

NEW AND ENLARGED EDITION

FOUNDATION

EXERCISES

... IN ...

PIANO PLAYING

ESPECIALLY ADAPTED TO THE

VIRGIL PRACTICE CLAVIER

MANY OF THE EXERCISES ARE ALSO ADAPTED TO THE PIANO

— BY A. K. VIRGIL —

BOOK I

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BOOK I.

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NOTE.—At first the Sight-Reading Exercises will require special study, much of which may be done away from the instrument. This portion of the book can be had separate from the bound volume. Price, 40 cents.

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INTRODUCTORY TO SIXTH EDITION.

"He that neglects small things shall fail by little and little." (Hebrew Proverb.)

The underlying idea of this foundational method is Attention to Details. The exigent evil of the day, with those who study the piano, is Aversion to Details, and this is the great reason there are so few players, and that the few who in a measure succeed make such slow progress. The universal disinclination to detail work in piano study, is a perfectly natural consequence of the unavoidable uncertainty which surrounds the old methods of piano instruction.

Why should a teacher insist upon accuracy when he is utterly powerless to make the pupil know whether his movements are accurate or not? In fact it is only guess-work with the teacher.

Uncertainty in the piano system is more than a general rule; it is a rule to which there is no exception.

No teacher of the piano method ever expects to establish his pupil in correct technical habits until the learner's musical sense reproves and corrects his own fingers. Now as musical sense is quite liable to be a long time coming—if it ever comes—therefore correct playing movements are a long time delayed, and during the period of suspense, the fingers are forming wrong habits which to correct will require the genius of a Mozart, and as there are few Mozarts, there are correspondingly few really great pianists. It is not strange that the doctrine has become so thoroughly established, that "all are born to die," and *few* to play the piano.

RECENT DEVELOPMENTS.

The developments of the past two or three years have demonstrated the fact beyond a shadow of doubt that, in accordance with the theories of the Clavier System, *Strict Piano Technic* should be made a *First Elementary Study*.

To this end the musical and mechanical elements must be for a time *Separated*. Knowing that the theories upon which the "Foundation Exercises" were formulated, have in the main met the hearty approval of every intelligent Musician and Teacher who understands them, has given the author great satisfaction, and encouraged him in his efforts to revise and improve the present edition of this work, believing that its usefulness will thereby be greatly increased.

Book II (the publication of which has been for some time delayed, in order that its author might become better prepared to meet the exacting demands which Book I has created) will soon follow. Many new exercises and cuts will be found in this edition. A few exercises have been slightly changed and enlarged. *Not a single principle, though, of the method has been altered.* Two new and important features have been added; namely: "The Clavier Course Of Study" and "Physical Development for Piano Playing."

A WORD TO TEACHERS.

Because great artistic results are now generally known to have followed the *right* use of the Practice Clavier, teachers who employ the instrument in teaching will be doomed to disappointment unless in the beginning, with every pupil careful attention is given to *details, right physical conditions, accurate and easy playing movements and correct breathing.* A judicious and careful use of the heavy weights of touch must be insisted upon, and the exercises for endurance, both for power and velocity must be judiciously employed or satisfactory results cannot be reached. The use of the piano should be entirely dispensed with until accurate technical habits and correct physical conditions are thoroughly and intelligently established. This restriction applies if possible with greater force to those who have played the piano for years than to beginners.

A thorough and judicious use must be made of the metronome in all of the exercises in progressive rhythms, and graded velocities, as indicated by the metronome markings. The metronome, the Practice Clavier and the piano, according to this method, are necessary tools in the study of artistic piano playing.

CAN PUPILS BE MADE INTERESTED IN THE USE OF THE CLAVIER?

There will not be the least difficulty in interesting pupils of average intelligence in Clavier work, if the teacher thoroughly understands it and applies commendable tact. Indeed, almost any pupil rightly handled will become much more interested and encouraged in pursuing the plan of study here prescribed, than he would with the piano method and a new piece at every lesson, and the harrowing consciousness that he could not play one of them, as is usually the case.

The teacher should study the exercises and grasp the ideas thoroughly before attempting to teach them, as in many respects they differ quite widely from those of the prevailing piano methods. In short, *Do not try to teach anything which you do not know yourself.* Teachers must not neglect to have pupils transpose *every* exercise (where transpositions are indicated) into all keys, major and minor. It is needless to say that unless otherwise directed every exercise should be memorized when taken—even before it is practiced.

If this Sixth Edition, (The New Foundation Exercises,) meets the approval of the intelligent members of the musical profession, many of whom have already been generous enough to express their approval of the Original Foundation Exercises, the author will feel amply repaid for the efforts he has made to bring out the present revised and enlarged work.

A. K. VIRGIL

NEW YORK, November, 1894.

INTRODUCTORY.

TAKING AND LEAVING THE RIGHT KEY AT THE RIGHT TIME IN THE RIGHT WAY, IS PIANO-PLAYING.

How can this skill be *best* and *quickest* acquired ?

It is the aim of this work to provide the learner with a practical answer to the above.

A long experience in foundational piano teaching, together with close and special observation of the results from prevailing methods, led the writer years ago to the firm conviction that far greater attention ought to be given during first lessons to establishing in the mind and fingers of the learner an accurate and acute sense of *absolutely correct playing movements*; that *strict Piano Technic* should be made a *First Elementary Study*.

This is a wide departure from past and present prevalent teaching methods, as all who are in position to know must admit.

In fact, pupils who are dependent upon the piano for technical practice (and until recently the piano has been the only dependence) must really become musicians before they have any independent means of knowing positively whether their technical habits are right or wrong.

During the *first, the instruction-book period*, usually the *chaotic musical period*, the average pupil is really not expected to play *correctly*, and results in this respect are seldom disappointing. What the pupil is expected to do, is "to learn the notes" (as the expression goes); that is, to learn to read, after a fashion; to learn a good deal about time and, of course, learn a number of pieces, and naturally there will be acquired some degree of facility in getting over the keys. These, according to the common idea, are the *all-important first things* that every learner must attend to, and when accomplished, if circumstances and conditions favor further musical study, advanced instruction is sought, and the *second, the post-instruction-book period begins*.

The new master will not be slow in making the discovery that his pupil is suffering from various forms of chronic finger, wrist, arm and brain affections, which are positive barriers to artistic effects. The two-fold struggle, *destruction* and *creation* is therefore at once begun. The hundred and

one bad habits must if possible be corrected, and right habits established. *Technic*, the sovereign remedy is at once resorted to. But in most cases it does not prove a remedy: it comes *too late*, and not in proper form to effect a cure. Had it been properly applied in the beginning, and as a *preventive*, the pupil would never have been in his present deplorable condition.

If he is so fortunate, though, as to have been born with a bountiful supply of musical talent, he may in time become quite a player; for the world is full of people who have labored for years, and play *SOME*; a few play quite well, but the truly *great* players are very scarce. And this in the writer's opinion is more often due to incorrect early technical practice than to all of the other hindering influences.

Without stopping here to discuss the causes that directly or indirectly contribute to bring about the common neglect of thorough elementary technical training, the writer will say that the object of this work is—first, to establish the doctrine that *Piano Technic* is or should be an *Elementary Study*; and, second, to supply teachers and pupils with exercises and facilities by which this all-important subject may be taught, and true piano technic may be clearly comprehended and practiced by the youngest beginner from the first lesson—as heretofore has been impossible.

The exercises here submitted deal directly and wholly with the practical, teachable things of the art of piano playing.

The author believes that it is as much a teacher's duty to waste no time trying to teach unteachable things as it is to teach thoroughly the teachable ones. The unteachable things will take care of themselves if those which are teachable are properly cared for.

TEACHABLE THINGS.

EAR-TRAINING, FINGER-TRAINING, the TRAINING of the EYE (SIGHT-READING and SIGHT-PLAYING), and TRAINING in TIME are four distinct elements that make up all there is of ELEMENTARY PIANO STUDY.

All of the subjects named must be completely and thoroughly mastered before a person is a player, and they are the *teachable things* of the art; to these the foundational teacher should address himself, "*heart, soul, might, mind and strength*," and to these things only.

It is a serious error to suppose that either one of the several subjects above named can be successfully pursued without the intelligent application of the mental and physical powers of the learner, specially and directly—in turn—to each elemental factor. And the common theory that the reason piano pupils are so frequently unsuccessful is because of a lack of musical talent, is another serious error.

The writer is convinced that nine times out of ten pupils fail not because they lack musical ability, but because they do not know how to play.

The *teachable things* have not been clearly and systematically taught, and so long as the piano is made use of for all technical and intellectual, as well as musical study and practice, and pupils groping in the dark pursue the old, well-beaten paths, so long will the same meagre results follow the efforts of would-be piano players.

SUBJECTS TAUGHT.

In these FOUNDATION STUDIES, exercises in Ear-training, Finger-training, Sight-reading and Sight-playing and Time-study are given and classified under their respective heads. Each subject should have an allotted time and its proper share of attention, and must at first be pursued independently of the other subjects, which course is rendered possible by and through the proper use of The Practice Clavier in conjunction with the piano.

Only a limited amount of study in the Department of Ear-Training is here given, as space will not admit of more. But enough is furnished, no doubt, to suggest to teachers such additional work of this character as may be necessary in each special case.

It is impossible in a work of the limited size of the present work, to treat at length the several subjects presented. But we believe that teachers who follow the course here marked out, will become so thoroughly convinced of its great advantages that their best efforts will be enlisted to carry the same into their teaching and at all stages of progress.

A greater number and variety of preliminary exercises to be practiced on a table are here given than are to be found in any book of piano instruction that we know of.* This practice may possibly be thought tedious by some, but if teachers, instead of going directly to the piano with beginning pupils, will adopt the course here marked out,

*A common table can be used, but the regular technic-table is better. It is a small table of the right height with the Keyboard painted on either side, with sunken places at the ends of certain Keys for the thumbs, also sunken places on the surface to receive the finger tips when the hands are in "*Playing Position*" for hand gymnastic practice, and with special mouldings on either side for use in the exercise for separating the fingers.

avoiding for at least one week the use of the keyboard entirely, they will find by experience that this week's instruction has been the most **valuable first week's tuition they have ever given, and that it is interesting to pupils.**

Pupils who have been *badly* taught are more in need of this training if possible than beginners, *and they need more of it.*

The importance of a *correct beginning*, of a *thorough and intelligent* start, can not be overestimated. The long, tedious, often fruitless journeying of those who attempt the piano, is more frequently the result of an *unintelligent* and *incorrect beginning* than of all other causes.

QUESTIONS ANSWERED.

QUESTION 1st.—Should instruction in all of the four departments be given to a beginning pupil at the very first lesson?

Ans.—*Time Study* and *Sight-Reading* may in some cases be omitted for a lesson or two. *Sight-Playing* proper must be omitted until the pupil is somewhat familiar with the key-board. *Gymnastic Practice* connected with the key-board should be omitted until the pupil has acquired a good hand position, and a proper finger action in *simple* and *single* up-and-down movements.

Ear-Training and *Technic Practice* should be commenced at the *first lesson* and carried on *uninterruptedly*.

Q. 2d.—How long should a beginning pupil practice on the table *exclusively*?

Ans.—One week, or until a fair control of the fingers with a quiet arm and supple muscles has been secured.

Q. 3d.—After the pupil begins to use the key-board, ought the table practice to be continued?

Ans.—Yes; more or less table practice should always be kept up.

Q. 4th.—How long ought pupils to use the Clavier before beginning practice on the piano?

Ans.—At least one month, or until Exercise No. 31 is correctly played in all of the different qualities of touch there given. One week upon the table, and four weeks on the Clavier in direct technic study (in all five weeks—a half term), ought to be the preparation for the piano. In fact if a beginner uses the Clavier exclusively a whole term, his musical sense will suffer no neglect, provided the teacher at lessons makes proper use of the piano. And those who have used the piano for years and formed the incorrect technical habits which ninety-nine out of every hundred have, ought to make exclusive use of the Clavier for the same length of time; that is, if they ever expect to become artistic performers.

This kind of musical and technical preparation will be found to tell wonderfully and permanently, not only upon the pupil's intelligence and playing skill, but upon his or her *musical interest* and *appreciation* as well.

Q. 5th.—After the Clavier has been used a half term, as suggested, should the pupil continue its use?

Ans.—The Clavier is not only preparatory to the piano in the beginning, but *every* exercise, *etude* and piece *ever taken* should be *thoroughly mastered* on the Clavier before going to the piano. In fact, *all mechanical* work should be done entirely on the Clavier.

Q. 6th.—Can the Clavier be advantageously used in “keeping pieces in practice?”

Ans.—The work of keeping the execution of pieces already learned **thoroughly** and **perfectly** in the fingers is very great and should be done on the Clavier, the piano being used **only occasionally**. In this way the **best and most satisfactory results in every way may be obtained**.

CAUTION.

The temptation with almost all players in learning a new piece is to go to the piano the *first thing*, and to go very often to hear the music. This course is entirely wrong—*ruinous*. The policy “Pleasure before business,” in music, just because it *is* music, is, and always will be, in opposition to EVERY TRUE EDUCATIONAL PRINCIPLE.

Every player, and every person who wishes to become a player, should possess judgment and determination enough to enable him or her to **forego** the **pleasure** for a season of **hearing** the **music**, until the technical and mechanical difficulties of a composition have been **thoroughly mastered**.

IF AT THE KEY-BOARD YOU CANNOT LEARN FROM THE NOTES THE EXECUTION OF A MUSICAL COMPOSITION WITHOUT FIRST HEARING IT, OR WITHOUT HEARING THE SOUNDS OF THE NOTES AS YOU PRACTICE, IT MATTERS NOT WHAT YOU MAY BE MUSICALLY, IT IS CERTAIN THAT YOUR INTELLECTUAL MUSICAL UNDERSTANDING IS WANTING; YOUR EDUCATION DOES NOT POSSESS THE QUALITIES OF A WELL-ROUNDED MUSICAL EDUCATION.

A. K. VIRGIL.

NEW YORK, August, 1889.

AUTHOR'S NOTE.

Most of the exercises in Piano Instruction Books are written in *notes*, and pupils *play the notes* but generally have a very vague idea of the inner meaning of the special exercise—forms which they practice, and still less knowledge of the physical conditions, kind and quality of the movements they themselves employ. They have the passive satisfaction, it is true, of hearing *tones* as they practice, and, being taught that this is the all-essential consideration, they expect that in some way the natural course of human events will develop the much-coveted playing skill. It is very seldom indeed that artistic results follow such efforts.

The Author takes a different view of the subject of Foundational Piano Teaching from that of any other writer upon the same subject; therefore this work differs in many essentials from all others.

Every other Piano Instruction Book has been written for, and is especially adapted to an instrument with *tone*. This work is written for and is especially adapted to an instrument without *tone* but with *admonishing clicks* at both the down and up action of the keys, and with a perfectly graduated key resistance. These, *properly used*, furnish a means of technical and physical development which is thoroughly in harmony with nature's laws. Therefore, to insure such development, the form and construction of the exercises, particularly in the beginning, are unlike those in other works of the kind.

While the exercises in other books, as before said, are expressed in *notes* (as beginners in music understand language better than tones), the exercises in the first part of this work are expressed in language.

This Work is not designed as Piano Methods generally are—merely as a book of exercises to be practiced according to the particular notion of each individual teacher. It is designed as a *Text-book in Piano Study*; and as the technical exercises given are adapted to an instrument which, from the very first, demands clear mental conceptions and exact playing movements and thus establish a true *technical standard*, it is to be hoped that teachers who make use of the Method will do their pupils, themselves and the author, the justice to study into the theories, get the object and form of the exercises thoroughly in mind, and then give them and have them practiced exactly according to directions given, unless by experience the teacher finds that he can improve upon the form of any of the studies.

Teachers who believe with the author that rapid progress is the result of INTELLIGENT practice, of knowing clearly not only the object and aim of every exercise, but, too, that conditions, positions, relations and movements are correct, will doubtless be thorough in acquiring the principles, and in applying them in their teaching. Great success will *surely* follow the efforts of teachers who so use the Method; and such ones will be able to properly judge of the *value* and *truth* of the theories here presented.

TECHNIC STUDY IN PIANO PLAYING.

A MUSICAL TOUCH.

It has become a *stock* saying and theory among piano teachers, that "*a musical touch cannot be taught.*"

The great teachers have said it, and the small ones have repeated it, until a confiding world has finally settled down to the belief that such is really the fate of common mortals.

Now this is a frank admission:—that by the use of the *piano* and *tone*, these noted masters and common teachers have failed to impart this all-important quality to the touch of their pupils. They pronounce the teaching of a *Musical Touch* impossible, not upon any logical or psychological grounds, but simply because they, by their empirical methods, never did it.

If teachers, great and small, will adopt consistent foundational methods which are in harmony with reason and true psychological laws, they will soon learn that in the art of piano teaching there are supposed *impossibilities* which are really possible, and, they will also discover that a very large percentage of the present failures of piano pupils to become artistic performers, can be avoided.

FINGER ACTION.

AT THE TABLE.

Perfect Finger Action, free from and independent of arm motion, is the first thing to be sought for in learning to play the piano.

To secure such finger action a proper shape of hands and right muscular and nerve conditions in the arms and hands are all-important. As free finger movements are much better and more quickly acquired when the fore-arm and hand are resting on a table than when the hand is on the key-board, the first exercises here given are to be practiced on a table, and later on the key-board.

SUPPOSED IMPOSSIBILITIES MADE POSSIBLE.

Now the point to start from in this matter of making *supposed impossibilities possible*, is right where we *now* are, at the *table*, and at the *first lesson*. Beginners, and those too, who have practiced the piano for years, but are conscious that their appreciation is far in advance of their execution, will need to start at the same point, and in the same way.

It certainly requires intelligence and skill on the part of pupils to develop and control muscles. To develop and control the mental and emotional powers, particularly of emotional people, makes still greater demands upon the faculties.

It is very important, then, that the pupil is made to understand clearly every point, right positions, conditions

and movements, and from the start. The mind must be kept in a perfectly calm, undisturbed state, in order that it may perform its functions perfectly.

Teachers who frighten, worry or provoke their pupils may possibly earn the reputation of being stern masters, but they will never be noted for making great players.

REPOSE.

There is, unquestionably, *A Right Way to Teach and to Learn Piano Playing*.

It is something more and greater than learning to rave æsthetically over *tonal effects*. The properly disciplined performer will render with deepest appreciation the sublimest strains without losing for an instant his self-possession; and this is *Repose*. The time to commence the study of repose is *now*, at the *table*, in this *first lesson*.

MEMORIZING.

Learning to fix the mind upon the instruction given, and upon the identical subject or thing which needs the application of mind and will, and remembering what is taught, and playing everything in the exact order given, is *Memorizing*. The time to commence the study of *Memorizing* is *now*, at the *table*, in this *first lesson*.

The Clavier method differs from the Piano Method in that it promotes, while the latter, in a measure, thwarts *these very things*.

It analyzes and, by the aid of the Clavier, makes clear to the mind of the learner, step by step, every technical principle; it simplifies the demands upon the fingers and thus renders *possible supposed impossibilities*.

SUPPLENESS AND ACCURACY.

Suppleness and **Accuracy** are two all-important elements in piano study, but each is naturally opposed to the other. That is to say, *Suppleness* naturally induces inaccuracy, and *Accuracy* induces stiffness, unless the two are carefully and intelligently studied, first separately and then unitedly. Both though, should be commenced at the first lesson and must be carried on side by side, a few moments being devoted to each in close alternation.

ACCURACY.

That which requires exactness, either of position (as proper hand-shaping) or of exactness (as to precision of finger movements) is the practice of *Accuracy*, and therefore practice of this kind, at lessons or at practice, should never be continued more than a few moments at a time without changing to the practice of *Suppleness* exercises, for the musical effectiveness of one's playing cannot keep pace (or will not, in one case out of a hundred) with the technical growth, unless in the learner's mind at every

step of progress there is a clear consciousness of the existence of proper muscular and nerve conditions. For this reason the mind must be rightly directed and never distracted from *Position, Condition* and *Action* until the three elements are, consciously to the performer, working automatically and harmoniously together, which condition the teacher must also be able to perceive.

In short, teachers who pretend to do foundational work, ought to understand their business. Many know music thoroughly and play well and yet are very incompetent teachers of playing. "*And their works do follow them.*"

IMPORTANT SUGGESTION.

Exercises that are not written out in notes are apt to be neglected by both teachers and pupils. It is to be hoped that the introductory exercises here given will

the Clavier sections A, B, C of Exercise 25 sections A, B, B B, A A of Exercise 26; first and second forms at M. M. quarter note equal 100; and Exercise 33, correctly, in all qualities of touch, *certainly needs* this practice. No person, no matter what nature's gifts may have been, is ready to begin *trying* to play the piano until a proper shape of hands, and right muscular and nerve conditions in arms and hands have been acquired, and quite definite ideas of correct finger movements have been established; for these insure an easy and correct execution of the exercises named. **GET READY BEFORE YOU START.**

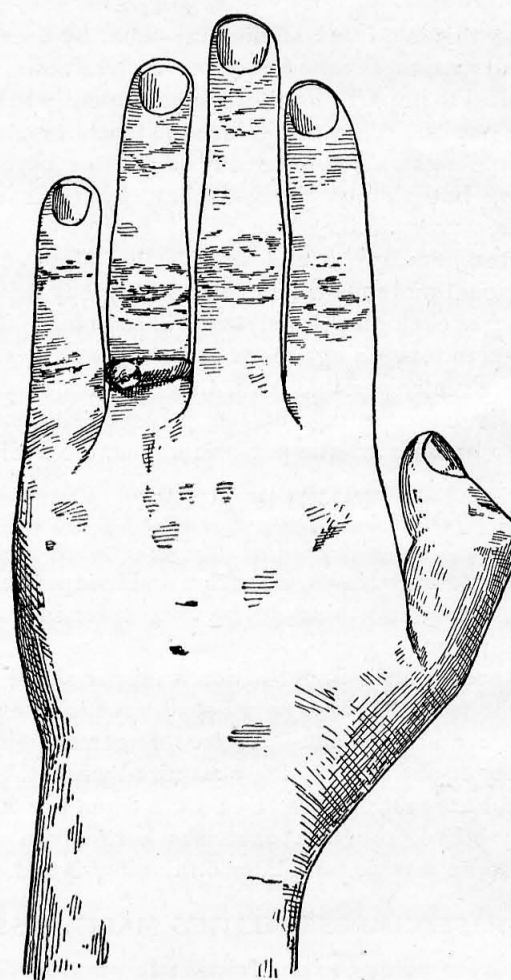
HAND FORMING.

AS TO SHAPE AND CONDITION.

One of the *very first* things, in the author's opinion, which a teacher ought to do for a pupil, is to give him



Cut No. 1.



Cut No. 2.

not meet a like fate, as the ultimate success of the student will depend upon the degree of perfection attained in the execution of these first studies.

TABLE PRACTICE FOR ADVANCED PLAYERS.

It must not be supposed that the table practice here given is for beginners alone; every person—it matters not how long he or she may have played—whose hand positions are not according to the **TEN RULES FOR THE SHAPING OF ARMS, HANDS AND FINGERS**, found on page 10 and whose fingers do not act according to the **TEN RULES FOR FINGER ACTION** found on page 19, and who cannot play on

A Good Hand; that is, a *properly shaped hand* with muscles and nerves of hands and arms in right condition, and the same perfectly under the control of the will.*

* It is proper to say right here that if those who are doing thorough practice will spend *ten minutes regularly twice every twenty-four hours* in the practice of the right kind of physical and breathing exercises, and massage of the hands and arms, they will be wonderfully benefitted thereby. The physical exercises for the benefit of piano players should be direct in their application, and free rather than heavy gymnastics.

We regret that space forbids the introduction here of such exercises in this line as we have found especially beneficial.

It is true that some do not need this kind of practice as much as others; still it is very beneficial to all, and to many indispensable to complete success.

Yet, important as it is, at the outset, that the hands should be *properly prepared for playing*, many practice the piano for years, with hands badly out of shape, and out of condition.

Many teachers overlook almost entirely the minor matter, (as they regard it,) of training *muscles*, for the weightier one of training the *emotions*, and so trust the hands to shape themselves.

The work of the preparation of the hands (arms always included) for playing, should be done, as before said, at the very beginning of technical practice, and as this study demands the undivided thought of the learner, therefore *Tone*, and every other mind-distracting influence, for the time, must be avoided; indeed *clicks*, or moving *keys*, even, ought not to be used for several days. Accordingly, the table, in the beginning, is brought into requisition, and with the arms and hands resting upon it, and with the eyes and thoughts properly directed, correct *Positions*, *Conditions* and *Movements* are easily and quickly mastered, and what is more, the important fact has been proven of late, that *Positions*, *Conditions* and *Playing Movements* thus intelligently acquired, come to *stay*; and that in due time, when the piano is reached, tonal effects are produced such as are impossible in the case of pupils who begin at the piano in the customary way.

NAMING THE PARTS OF THE HAND.

The teacher should first place his own hand on the table in the position shown in Cut 1, and explain to the pupil the parts of the hand, giving the names of the fingers as 1st, 2d, 3d, 4th, 5th; the names of the finger joints as 1st, 2d, 3d,* the first joint, the metacarpal (commonly called the knuckle joint) is the *acting joint*, for normal finger action is, or should be, entirely from this joint; the second and third joints are the *shaping joints*, as they give shape to the fingers when the hands are in *Playing Position*. The portion of the hand between the wrist and the fingers is the *metacarpus*. We shall speak of this, though, as the *body* of the hand.

The portion of the finger between the 1st and 2d joints is the 1st phalanx, between the 2d and 3d joints the 2d phalanx, between the 3d joint and the end of the finger the 3d phalanx. The thumb has but two phalanges. The portion between the 1st and 2d joints is so joined to the metacarpus that it is called metacarpus. The first phalanx of the thumb is between the 2d and 3d joints, and the 2d phalanx is between the 3d joint and the end of the thumb.

PRACTICAL EXERCISE IN HAND FORMING.

EXERCISE No. 1.

DIRECTIONS.—Seat the pupil before a table, so near it that by a slight inclination the body is within two or three inches of the table. Place the left fore-arm and

* For some—to me—unaccountable reason piano instruction-book writers, and consequently teachers, name the joints of the fingers in reverse order from the order laid down by anatomists and physiologists. As I can discover no good reason for the change, but on the contrary see excellent reasons for adhering to the correct scientific naming of the joints, I choose to call the joint by which the finger is attached to the hand, the first joint; the next joint towards the tip of the finger, the second joint; and the joint nearest the tip of the finger, the third joint.

hand on the table, extending the arm forward the same as when the hands are on the key-board. Cut 3 shows the arm in position on the table and the hand in *Playing Position*. Cut 1 represents the hand as it appears on the table, with all fingers, including the thumb, *straight*, in position for the shaping of the fingers for *Playing Position*, as shown in Cut 3.

SHAPING THE THUMBS.

Reach the thumb out from the hand as far as possible, action in the metacarpus joint. (See Cut 1.)

Now bring the thumb around close to the hand, nearly touching it, by contracting the second and third joints, avoiding as far as possible any movement in the first joint. (See Cut 2.)

As the thumb is brought to the side of the hand, it will touch the table only at its *side tip*, and the first and especially the second joints will present a decidedly angular appearance, as shown in Cut 2.

Now move the thumb back again, that is, out to its extended position, now in at the side of the hand. Make several slow out-and-in movements, the teacher always giving the example before the pupil makes the movements.† *Change hands and go through the same movements.*

The next step is the *shaping of the fingers*; this done, the hand is in *Playing Position*.

SHAPING THE FINGERS.

Before the pupil shapes his fingers, the teacher, with his own hand lying flat on the table, thumb in position at the side of the hand (cut 2), should call attention to the relation between the first and second joints of the fingers, and to the fact that the first joints are slightly higher than the second joints, and explain that, as the fingers contract and the hand rises to *Playing Position*, that this relation must not change,—that there must be no action in the first joints, action only in the second and third, which are the shaping joints; that is, the first phalanx must remain in the same relation to the body of the hand when the hand is in *Playing Position*, as when it was lying flat on the table. (See Cut 3.) Note relation between A and B.‡

The teacher should shape his own hand several times, and then require the pupil to shape his hand in same way.

At first, movements must be made slowly and very carefully, illustrating right and wrong positions according to the *Ten Rules for the Shape of Arms, Hands and Fingers*, page 10. As the Second and third joints of the fingers contract and straighten, let the ends of the fingers slide in and out on the table.

† The movements of the thumb may have proven quite taxing, but with the hands kept flat on the table these thumb movements are of very great benefit in developing the strength and activity of the *Adductor* and *Abductor muscles*, particularly the *former*.

‡ It is proper to say here that when the hand reaches position Cut 3, the thumb loses the disagreeably angular appearance presented in Cut 2.

§ The relation between the letters A B and A C show the joints at A to be slightly higher than the joints at B and the joint at C. This gives the proper normal shape of the hand, though to secure sufficient finger lift, stiff hands may require the centre at A to be somewhat more elevated, particularly for the first few weeks, or until the hand becomes more supple. Nearly as high as (A) in Cut 4. And very supple hands on the contrary will have sufficient finger lift if the first joints are slightly lower than represented in Cut 3. The cut gives the proper shape for the average hand.

SIX POINTS SPECIALLY TO BE OBSERVED IN HAND-SHAPING.

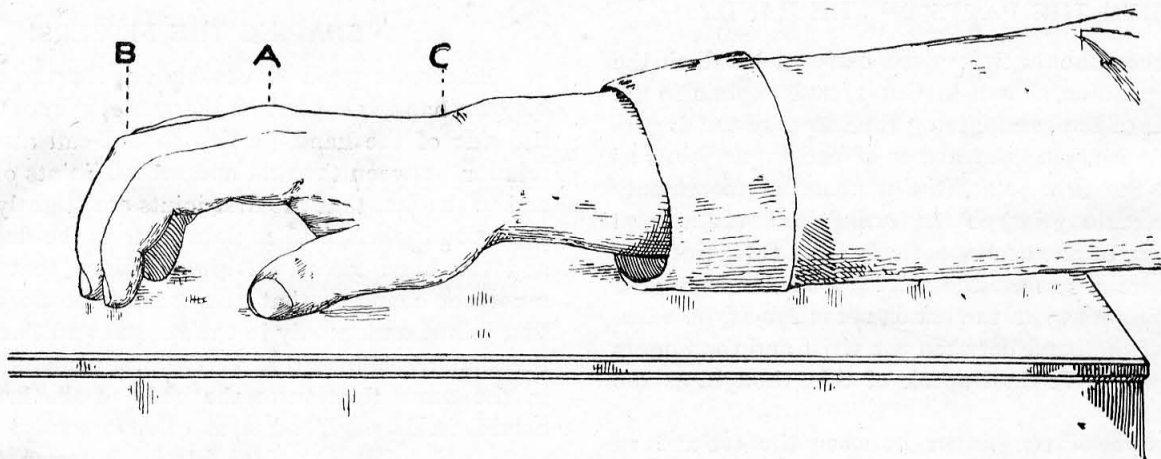
Explain to the pupil that in shaping a hand, *six* special points must be kept in mind, namely:

First: Hands and arms must rest lightly on the table.

Second: As the outside of the hand when in position should be higher than the inside, in shaping the hand start the outside a little first, by a slight turning of the hand in the fore-arm.

Third: The point of the thumb must keep its exact position on the table, must be well reached out from the metacarpus joint, and the first and second joints properly bent.

Fourth: There should be no action in the first joints of the fingers as the hand rises and falls, action only in the second and third joints. That is to say, the relation between the first and second joints of the finger must be the same when the hand is in *Playing Position* as when it is lying on the table.



Cut No. 3.

Fifth: The ends of the fingers must be in direct contact with the table, the third phalanx standing vertically. (See Cut 3)

Sixth: The hand, as the fingers contract and straighten, should rise and fall vertically, must not be carried forward or backward, and the fore-arm and wrist should not move up and down with the hand, or very slightly.

At the second lesson, or as soon as the pupil is able to shape the hands properly by slow movements, go through the hand-shaping on time, counting five, very slowly.

MOVEMENTS ON TIME.

(PART I.)

Starting with the thumb reached out, (see Cut 1), at count *one* bring the thumb *in*, (see Cut 2), at count *two* reach it *out*, and so on; movement at every count until count *five* inclusive, when the thumb will be at the side of the hand, the palm of the hand still remaining flat upon the table.

At count *one* of the second measure, keeping the thumb in position, contract the fingers and bring the hand to *Playing Position*. (See Cut 3.) At count *two* straighten the fingers again and bring the hand upon the table, and so on through the measure, movement at every count. At count *five* the hand will be in *Playing Position*. Now straighten all fingers, thumb included, bringing the hand upon the table (as in Cut 1). Repeat the same two measures.

(PART 2.)

As a second form of the exercise, with hand flat on the table—all fingers straight, including the thumb—at count *one* contract the fingers, thumb included, bringing the hand to *Playing Position*; at count *two* straighten all fingers, bringing the hand upon the table, and so on through two measures, movement at every count. Great care must now be taken, as the thumb is brought into action with the other fingers, that it is well reached out from the first joint and the joint quite inactive. As the hand takes *Playing Position* see that it presents a broad appearance across the back in the vicinity of the first joint of the thumb, as this is the most favorable position of the thumb for its free up and

down action. Be sure, too, that the outside of the hand is well elevated.

As soon as correct *Playing Position* is readily taken H. S., practice H. T.

Next sit back from the table so that only the hands are upon it and practice the same H. S. and H. T. Repeat the entire exercise several times.

NOTE.—This is the first of a series of exercises which we call "Preliminary Exercises," because they are designed to be practiced at the beginning of every lesson until each and every principle becomes a fixed habit. The proof that technical principles have become playing habits is, that the right *conditions, positions, movements* and *relations* in every particular are carried into practical playing. See Preliminary Exercises.

TEN RULES FOR THE SHAPE OF ARMS, HANDS AND FINGERS.

First: Arm and hand pressure upon the table or keys must be avoided. Lightness is a normal principle.

Second: The finger nails must be kept trimmed, so as not to touch the table or the keys.

Third.—The fore-arm and the back of the hand to the second joints of the fingers, should form nearly a straight line, with a slight incline of arm to second joint of middle finger. (See Cut 3, right; Cuts 4 and 5 wrong.)

Fourth.—The second and third joints of the fingers must be so rounded that the tips of the fingers are in direct contact with the table or keys. (See Cut 3.)

Fifth.—The third joints of the fingers must not be too much contracted, (see Cut 6), nor be allowed to sink or drop back. (See Cut 7.)

Sixth.—The fingers when on the table ought not to be separated more than a quarter of an inch. A lead-pencil of ordinary thickness will be a convenient measure to use.

Seventh.—The thumbs must be reached out from the first joint, and the second and third joints must be so contracted that the position of the thumb is at the side of the hand. The thumbs should touch the table or keys on the side, and at the extreme end. (See Cut 3, right position when the thumb is in *Rest Position*; Cut 8 and 9 wrong, when in *Rest Position*; Cut 11, right when in *Stroke Position*; Cut 10, wrong when in *Stroke Position*; Cut 12 wrong; thumb hanging down.

Eighth.—The hand should be slightly tipped toward the thumb; that is, the outside of the hand, the weak side, should be a little elevated, and the inside of the hand, the strong side, a little depressed. This must be done, not by sticking the elbows out, but by a slight inward turning in the fore-arm. (See Cut 3, right; Cut 13, wrong.)

Ninth.—In finger practice the line of the back of the hand should slope very slightly from the knuckles toward the wrist. (See Cut 3, right; Cuts 4 and 5, wrong.) The wrist in wrist practice, (hand movement), should be slightly elevated. (See Cut 15, right; Cut 14, wrong.)

Tenth.—The upper arm must hang easily and naturally from the shoulder, separated more or less from the body depending upon the position of the hand on the key-board; at the same time, the awkward sticking out of the elbows must be avoided.

THE EFFECT OF DEEP BREATHING IN PIANO PLAYING.

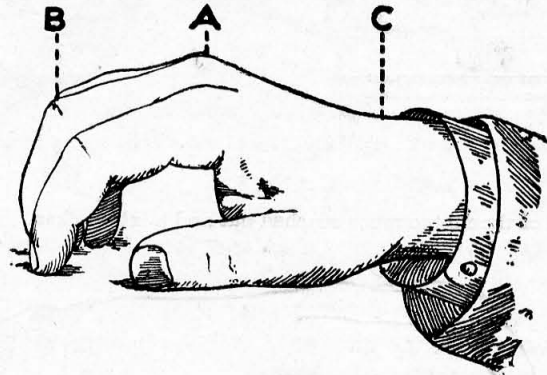
Deep breathing *purifies the blood, equalizes the circulation, gives health to body and mind, imparts vigor and endurance to nerves and muscles*, and is an important *first step* in the acquisition of **Repose**. Proper physical exercises in the shape of free gymnastics should accompany special breathing exercises.

Physical exertion of any kind always and naturally increases the demand for breath; and also causes the larynx to rise, unless by special training it has learned to know and keep its place. A high larynx cuts off the free passage of the breath to the lungs, and thus, during the continuance of any physical effort, entirely stops the flow of the breath and the action of the muscles which control the breathing organs—which conditions are a very serious hindrance to the development of *strength, endurance, ease of execution*, and consequently of **Repose**; all of which are the indispensable pre-requisites to artistic piano playing.

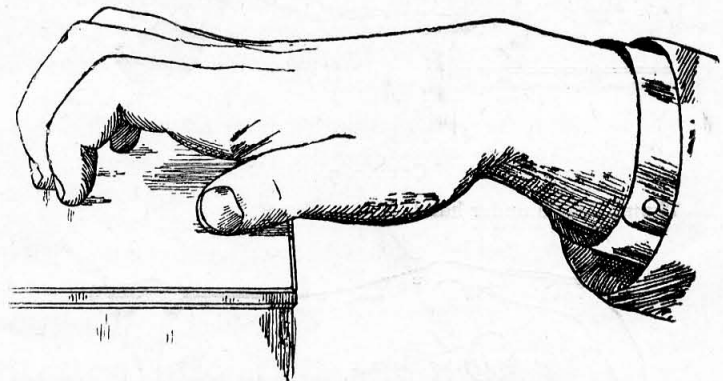
For these reasons when a student begins a systematic study of piano technic, if the necessary physical exercises

are practiced, nature will call for a larger supply of breath; therefore the very best means for supplying such demand should be adopted.

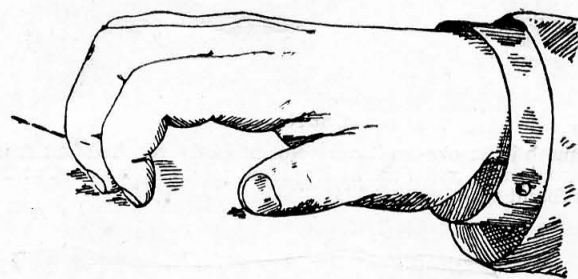
The piano student should learn to breathe correctly. The exertion of forcibly pressing the hand upon the table even, especially if the exertion is continued for a moment, is quite sufficient to cause a demand for an extra supply of breath, and—if the larynx is not under control to cause it to rise and render breath taking impossible. For this



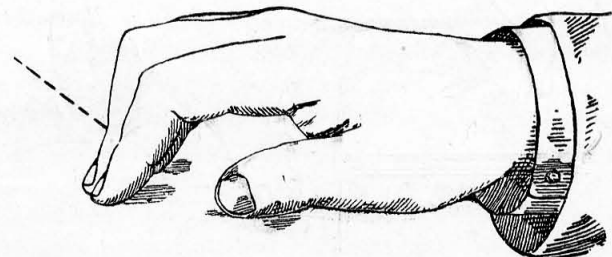
Cut No. 4. Knuckle (*first*) joints too high.



Cut No. 5. Knuckle (*first*) joints too low.



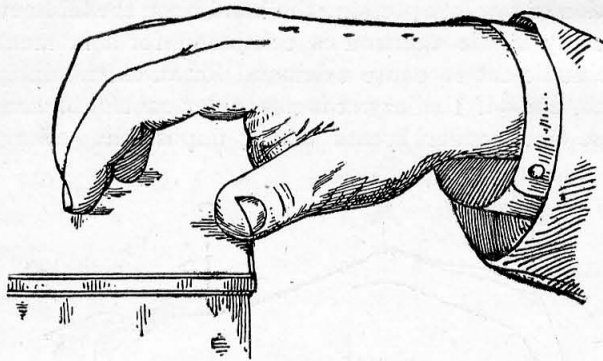
Cut No. 6. Third joints too much contracted.



Cut No. 7. Third joints sunken.

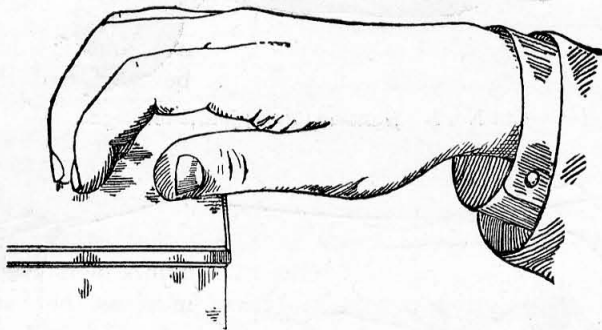
reason the attention of the pupil at the very beginning should be called to this subject. The thoughts should be directed to the waist muscles and to the larynx. The

waist should expand freely at inhaling and contract at exhaling. The abdominal, rib or costal and dorsal muscles should act thoroughly. The larynx should be kept down.



Cut No. 8.

End of thumb too much reached out and joints sunken.



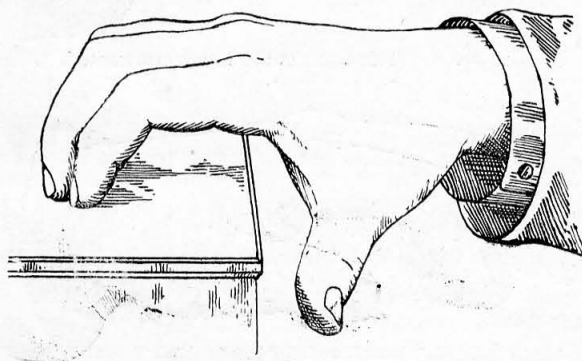
Cut No. 9.

Thumb drawn under hand.



Cut No. 10.

Thumb in Stroke-Position. Not properly reached out from the metacarpal joint, and first and second joints sunken. Cut No. 11 will be found on page 20.

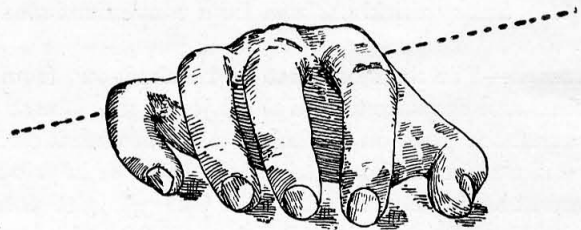


Cut No. 12.

Thumb hanging, *bad*.

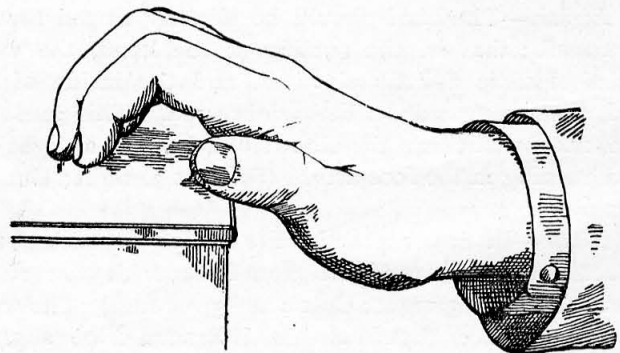
To Get Control of the Larynx. In the act of swallowing, the larynx rises and falls naturally; therefore to become conscious of its movements, place a finger of the

unemployed hand lightly on the Adam's apple, and make a few swallowing efforts. At the moment of the effort, the larynx rises, and instantly drops when the swallowing effort has been made. Now press the hand (which in the mean time has been kept in position) heavily upon the table; prolong the effort a moment, lift the larynx by the swallowing effort, and, keeping it raised, try to inhale the breath. When it has been found impossible to do so, continuing the pressure upon the table, drop the larynx, and inhale and exhale the breath two or three times, which will now be easily done.*



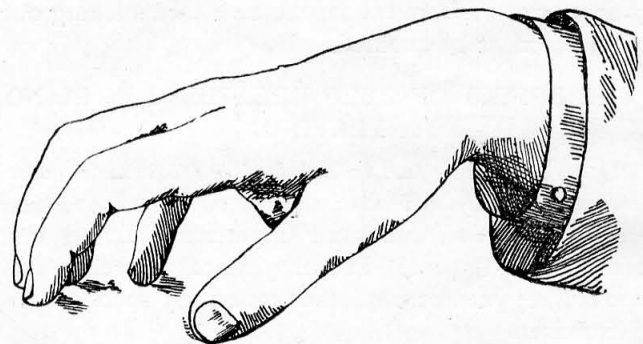
Cut No. 13.

Hand tipped toward the little finger, *very bad*.



Cut No. 14.

Wrist too low for normal position (*finger movements*).



Cut No. 15.

Wrist too high for normal position (*finger movements*).

* Three important facts, then, are established; *first*, that the larynx is always disposed to rise with every physical exertion; *second*, that a high larynx interferes with respiration; *third*, that the larynx can be controlled if the proper effort is made. Another fact in this connection which ought not to be overlooked, is that the execution of long and difficult passages which demand either great power or velocity, require physical exertion. To be able to render such passages effectively, great composure and reserve power is needed; and these demand easy and deep breathing, and the same steadily kept up under the most taxing exertion. Just here many players fail and do not know why they fail. The larynx stops the flow of breath, and if the passage is a long one great effort and exhaustion and often failure is the consequence.

Repeat the arm pressure carefully two or three times and know that the larynx is down from the fact that deep inhalations and exhalations are freely made.

Next with arm and hand resting very lightly on the table, again go through Exercise No. 1, in Hand Forming, On Time.

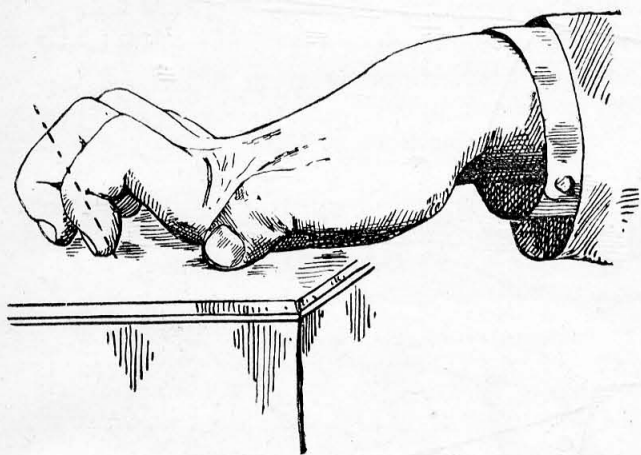
The hand, now being in *Playing Position*, again press upon the table as before, not suddenly but with gradually increasing and decreasing force, noting carefully the changing muscular conditions; see, too, that the pressure does not cause the finger joints, any of them, to *yield in the least*. Keep the *larynx down* and *breathe freely and deeply*. Deep breathing and the control of the larynx are not introduced here because the practice of this very simple exercise makes trying demands upon the breathing powers, but because right habits in this direction should be formed as early as possible.

HAND AND ARM GYMNASTICS.

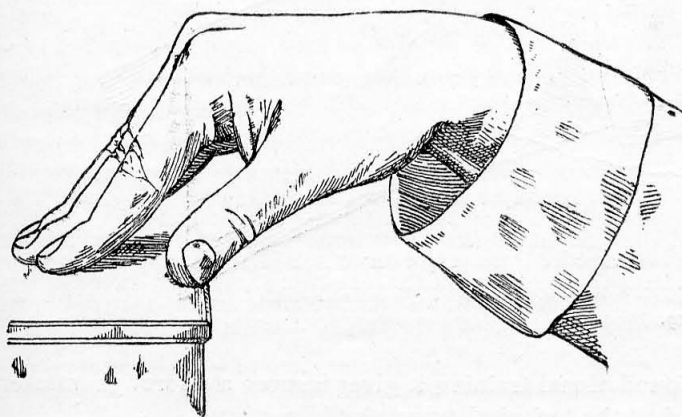
EXERCISE NO. 2. (PART 1.)

Before shaping the fingers, with the arm upon the table, the palm of the hand touching it, the thumb in position at the side of the hand (see Cut 2), press the hand upon the table with all force, though not suddenly, but with a gradually increasing pressure. Notice, as the pressure increases, how the muscular conditions in the arm, shoulder and hand change. Continue the extreme pressure a moment, then as gradually lessen the pressure until the hand touches the table with the utmost lightness, noting as before the changing muscular conditions.

Attention at this point should be called to the breathing, which should be full, free and regular.



Cut No. 16.



Cut No. 17.

With the forearm upon the table, bring the hand to *Playing Position*, avoiding all pressure. Again go through Exercise No. 1 (Part 2) on *Time*, this time counting eight, not faster than M. M. 40, down at *one*, up at *two*, and so on, movement at every count through the eight counts. Bring the hand into *Playing Position* every time it rises, being sure that the position of the hand, fingers, wrist and fore-arm are correct in every particular, as shown in Cut 3, and that the fingers rest lightly upon the table.

(PART 2.)

Keeping the tips of all the fingers,—including the thumb—also the elbow, in position on the table, carry the hand down until the palm is in contact with the table, that is, if the hand is sufficiently supple; if not, bring the palm as near the table as possible, without too great an effort, (see Cut 16); then move the hand and forearm up as shown in Cut 17. Press the fingers upon the table with great force.

This exercise is as valuable for arm and shoulder as for hand development, and should be used with this end in view.

During practice the mind should be upon the arms and shoulders as much as upon the hands.

Make four slow down and up movements, the teacher calling, "*Slowly down, slowly up.*" See that every joint of all the fingers, together with the thumb, acts freely and thoroughly, contracting to the utmost as the hand is depressed, and straightening, in fact sinking back, as the hand is elevated. (The metacarpal joints, though, sink as the hand is depressed, and contract—becoming sharp and angular—as the hand is elevated.)

As the hand moves down, starting from *Playing Position*, if it is given a slight forward inclination, all of the finger joints will be properly and equally taxed, and the third phalanx will stand at the angle shown by the dotted line (Cut 16) which is correct. In rising, the hand should move as nearly as possible in a perpendicular line. As the hand rises let the thumb be drawn far under the hand (see Cut 17). As the hand is depressed, see that the thumb comes as far out at the side of the hand as possible, while the tip keeps its place on the table, (see Cut 16).

(The object of the finger-holes in the "technic tables" is to keep the ends of the fingers in their proper places.)

At the call, "*Position,*" bring the hand to *Playing Position*, and see that *restful* and perfectly *supple* conditions are at once assumed, hand and arm touching the table very lightly, in marked contrast to conditions just left.

When the hand is in *Playing Position* see that all of the **Ten Rules for Hand Shaping**, page 10, are complied with. Now change hands and go through the same with the other hand.

By thus directly contrasting right and wrong positions and rigid and supple conditions, the pupil not only learns quickly to control the shape and conditions of the hands, but by this practice weak fingers gain strength, stiff fingers acquire suppleness, and the mind quickly gains complete control over the hands.

As a test of suppleness, with the arm and hand lightly touching the table, make several up and down movements in quick succession without regard to time. Give the hands as much up and down action at the knuckle joints as possible, but without increasing the pressure upon the table. As the hand is depressed elevate the wrist, and as the hand is elevated depress the wrist, bringing it close to the table, the back of the hand showing a very decided slope from the knuckles to the wrist.

Thus the wrist joint is brought into free action with the finger joints. If proper lightness is preserved, this practice will secure a supple and active wrist.

Now go through the 2d part of Exercise No. 1, and the 2d part of Exercise No. 2 as one exercise, counting eight not faster at first than M. M. 40; one measure, (eight counts) to each part.

Go through the exercise twice. When sufficient skill has been acquired to take correct positions quickly, go through the same three times, first at M. M. 40, then 50, the third time 60; the first part of the exercise always *without* pressure, and the last part *with* pressure, followed by the quick movements for suppleness, without pressure. Economize time by practicing Hands Together.*

This exercise should be practiced four times a day for the first month.

The first part may be discontinued at the end of the month, the second part *never*.

The second part of the exercise we shall call

GYMNASTIC EXERCISE NO. 1.

SUPPLE MUSCLES AND ACCURATE MOVEMENTS.

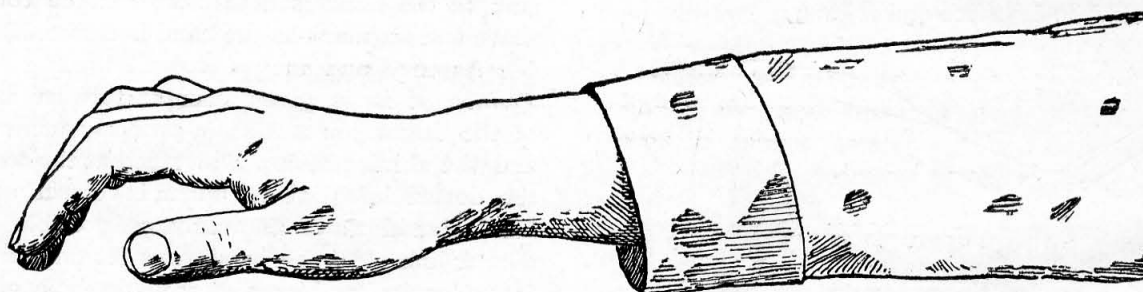
Some players naturally have *suppleness without accuracy*, others naturally have *accuracy without suppleness*; many have neither, either naturally or by acquisition. Sensible people, if rightly trained, can with no great effort have both; still very few piano players indeed possess these two all-essential qualities in equal degree, not because their acquisition is difficult, but because efforts are wrongly directed. Those who are the fortunate possessors of these qualities are generally the few who are born with what is known as pianistic talent.

A musical touch, and the general musical effectiveness of one's playing is largely due to perfect—that is, properly and equally balanced—*suppleness and accuracy*.

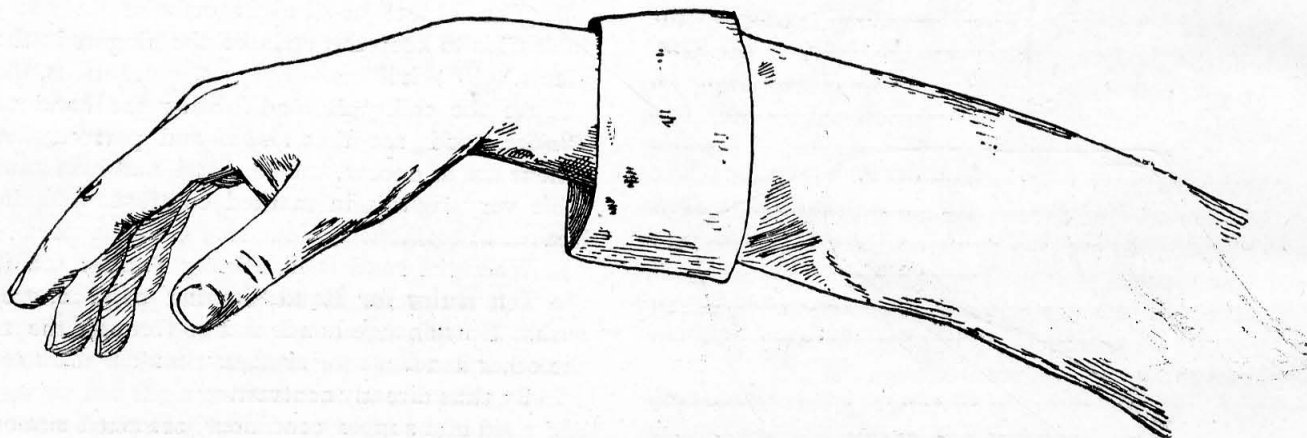
Can a pupil be taught *suppleness* and at the same time acquire *accuracy*? Now, these are *technic*. If an intelligent pupil's intelligence is reached—and right methods will always do this—*suppleness, accuracy and a musical touch can be acquired*; and with correct deep breathing will come *strength, endurance and repose*.

The elementary piano method which builds upon a foundation so broad and deep as the principles here named will make artistic players of intelligent, music-loving pupils. But unfortunately many are not taught these things; they are taught *music*,—and are trying to play without a *positive technic*, but they fail.

The secret of the great efficiency of the Practice Clavier and the Clavier method, lies in the fact that the



Cut No. 18.



Cut No. 19.

*The expression, *hands together*, will hereafter be abbreviated; (H. T.)

foundational training it gives insures a thorough mastery of all the technical principles here named.

Suppleness and accuracy, then, are two all-important qualities, both of which every successful pianist must possess.

Accuracy naturally is opposed to suppleness and suppleness to accuracy; and unless the two are made a special study, separate and apart from all thought of music and musical effects, they are seldom thoroughly mastered.

Thus far in our work quite exact positions, (hand and finger shapes,) have been required. The next step in the direction of accuracy will be accuracy of finger movements; but as accuracy of finger action is so dependent upon supple muscles, the study of **Conscious Suppleness** must now be introduced.

What is needed, though, is not, as some have called it *devitalized*, but *vitalized* suppleness; the executant must be conscious that with the suppleness there is life. But unfortunately, thinking music, and yearning for it and to produce it, never has given and never will give to common mortals right conditions nor correct movements, therefore can not give *technic*. But, thinking of one's physical self, and learning a positive control of conditions and movements will give *technic*.

To secure such control is the object of the exercises of this chapter.

It is impossible to secure a perfect action of fingers and a touch that will insure a pure singing tone at the piano, unless the muscles of the arms, shoulders, wrists and hands are in the condition of complete plasticity.

Therefore, at the outset, the executant must be made thoroughly conscious of, and able at will to control the conditions of the muscles as to suppleness and rigidity. To this end, and as the idea of the muscular control which leads to perfect finger action and to correct tone is better obtained by the practice of arm and hand movements, before any special effort is made to secure exactness of finger action, special exercises for gaining control of arms, shoulders and wrists should be practiced.

TO ACQUIRE SUPPLE WRISTS.

EXERCISE No. 3. (PART I.)

NOTE.—The teacher should go through the following exercise, questioning and explaining positions and conditions, that the pupil may have a clear idea of the subject before he attempts the movements.

Directions. Take an easy standing position, the weight of the body supported on the balls of the feet. Lift the left arm as in Cut No. 18,—arm extending out about horizontally—hold it in position an instant, then lower again at the side of the body. Again lift the arm, but this time with the hand hanging as in Cut No. 19; hold the arm suspended as before and then lower again at the side. Repeat the movement several times, alternating between the supported and the hanging hand, Cuts 18 and 19.

Go through the same movement with the right arm. Now both arms together, alternating between the supported and the hanging hand.

After two or three moderately slow movements, quicken the action somewhat and repeat the movements.

Practice sometimes before a mirror that will show both hands at the same time.

The supported hand (Cut 18), indicates a stiff wrist, the hanging hand (Cut 19), indicates a supple wrist.

To get control of the muscles which cause the wrists to be either stiff or supple, is our first work.

The teacher should explain that a hand *may* hang, as in Cut 19, and yet the wrist be stiff.

Let the teacher raise an arm,—hand hanging,—then shake the arm slightly, letting the hand and fingers vibrate loosely from the wrist.

Now shake the arm again, but this time, contract muscles and do not let the hand vibrate.

The shaking of the arm, (the teacher should explain), is to prove the condition of the wrist. "The first time I shook my arm, the hand and fingers vibrated, because the muscles which control the wrist were supple; the last time, though the hand hung as before, there was no vibration of the hand and fingers, which proved that the muscles which control the wrist were stiff, contracted."

The teacher should give several illustrations, changing back and forth several times to show how easy it is to control the condition of the wrist as to suppleness or stiffness, with no visible change in the wrist.

Now require the pupil to lift an arm with the hanging hand, and at the direction, "Test the suppleness of the wrist," shake the arm.

This practice must be continued until the pupil is quite conscious of the contracted muscular conditions when the wrist is stiff, and of the loose conditions when it is supple, and is able to change quickly from one to the other.

Go through the same with the other hand; now both hands together.

The pupil should be made to understand that the supple wrist and hanging hand is the correct, and the easier condition and position, and the one alway to be employed in playing.

Teachers generally direct their efforts to the wrist joints, instead of to the general muscular conditions of arms and shoulders. The wrist joints are all right, but the arm muscles, which control the wrists, are wrong; thus the cause of the trouble remains.

If a pupil thus trained ever plays with supple wrists, it is because he was so fortunate as to get the idea of a general letting up on the muscles, which naturally liberated the wrists; but the teacher is entirely innocent of having done anything to bring about these favorable conditions.

The danger though, which the pupil who stumbles onto right conditions always encounters, is, that with the acquisition of supple conditions comes inaccuracy, and he finds his fingers on about as many wrong keys as right ones.

For this reason, with the efforts to gain *suppleness* systematic practice for the acquisition of *accuracy* must be adopted.

In practicing to get control of the wrists, the pupil must become conscious of the fact that he simply contracts and relaxes the arm and shoulder muscles; the wrist joints take care of themselves.

After the arms have been exercised separately, exercise the arms together.

In lifting the arms, alternate between Cuts 18 and 19, and in shaking them, alternate between the supple and contracted conditions.

Continue this practice until muscles and wrists are under perfect control.

INVOLUNTARY AND VOLUNTARY MOVEMENTS.

The pupil must be made to understand that when the *hands* vibrate in response to the shaking of the arms, as already given, and when the *arms* vibrate in response to the flirting of the body these responsive movements are involuntary, but when hands, arms or fingers rise or fall at a given time, such movements are voluntary.

Movements in playing, then, are always voluntary.

The practice of voluntary movements ought not to be commenced until the idea of suppleness is well in mind, and muscles are in a pliant condition, and no pains thereafter should be spared to preserve such conditions even in the most rapid and taxing execution. For this reason growth in *velocity*, *power* and *endurance* must be gradual, otherwise quality of tone and touch will be sacrificed to the other essentials named.

THE METRONOME.

Therefore the most important use to which a piano student can put a Metronome, is to grade progress in his efforts to gain velocity, in order not to sacrifice *tone* and *touch* in the effort and haste to acquire speed. For this reason almost all of the exercises in this book are minutely metronome marked.

NOTE.—It is very important that the player keep from the metronomic markings of the exercises a strict record of his progress in velocity.

THE GRADUATED KEY-RESISTANCE OF THE CLAVIER.

The most important consideration to the pupil in the use of the changeable weights of touch of the Practice Clavier, is that after supple muscles have been secured by means of free arm and hand movements, followed by free finger movements at a table, by a judicious use of the graduated key resistance, beginning, of course, with the 2 oz. touch, the supple conditions which have been acquired can be carried to very powerful and rapid playing, thus insuring a *pure tone*, an *artistic touch* and *physical endurance*. To accomplish these things, the lightest touch must be used for some length of time, and as the fingers and arms gain strength, the key resistance should gradually be increased; being sure that right conditions are constantly preserved. The lightest touch though, should always, at times, be made use of.

QUICK MOVEMENTS AND SUPPLE CONDITIONS.

As we teach that normal playing movements ought always to be quick movements, the question is sometimes raised, does not quickness necessarily defeat suppleness? Ought not normal playing movements, therefore, to be slow and gentle? Generally, quick movements do interfere with suppleness, but not necessarily. If supple conditions are once thoroughly and consciously established, the voluntary action of a finger, for example, properly energized at the instant of starting, by the demand of the will for a

quick, prompt action, at an exact point of time, the will, being exercised at the same moment to preserve suppleness, the result is a vigorous instantaneous start, with (to the player) no perceptible interference with suppleness.

The effort is simply to start the finger. This done, the conditions during the journey, (down journey), and the attack are those of perfect suppleness.

Such is particularly the case, when the practice of supple conditions and involuntary movements, precede the practice of voluntary action, as previously described. In this way a musical touch and an accurate technic are quickly secured.

FIRST VOLUNTARY MOVEMENTS.

It is always better that the first voluntary movement of arm, hand or finger be an up-action, for lifting demands a more positive effort than striking, and when promptness of action is demanded, as is the case in all playing movements, the effort demanded to lift the member will naturally insure a more perfect effort than will a down action. For this reason the up-clicks of the Clavier ought always first to be made use of in developing finger action. Furthermore, the correct *up-start* of a finger is a less complicated mental effort than is a correct down-start, particularly if the muscular and nerve conditions are right.

As the idea of carrying the muscular conditions in involuntary movements into voluntary action, is better obtained by arm than by hand or finger movements, we shall begin this practice with arm movements.

TO ACQUIRE SUPPLE ARMS.

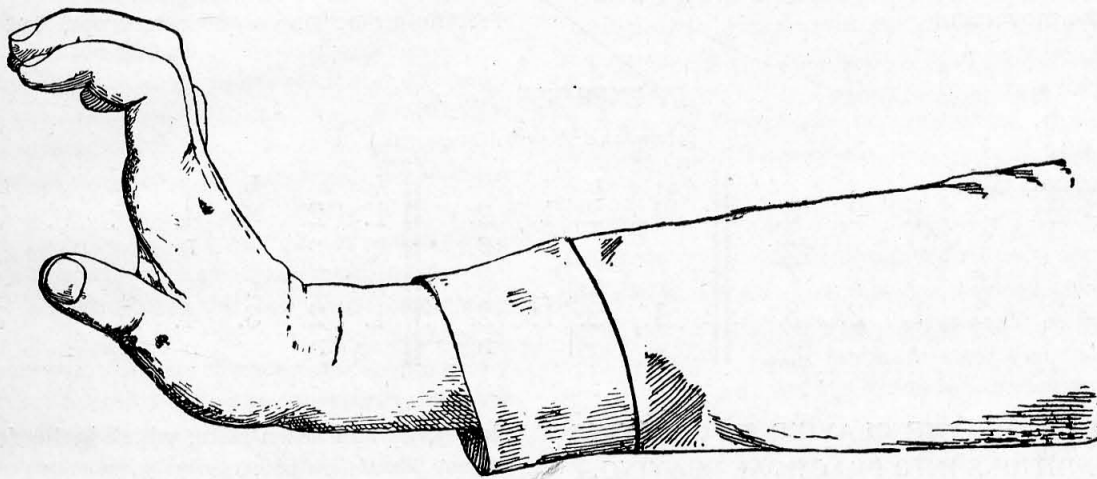
EXERCISE NO. 4. (PART I.)

DIRECTIONS.—Take an easy standing position, the weight of the body supported on the balls of the feet. Let the teacher raise the left arm, the effort entirely in the shoulder, flexible wrist, hand hanging. (See Cut 19; the pupil simply observing movements and listening to explanations.) While the arm is held suspended, the teacher should explain that the arm can be brought down in **three ways**. Accordingly he moves it down slowly against the body, and explains that there was a conscious supporting effort in the arm during the entire movement, because the arm was compelled to move more slowly than it wanted to go; therefore muscles were **constantly at work** until the arm had reached its resting-place, when at once **a feeling of rest and relief came into it**. Raising the arm again the teacher strikes it down with force, and explains that the arm was **forced down**; this time it was compelled to move *faster* than it wanted to go, therefore the muscles were again **hard at work**. Raising the arm a third time, the teacher says, "If, while my arm is at this point, I simply put into it the feeling it had when it was hanging by my side, *i. e.*, **the feeling of rest**, all muscles are suddenly relaxed and the arm **drops naturally**."

Now this condition of the muscles, free from effort (contraction) is the state in which muscles must be before correct playing movements can be made.

The pupil should now raise the left arm in the same way, hand hanging; and after holding it suspended a moment, at the teacher's direction, ("*Lower the arm slowly*,") lower it slowly to the side. The pupil can easily be made

to realize that quite an effort is required to hold the arm suspended, and that the effort continues until the arm is at the side, when the effort at once ceases, and a feeling of rest takes possession of it. Let the pupil raise the arm again and hold it suspended as before. At the direction from the teacher, ("*Strike the arm down,*") strike it down with decided force. It will again be easy to make the pupil realize that to hold the arm suspended requires effort, and that the striking requires increased effort. The pupil will now raise the arm the third time, and this time it should be held suspended at least twice as long as before, as a decided weariness and feeling of weight is desirable.



Cut No. 20.

While the arm is thus suspended the teacher should remind the pupil of the restful feeling in the arm as it hangs at the side, and how different is the present labored weighty feeling which has taken possession of it. Say to the pupil, when I say "*Drop arm,*" simply let it assume the same restful feeling it had when it hung at your side, and it will drop, a dead weight. The teacher gives the direction, and the arm drops. The pupil must be sure to exercise no control over the arm; simply put the feeling of rest into it while in the air and let it take care of itself. There must be no striking effort, and no effort after the contact of the arm with the body to check its free and natural rebound. Now, the action of the dropping arm, after its contact with the body, determines in a measure its muscular condition, and whether or not the will is exercising proper control over the muscles; for, if the arm rebounds freely, with an evident involuntary action, the muscles are doubtless in a supple condition. If the arm does not rebound freely, but is instantly still, or moves in a labored manner, the muscles are not properly supple, nor are they under the control of the will. Now go through the same movements with the right arm. Next practice the same with both arms together.

To further test conditions and get control of muscles, as both arms hang at the side, after they are dropped, flirt the body, giving it a quite violent turning motion from side to side. The turning or twisting effort must not be in

the body nor shoulders but in the lower limbs. The proof of suppleness in the arms, is that the flirting of the body gives to the arms a loose, floppy motion, throwing them about freely with the action of the body; the elbows, wrists and fingers even, (after a little practice) should appear and feel perfectly supple. But if the flirting of the body does not cause the arms to move as described, and they remain stiff and almost motionless at the sides, this proves that the muscles are in a contracted condition.

Complete control of muscles as to suppleness and rigidity can easily and intelligently be secured by alter-

nately contracting and relaxing them, while constantly keeping up the flirting movements of the body. In this practice as the muscles contract, hold the arms rigid and stiff, and in spite of the energetic flirting of the body, avoid all arm and hand movements entirely. When the muscles relax, give free play to all joints and let the arms and hands move about with the most perfect freedom. Change slowly and gradually from one extreme to the other, back and forth several times. Continue this practice until a perfect consciousness and an easy control of physical conditions has been gained.

The supple conditions that have been acquired must now be carried into voluntary movements; that is, arm and hand movements must be executed on time, without interfering in the least with the supple condition of the muscles.

DIRECTIONS.—Keep the standing position, arms hanging.

The direction, line (a), over the 3, (*Lift arms*), and under the next 3, (*Drop arms*), and the L and D following, indicate the *arm* movements at those counts.

Lift and drop the arms by a quick, prompt start, exactly at the count.

The hands, (when the arms are lifted), must always hang naturally and easily, *not forced down*.

As the dropping arms strike the body, see that they rebound freely.

The directions over and under the numerals, line

(b), indicate the *hand* movements at those counts, while the arms remain lifted. (See Cut 20.)

At count 9, line (b), the arms drop.

Repeat both lines.

In line (a), (*second time*), lift the arms *before* the body as if over the keys.

Now, as the arms drop they will pass the body, and as there is nothing to stop their motion, see that they swing freely back and forth without the least restraint. This second movement develops suppleness in the shoulders better than the first movement.

In line (b), the *hands* will move while the arms remain lifted before the body.*

Be sure in the last measures that the supple conditions of the arms are not interfered with by the rapid repetition of the movements.

FOR GAINING FINGER CONTROL.

EXERCISE No. 5.

This exercise consists of three movements.

First.—One very slow up-and-down movement.

Second.—Two moderately slow up-and-down movements.

Third.—Three very quick up-and-down movements of every finger.

The first two are not playing movements, their object being to fix the sight and thoughts upon the hands and arms, to secure nerve and muscular control, and to aid by contrast the acquisition of the third, the normal playing movement.

The third movement is to establish at the outset perfect finger action; a quick, prompt, but easy start of a

EXERCISE No. 4.

(Arm and Hand Movements.)

M. M. 40. 50

Arm Movements	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	:	:	1.	2.	3.	4.	5.	6.	7.	8.	9.
(a)			Lift Arms			Drop Arms				L													
Hand Movements	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	:	:	1.	2.	3.	4.	5.	6.	7.	8.	9.
(b)			Lift Hands			Drop Hands				L													
																							Drop Arms

THE ADVANTAGE OF THE CLAVIER IN CARRYING SUPPLE CONDITIONS INTO PRACTICAL PLAYING.

After the acquisition of suppleness, the advantage of the Clavier in the first practice of Technic cannot be over-estimated.

The Clavier, and the exercises especially adapted to it in the study of accuracy and suppleness, are of great value, because they call the mental, nerve and muscular forces into close and direct action, and fix them simultaneously upon the essential points—an impossibility at the piano, as proven by the deficiencies of so many piano-trained players, who, if *supple* are *inaccurate*, or if *accurate*, are *stiff* in all their movements.

First.—The very light touch of the Clavier, (*The 2 oz. touch should always be used in the beginning and this lightest touch should be continued until a perfect action of the fingers has been acquired*), gives the learner the opportunity of key manipulation with complete absolution from muscular contraction, which is never the case when unschooled fingers are required to play piano keys of the average resistance.

Second.—The clicks secure exactness of finger action at the very outset with such perfect ease and assurance, that supple conditions are not interfered with in the least.

Third.—The mind is not diverted by illusory piano tones, from the one straight course to the unmistakable cause of true musical effects; namely, *supple muscles* and *correct movements*.

* The *lifting* of the arms shows the condition especially of the wrists, whether supple or stiff. The *dropping* of the arms shows the condition of the shoulders.

It will be well at first, occasionally to stop the counting when the arms are up, and shake them, as before explained, to test the suppleness of the wrists; and when the arms are down test the suppleness of the shoulders and arms by flitting the body.

finger, up and down alike, which is the foundation of the *Legato Touch*, indeed, is *single-finger legato*.

It has long been claimed, and still is by some, that a *musical touch* cannot be taught. Anything that human beings do and repeat, can be taught if the one whose business it is to impart the knowledge knows how to teach it, and the necessary facilities are at his command. If *brain*, *nerve* and *muscle* are properly trained, an artistic and an effective touch can be taught.

PRACTICAL EXERCISE.

DIRECTIONS.—Place the L. H. and fore-arm on a table, hand in *Playing Position*.

FIRST MOVEMENT. Count *five* not faster than M. M. 50. At *five*, begin the lift of the thumb, movement as slow as possible and perfectly steady. Lift the finger to as high a point as can be reached easily. Action entirely in the joint by which the thumb is articulated to the wrist. (See Cut 11.)

When up, hold the finger perfectly still during *five* counts.

At count *five* start the finger down to the table, the descent as slow and steady as the ascent.

The starting of the finger both up and down must be so gentle that the eye can hardly detect when the movement really begins.

Do not count while the finger is moving: The count is the signal for starting.

SECOND MOVEMENT. At count *five*, lift the finger again, but this time by a less slow action; give it a gentle but perfectly steady swinging movement from point to point.

Keep the finger again in its uplifted position and perfectly still during *five* counts.

At count *five* carry the finger back upon the table with

the same steady swinging movement as that by which it was lifted.

Repeat the up-and-down movements.

QUICK ACTION PLAYING MOVEMENT.

In the two previous movements the finger was constantly being controlled by the mind while it was passing from point to point. In this movement it is very different; the mind has no cognizance of the finger only at the start.

THIRD MOVEMENT.

At count *five*, lift thumb, but this time as quickly as possible, by an easy, springing action, special attention being given to the quality of the start, which must be perfectly free and supple, no convulsive effort, action wholly at the metacarpal joint.

See that the fingers, also arms, touch the table very lightly, and that the movement of the acting finger causes no sudden increase of pressure upon the other fingers.

Keep the thumb up and perfectly still during *five* counts. (See Cut 11.)

At count *five*, give the finger a quick start down, being sure that there is no convulsive effort in the hand or arm.

Start the finger exactly at the count, and the effort must be simply *at the start*. Now, if proper instruction has been received, and the muscles of the hand and arm are in a supple condition, and though the action is rightly directed, the muscles and nerves will soon be perfectly at the control of the will, and the muscular effort being willed simply and solely to give to the finger a prompt, vigorous start, the effort ceases the instant the purpose has been accomplished; the consequence is, the supple condition which has been established, takes immediate possession of the finger, and it reaches the table, and later the key, in the same state. *A pure singing tone at the piano is thus produced.*

It is a matter of vital importance, right at the beginning of finger discipline, to have a definite, well defined thing for the finger to do at each movement, and to have sight, thought and will, focused upon the identical thing.

If such is the case, more will be accomplished in a few hours than is generally done in weeks, even months of the kind of finger practice generally indulged in at the piano; and the learner will be spared a tedious five years, —or longer,—struggle with Czerny, Cramer and Clementi, and then later, when he essays the Chopin Etudes, the painful discovery of the serious defects of his touch.

After *three* up-and-down movements of the thumb, change to the 2d finger and go through all movements in the same order and manner, and so on through the hand.

In lifting the 2d, 3d, 4th and 5th fingers, there should be a very slight contraction in the 2d and 3d joints, just sufficient to cause the 3d phalanx to hang vertically over the table, (see dotted line Cut 21), and as the finger falls, the joints should relax slightly so that the 3d phalanx preserves its proper vertical position on the table.

Do not allow the second and third joints of the fingers to contract too much as they are lifted, as shown by the dotted lines in Cut 22, and do not allow the second and third joints to straighten, as indicated by the dotted lines in Cut 23.

Change hands and practice the same with the R. H. When movements are properly made H. S., practice the same H. T.

EXERCISE NO. 6.

EXPLANATION.—In this exercise (*see next page*), the large numerals represent the counts, the small figures over and under the large numerals indicate the fingers to be used. The finger-mark *above* indicates that the finger *rises*; the finger-mark *below* indicates that the finger *falls*. The finger must act *only* at the count over or under which the finger-mark is placed.

The teacher should first play the exercise for the pupil, to be sure that the movements and the order of the movements are perfectly understood before the pupil tries to play.

Explain the exercise to the pupil from the figures, but require the playing to be done from memory, so that the eyes and thoughts can be kept on the fingers, and the practice of memorizing may be commenced.

DIRECTIONS.—Place the left arm on the table, and the hand in *Playing Position*, all fingers *down*, and keep them down throughout the exercise, except when a finger-mark calls for the finger to rise. When a finger is up it is in *Stroke Position*, when it is down it is in *Rest Position*. When a finger is lifted to *Stroke Position* it should rise as high as is consistent with a free movement and a supple action.

Special attention must be given to the quality of the finger action.

First.—The start of the finger must be quick and supple, free from convulsive effort in the hand or arm.

Second.—The action of a finger must be entirely in the first joint; of a thumb, in the metacarpal joint.

Third.—The quality of the start of the finger must be the same up and down.

Fourth.—A finger must be as still when in *Stroke Position* as when in *Rest Position*. Count the time one full measure, (three counts,) before beginning the exercise proper. Keep perfectly steady time from the beginning to the close of the exercise. Change from finger to finger, and from three to two, and from two to eight counts in the measure without interrupting the movement. Change hands and go through the same with the R. H. As soon as the exercise is well played H. S., practice it H. T., and as soon as good finger movements are secured with the fore-arm resting on the table, move back so that only the fingers are upon the table and practice the same.

NOTE.—Do not practice this exercise on the Clavier until the position of hands and arms is correct, and finger movements are quite free, with the hands on the edge of the table, arms not supported.

Observe throughout the Exercise the following

TEN RULES FOR FINGER ACTION.

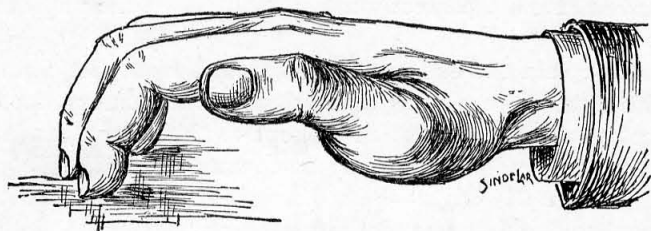
(These Rules must be observed in all of the Finger Exercises which follow:)

NOTE.—Cut 3 shows the fingers in *Rest Position*. Cut 24 shows the fingers in *Stroke Position* on the thumb. Finger action is the act merely of passing from position to position in the simplest manner possible.

First.—The movements of the fingers must be **free, quick and supple**, and entirely from the first joints.

Second.—In the table practice the fingers should be lifted about an inch and a half. (See Cut 21.) When the same finger effort is made upon the keys, the finger-tip will be lifted a little over an inch above the level of the key beneath it, as the dip of piano keys is ordinarily $\frac{3}{8}$ of an inch. *Normal finger stroke.*

Third.—Finger movements must *not* be accompanied by **up-and-down arm motions**, as is invariably the case if the fingers are not trained to a proper lift, (*Stroke Position*); or if the least **arm pressure** is given just as a finger touches the table or key, or if there is the slightest **pushing effort** or convulsive contraction of the arm muscles at the instant the finger starts up.

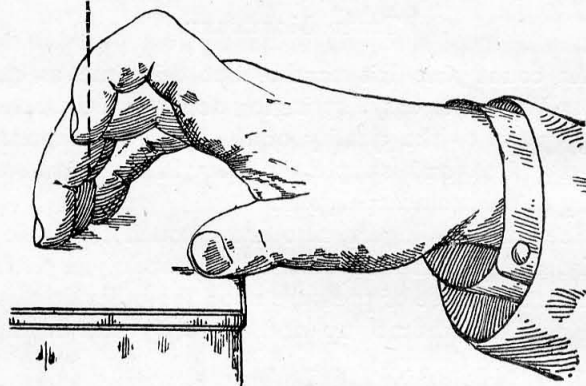


Cut No. 11. Thumb in Stroke Position.

stages of progress) tends to **stiffen** both the **fingers** and the **wrists**, and thus interferes with the easy and quick **action** of the **former** and the **flexibility** of the **latter**.

Sixth.—Fingers must start quickly in moving from point to point, without forcing. A swaying or bending downward movement, a sluggish upward movement, or a *hesitating, faltering* start of the finger (either *up* or *down*) must not be allowed.

Seventh.—A finger in *Stroke Position* must be just as



Cut No. 21. Second finger in Stroke Position.

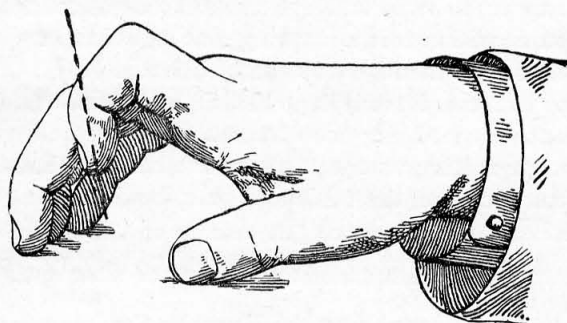
EXERCISE NO. 6.

M. M. 60. 100. 120.

Unemployed Fingers in Rest Position.

No. 166

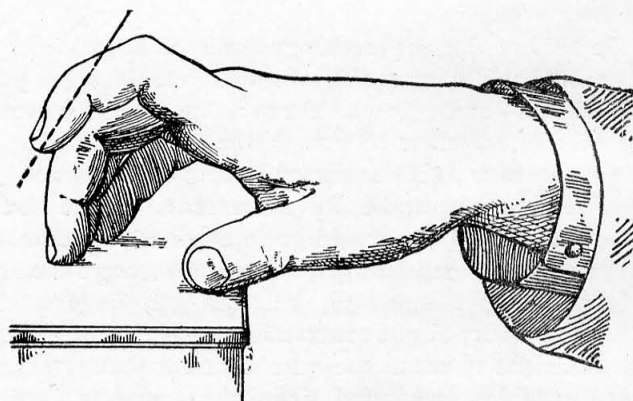
(a)	1.	2.	¹ 3.	1.	2.	¹ 3.	:	:	1.	¹ 2.	1.	¹ 2.	:	1.	¹ 2.	¹ 3.	4.	¹ 5.	6.	¹ 7.	8.
						₁					₁						₁		₁		₁
(b)	1.	2.	² 3.	1.	2.	² 3.	:	:	1.	² 2.	1.	² 2.	:	1.	² 2.	² 3.	4.	² 5.	6.	² 7.	8.
						₂					₂						₂		₂		₂
(c)	1.	2.	³ 3.	1.	2.	³ 3.	:	:	1.	³ 2.	1.	³ 2.	:	1.	³ 2.	³ 3.	4.	³ 5.	6.	³ 7.	8.
						₃					₃						₃		₃		₃
(d)	1.	2.	⁴ 3.	1.	2.	⁴ 3.	:	:	1.	⁴ 2.	1.	⁴ 2.	:	1.	⁴ 2.	⁴ 3.	4.	⁴ 5.	6.	⁴ 7.	8.
						₄					₄						₄		₄		₄
(e)	1.	2.	⁵ 3.	1.	2.	⁵ 3.	:	:	1.	⁵ 2.	1.	⁵ 2.	:	1.	⁵ 2.	⁵ 3.	4.	⁵ 5.	6.	⁵ 7.	8.
						₅					₅						₅		₅		₅



Cut No. 22. Second and third joints too much contracted.

Fourth.—The fingers must rise and fall **vertically**, the second and third joints **contracting** very slightly as the finger rises, and **readjusting** as the finger falls. The third phalanx, when the finger is in *Stroke Position* and when it is in *Rest Position*, is always vertical. (See Cuts 3 and 21 for right shapes, and Cuts 22 and 23 for wrong shapes.)

Fifth.—The fingers must touch the table or keys lightly, as the least pressure (particularly in the early



Cut No. 23. Second and third joints too much straightened.

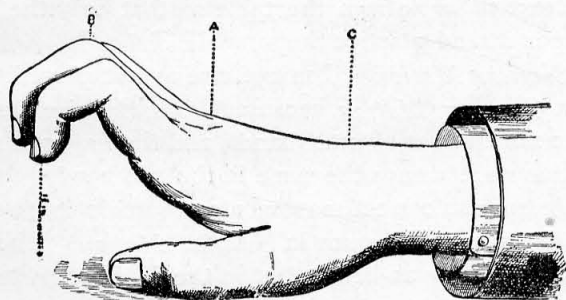
still as when in *Rest Position*, and must start with perfect **promptness**.

Eighth.—Cut 3 shows the first finger in *Rest Position*; Cut 11 shows the same finger in *Stroke Position*. The thumb must keep its proper position at the side of the hand, as

represented in the cuts, and must move from position to position with the same **freedom** and **promptness** as do the other fingers, acting **entirely** from the joint which hinges it to the wrist. The thumb must never be allowed to hang down as in Cut 12.

Ninth.—There must be the same **promptness** and **quickness** of **finger action** when movements are far apart (as in whole and half notes, *slow tempo*) as when the movements follow in quick succession (as in thirty-second and sixty-fourth notes, *rapid tempo*).

Tenth.—There must be an instant of as **decided rest** between finger movements that follow in **rapid succession**, as there is between movements that are **far apart**. For example: in the sixteenth notes in Exercise No. 25, the fingers must not be allowed to take on a dilatory, swinging motion from point to point, but *motion* and *rest* must be here as clearly defined as in the long notes at the opening of the exercise.



CUT No. 24. Fingers in Stroke Position on thumb.

EXERCISE No. 7.

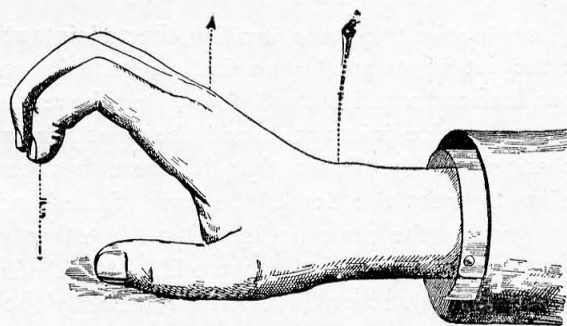
FOR LEARNING STROKE POSITION OF THE FINGERS.

When the hand is in *Playing Position*, fingers that are resting on the table or keys are in the position which we shall call *Rest Position*. (See Cut 3). Fingers that are above the table or keys, at the point from which they start in their downward stroke, are in the position which we shall call *Stroke Position*. (See Cut 24, showing the fingers in *Stroke Position*).

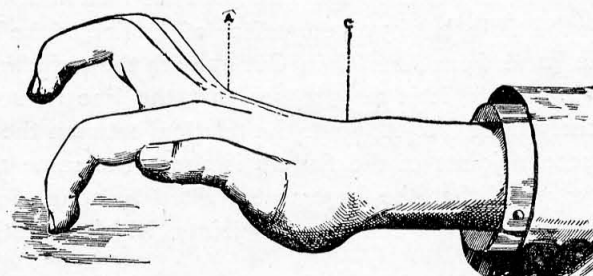
The normal position of the fingers in passage playing is *Stroke Position*.

The fingers, though, ought not to be elevated from the knuckle joints so high as to strain or over-tax them, for, if in playing, the fingers are in a constrained condition, free supple movements are impossible. Special practice, however, in exaggerated finger movements is indispensable as a means of physical discipline. The fingers must be thoroughly but judiciously taxed in their action, in order to develop the technical resources of the hand.

NOTE.—Every hand of normal size, should be so shaped when the fingers are upon the table in *Rest Position*, that when *Stroke Position*, is taken, the finger tips are an inch and a half above the table. To accomplish this, quite stiff hands (when the fingers are in *Rest Position*) will be obliged to elevate the knuckle joints at A somewhat; that is, increase the slope of the finger from A to B, and of the hand from A to C. (See Cut 3; the position will approach that of Cut 4). Persons who in the beginning have trouble to get the required finger lift, by a thorough but judicious practice of *Gymnastic Exercise No. 1*, together with other exercises for the acquisition of flexibility, and the hand *Massage*, will after a few months' practice, find their finger action greatly improved.



CUT No. 25.



CUT No. 26.

STROKE POSITION IN PLAYING.

In playing must the hands always be kept in *Stroke Position*?

No. *Stroke Position* is the proper position in passage playing.

In polyphonic playing the fingers do not keep *Stroke Position* proper.

As beginning exercises for finger development are in passage form, the fingers should be kept in *Stroke Position*.

In passage playing when one becomes a player, *Stroke Position* is quite an arbitrary matter. The position is more or less pronounced, depending upon the character of the passage, its brilliancy, power, velocity, etc. The executant should use judgment as to the position, which, at the moment, will best meet the demand.

Fingers that have been properly schooled to *Stroke Position* are capable of taking any position which the *power*, *clearness* and *brilliancy* of the execution demands, but fingers not so trained are generally decidedly deficient in artistic effectiveness in passage playing.

STROKE POSITION ON THE THUMB.

FIRST FORM OF EXERCISE.

DIRECTIONS.—Place the left fore-arm and hand on the table, hand in *Playing Position*.

At call "*Slowly up*," lift the 2d, 3d, 4th and 5th fingers to *Stroke Position*, steadying the hand on the thumb. (See Cut 24).

At call "*Slowly down*," let the fingers return to *Rest Position*.*

LOCATING THE POINT OF FINGER ACTION.

Observe carefully, before the fingers are lifted, the relation between the 1st and 2d joints of the fingers, and between the knuckle joints and the wrist joint, represented in Cut 3 by the letters A, B and A, C. As the fingers are lifted

*The teacher will first give examples of right and wrong movements and hand positions before the pupil makes the movements.

from *Rest Position* to *Stroke Position*, the 2d joints at B rise above the 1st joints at A (see Cut 24); the finger tips about an inch and a half above the table, but the relation between the knuckle joints at A, and the wrist joint at C is not changed in the least; that is, there has been no action in the wrist, the line of the back of the hand from A to C remains the same as in Cut 3; in other words, is the same as before the fingers were lifted to *Stroke Position*. Thus finger action is located at *exactly* the right point.

Cut 25 shows the fingers elevated an inch and a half above the table, but by a comparison of the line of the back of the hand from A to C in Cut 25 with the same line in Cuts 24 and 3, it is easy to see that the line rises very decidedly from C to A, while the relation between the first and second joints of the fingers is about the same as in Cut 3; proof that the fingers were lifted by action in the wrist instead of at the knuckle joints, which is entirely wrong.

NOTE.—Many people who play the piano never get a perfect action of the fingers, consequently touch and execution are always more or less faulty. These defects generally are the result of the failure in the beginning to locate perfectly the point of finger action. This exercise rightly practiced will insure correct finger action and directly at the metacarpal joints.

Let the 2d, 3d, 4th and 5th fingers contract very slightly as they rise, so that when in *Stroke Position* the third phalanges hang vertically over the table (see Cut 24), and as the fingers drop let the joints readjust so that the ends of the fingers are in direct contact with the table. (See Cut 3).

Repeat the up-and-down movements of the fingers several times, always lifting slowly; but after two or three slow down-movements, at the call, "*Drop*," let the fingers drop upon the table by a natural dropping action.

In like manner make the preliminary slow and dropping movements on every finger.

As the fingers are lifted do not increase the pressure upon the supporting finger in the least.

STROKE POSITION ON OTHER FINGERS THAN THE THUMB.

In changing to the 2d finger, before the fingers are lifted, observe particularly the relation between the 1st and 2d joints of the 2d finger, and as the other fingers are lifted to *Stroke Position*, see that this relation does not change, that is, that the 1st phalanx keeps its position, also that the body of the hand and the fore-arm remain quiet, *do not rise and fall with the fingers*. (See Cut 26, showing *Stroke Position* on the 2d finger). The same must be observed in taking *Stroke Position* on the 3d, 4th and 5th fingers.

MOVEMENTS ON TIME.

SECOND FORM OF EXERCISE.

Immediately follow the preliminary slow movements by the practice of the exercise proper, *on time*, counting *eight*; and at first not faster than M. M. 40. PLAY FROM MEMORY.

ORDER OF MOVEMENTS.—At count *one*, (see written Exercise line *a*), lift the 2d, 3d, 4th and 5th fingers; at *two*, drop them; at *three*, lift the 1st finger; at *four* drop it, and so on through the eight counts.

In the same way go through the hand, each single finger alternating with all of the other fingers acting conjointly. See figures over and under the large numerals. lines *b*, *c*, *d* and *e*.

Keep the thumb properly reached out from the metacarpal joint, and the 1st and 2d joints well curved.

The second joint of the thumb must be lifted nearly as high as the 1st joint of the 2d finger. (See Cut No. 11).

Do not allow the arm or hand to move with the movements of the fingers. A slight jarring of the arm and hand as the fingers come in contact with the table is proper and is an evidence of suppleness,

Allow no *downward pressure* in the arm as the fingers rise, the finger or fingers that remain upon the table always touching it *very lightly*.

After the exercise has been played by all fingers of the L. H., change hands and go through the same with the R. H.

Next sit back from the table so that only the fingers are upon it, and practice the same H. T.

Similar Motion. The exercise as last played (H. T.) was in *Contrary Motion*, because *Stroke Position* was taken on the same finger of both hands, and the finger or fingers in action were always the same in the two hands.

As soon as correct movements are made in *Contrary Motion*, practice the same in *Similar Motion*. The R. H. will play exactly as before, but in the L. H., *Stroke Position* will be taken 1st on the 5th finger, then 4th, 3d, 2d, 1st. *Similar Motion* is more difficult than *Contrary Motion*, but is excellent practice for getting thoughts into fingers.

After the slow movements are easily made, the practice of the *Contrary* and *Similar Motions* ought to be continued in use for some time, and up to the tempo M. M.

$\text{♩} = 144$.

EXERCISE No. 7.

SECOND FORM.

	-2345	1		-2345	1		
(a)	1.	2.	3.	4.	5.	6.	7. 8.
		-2345		1		-2345	1
	1-345		2		1-345		2
(b)	1.	2.	3.	4.	5.	6.	7. 8.
		1-345		2		1-345	2
	12-45		3		12-45		3
(c)	1.	2.	3.	4.	5.	6.	7. 8.
		12-45		3		12-45	3
	123-5		4		123-5		4
(d)	1.	2.	3.	4.	5.	6.	7. 8.
		123-5		4		123-5	4
	1234-		5		1234-		5
(e)	1.	2.	3.	4.	5.	6.	7. 8.
		1234-		5		1234-	5

EXERCISE No. 8

DIRECTIONS.—Place the left arm on the table. and the hand in *Playing Position*, all fingers down.*

*Nearly everyone who studies the piano, wastes unconsciously a vast amount of valuable time by always using the *best* hand and *best* fingers *first* and *most*. Those that are strong need no strengthening, but those that are weak.

Establish the habit at lessons of exercising first, last and most, those members that are most in need of exercise, and insist upon the same course at practice. These exercises are generally introduced by the left hand. If, however, it should be thought advisable for a time to deviate from the order here given for the use of the hands it can be done.

Raise all fingers to *Stroke Position* except the 2d, which finger, through line (a), remains upon the table to steady the hand, while the first finger is in action. See written exercise below. Fingers not employed must keep *Stroke Position*. As in exercise No. 6, a finger mark *under* a large numeral indicates a *down-motion* of the finger, and *above* a large numeral an *up-motion*. Note the change of fingers from count 7 to count 8 in the fifth measures. Observe carefully all of the rules for the shaping of hands and for the movements of the fingers, pages 10, and 19, and especially see that the finger that is down touches the table *lightly*, and that the knuckle joint is neither depressed nor too much elevated, and that the 3d joint of the finger does not sink. Get the order of the exercise well in mind, and practice from memory. Practice the same with the R. H. and also practice H. T. Then move back from the table and practice the exercise with only the fingers touching the table H. T. PLAY FROM MEMORY.

M. M. 60. 100. 120.

EXERCISE No. 8.

Fingers in Stroke Position.

(a)	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.
			1							1			1		1		1	
(b)	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.
			2							2			2		2		2	
(c)	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.
			3							3			3		3		3	
(d)	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.
			4							4			4		4		4	
(e)	1.	2.	3.	1.	2.	3.	:	:	1.	2.	1.	2.	3.	4.	5.	6.	7.	8.
			5							5			5		5		5	

EXERCISE No. 9.

FOR THE FURTHER TRAINING OF THE FIRST FINGERS.

(THUMBS).

The importance of the thorough training of the thumb has been already mentioned. A greater variety of movements is demanded of the thumbs, notwithstanding their natural unwieldiness, than is required of any of the other fingers; thumbs must do, with equal precision, delicacy and velocity, everything that the most tractable fingers do; and not only so, their physical relation to the other fingers is such that in addition to performing their own duties, upon them rests in large measure the responsibility of getting all of the other fingers in position, and keeping them in position. The truth is, **perfection of execution** depends far more upon the **development** of these members than is generally understood and believed; indeed, one of the most important factors in the perfect execution of even moderately rapid, and particularly of very rapid scale and arpeggio passages in all forms, is *perfect thumb action*. To equalize the strength and agility of all the fingers is one principal object of technical training; therefore the thorough discipline of this finger is a matter of the greatest importance.

FIRST FORM OF THE EXERCISE.

DIRECTIONS.—Place the L. H. in *Playing Position* on edge of the table with the outside of the hand well raised. (As in Cut 3). Sit well back from the table so that the arm can swing freely from the shoulder.

At call "*Under*," reach the thumb as far back under the hand as is possible without deranging the position of the hand. At call "*Up*" lift it against the underside of the hand. At call "*Down*," strike it down upon the table. The hand must not move up and down with the thumb, but remain **perfectly quiet**. At call "*Out*" bring the thumb out from under the hand, reaching as far as possible without straightening the 1st and 2d joints. The 1st and 2d joints when the thumb is reached out, must keep the shape they had when it was at the **side** of the hand.

As the thumb moves out and back do not lift it, but let it slide back and forth on the table. After several

movements have been made as described, stopping with the thumb reached far out, at call "*Forward*," (while the thumb keeps the position on the table to which it has been reached,) carry the hand as far over the thumb as possible; action entirely in the metacarpal joint of the thumb, shoulder and elbow, but there must be no turning of the hand at the wrist. The chief object of the exercise is to develop the action of the thumb; any turning in the wrist would supersede the action desired, and thus thwart the whole purpose of the exercise.*

As the hand passes over the thumb, do not allow the thumb to push the hand up, but carry it forward and backward on a straight line, being sure to keep the hand well tipped toward the thumb. At call "*Back*," the hand must be carried back to its original position. As the hand moves forward and backward, do not lift the fingers, but let them hang loosely and slide back and forth on the table. After several forward and backward hand movements have been made, repeat the exercise on time, counting *six* very slowly.

At count *one*, reach the thumb far back under the

*If the *Technic Table* is used, as the hand is carried forward and backward over the keys, see that the fingers are constantly parallel with the keys; if so, there is surely no turning in the wrist.

hand; *two*, bring it far out; action entirely in the metacarpal joint, the 1st and 2d joints keeping their curved shape. Continue through the measure, action at every count.

At count *six*, the thumb will be reached forward.

At count *one* of the second measure, carry the hand forward over the thumb, at *two*, carry hand far back, and so on through the measure, action at every count.

Repeat the two measures, then change hands.

SECOND FORM OF THE EXERCISE.

Count *six*. Two measures thumb movements, then two measures hand movements, not faster than M. M. 40.

THUMB MOVEMENTS.—At count *one*, thumb under hand; at *two*, lift against under-side of hand; *three*, strike down upon table; *four*, out; *five*, under; *six*, up; *one*, down; and so on through the measure, continuing same order of movements. At count *six*, (second measure), the thumb will be reached forward.

HAND MOVEMENTS.—At count *one*, lift all fingers, except the thumb to *Stroke Position*, arms still; at *two*, keeping fingers in *Stroke Position*, carry hand forward over thumb; *three*, drop fingers upon table; *four*, lift fingers; *five*, hand back, fingers in *Stroke Position*; *six*, fingers drop; *one*, lift fingers.

Continue same order of movements through the measure.

Repeat the four measures, then change hands.

THIRD FORM OF THE EXERCISE.

Count *six*, not faster than M. M. 40. Two measures thumb, then two measures hand movements,

THUMB MOVEMENTS.—At count *one*, thumb under hand, but against the palm of the hand; *two*, down upon the table; *three*, out; *four*, under against palm; *five*, down; *six*, out. Repeat same.

HAND MOVEMENTS.—At count *one*, lift fingers to *Stroke Position*, carry hand forward and strike fingers down. That is, combine lifting fingers, carrying hand, and down-stroke of fingers, the three movements at one count.

Continue same through two measures.

Now repeat the three forms of the exercise.

Fingers constantly parallel with the keys.

Thumbs, fingers and arms must act freely.

Avoid pressure on the thumb at the passing over of the hand, or the supple action of the thumb will be prevented.

Keep the hands well tipped toward the thumbs.

The special object of the exercise is to secure a thorough action of the thumbs from the metacarpal joints, therefore pains must be taken to get as much movement as possible at that joint.

Change hands. Get the object of the exercise thoroughly in mind, and when correct movements have been secured H. S., practice the three forms of the exercise connectedly H. T. PLAY FROM MEMORY.

EXERCISE No. 10.

BREATHING WITH THE METRONOME.

(FIRST FORM OF EXERCISE).

DIRECTIONS.—Sit in an easy position, body erect, arms hanging freely from the shoulders, with hands

resting lightly on the lap; fingers straightened, the tips reaching nearly to the points of the knees. Set the metronome at 100. Count inaudibly with it, one measure (four counts), inhale during the measure, by a general expansion about the waist. The *abdominal muscles*, the *costal* or *rib muscles* at the sides, and the *dorsal muscles* at the back, all must be consciously brought into vigorous action.

Breathe through the nostrils and easily—that is, make no convulsive effort. To inhale quickly and noiselessly, be sure that the nostrils are dilated, not contracted during the effort. Do not lift the shoulders, and take no pains to elevate the chest. Let the chest take care of itself. The simplest, easiest and most noiseless breathing is the best, with the lungs filled count audibly to 15. In the counting economize the breath, that is, let the effort be to enunciate the counts *without the escape of breath*, allowing the waist muscles to slowly contract. In beginning the counting, consciously resist for an instant any inward movement at the waist. Thus one gets control of the breathing muscles, which is important to the economy of breath.

Again take the breath during *four* inaudible counts. This time count 20. Continue the breathing and counting, increasing the number of counts by five each time until as high a number has been reached at a single inhalation as can be without over-exertion. Make a note of the highest count reached, and the date. At the next breathing practice, begin by making 10 or 15 counts less than the highest count reached at the previous practices. Again work up as before to as high a count as possible, always avoiding the effort to continue counting after the breath is exhausted. Again make a note of the highest count reached. In like manner practice the breathing every day, two or three times, and note from week to week and month to month the improvement made, until the breathing powers are fully developed, and *then* do not discontinue the practice.

Always breathe pure air. Associate the deep breathing with the playing of all of the first simple exercises. In the *second form* of the exercise the special effort is to associate the deep breathing with the most difficult execution. *The second form of the Exercise will be found in the second book.*

AT THE PRACTICE CLAVIER.

OBJECT OF THE CLICKS, ETC.

UP-MOTIONS. LEAVING KEYS.

Bad Touch, and the inability to execute rapid passages with **clearness** and **finish**—in fact, all of the many **slovenly playing habits**, are more due to lack of proper mental and physical discipline and the consequent inaccuracy of the movements by which fingers *leave* keys and *stop tones*, than to any or all other causes.

Clearness, velocity of execution, the evenness and brilliancy of the trill, and real elegance of style depend more upon **up-motions** than upon down.

The pupil should be made to realize from the outset that the up-motion is preparatory to the down, also that up-motions are the most unnatural, therefore most likely

to be wrong, and if wrong, are the most **difficult to correct**.

In the piano, tone comes only at the down-motion of a key; therefore, naturally, *all* attention, particularly with beginners, is called to the *down-effort* to almost the *entire* neglect of the *up-effort*. The consequence is, wrong technical habits are early formed, which are often a lasting hindrance to artistic effectiveness in playing; lasting, because the piano does not furnish a means sufficiently clear and direct ever to correct the evil.

One of the main OBJECTS of the UP-CLICKS of Practice Clavier is to **correct**, or, with beginners, to **prevent** the very common and **ruinous habit** of allowing the fingers to make **shiftless, undecided, TOO LATE OR TOO EARLY** movements off from keys, as is almost universally the case with those whose habits have been formed at the piano.

The experience of the writer is that the bad playing of many persons is corrected by **perfecting their up-motions**.

THE CLICKS A PROOF OF CORRECT FINGER ACTION.

NOTE.—Much has already been said about the necessity of promptness in the finger movements. The proof at the Practice Clavier, that the fingers are acting correctly, with respect to promptness, is that every time a finger rises or falls, a click is heard—for the construction of the instrument is such that a slow, dragging, undecided finger movement will produce no click—a fault in finger-action which is **very common among piano pupils**, and which is a **very serious hindrance to progress**.

EXERCISE No. 6 ON THE PRACTICE CLAVIER.

Now, or as soon as supple movements with an easy, quick, prompt finger-start have been acquired in Exercise No. 6 with the hands on the edge of the table. (H. T.), the same should be practiced on the Clavier.

DIRECTIONS.—Practice H. S. At first use the *up-clicks only*, in order that the mind may specially and decidedly concentrated upon the one single effort of the finger, namely, the *up-motion*. Use the 2-oz. touch. Place the L. H. in position on five adjoining white keys. Put just pressure enough on the keys to bring them fully down, and no more, as absolute freedom from all stiffness is necessary in order to secure the perfectly free elastic finger action from the knuckle joints that this exercise is designed to establish, and in order to carry to key manipulation the proper muscular and nerve conditions acquired in the previous practice.

Keep perfectly steady time; in fact, sometimes play right along with the metronome, and strive to bring the clicks from the Clavier exactly with the clicks of the metronome.

Do not at first play faster than M. M. 40. Count the time aloud. When the exercise has been played through several times with the L. H. change to the R. H. and practice H. S. and H. T. Then bring on the down-clicks with the up-clicks and practice first H. S. and then H. T. When using both hands and the double-clicks, aim to bring the two clicks *exactly together*.

The proof that right muscular and nerve conditions exist in both arms, and that the nerves of both hands are equally and perfectly controlled by the will, is that the lift

of the fingers is so *perfectly timed* that the clicks sound *promptly and simultaneously*.

The *up-clicks* prove the correctness of the *release* of the keys. The *down-clicks* prove the correctness of the *attack* of the keys. Perfect *attack* and *release* are the pre-requisites of the Legato touch.

The Legato of many players is faulty because the finger movements in the *attack* and *release* of keys have never been separately and specially studied; and these are things—particularly the latter—which under the most favorable circumstances it is **utterly impossible to teach at the piano**.

Teachers sometimes argue that the Clavier is unnecessary, because they know the importance of these things and teach them on the piano. There is no doubt every intelligent musician and teacher gives good instruction, but *do their pupils comprehend and do the things?* We only need to hear them play after *five, ten or more years'* study, to be able to judge of the real efficiency of the instruction, and of the method pursued. PLAY FROM MEMORY.

EXERCISE No. 7. (2D FORM).

AT THE CLAVIER.

DIRECTIONS.—Use the double-clicks and the 2-oz. touch. Place the L. H. in position on five adjoining white keys, press the keys down, then go through the exercise in the order given—so controlling the lift and fall of the fingers, that the four clicks sound as one. Change hands and practice the same with the R. H. Be sure that there is no up and down arm or hand movement and that there is no arm pressure. Action must be entirely in 1st joints of the fingers and in the metacarpal joint of the thumb. When correctly played H. S., practice H. T., first in contrary motion then in similar motion. PLAY FROM MEMORY.

EXERCISE No. 8.

AT THE CLAVIER.

DIRECTIONS.—Use the *up* and *down-clicks*. Set the gauge at 2 ozs. When movements and positions are quite well established H. S., practice the same H. T. If keeping the unemployed fingers in *Stroke Position* does not interfere with the free and supple action of the working finger, the *down* and *up-movements* of fingers and keys will be equally and perfectly timed, and the clicks will be heard evenly and simultaneously. Thus the clicks prove the perfect balance of the finger movements, that is, *up* and *down-action* the same, which is the *Legato Touch* with single finger. The simultaneous sounding of the clicks proves also that the muscular and nerve conditions of arms and hands are right, and equal in both the right and left arms, hands and wrists. Thus early is laid a perfect foundation for finger technic. PLAY FROM MEMORY.

EXERCISE No. 11.

TO INCREASE THE REACH BETWEEN FINGERS, AND TO GAIN SUPPLENESS IN THE ARMS.

Pupils and players not infrequently practice valuable exercises faithfully for years, but gain thereby no real artistic development, but in the end *injury*, and for no other reason than that efforts are wrongly directed.

WHEN TO BEGIN THIS PRACTICE.

This exercise ought not to be made use of until the conditions in arms and hands as to suppleness are well established.

To try to increase the reach between the fingers while the hand and arm muscles are rigid, and thus opposing the separating effort, is very dangerous practice.

DIRECTIONS.—Take position before a table; sit back so far that the knees are at least six inches in front of the edge of the table. Take an easy position so that the body will rock forward and backward freely from the hips.

Lift both arms as high as the head and reach them out above the edge of the table, hands hanging as in Cut 19.

As the arms are lifted, separate the hands as far as they can easily be reached. Now by a moderate movement bring the hands to the edge of the table, and as they descend bring them toward each other so that the fingers come upon the table with a glancing stroke, the 5th fingers touching the table just before the thumbs.

This movement is at count *one*. At count *two*, swing the body forward, the pressure of the body coming upon the fingers, which, if muscles are supple, will easily be pressed far apart, the fingers sliding on the edge of the table.

As the fingers are brought in contact with the table, put forth no reaching effort, for if there is such effort, muscles will be more or less rigid and set, and there will be danger of straining the hand.

At count *three*, swing the body back, taking the pressure off from the fingers. Lift the arms, hands hanging, the fingers dragging off from the table in a perfectly limp manner. As the arms are lifted let them come against each other, and as high as the performer's head.

At count *one*,—second measure,—bring the hands down again upon the edge of the table, but this time as the hands descend, let them move apart, so that the thumbs come upon the table with a glancing stroke, touching just before the 5th fingers, hands from twelve to eighteen inches apart.

At count *two*, swing the body forward, throwing its full pressure upon the fingers, which, as before, will be pressed far apart, sliding on the edge of the table.

At count *three*, swing the body back again, taking the pressure off from the fingers; lift the arms, hands hanging, fingers dragging off from the table as before, to the separated position they took when first lifted.

Repeat the two measures.

Change to the 4th finger and go through four measures in same movements with 4th finger and thumb.

Then change to the 3d finger and go through four measures with 3d finger and thumb.

Then change to the 2d finger and go through four measures with 2d finger and thumb.

Count very slowly, slower than M. M. 40.

Never go through the exercise but once at a sitting.

Be **sure** that the arm and hand muscles are perfectly supple. If they are, no injury can be done.

If a lame or strained feeling is felt in the hands while practicing the exercise, it is evident that muscles are **not**

properly supple, the practice should at once cease and attention should be given to securing *right conditions*.

But if body, arm and hand muscles are in a perfectly relaxed condition, the fingers will voluntarily spread apart and no injury, but great good, will result in the way of increased span, and of greater independence and freedom of finger action.

This exercise will prove very beneficial in preparing the hands for executing extended and broken chords, octave-scales and arpeggios.*

TO GAIN POWER OF TOUCH AND RETAIN SUPPLENESS.

Thus far attention has been given to the acquisition of *suppleness* and *accuracy* of finger action. The 2-oz. touch of the Clavier, (which is but half the weight of the average piano touch) has been used exclusively. The power of finger stroke can be increased to any reasonable extent, and the flexibility exhibited at the 2-oz. touch still remain, if the heavier weights of touch are carefully and prudently introduced. Pupils of from fifteen to twenty years of age, with hands of good muscular fibre, who practice regularly four hours a day, who are from twelve to eighteen months reaching the point at which they are able in the endurance exercise to play without weariness two minutes and a half at 8-ozs., bringing the down-clicks out clearly, are far better off than those are who (as some do) force their fingers when they first begin the use of the Clavier, to play a 14-oz. touch one minute; for such, at the expiration of five years, in all probability will not be able to play a 4 oz. touch *evenly* a half minute.

When exercise No. 6 is correctly played H. T. at M. M. 100; that is, with correct hand positions and quick, supple fingers, Exercise No. 7 should be practiced at 3-ozs. followed by Exercise No. 8 at the same weight, also a little later by Exercises No. 15 and 20, and about this time the Endurance Exercise should be commenced.

When the 3-ozs. are played with ease, add another ounce, and so on. As strength and endurance increase, (supple conditions and easy movements being preserved) go on increasing the weight of touch gradually, ounce at a time until passage playing from the fingers at from 14 to 18, possibly 20 ozs. can be continued without any serious exertion two or three minutes. Thus power with purity of tone and endurance are secured.

NOTE.—Practice of this kind must be done H. T. and must be of short duration, and only in special exercises and certain passages in pieces. The light 2, 3, and 4-oz. weights of touch must be frequently used, always.

Endurance in Velocity. Endurance in velocity is quite a different matter from endurance in power. The former demands a light touch always, (at least not a heavy touch.) Exercises 60, 61, the extended Crossing Exercises of Book I. and the extended scales and arpeggios in Book II. are especially adapted for this practice.

The Practice Clavier provides direct technical gym-

*If on the edge of the table there is a board moulding to receive the fingers as they come upon it, the table is well adapted for this practice. Our Technic Tables have a special O. G. moulding for this particular exercise.

nastic practice in those things that are really the foundation of all technical excellence in piano playing, which practice can only be gotten on a key-board with a perfectly graduated weight of touch, and one which gives positive proof of accuracy of touch and execution, as is furnished by the double-clicks of the Clavier.

Many persons have gained marvelous strength and endurance, and with these health, through the judicious use of Mann's Health Lift, which is simply a lifting apparatus capable of minute weight graduations. Just so the minutely graded resistance of the keys of the Practice Clavier develops in the fingers, hands and arms in a natural and healthful way, the strength and endurance that is demanded at the piano.

The special exercises for the development of *power* with *tone quality*, *endurance*, and *velocity* should be practiced *daily* and for *years*; indeed, just as long as the player hopes to be an artistic performer.

Caution.—Too great haste to cope with keys of great resistant force, or to play rapidly upon a very heavy touch will prove injurious; therefore, never change to a heavier weight of touch before the touch at the last weight in practice becomes easy and satisfactory; and do not increase velocity beyond the point at which supple conditions and free movements are consciously preserved.

Frequent and abrupt changes from slow to very rapid passage playing, and *vice versa*, gradually extending the compass of the velocity passages, will be found excellent drill.

SUSPENDED ARM EXERCISE.

EXERCISE NO. 12.

The object of this exercise is to secure a perfectly free, supple action of the fingers with a suspended arm.

The fingers are supposed already to have acquired supple, independent movements; first, in Exercise No. 6, with all fingers save the one in action constantly in *Rest Position*; second, in Exercise No. 8, with one supporting finger, and all the others, save the finger in action constantly in *Stroke Position*.

In this exercise (*last part*), the arms and hands have no support at all, and the fingers not in action are constantly in *Stroke Position*.

In Exercise No. 8, a supporting finger is always upon the table or key. The hand is therefore in the condition a writer's hand is when the little finger lightly touches the paper.

In the second part of this exercise, there is no supporting finger under the hand. The hand is in the condition a writer's hand is, when he is using a free arm, neither the little finger nor the fore-arm touching the paper or table.

This latter condition requires greater controlling skill than the former, and gives the penman increased freedom of action.

The same is true of piano playing; when,—as in the second part of this exercise,—the arm and hand are entirely unsupported.

This exercise should be practiced thoroughly, as it embodies very important principles in execution, particularly phrasing, and also in the development of touch. In the first part of the exercise, a finger moves up and down while all of the other fingers are in *Rest Position*. If the foregoing exercises have been properly practiced, the moving finger doubtless has a free supple action. Now the point is to know that in the second part of the exercise, the effort to hold the arm suspended, and to keep the unemployed fingers at *Stroke Position*, does not interfere in the least with the supple conditions and the quick, easy start which characterized the condition and action of the fingers in the first part of the exercise. If such is the case, the perfect legato touch—in fact, all qualities of touch taught in exercise 33—will be easily mastered, and conditions and movements essential to correct phrasing have been secured. Furthermore, this exercise effectually breaks up, or prevents from the very start, the common tendency to the pernicious habit, so universal, of the lawless and clumsy overlapping of tones in passage playing.

For further information upon this subject see *Eighth Step*, department of *Ear Training*.

EXERCISE NO. 12.

(For the acquisition of perfect finger action with suspended arm.)

M. M. 50. 76. 100.

FIRST FORM. (Fingers in Rest Position.)

(a)	1.	2.	3.	4.	5.	6.	7.	8.
		1		1		1		1-2345
(b)	1.	2.	3.	4.	5.	6.	7.	8.
		2		2		2		2-345
(c)	1.	2.	3.	4.	5.	6.	7.	8.
		3		3		3		3-45
(d)	1.	2.	3.	4.	5.	6.	7.	8.
		4		4		4		4-5
(e)	1.	2.	3.	4.	5.	6.	7.	8.
		5		5		5		5-1234

SECOND FORM. (Fingers Keep Stroke Position.)

1.	2.	3.	4.	5.	6.	7.	8.
1		1		1		1	1-2345
1.	2.	3.	4.	5.	6.	7.	8.
2		2		2		2	2-345
1.	2.	3.	4.	5.	6.	7.	8.
3		3		3		3	3-45
1.	2.	3.	4.	5.	6.	7.	8.
4		4		4		4	4-5
1.	2.	3.	4.	5.	6.	7.	8.
5		5		5		5	5-1234

DIRECTIONS.—Place the L.H. in *Playing Position* on the table, all fingers down, the end of the thumb on the table only the length of the nail, *correct Piano Position*. Count one measure (eight counts) as a time measure, not faster than M. M. 50; then according to the finger marks over and under the large numerals, line (a), the 1st finger will rise at count *one* and fall at count *two*, and so on to count *seven* inclusive. At count *eight* the 1st finger keeps its elevated position, and all of the other fingers rise to *Stroke Position* as shown by the figures over the large numeral 8.

At count *one* of the following measure the 1st finger falls, all of the other fingers remaining in *Stroke Position*; and so on to count *seven* inclusive, the 1st finger acts as indicated by the finger marks, while the other fingers remain at *Stroke Position*. At count *seven* the 1st finger

remains down and all of the other fingers drop to *Rest Position*, as shown by the figures under the large numeral 8.

Through lines (b, c, d, e,) the fingers act as indicated by the fingering, exactly as in line (a).

The fingers must touch the table lightly, avoiding arm pressure.

Change hands and practice the same with the R. H.

Practice H. T. as soon as correctly executed H. S. The same should be played on the Clavier.

Great care must be taken to avoid arm and hand movements accompanying the rising and falling of the fingers. There will be a slight jarring of the hand and arm when the finger strikes the table or key while the fingers are in *Stroke Position*, which is entirely correct, showing simply that the muscles are in perfectly relaxed condition.

All of the foregoing exercises have been expressed in language or by numerals. Their proper execution has demanded *supple muscles, correct positions* and *accurate movements*. This is the first exercise in the book which employs musical characters, (notes and rests,) to tell the fingers when and how to act. It is therefore a matter of great importance that right habits are formed in reading and executing this first note written exercise.

Directions: Before the playing begins, the pupil should be required to tell, - through the first phrase, - exactly the demand made upon the fingers by every notation character; That is, what every character means. For example; a rest requires an up-action of a finger-at a certain time, a note a down-action at a certain time. Two elements, namely, *motion* and *rest, or still*, are involved. Now to know that *rest* ceases and *action* begins at a given point of time, and vice versa, the two elements, *motion* and *still* must be distinctly and accurately defined, that is, *action* must be *action* and *still* must be *still*; a finger must be absolutely motionless between movements to ensure a conscious prompt action or *start*. The whole, or four-pulse rest after the same measure, means up-action of finger at count *one*, and *still four counts*. The whole or four-pulse note in the second measure, means down-action of finger at count *one* and still four counts. The *two* and the *one* pulse rests and notes in the four following measures mean *motion* and *still* at given points of time, which the pupil must explain fully before beginning to play. If these simple things are understood and observed *to the letter*, and later are carried into the execution of the *half* the *quarter* and the *eighth*-pulse characters, the habit of accurate reading, and correct principles of tone relation as to connection and disconnection will thus early become established in mind and fingers. The pupil who executes this and the following exercise, also exercises 21, 22, 23, 24 correctly, is prepared to carry the same exactness to section A, then B, then C, then D of exercise N^o 25 and will ever after be exempt from many of the worst yet most common sins in piano playing, for fingers will act as promptly at rests as at notes, and in stopping tones as in starting them.† Do not memorize.

M.M. ♩ = 60.

T.M. 1 2 3 4 5 6

† Note. Form hand or hands on the five keys in the T.M. Get the time. Depress the keys keeping hand in proper position. Keep all keys down through the exercise except the one in action; thus in measures 1, 2, 3, 4, 5, 6 the 1st fingers and the keys C and G are in action, all others are kept lightly down.

Exercise N^o 14.*Unemployed Fingers keep Stroke Position.*

Use the double-clicks and the 2 oz. Touch.

Directions.

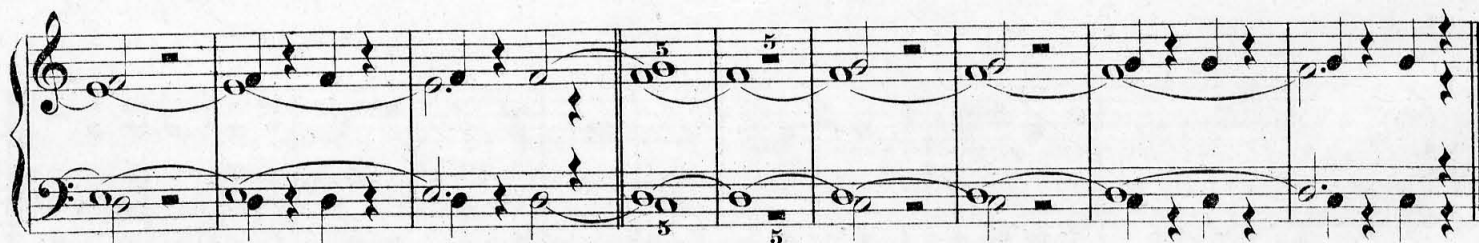
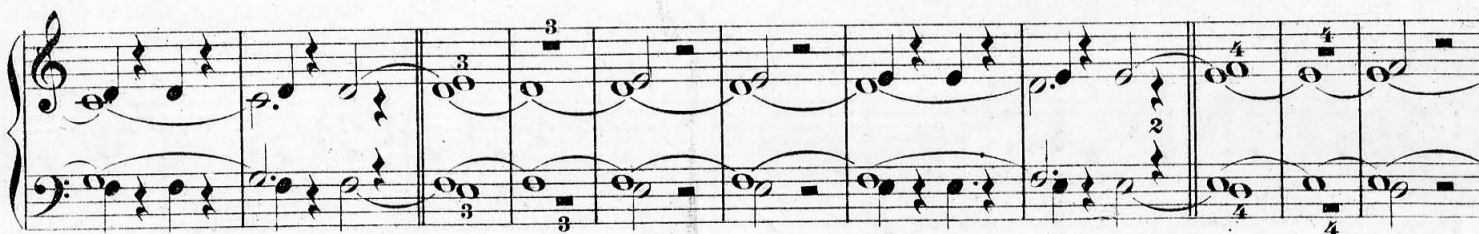
Form the hand, or hands, on the five keys indicated by the notes in the T. M. At count three, raise all fingers save the 2^d (which finger holds the sustained note) to **Stroke Position**. Throughout the exercise, change the supporting finger as indicated by the tied notes. Practice first with the L. H., then change hands, but do not practice H. T., until the exercise has been thoroughly studied H. S.

Observe the **Ten Rules for Hand Shaping** and for **Finger Action**. Make free use of the Metronome, and see that the clicks of the Clavier are exactly with the clicks of the Metronome; and when the exercise is being practiced H. T. see that the clicks from the two rising keys, and that the clicks from the two falling keys are simultaneous, and exactly with the clicks of the Metronome.

To preserve the proper suppleness in the wrists, occasionally drop all fingers upon the keys at a double bar, and test conditions of hands and wrists, see first paragraph page 14, then count one measure, and at count three lift all fingers to Stroke Position except the one that belongs to the tied note, and proceed with the exercise. Do not memorize.

M. M. ♩ = 60.

T. M.



All Qualities of Normal Pianoforte Touch

Demonstrated by the Virgil Practice Clavier.

M.M.60.

M.F.

One long Tone.

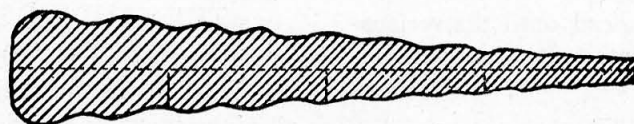
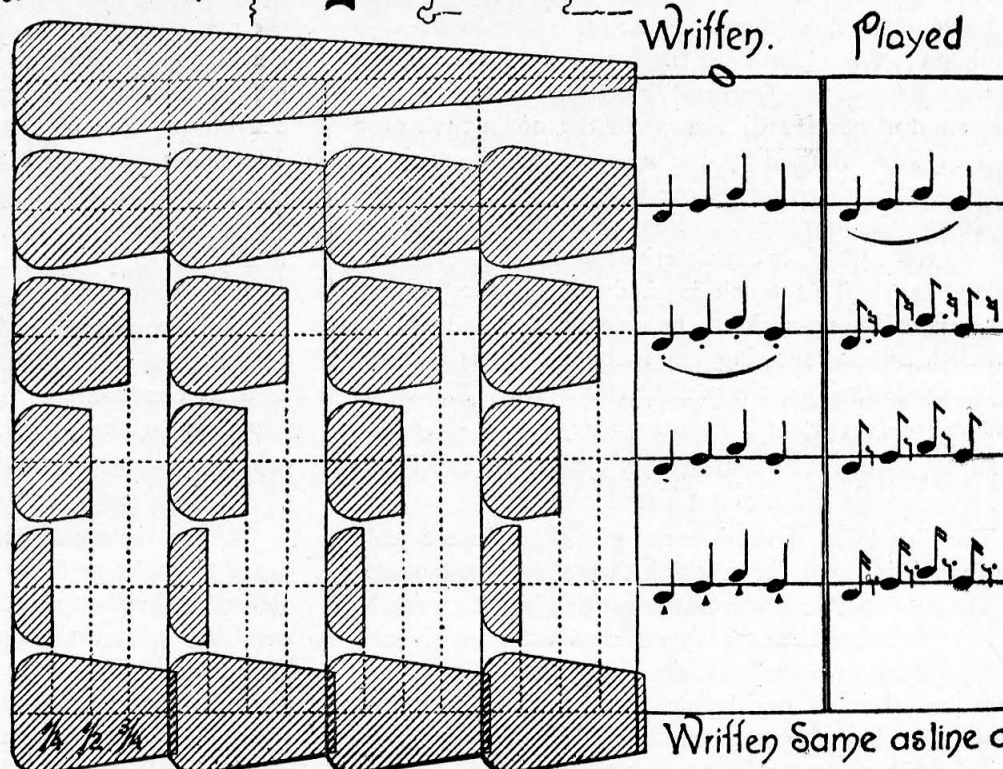
„a” Legato.....

„b” Non Legato.....

„c” Marcato.....

„d” Staccato.....

„e” Portamento.....



LONG TONE OUT OF TUNE.

THE TOUCH DIAGRAM.

Remark.—There are very few advanced pupils—so called—who have any clearly defined idea of the different tone values of the various qualities of touch they are expected to use, and are therefore technically **incapable** of employing them **effectively**.

The characters in the above diagram convey to the nerve centres, through the eye, tangible, comprehensive facts, in a manner not **possible** to be conveyed through the ear by the uncertain tones of the piano, **particularly** through the **untrained** ear of the beginner.

With these well-defined pictures strongly impressed upon the mind, the discriminating powers of the ear, and the accuracy of finger action are **greatly increased**. The Diagram is **emphatically** an object lesson in **Piano Touch**.

DIRECTIONS.—The first character in the *Diagram* represents one *mf* tone—four counts long—a whole note. The metronome mark (♩=60) shows that the tone is four seconds long.

The four characters on each of the lines (a, b, c, d, e),

represent four consecutive tones in the five qualities of normal piano touch.

The notation following the character shows how each quality of touch is expressed, and how executed.

Each of the four tones* on line (a) is exactly one second long, succeeding each other without the slightest separation or over-lapping, which is characteristic of the *Pure Legato Touch*. This touch is produced on the Practice Clavier when the up-click of the released key and the down-click of the following key are heard together—the two clicks as one sound. *The same finger control secures the Legato effect on the piano.*

Each of the four tones on line (b) is three-quarters of a second long; the last quarter of a second is silence, which is characteristic of the *Non-Legato Touch*. This touch is produced on the Practice Clavier when the up-click of the released key is heard just before the down-click of the following key. *The same finger control secures the Non-Legato effect on the piano.*

*Hereafter we shall call the Diagram characters tones.

Each of the four tones on line (c) is a half second long, the last half of the second is silence, which is characteristic of the *Marcato Touch*. This touch is produced on the Practice Clavier when the up-click of the released key is heard half way between the down-click of that key and the down-click of the following key. *The same finger control secures the Marcato effect on the piano.*

Each of the four tones on line (d) is one-fourth of a second long; three-fourths of the second is silence, which is characteristic of the *Staccato Touch*. This touch is produced on the Practice Clavier when the down-click of a key is quickly followed by the up-click of the same key. *The same finger control secures the Staccato effect on the piano.*

Each of the four tones on line (e) slightly overlaps the following tone, which is characteristic of the *Piano Portamento Touch*. This touch is produced on the Practice Clavier when the up-click of the released key follows the down-click of the following key as quickly as is possible and yet make the two clicks distinctly heard. *The same finger control secures the Portamento effect on the piano.*

ORDER IN WHICH THE DIFFERENT QUALITIES OF TOUCH SHOULD BE TAUGHT.

The *Touch Diagram* does not give the different qualities of touch in the order in which they should be taught.

The *Legato Touch* should always be given *first* and be well in hand before the other qualities of touch are given.

The *Marcato*, the *Staccato* and the *Non-Legato* should be given at one lesson (except to quite young children), and in the order named. The *Portamento Touch* should be given last of all.

When all of the qualities of touch have been given, **direct practice in special touch exercises** should be made a **daily** study for at least a year; indeed, until the various touch qualities are easily carried into extended passage playing in rapid tempi.

THE LEGATO TOUCH.

The kind of touch usually heard, and which passes for legato, reveals the fact that the player is deficient in *Artistic Finger Technic*. He plays the *Overlapping Touch*, which we shall call the *Piano Portamento*. Now this at the piano is a quality of touch which ought to be indulged in as sparingly as by a finished vocalist, violinist, or cellist. A clumsily executed *Portamento*, or a *Portamento* in the wrong place, as is often heard from unskilled singers and violin and cello players, is very bad. It is just as bad in piano playing. This lavish indiscriminate running of tone into tone, as before said, evinces a lack of artistic skill. At the piano, (because of the peculiar construction of the instrument) it is so very easy, and so natural for clumsy fingers, to smear tones together in passage playing, that almost everybody does it; and some even supposed authorities, seem to think that this is the way the piano should be played. They call it *Legato*, that is, *Piano Legato*; they teach it, and some, in their perverted taste, claim to like it. Still, the few really great virtuosi who, by the purity and perfect finish of their style, draw the world unto them, have a *strikingly different Legato*. But the world stands ready

to explain the secret of their wonderful power—they are *geniuses*. Yes, they are; they know enough—thank Heaven—to get their fingers off from keys at the proper time. They feel that there is great propriety in stopping tones that are a second long—for example, at the expiration of a second—and they religiously school their fingers to obey their artistic sense. This quality alone, (that is, the skill to execute the perfect *Legato*) is, of course, not genius; but *without it*, genius even is dwarfed; *with it*, common talent approaches genius, and as by right training, this all-essential quality can be acquired, it certainly ought not to be neglected. To acquire the *Legato Touch*, in its perfection, entirely different physical conditions must be established from those which accompany the slovenly overlapping effect commonly heard. To secure, at the outset, conditions which render right qualities and relations of finger movements easy of acquisition, is the all-important consideration in teaching *Piano Technic*. This method makes the acquisition of such conditions a *first step*, which in a great measure accounts for the phenomenal progress in artistic playing which pupils who pursue the system invariably make.

RIGHT CONDITIONS FIRST.

After right conditions are secured, the next step is to learn to make perfectly accurate playing movements at all degrees of velocity, and at all grades of power, without interfering with the supple conditions already established. The substitution of the down and up-clicks of the Clavier keys in place of tones, its light 2-oz. touch and its minutely graded key resistance to 20 ozs., judiciously and properly used, are all powerful factors in accomplishing this very desirable end.

EXERCISE No. 15.

THE STUDY OF THE LEGATO TOUCH

Passing from key to key.

Now begins the work of passing from key to key. In all of the previous exercises, only single motions have been made; a single finger has either moved up or down. Double motions are introduced in the following exercise, and with their introduction begins the real study of what is known as piano touch, the *Legato* preceding all others.

Attention should here be called to the Touch Diagram, page 31.

Two fingers of the same hand are now brought into action at the same time, one falling and the other rising.

THE PERFECT LEGATO.

Perfection of the Legato effect in piano music depends upon the perfectly simultaneous starting of two keys moving with equal quickness, one *down* and the other *up*.

Now as fingers control key movements, they (the fingers) must be trained to correct motions and relations of motions.*

*The importance of exactness of finger action must not be underestimated. Do not think its value is confined alone to securing the Legato Touch; on the contrary it extends to all qualities of touch and to all styles of execution. Whoever possesses the skill to play a perfect Legato (we do not mean the slovenly touch called Legato generally heard on the piano), possesses the playing skill, which properly applied, brings all kinds of finger touch perfectly at his command.

To Test the Correctness of the Relation of Finger Movements in the Simultaneous Attack and Release of Two Keys.

At the table it is impossible for a beginner, or anyone who has not already acquired mechanically perfect finger control, to know positively that the relation of the finger movements is correct, but the Clavier at once proves the correctness or incorrectness of the touch so clearly that the youngest beginner cannot be mistaken.

The pupil is told that in passing from key to key, if *two* clicks are heard the playing is not correct, but if a *single* click is heard the playing is correct.

Of course the fingers must act so thoroughly that both clicks are made to sound.

At count *three* in the first measure, the 1st finger plays the key G, and the 2d finger leaves the key F. Now if the *up-click* of F and the *down-click* G are blended in *one click*, the pure *Legato* touch (*tone connection*) is secured, but if *both* clicks are heard, the *Legato* is not perfect. If the action of the two fingers is equally quick and supple, and the up-and-down *start* of the fingers is perfect, and the muscular conditions in the arms and hands are right, the only defect will be in the proper timing of the start of the fingers, which defect is generally very easily overcome. In fact, if the foregoing exercises have been thoroughly studied, and no use whatever has been made of the piano in the meantime, by the time this exercise has been one week in practice the *Legato* touch between all fingers should be well established as fast as M. M. 60 at least; in all, three weeks' practice ought to be sufficient time to establish the Legato Touch, and yet thousands practice the piano for years and never acquire it. And furthermore, after two weeks' additional exclusive Clavier practice, a pupil ought to be able to execute on the Clavier correctly, all of the qualities of touch represented in the *Touch Diagram* and taught in Exercise No. 33. except the *Portamento*, which latter ought not to be practiced in most cases for three months.

The same relation of the finger movements which was employed at count *three* of the first measure must be observed throughout the exercise. The hand, wrist and arm must be in a pliant condition, yet perfectly controllable. **These conditions are the first essentials in the acquisition of a correct touch.**

When the exercise has been correctly played H. S. practice H. T.

EXERCISE No. 16.

FOR THE DEVELOPMENT OF THE FOURTH FINGER.

This exercise properly practiced will develop the weak side of the hand, giving independence to the action of the 4th finger which is always more or less weak and inert, especially when acting in conjunction with adjoining fingers.

DIRECTIONS.—Set the gauge at 20 ozs.*

Place the thumbs on the key slip, the thumb of the R. H. before the key G above middle C, the thumb of the

L. H. before the adjoining F. Let the weight of the arms be supported on the thumbs. Lift all fingers to high *Stroke Position*, the thumbs keeping their position on the key slip. Both 4th fingers will be over the two C keys; middle C and the octave above.

By a slow action, move the 4th fingers down onto their respective keys, while the other fingers remain in or as near *Stroke Position* as possible; the arm and hand stationary. It is an all-important consideration that the movement by which the key is depressed is wholly from the metacarpal joint of the 4th fingers. There should be not the slightest depression of the arm or hand. Observe the instant the finger touches the key the relation between the 1st and the 2d joints, and see that the 2d joint continues to sink as the key descends, and that there is a slight rising of the first joint.

Both strength and suppleness will be gained by this practice if the action by which the key is depressed is from the metacarpal joint. If, on the contrary, action at the metacarpal joint ceases the instant the key is reached, and the depression is brought about by the movement of the arm or hand with a stiff metacarpal joint, not benefit, but injury will follow. Hold the key down long enough to count 4 as slow as M. M. 40; then very gradually lessen the pressure upon the key and let it slowly rise. Do not lift the finger, only think of lessening the pressure and let the *key* lift the finger. In the meantime the thoughts must be fixed on the muscular changes and the gradually more and more restful feeling that comes into the arm and hand as the pressure upon the key is lessened.

Lift the finger again to *Stroke Position*, and repeat the effort three times; that is depress the key four times.

In learning the exercise practice H. S. in order to know that the movement and conditions are correct; then economize time by practicing H. T.

After the four slow depressions described, pass to the form of the exercise expressed by the notes on following page.

DIRECTIONS.—In playing from the notes, change the weight of touch to 5 or 8 ozs., as is found proper, and go through the exercise just once, observing the repeat. Use the *down-clicks* and bring a click at every stroke, but entirely from the finger—no arm movement, the weight of the arm being constantly supported on the thumb, which remains upon the key slip.

If this exercise, in connection with other physical exercises for hand development, is correctly played four times every day, once through at a time, for six months, great benefit in equalizing the fingers will be felt. The fourth finger will become as tractable as any of the other fingers. The execution of exercises 25 and 26, and the increase of velocity, clearness and evenness of execution in *scales* and *arpeggios*, and fluency in playing *double-thirds*, these especially will test the improvement in the activity and control of the 4th fingers.

As the fingers gain strength, the weight of touch in both forms of the exercise should be increased. If in time the 20-oz. touch does not afford resistance enough in the first part of the exercise, the resistance may be in

*It will frequently be advisable in the case of weak, untrained hands, to employ at first a lighter touch. The fingers must not be overtaxed. By trial it will be easy to determine the weight that can be used with safety.

creased by laying upon the two adjoining keys, C and D, a small block or a twenty-five cent piece, and require the finger in the slow movements to depress both keys.

the hands moving up and down according to the marks over and under the large numerals.

At count *nine*, of line a, the 2nd, 3rd, 4th and 5th fin-

FOR THE DEVELOPMENT OF THE FOURTH FINGER.

Exercise 16 (Second Part.)

M. M. ♩ = 40.

EXERCISE No. 17.

FOR HAND MOVEMENTS. ACTION FROM WRIST. (See Cut 20).

DIRECTIONS.—Take position at the table, left fore-arm resting upon it. As the wrist joint is the acting joint, it should be slightly higher than the metacarpal joints. At first to get a correct position and to steady the wrist, place two or three fingers of the unemployed hand under the wrist, just back of the wrist joint. The arm must rest very lightly on the table so as to preserve supple conditions. The action of the hand must be quick and

gers rise to *Stroke Position* as indicated by the figures above the large numeral, while the first finger remains down; that is, at count *nine*, *Stroke Position* is taken on the thumb. In line (b) the hand rises at count *three*, lifting the first finger off from the table, as indicated by the figure over the first three; the other fingers remaining in *Stroke Position*. When *Stroke Position* has been taken on any finger, that finger, (as the hand rises and falls) will not act, but will keep its projected position, though it must preserve proper suppleness. Through the line, all fingers save the first keep *Stroke Position* until count *eight*, when all fingers come upon the table, as shown by the small figures under the large numeral 8. As the hand rises at

HAND EXERCISE No. 17.

(Action from Wrist.)

M. M. 40, 50, 60, 66, 72.

(a)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	1
(b)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	2
(c)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	3
(d)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	4
(e)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	5
(f)	1. 2. 3.	1. 2. 3.	:	1. 2.	1. 2.	:	1. 2. 3. 4. 5. 6. 7. 8. 9.	12345	arm rises.

supple. The hand must be held perfectly still between movements, starting exactly at the count. In line (a) of the following exercise the hand is constantly in *Playing Position*, all fingers rest upon the table and rise with the hand at count *three*, as indicated by the figures over the first 3. At the next 3 the hand and all fingers drop in same manner. In like manner the entire line is played,

count *seven* bring the thumb up to *Stroke Position* with the other fingers in readiness for the simultaneous attack of all of the fingers at count *eight*. At count *nine* let the second finger remain down while all the other fingers take *Stroke Position*. In line (c) the hand rises again at count *three*, lifting the 2nd finger from the table.

In like manner go through the entire exercise, always

striking all fingers down at count eight, and changing to Stroke Position on the next finger at count nine.*

Change hands and practice the same with right hand; then sit back from the table at a proper distance, so that the hands only are upon the table, and practice the same H. T. Keep the wrists slightly higher than the knuckle joints, and the hands properly tipped toward each other. Be sure that the fingers in *Stroke Position* are so controlled that none of them ever touch the table at the down stroke of the hand. After the exercise has been thoroughly practiced on the table H. T., practice the same on the Clavier, using the double clicks, and the 2 to 5-oz. touch. Be sure that the attack and release of the keys is perfectly simultaneous, and that only the projecting finger ever touches a key at the down stroke of the hand.

EXERCISE No. 18.

THIS EXERCISE IS TO INSURE THE CARRYING OF RIGHT CONDITIONS, POSITIONS AND RELATIONS INTO PRACTICAL USE AT THE KEY-BOARD.

Teachers of the piano give utterance to many important truths, which their pupils for certain reasons make little or no real practical application of when they come to play.

For example: At first lessons almost all teachers give good advice with regard to hand positions, finger movements, etc., etc. Every teacher of any intelligence knows and more or less explicitly says to his pupils that supple muscles are essential to good tone and to an easy, even and rapid execution. But when the pupil's muscles are actually brought into play, they are anything but supple, and the action of the fingers and the relation of the hands to the keys are far from correct.

These good ideas have been thrown out more in the shape of suggestions than as the **real vital principles** upon which the learner's hopes actually depend.

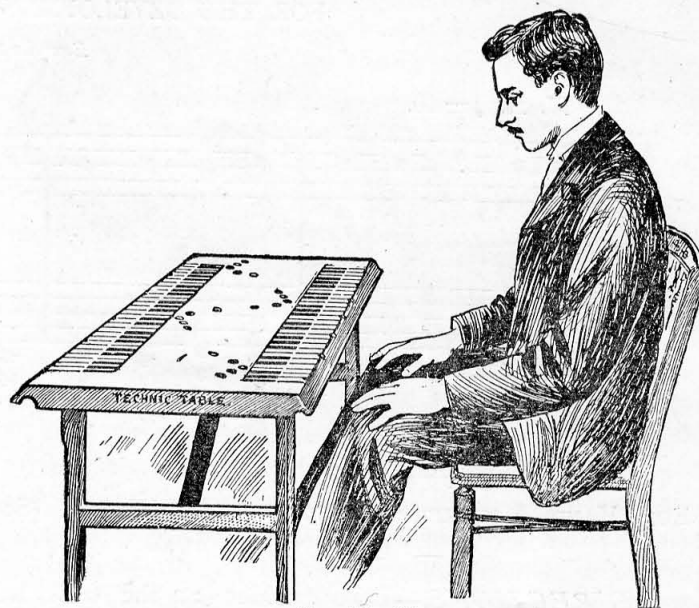
By prevailing methods, the thoughts and interests of both teacher and pupil are at once so thoroughly occupied with subjects which are so much more interesting than the cool consideration of muscles and movements, that in a very short time any careful observer who is able to take a just account of these means-to-the-end matters, discovers that the performer is *trying* to play with rigid muscles, distorted hands, lazy, inaccurate and unequal fingers, and worse still, has been taught that any decided utilitarian ideas upon this subject,—piano playing,—are not only wrong, but actually harmful to the musical-emotional sense, and that one's artistic success is wholly dependent upon the faculties named; develop these and every other good thing will, *in time*, come.

But recent results have proven that in educational work, and particularly when a subject so many sided as piano study is being considered, the "eternal fitness of things," both as to order of presentation and the process of mind application, are matters of far greater importance to the learner than the mere illusory gratification of the musical-emotional instincts

*In line (a) as all fingers are in Rest Position, the arm muscles are easily made flexible, and the action of the wrist supple. Be sure in lines b, c, d, e and f, though the fingers are kept in *Stroke Position*, that the action of the wrist is as supple and free as in line (a), when all fingers were in *Rest Position*.

NEEDLESS AFFLICTIONS.

Piano players need not be afflicted with *stubborn muscles, inflexible wrists, sluggish, inactive fingers*, and *hands and arms* in wrong relation to each other and to the

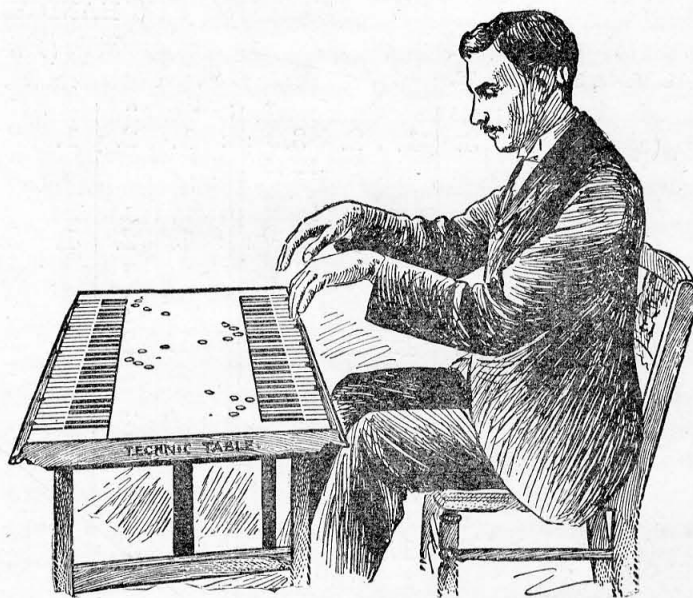


Cut No. 27.

keys, if at the proper time, due attention is given to the preventives here prescribed. To these ends the following exercise is given:

FIRST FORM OF THE EXERCISE.

DIRECTIONS.—Take position, first before a table, later before the Clavier.

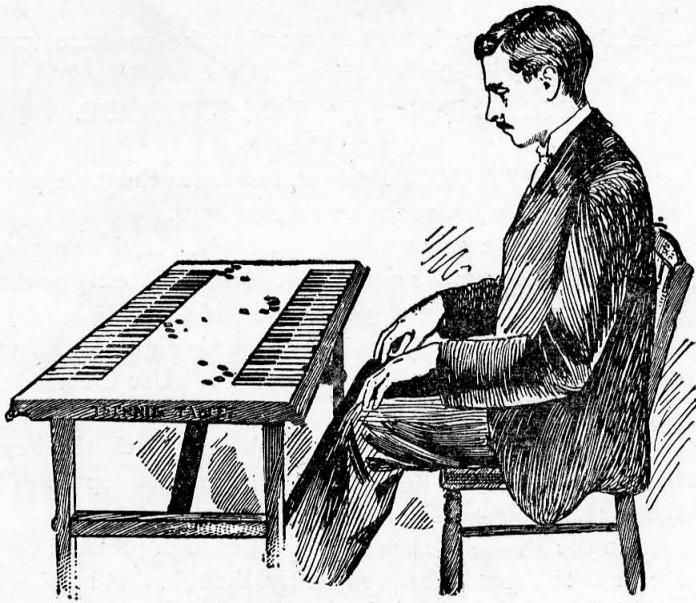


Cut No. 28.

At first sit back so far that the points of the knees are from four to six inches in front of the table or instrument. (See Cut 27). Sit erect with hands resting lightly on the lap.

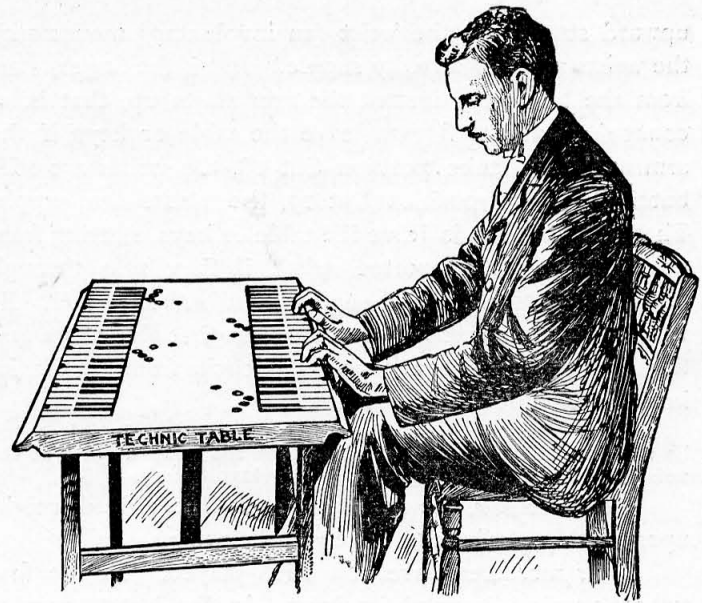
Do not use the Metronome, but count the time, *five* to the measure, slower than M. M. 40.

At count *one*, lift both arms, hands hanging loosely from the wrists, the tips of the fingers taking an elevation of from *four* to *six* inches above the table or keys. (See Cut 28.)



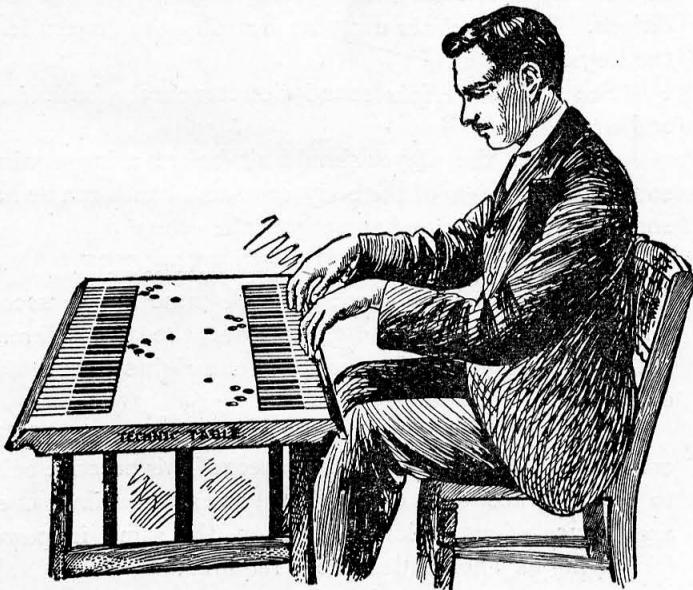
CUT No. 29.

As the hands start from the lap, see that the wrists start first, and that the ends of the fingers leave the lap last; (see Cut 29) which indicates a *supple wrist*. As the arms rise, tip the hands toward each other a little, by a slight



CUT No. 31.

wrists start *first*, and that the fingers do not leave the table or keys until the hands have assumed a complete hanging position as in Cut 30, (which indicates a *supple wrist*).



CUT No. 30.

inward turning of the fore-arms, bringing the outside of the hands a trifle higher than the inside, which is proper *Playing Position*.

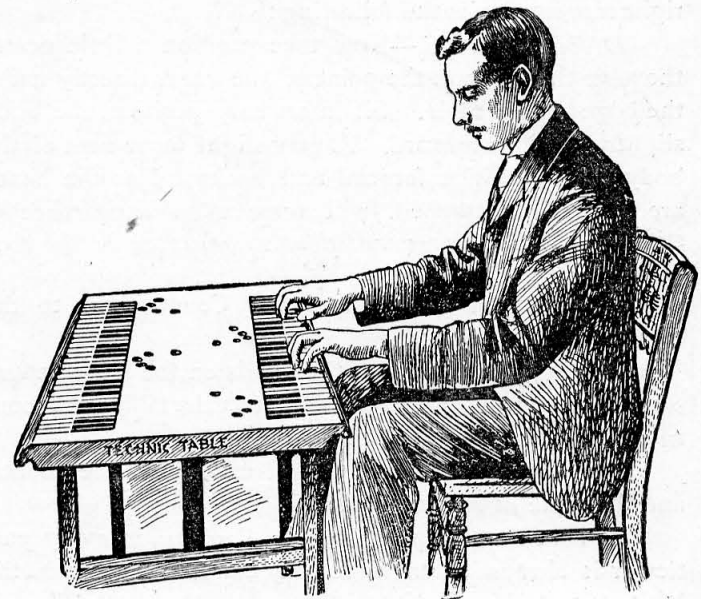
As the arms are lifted, tilt the body forward slightly from the hips, bringing the hands over the table or keys. (See Cut 28.)

At count *two*, drop the arms until the tips of the middle fingers barely touch the table or keys. (See Cut 30).

At count *three*, let the arms drop freely. The wrists being supple will sink *far down*; (See Cut 31.) The fingers should retain their properly curved shape, and starting from position Cut 31, keep their position; (thumbs included) on the edge of the table or keys.*

At count *four*, lift the arms to the position they took at count *one* (Cut 28). As the arms are lifted, see that the

*It will not be difficult to keep the tip of the thumb on the edge of the table, if the hand is properly tipped toward that finger.



CUT No. 32.

At count *five*, let the arms drop a dead weight upon the lap, as in Cut 27. This is one measure, which repeat.

HANDS BROUGHT TO PLAYING POSITION.

Again repeat the *two* measures, *this* time, though, at count *three*, do not let the arms and wrists drop *far down*, but check their action when they reach proper *Playing Position*, (See Cut 32).

There is now, of course, a slight effort in the wrists or they would sink far down as in Cut 31; be sure, though, that the effort is only sufficient to keep them in position. Let it be *will power* rather than *muscular effort* which controls the wrists.

Keep the hands (when brought to position, Cut 32), well tipped toward the thumbs; proper *Playing Position*, and the fingers touching the table very lightly; support mainly in the Arms. At count *four*, as the arms rise, if the first

upward start is at the wrist (an involuntary movement), the wrists are undoubtedly supple. But if the fingers start from the table the instant the arm starts up, that is, at count *four*, as the fingers leave the table or keys, if the arm and hand take position Cut 18, the wrists are stiff, but if they take position Cut 19, the wrists are supple. That is, as the hands leave the table or keys, starting from position Cut 32, (supported wrist), if they pass through position Cut 30, *conditions and movements are right*. Be very careful to so control the fingers as that all fingers quit the keys at the same instant. The clicks from the Clavier keys must be heard simultaneously.

NOTE.—This movement from *Playing Position* should at first be repeated many times, to be sure that the upward start of the wrist in advance of the fingers is entirely involuntary.

At count *five*, the arms drop as before, a dead weight upon the lap. (Cut 27.) Repeat the same.

Four measures have now been played. In the first two, the wrists dropped far down. In the last two measures the wrists simply came down to *Playing Position*.

SECOND FORM OF THE EXERCISE.

A second form of the exercise, to be taken at a subsequent lesson, or as soon as the first form is played with right movements, is the following :

DIRECTIONS.—Now take position a little nearer the table than before, the point of the knees directly under the edge of the table. Sit in an easy position, the body slightly inclined forward. A very slight movement of the body from the hips forward and backward as the hands are lifted and dropped, will remove all appearance of stiffness. *Same exaggerated movements as in the first form of the exercise.*

Make use of the metronome. Count eight to the measure at M. M. 50.

Starting as before with the hands on the lap, at count *one*, lift them to *Playing Position*, upon the table. At count *two*, return the hands to the lap.

Make prompt but easy starts, exactly at the counts, and the same in both movements.

Be sure that proper *Playing Position*, in every particular is always taken when the hands come upon the table, *to wit: Hands tipped toward the thumbs. Thumbs reached out and properly curved. Fingers curved, 3rd phalanx vertical. Metacarpal joints slightly higher than the 1st joints and slightly higher than the wrist joint.** (See Cut 3)

Go through two measures, action at every count.

Be sure that easy, graceful movements are made, the wrists starting first as the hands leave the lap, reaching the table with the hands in a hanging position, but coming immediately at count *one* to *Playing Position*, all fingers touching the table very lightly.

Return the hands to the lap in the same hanging position, but let them drop a dead weight upon the lap, fingers straightened.

As the hands leave the table be sure that the wrists start first.

When *right mental, nerve and muscular conditions and correct positions* have been secured in the foregoing exer-

*The latter depending somewhat upon the condition of the hand.

cises, the next step is to be SURE that the same are ACTUALLY employed in playing; that is, at the *key board*.

SECOND FORM OF THE EXERCISE.

AT THE CLAVIER.

DIRECTIONS.—Position same as at the table, point of knees directly under the end of the keys.

Preserve the same finger, hand, wrist and arm positions, and the same supple conditions and exaggerated movements as were employed at the table.

Go through three measures counting eight M. M. 50; same order of movements as at the table. Use the *double-clicks* and at first the 2 oz. touch.

In the *first* measure when the hands touch the keys, touch them so very lightly that they are not depressed in the least, *but every finger upon its key*.

In the *second* measure, put just enough pressure upon the keys to depress them, so gently, though, that no *down-click* is heard, and release the keys so gently that no *up-click* is heard.

In the *third* measure, drop the hands upon the keys with natural force, causing the *down-clicks* to sound sharply, but be sure that the force employed in attacking the keys in no way interferes with previous positions and conditions. The *up-clicks* must be heard as the fingers leave the keys.

See that the *clicks* sound simultaneously, both *down* and *up*.

At times the player should sit before a large mirror so that a *side-view* of the body, arms and hands can be had, sometimes one side and sometimes the other.

THIRD FORM OF THE EXERCISE.

This form of the exercise is the same as the second form as to movements and their order; the only difference is that gradually heavier and heavier weights of touch are employed.

Judgment and care, however, must be exercised in increasing the key resistance; the object of this practice being to secure grace and ease of movement, avoiding every appearance of muscular contraction, the same in powerful playing as when little force is required.

DIRECTIONS.—When movements are correctly made at 2 ozs., go through all forms of the exercise at the *Clavier* at 4 ozs., then at 5 ozs. Next put off the *up-clicks* and increase the weight of touch, ounce by ounce, until the clicks can be sounded at any weight of touch without misshaping the hands or sinking the finger joints, or any perceptible loss of suppleness in the wrist.

Keep the same metronome time as in the preceding form of the exercise.

NOTE.—In the extremely heavy weights of touch, to bring the keys fully down and yet avoid a stiff wrist at the instant of attack, there will be a decided rebound of the wrists and arms, extending even to the shoulders. Thus in powerful chord playing, the wrists will be somewhat more elevated, while the keys are being held (see Cut 15) than in the execution of less powerful chords, but when the fingers leave the keys, the upward start must *still first appear in the wrists*.

THE FOURTH FORM OF THE EXERCISE.

After Exercise No. 30 has been practiced to the sixth phrase inclusive, the fourth form of this exercise should be taken.

FOURTH FORM OF EXERCISE No. 18.

T. M. M. M. ♩ = 60.

The musical score for the Fourth Form of Exercise No. 18 is presented in two systems. Each system consists of a grand staff (treble and bass clef) in 4/4 time. The tempo is marked 'T. M. M. M. ♩ = 60'. The first system contains two measures, and the second system contains four measures. Fingerings are indicated by numbers 1-5 above or below notes. The exercise involves a sequence of eighth and quarter notes, with some measures featuring rests or specific fingering patterns.

DIRECTIONS.—Use the 2 to 4-oz. touch. In the T. M. of the above note-written Exercise, let the hands lie on the lap as in Cut 27. At count *four*, lift hands to position Cut 28. At the quarter-rest at the close of every phrase, lift the hands from position Cut 32 to position Cut 28. At the first note of every phrase, the hand drops (from hanging position, Cut 19), upon a single finger, and at the same instant all of the other fingers take *Stroke Position*, but the taking of Stroke Position must not interfere **in the least** with the freedom of the arm movements, or with the suppleness of the wrists. Observe throughout the exercise the perfect legato touch. If special care is not taken in leaving the first note of the phrase, the legato

connection between the first and second notes will not be perfect, for when a key has been played with arm touch, it is very seldom that a prompt and accurate finger action is employed in leaving it. If such *is* the case, it is proof that arms and fingers are under **perfect control**.

THE FIFTH FORM OF THE EXERCISE.

DIRECTIONS.—Do not take this form of the Exercise until the last phrase of Exercise No. 30 has been practiced. Use the *double-clicks* and the 2 to 5-oz. touch. When correct movements and right conditions have been secured in playing directly before the body, practice should be had to retain the same movements and

FIFTH FORM OF EXERCISE No. 18.

T. M. M. M. ♩ = 60.

The musical score for the Fifth Form of Exercise No. 18 is presented in two systems. Each system consists of a grand staff (treble and bass clef) in 6/4 time. The tempo is marked 'T. M. M. M. ♩ = 60'. The first system contains two measures, and the second system contains four measures. The score includes instructions for '8va' (octave higher) and 'Loco' (octave lower) variations. The exercise involves a sequence of eighth and quarter notes, with some measures featuring rests or specific fingering patterns. The '8va' instruction is placed above the first system, and the 'Loco' instruction is placed below the second system. The score also includes the instruction 'Repeat still another octave higher, both hands.' and 'Repeat same two measures an octave lower, both hands.'

conditions while reaching to the extreme parts of the key-board. The body must sway easily from side to side. The fingers must be kept straight with the keys. The arms must hang freely from the shoulders, and the elbows must swing out and in, from and to the body without restraint. The wrists must keep their supple conditions. The *up* and *down* movements, with hanging hands, must be the same in playing the chords as in playing the single keys of the preceding Exercise.

EXERCISE No. 19.

FIRST FORM.

The object of the *First Form* of this exercise is to secure the proper action of the thumbs and arms in changing the position of the hands on the keys, while the hands keep *five-finger* relation to the keys; *that is, fingers parallel with keys.*

DIRECTIONS.—Place the L.H. in *Playing Position* on the key-board of the Technic Table or Practice Clavier with the outside of the hand well raised. Count *six* to the measure, very slowly, not faster than M. M. 40. If the Clavier is used, set the gauge at 5 or 6 ozs, but do not depress the keys. Place the thumb on the key C, the other fingers on adjoining keys, which for convenience we will call *original position*.

If the Technic Table is used, put the thumb in the hollow of the key C, the other fingers on adjoining keys, which is *original position*.

At count *one*, keeping the thumb in position on its key, carry the hand *one key forward*; * at count *two*, carry the hand back *one key*, to *original position*. Repeat the same two movements at the respective counts through the measure.

Through the *second measure*, carry the hand forward *two keys*, and back to *original position*.

Through the *third measure*, carry the hand forward *three keys* and back to *original position*.

Through the *fourth measure*, carry the hand forward *four keys*, but **observe**:—Before beginning this measure, the hand must be carried back from the thumb (the thumb keeping its position on the key C.) The 2d finger will now be on the key A, the hand must be carried forward over the thumb *four keys*, bringing the 2d finger on E, the distance of a fifth. Be sure that the arms act freely from the shoulders and that the thumb acts freely from the metacarpal joint. The fingers must remain straight, *parallel* with the keys, but properly curved.

As the hand is carried from position to position, the fingers will remain *entirely inactive*, sliding along the surface of the keys. Be sure that supple conditions are preserved and that there is not the least action (*turning*) in the wrist. That is, the hand, (by action at the wrist,) *must do nothing to assist the fingers to their positions*.

There must be no *pressure* upon the thumb as the hand passes over it, (there will not be if the *arm* is under

*Forward motion of hand in passage playing means *toward* the thumb; backward motion means carrying the hand in the opposite direction *from* the thumb. An ascending scale passage in L. H., for example, is a forward motion, a descending passage is a backward motion. In the R. H. a descending passage is a forward motion and an ascending passage is a backward motion.

proper control,) and no elevation of the hand as it crosses the thumb,—there will not be if the thumb does not push up when under the hand. The hand must be well tipped toward the thumb *constantly*, the outside properly elevated.

As soon as the four measures have been properly played with the L. H., change hands and go through the same four measures with the R. H.

As soon as easily and correctly played H. S., practice H. T. When correctly executed H. T., go to the

SECOND FORM OF THE EXERCISE.

THE CARRYING OF THE HAND WITH FINGERS IN STROKE POSITION.

In this form of the exercise, the hand is at once carried over *four keys*, the distance of a fifth—that is, not first carried over one, then two, then three keys as in the first form of the exercise; and the fingers do not slide along the surface of the keys, but are lifted to *Stroke Position*.

DIRECTIONS.—Starting with the hand reached back from the thumb, one key, as in the fourth measure of the first form of the exercise, at count *one*, lift the fingers to *Stroke Position*, keeping a stationary arm. At count *two*, keeping the fingers in position, carry the arm forward to its extreme position (the distance of a fifth), At count *three*, drop the fingers upon the keys. At count *four*, lift the fingers again to *Stroke Position*, keeping the arm stationary. At count *five*, carry the arm back to the original position. At count *six*, drop the fingers upon the keys. Repeat the same. As in this form of the exercise the fingers are in *Stroke Position*, there will be greater disposition to press upon the thumb, as the hand passes over it, but all pressure must be avoided. *The arm must be controlled.* In the third measure, combine three movements at every count; that is, at count *one*, lift the fingers to *Stroke Position*, and at the same time carry the hand and arm forward to the extreme point (*distance of a fifth*) and drop the fingers upon the keys. At count *two* lift fingers, carry hand back and drop fingers upon the keys at the point from which they started. That is to say, at count *one*, three movements will be made: *up, forward* and *down*. At count *two*, three movements will be made: *up, backward* and *down*. In like manner go through the measure. Repeat the same. In the fifth measure, keeping the hand in position (that is, reached one key back from the thumb), at count *one*, reach the thumb far back and against the palm of the hand; at count *two*, strike the thumb down upon the key by a quick stroke, action in thumb, arm quiet; at count *three*, bring the thumb out to its position in the thumb hollow. Complete the measure by the same movements at the respective counts. Repeat the second form of the exercise. Change hands; later, practice the same H. T. Observe thoroughly all the directions for positions, conditions and movements given at close of the first form of the exercise.

THIRD FORM OF THE EXERCISE.

(INTRODUCING SCALE RELATION OF HANDS TO KEYS.)

The special object of this form of the exercise is to insure, in scale passage work, accuracy and equality of

tone, and to develop great velocity and still retain these all-essential qualities, namely, *accuracy* and *equality* and *purity of tone*.

In the third form of the exercise the hand is carried over *five* keys (the distance of a sixth). The thumb is brought into still more *vigorous action* than heretofore, and the *relation* of the hands to the keys is somewhat changed; the fingers, instead of being kept parallel with the keys, cross them slightly, as will be the position adopted in scale playing, and to be known as *Scale Relation*. As the difference between the *parallel* or five-finger relation of the fingers to the keys and *scale* relation is (with the average hand) about the width of one key, a good way to secure the right relation, neither too much nor too little across the keys, place the thumb on its key (C); carry the hand over the thumb until the fourth finger is upon C, keeping the fingers, as heretofore, parallel with the keys. Now, without increasing the thumb effort or changing the relation of the thumb to the hand, turn the hand at the wrist until the fourth finger (of the left hand) is upon D, right hand upon B. The fifth finger will be upon C. This gives scale relation of the fingers to the keys, which relation must constantly be preserved through this form of the exercise, not only when the fingers are crossed over the thumb, but also when the hand is reached back, separated from the thumb. After the fingers have been brought into the relation to the keys just explained, keeping this relation, carry the hand back until the second finger of the left hand is upon A; right hand upon B. At count *one* make the combined three movements, as in the second form of the exercise, but now carry the fingers over five keys, an interval of a sixth. At count *two*, carry the hand back to its starting position. In like manner go through the measure. Repeat the measure, then change hands, and practise the same with the right hand. When correct *relations*, *movements* and *conditions* have been acquired H. S., practise H. T.

PRELIMINARY EXERCISES.

The following exercises are called *Preliminary* because they are designed to be played at the beginning of every lesson, and every day at practice, until the conditions, positions and playing movements involved become habits so thoroughly fixed that they are carried naturally, in their greatest perfection, into the execution of the most difficult compositions.

In the author's opinion, one of the greatest errors in the practice of the great majority of piano teachers, is allowing pupils to get away from *first principles* before the principles have become established *habits*.

Every intelligent teacher at first lessons gives more or less attention to his pupil's *physical conditions*, *hand positions* and *finger movements*.

But the eagerness of pupils,—teachers as well,—to get *on* and *out* of the drudgery and *into* high sounding pieces, (high sounding so far as the composer's name goes; Beethoven, Schumann, Liszt, Chopin, are all excellent names;) is so great, that as soon as there is a shadow of an indication that an elementary principle has been learned, its *direct practice*—in its original simple form—is forever dropped, and by the time the average student, thus treated,

has been struggling five years or longer with difficult Etudes and pieces far beyond his technical powers, to the entire neglect of first principles, no one who knows what real, finished playing is would imagine for a moment that the player had ever been taught a thing about *conditions*, *positions*, *relations* and *arm, hand and finger movements*.

These minor matters have long since given place to efforts to master great compositions.

Such persons are generally thoroughly disgusted at an intimation that they are deficient in the first simple elementary principles of playing. Why, these he was taught at his very beginning lessons, these trifles he met, conquered and *left* years ago; the latter is evidently true.

"It cannot be possible," he indignantly insists, "that *my* hands are out of *shape* and out of *condition*; that *my* finger movements are *inaccurate* and *unequal*; that the relation of *my* hands to the keys is *bad*. These are only the *first rudiments* of piano playing. My teachers have been——"

Yes, that is exactly where you are, and at least nine-tenths of the talented people who play the piano, the world over, are in like condition.

He has been through Czerny, Cramer and the *Gradus*, he will declare; he plays Chopin, Liszt, Schumann, *etc.*, Beethoven *some*, Bach *less*, of course; he just fairly lives in music; his ideal is of the highest order. Just so. He lives in music *too* much, worships his idol too exclusively and that is why he fails.

Let him drop his dear favorites long enough to get a *positive technic* and thereafter devote one hour daily, (or better, two half-hours,) to the work of keeping it, applying his energies religiously and regularly, rain or shine, to the simple foundational technical principles here given; exchange, for the time, *bewitching tones* for inexorable *clicks*, and no half-way work, but *down-clicks* and *up-clicks*, single and together, and then, (when he turns to his musical practice) *know* that the same *conditions*, *positions* and *movements* are *strictly* applied, and instead of adding his name to the long list of mental and physical pianistic wrecks who, spectre-like, infest the land, his artistic executive powers will grow and continue to grow while his mental and physical powers last.

The truth is, these foundational technical principles, *imple* as they are, were never *thoroughly mastered* and assimilated, hence cannot be successfully carried into musical practice.

It is useless to spend time at first lessons with correct normal principles if they are all to be forgotten when the playing begins, and the more difficult the task, the greater the necessity for technical accuracy.

To accomplish the purpose for which the preliminary exercises, as here given, are designed, *namely*, to be sure that **every technical principle** becomes to the player a *natural habit*, it is necessary for the teacher to understand and thoroughly carry out the scheme here devised.

DIRECTIONS.—When four or five exercises and principles have been given, or, by the third or fourth lesson, the *Preliminary Exercises* should be commenced. Their object should be explained to the pupil, and at the following lesson all of the exercises as far as given should be played connectedly and in the order given, and the pupil should be required to practice them in the same

order. In this way time will be saved and the pupil will be made to see the necessity of himself knowing every technical principle.

Always play these exercises from memory.

The teacher should insist upon strictness in the playing in every particular.

When a new exercise is taken which embraces a principle already learned in a former exercise, the first exercise should be discontinued from the preliminary practice, and need not again be made use of unless later it should be discovered that the principle involved was not carried into practical playing. For example: Exercise No. 1 in *Hand-Forming* need not be practiced after Exercises 6 and 7 are in practice, if hand positions are seen to be correct. But if it should be discovered that attention to exact finger movements has interfered with the hand positions, the *Hand-Forming* Exercise No. 1, should be returned to.

When an exercise is taken (for example, Exercise No. 1) mark it thus —1—. When it is discontinued, mark it thus —1—.

Dash on left side means in practice; dash on both sides means discontinued.

If ever it is necessary to return to an exercise that has been marked discontinued, place a second dash on the left of the exercise number, and when finished place a second dash on the opposite side of the number.

For example, if Exercise No. 2 should be returned to mark thus ==2—, and when discontinued a second time, mark thus ==2==; and so on, each time an exercise is added or returned to, place a dash on the left, and when dropped, place a dash on the right.

FURTHER REMARKS.

To be a competent foundational teacher, one must know from the quality of the movement at the Technic Table, what, at the piano, the musical effect will be.

The teacher who must hear the tone before he can judge of the correctness of the movements by which it was produced, is like the weather prognosticator who must wait until the storm arrives before he knows there is to be a storm.

These *Preliminary Exercises* should be regarded as medicine for technical ailments.

The instructor who has the intelligence to rightly diagnose his pupil's case, and the judgment to apply the right remedy, will always achieve great results.

It is a very common thing for a pupil to acquire within the first ten lessons—while special rudimentary subjects are being exclusively studied—good hand and arm positions and conditions and quite fair finger movements; but by the end of a year these conditions and movements have changed for the worse, a thing which never would have happened had the preliminary practice here given been systematically followed.

FURTHER DIRECTIONS.

The numbers between the perpendicular ruled lines below, are the numbers of the exercises in the book which are suggested as a beginning in this special *Preliminary* work, and should be given in about the order indicated.

The teacher should go on from the exercises here given, adding to the list until *every special technical principle* is included and expressed on this single page.

The column at the right hand side of the page is for the metronome markings of all velocity exercises, scales and arpeggios.

This page must show at a glance just what a pupil can do. Players who use the Clavier and believe in systematic work will find great benefit in working as here suggested.

The teacher who studies his pupil's conditions carefully and intelligently, and marks the exercise numbers as before explained, will know at a glance just where his pupil stands *technically*, and what is more and equally important, the pupil will know himself where he stands; just what his excellences and defects are, and when he wishes to learn a certain composition, the interpretation of which demands, for example, the graceful execution of *eight hundred or a thousand notes a minute*, in scale and arpeggio passages, by consulting his technical barometer, if he discovers that the pressure is just about twice too great, that he has only reached a velocity of *five hundred notes*, it is to be hoped that he would see the propriety of letting that composition alone until his technic is equal to the demand.

THE GREAT WRONG.

The great wrong lies here, and this system of practice is designed to remedy the evil. Pupils and players ask themselves what they *want to play*, not what they *can play*. They think they do not know what they can do until they try, (*fortunately many do not know then*). The piano-method strengthens this belief and deepens the uncertainty. The Clavier and method rightly used removes all doubts of this character, and teaches the asking of the right question, namely: *What can I play?* and gives the performer a means of answering the question,—so far as technic goes,—correctly.

We read that the prudent man who contemplates building a tower, "first sits down and counts the cost," then compares cost and funds at hand before beginning the work. If players would do likewise, carefully and intelligently consider the demands of a composition, and then intelligently compare the demands with their own abilities, a great amount of time, money and nerve would be saved, and a world of *very poor piano playing* would cease. And furthermore, some artists, even, who cannot understand why concert goers fail to appreciate their public efforts, will find here *one reason at least*; simply that their *technic is far behind* their ambition.

Exercise No 20.

THE OBJECT of this exercise is, *first*; To develop and equalize finger action. Be careful therefore to preserve the hand wrist and arm positions and conditions previously taught. *Stroke-Position* of fingers, and prompt and decided finger action even in the fastest playing must not be neglected. *Second*; To train fingers to take the exact time given.

Note. Most of the exercises in this book are introduced by a *Time - Measure*. In this exercise there are Seven *Time-measures*. Every phrase has its T.M. and at each one a new tempo should be taken. Fingers should first be trained to act promptly with the pulse, therefore in this exercise only puls notes are given. If thought is properly applied and the fingers are under the control of the will, they will act and from the very start exactly in time, and the first note of the phrase and each and every succeeding note will be played in correct time.

DIRECTIONS. At lessons the teacher should give a new tempo at every T.M. sometimes *faster* sometimes *slower*, sometimes a *great change* and sometimes a *slight change*, varying the tempo from M.M. 40 to 152 to 176. In the practice of this exercise think of *action*, hand and wrist *position* and condition and *exact time*. The *power* and *action* of the fingers will be *equalized* by playing the phrase through with equal and usually full force. In this practice it is well to keep the notes most of the time before the eyes. Thoughts rather than eyes should be on the hands. This exercise should be taken as soon as Exercise No 15 is well in hand, and should be continued in practice for some time, in fact ought to be heard if possible at nearly every lesson during the first terms instruction, or until perfectly played in every particular, and the principles involved are thoroughly carried out in all passage playing.*

T. M. Scales. C. D \flat . D. E \flat . E. F. G \flat . G. A \flat . A. B \flat . B.

T. M.

T. M.

T. M.

*Do not transpose this or any Exercise to other keys until Exercises 48 to 54 inclusive have been correctly played.

Exercises 21, 22, 23, 24.

In these four exercises use the double clicks and the 2 oz. Touch.

The four following exercises are for the practice of legato playing. Before the double bar, in all of these exercises, the hands play responsively to each other. After the double bar their movements are simultaneous.

Directions. Form the hands on the keys represented by the notes in the T.M. Bring all fingers to **Stroke Position**, except the finger that plays the tied note, at count three. Keep the time taken in the T.M. throughout the exercise. Be sure at all times, that the perfect legato is produced. Practice all of the exercises in the tempi given, and do not consider them learned until the legato movement is perfect in each tempo. Be careful that the hand, while playing the long sustained notes, keeps its proper shape. Observe all of the Ten Rules for Hand Shaping and for Finger Action.

Exercise No 21.

FOR LEGATO PLAYING.

M.M. ♩ = 50, 60, 69, 76, 84, 92, 100.

T.M.

The musical score for Exercise No 21 consists of six systems of piano music, each with a treble and bass staff. The music is in 4/4 time and features legato playing with various fingerings indicated by numbers 1-5. The exercise is divided into two sections by a double bar line after the second system. The first section (systems 1-2) has a key signature of one flat (B-flat). The second section (systems 3-6) has a key signature of two flats (B-flat and E-flat). The notation includes eighth and sixteenth notes, often beamed together, and sustained notes with ties. Fingerings are indicated by numbers 1-5 below the notes.

Exercise 21 Continued.

Exercise 21 Continued.

Exercise N^o 22.*

M. M. ♩ = 50, 60, 69, 76, 84, 92, 100.
T.M.

FOR LEGATO PLAYING.

Exercise N^o 22.*

M. M. ♩ = 50, 60, 69, 76, 84, 92, 100.
T.M.

FOR LEGATO PLAYING.

* Do not memorize.

Exercise N^o 23.

M. M. ♩ = 50, 60, 69, 76, 84, 92, 100.

T.M.

FOR LEGATO PLAYING.

Exercise N^o 23 is a 4-measure piece in 4/4 time. It consists of four systems of grand staves. The first system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The second system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The third system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The fourth system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Fingerings are indicated by numbers 1-5 above or below notes.

Exercise N^o 24.

M. M. ♩ = 50, 60, 69, 76, 84, 92, 100.

T.M.

FOR LEGATO PLAYING.

Exercise N^o 24 is an 8-measure piece in 4/4 time. It consists of four systems of grand staves. The first system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The second system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The third system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). The fourth system has a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F2, A2, C3). Fingerings are indicated by numbers 1-5 above or below notes.

Exercise No 25.

Use the double - clicks and the 2 oz. touch.

In the practice of this exercise, the aim is to secure, *first*; a perfect up and down action of every finger in single movements, at the pulse, at the half-pulse, at the quarter-pulse, and at the eighth-pulse; *second*; to carry the perfection of action into double movements, in the same note lengths, and thus secure the pure legato touch; *third*; to demonstrate the fact that the best and surest way to secure accuracy, clearness and velocity of execution and to produce *true musical effects* in the speediest manner possible, is by gaining at the outset complete muscular and nerve control of arms and hands, and learning accurate finger movements, with the perfect consciousness that the movements are accurate. The exercise is given in progressive rhythms, and divided into distinct sections, each of which is complete in itself. Thus through section A, the finger movements are at the pulse only. In the opening measure or measures of every phrase, single movements are made. In the two following measures, *double movements* are made; a finger falls and another rises at the same instant. The point is to know that the quality of finger action established in the single movements is not changed or interfered with in the least at the instant of the change to the double movements. In section A the effort is to produce a perfect finger action, and to go from single to double movements without changing the quality of the action. In section B the effort is to change from the pulse to the half-pulse movement, and to go from single to double movements without changing the quality of finger action. In section C the effort is to change from the pulse to the half-pulse, and from the half-pulse to the quarter-pulse movement, and to go from single to double movements without changing the quality of finger action. In section D the effort is to change from the pulse to the half-pulse, from the half-pulse to the quarter-pulse, and from the quarter-pulse to the eighth-pulse movement, and to go from single to double movements without changing the quality of finger action. If in the pulse notes, quick, easy movements have been acquired, and the fingers have been *perfectly still* between the movements, the only change that takes place in going to the half-pulse notes, is that the interval of rest between movements is one-half shorter, the action of the fingers being the same, for they moved as quickly as possible in the pulse notes. Nor is the action of the fingers changed in the quarter or eighth-pulse notes, but the interval of rest between movements is less in proportion as the note values are less. Hence the importance of a perfect finger action, *from the beginning*, in section A. The Clavier with its double clicks and variable touch, furnishes a means for finger discipline in this direction that can be obtained in *no other way*.

NOTE. This is the first of several exercises written in progressive rhythms and divided into sections.

Practice strictly according to the following directions.

Directions. Form the hand or hands on the keys represented in the T. M. Practice at first H. S. When correctly played practice H. T., L. H. playing an octave lower than written. * Never take a following section until the preceding one is correctly played. In passing from section to section, make use of the small notes instead of the half note in the last measure of the section. The keys represented by the whole notes must be touched lightly, *no pressure; simply kept down*. When the entire exercise has been played correctly H. T. at M. M. 50, change the weight of touch to 3 oz., later on make use of the four then the five ounce touch.

Do not play *two notes, four notes or eight notes at a count* in any thing, until the *two, four or eight notes* have been correctly played in this exercise. Make thorough use of the Metronome.

IMPORTANT NOTE. This exercise is not finished until it has been mastered in all keys and tempi given. Keep a strict record of progress made. Never take a faster rhythm until the exercise at the rhythm in practice has been correctly played at the highest tempo given. Make the study of time a matter of special importance in this exercise.

SCALES, C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B.

M. M. $\text{♩} = 40, 46, 50, 54, 58, 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100.$

SECTION A.

T. M.

End of Section A.

* Place the L. H. on the Keys indicated by the notes in the T. M. 5th finger on C. Take stroke Position on 2nd finger and follow the fingering given.

Exercise N° 25 continued.

SECTION B.

End of Section B.

SECTION C.

End of Section C.

SECTION D.

* Hold the long note through two measures.

† Hold the long note through three measures. X Hold the long note through four measures.

Exercise N^o 26.
Use the down-clicks.

This exercise is written in five Sections A. B. C. BB. AA., which extend directly across the two pages. A and AA, are the quarter and eighth note sections. B and BB, are the sixteenth note sections. C is the thirtysecond note section. Directions. This exercise should be studied in progressive rhythms according to the sections. When sections A and AA only, are in practice, pass from the last measure of section AA, marked (a) to the second staff at (b), and so on to the closing measures. Do not add sections B and BB until sections A and AA have been correctly played. When these two sections are in practice, always begin with section A. Do not take section C until the previous sections have been correctly played through all keys at M. M. ♩ = 100, as indicated at the beginning of the exercise.

Scales C. D \flat . D. E \flat . E. F. F \sharp . or G \flat . G. A \flat . A. B \flat . B.

M. M. ♩ = 40, 44, 48, 52, 56, 60, 63, 66, 69, 72, 76, 100.

Exercise N^o 26 continued.

When the round of scales has been made, practice the exercise again in C, at M.M. ♩ = 52, omitting nothing. Now again make the round of the scales as before, from time to time increasing the tempo, as the dexterity of the fingers will admit. In the first form of the exercise the L.H. replies to the R.H., and must, therefore, execute the rapid passages with equal velocity and smoothness. Never take so fast a tempo with the R.H. that the L.H. is unable to respond in exact time and clearness.

When the second form of the exercise is added, keep both forms in practice as one exercise. That is, play the R.H. and L.H. responsively, followed by the same fingers H.T. The small letters in alphabetical order at the close and the beginning of the staves, indicate how to pass from staff to staff. See Important note page 48.

Section BB. Sections AA.

(a) (c) (e) (g) (i) (k) (m)

closing measures.

Exercise until section B has been played to M.M. ♩ = 100.

(c) (g) (k)

closing measures.

Exercise N^o 27.

For the study of the three kinds of touch, **Marcato**, **Staccato** and **Non-legato**.

Directions. Use the double clicks and the 2 oz. Touch.

In measures one and two the **marcato** touch is required. The effect is an eighth note followed by an eighth rest, as shown on line c of the Touch Diagram, see page 31. Therefore, down-motions are made at the count, and up-motions at half past. The finger must be one half of the time of each beat on the key, and one half of the time in **Stroke Position**. In measures three and four the **staccato** touch is required. The effect is a sixteenth note followed by a dotted eighth rest, as shown in Touch Diagram line d. The finger must be in **Stroke Position** three fourths of the time moving upon the key exactly at the count, and returning quickly to its position. In measures five and six the **non-legato** touch is required. The effect is a dotted eighth note, followed by a sixteenth rest, as shown on line b. in Touch Diagram. The finger must remain on the key three fourths of the time of each beat, rising quickly just in time to play the next key. The study of the three kinds of staccato touch is introduced thus early, for the mental and physical discipline afforded, and to avoid the injurious effects induced by the common habit of dwelling for a long time upon the legato touch exclusively.

Make thorough use of the metronome, as a correct conception of the relative note values demanded, depends entirely upon strict time keeping. Rest the hand very lightly upon the finger that sustains the tied note. Observe that each tie extends over two measures.

When the exercise has been perfectly played H. S. practice H. T.

M. M. ♩ = 60. **Marcato.** **Staccato.** **Non-legato.**

The musical score is organized into two systems, each containing five staves. The first system is in bass clef, and the second is in treble clef. Each staff contains five measures of music. The score is divided into three columns: Marcato, Staccato, and Non-legato. The Marcato column uses eighth notes with stems, the Staccato column uses sixteenth notes with stems, and the Non-legato column uses dotted eighth notes with stems. Fingerings are indicated by numbers 1-5 above the notes. Ties are used to connect notes across measures.

Exercise N^o 28.

Use the double-clicks and the 2 oz. Touch.

In exercise N^o 27 the hand was constantly supported on one finger, while the next finger played several times the adjoining key. In this exercise the hand is unsupported. The first measure, and every third measure thereafter through the exercise must be played with the legato touch. See, in passing from the legato to the following measure, that the hand and arm keep their proper position, and that the action of the fingers acquired in exercise N^o 27 is here continued and kept through the changing notes. Practice first H. S., and when the movements are correctly made H. S. practice H. T. Get the time in the T. M. and keep it steadily throughout the exercise. This is especially a clavier exercise. It may be practiced on the Piano H. S. After Exercises 29 and 30 have been learned, practice the marcato and staccato passages of this exercise with hand and arm touch.

M. M. ♩ = 60 to 100.

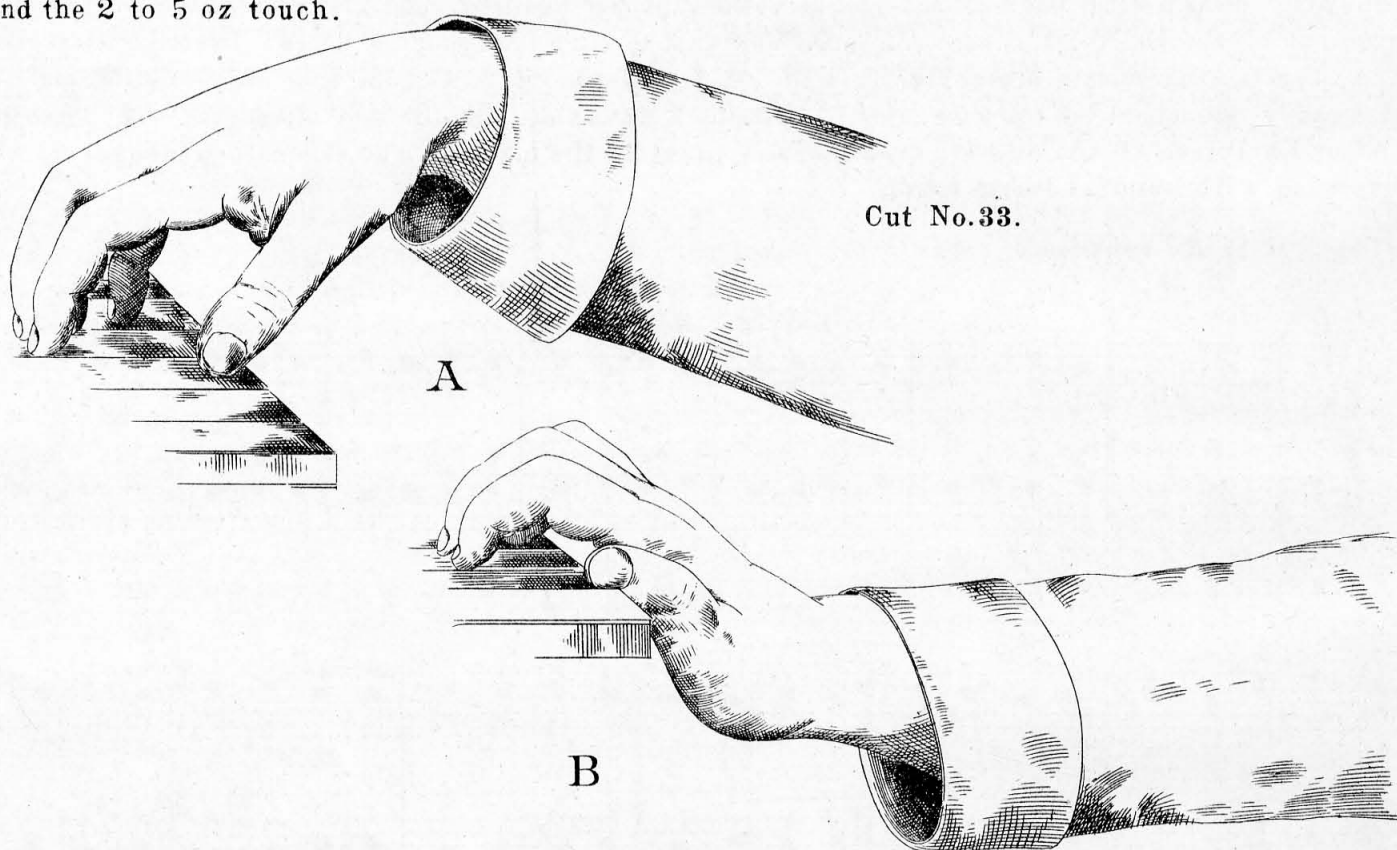
T. M.

The musical score for Exercise N^o 28 consists of four measures, each containing two staves (treble and bass). The time signature is 4/4. The key signature has one flat (B-flat). The notation includes various fingerings (1-5) and articulations such as slurs, accents, and slurs with dots. The first measure starts with a treble staff containing a whole note chord (F4, A4) and a bass staff with a whole note chord (B2, D3). The subsequent measures contain eighth and sixteenth notes with various fingerings and articulations. The exercise concludes with a final measure featuring a treble staff with a whole note chord (F4, A4) and a bass staff with a whole note chord (B2, D3).

Exercise N^o 29.*Combined Arm Wrist and Finger Movement.*

Note: This exercise is for learning to take and leave keys with the proper combined motion of arm, wrist and fingers. This movement is used at the beginning and end of phrases, at rests, and in chord and octave playing.

Directions. Place the fingers of the L.H. on the keys represented by the notes in the T.M., but do not depress them; the arm and hand taking position A. (See Cut.) Use the double clicks and the 2 to 5 oz touch.



At count three in the T.M. raise the arm and hand very slightly, fingers just clearing the keys. No action in wrist. At count one, first measure, drop arm, finger tips again touching keys.

Raise and drop the hand in this manner through the small notes, wrist keeping position A. The object is to gain control of the arm and wrist, and to concentrate the thoughts upon the light touch of the fingers upon the keys.

In the third and fourth measures, lift the arm 2 or 3 inches, but as the arm drops, bring the keys fully down with a firm touch, wrist still in position A; the five clicks sounding simultaneously both down and up. In the fifth and sixth measures at count one, drop upon the keys as in the two previous measures. At count *two*, drop the wrist to position B, (See Cut.) At count *three*, return to position A. At count *four* raise the hand to position above the keys. In measures 7 and 8 at count *one*, combine positions A, B. At count *two*, combine positions B, A. That is, in taking the keys the arm and wrist should pass from position A to B, and in leaving the keys pass from position B to A. *Note:* There is a right time however during the downward journey of the arm for the change from position A to B to take place. There is a right time also in the upward journey of the arm, for the change from position B to A to take place. Therefore as the arm drops, position A must be kept until the instant the keys are down, and as the arm rises, it must have reached position A before the fingers release the keys. The power of tone demanded must determine the readiness with which the wrist passes from position A to B after the keys are down. In playing a *ff* tone or chord, the wrist yields reluctantly or hardly at all. In playing a *pp* tone or chord, the wrist yields readily at the first intimation to the touch that the key is down. In fact in an extreme pianissimo, the yielding of the wrist anticipates the completion of the downward journey of the key. Practice H.S. Get the form of the exercise in mind, and play from memory, first H.S., later H.T., L.H. an octave lower than written.

Exercise N^o 29 continued.

55

M.M. ♩ = 40.
T.M. 1 2 3 4 5 6 7 8

arm drops. wrist drops. wrist rises. arm rises. arm drops. wrist drops. wrist rises. arm rises.

Exercise N^o 30.*)

NOTE. Practice in all keys. Do not change from key of C until exercises 48, 49 and 50 have been practiced.

M.M. ♩ = 60.
T.M. 1 2 3 4

Make no elevation of the wrist when the fingers are lifted to stroke position at count three.

13 19 28

Exercises Nos. 31 and 32.

For the practice of the proper arm and wrist movements at the beginning and end of phrases, and for legato playing.

Directions. In all of the foregoing exercises the hands have been formed on the keys preparatory to playing. In exercises 31 and 32, at the beginning of every phrase the finger will drop upon its key by a slight arm movement, combined with a yielding wrist, as taught in the previous exercise. The execution of the notes of the opening phrase, require the hand to be in correct playing position, therefore, the arm and wrist by the time the second note of the phrase is reached, will have risen to the mid-way point between positions A and B, which mid-way position, is correct playing position. In all of the exercises that follow, care must be taken to take and leave keys as here taught.

M.M. ♩ = 50. 54. 58. 60.

Exercise N^o 31. Do not memorize.

T.M.

M.M. ♩ = 50. 54. 58. 60.

Exercise N^o 32. Do not memorize.

T.M.

* The same arm and wrist movements are to be made in this, as in the previous exercise, whether 1, 2 or 3 keys are dropped upon. Keep the unemployed fingers sufficiently elevated to clear the keys. ♣ Go to 4th form ex. 18 Page 39. ✕ Go to 5th form of ex. 18 Page 39.

Exercise N^o 33.

For the practice of the four Qualities of Pianoforte Touch; Legato, Staccato, Marcato and Non-Legato. Use the double-clicks. Begin with the 2 oz touch and gradually increase to 3, 4 and 5 ounces. Observe that the exercise consists of an ascending and descending five note passage from each note of the scale. Thus far this is the first exercise in the four kinds of touch in which a direct passage has been made using the five fingers. The Portamento Touch, the fifth quality, will be added later in the 5th phrase.

Directions. It will be well, while the pupil counts the time aloud, for the teacher to play exactly as written the phrases beginning on C and D. The pupil should, at first play H. S., alternately changing hands at the rests, employing the arm movements explained in exercise N^o 29. If the movements are correctly made, practice H. T. from the phrases beginning on G. Responsive and concerted playing by teacher and pupil on the piano and clavier, should now be commenced and continued in most of the exercises that follow.

As soon as the sense of correct finger movements is established in the mind and hands, the pupil should practice the same on the piano. The L. H. will play an octave lower than written.

Pupils who make use of the clavier, ought to make this the first exercise for practice on the piano. Great care must be taken that the movements of the fingers at the piano are the same as have been previously learned at the clavier.

NOTE. Practice in all keys, Do not change from key of C until exercises 48 to 54 inclu. have been practiced. See further instruction Department Ear training, steps 7 and 8. Page 97.

M. M. ♩ = 50, 60, 66, 72, 80, 88, 96, 100.

T. M.

Note. When the above has been played with correct rendering at the highest metronome mark given, play the same, as if written in eighth notes (that is two notes at a count) beginning at M. M. ♩ = 50, and work up to the given highest time mark.

Exercises Nos. 34, 35, 36.

Use the double clicks and the 2 oz. Touch.

The three following exercises are for the practice of the legato, *marcato*, staccato and non-legato qualities of touch in skips of thirds, fourths and fifths. Observe that the perfect legato is preserved in the skips as hitherto acquired in the playing of adjoining keys, and attend with equal strictness to the execution of the other qualities of touch. In the skips of fourths and fifths, great care must be exercised that the hand does not roll from side to side, but that the fingers act thoroughly. The L. H. should play an octave lower than written. After the exercise has been thoroughly practiced H. S. practice H. T. After Exercise No. 36 has been learned, practise Exercise No. 33, repeating the *marcato* and staccato phrases with hand touch, action from wrist. Repeat the non-legato with the combined arm and wrist touch. The *marcato*, staccato and non-legato measures of Exs. 34, 35, 36 must be practised in the same manner.

M. M. ♩ = 60 to 100 to 160.

Exercise No 34. +



M. M. ♩ = 60 to 100 to 160.

Exercise No 35. +



M. M. ♩ = 60 to 100 to 160.

Exercise No 36. +



+ Do not memorize.

Exercise N^o 37.

Combined arm, wrist and finger movements.

For the practice of the arm movements given in Exercises Nos. 18 and 19.

Use the double-clicks.

Directions. In taking and leaving the first and last note of the first measure of each phrase, and in taking and leaving every chord, employ the combined arm, wrist and finger movements explained in Exercise N^o 29.

In the first measure of each phrase the notes of the triad are played consecutively. The finger legato touch is here required.

The second, third and fourth measures of each phrase comprise simple chords, (triads), in the scale of C major. In the second measure the movements upon and off from the keys are made exactly with the counts.

In the third measure the arm **marcato** touch is employed. The movement upon the keys is made at the count; the movement off from the keys is made at half past the count.

In the fourth measure the arm legato touch is employed, or as near a legato as can be obtained in repetitions of chords or single notes.

At first practice H.S.; later H.T. See that the clicks from all the keys of the chord, both at the taking and leaving of the keys are heard exactly together, and at the proper time.

In the legato chords, the up-clicks from one chord must be followed by the down clicks from the next chord in such quick succession, that the up and the down-clicks are heard almost together.

In the legato chords, there will be much less arm and wrist movement than in the chords of the previous measures, and though the movements in passing from chord to chord are quickly made, muscular rigidity must be avoided; the wrist and finger must be constantly in a pliant condition.

Those who make use of the clavier should practice this exercise thoroughly on the clavier before going to the piano.

At first make use of the 2oz touch.

At the piano, at first, practice the exercise *mf*. Do not employ the different tone powers marked until the proper arm movements are easily made.

M.M. ♩ = 50. 60. Scales. C, D^b, D, E^b, E, F, G^b, G, A^b, A, B^b, B,

After Scales 14 24 arpeggio 1-50

small circle - growing louder

5th finger

The musical score consists of five systems, each with a piano (treble) and bass staff. The first system is marked 'T.M.' and includes fingerings (1, 3, 5) and dynamics (mf, p, mf, f). The second system includes dynamics (mf, pp) and a handwritten note 'small circle - growing louder'. The third system includes dynamics (mf, ff). The fourth system includes dynamics (pp, mf). The fifth system includes dynamics (p, pp, mf, pp, p) and a double bar line at the end.

Mr. Boyden
 " Brown
 Schayble
 Southworth
 Hammond
 Jervis
 White

Mrs. Kease
 Miss Jervis
 Miss Chase
 Miss Willett
 Mrs. Alexander
 Fowler

Exercise N^o 38.

Directions.

This exercise should be practiced in three ways; *First* as a finger exercise, action entirely from the knuckle joints with suspended and steady arm. *Second* as a hand exercise, action entirely from the wrist, arm quiet. Practice H. S. at first, later practice H. T. Sections B and C, particularly sec. C, should be omitted in the beginning, but always play the measure marked (Ending measure) at the close of sec. A when sec. B is not added, and at the close of sec. B when sec. C is not added. *Third* use the combined arm and wrist touch through all sections direct.

SCALES, C, D^b, D, E^b, E, F, G^b, G, A^b, A, B^b, B.

M. M. ♩ = 50, 60, 72, 100.

T.M. Section A. Sec. B Sec. C. Ending measure.

Ending measure.

Ending measure.

Ending measure.

Ending measure.

Exercise N^o 39.

For training the hands to independence of motion
in all kinds of progressions and varieties of rhythms.
Do not memorize.

M. M. ♩ = 60, 72, 84, 92, 100.



Exercise N^o 40.

For the same purpose as exercise N^o 39.
+ Do not memorize.

M. M. ♩ = 60, 72, 84, 92, 100.

T. M.

The musical score for Exercise N° 40 consists of seven staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'T. M.' (Tutti Moderato). The music is written in a style that suggests a piano or organ texture, with a continuous flow of eighth and sixteenth notes. The first staff contains a repeat sign after the first measure. The subsequent staves continue the melodic and harmonic development, with various rhythmic patterns and intervals. The final staff concludes with a double bar line and a common time signature (C).

Exercise N^o 41.

Directions: Analytical Chord Exercise.

Beginners should play Section A through before taking Sec. B, then Sec. A and B, then the three Sections, and should name the single notes as they play them. Use the combined arm and wrist action in the chords. In transposing to other keys, the pupil should write, and recite the chords. †

M.M. ♩ = 40, 50, 60, 66, 72 to 100. Scales, C, G, D, A, E, B, G[♯], D[♯], A[♯], E[♯], B[♯], F.

T.M. Section A. Sec. B. Sec. C.

† Note. The chords of the Harmonie Minor scales should be taught, recited written and practiced in the same way after the chords of the major scales have been thoroughly practiced.

First Endurance Exercise No 42.

The judicious practice of endurance exercises will impart to the arms, wrists and hands, that quality of strength which secures endurance, and the digital control necessary to delicacy of touch.

Special rules to be observed.

- First** Never play an additional phrase after a feeling of weariness is perceptible in the fingers, hands and arms.
Second. Always continue the exercise until there is a feeling that the fingers have been somewhat taxed.
Third. Rest a moment after practicing an endurance exercise, then if possible go to the piano and play something that requires both delicacy and velocity.
Fourth. Never resume the practice of the endurance exercise, until the feeling of weariness occasioned by such practice has entirely disappeared.
Prudent, Systematic practice is what is needed to bring about satisfactory results.
Fifth. Make it a point to know whether or not you are able at the close of each month's practice, to do better than you did at the beginning of the month. That is, whether you have improved or retrograded in endurance, delicacy, and fluency. It is for this reason that a means for keeping a record is provided. Every pupil and player should be thorough in recording the progress made at each practice, as explained below. **Be sure that the breathing is Free and Deep.**

Directions. The large numerals represent the counts. Count at the first note of each measure only; that is, play a whole measure at one count. The first two measures of each phrase are to be played through four times, as indicated by the four figures under the notes. The third measure to the quarter note inclusive, is to be played but once. There are 73 notes in each phrase, and 365 notes in the exercise. The execution of each phrase will occupy 30 seconds, the entire exercise 2½ minutes.

Make use of the record diagram in the following manner. If, for example at practice, with the gauge registering 14 ounces, you are able to play through the exercise, through the scales C, D \flat , D and to the fourth phrase in the scale of E \flat , that is the phrase that ends at (c), mark lightly with a pencil the letter c directly over the 14, and directly under the 14, write E \flat : This shows that you have played from the beginning of the exercise to the 4th phrase of the scale of E \flat , one thousand three hundred and fourteen notes, at a weight of touch of 14 ounces. When played through all Keys, 4380 notes are played; Time 30 minutes.

Beginning pupils ought always to begin the practice of this exercise at 5 ounces, and in the scale of C. Adult players will often be able to make use from the first, of a heavier touch. But no one should decide the proper weight of touch for his or her use by simply playing one or two measures, go through the entire exercise, and very likely 7 or 8 ounces will be found sufficient at first.

Beginning pupils should begin the practice of the first endurance exercise, as soon as they are able to play four notes at a count in simple five finger passages at M. M. ♩ = 60.

Scales C. D \flat . D. E \flat . E. F. F \sharp . G. A \flat . A. B \flat . B.
 M. M. ♩ = 72. never play faster.

Exercise No 42.

Record of Progress.

Distance.

Ounces.

Scales.

5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----

Exercise No. 43.

For increasing the reach between fingers, and to improve the suppleness and strength of hand and arms. *Note.* Those who believe that soul is tone, and not in the hands, will ignore this and like exercises.

Directions. Practice this exercise only on the Clavier. Sit well back from the instrument to give the arms free play. Use the 2 t 5 oz. touch, and the double clicks. In passing from Key to Key, that is between adjoining fingers, employ constantly the *Portamento Touch*. After the second note is played, both in the ascending and descending phrase throughout the exercise, be sure that two keys are constantly down. Keep the hand continually rocking from side to side by free *out* and *in* movements of the elbow, action from shoulder. That is: In ascending (R.H.) at count *one* first note, thumb down, tip the outside of the hand *far up*, elbow *out*; at count *two*, second note, (3rd finger down), tip the outside of the hand *far down*, elbows *in*. Be sure that during the whole time of count *two*, the thumb and 3rd finger hold their respective keys fully down. At count *three*, as the 2nd finger takes its Key, tip the outside of the hand again *far up*, elbow out, but don't let the thumb leave its key until just quickly after the 2nd finger plays its key, thus will be secured the Portamento effect.

Observe the same movements of hand and arm, and the same relation of finger movements throughout the entire exercise, both ascending and descending. In beginning this practice, all hands should begin with exercise (A,) pass to (B,) then to (C) as the ease of reach improves. Small hands and *especially stiff* ones, must not leave exercise (A) until it is easily played. No hand of medium size should undertake exercise (C,) until exercise (B) has been played for three months without the least strained feeling. Do not begin this practice until conscious supple conditions are in the hands and arms. A years judicious daily practice of this exercise will do wonders in increasing the spread of the fingers, equalizing their action and improving the condition and strength of hands and arms. Never go more than twice through the exercise at one time, Always let some velocity exercise follow; section C or D of exercise 60 or 61, or section C of exercises 67, 68, 69, 70, or the extended scale and arpeggios, or some rapid and exacting portions of compositions. At first practice H.S, later to economize time H.T; L.H. an octave lower than written. The upper fingering is for R.H, lower for L.H.

(A) For Small Hands. (Reach a 5th.)

Scales C.D♭.D.E♭.E.F.G♭.G.A♭.A.B♭.B.
M.M. = 50.

(B) For Medium Hands. (Reach a 6th.)

(C) For Large Hands. (Reach a 7th.)

Exercises 44, 45, 46 and 47,

are short velocity exercises.

Use the down-clicks and the 2 oz. Touch.

Directions. In giving the five finger velocity exercises to beginning pupils, let the teacher drum the exercise with the fingers on a table, then require the pupil to do the same, making no reference whatever to notes. After a little practice of this kind, play on the clavier the exercise as written, the teacher giving the example. Impress upon the mind of the pupil at the outset the idea, that in rapid playing the fingers must act freely and evenly, touching the keys lightly and delicately. The arms and hands must be perfectly supple. Do not allow a rolling motion of the hand from side to side. Make the clicks sound perfectly even. The small notes before the regular notes should be played as rapidly as possible, but the time of the regular notes ought always to be as slow as the movement given. Adjust the instrument so that the clicks will come by a very light touch. Later practice on the piano with great delicacy.

Exercise N^o 44.

M. M. ♩ = 50.

Exercise N^o 45.

M. M. ♩ = 50.

and so on through the octave.

and so on through the octave.

Exercise N^o 46.

M. M. ♩ = 50.

and so on through the octave.

and so on through the octave.

Exercise N^o 47.

M. M. ♩ = 50.

and so on through the octave.

and so on through the octave.

Exercise N^o 48.
First Black-Key Exercise.
 Use the double-clicks.

To secure a clear, clean, and even execution, and to employ the proper gradations of tone power, uniformity of finger action under all conditions, and at all relations of the hands and fingers to the keys, is all important.

Pupils are often quite thoroughly trained in the beginning, in finger movements in simple exercises on white-keys, but are given no special training in the proper manipulation of black-keys. They are instructed not to play black-keys with the thumbs, and to avoid as far as possible the fault of moving the hands in and out on the keys whenever an occasional black-key is played. Further instruction in the technic of the black-keys is generally neglected. The fingers do not acquire the skill to take the narrow and short black-keys in the same manner, and with the same degree of accuracy that they do the broad and long white-keys. The white-keys are played with properly curved and properly acting fingers, very often but the black-keys are generally played by a straightened and stiff finger, and with a pushing effect from the arm. The effect from this lack of uniformity of touch in passage playing when both white and black-keys are employed is very bad.

In all of the exercises thus far, only white-keys have been played. In this exercise all the keys played are black keys. Several exercises of the same kind follow. When the business is the playing of black-keys, and the hands are properly reached forward, with all of the fingers in playing position on black-keys, greater accuracy and a better action of the fingers is obtained, than when, at the outset, the pupil is required to play black and white keys, in the same exercise; for in the latter the hand is in neither white nor black key position, which is certainly not favorable for the securing of correct habits in the playing of black keys.

Directions. Place the L H on the keys F[♯], G[♯], A[♯], C[♯], D[♯]. Reach the hand forward until the thumb is upon D[♯]. Form the hand in every respect as if were on white keys. At count three in the T.M. bring all fingers to stroke position except the second. Throughout the exercise observe that the fingers drop upon the keys with the same freedom and assurance as on white-keys. Change hands and in like manner form the R H on the keys C[♯], D[♯], F[♯], G[♯], A[♯]. When the exercise has been correctly played H. S. practice H. T. In all of the Black-Key Exercises see that the fingers act according to the ten rules for finger action on page 19.

M. M. ♩ = 50.
 T. M.

Exercise N^o 49.
Second Black-Key Exercise.
 Use the double clicks.

First practice H.S., later H.T. The L.H. play an octave lower than written. When the exercise has been played through a few times, practice looking away from the keys.

M. M. ♩ = 60.

T.M.

Exercise N^o 50.
Third Black Key Exercise.
 Use the double-clicks.

First practice H.S., later H.T. The L.H. plays an octave below the R.H. Practice with keys covered.

M. M. ♩ = 60, 72.

T.M.

Exercise N^o 51.

Fourth black key exercise.

Practice without seeing keys.

M. M. ♩ = 50. 60. 66. 72.

T.M.

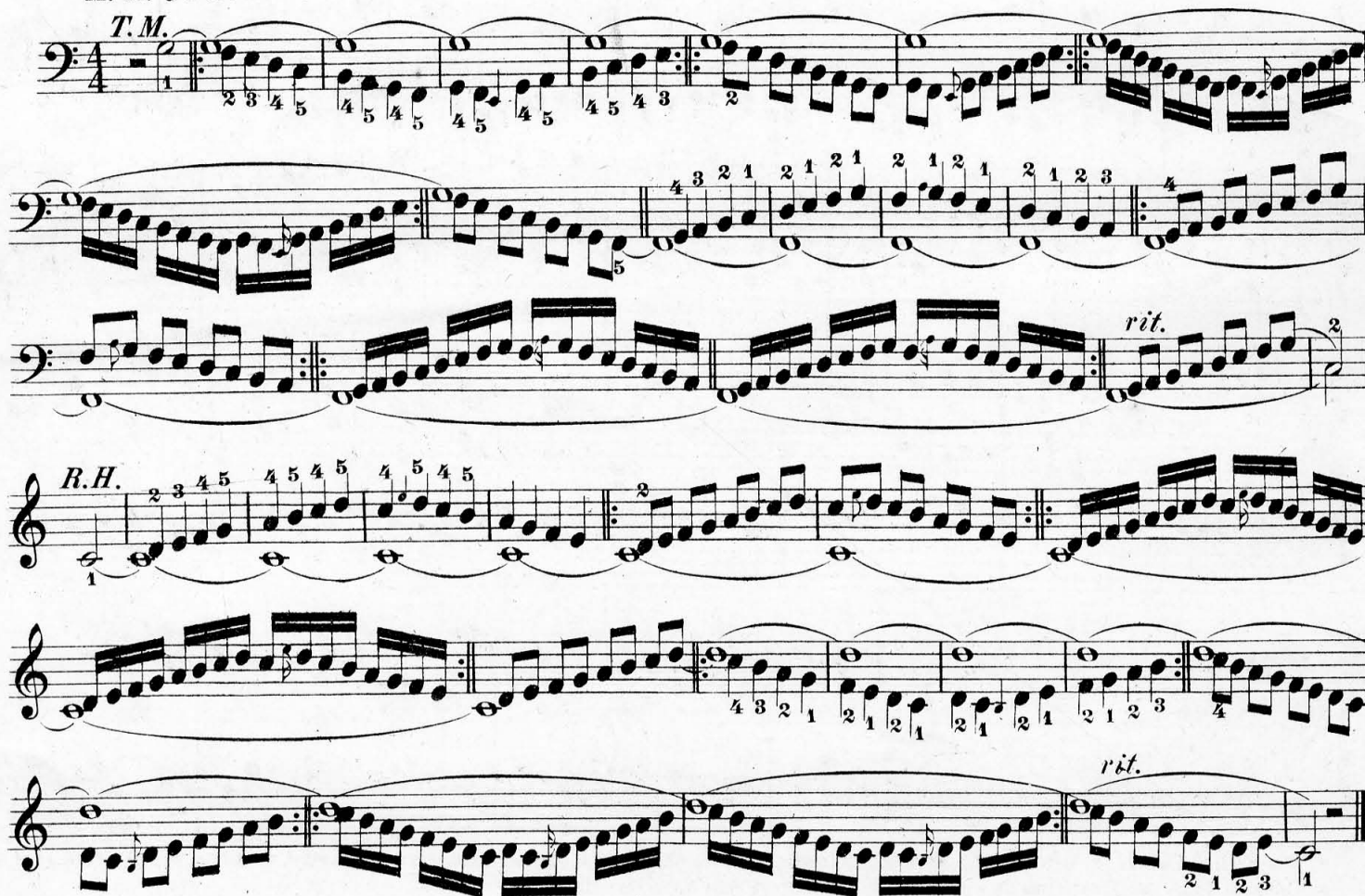
Exercise N^o 52.

For the practice of reaches between the 1st and 5th and first and 4th fingers, and between the 5th and 1st and 5th and 2^d fingers. Persons with small hands must exercise judgement in practicing this exercise, in order not to strain the hands. As soon as the hand feels at all tired, the exercise must be discontinued. By playing the small note in place of the regular note, (see notes); a reach of a tenth, instead of a ninth will be made. Large hands, after a time may be able to reach beyond the tenth even, if so the eleventh can be played in these places. This exercise should be practiced on the clavier sometimes without the clicks, changing the weight of touch frequently. In the slow passages, quite a heavy weight of touch at times should be employed.

Scales C. Eb. E. Bb. B.

M. M. ♩ = 50. 60. 72.

T.M.



Exercise No 53.

Fifth Black-Key Exercise.

Practice without seeing keys.

Use the down clicks.*)

M. M. ♩ = 50. 60. 66. 72.

T. M.

* When played at ♩ = 72, begin again at M.M. 50 and repeat each phrase in eighth notes, and when played at ♩ = 72. begin again at M.M. 50 and repeat twice, the first time in eighth notes, the second time in sixteenth notes.

Exercise N° 54:

For the practice of white and black-keys,

Directions. In the first practice of white and black-key exercises, the position of the hands on the keys should be the same as when all black-keys are being played, as described in exercise N^o 48. The proper mid-way point between white and black-key positions shown in cut N^o (which we shall call black and white-key position), will naturally be assumed by the hands, in the practice of white and black-key exercises, if the fingers have previously been thoroughly trained in the manipulation of the black-keys. Section A is written in quarter notes, Sec. B in eighth, and Sec. C in sixteenth notes. At first, practice the entire exercise in quarter notes, playing every note with a firm touch; accent in fact every note. Later, practice each of the six phrases, of which the exercise is comprised, through three times; the first time in quarter notes, accenting every note, the second time in eighth notes, accenting slightly the first note of each group until the *ff* passage is reached, which play with even force at every note. The third time in sixteenth notes accenting as in the eighth notes. This exercise will be found excellent for the study of endurance. Practice at first with a light weight of touch, - when using the clavier, and gradually increase the key resistance as the fingers acquire strength. Keep a record of the weight of touch reached; remembering always to discontinue practicing the exercise at the first intimation that the fingers are tired. Young persons particularly should observe this admonition. The position of the hand must be such that the 1st and 5th fingers drop upon the black-keys as freely as do the other fingers. In practicing the exercise on the piano, it will be well in Sections B and C, to play sometimes with *cres.*, and *deces.* Practice H. T., the L. H. playing an octave lower than written. Practice without looking at the keys.

M.M. ♩ = 60.66.72.

[illegible]

Exercise N^o 55.

Use the down-clicks and the 2,3,4 and 5 oz. Touch.

Directions. Exercises 55, 56 and 57 are trill exercises in 3^{ds} 4^{ths} and 5^{ths}. The execution must be as perfectly in the fingers as is the execution of the trill in 2^{ds}. There must be no rocking of the hands from side to side. The double clicks may be used sometimes, to test the perfectness of the legato.

M. M. ♩ = 60, 72, 80, 88. Scales, C, D^b, D, E^b, E, F, G^b, G, A^b, A, B^b, B, *

The musical score for Exercise N° 55 is written for piano and bass. It consists of seven systems of staves. The tempo is marked 'T. M.' (Tutti Moderato). The key signature is C major. The exercise features trills in the right hand and scales in the left hand, with double-clicks used to test legato. The notation includes various note values, rests, and trill markings.

* See Important note page 48 .

Exercise N^o 56.

Use the down clicks and the 2, 3, 4 and 5 oz. Touch.

M. M. ♩ = 60, 72, 80, 88. Begin at 2 oz. and gradually increase to 5 oz.

*T. M.*Scales. C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B, *

Exercise N^o 57.

Use the down clicks and the 2, 3, 4 and 5 oz. Touch.

M. M. ♩ = 60, 72, 80, 88. Scales. C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B, **T. M.*

* See Important note page 48.

Exercise N^o 58.

(Freedom Exercise First Form.)

The object of this study is to acquire accuracy, with freedom in carrying the hands from position to position on the keyboard.

Freedom of movement is not only essential to accuracy, but is indispensable to proper tone production.

Directions. In the practice of this exercise, the combined arm and wrist movements already explained in the lesson in chord playing, exercise N^o 29, and illustrated by cuts A, B, must be employed; with this difference, that the arm in addition to the vertical motion there taught must be carried from side to side as occasion requires, the attack of the fingers on the keys should be precisely the same. Freedom exercise I is written in three sections, A, B and C. Practice sec. A through before going to sec. B. Practice sec's. A and B through before going to sec. C. When sections A and B are in practice, pass from the half notes sec. A, to the quarter notes sec. B, on each staff before going to the following staff. When all three sections are in practice, practice all of line (a) (half quarter and eighth notes) before going to line (b), and so on through the exercise. In passing from key to key, or chord to chord, keep the fingers quite close to the keys, to avoid the disagreeable noise from the thumping of the fingers on the keys, and to economize time in the movements from point to point, as the fingers, unless a staccato effect is required, should remain on the keys as long as possible. In the half notes, at the first count for each note, the arm and wrist should pass from position A, to position B, (see cut.) At the second count, while the finger remains upon its key, the arm and wrist should pass from position B, to position A, (cut 22). The hand must be steadily poised on the key, in order that the tone may be kept sounding the full time of the note. In playing the quarter and eighth notes of sections B and C, continue the same pliable arm and wrist movements, and be sure that the finger lingers upon its key as long as possible. At the clavier aim to bring the up-click of the key or chord that is being left, and the down-click of the next key or chord, close together, as this is proof that the proper connection of the tones or chords, has been preserved.

Slow practice is especially necessary in this exercise.

Of some of the exercises given, we have stated that they were especially clavier exercises, of this, we will say that it is especially a piano exercise.

First go through the exercise on the clavier repeating each phrase several times, always using the double-clicks. By the use of the double-clicks, any stumbling or striking of wrong keys will be detected, and any failure in the proper relation of the movements in leaving and taking keys will be revealed. As soon as the idea of correct movements has been acquired, go to the piano and continuing the same movements, listen closely to the connection between the tones.

The first time through each motive, observe the keys, then repeat the same many times, without observing the keys. The tones of the piano will be found especially serviceable as a guide to accuracy, when practicing the exercise without observing the keys. Always practice this exercise H. S.

NOTE. Do not practice this exercise in other keys until the third freedom exercise has been learned.

**Other forms of this exercise
will be found in book II.**

Use the double-clicks,
when practicing this exercise on the clavier.

Scales C. D \flat . D. E \flat . E. F. G \flat . G. A \flat . A. B \flat . B.

Exercise N $^{\circ}$ 58.

M. M. $\bullet = 40.44.48.52.56.60.$

T.M. Sec. A. R. H. Sec. B. Sec. C.

L. H.

(a) (b) (c) (d) (e) (f) (g) (h)

(a) (b) (c) (d) (e) (f) (g) (h)

After a couple of weeks practice on the Clavier occasionally practice on the Piano without looking at the keys

Exercise N^o 59.

75

For the practice of all the major scales without crossing the fingers. This exercise should be made a daily study until the pupil is perfectly familiar with all scales. This exercise should be taken as soon as the black and white-key exercises have been learned. Finger as marked. Practice without looking at the keys. †

M. M. ♩ = 60.

T. M.



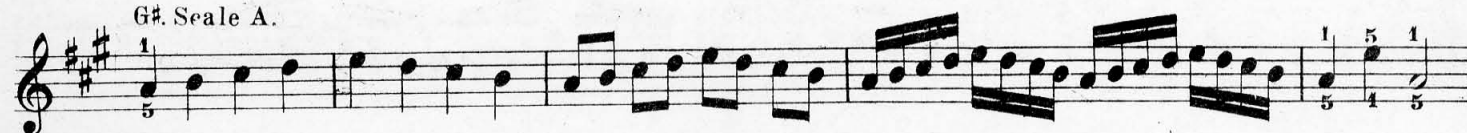
One sharp,
F[♯]. Scale G.



Two sharps,
C[♯]. Scale D.



Three sharps,
G[♯]. Scale A.



Four sharps,
D[♯]. Scale E.



Five sharps,
A[♯]. Scale B.



† Note. After the major scales have been mastered, the harmonic and melodic minor scales should be taught and practiced in the same way, first the Tonic Minor, then the Relative Minor. The pupil should recite and write the scales, not from 1 and 8, but through, ascending and descending. In reciting, speak the letter. (Note continued on page 76.)

Exercise N^o. 59 (continued.)

Six sharps.
E^z. Scale F^z.



Five flats, or seven sharps.
G^b. Scale D^b. in sharps Scale C^z.



Four flats, or eight sharps,
D^b. Scale A^b. in sharps Scale G^z.



Three flats, or nine sharps,
A^b. Scale E^b. in sharps Scale D^z.



Two flats, or ten sharps,
E^b. Scale B^b. in sharps Scale A^z.



One flat, or eleven sharps,
B^b. Scale F^b. in sharps Scale E^z.



(Note continued from page 75.) and say sharp, flat, double-sharp or double-flat as the case may be. Continue this practice until the pupil is perfectly familiar with all scale forms in all keys.

Exercises Nos. 60 and 61.

Exercises 60 and 61 are, *first*; for training fingers to accuracy in changing *five Key-position* by contractions of a second. *Second*; for the practice of *velocity* and *endurance* and conscious control of arm and hand *conditions*; *Third*; for the practice of the *legato touch* with dynamic *effects*.

Directions. At first use the 2 oz. touch of the Clavier, and never a heavier touch than 5 to 8 ounces. Use the *double clicks* in the slow playing. Always keep the fingers *straight with the Keys*. At first keep a *light arm*. Later, in *crescendo* and *forte* passages, (after the Crescendo - Action Exercise, Book II has been practiced,) make use of the necessary *arm-pressure*, but always preserve a *pure legato*. After Section (D) is in practice, Sections (A and B) may be omitted. Do not take Sec. (D) until Sec. (C) is easily played at M.M. ♩ = 200. When Section (D) has been played as fast as M.M. ♩ = 144, to gain *velocity* and *endurance* it will be well to play Sections (C and D) connectedly, somewhat as follows. Sec. (A) once through Sec. (C) twice through and Sec. (D) four times through, sometimes after Sec. (C) play Sec. (D) once as written, then two octaves up, and three octaves down, and so on as many times up and down through the three octaves as can be played without weariness; always stop though when the admonition comes. Keep a record of the velocity reached and of the length of time the playing is continued. To be sure that there is no unnecessary muscular contraction in rapid playing, that is that muscles are in the same pliant condition in rapid as in slow playing, practice Secs (A and D) connectedly, thus. Two phrases of Sec. (A) then at once change to Sec. (D) keeping same tempo. Be sure in Sec. (A) that muscles are not contracted, and then *know* that the same conditions are carried into the rapid execution. Go through three octaves and frequently change back and forth, Sec. to Sec. without interrupting the time, or the order of the exercise. As soon as the form of the exercise is well in mind, take the eyes off from the hands and fix the thoughts upon the conditions and carriage of the arms and hands, and know that respiration is free and deep. It is not well generally to employ the *double clicks* in velocity practice, The *down* and *up-clicks* should be used separately.

With the down-clicks on and the 2 oz. touch, sometimes play so very lightly that the clicks do not sound; see that the Keys though act thoroughly. Go directly from the Clavier to the Piano and with the same light arm and free delicate fingers test the *pianissimo effect*.

There will be no danger that the touch will be *staccato*, if from the use of the *double clicks* in the slow playing, the *perfect legato principle* has been *thoroughly established* in the fingers, and muscular contraction is avoided in the rapid execution. When practicing with the up clicks alone, the clicks must be perfectly even, the same as when using the down clicks alone. If such is the case, the *lift* and the *stroke* of the fingers balance perfectly and the touch will be correct. In the practice of *dynamic effects*, vary the power in a variety of ways. No expression signs are used. Changes of power and *crescendo* and *diminuendo* should be practiced at will. Finger in all Keys the same as in the Key of C. The Clavier and Piano should be used in immediate alternation in this practice.

To Unite Suppleness and Velocity.

When right *conditions*, *movements* and *relations* are consciously established in slow playing, the daily practice of changing abruptly from *slow* to *very rapid* playing is an effective means for gaining *velocity* and retaining *suppleness*.

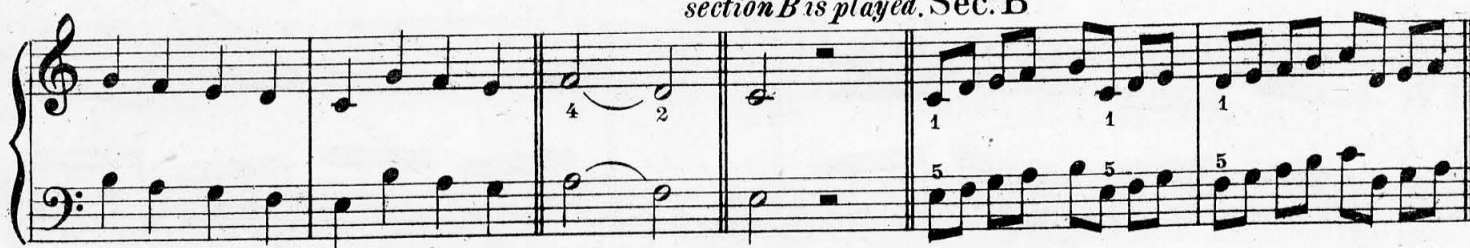
Directions: In using exercises 60 and 61 for this purpose, the 2 to 4 oz. touch should be employed. After all sections of the three exercises are easily executed at M.M. ♩ = 100, practice to unite *Suppleness with Velocity* as follows. At the suggested tempo, play four phrases of sec. A. of either exercise, changing at the *ninth* measure to *thirty-second notes*. In sec. A, *know* that muscles are *supple*; when the fast playing begins *know* that conditions remain the same. Play descending passages in same manner. Gradually increase the extent and velocity of the fast passages, until the greatest speed is easily carried through six or eight phrases. Careful and intelligent practice will accomplish the desired result.

Exercise N^o 60.Scales C, G, D, A, E, B, G^b, D^b, A^b, E^b, B^b, F.

M. M. ♩ = 60, 72, 84, 100.

T. M. Section A.

*omit when
section B is played. Sec. B*



*omit when
section C
is played. Sec. C.*



Exercise N^o 60 continued.

Sec.D. M.M. ♩ = 80 to 160.

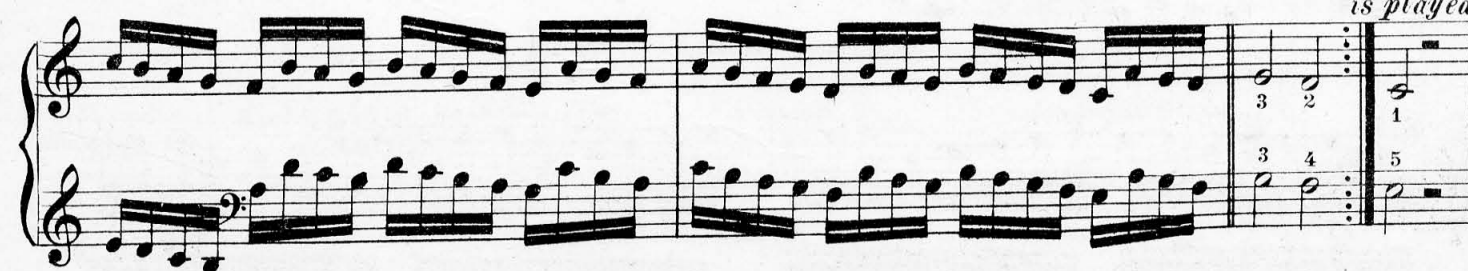
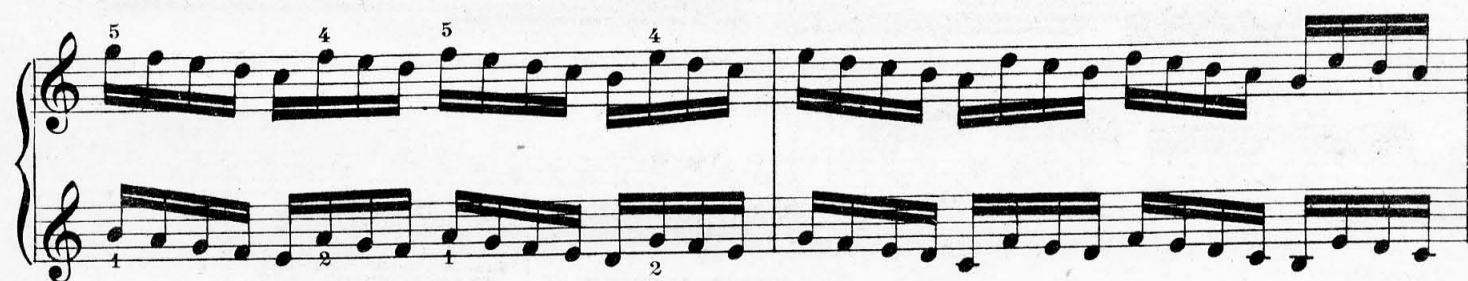
For the Study of Velocity and endurance in Velocity.



Exercise N^o 61.

Section C only of this exercise is written out. The exercise however should be practiced in the same manner in every respect as Exercise N^o 60.

Sec. C.
T.M.



*omit when
section D
is played.*

Exercises Nos. 62, 63, 64, 65.

For changing five-key position by means of finger crossings.

Section A of the Four Crossing Exercises here given, is designed as an analysis of correct arm, hand and finger movements in scale and arpeggio crossings. *The thumb* plays an important part in this practice. See instructions, page 23, for the proper movements in forward and backward scale and arpeggio crossings. If the pupil has mastered the exercise referred to on page 23, no further instruction will be needed here, save as to the proper relation of the hands to the keys, the order and quality of the finger movements, and the preserving of right muscular and nerve conditions of arms and hands; all of which are, at this point, vitally important matters, as the sole object of this practice is to establish conditions, relations and movements which are the *only sure* foundation for perfect passage playing.

Directions. Practice Sections A in all of the exercises according to the directions over the notes.

In Sections B for each hand, at count one, as the 1st finger falls, and the finger that is down is lifted, carry the finger which plays the D, to position directly over its key by a *prompt* though not *jerky* movement: *That is, at count one, make the movements which in the analytical measures above were made at counts one and two. At count three make the movements which in the analytical measures were made at counts three and four.*

The finger movements through Sections C, are the same as in Sections B.

In the descending notes, as the 2nd finger at count three falls, and the 1st finger is lifted, reach it back under the hand directly over the key next to be played: *That is, at count three, make the movements that in the analytical measures were made at counts three and four*, and so proceed with both hands throughout the four exercises. *Preserve The Perfect Legato At All Crossings.*

EIGHT RULES FOR FINGER CROSSINGS, IN SCALES AND ARPEGGIOS.

- First. Keep the hands properly tipped toward the thumbs.
- Second. In passing the hand over the thumb completely cover the thumb; the 1st joint must be entirely out of sight.
- Third. See that crossing fingers preserve the same shape, and the same free up and down-movements that are employed in five-finger passages: *That is, know that the crossing finger acts thoroughly.*
- Fourth. The crossing finger, to reach its key, must not be straightened nor separated in an unnatural manner from the adjoining finger. Most persons however are obliged to extend the fingers somewhat in executing a grand arpeggio.
- Fifth. The movement of the thumb under the hand, or out from under the hand, must be simultaneous with its movement of releasing a key.
- Sixth. At the instant of crossing, backward or forward, allow no turning of the hands at the wrists.
- Seventh. In simple five-finger passages the fingers should be kept straight with the keys, but in scale and arpeggio playing a slight inward turning of the hand at the wrist is necessary, thus bringing the fingers a little across the keys. This is *Scale and Arpeggio Position*, and should *constantly be maintained from the beginning to the end of scale and arpeggio passages.*
- Eighth. Arpeggios must be practiced slowly until *ease of position, correctness of relation and accuracy of finger action are thoroughly established.*

Exercise No. 62.

Second finger Crossing.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

Use the Double Clicks.

M. M. ♩ = 50, 60, 66, 72, 80, 88, 92, 100.

Sec. A.

1st finger falls and 2d finger rises.	Hand carried over 1st finger.	2nd finger falls and 1st finger rises.	1st finger out.	Same movements as in previous measure.	2nd finger falls and 1st finger rises.	1st finger under hand.	1st finger falls and 2d finger rises.	Hand carried back.	Same movements continued.
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L.H. T.M.

Repeat several times.

Exercise No. 63.

Third finger Crossing.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

M.M. ♩ = 50, 60, 66, 72, 88, 92, 100.

(Analysis.)

Sec. A. L.H. T.M. 4/4

1st finger falls and 3d finger rises.	Hand carried over 1st finger	3d finger falls and 1st finger rises.	1st finger out.	Same movements as in previous measure.	3d finger falls and 1st finger rises.	1st finger under hand.	1st finger falls and 3d finger rises.	Hand carried back.	Same movements continued. Repeat several times.
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DOWN, UP and OVER, and DOWN, UP and OUT MOTIONS COMBINED.

Sec. B.

★ Sec. C.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

Sec. A. R.H. 4/4

1st finger falls and 3d finger rises.	Hand carried over 1st finger	3d finger falls and 1st finger rises.	1st finger out.	Same movements as in previous measure.	3d finger falls and 1st finger rises.	1st finger under hand.	1st finger falls and 3d finger rises.	Hand carried back.	Same movements continued. Repeat several times.
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DOWN, UP and OVER, and DOWN, UP and OUT MOTIONS COMBINED.

Sec. B.

★ Sec. C.

★ Do not add Sec. C until Sec. B has been correctly and easily played. The half-note in the last measure of Sec B will be omitted when Sec. C is played.

Exercise No. 64.

Fourth finger Crossing.*

*NOTE. Hands in "Scale Relation" to the keys. See 3rd from Ex. 19, Page 40.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

M.M. ♩ = 50, 60, 66, 72, 88, 92, 100.

Sec. A. L.H. T.M.

1st finger falls and 4th finger rises.	Hand carried over 1st finger.	4th finger falls and 1st finger rises.	1st finger out.	Same movements as in previous measure.	4th finger falls and 1st finger rises.	1st finger under hand.	1st finger falls and 4th finger rises.	Hand carried back.	Same movements continued. Repeat several times.
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DOWN, UP and OVER, and DOWN, UP and OUT MOTIONS COMBINED.

Sec. B.

★ Sec. C.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

Sec. A. R.H.

1st finger falls and 4th finger rises.	Hand carried over 1st finger.	4th finger falls and 1st finger rises.	1st finger out.	Same movements as in previous measure.	4th finger falls and 1st finger rises.	1st finger under hand.	1st finger falls and 4th finger rises.	Hand carried back.	Same movements continued. Repeat several times.
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DOWN, UP and OVER, and DOWN, UP and OUT MOTIONS COMBINED.

Sec. B.

★ Sec. C.

★ Do not add Sec. C until Sec. B has been correctly and easily played. The half-note in the last measure of Sec. B will be omitted when Sec. C is played.

Exercise No. 65.

Fifth finger Crossing.

NOTE. Hands still more across the keys than in Ex. No. 64. "Arpeggio Relation."

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

M. M. ♩ = 50, 60, 66, 72, 88, 92, 100.

Sec. A.

L. H.

1st finger falls and rises. Hand carried over 5th finger. 5th finger falls and rises. 1st finger out. Same movements as in previous measure. 5th finger falls and rises. 1st finger under hand. 1st finger falls and rises. Hand carried back. Same movements continued. Repeat several times.

Sec. B.

Sec. C.

DOWN and UP MOVEMENTS SEPARATED from OVER and OUT MOVEMENTS.

(Analysis.)

Sec. A.

R. H.

1st finger falls and rises. Hand carried over 5th finger. 5th finger falls and rises. 1st finger out. Same movements as in previous measure. 5th finger falls and rises. 1st finger under hand. 1st finger falls and rises. Hand carried back. Same movements continued. Repeat several times.

DOWN, UP and OVER, and DOWN, UP and OUT MOTIONS COMBINED.

Sec. B.

Sec. C.

☆ Do not add Sec. C. until Sec. B has been correctly and easily played. The half-note in the last measure of Sec. B will be omitted when Sec. C is played.

Exercise N°66.

87

Crossings for 2^d, 3^d, 4th and 5th fingers.

Directions. Use the double clicks most of the time, and at first, constantly, as the perfect legato touch must be preserved. Practice all of the sections marked A before practicing the sections marked B.

Never take a succeeding section until all of the preceding sections have been correctly played. Always begin with section A.

Do not play H. T. until the separate hands have been thoroughly practiced. In practicing the exercise in the changes of key directed, keep the same fingering as that given for the key of C.

Scales F. D^b. B.

M. M. ♩ = 60.

Section A. Sec. B. Sec. C.

Section D. Sec. A. Sec. B.

Sec. C. Sec. D.

Sec. A. Sec. B. Sec. C. Sec. D.

Sec. A. Sec. B.

Sec. C. Sec. D.

Exercises Nos. 67, 68, 69, 70.

FIRST CROSSING EXERCISE N^o 67.

First finger crossing under the second and the Second finger crossing over the first.

As it is always much more difficult to learn to play extended scale and arpeggio passages backward than forward, crossing exercises as they prepare for scales and arpeggios, should always be practiced backward first and most. If the pupil has practiced exercises 62 to 66 and sections A and B of exercise No. 66 thoroughly, he is prepared to take the extended crossing exercises here given.

Directions. In all of the crossing exercises that follow, observe carefully the *Eight Rules for Finger Crossings*, page 82. All of the exercises are written in three sections, A, B and C. Every section is complete in itself. When only sections A or B are being practiced, the last measure of section C should be played as the closing measure. Do not take a following section until the preceding one has been correctly and easily played, and at a considerably faster tempo, by the Metronome, than is required at the first playing of the advance section. That is, do not try to play the eighth notes of section B at M.M. ♩ = 50, until section A has been correctly played at M.M. ♩ = say 120. Observe the same in taking section C. In all of the exercises written in sections and progressive rhythms this course should be adopted. "*Make haste slowly*" if you would progress rapidly. Be sure that the exercise and section is easily executed in *backward motion* before taking the forward motion. At first, in fact always, a great deal of single hand practice must be done, in order that the executant may know of the equality or in-equality of the action of the fingers. In reaching the highest and lowest keys, be sure so to adjust the wrists that the hands and fingers preserve the same relation to the keys that they have in the centre of the key-board. Do not practice H.T. until the exercise has been easily played H.S.R.H. oct. higher when played H.T. The above directions apply to all of the crossing exercises. Finally the four exercises, the scale and arpeggios, should be played in one unbroken chain. A good endurance exercise. See Scales in Book II.

SCALES. C, D^b, D, E^b, E, F, G^b, G, A^b, A, B^b, B.

M. M. ♩ = 60, 66, 72, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, to 208.

T.M. Section A.

NOTE. Forward is playing from 5th finger to 1st, backward is playing from 1st finger to 5th. Crossing exercises, particularly 67-70 inclusive will be found excellent technical study *Practice in all Keys*. Use the same fingering, (the fingering for the key of C,) for all keys. It will be well to sometimes play with the hands a sixth apart, instead of an octave, the L.H. beginning on the 3rd of the scale. Sometimes practice in accents of 4s, 8s and 16s. *Keep a strict record of the velocity reached.*

SEE IMPORTANT NOTE, Page 48.

Exercise N^o 67 continued.

89

Sec. B.

Sec. C.

L.H.

* Play small notes when the 2nd crossing exercise follows.

The 1st finger crossing under the 3rd and the 3rd finger crossing over the 1st.

SEE IMPORTANT NOTE Page 18.

SCALES. C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B.

M.M. ♩ = 60, 66, 72, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, to 208.

T.M. Section A.

Sec. B.

Sec. C.

* Play the small notes when 3rd crossing exercise follows.

THIRD CROSSING EXERCISE N° 69. ("Scale Relation")

91

The 1st finger crossing under the 4th and the 4th finger crossing over the 1st.

Observe strictly all Rules for finger Crossings, Page 82.

SEE IMPORTANT NOTE Page 48.

SCALES. C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B.

M. M. ♩ = 60, 66, 72, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, to 208.

T.M. Section A.

Sec. B.

Sec. C.

* Play the small notes when the 4th crossing follows.

FOURTH CROSSING EXERCISE N^o 70. ("Arpeggio Relation.")

The 1st finger crossing under the 5th and the 5th finger crossing over the 1st.

SEE IMPORTANT NOTE Page 48.

SCALES. C, D \flat , D, E \flat , E, F, G \flat , G, A \flat , A, B \flat , B.

M.M. $\bullet = 60, 66, 72, 80, 84, 88, 92, 96, 100, 104, 108, 112, 116, 120, 126, 132, \text{ to } 208.$

T.M. Section A.

[illegible]

Sec. B.

Sec. B.

4

5

5

1

Sec. C.

Sec. C.

5

5

1

2

4

* Play the small notes when the scale follows.

Exercise N^o 71.

For training the fingers to reaches of a third.

Use the double-clicks.

Employ the Legato Touch throughout.

M. M. ♩ = 60, 72.

T.M.

Practice with the keys of the instrument covered.

Exercise N^o 72.

For training the fingers to leave five key position by extensions of thirds.

Practice by sections as written. Keep the keys covered.

Use the double-clicks. *

Scales C.D♭.D.E♭.E.F.G♭.G. A♭. A. B♭. B.

M. M. ♩ = 40, 50, 60, 66, 72, 80.

T.M. Section A.

B.

C.

*See Important note page 48.

Exercise No 73.

The object of this practice is to bring the thoughts into the muscles and thus secure such control over the action of the fingers as that the perfect legato can be produced at the heaviest arm and hand pressure as well as at a light touch.

The various grades of power are not considered only the extremes.

This practice will be found excellent preparation for accent study in that exactness of finger action will not be interfered with by the increase of force. Always use the double-clicks and the 3 to 5 oz. touch.

Scales C. G. D. A. E. B. F \sharp . D \flat A \flat E \flat B \flat F.

M.M. $\text{♩} = 50$

At count 5 stop arm pressure, relax the finger-muscles and let the key rise.

At count 5 resume arm pressure

Finger stroke with constant arm pressure.

Finger stroke with no arm pressure.

Stroke and press.

Stop press. Stroke with out press.

Resume press.

Stroke and press.

Stop press. Stroke with out press.

Resume press.

Stroke with press.

Stop press. Stroke without press.

DEPARTMENT OF EAR TRAINING.

The work here laid out in the department of Ear Training is necessarily quite limited. Assuming that the teacher makes use of both the piano and the Practice Clavier, the pupil should be made to understand at once that the training of the ear to know and appreciate musical effects when heard is **one thing**, and quite **different** from training the fingers to **produce these effects**; one is **musical** and the other **mechanical**.

The business of this department is as purely the training of the ear as is the business of the technical department the training of the fingers.

The musical and mechanical or technical are united, however, in the Seventh and Eighth steps.

To secure as systematic work in the auricular as in the technical department, and for the convenience of the teacher in keeping the progress of the pupil in mind, the Exercises have been separated into Steps—as we have chosen to call them.

GENERAL DIRECTIONS

To be observed in the Ear Training Exercises:

First.—Spend not more than ten minutes (the first and last five minutes) of each lesson (hour lesson), in instruction and practice in this department.

Second.—When a new Step or Exercise is being taken, during the illustrations and explanations by the teacher, the pupil should watch the keys, then turn from the instrument and answer to the playing.

Third.—Keep each special Exercise in practice as long as may be found necessary. Several different Exercises will, of course, be in practice at the same time. Mark each Exercise when given, and cancel those that need no further practice.

If several pupils are in a class, it is better to have but one answer at a time, while the others listen and correct.

FIRST STEP.

SINGLE TONE PRACTICE.

The teacher should play a tone on the piano, near the center of the key-board, below rather than above middle C. Open the instrument and let the pupil see that the hammer strikes three wires. Explain that if the three wires are at **exactly the same tension**, a perfect unison is obtained; the **tone**—as we say—**is in tune**. But if the wires are **not** at exactly the **same tension**, the tone will be **out of tune**.

The teacher should now call attention to the Touch Diagram, page 31, and explain that the perfectly straight converging border lines of the first character represent a tone in perfect tune. Contrast this character with the one which represents a tone out of tune, and explain that the irregular, or wavy, converging border lines of the latter, represent a tone that is out of tune. A tone, then, which to a cultured ear sounds **perfectly smooth**, and diminishes evenly, as represented by the first character in the

diagram, is **in tune**, but a tone which **wavers**, diminishes irregularly, as shown by the out-of-tune character, is **out of tune**.

Explain that there is a tone for every key of the piano; that no two tones are the same, and that to become a musician it is as necessary to know all of the different tones, and the relation that the tones bear to each other, as it is to know the alphabetical characters and their sounds, in order to become a reader.

Now play, for example, middle C: say to the pupil that the name of the tone is C, (middle C). Repeat the tone several times in order to fix the pitch thoroughly in the pupil's mind. Now, while the form of the *in tune* and *out-of-tune* characters and the pitch C are fresh in mind, the teacher should play different single long tones near the centre of the key-board, and see if the pupil can distinguish between good and bad tones (if both good and bad tones, or tones in tune and out of tune are to be found in the instrument). See, too, if he or she can recognize the tone C, when it is played. Instruct the pupil to say "*In tune*," or "*Out of tune*," as the ear may direct, at every tone played, and to say "C" every time the tone C is played, if the ear can distinguish that tone from the other tones.

Question the pupil as to whether his or her piano at home is in good tune. The teacher should place one finger on the key the octave below middle C, and another on the octave above middle C. Say to the pupil, "These two tones are two octaves apart. In this compass are 25 tones. Please report at your next lesson how many of these tones on your piano are in perfect tune, and how many are out of tune." If, at the following lesson, any are reported out of tune, the teacher should insist upon having the instrument tuned. It will be impossible to make any real progress in the cultivation of the ear if it must hear faulty tones. At a subsequent lesson the pupil might be required to report whether any other tones of the home piano are out of tune, and if so, what ones? In fact the pupil ought frequently to be questioned as to the condition of the piano on which he practices.

SECOND STEP.

HALF-STEP AND STEP PRACTICE.

DIRECTIONS.—Explain that from a key—white or black—to the next key, to the right or left, is a **half step**; and from a white or black key to the next key but one to the right or left, is a **step**. When the pupil has heard several half steps and steps played—watching the keys during the illustration—the teacher should play ascending and descending half steps and steps in different parts of the scale, while the pupil listens and *answers* to the playing.

The pupil should answer "*Ascending step*" or "*Half step*," or "*Descending step*" or "*Half step*," as the case may be. The teacher should occasionally call "*Single tones*," and review the single tone practice.

THIRD STEP.

INTERVALS: MAJOR AND MINOR SECONDS.

DIRECTIONS.—Explain that **two** tones produced simultaneously, or consecutively, form an interval, no matter how far apart or close together they may be. Thus, the step and half step of the previous lesson are intervals. The step is called a **major second**, and the half step a **minor second**.*

The teacher should now play ascending and descending major and minor seconds, also other intervals, and single tones, and the pupil should answer "*Interval*," "*tone in tune*," or "*out of tune*," or "*Major*" or "*Minor second*," as the ear may direct. When any other interval than a major or minor second is played, the answer should be simply "*Interval*." As by this practice the ear is being trained to recognize intervals, it is *all-important that the intervals be correct*, therefore, *see that the piano used is in perfect tune*.

After the pupil has had a few days' practice in determining single tones, whether in tune or out of tune, and in detecting half steps and steps, if the pupil has any voice at all require him or her to sing, first single straight tones. See if the voice can give exactly the right pitch. Then practice steps and half steps, major and minor seconds.

Deep breathing must be attended to in this practice.

The following is an exercise with an accompaniment for the practice of steps and half steps. This should be practiced in different keys, but always near the center of the key-board. *Never play the voice part.*

VOICE. *Accompaniment to Half Step and Step Exercise.*

Do not play voice part.

PIANO.

FOURTH STEP.

LEARNING THE CHROMATIC SCALE AND THE DIATONIC MAJOR SCALE.

As soon as the pupil knows readily major and minor seconds when played, the study of the major scale should be begun.

DIRECTIONS.—Explain that in music, four scales, one *major* scale, two *minor* scales (harmonic minor and melodic minor), and one *chromatic* scale are in general use.

The teacher, (beginning for example at middle C), should play slowly every key, white and black, to the C above middle C. When the upper C is reached, he should explain that this tone is the same tone that was first played, that it has the same name, C; the difference between the two tones being that the last is an octave higher in pitch than the first tone.†

* The teacher should here explain the terms major and minor.

† The teacher at this point should make such explanations as to pitch, the relative length of strings, and relative number of vibrations in the production of a tone and its octave as may be necessary or expedient.

Explain that between any tone and the next tone of the *same name* (above or below), is the great interval, called *octave*, and that within this interval all scales are formed. In the passage just made through the octave by half steps, the *chromatic scale* was produced, which scale comprises twelve half steps.

The teacher should now play slowly seven ascending consecutive major seconds, (for example: C, D, E, F sharp, G sharp, A sharp, C.) When the octave is reached, the teacher should explain that in passing through the octave by half steps a *chromatic scale* was produced; but in passing through the octave by steps, nothing is produced, as there is no scale that is composed of all major seconds.

Say to the pupil that the scale in most common use is the *Diatonic Major Scale*. This scale comprises both steps and half steps, which always have a fixed order; the order is simply two steps, then three steps, with one half step separating the groups of two and three steps. Require the pupil to repeat several times as follows: step, step, half step, step, step, step, half step.

Go now to the Practice Clavier and require the pupil to close the fingers of the R. H., project the second finger, and with this one finger play from C through the octave in three ways, first by half steps (every key), speaking at the first key "C;" at each of the other keys, "Half step;" when the octave is reached say "Half step, C." The second time, progress by all major seconds, that is, play every alternate key, saying "C" at the first key, and at each following key played, say "step," at the octave say "step, C." The third time, say to the pupil, "Now, play the *Diatonic Major Scale*." Instruct the pupil to speak the letter of the first key played, and just before each following key is played speak, "Step, step, half step, step, step, step, half step." Begin now on D flat, and play through the octave in the same manner as before; first, by half steps; second, by steps, and third, by steps and half steps, in the order of the major scale.

At the second lesson, in playing the major scale, teach the pupil to say "*Major second*," and "*Minor second*," instead of "*Half step*," and "*Step*." The teacher should sometimes play the *chromatic scale*, the *major seconds*, and the *major scale* on the piano while the pupil listens and answers to the playing; and, sometimes, while the pupil plays the Clavier, let the teacher play the same on the piano.

If the pupil can sing, he should be required to sing the *Scale*, very slowly, taking breath properly at each tone; the teacher calling the intervals in order, *Major second*, *Minor second*.

FIFTH STEP.

LEARNING THE HARMONIC MINOR SCALE.

The familiarity of the pupil by this time with the key-board will make it quite easy to learn the minor scale.

DIRECTIONS.—Instruct the pupil that the *Harmonic Minor Scale* is composed of steps and half steps, with one new interval, a step and a half step united. Repeat to the pupil the order of the intervals, as follows: "*Step, half-step, step, step, half-step, step and a half, half step*." Require the pupil to repeat the same several times.

Go now to the Clavier, and beginning at C, require the pupil to play in the same manner as before, through

to the octave, by *steps and a half*, saying "*Step and a half*," at each key played. Repeat same from several keys. Now, beginning at C, play the harmonic minor scale; the pupil should speak the intervals of the minor scale, as already learned: *step, half-step, step, step, half-step, step and a half, half-step*, at the same time playing the proper keys. Begin now on D flat and play the same intervals, (step and a half) and then the minor scale.

In like manner the pupil should practice from every key of the Clavier.

The teacher should play on the piano the chromatic, the major and the minor scales, while the pupil listens and answers to the playing.

At a following lesson the pupil should say *major-second, minor-second, augmented-second*.

The pupil should sing the intervals, and the three scales that have been learned, the teacher calling the intervals in order. Sing without the assistance of the piano. Use the instrument simply to give the tone to start from, and to test, after the tone has been sung, the correctness of the interval.

This practice of playing intervals and scales on silent keys, should be continued at lessons and practice until the pupil *knows the scales perfectly in all keys*, and *knows the keyboard perfectly in all scales*. If teachers would make their pupils *really intelligent musicians*, they ought never to allow them to play a scale on the piano, until they have learned it perfectly on the silent keys.

SIXTH STEP.

INTERVALS, MAJOR AND MINOR THIRDS.

DIRECTIONS.—In teaching the major and minor thirds, it will be well at first to refer to the fact that an interval that embraces *one step* is a *major second*; an interval that embraces *one half step* is a *minor second*; an interval that embraces *two steps* is a *major third*; and an interval that embraces *one step and one half-step* is a *minor third*.

After the pupil has heard several different major and minor thirds, at the same time observing the keys played, he or she should turn from the instrument, and the teacher should play major and minor thirds and seconds, and occasionally single long tones, and require the pupil to name, if possible, what is played. When an interval is heard that has not been taught, the answer should be simply, "*Interval*."

The major and minor thirds should be sung, the piano being used only to give the first pitch, and to test the accuracy of the interval produced.

SEVENTH STEP.

LEGATO STUDY.

With this lesson we introduce the subject of ear training, with respect to the proper connection of succeeding tones for the legato effect.

In the first *six steps* the discipline of the ear is carried on entirely apart from *technic*. Accuracy of hearing has been studied, but accuracy of execution has not been considered because not required. The musical effects—the result of the various qualities of piano touch taught in *Steps Seven and Eight*—demand both *sharp ears* and *accurate fingers*; therefore the pupil ought not to begin auricular

study of musical effects, which are the direct result of accurate playing movements, until his fingers have acquired the requisite skill.

The practice of this and the following lesson, while it is especially designed for the training of the ear and musical sense, must also be regarded as a continuation of *technic* study, as taught particularly in Exercises 15, 25 and 33, more especially, however, in the latter. In these two *steps* (*the Seventh and Eighth*) the musical and mechanical are brought together.

The player who acquires a discriminating ear, and accurate and sensitive fingers, will be the possessor of a *musical touch*.

DIRECTIONS.—Making use of the Touch Diagram, (page 15), the teacher should call attention to the characters on lines A, C and E, and to the explanations of these characters following the Diagram.

Let the teacher now play the legato measures of Exercise No. 33 in three ways, not faster than M. M. 50: first time according to line C, demi-staccato; the second time according to line E, only making the tones overlap very much more than there represented; let each tone overlap the following tone a half count. The third time play according to line A, the perfect legato. Direct the pupil to say in response to the demi-staccato playing, "*Disconnected*." In response to the overlapping playing, say, "*Tones overlap*." In response to the legato playing, say, "*Legato*." This practice, in connection with the subjects of the previous steps, should be continued both at lessons and practice, until the pupil is quite ready and accurate in answering as to the qualities of touch he hears, and also to the intervals played.

EIGHTH STEP.

Having in the previous lesson dwelt upon the legato effect especially, at this lesson the study of the different *staccato effects* is taken up.*

NOTE.—As the training of the ear to recognize and appreciate, and the fingers to execute the several qualities of touch here taught are so inseparable, though the instruction of this and the following step is assigned to the Auricular Department, the work to be done is as much for fingers as for ear; therefore Exercise No. 32, (which Exercise the pupil is supposed already to have practiced, both on the Clavier and piano) is made special use of, with additional directions to those found in the fore-part of the book for its study.

The ear and the fingers must be made to discriminate between all touches—the legato, marcato, staccato, non-legato and portamento. To accomplish this the teacher should play on the Clavier the *Legato, Marcato, Staccato*, and *Non-Legato* touches—Exercise No. 33—and require the pupil to listen to the clicks and name the touches played, in order, first of all, to establish a keen time sense in the pupil's mind.

At once go to the piano, the teacher playing the same, changing the order of phrases at will, the pupil at first observing the keys and the finger movements, and naming as before the touches played.

* With most pupils it is well to introduce the three staccato touches at one time, for, if the Clavier is properly used, there will be no danger of mixing things, by ear or fingers; and as, by contrast, the staccato touches are more easily understood, it is better, we think to teach all three at one lesson.

98 Next require the pupil to look away from the keys, and, thinking chiefly of the tonal effects, see if he can name correctly the touches he hears, the teacher varying the order at will.

This practice should be continued until the pupil has become perfectly accurate in defining the qualities of touch by the hearing.

NINTH STEP.

With this step we commence the study of ear training in discriminating between the *legato* and *portamento* qualities of touch in simple passage playing.

NOTE.—Portamento on the piano means simply that a sounding tone, (as shown by the characters in line E,) is continued an instant after the next following tone begins, that is, the action of two keys, (in passing from key to key,) is so timed that the first tone runs into the second. This is not a pure or true legato. The object of this step is to establish a clear understanding and auricular appreciation of the true legato effect in passage playing, in contrast with the overlapping or portamento touch (commonly called legato.) The term "portamento touch" in piano playing, as applied to passages marked with dots and slurs, indicating that the tones are very slightly disconnected, is a decided misnomer.

DIRECTIONS.—Here again make use of the touch diagram. The teacher should call attention to the characters on lines A and E, and to the fact that on line A the characters just fill the space between the perpendicular lines, each following character beginning on the same line on which the preceding character ends. The characters on line E, though, are longer than the space between the perpendicular lines, thus each preceding character runs into, or overlaps the following character. The pupil must be made to understand that the characters on the several lines of the diagram represent tones. Line A expresses the exact relation between tones, which characterizes the true legato effect. Line E expresses the relation between tones, which characterizes the piano-portamento effect.

The difference in appearance between the characters on these two lines is very apparent to the eye. The difference in a succession of tones, one *legato* and the other *portamento*, must be just as apparent to the ear.

The tonal effect expressed by the characters on line E is sometimes desirable, but not always, in fact comparatively seldom; but the effect expressed on line A is always desired unless there is a special reason for the other—the portamento effect—and as these effects are for the ear, the ear must be able to recognize them.

The pupil has undoubtedly played Exercise No. 32 before this on the Clavier, and is therefore familiar with the execution of the legato touch, so need not think of key movements, simply of the tonal effects, of the perfect clearness in the legato and of the clashing of pitches, and the more or less harsh effect in the portamento.

The teacher should now play the first two measures of Exercise 32 twice through, not faster than M. M. 50—the first time with the legato touch, the second time with the portamento, making in the latter a very exaggerated overlapping of the tones, a full half-pulse, and require the pupil to tell, without observing the keys, which touch is played. Repeat the same several times, changing the order, and gradually producing less and less overlapping until the tones in the portamento overlap very slightly.

This practice should be continued until the ear is very ready and accurate in determining the two qualities of touch.

At subsequent lessons the same should be played in a somewhat faster tempo and in different keys, also in the minor, and should later be carried into extended scale and arpeggio playing.

It will not be desirable, though, to try to carry the portamento into rapid playing. The legato, demi-staccato and staccato touches should be used where a rapid execution is required.

FURTHER DIRECTIONS FOR THE PRACTICE OF EXERCISE NO. 33.

THE IMPORTANCE OF THE EXERCISE IN EAR AND FINGER TRAINING.

As soon as correct finger movements and accurate time have been acquired at the Clavier in the execution of all qualities of touch taught in Exercise No. 33, and the same are correctly produced on the piano, the same touch practice should be carried into extended passage work, scales and arpeggios, also passage work in the study of pieces.

Pupils must be made to realize that the five qualities of touch here taught (the portamento, though, must not be practiced until decided proficiency has been gained in all of the others,) form the nucleus of the essential elements of musical expression, as revealed by the touch (finger-touch), and that their practice at the Clavier and piano must be kept up until the most perfect accuracy and ease in the execution, and the keenest auricular perception have been acquired.

A complete command of the various qualities of touch taught in Exercise No. 33, carried into rapid passage playing, with, of course, proper nerve and muscular conditions, imparts to the touch a life, variety, tone-shading and color, which can be so effectually acquired in no other way.

This practice gives those rare musical qualities which some writers and teachers pronounce *unteachable*.

A MUSICAL TOUCH.

Now a *musical touch* does not come in a day; but no intelligent person, with average musical sense and purpose, can follow the course here marked out for the control of *mind*, *muscle* and *nerve*, securing to the fingers the conscious accuracy and supple action which the *light touch* and *double-clicks* of the Practice Clavier establish, and not have gained a *musical touch* and an *accurate technic*; and these form the *corner-stone* of *artistic piano playing*.

WHY DO PEOPLE SAY THAT A MUSICAL TOUCH CANNOT BE TAUGHT?

For the same reason that it would have been said fifty years ago that the journey from New York to Chicago could not be made in 26 hours. Supplying the necessary facilities has actually brought Chicago within 26 hours of New York, and yet geographically the location of the two cities is not changed. The difficulty was only conditional. Railroads have changed the conditions. Supplying the necessary facilities has made the acquisition of a *musical touch* possible; and yet human beings and a musical touch are the same to-day as fifty years ago. The difficulty was only conditional. The Practice Clavier has changed the conditions; THAT IS ALL.

TENTH STEP.

FOR THE PRACTICE OF INTERVALS OF THE MAJOR AND MINOR SCALES.

When a pupil is able to sing steps and half steps, the major and minor scale and major and minor triads correctly, the teacher should play cadences, major and minor, thus establishing the key thoroughly in mind, then require the pupil to sing the intervals of the scale, major and minor, skipping about in whatever order required, the teacher calling the intervals by their scale names. If the pupil cannot sing, the teacher should play the intervals while the pupil listens and names them.

The pupil should learn to play common cadences, and at practice sing the different intervals, testing the accuracy of pitch by playing the tone after it has been sung.

ELEVENTH STEP.

FOR THE PRACTICE OF MAJOR AND MINOR TRIADS.

In practicing the major and minor triads, the teacher should first play them, the pupil answering "major" or "minor." When the pupil sings the triads, play only the chief tone, the teacher calling "major" or "minor," whichever he wants sung, and the pupil should sing the tones unaided by the instrument. When the pupil can sing major and minor tonic triads correctly, give him the 6-4 triad, that is, the intervals 1, 4 major 6; 1, 4 minor 6. At practice the pupil should first play the triads, then play only the chief note, and from it sing the tones of the major and minor triads. Next, he should play the 6-4 chord, major and minor; then play the lowest note and from it sing the tones of the major and minor harmonies.

For further Auricular Study the author recommends to teachers and students the valuable work, "Complete Musical Analysis," by A. J. Goodrich.

TIME STUDY.

Time in Music is marked by beats or counts, or both.

The first feature, however, to which the attention of the learner should be directed, is holding or keeping the beats or counts perfectly steady at any fixed rate of speed.

To be a good timist, one must think time and feel time.

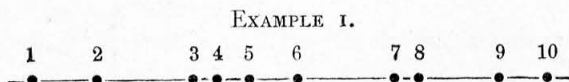
So in studying time, a certain steady order of beats must first be fixed in mind, and then practiced until the beating is perfectly regular under all conditions.

The carpenter procures his foot-rule, the merchant his yard-measure, the grocer his scales and weights before beginning business.

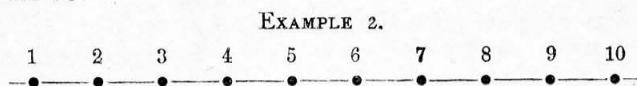
And so the would-be musician should have completely at his command, a reliable standard of measurement before he begins to play.

TIME EXERCISE No. 1.

The teacher, getting the attention of the pupil or class, should first beat on a table with a pencil several irregular strokes somewhat like the following:



Pause a moment, then again call attention, and beat a second time. This time make steady strokes not faster than M. M. 60:



Do not count aloud with the beating in either instance.

Ask, "Which of the two was the better time?"

The pupil should practice beating and counting as in example (2) until the idea of steady beating is gained.

The teacher should then explain that in music there are several different kinds of measure, those in general use being Double, Triple, Quadruple and Sextuple.

Explain that in counting time, the highest count spoken always tells the kind of measure. For example in counting 1, 2—1, 2, two being the highest number spoken, the measure is called double-measure; and the measure sign in written music for double measure is the figure 2.

In counting 1, 2, 3—1, 2, 3, three is the highest number, the measure is called triple-measure, and the measure sign is the figure 3.

In counting 1, 2, 3, 4—1, 2, 3, 4, four is the highest number, the measure is called quadruple-measure, and the measure sign is the figure 4.

In counting 1, 2, 3, 4, 5, 6—1, 2, 3, 4, 5, 6, six is the highest number, the measure is called sextuple-measure, and the measure sign is the figure 6.

The teacher ought now to beat and count two or three measures in each of the different kinds of measure explained, and stopping after each, require the pupil or pupils to tell the

kind of measure, how many parts it has, and also the figure that is the measure sign.

The teacher should sometimes beat steady, and sometimes unsteady time, and let the answer "good" or "bad time" be given.

EXPLANATIONS AND DIRECTIONS FOR THE TIME READING AND TIME BEATING EXERCISES.

DIRECTIONS.—First explain to the pupil all of the characters used in the above exercises, somewhat as follows:

"The notes, as you see, are all written on the long line.

Crossing the long line are short lines.

These crossing lines are called bars, and they divide the exercise into measures.

From bar to bar is a measure. The heavy bars are called double bars.

How many measures in exercise 4? How many in exercise 6?

The notes in exercises 2, 3, and 4 are all quarter notes.

The notes in exercise 5 are all eighth notes.

The notes in exercise 6 are all half notes. The two figures in the form of a fraction before the notes of each exercise, are the sign or signature of the measure. The sign of the measure of exercise No. 2, is $\frac{2}{4}$."

Ask the *measure sign* of each of the other exercises.

The upper figure of the sign of the measure always tells the kind of measure. Exercise 2 is in double measure, because the upper figure is 2.

Ask the kind of measure of each of the other exercises. Each measure in *double measure* has two parts, that are its natural divisions.

Triple Measure is a measure of three parts.

Quadruple Measure is a measure of four parts.

Sextuple Measure is a measure of six parts.

Explain that the lower figure of the measure-sign represents the kind of note that will fill each part of the measure, that is, the lower figure represents the time *value* of each part of the measure.

Ask now the number of parts of the measure, and the value of each part according to the different measure signs.

Show that the number and kind of notes in the measures in every instance correspond with the measure-sign.

Two dots before a double bar is a **repeat sign**.

Two dots after a double bar is a **back-to sign**.

Teach the pupil from the beginning to observe repeat and back-to signs just as strictly as they observe the **notes themselves**, and they will **never make mistakes**, nor with impunity neglect repeat and back-to signs.

The letters M. M. before ($\text{♩} = 60$) in exercise No. 2 are an abbreviation of the words (*Maelzel* and *Metronome*).

Maelzel was the inventor of the instrument called a Metronome, which, in the author's opinion, is indispensable in learning time and movement.

($\text{♩} = 60$), means that each quarter note is one second

long; that is, sixty quarter notes or their equivalent must be executed in one minute. For example, in Exercise 2, there are thirty notes (including the repeat); therefore the exercise should occupy just 30 seconds, a half minute. Ask the length of time that each of the other exercises will occupy.

The letters T. M. immediately over the small notes are an abbreviation of the words (*Time Measure*.) In these measures the teacher will beat alone to give the time, the pupil beginning at the large notes.

The expression (M. M. ♩ = 60), at the beginning of Exercise No. 2, is the *sign*, or *signature* of the movement. Ask the *signature* of the movement of each exercise.

The metronome should be used freely with all of the

time exercises, and frequent drill should be given in anticipating time, and in testing by the metronome the accuracy of the pupil's time conception.

Positive time is as important an acquisition as *positive pitch*, and if made from the beginning a special study, a quite accurate time standard will soon become established in the mind of the learner.

All of the time exercises in this work should be read or played at the movement or movements indicated, with the same strictness that is observed in playing the exact notes written. In the *Time Reading* and *Beating* Exercises the pupil must keep the eyes on the notes and make the exact number of beats called for.

Exercises 2, 3, 4, 5, 6 should now be practiced.

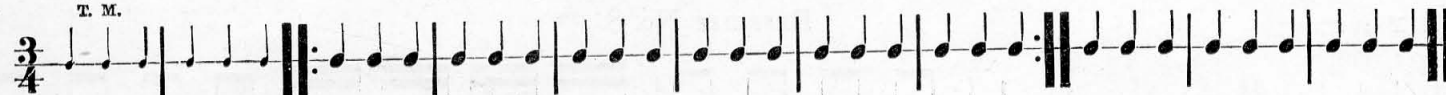
TIME READING AND TIME BEATING EXERCISES.

M. M. ♩ = 60.
T. M.



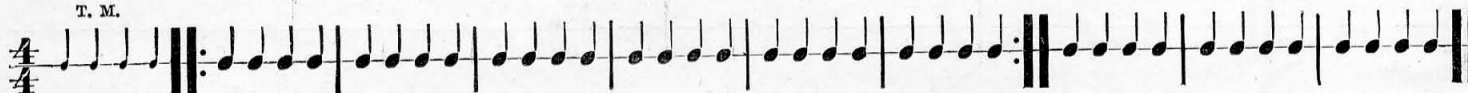
EXERCISE NO. 2.

M. M. ♩ = 60.
T. M.



EXERCISE NO. 3.

M. M. ♩ = 60.
T. M.



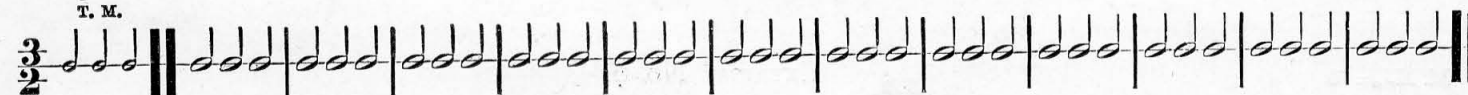
EXERCISE NO. 4.

M. M. ♩ = 60.
T. M.



EXERCISE NO. 5.

M. M. ♩ = 60.
T. M.



EXERCISE NO. 6.

ACCENT.

The teacher should explain that accent is giving to a certain part of a measure, special stress or force to distinguish it from the other parts of the measure.

In double measure, the first part of the measure is accented, the second unaccented. In triple measure, the first part of the measure is accented, the second and third parts unaccented.

Show that by the proper accentuation of the beats, either kind of measure is easily recognized, and that without accent, the beats give no clue to the kind of measure.

Explain that quadruple measure is really compound-double measure, as every alternate part of the measure is accented; the primary or great accent occurs on the first, and the secondary or small accent on the third part of the measure.

Explain that sextuple measure is really compound-double measure, as every accented part of the measure is followed by two unaccented parts; the primary or great accent occurring on the first part of the measure, and the secondary or small accent occurring on the fourth part of the measure.

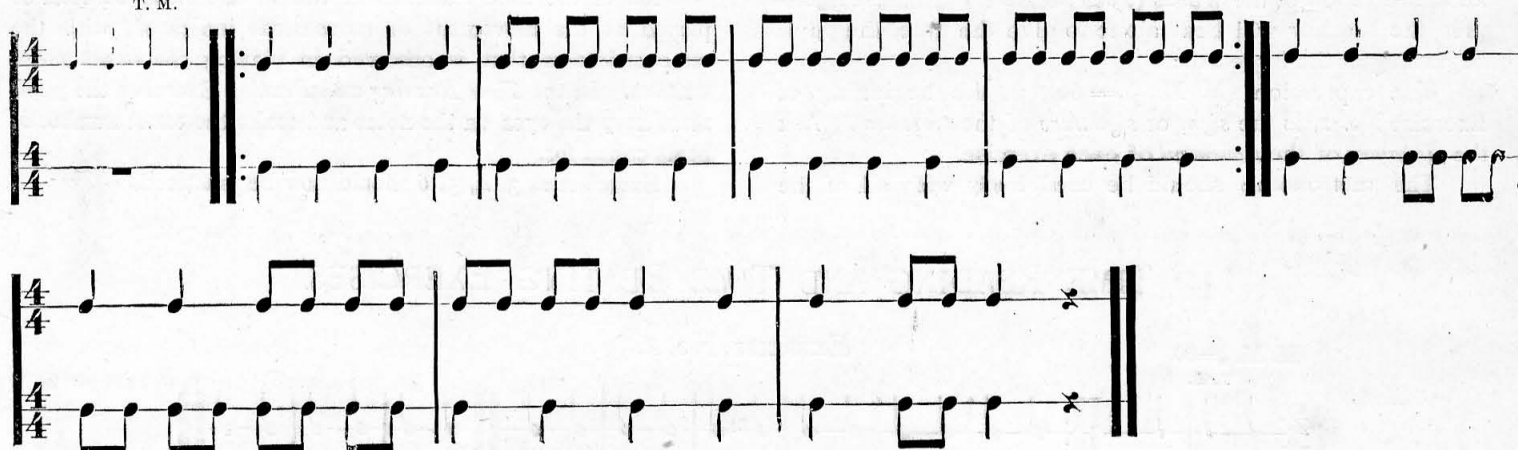
The above exercises should now be repeated, giving attention especially to the primary accent.

TWO PART TIME READING AND TIME BEATING EXERCISES.

(See directions following Exercise No. 10.)

M. M. $\text{♩} = 50$.
T. M.

EXERCISE No. 7.

M. M. $\text{♩} = 50$.
T. M.

EXERCISE No. 8.

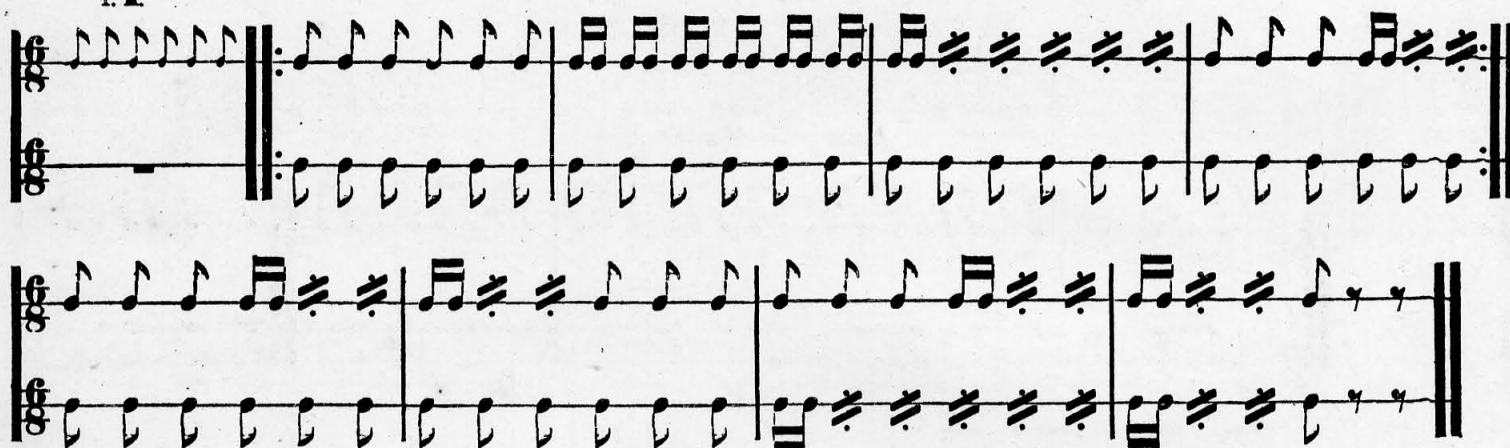
M. M. $\text{♩} = 50$.
T. M.

EXERCISE No. 9.



M. M. ♩=86.
T. M.

EXERCISE No. 10.



TWO PART TIME READING AND TIME BEATING EXERCISES.

DIRECTIONS.—In exercises 7, 8, 9 and 10, the teacher should follow the upper line, the pupil or pupils the lower line to the repeat (when there is a repeat), then change parts and so continue through the exercise.

Sometimes after an exercise has been read through several times as directed, if two or more pupils are being instructed together, one division of the class might read the upper line, and the other division the lower line, changing parts at the repeat, while the teacher beats at will.

The teacher should now explain that in exercises 2, 3, 4, 5 and 6, each note is one count long, exactly filling the part of the measure in which it occurs. But from the 7th exercise, inclusive, the parts of many of the measures are filled by two, three, four, or six notes. When two, three, or four notes are

to be beaten at one count, accent slightly the first note of the group. When six notes are to be beaten at one count, accent slightly the first note, and very slightly the fourth note of each group.

The accent observed in exercises 2, 3, 4, 5 and 6, is called Meter or Measure accent. The accent last explained, is called Rhythmical accent.

The teacher should give an example of rhythmical accent in beating two, three, four and six notes, before the pupil beats the exercise in which these respective note groups occur.

In the time beating exercises, it is not necessary to try to observe both the measure and the rhythmical accents, as the object here, is merely to learn to beat steady time, and to read accurately relative note values. Later on at the piano, the measure and rhythmical accents will naturally, or at least more easily be acquired.

TIME READING AND TIME BEATING EXERCISES IN NOTES AND RESTS.

(See directions page 56.)

M. M. ♩=60.
T. M.

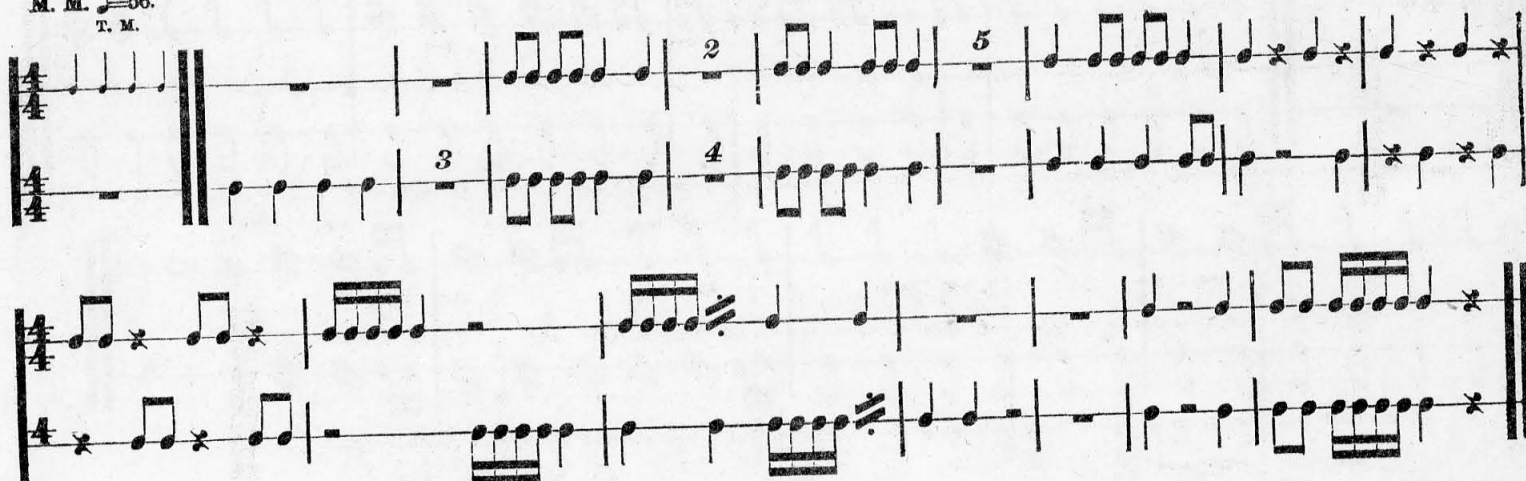
EXERCISE No. 11.

M. M. ♩=60.
T. M.

EXERCISE No. 12.



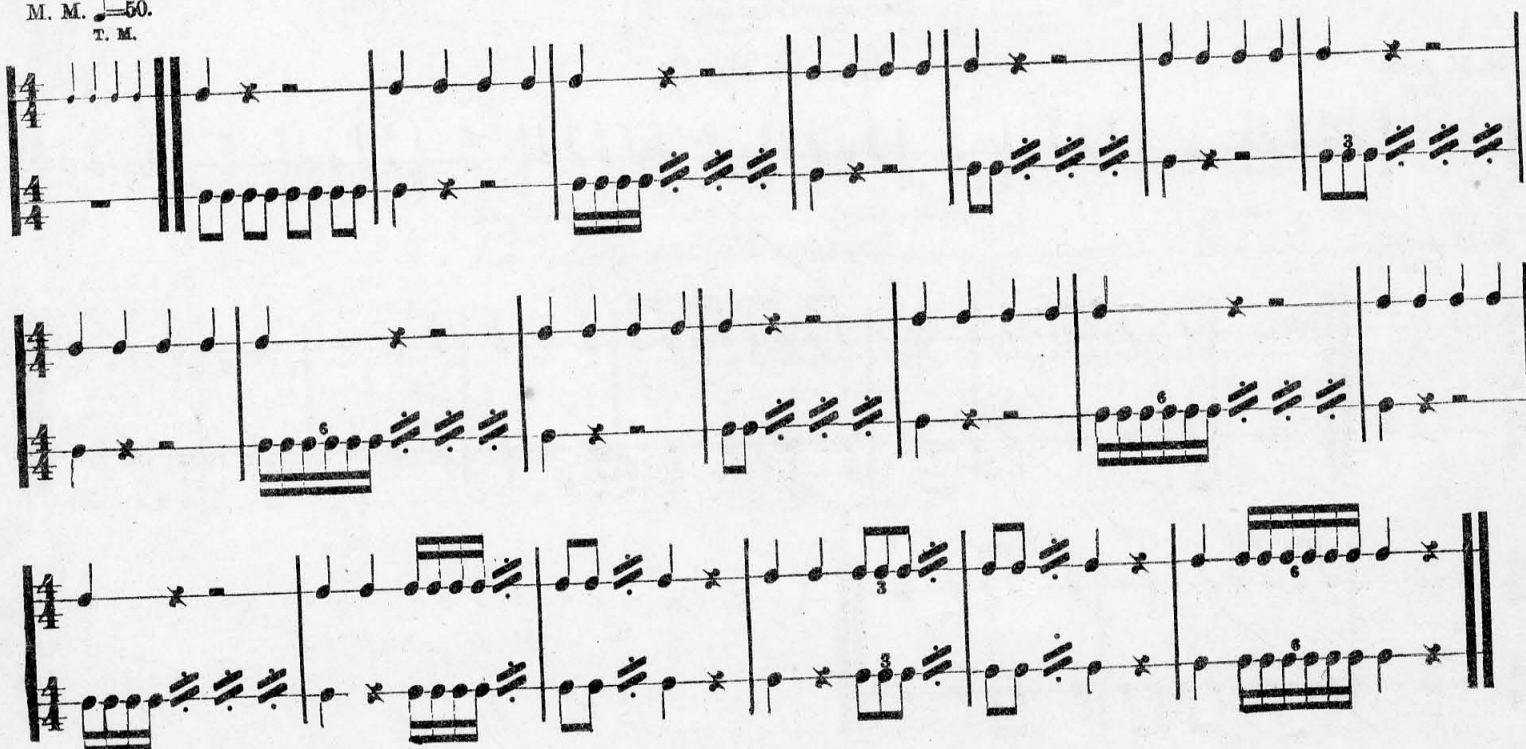
EXERCISE No. 13.

M. M. $\text{♩} = 56$.
T. M.

EXERCISE No. 14.

M. M. $\text{♩} = 88$ and $\text{♩} = 52$.
T. M.

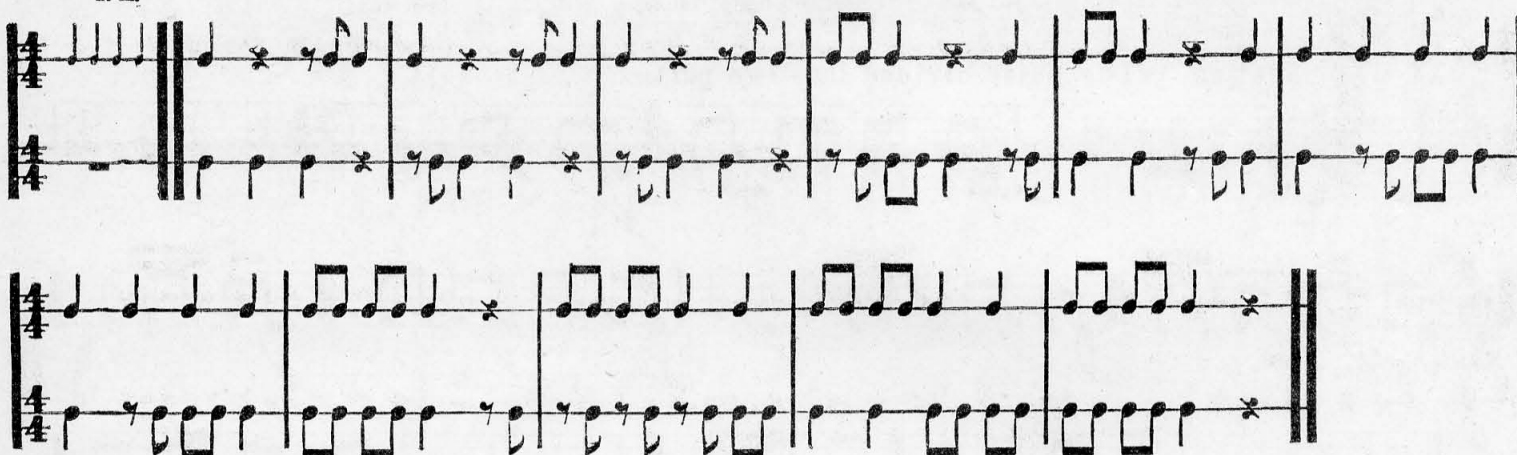
EXERCISE No. 15.

M. M. $\text{♩} = 50$.
T. M.

TIME READING AND TIME BEATING EXERCISES IN NOTES AND RESTS.—CONTINUED.

M. M. ♩=60.
T. M.

EXERCISE No. 16.



TIME READING AND TIME BEATING EXERCISES IN NOTES AND RESTS.

DIRECTIONS.—In Exercises 11, 12, 13, 14, 15, 16, at the notes both count and beat the time, at the rests simply count the time, do not beat.

Make use of exercise 11 to teach the pupil how to count rests, which represent several measures silence.

A two measure rest in quadruple measure should be counted thus: (1, 2, 3, 4,—2, 2, 3, 4,); a three measure rest thus, (1, 2, 3, 4,—2, 2, 3, 4,—3, 2, 3, 4,); and so on.

A little practice of this kind will enable the pupil to keep both the number of the measure and the time easily in mind.

Practice exercises 12, 13 and 14 in this manner.

INAUDIBLE TIME KEEPING.

As soon as the time is correctly kept in all of the *Time*

Reading and Beating Exercises, in the manner already directed, the practice of keeping time *inaudibly* should be commenced.

DIRECTIONS.—Make use of exercises 11, 12, 13 and 14. Beginning with exercise 11, the teacher should give the time in the time measure, teacher and pupil or pupils beating the notes together, but keeping the time at all of the rests in *perfect silence*, and without *visible motion* of any kind. See if at the first note after a rest all of the beats are exactly together. Teacher and pupil or pupils should be so situated that when the beating begins, their movements cannot be seen by each other.

BEATING WITH BOTH HANDS.

When all of the *Time Beating* exercises have been perfectly mastered as directed, the pupil should practice the two part exercises from 7 to 16 inclusive, beating with both hands at the same time, the hands changing parts at the repeat.



Time Playing Exercise N° 17.

DIRECTIONS. Use the down-clicks and 2 to 5 oz. touch. Make thorough use of the Metronome. Do not take a following section until the preceeding has been correctly played at highest tempo given.

Scales C, G, D, A, E, B, F#, F, Bb, Eb, Ab, Db,

M. M. ♩ = 50. 60. 66. 72.

T. M. Section A. The pulse divided into two parts.

Sec. B. The pulse divided into three parts.

Sec. C. The pulse divided into four parts.

Sec. D. The pulse divided into six parts.

Sec.E. The pulse divided into Eight parts.



Time Exercise No 18 .

(Use the Down-Clicks.)

Scales. C.Db. D.Eb. E.F. Gb. G. Ab. A.Bb. B.

M. M. ♩ = 50. 60. 66. 72. 76. 80. 84. 88.

T. M.



Play this note when closing.

Do not practice the exercise in Db until the Black Key Exercise has been learned. Use the Metronome constantly. At first use the 2 oz. touch. Later the 3, 4, and 5 oz. touch.

Do not begin the practice of this exercise until all of Exercise No 25 has been learned, at least in the Key of C. The L.H. will play an octave lower than written. When the Exercise is in practice in different Keys, always go through several Keys at one practice without stopping.

Time Exercise N^o 19.

Use the down-clicks.

In sections A, C, E, time study in one, two, four and eight notes at a count is given.

In sections B, D, time study in one, three and six notes at a count is given.

Directions. First take section A, next section C. When the latter can be played at ♩ = 100, transpose to Db, and beginning with a slow tempo gradually increase it until ♩ = 100 is reached. Progress in the same manner through all scales. When sections A and C are transposed to Db, commence the practice of section B, in the scale of C. As soon as section B can be played at ♩ = 100, add section D. When the round of the scales has been made at ♩ = 100 in sections A and C, and in sections B and D separately, practice the exercise direct; that is, practice the sections in their order, and add section E. Commencing at ♩ = 60, scale of C, progress through the different scales and tempi indicated above the notes. Use the metronome thoroughly.

This exercise should be made a standard daily Time Study with the average pupil for at least Two Years.

See Important note page 23.

Scales C. Db. D. Eb. E. F. F#. G. Ab. A. Bb. B.

M. M. ♩ = 60, 63, 66, 69, 72, 76, 80, 84, 88, 92, 96, 100.

A. ♩ (Similar Motion.)

The musical score for Time Exercise N° 19 consists of six staves, each representing a different section of the exercise. The first staff is labeled 'T.M.' and shows a sequence of eighth notes. The second staff is labeled '(Contrary Motion.)' and shows a sequence of eighth notes. The third staff is labeled '(Complex Motion.)' and shows a sequence of eighth notes. The fourth staff is labeled '(Sim. Mot.)' and shows a sequence of eighth notes with triplets. The fifth staff is labeled '(Cont. Mot.)' and shows a sequence of eighth notes with triplets. The sixth staff is labeled '(Comp. Mot.)' and shows a sequence of eighth notes with triplets. The score is written in 4/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and triplets.

(Sim. Mot.)

C. 

(Cont. Mot.)



(Comp. Mot.)

(Sim. Mot.)₆D. 

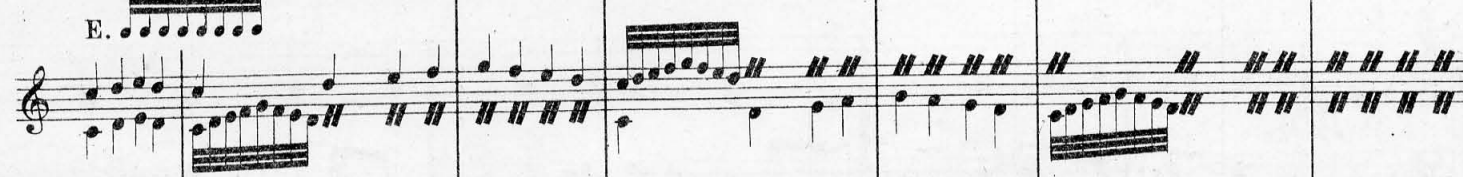
(Cont. Mot.)



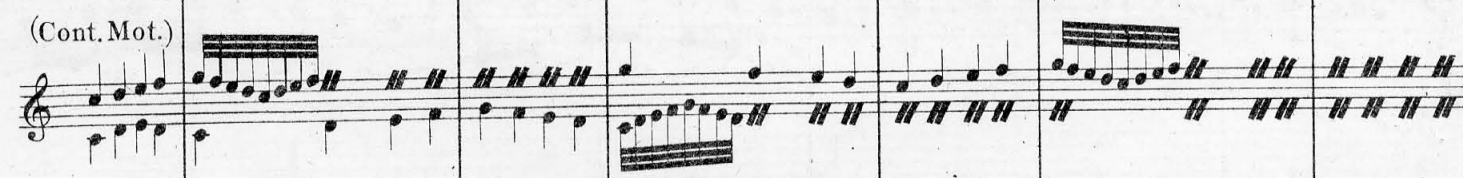
(Comp. Mot.)



(Sim. Mot.)

E. 

(Cont. Mot.)



(Comp. Mot.)



Termination.



* In the Sextolets, play directly through the ascending and descending five notes as follows,



Exercise N^o 20.*For time study in dotted notes.*

Use the down clicks.*)

M. M. ♩ = 50. 60. 66. 72. 76. 80. 84. 88. 92. 96. 100.

T.M.

The musical score consists of seven systems, each with a piano (p) staff and a violin (v) staff. The piano part is written in 4/4 time and features a steady bass line of eighth notes. The violin part is written in 4/4 time and features a melody of dotted notes. The tempo is marked as M. M. ♩ = 50. 60. 66. 72. 76. 80. 84. 88. 92. 96. 100. The score is labeled T.M. (Tutti Moderato). The first system includes a key signature change to one flat (B-flat) and a time signature change to 4/4. The score ends with a double bar line and a repeat sign.

*) It will doubtless be an advantage at first in slow practice to use the double clicks. For further time study see Book II.

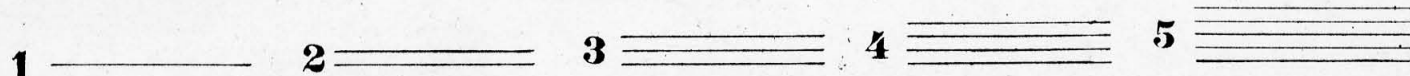
Sight Reading AND Sight Playing Exercises.

FIRST RUDIMENTS.

Appendix to Foundation Exercises

BY
A. K. VIRGIL.

THE STAFF.



Pitch Names of Notes.	Treble, or G Clef.	Bass, or F Clef.	Scale Names of Notes.
A. B. C. D. E. F. G.			1. 2. 3. 4. 5. 6. 7. 8.

The above must be recited frequently, forward and backward.

In studying the Scale and Pitch names, the teacher should speak the former, the pupil answer the latter; and vice versa.

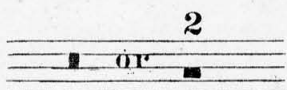
NOTE AND REST TABLE.

Tone Characters.		Silence Characters.	
(a) Whole Note.....		Equal in Value to	(a) Whole Rest.
(b) Half Note.....		" " " "	(b) Half Rest.
(c) Quarter Note.....		" " " "	(c) Quarter Rest.
(d) Eighth Note.....		" " " "	(d) Eighth Rest.
(e) Sixteenth Note.....		" " " "	(e) Sixteenth Rest.
(f) Thirtysecond Note...		" " " "	(f) Thirtysecond Rest.
(g) Sixtyfourth Note.....		" " " "	(g) Sixtyfourth Rest.
Seldom used.			
(h) Breve Note.....		Equal in Value to	(h) Breve Rest.

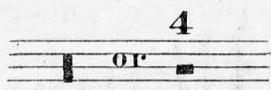
This Exercise can be had separately.

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Two-measure Rest.



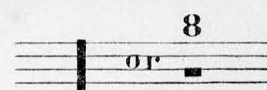
Four-measure Rest.



Six-measure Rest.

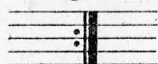


Eight-measure Rest.



Repeat.

(Twice through the passage.)



or

Re-repeat.

(Four times through the passage.)



Back to.



or



Repeat and back to.



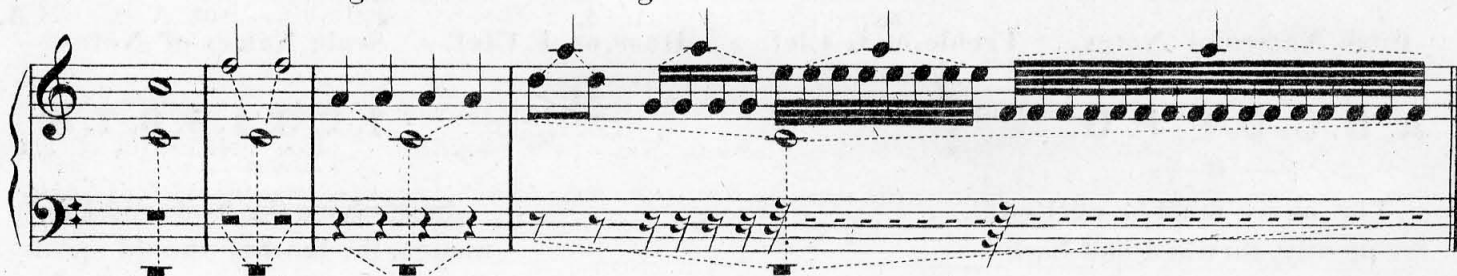
Re-repeat and back to.



or



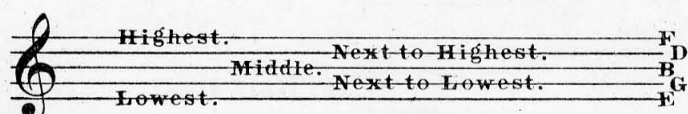
Diagram Illustrating Relative Note and Rest Values.



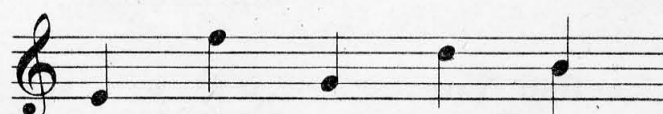
THE TREBLE STAFF.

Preliminary Study.

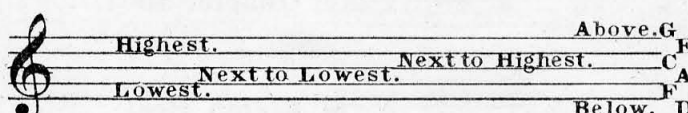
Names of the Lines of the Treble Staff.



Line Notes.



Names of the Spaces of the Treble Staff.



Space Notes.



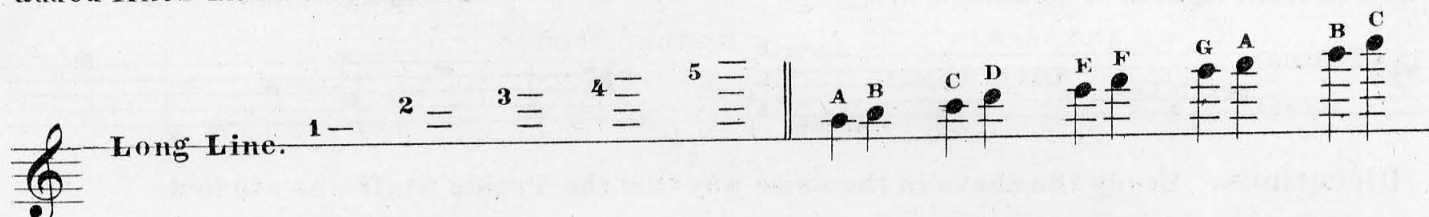
Note. Section E of the Sight Reading Exercise can now be practiced if the teacher so desires, but in the author's opinion, pupils should be taught to read *above* and *below* the staves, before any special effort is made to gain fluency in reading *on the staff*. In piano music generally the player gets ten times more practice on, than off the staves, therefore no special attention need be given to staff reading. A few staff notes are mixed in simply to divert the mind and sight for the instant from the ledger lines.

Directions. In studying the above, the teacher should call the lines and spaces as, low-est, highest, etc., the pupil speaking the letter name of the line or space. Pupils should write on the lines and spaces of the staff, all of the different notes given in the note and rest table, and on a second staff, write the corresponding rests. These should be written over and over until the pupil is perfectly familiar with all of the tone and silence characters.

THE LINES ABOVE THE TREBLE STAFF.

Preliminary Study.

Directions. Make the pupil to see that the number of added lines to be learned above the Treble Staff, is the same as the number of lines in the Staff; also that the added lines mark the location of two notes. For example, one added line marks the location of A and B, two added lines mark the location of C and D, etc.



In *Reading* the following notes, speak the number of lines and the letter of each of the two notes that belong to the line (or number of lines) named; as for example, one line, A B, or B A, five lines, B C, or C B, etc.

In *Reciting* the notes, the teacher should pronounce the line or lines, and the pupil should answer, giving the names of the two notes ascending and descending. For example, if the teacher says "four lines," the pupil should answer, "ascending G A, descending A G," etc.



THE LINES BELOW THE TREBLE STAFF.

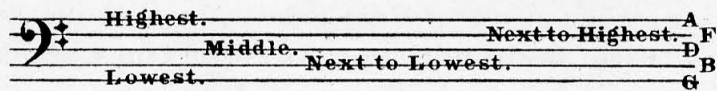
Preliminary Study.



Directions. Speak the number of the line or lines, and the names of the notes, as in the previous study. At the notes on the long line, say, for example, "Whole note, four beats; Eighth note, half beat," etc. *Go to Practical Reading Exercise, Section B.*

THE BASS STAFF.

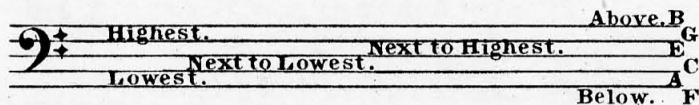
Names of the Lines of the Bass Staff.



Line Notes



Names of the Spaces of the Bass Staff.



Space Notes.



Directions. Study the above in the same way that the Treble Staff was studied.

THE LINES ABOVE THE BASS STAFF.

Preliminary Study.

Directions. Read and recite the lines and notes, and the notes on the long line, as in the Second Study.



Go to Practical Reading Exercise, Section C.

THE LINES BELOW THE BASS STAFF.

Preliminary Study.



Directions. Read and recite the above, in the same manner as in the previous exercises.

Go to Practical Reading Exercise, Section D.

OCTAVE DIVISIONS OF THE KEY-BOARD.

Middle Octave. Middle C to 1st C. First Octave, Treble. 1st C to 2nd C.

Second Octave, Treble. 2nd C to 3rd C. Third Octave, Treble. 3rd C to 4th C.

First Octave, Bass. Middle C down to 1st C. Second Octave, Bass. 1st C down to 2nd C.

Third Octave, Bass. 2nd C down to 3rd C. Three notes below Third Octave.

8va bassa

The large notes above represent all of the C tones within the compass of a $7\frac{1}{2}$ octave Piano. The location of these notes on the key-board should first be learned, then the notes between the large notes should be played, to establish in mind the proper location on the key-board by octaves, of all tones. The teacher, at times, should call, for example, "Right hand. Play five notes from 1 and 8 third octave; from 1 and 8 middle octave; from 8 and 1 second octave," etc. In same manner, call for L. H. to play in lower octaves.

To familiarize the pupil with the Intervals of the Scale, call for different intervals to be played in the different octaves. For example, "Right hand. Play in third octave 3, 6, 2. In first octave 7, 4, 8. Left hand. In second octave 4, 6, 1. Middle octave 2, 7, 5," etc.

To associate every Degree of the Staff with its Proper Key on the instrument, call, "Right hand. Play highest line, second added line, fifth added line," etc. "Left hand. Play lowest line, below fourth added line," etc. The pupil must also practice from the notes.

SIGHT READING.

(See Directions, bottom of page 117.) *Be sure to read them.*

PRACTICAL EXERCISE Section A.

M. M. ♩ - 40, 42, 44, 48, 50, 52, 54, 56, 58, 60.

T. M.

Section B.

A, B, C, D, E, F, G. | 1, 2, 3, 4, 5, 6, 7. |

Section C.

1, 2, 3, 4, 5, 6, 7. 8 2 6 4 A, B, C, D, E, F, G.

Section D.

Section E.

Notes on the Treble and Bass Stuffs.

SIGHT PLAYING.

(Close the hand projecting the 2nd finger, with which, touch the keys.)

PRACTICAL EXERCISE Section A.

M. M. ♩ - 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60.

Use the 2nd finger only.



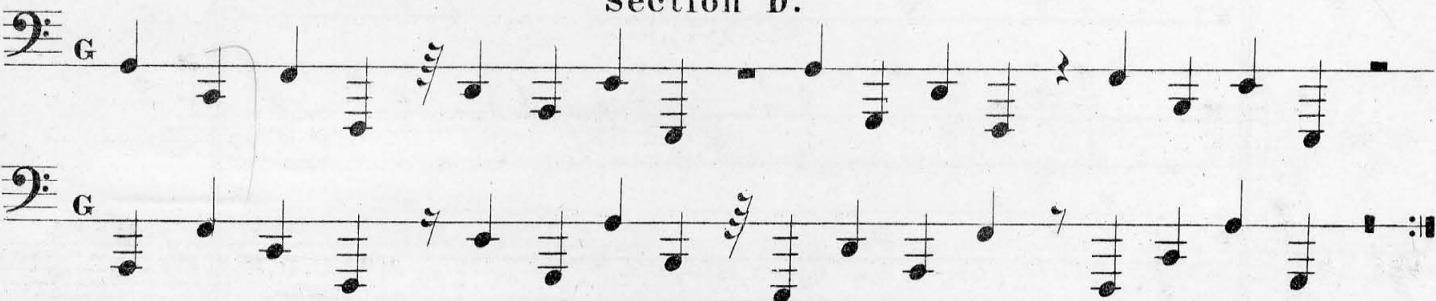
Section B.



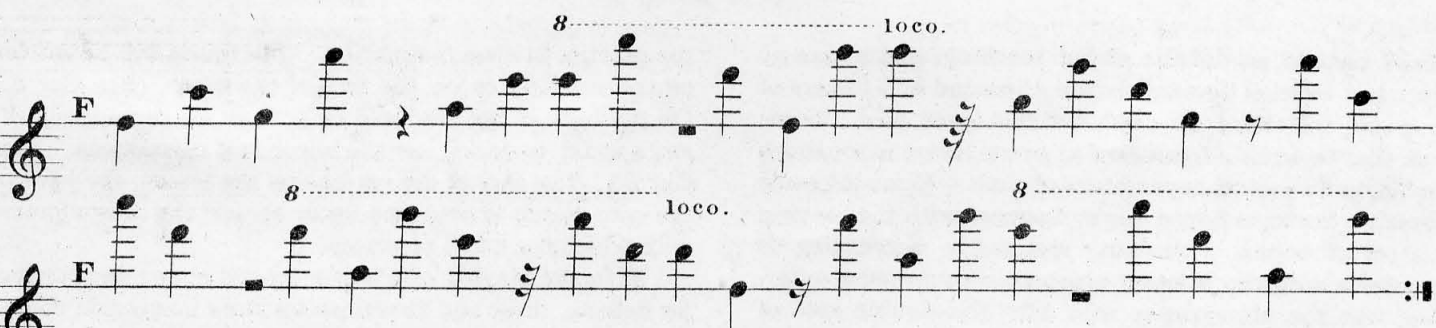
Section C.



Section D.



Section AA.



Directions. Study the Sight Reading Exercise, first by sections, following each, by the section of the same letter in the Sight Playing Exercise. When all sections have been learned, read directly through the entire Sight Reading Exercise, observing all repeats; then Play directly through the Sight Playing Exercise, observing all repeats. The teacher should give the time in the T. M. The pupil should speak or play every note, and speak the name of every rest in exact time, speaking a character name at every count. At the letters and numerals in sections B and C, do not read them, say scale or pitch names.

Caution. Never crowd the pupil to read or play *fast*. *He must think straight.* Pass from the reading to the playing exercise without changing the movement.

THE LESSON CARD AND HOW TO USE IT IN TEACHING AND PRACTICE.

The lesson card, *rightly used*, removes from the mind of the pupil all uncertainty as to what his *lesson is*, and at the same time removes from the teacher's mind all uncertainty as to whether the pupil has learned the *lesson given*—*two very important considerations*. Piano teachers who really expect to make artistic players, and to make *every lesson count*, will see the need of making use of some efficient means of accomplishing the purpose for which the *lesson card* is designed. The teacher, though, who has no well-

efforts, but he must be able to control the efforts of his pupil as well. To secure this latter result is one great object of the *lesson card*.

THE LESSON CARD AT LESSONS.

DIRECTIONS.—The pupil should be given a *lesson card* at every lesson. Three minutes is sufficient time in which to write a *lesson card*, for *one* or for *four* or *six* pupils, if each pupil writes his own card, which ought always to be

FAC-SIMILE OF LESSON CARD. (FACE.)

LESSON CARD.	
<i>M</i> _____ _____ _____ _____ _____ _____ _____	_____ 189 _____ Teacher.

Cut A.

defined method, no definite way of teaching, and makes no direct and explicit demands upon the mind and fingers of his pupil, will have no need for the *lesson card*. Some think that to write a *lesson card* at every lesson is too much trouble, and a useless expenditure of time. Upon the same grounds a business house might dispense with the keeping of a set of books. Straight, systematic accounting is regarded a necessity in every prosperous commercial enterprise, but the storekeeper who fills the double role of proprietor and clerk, and *locks up to go to dinner*, would naturally consider any systematic book-keeping an unnecessary expenditure of money and time; to him, with his insignificant methods and narrow business ideas, it would be. Some teachers have equally narrow ideas in the prosecution of their business.

Every prudent business man demands of his accountant a monthly trial balance at least, that he may know where he is, what his profits or losses in business are. The successful teacher is never content unless he sees from lesson to lesson, and from month to month that efforts and results show a *proper balance*.

To this end he must not only control wisely his own

the practice in class instruction. The lesson will be written on the ruled lines on the face of the card. (See Cut A.) On the back of the card will be written, on the upper half, any special remarks; on the lower half corrections. (See Cut B.) The face of the card bears the lesson, the back of the card stands in evidence for or against the thoroughness with which the pupil practices.

If in the playing of a lesson a pupil shows any particular defects, these and directions for their correction should be written on the back of the card under *Remarks*. If at the following lesson any one of the same defects appear, the same must again be written under *Remarks*. If a third time the same correction must be made, it should be written this time under the head of *Corrections*, which goes to show that the pupil has not been diligent in carrying out the teacher's directions; in short, *is not a good, studious and careful pupil*. The pupil should be made to understand that anything on the back of the card under *Corrections* is disgraceful, to say the least.*

* If for want of space the teacher finds it necessary to write anything on the back of the card under Corrections, which is not a correction, the word *Correction* should be crossed out.

The *first business* of the teacher at the beginning of a lesson is to examine the back of the *lesson card* (the card of the previous lesson which the pupil always hands to the teacher). If any corrections or remarks are found, ask the pupil what corrections or remarks are on the card. If the pupil does not know what is on the back of his card, he certainly is very remiss in his duties, and the correction should at once be written under the head of *Corrections*. The pupil must be made to understand that remarks or corrections on the back of the card are for his benefit, and that it will be the first duty of the teacher to see that the pupil has profited by whatever suggestion the card bears.

and more pleasing ones—and yet, if at the close of the quarter or year the child has not made satisfactory progress, censure the teacher. The back of properly prepared lesson cards are the teacher's defence: the dates of frequently missed lessons and practice, and the same remarks and corrections repeated and repeated, showing that errors which ought to have been corrected in a day were persisted in for weeks. The teacher who has these evidences in black and white to prove that he has done his duty and that his pupil has not, can easily exonerate himself and place the blame where it properly belongs; and if he must lose a pupil, be spared the additional humiliation and loss of professional reputation by the false accusations of disappointed parents, who, in the absence of the lesson cards, would have no positive evidence as to where the trouble really was. And not only so, but pupils in this way are often made to see that the

FAC-SIMILE OF LESSON CARD. (BACK.)

Remarks.							
Corrections.							
Hours	M.	T.	W.	Th.	F.	S.	Total,

CUT B.

THE LESSON CARD AT PRACTICE.

At practice the pupil must always have his latest *lesson card* before him, in order that no portion of the lesson is neglected. The pupil is expected to place all past *lesson cards* on file, and keep them for future reference, as they bear the date of every lesson taken. Therefore they show the number of lessons received and the number missed. The dates, also, show the time at which every piece, scale or study is taken. The card is an excellent means for keeping accounts straight between teacher and pupil, and also between the pupil and his studies.

NOTE.—Parents are sometimes very indulgent toward their own children, and will allow them to miss lessons and lose practice for the most trivial and petty excuses, and at practice will indulge the neglect of things which smack of tediousness, for the sake of easier

lesson card places the responsibility directly upon them, and are thus more anxious to get a clear understanding of every point, and more thorough to practice in a proper and thoughtful manner.

PRACTICE RECORD.

On the lower margin of the back of the card the number of hours practiced each day should be written, and also the total number during the week.

Here again the *lesson card* brings clearly before the parent, and the pupil who practices one hour a day, the very best reason why another pupil accomplishes so much more and plays so much better. The lesson card of the other perhaps shows *two, three*, may be *four* hours' daily practice. The *truth is*, no real progress in playing ought to be expected from the average pupil who practices but *one hour a day*.

COURSE OF STUDY IN PIANO PLAYING.

ACCORDING TO THE

VIRGIL CLAVIER METHOD.

To obtain the best results, pupils who use the Practice Clavier and the Virgil Foundation Exercises should make exclusive use of the Clavier and of the technical studies in the Foundation Exercises until Exercise No. 33 is correctly played at M. M. quarter-note equals 144 to 176, and until the pupil is able to name correctly all qualities of touch by the hearing, as the teacher plays them on the piano.

OBSERVE.—This applies not only to beginners, but to those who have played for years, if upon examination they are found deficient in accuracy of finger action, as revealed by the tests of the Clavier.

THE USE OF THE PIANO.

The teacher should make use of the piano at every lesson, five or ten minutes in drilling the pupil in the auricular work found on pages 95 to 99 inclusive, with such disciplinary study of this kind as may be thought necessary; that is, unless upon examination the pupil is found already to be accurate in determining tones and tonal effects by the ear.

The work of training the ear must not be neglected as *sharp fingers* with *dull ears* are worthless things; indeed, nothing can be more worthless, unless it be *sharp ears* with *dull fingers*.

The department of Time Study, pages 100 to 110 inclusive, and the department of Sight Reading, pages 111 to 117 inclusive, should receive their proper and requisite share of attention at lessons, these being essential features of the Clavier Piano Course.

(The piano, of course, is not brought into requisition in the last two departments named.)

If pupils who use the Clavier do not make far greater and better progress, both technically and musically, than those who use only the piano; it is because they do not use it thoroughly; that is, they do not persist long enough in the exclusive use of the instrument in their technical work. They foolishly drop Clavier practice, or at least divide the time between the Clavier and the Piano, and begin playing pieces on the piano, perhaps difficult and old pieces (that is, compositions they have played before) before conscious, right conditions and accurate playing movements have become with them natural, fixed habits.

Before beginning the practice of Exercise No. 33, Exercises Nos. 1 to 24 inclusive must have been learned, and Sections A and B of Exercise No. 25, also Sections A and AA of Exercise No. 26, and Exercise No. 27 must have been correctly played H. T. at M. M. quarter-note equals 60.

WHEN MAY OUTSIDE EXERCISES AND PIECES BE TAKEN?

Exercise No. 25 must have been correctly played H. T. through Sections A, B and C, at M. M. quarter note equals 72; No. 26, both forms, at same tempo through Sections A, B, BB and AA; also Exercises Nos. 27 to 72 must have been learned, and Time Exercises Nos. 1 to 20 must have been thoroughly studied before any outside exercises or pieces are taken. The pupil should himself make no use of the piano *at all*, until Exercise No. 33 is correctly played at M. M. quarter-note equals 176, and this Exercise (No. 33) should be the first that the pupil plays on the piano.

BEGINNERS AND OUTSIDE STUDIES.

Beginners, for practice in reading and to familiarize themselves generally with musical notation, can, with propriety, take outside studies and properly-chosen pieces before they have reached the point in the Foundation Exercises named. The directions above given apply to those especially who have studied the piano previously. Beginners, as soon as they can execute Exercise No. 33 correctly, H. S. and H. T., at M. M. quarter-note equals 100, and can play the exercises in the book to Exercise No. 40 inclusive (of course the sectionally-written exercises, such as 25 and 26, will only have been played, the former to Sections A, B, C, the latter to Sections A, B, BB, AA, at M. M. 60) can, with propriety, take "Introduction to the Piano-forte," by C. L. Doll. In order that these studies may be made advantageous in the direct line of work pursued, the teacher should mark the M. M. time for each Exercise, and certain passages should be marked and executed with the different kinds of touch taught in Exercise No. 33. The M. M. marking for the Doll Studies will vary from 100 to 132.

The Exercises in the book following Exercise No. 40 should be taken by beginners in connection with the Doll studies. Exercises Nos. 57 and 58 should receive

special attention. Charles Hallé's *Practical Piano School*, Section I, Nos. 1, 2 and 3 may be used.

The Black-Key and Crossing Exercises follow in order. The latter should receive all the attention that their great importance demands. As these Exercises are preparatory to Scale practice, they should be thoroughly in hand before the Scales are commenced. In connection with the Doll Studies, and *Practical Piano School* Hallé, 6 Etudes, Op. 157, Louis Kohler, may be taken by beginners, all of which should be Metronome marked, tempo from quarter-note equal 132 to 144. In connection with the above Exercises Nos. 25, 26, 33, 42, 44, 45, 46, 47, 59, 60, 65, 66, 67, 68, 69, and the Time Exercises should be in practice for the development of time, velocity and endurance.

Also Exercises Nos. 29, 30, 37, 38, 41, together with the Black-Key, and the Black and White-Key Exercises must be practiced, also all of the special exercises belonging to the "Preliminary Studies."

Exercises should not be transposed to other Keys as directed in the book, until the Black-Key and the Black and White-Key Exercises have been practiced, and the Exercise to be transposed has been easily and correctly played at a proper tempo in the Scale of C. Selections for beginners may also be made from the following: 24 Melodious Studies by H. Macdougall; *Kinderleben* by Kullak; *Schmetterling* by Spindler; *Melodious Etudes*, Op. 52, Loeschorn; *Miniaturbilder*, Op. 39, by Hugo Reinhold. Thirty Selected Studies, Heller, Presser Edition; *Spring Song*, Elmenrich; *Skating*, Kullak; *Curious Story*, Heller; *Solfegretto*, Ph. E. Bach; *Invention No. 1*, Bach; *Purling Spring Schytté*, *Intermezzo* (E minor), Jensen; *Tarentelle*, Sartorio, *Fantasie* (D minor), Mozart; *Sonata No. 16* (in C), Mozart; *Etude de Style Ravina*, Morceaux, Op. 22, No. 1, Wallenhaupt; *Allegro* (F minor), Ph. E. Bach; *May*, *Lovely May*, Schumann; *Spring*, Schumann; the easier Haydn and Mozart Sonatas. The other Freedom Exercises, the Scales and Arpeggios, the Double Note Exercises, the Octave Exercises (which, to secure the required hand and arm movements, should be taken at first in reaches of sixths), and the Legato and Staccato Chord Exercises in Book II. ought now to be taken.

ADVANCED PUPILS AND OUTSIDE STUDIES.

Advanced pupils, when they have mastered the Clavier Exercises as above in the Scale of C, and the Black-Key and Black and White-Key Exercises, can take Etudes by Duvernoy, Op. 120 (the first five) which Etudes must not be considered finished until they are easily and correctly played up to the tempo given, and some at a much faster tempo even. Following these, the easier Preludes and Fugues and Two-Part Inventions of Bach may be taken, also the easier Beethoven Sonatas. For example: Op. 2, No. 1; Op. 2, No. 2; Op. 10, No. 1; Op. 10, No. 2; Op. 14, No. 2.

It must be remembered that Exercises Nos. 25, 26, 59, 60, 66, 67, 68, 69, 71, the regular Time Exercises, and several other standard technical exercises, many of which are in the second book, must be learned in all Keys, and practiced until a very rapid tempo and a perfectly even execution has been reached.

The practice of these Exercises, together with the Major, Minor and Chromatic Scales, Arpeggios, Major and Minor Scales in Double Thirds, Sixths, and Octaves and the Freedom and Chord Exercises in the second book, will furnish pupils with all necessary technical work. Chopin Etudes, and pieces of like grade may now be taken.

Teachers ought to make it their business to give their pupils an ARTISTIC TECHNIC, and to build them up in a good REPERTOIRE, THOROUGHLY LEARNED and MEMORIZED.

The technical practice here suggested, together with a proper study of wisely-selected pieces, sparing the pupil the labor of learning the thousand and one Etudes which all ambitious students of the piano heretofore have been expected to study, will be found a more direct and sure means of reaching the desired end, than is possible by any other method known.

We have here named only a few of the many musical compositions which would necessarily be learned during a course of study, and we have made no suggestions as to what ones should be used as standards of gradation. These are matters which must be left for the good judgment of the teacher or director.