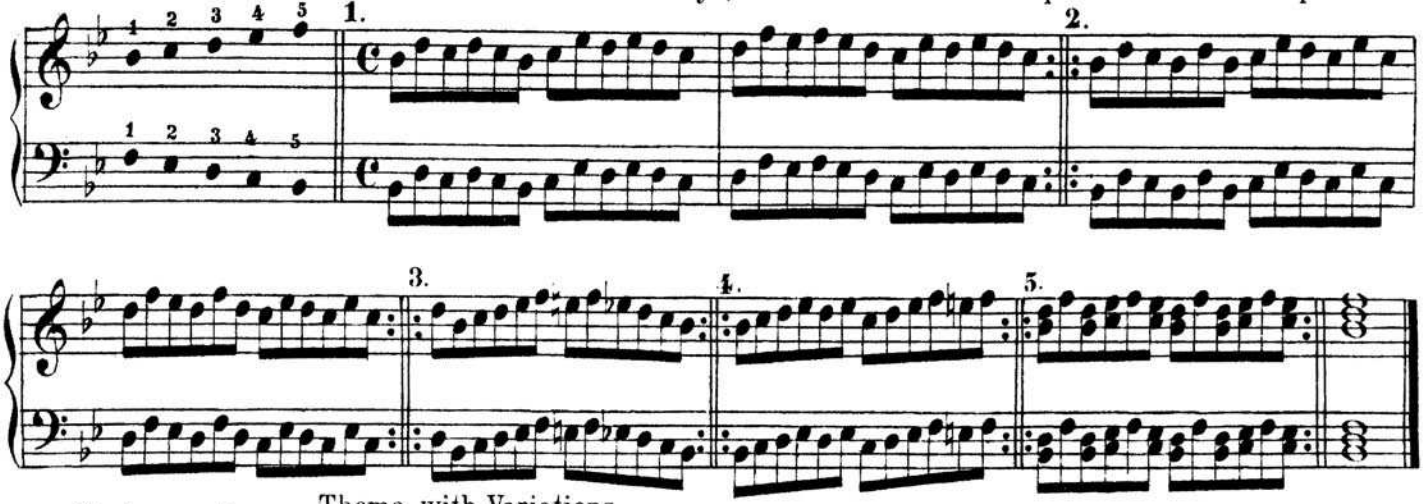
3. Note-table. (Tone-compass of Nos 1-6.)



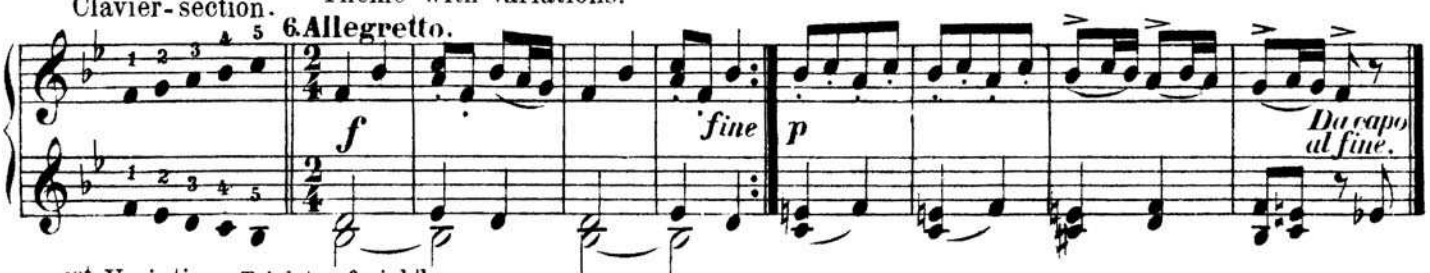
Practical application. (1) Compare what was said as to the Triplet under the F-major material, № 1.

B. Exercises and Pieces.

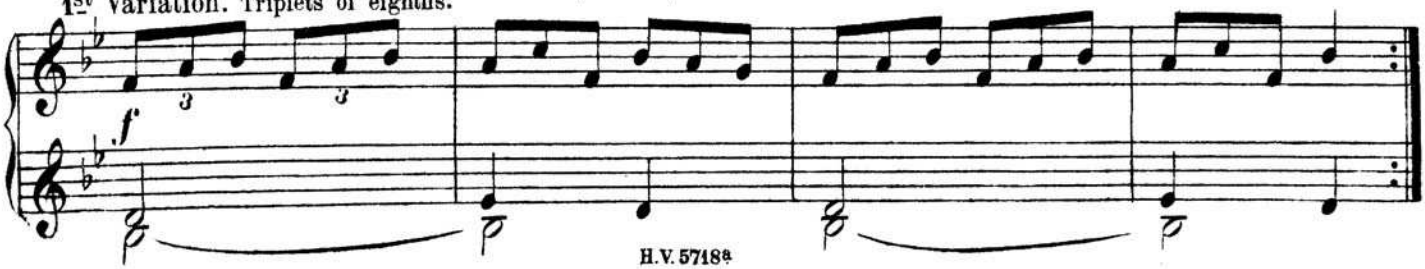
Clavier-section. To be studied in two ways, viz: both as Double-Triplets and as sextuplets.

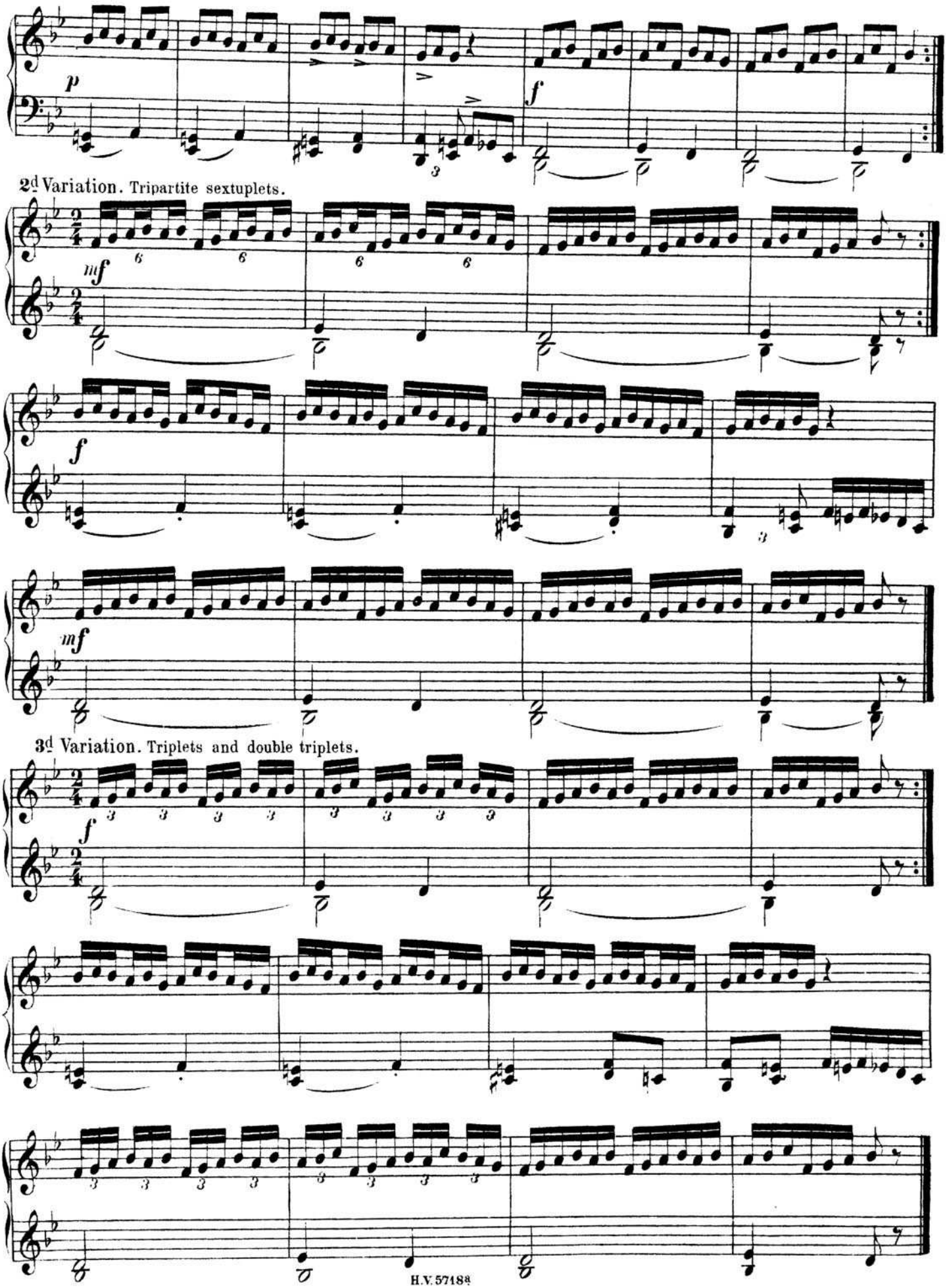


Clavier-section. Theme with Variations.



1st Variation. Triplets of eighths.




p
f
2d Variation. Tripartite sextuplets.
mf
f
mf
3d Variation. Triplets and double triplets.
f

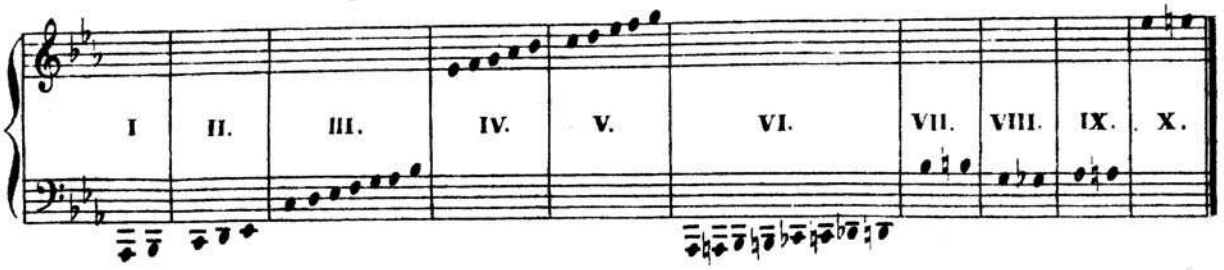
IX. E♭ major.

A. Material.

1. "Up-beat" is the name given to an incomplete measure at the beginning of a piece, or not entering on the principal down-beat: it has its completion, however, in the final measure.
2. 𝄐 Hold, sign of repose. The note above or below the Hold is lengthened beyond its exact value, indefinitely, yet in a way appropriate to the context.
3. *Maestoso,* majestic, solemn, designation of movement and delivery.

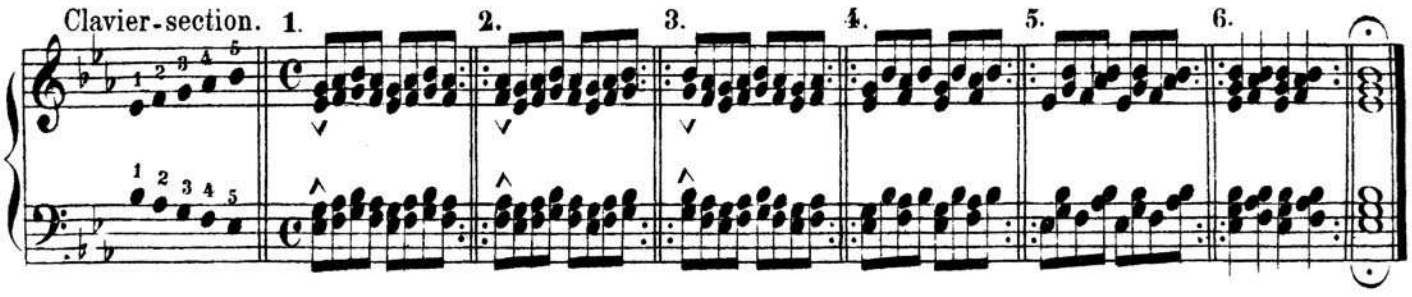
Note-table. (Tone-compass of 1-8.)

4.

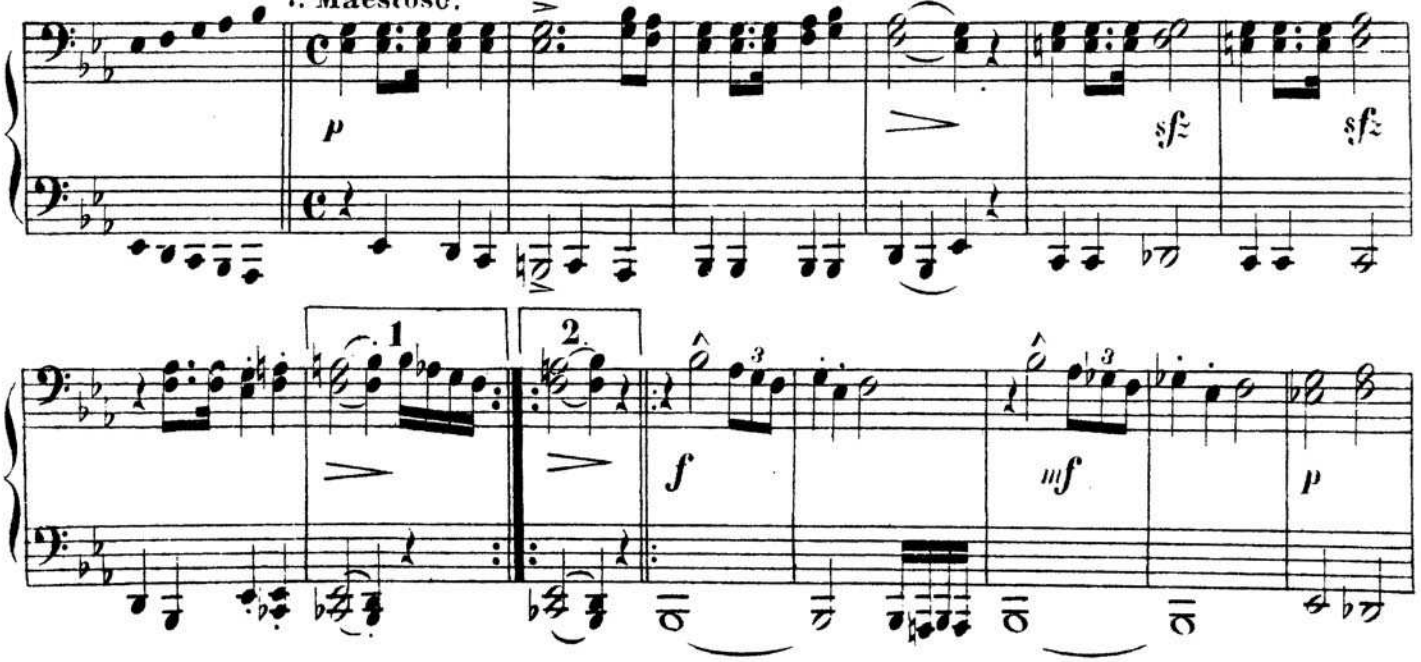


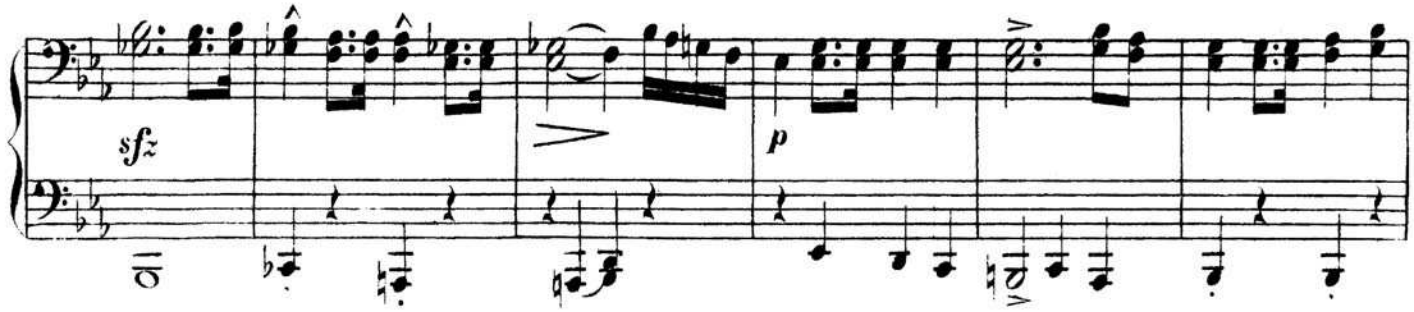
B. Exercises and Pieces.

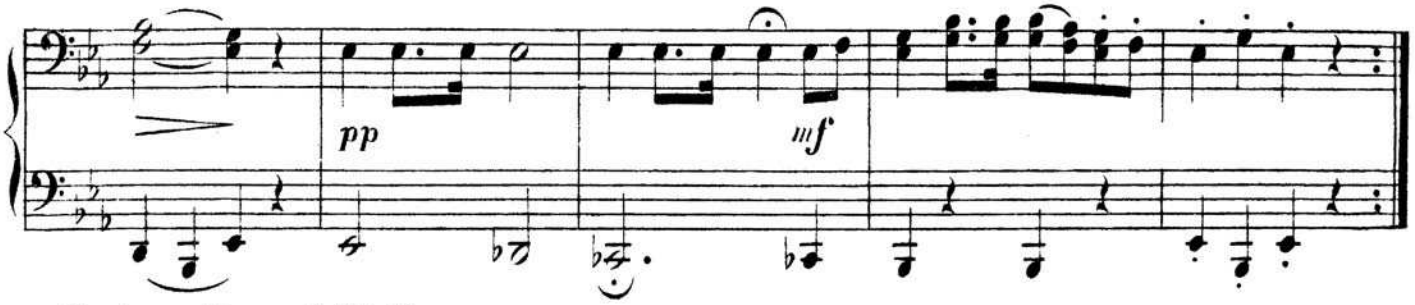
Clavier-section. 1. 2. 3. 4. 5. 6.



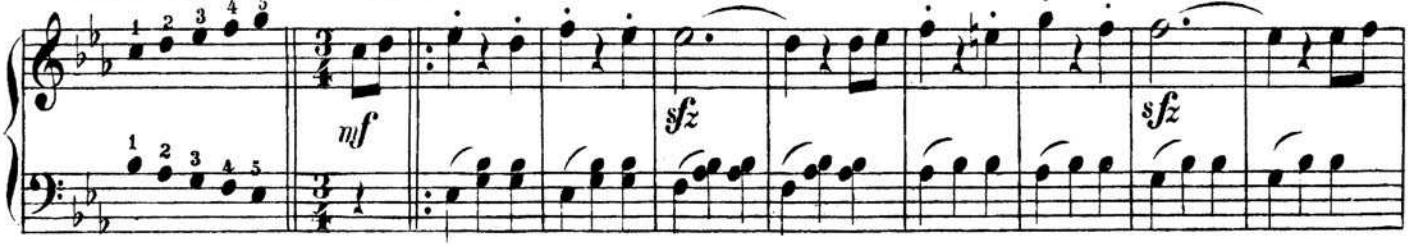
Clavier-section. Marcia (March) 7. Maestoso.

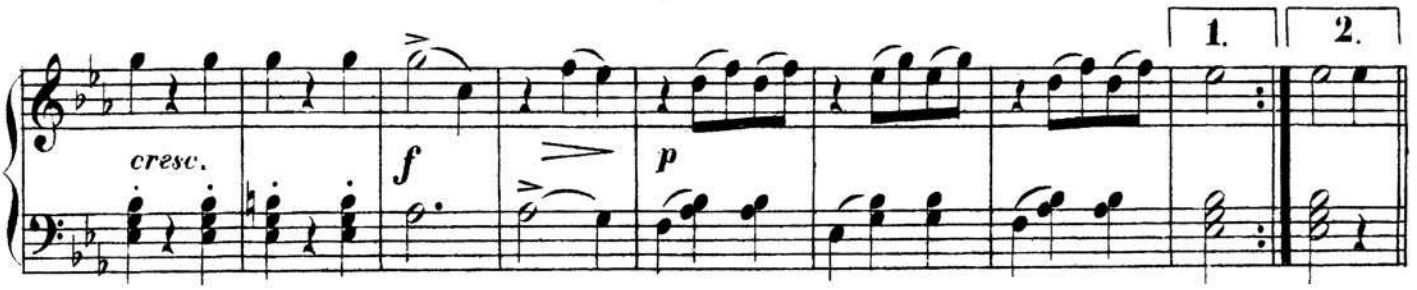


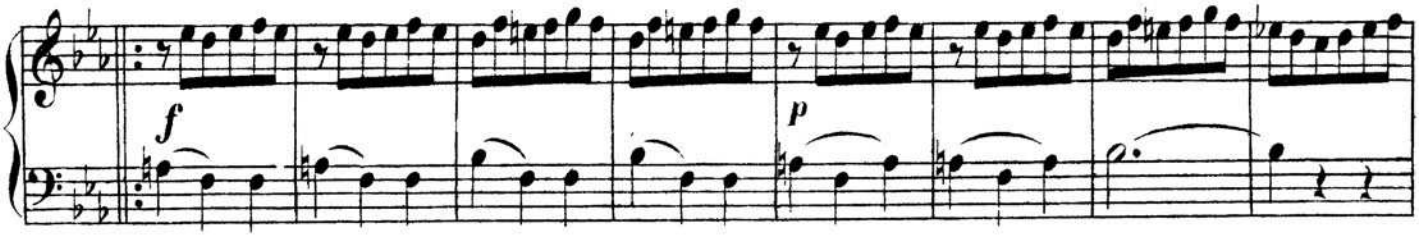


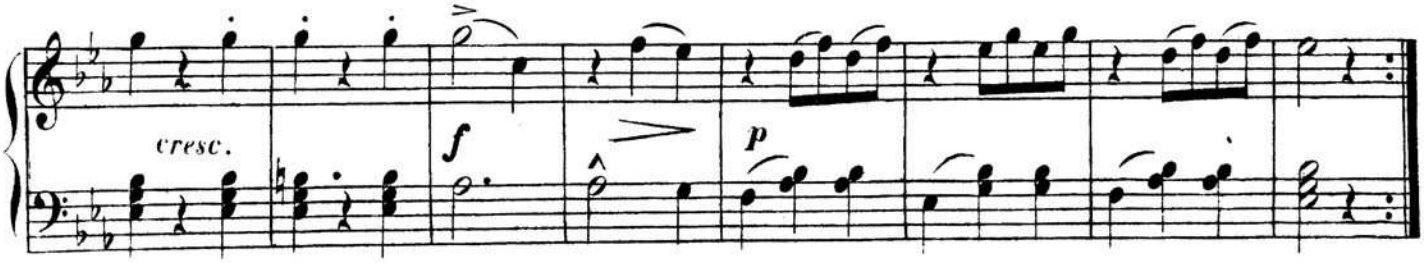


Clavier-section. **8. Waltz.**





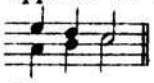




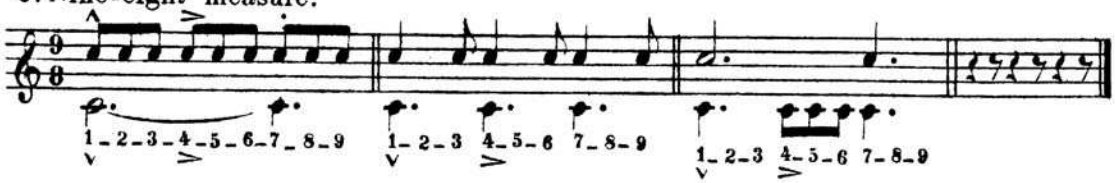
X. A♭ major.

A. Material.

1. A double-stem is applied in notation, when two different "voices" unite on one and the same tone, as for example:



2. Nine-eight measure.

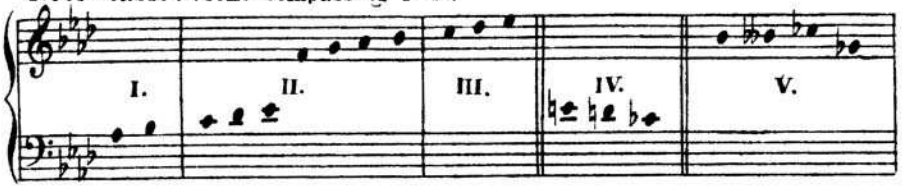


3. Abbreviations.

If a note is to be repeated, a cross-bar is written instead of the explicit repetition: / or /. . From the sixteenth on, the note-value of the note-group to be repeated is usually determined by the number of the cross-bars placed one above the other, as at a, b, c.

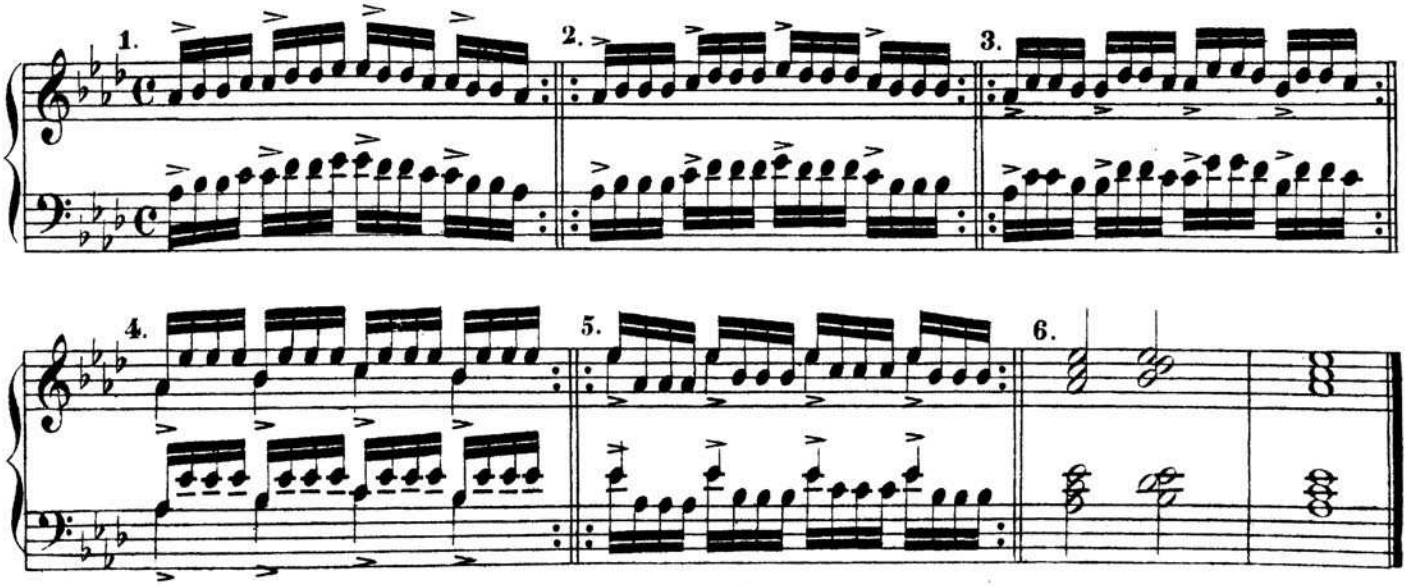
4. The double-flat (𝄫) as sign of double lowering.

Note-table. (Tone-compass of 1-7.)

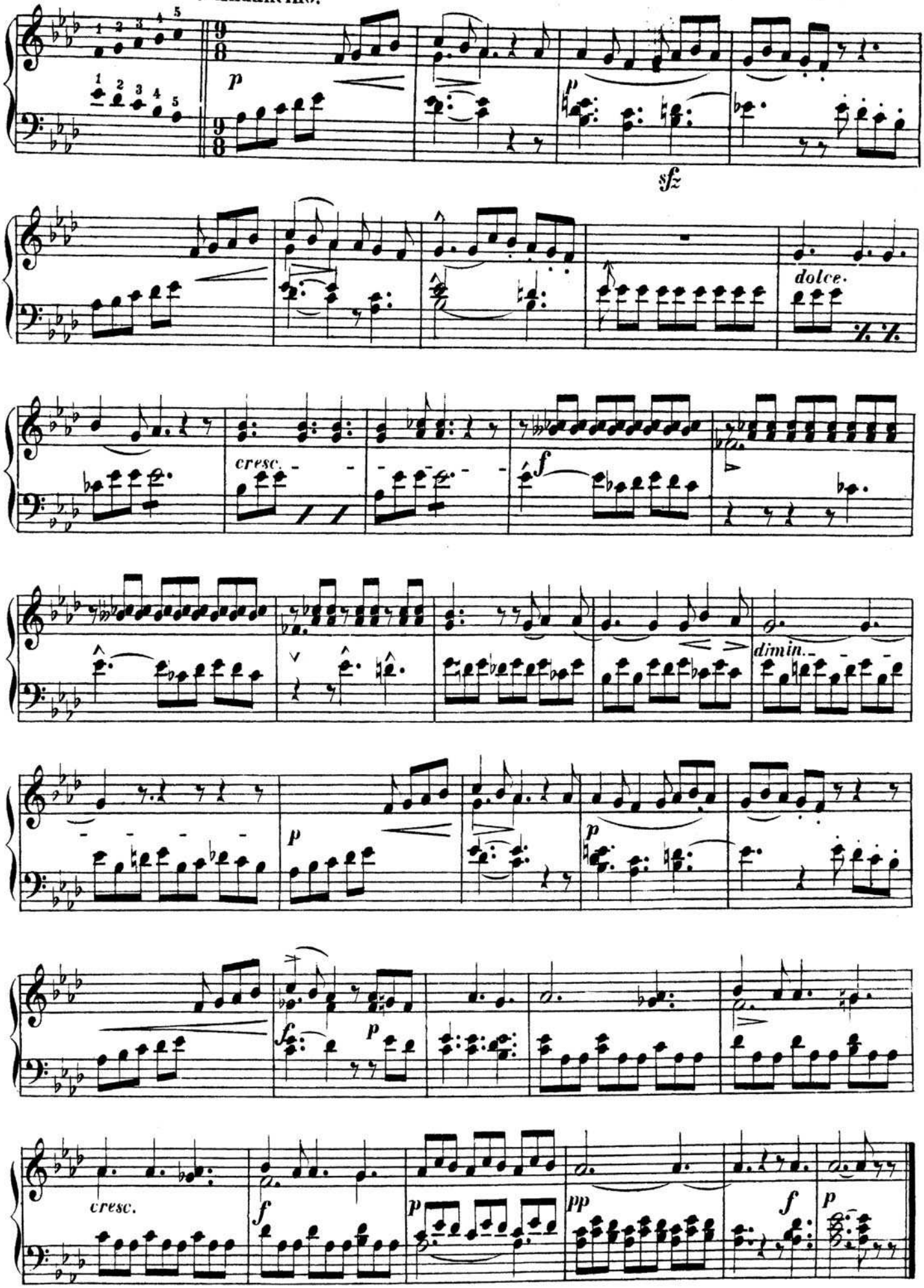


Practical application. (2) To which kind of measure does the nine-eight measure belong? (3) The signification of the abbreviations should now be more particularly explained. They are used for saving space and time. They have reference to repetitions, verbal abbreviations, contractions, transpositions, and the like. Such abbreviations have already been repeatedly applied; as, for instances, *cresc.* for *crescendo.* *f* for *forte,* I° II^do, for *primo, secondo, da capo al fine,* etc.

B. Exercises and Pieces.



7. Andantino.

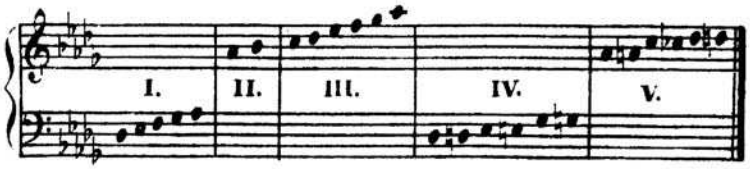


XI. D-flat major.

A. Material.

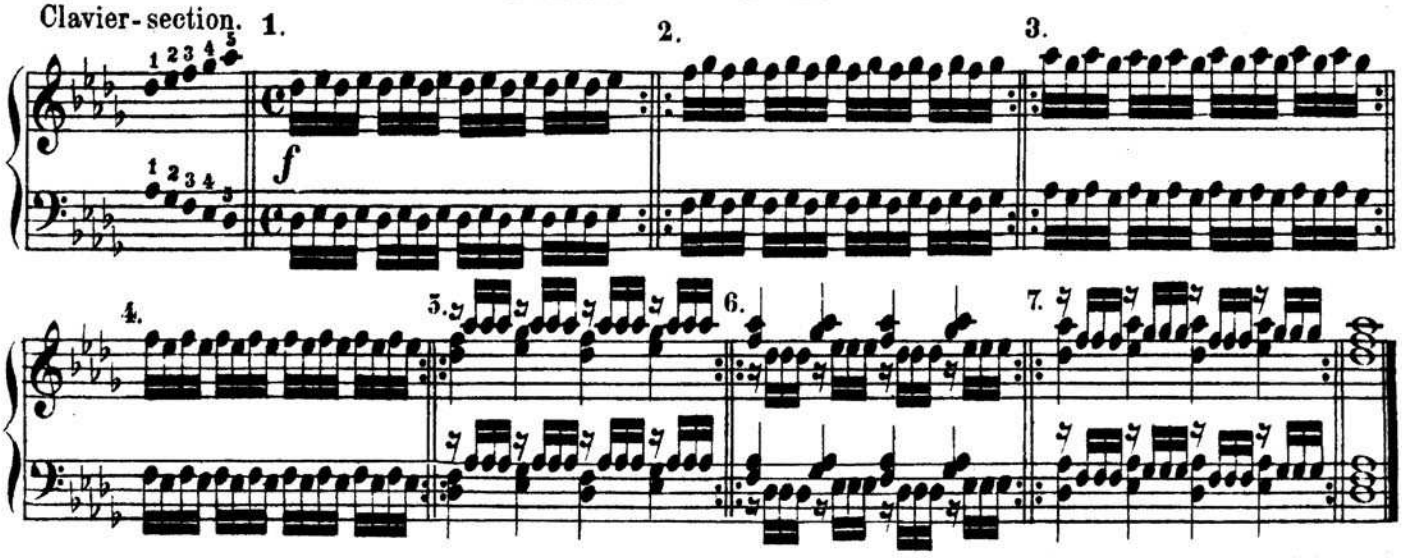
1. *Rallentando,* abbreviated, *rallent., rall.,* holding back, slackening. The place at which the original movement is to be resumed is indicated by *Tempo primo (Tempo I°, Tpo I°).* The slackening must be gradual, that is, the metrical parts must diverge — not at once, but — by degrees.
2. The hold, or pause 𝄐, alluded to in the division *E♭ major,* is in the same way used with rests; as, for example, 𝄽 𝄾, etc.

3. Note-table. (Tone-compass of 1-8.)

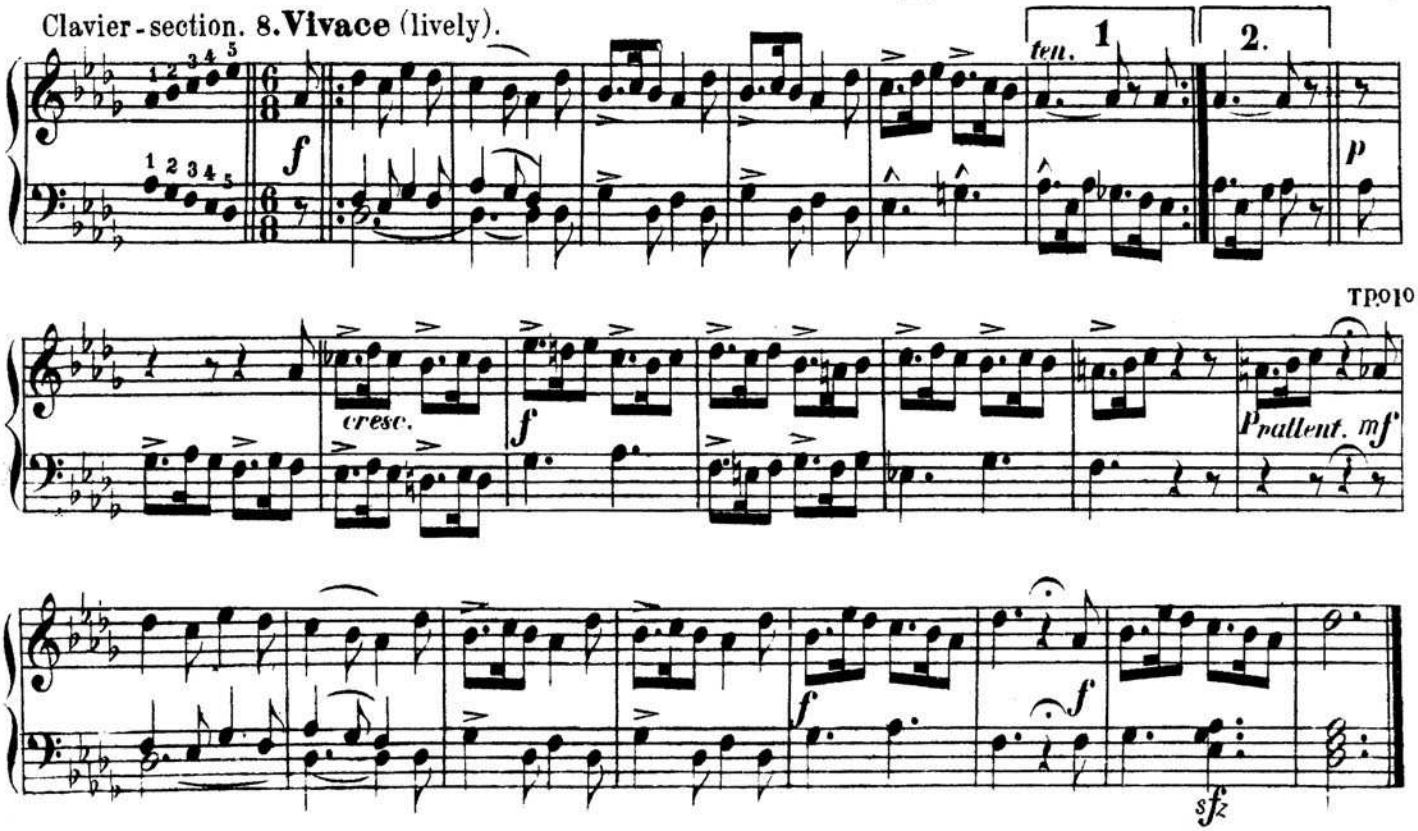


B. B. Exercises and Pieces.

Clavier-section. 1.



Clavier-section. 8. **Vivace** (lively).



XII. G♭ major (F♯ major).

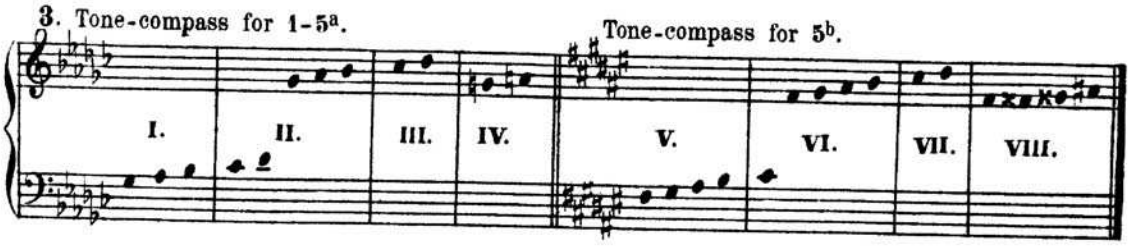
A. Material.

1. Through bipartition of the sixteenth-note, we obtain the thirty-second ;

through bipartition of the sixteenth-rest, the thirty-second rest .

2. The double-sharp as sign of double elevation.

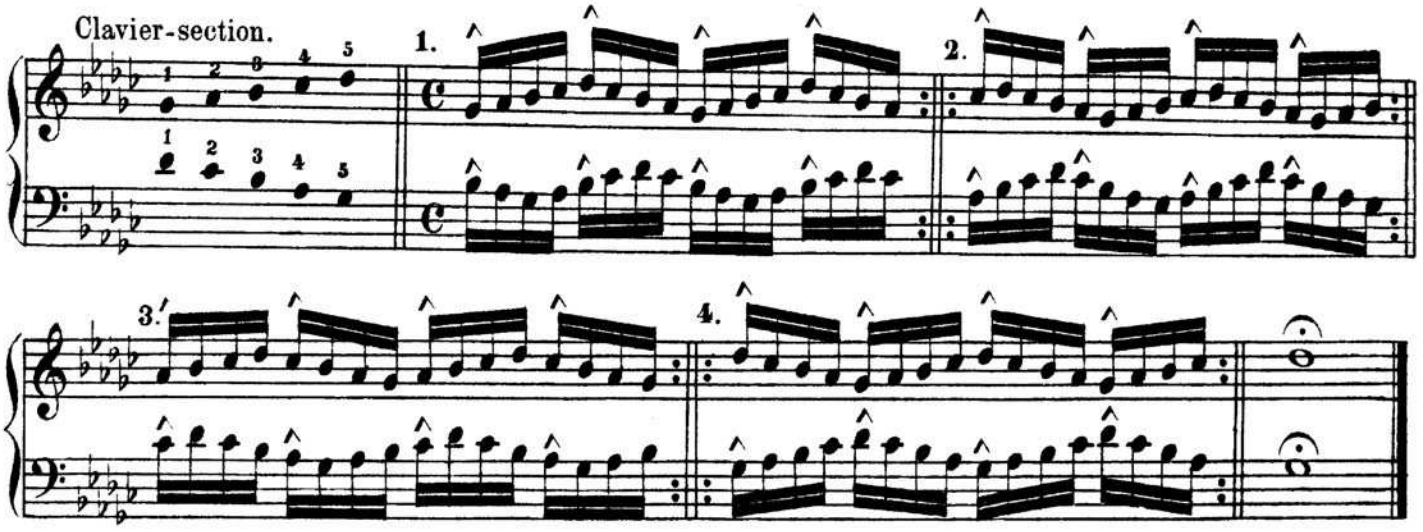
3. Tone-compass for 1-5a.



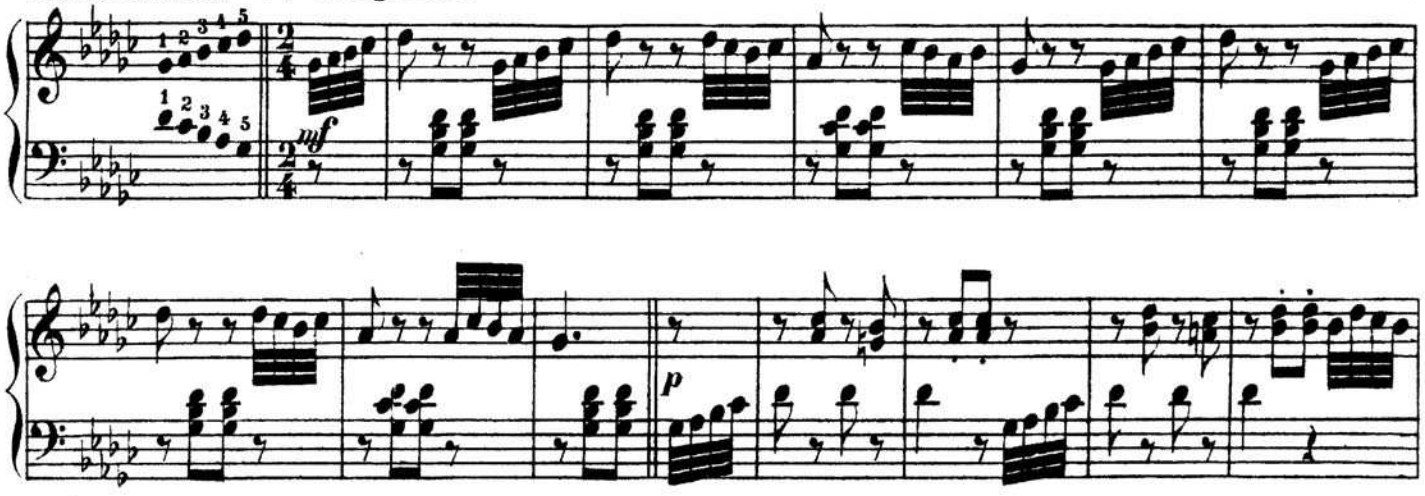
Practical application. (1-3). To be used in the previous way. Piece 5b is nothing but a transposition of 5a into F♯ major; for the sake of practice, the student should try to make the enharmonic change in writing before looking at the one given here.

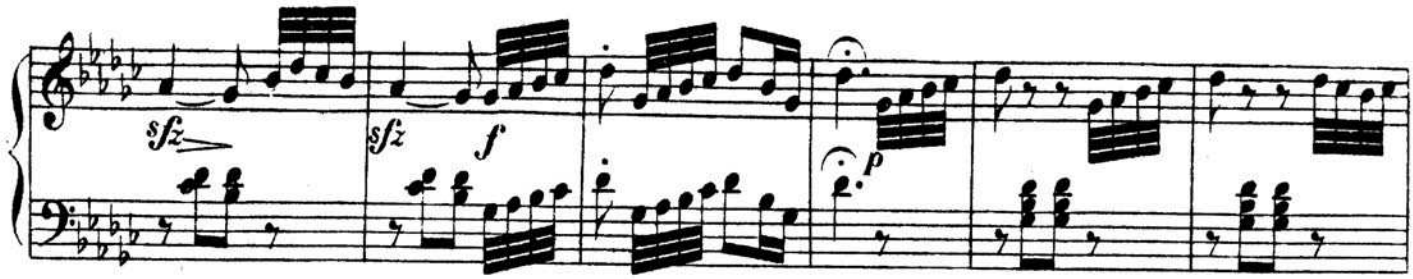
B. Exercises and Pieces.

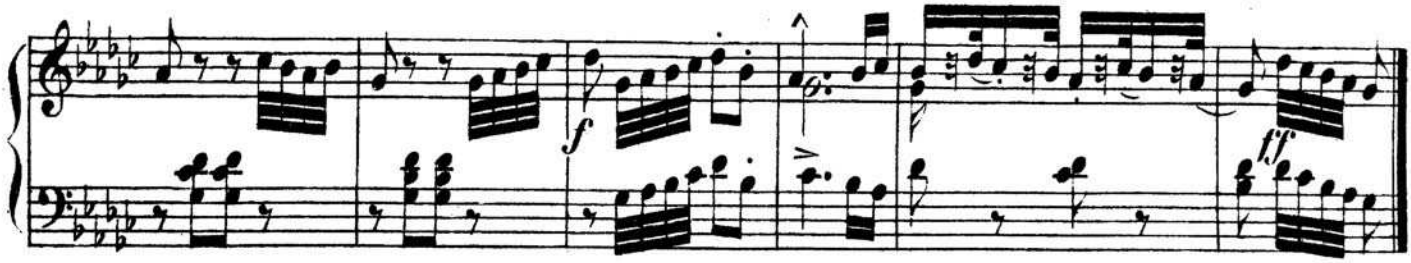
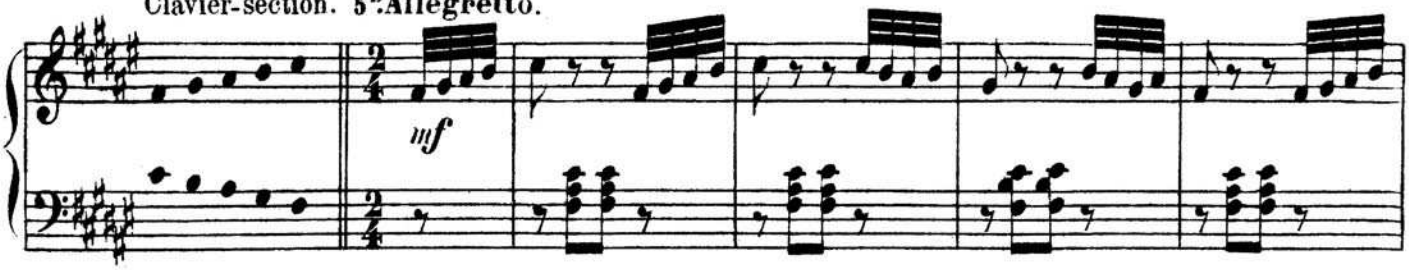
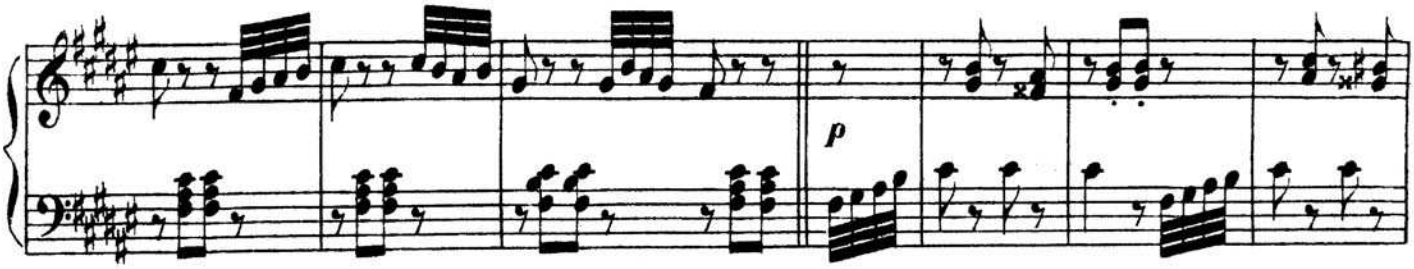
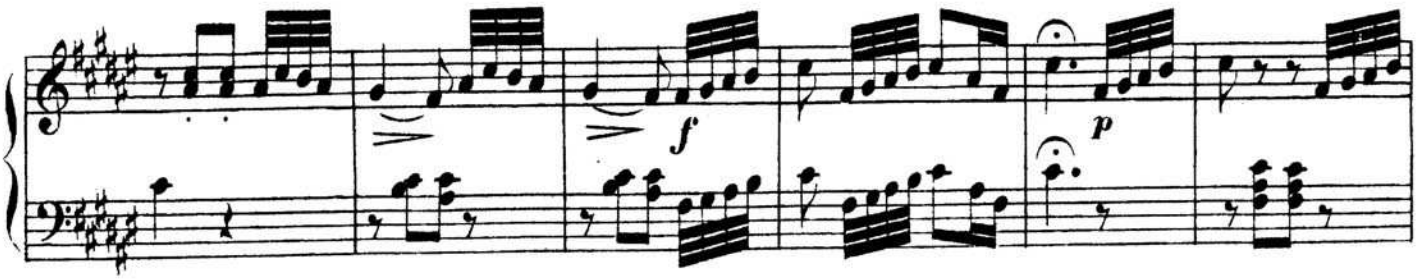
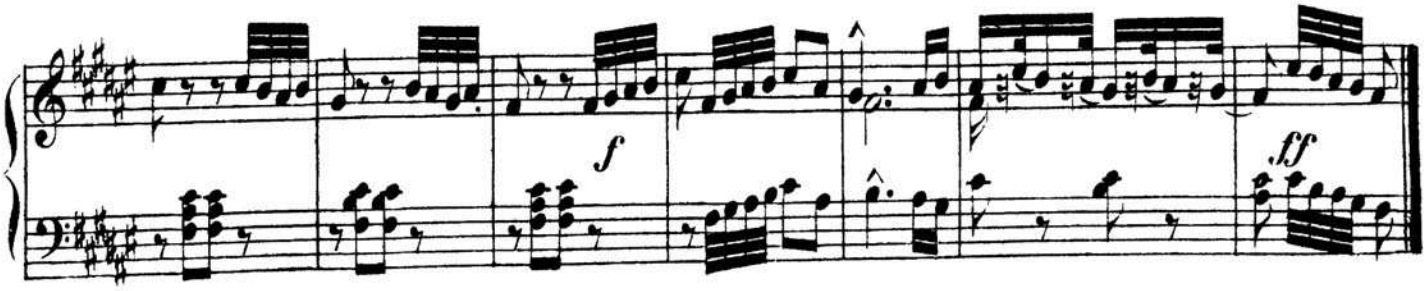
Clavier-section.



Clavier-section. 5a Allegretto.







Clavier-section. 5♭ Allegretto.