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Technics.

All the Two Finger forms are to be kept up, and the strong touches made stronger, and the light touches lighter and more fairylike. It is necessary also to devote particular attention to developing the vitality of the finger staccato touches in the fast forms of the two finger exercise. If the work in the previous grades has been well done, the devitalized condition should now be under thorough control. And the next thing to do will be to impart to these fast and light forms endurance and vitality. This will require not a little attention, but its effect will be plainly seen in the increased musical quality of the touch in artistic playing. In fact if the two finger forms are allowed to lapse in this grade, a few weeks indifference will show plainly in the touch, which will lose its active vital quality.

ARPEGGIOS may be either new forms of diminished chords, especially in the latter derivatives VIII to XV and in two hand forms, or the Triad arpeggios in the broken forms and canon. It will be found advantageous, however, to have recourse now and then to the simpler forms, with each hand singly, as in the earlier part of the Vol. III, because in this way the fingers get better attention.

For cultivating endurance, which is now one of the most important questions, the long rhythms in rotation, and the later derivatives are the main dependence. (See Touch and Technic, Vol. III, Nos. **14. 15.**)

SCALES will not be available for practice at the same time as the arpeggios unless the pupil practice as much as four or five hours a day. In that case half an hour may profitably be devoted to them, giving preference to long forms, especially the canons and velocity forms, and the long rhythms of nines, and the like. Great attention must be paid to the touch, which must continually gain in elasticity, power, speed, crispness, and endurance.

These qualities, sometimes opposite, or complementary to each other, are to be secured by modifying the method of practice according to the nature of each. Above all, do not fail to carry out religously Dr. Mason's directions in regard to varieties of touch in practice.

Pieces.

The main work of this grade will consist of two main departments: Poetic pieces, calculated to develop the expression and musical quality of the work and, both by deepening the musical consciousness of the pupil, and by diversifying his hand experience; and second, brilliant playing, in which rapidity, endurance, and pleasing effect are the qualities principally in demand. It is perhaps not necessary to add that while in this class of pieces the playing has to show the qualities of external merit already mentioned, this is no reason why it should not also and at the same time be musical and expressive in a high degree.

The selection of brilliant pieces is to be determined to a considerable degree by the taste of the pupil and the tempoary desire for a particular piece, since in this way a teacher secures a better application and success is more sure. Among the more important pieces of this class the study of which will exert a powerful influence upon the playing of the student are the following, which the teacher need not be afraid to assign to any active and ambitious student, in spite of their reputed difficulty:

RAFF, Valse Juliet *(Gounod).*
MASON, The Silver Spring.
BENDEL, Cascade de Chaudron.
LISZT - *Schubert*, Hark, hark the Lark.
LISZT - *Verdi*, Rigoletto.
LISZT - *Wagner*, Spinning Song.
LISZT - *Gounod*, Faust.
CHOPIN, Fantasie-Impromptu in C♯ min. Op. 66.

The pieces in the above list, especially those of *Liszt*, are among the most powerful developers of expert playing that the literature of the pianoforte possesses. Each one is to be studied deliberately, and mastered; after a little while it must again be studied carefully, and mastered still more, and in a majority of cases it will this time be played sucessfully, and the playing will have arrived at a higher level.

The range of poetic pieces suitable to this grade is so large as to make it a matter of difficulty to name any that might not quite as well be substituted by something else. In general, however, the student should devote most attention to BACH, CHOPIN, SCHUMANN and GRIEG. The following illustrate the range which may well be taken.

BACH, Italian Concerto, 1st movement.
BACH, Gigue, in B flat.
BACH, Gavotte in B minor. *Saint-Saens.*
HANDEL, E minor Fugue.
SCHUMANN, Kreisleriana, Nos. 1, 2, 3, 4, 8.
SCHUMANN, 7th Novellette, 2nd Novellette.
SCHUMANN, Faschingschwank, Op. 26, 1st movement.
CHOPIN, Scherzo in B flat minor, and in C♯.
CHOPIN, Ballade in A flat, Op. 47.
CHOPIN, Nocturnes in D flat and G major.
GRIEG, Peer Gynt Suite.
MASON, Monody, and Reverie Poetique.
HENSELT, Studies Op. 5.

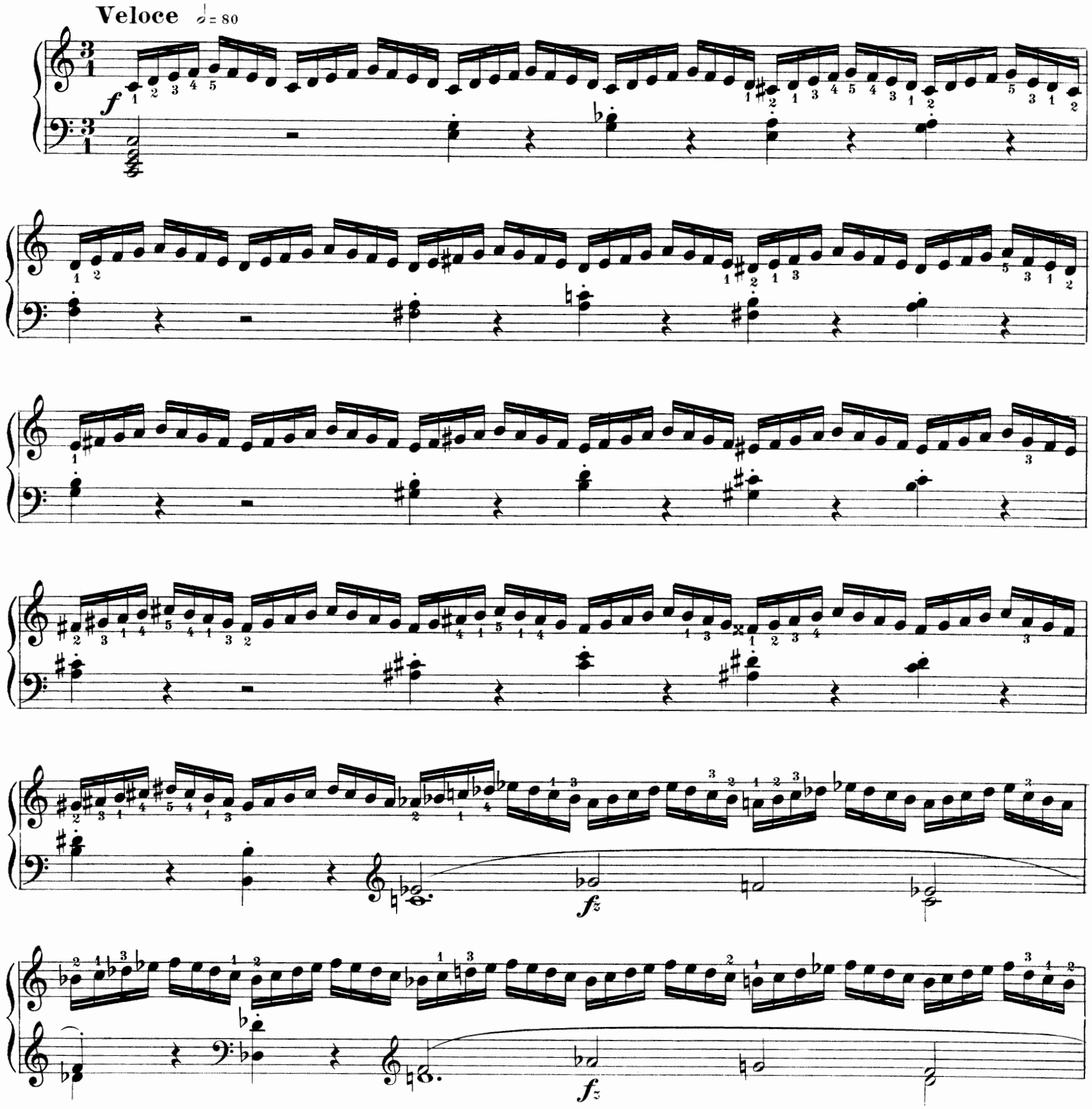
The foregoing will sufficiently indicate the class of pieces intended, but as already said the field is so broad that only the most general directions can be given. Much must depend upon the tastes and individualty of the student. In general all the playing must be made musical, and as many as possible of the pieces studied must be pursued until the playing reaches a fair concert standard. This will require a much longer time of work upon each piece than when they are merely played through from notes until they are understood.

For Daily Practice. (Right hand).

The first two studies in GRADE VIII are from the celebrated *Gradus ad Parnassum of Clementi.*

They are companion pieces having for their object the exhaustive treatment of five-finger positions at a high rate of speed. Each new position must be made an exercise, and carefully worked as such for evenness and certainty. Later for speed. Much of the practice must be slow movement; *slow and heavy* for power, and *slow and soft* for even touch and complete absence of nervous strain.

This practice must be carried through at least a month every day, and only two or three times daily should the whole exercise be carried through in its most rapid movement. In fact it will require for most pupils two months before the full speed is attained. But all the time the slow practice in detail must form part of every days work. The larger rhythm will be realized by counting one to each whole note, three in a measure, and accenting accordingly. The left hand part must be studied at rapid movement, in order to realize the rhythmico-melodic figure which forms its motive. Observe the staccatos. Likewise the legatos.



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Ped.

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz *fz*

fz *fz*

Ped. *dim*

fz

p *pp*

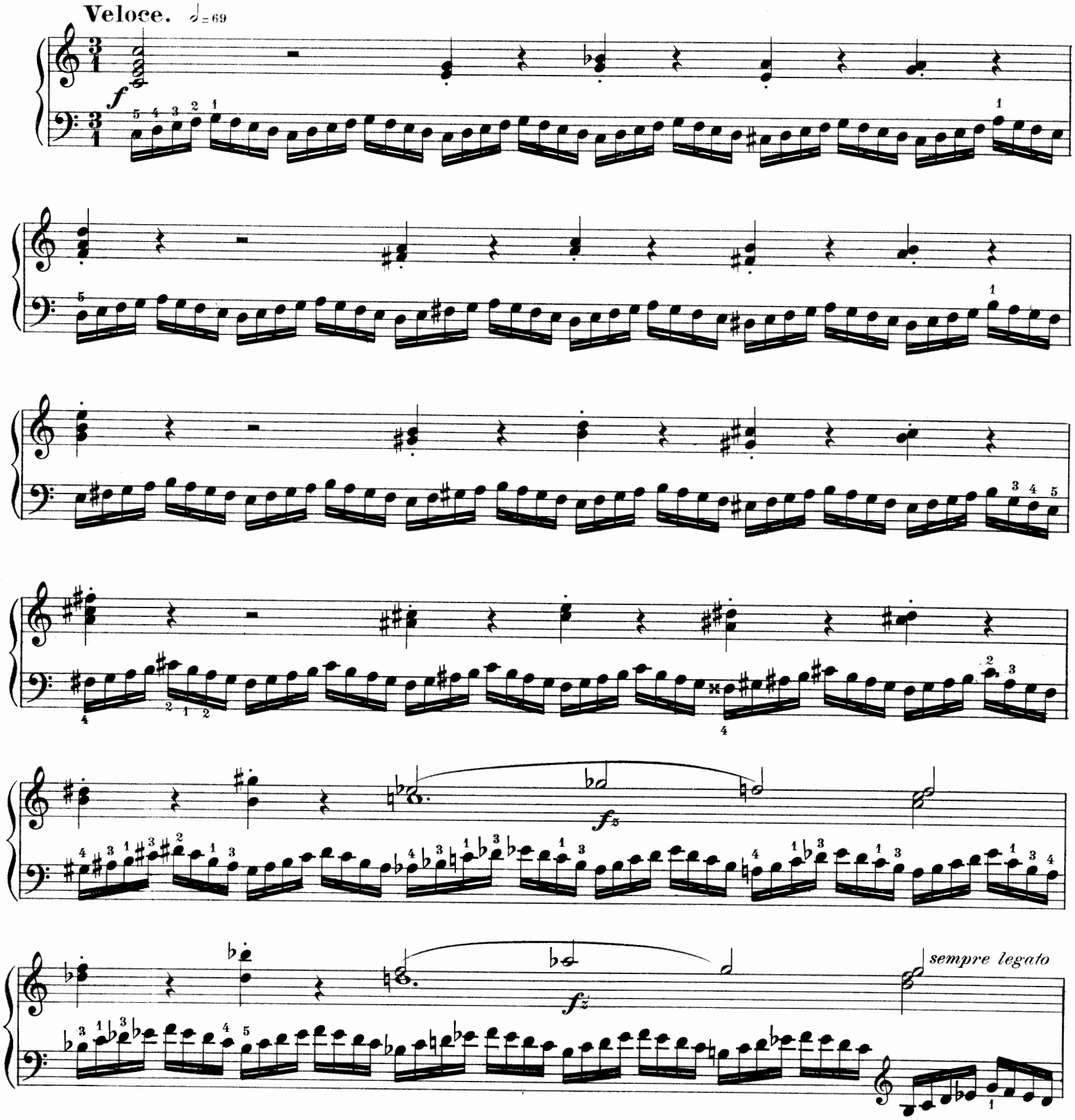
A

A) The sign 𝅜 is a double whole note.

For Daily Practice. (Left hand).

This piece is a companion to the preceding, and like that must be taken as daily bread for the fingers for some weeks or months. Each new five-finger position must be worked out carefully by itself, for evenness, certainty, quiet hand, and speed; and slow practice must occupy at least two thirds the total time bestowed upon it daily. The long rhythm of **3–1** must be obtained by working up the right hand alone at its proper speed. When the strong and decided rhythm of this part is fully realized, the speed of the left hand will be very much hastened in the effort to attain this broader delivery.

Satisfactory results will not be attained unless the study be made a part of the daily work for a long time. Hence after working at it seriously for one or two lessons, retain it in practice, but go on to devote a part of the time to later numbers.



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fz fz f fz

ff fz fz fz ff

ten. dim. p

The Harmonious Blacksmith

from Suite V

G. F. HANDEL

Andante tranquillo M.M. ♪=92

16

mf *2d time* *pp* *mf* *p*

cresc. *f* *dolce* *p* *poco allargando* *mf* *cresc.* *f*

Var.I

p *2d time* *pp* *p* *mf* *dim.* *f* *p*

cantabile

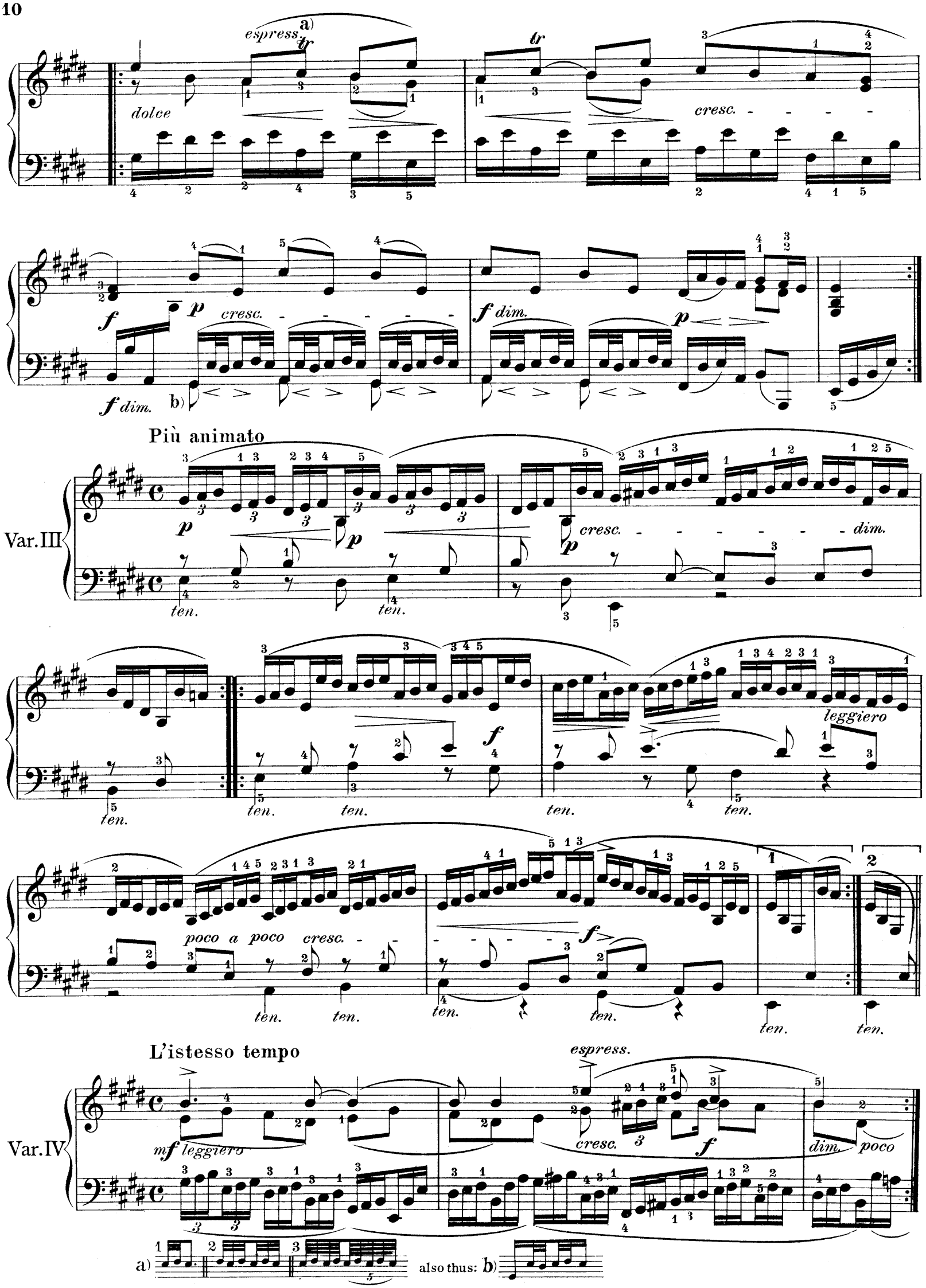
cresc. *f* *dim.* *p* *p* *poco cresc.* *dim.*

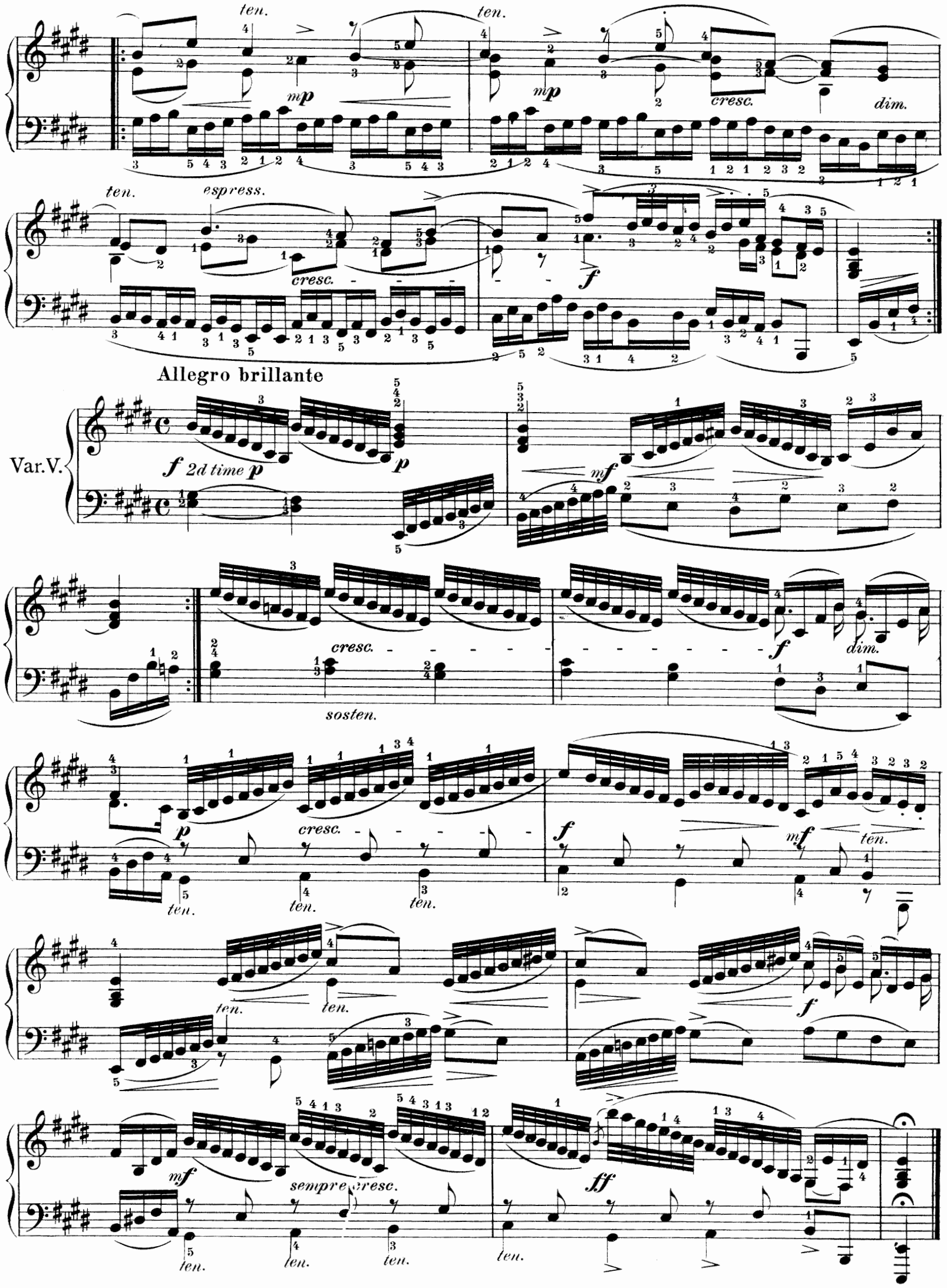
Un poco più mosso

Var.II

fz *fz* *p* *il basso non troppo legato e molto distinto*

p *fz* *f*


espress.
a)
dolce
cresc.
f
p
cresc.
f dim.
b)
Più animato
Var. III
ten.
dim.
leggiero
poco a poco cresc.
L'istesso tempo
Var. IV
mf leggiero
espress.
cresc.
dim.
poco
a)
also thus: b)


ten.
mp
cresc.
dim.
espress.
f
Allegro brillante
Var. V.
f 2d time p
mf
sosten.
sempre cresc.
ff

SCHERZO

IN FORM OF A CANON.*

Edited and fingered by
Maurits Leefson.

S. Jadassohn, Op. 35. No. 3.

Allegro giocoso. ♩ = 160

p *molto legg.* *ten.* *cresc.* *1.* *2.* *espress.* *pp* *fmarcato.* *8 r.h.* *l.h.* *sff*

* A Canon is a polyphonic composition, in which the first part or voice is closely imitated by other parts or voices in succession. The above is a Canon in two parts, the second part repeating the first an octave below

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dim. r.h. p sf r.h. p

cresc. 1. p 2. p dolce. ten.

ten.

p e sempre dim. pp dim.

The Chariot Race.

This splendid bravoura study is invaluable for wrist exercise, and for the discriminative playing of unusual chords and interlocking passages. It must be taken piecemeal, a chapter at a time, and worked up by means of a great deal of slow practice, alternating with fast playing, since in slow playing the hands are carried differently from what they are in very fast playing. After the successive chapters have been worked up, then the study as a whole must be mastered until it can be played several times quite through without undue weariness, yet at a rapid tempo. The first chapter ends with Period V; the second with Period IX; third concludes the piece. Observe that the left hand has the accent throughout, and the hand should be kept as quiet as possible, the left hand particularly not rising from the keys.

Allegro molto marcato. M.M. ♩.=92 L. SCHYTTE.

sempre staccato. *dim.* *p* I

II *agitato.*

p

f

dim

III

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IV *tranquillo*

mf

V

agitato

f

VI *tranquillo*

VII

f

f

f

f

VIII

mf

IX

p

agitato

agitato.

p

f

X

CODA

string.

f

ff

fff

fz

fffz

Etude de Concert

in F♯ Major

OSCAR BERINGER

Allegro moderato M.M. ♩=126

mf *sempre staccato* *Ped. simile* *cresc.* *poco rit.* *tranquillo* *p* *dim.* *Ped. simile* *mf* *poco rit.*

mp *cresc.* *f* *mf* *cresc.* *fs* *molto tranquillo* *p* *mp* *p* *p*

pp rit. a tempo

Ped.simile

molto cresc.

mf

cresc.

rall.

a tempo

f con brio

Ped.simile

f

cresc.

ffs

f

Ped.simile

mf f

mf

mf cresc.

f molto cresc.

ffs

ffs

f molto cresc.

ffs

ffs

Etude de Concert

Allegretto scherzando M.M. ♩=96

AGATHE BACKER GRÖNDAHL, Op. 11, No. 3

mf

leggiero

p leggiero

p

cresc.

f

dim.

mf

last time to Coda

CODA

morendo

pp

una corda
senza Ped.

leggiero

ff

tre corde

sfz

leggiero

ff molto marcato

sfz

f

cresc. molto

fz

sempre

ff

fz

D.C.

Prélude

F. CHOPIN, Op. 28, No. 22

Molto agitato M. M. ♩.=126

f

cresc.

ff

piu animato

cresc.

sf

ff

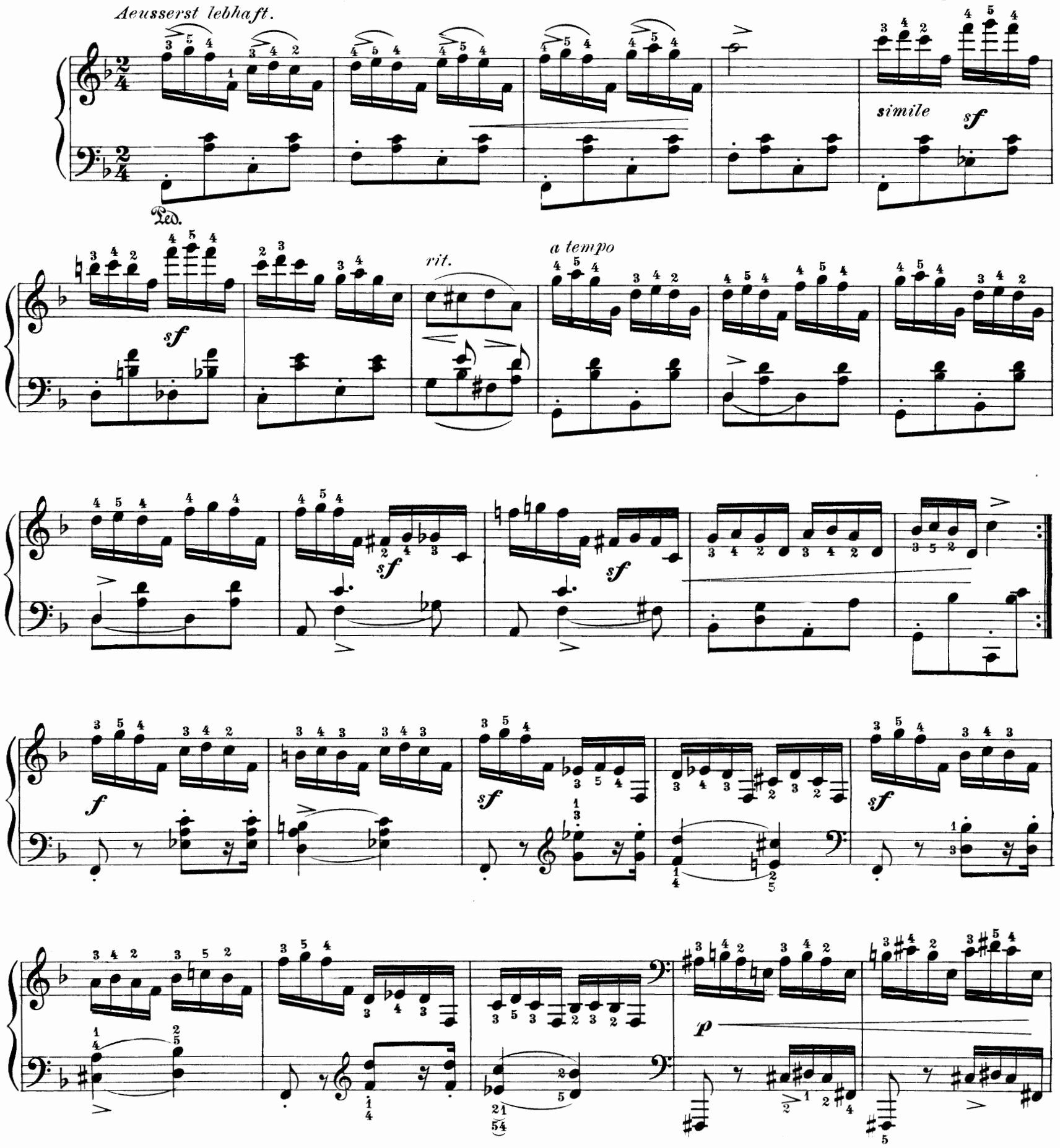
Dream Visions.

The remarks previously made regarding the use of poetic pieces as studies apply here again, but Schumann's "*Traumeswirren*" affords exceptionally fine practice for the **4**th and **5**th fingers of the right hand in alternation. It is to be worked out by much slow practice, and the speed gradually attained. Nevertheless it will not do to wait until after long slow practice before attempting the piece at a fast tempo. Fast and slow must alternate at the rate of about four times slow *less than half the required speed* and three times fast *at the full speed* from the very first. In this way the required qualities will be much more speedily reached than when slow or fast practice has been employed exclusively.

Vivacissimo. M.M. ♩=152

From Schumann Op. **12**. No. **1**.

Aeusserst lebhaft.



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f

sf

p

rit.

a tempo

m.d.

m.s.

FRÜHLINGSLIED.
(Spring Song.)

Revised and fingered by Thos. a'Becket.

A. HENSELT, Op. 15.

Allegretto. M.M. ♩. = 56

p

f risoluto

a tempo

cresc

mf

dim

rit.

pp

pp

Ped. ✻

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risoluto.

cresc.

cresc.

cresc. *dim.*

m.g.

rit.

pp

pp

a tempo

p

un poco più mosso.

mf

cresc.

m.d.

dim.

m.g.

pp

Ped. ✻

ten.

p *f rallent*

cresc. assai.

rallent *a tempo* *sfz* *sfz*

rit

1 2

a piacere

sempre piano

1 2

con felicita

Ped.
sempre pp
pp

ETUDE MELODIQUE.

This beautiful study although by no means very difficult nevertheless requires so much musical feeling for its best performance, that it will absorb quite a good deal of practice. Two points must be equally well made: First, to keep the melody legato and expressive; and second, to maintain the triplet motion in the accompaniment unbroken and evenly. The rubatos should always be of a less noticeable character when there is an established motion of this kind. The pedal is used to carry the bass under the chords, as written, and to promote blending. Slow practice with a soft and delicate clinging upon the melody, soft but distinct touch upon the triplet notes, and a low wrist, will promote musical quality.

J. RAFF, Op. 130, No. 2.

Allegro. M.M. ♩ = 152

(a) *p*

cantabile

cre - - - scen - - - do

mf

a) *The accompanying figure - which is in triplet form - must be light and zephyrlike, yet always clear and distinct. The melody should have good singing quality. When well played the effect is of an entrancingly dreamy character. At some points a choice of fingering is given to suit various hands.*

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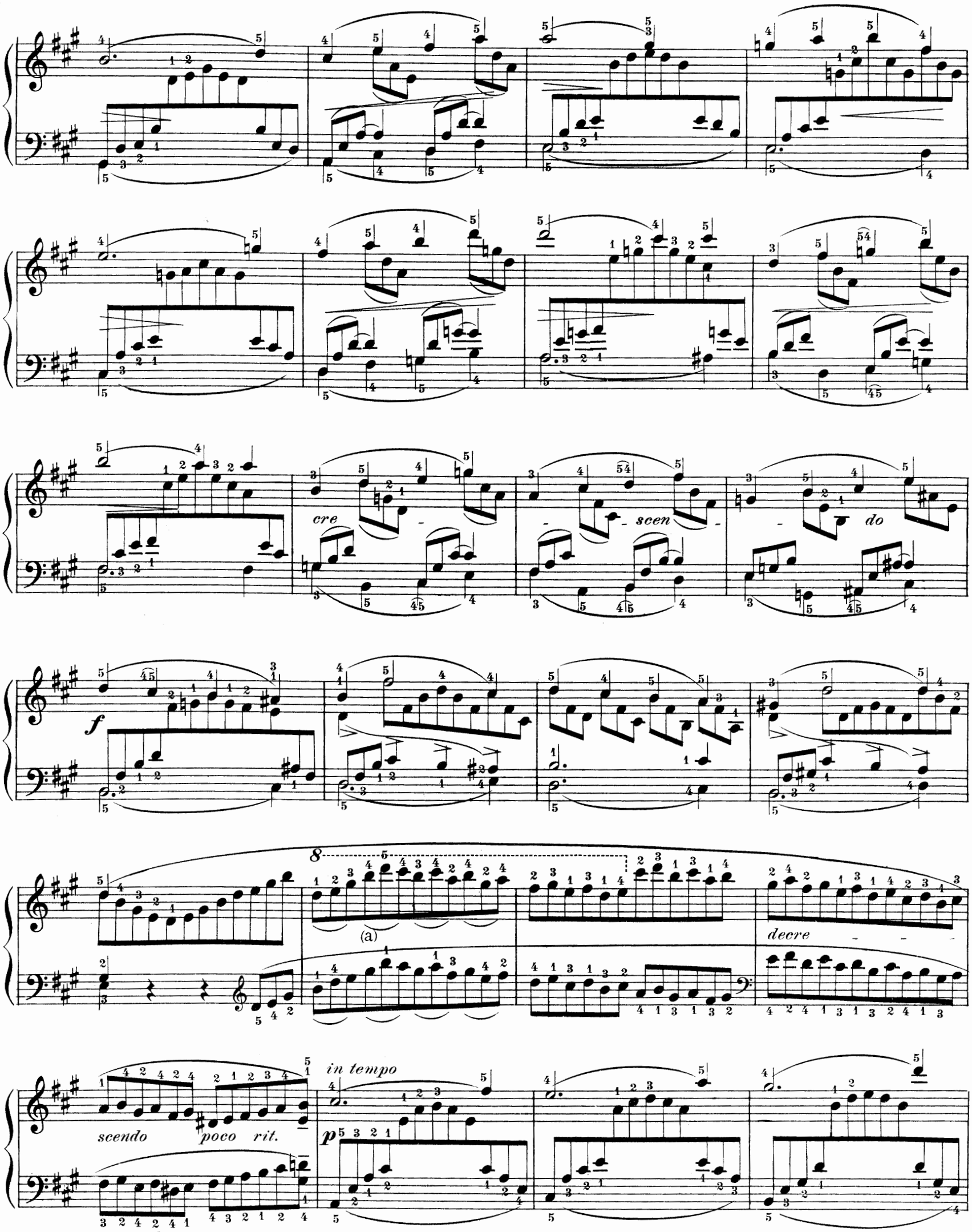

a) *Maintain the triplet accent strictly.*

f

un poco rit.

in tempo

marc.

(a)

marc.

a) *The theme in the baritone well marked, but not harsh.*

marc.

marc.

p sempre

8

8

Sparks.

Etincelles.

M. MOSZKOWSKI, Op. 36, No. 6.

Allegro scherzando. ♩. = 132

pp *r.h.* *l.h.* *r.h.* *l.h.* A *r.h.* *l.h.* *r.h.* *l.h.* B *r.h.* *l.h.* *sempre staccato.*

dim. *pp* *l.h.* Ped.

r.h. *l.h.* *p* *r.h.* *più* *f*

A *r.h.* *l.h.* B *r.h.* *l.h.*

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sempre staccatiss.

molto ***pp***

giocoso. leggiero.

un poco marc.

molto ***p***

pp

leggiero.

Ped.

cresc.

cresc.

f

Ped.

Ped.

* *With a slight pressure on the right pedal.*

pp subito.

D. S. senza repetizione.

r. h.

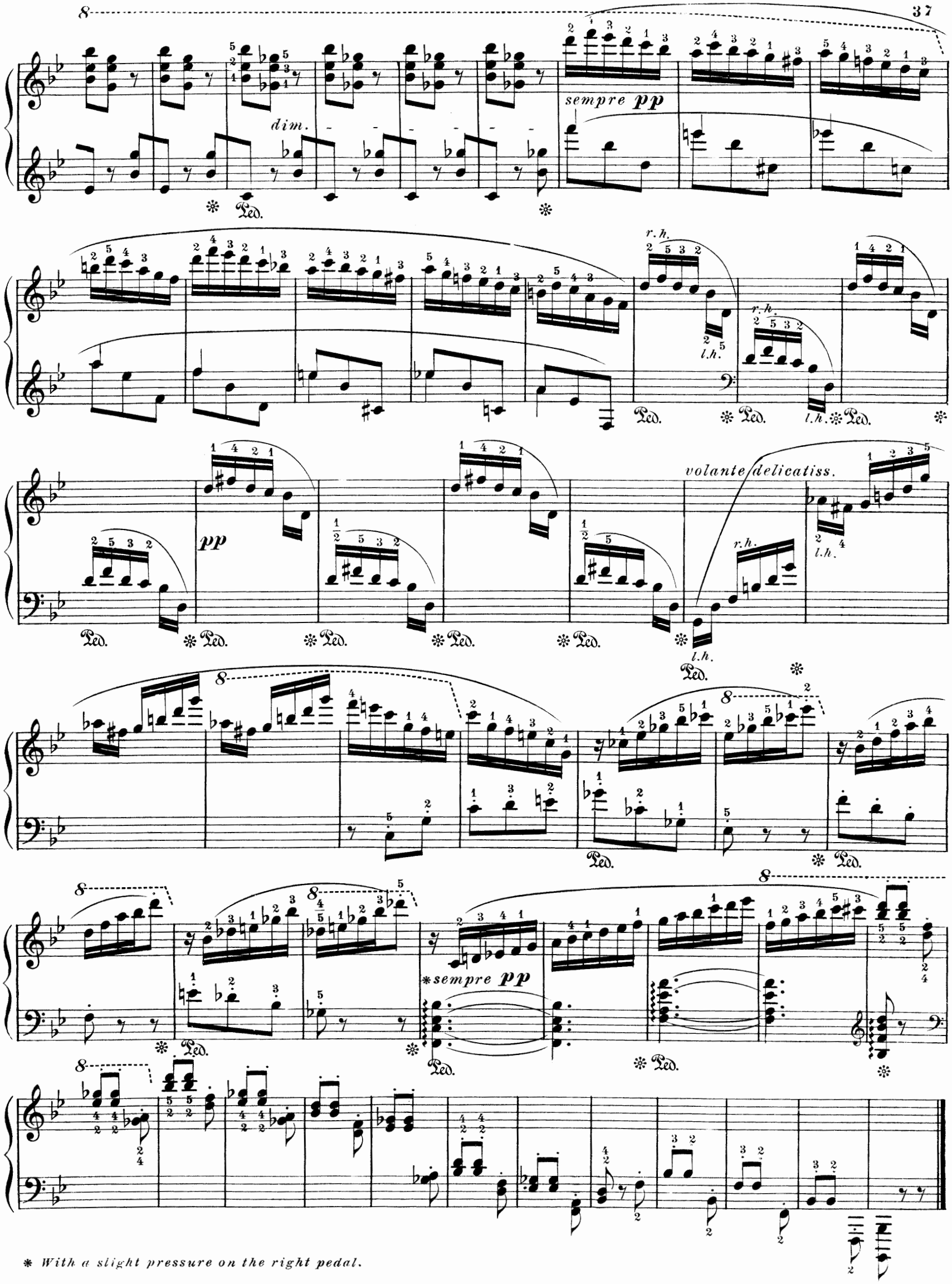
l. h.

sempre staccato.

cresc.

p

Ped.



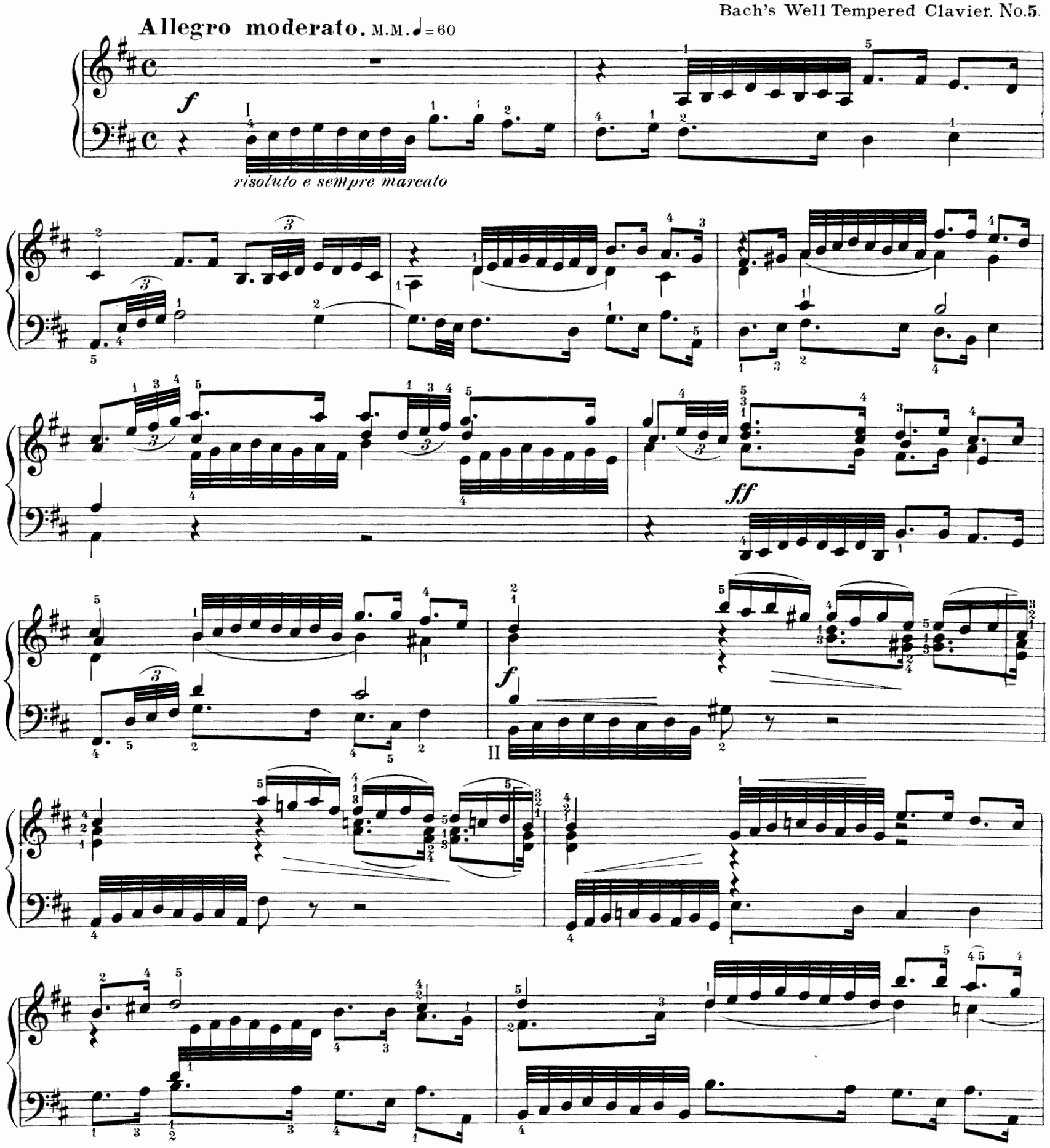
* With a slight pressure on the right pedal.

Fugue in D Major.

Fugue may be defined as a form of composition in which a subject is proposed by one voice and immediately taken up by each of the other voices in turn, in the original and related keys. Good playing of fugues consists in defining the several voices, so that the ear follows each of them in its melodious windings whether it be occupied at the moment with the principal subject or with a counterpoint. And at least the principal subject, wherever it occurs, must be brought out clearly.

The present specimen is less difficult than most, on account of the freedom with which the voices are treated, silences being of frequent occurrence, and the counterpoint very simple, whereby chords occur more often than usual in this form of composition.

Bach's Well Tempered Clavier. No.5.



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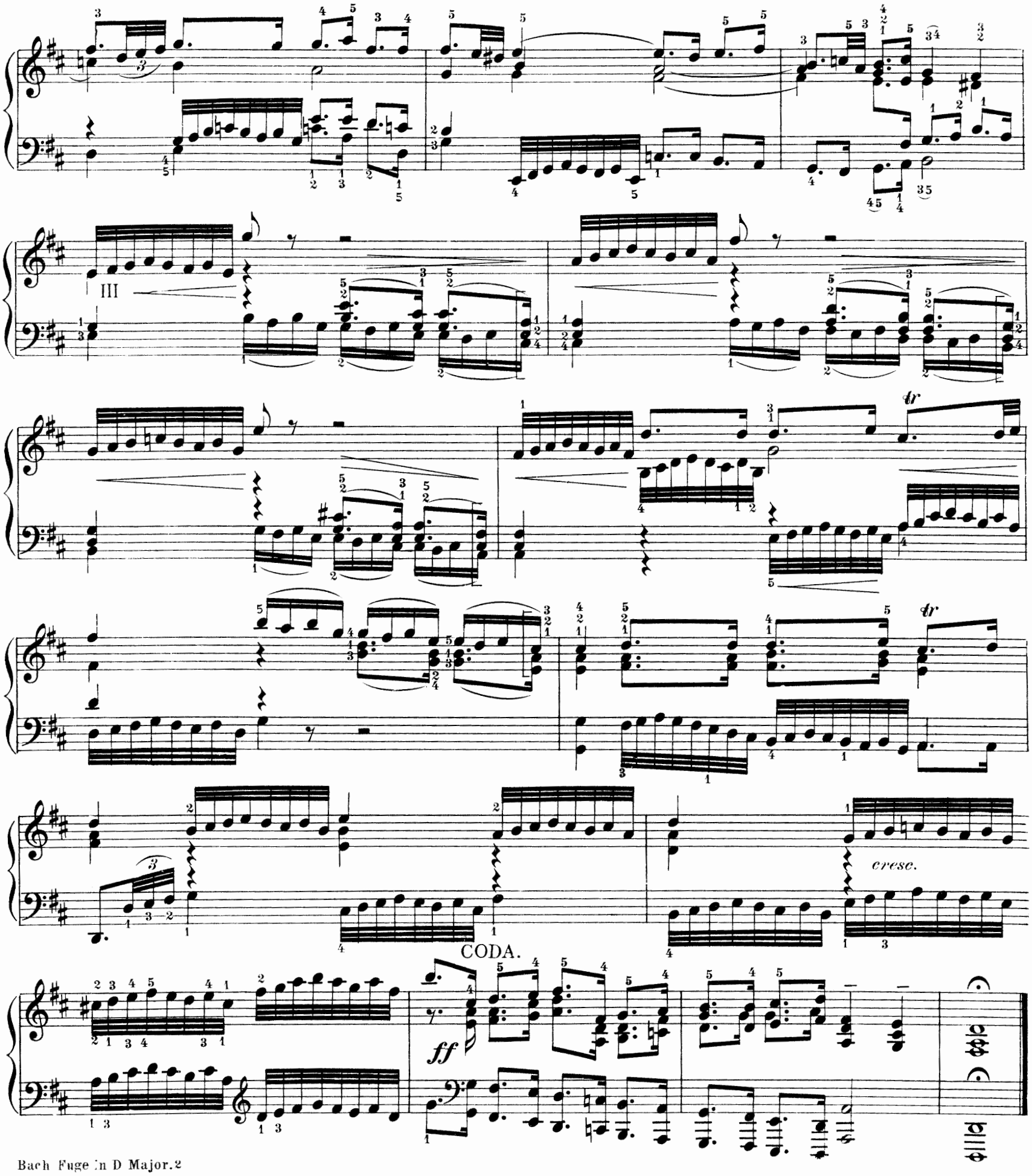
The first consideration is the rhythm, which must be carefully observed, the **64**th notes going at their proper rate as compared with the quarters. In giving out the subject, the dotted **8**ths have practically the force of quarters, the accompaning **16**ths being played very quickly and almost like grace notes to the following dotted **8**ths. Contrary to this, the **16**ths beginning the soprano in Period II must be delivered somewhat sentimentally, and with melodic quality. The same is true where this motive comes in the bass at beginning of Period III.

Doubling the bass at the close makes a strong effect, and the dotted **8**ths are emphasized here, and the **16**ths correspondingly shortened, as at beginning. This is a license, but a justifiable one, since it corresponds with the resolute and quasi-martial character of the work.