STANDARD
Graded Course of Studies
FOR THE
Piano Forte
IN TEN GRADES

Consisting of Standard Etudes and Studies, arranged in progressive order.
Selected from the best composers for the cultivation of

TECHNIC, TASTE, AND SIGHT READING

Carefully Edited and Annotated and Supplemented with Complete Directions for the Application of Mason's System of Technics in each Grade for the production of a

MODERN STYLE OF PLAYING

COMPILED BY

W. S. B. MATHEWS

STANDARD GRADE	I		STANDARD GRADE	VI
STANDARD GRADE	II		STANDARD GRADE	VII
STANDARD GRADE	III		STANDARD GRADE	VIII
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PRICE, $1.00 EACH GRADE

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DICTIONARY OF MUSICAL TERMS.

Accelerando (*pronounced: atshelerando*), *becoming faster, accelerating.*

Adagio (*pron. adajeeo*), *slowly.*

Ad libitum, *as you please.*

Agitato (*pron. ajeetato*), *agitated, excited*

Allegretto, *lively, somewhat fast.*

Allegro (All°), *fast, rapid.*

Andante (And^te^), *slow movement, quiet.*

Andantino, *somewhat faster than* Andante.

Animato, *animated, full of soul.*

Arpeggio (*pron. arpedjeeo*), *harp-like; breaking or detaching the tones of a chord.*

Assai, *very.*

A tempo, *in regular time.*

Basso, *the bass.*

Bis, *twice.*

Cadenza, *brilliant flourish before the close of a piece.*

Calando (cal.), *getting slower and softer.*

Calmato, *calmed down, quiet.*

Cantabile, Cantando, *in a singing style, song-like.*

Con, *with.*

Content, *the distinctive quality of any piece.*

Crescendo (cresc.) (*pron. kreshendo*), *increasing in force.*

Da Capo (D. C.), *from the beginning.*

Dal Segno (D. S.) (*pron. dal senyo*), *from the sign* 𝄋

Diminuendo (dim.), *decreasing in strength.*

Dolce (dol.) (*pron. doltshay*), *soft and sweet.*

Energico (*pron. enerjeeco*), *with energy and power.*

Finale (*feenahleh*), *the last movement of a piece in large form.*

Fine (*pron. feenay*), *end.*

Forte (*f*), *loud and strong.*

Fortissimo (*ff*), *very loud,* (*fff*), *as loud as possible.*

Forzato (*fortzato*) (*f^z^*), Sforzato (*^sf^z*, *^sf*), *strongly accentuated.*

Grazioso (*gratsiozo*), Con grazia, *gracefully.*

Larghetto, *not as slow as* Largo.

Largo, *slow, protracted; slower than* Adagio.

Legato, *tied, bound;* Legatissimo, *very much bound.*

Lento, *slow.*

L'istesso Tempo, *the same tempo or time.*

Loco, *play the notes as printed* (*used to indicate discontinuance of 8va*).

Maestoso, *with majesty; dignified.*

Marcato (marc.), *made prominent; strongly marked.*

M. D., *right hand.*

M. S., *left hand.*

Melanconico, *sad.*

Mezzo, *half;* Mezzoforte (*mf*), *middling loud;* Mezzopiano (*mp*), *middling soft;* Mezza voce (*m. v.*), *with suppressed voice.*

Moderato, *moderately.*

Molto, *very, much, many.*

mp., *mezzopiano.*

a piacère (*pron. piatshayre*), *as you please, at pleasure.*

Piano (*p*), *soft;* Pianissimo (*pp*), *very soft;* (*ppp*), *as softly as possible.*

Più, *more;* Più mosso, *faster.*

Pizzicato (*pitsicahto*), *picking the strings as on the guitar.*

Poco, un poco, *a little;* Pocoforte (*pf*), *somewhat loud.*

Presto, *quick;* Prestissimo, *very quick.*

Pulse, *count, a beat.*

Rallentando (rall.), *retarding the tempo.*

Ritardando (ritard., rit.), *retarding, slower by degrees.*

Ritenuto (riten., rit.), *holding back.*

Scherzando (scherz.) (*pron. skertsando*), *gay, playful.*

Scherzo (*pron. skertso*), *a lively composition.*

Semplicita, *simply, plainly.*

Sempre, *always.*

Senza, *without.*

Senza Ped., *without pedal.*

Simile, *similar, continuing in the same manner.*

Sonore, *resonant.*

Sostenuto (sosten.), sustained.

Sotto voce (*pron. votshay*), *softly, as if in an undertone.*

Spiritoso, Con spirito, *with spirit, lively.*

Staccato (stacc.) *cut off suddenly; short tones.*

Tempo, *the time or measure of time.*

Tempo di marcia, *in march tempo.*

Tenuto (ten.), *held.*

Tutti, *all.*

Un poco, *a little.*

Valse, *waltz; a dance.*

Vivace (*pron. veevatshay*), *lively.*

Vivo, *lively.*

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CHOPIN, F., Op. 40, No. 2, Polonaise 35
CHOPIN, F., Op. 28, No. 15, Prelude in D flat 30
CHOPIN, F., Op. 64, No. 2, Valse in C Sharp Minor 40
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HAYDN, F. J., Sonata No. 7 in E Minor 30
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General design of the sixth grade.

The general work of this grade is to increase the power, evenness and brilliancy of the playing, add en-durance, and diversify the touch. The studies in the present work may roughly be divided into three classes; 1. Finger work, aiming at a quiet hand; 2. Cantabile work, of a nocturne-like character; 3. Imitative, or polyphonic work, of which the Bach Invention in B flat is the most striking example. To these might be added yet a fourth kind, the octave or wrist study by Bohm.

Mason's technic in this grade.

At least half the time devoted to the two-finger exercises may be given to the forms in thirds and sixths.

When one of these varieties as for instance the thirds, has been in practice for two or three weeks, it may give way for a single week to the first forms, those in the diatonic scale. Greater speed, lightness, and many more repetitions, through two octaves, instead of one, are the qualities which are here in question.

Alternate from rhythm I to rhythm II every day.

Then after a week on these earlier forms, resume those in double tones, the sixths, for instance.

Arpeggios.

The practice in this department will naturally depend upon what has been accomplished in the lower grades.

But in general unless there is evident weakness of finger, the two hand, forms in sixths, Exercises Nos. 21 to 35, are the ones mainly in demand. If the positions derived from C and G have been pretty thoroughly explored, as they will have been, if the practice has been faithfully applied in the five grades below, a new position must be taken, such as that upon D, and all its derivatives carried out.

The meters of nines are very good in this grade.

Also the rotation forms in which seven chords are taken in rotation. See exercises 24 and 33, now and then the rhythmic tables, like those in exercises 16 and 17, should be carried out in the two-hand forms, and rotation can also be applied by taking all the chords in succession.

When the triad arpeggios appear difficult, drop the seventh derivatives and attend to the triads and broken chords, as given from exercises No. 36 to No. 37

In short, add to the pupil's endurance and to the brilliancy and solidity of his playing. When the Practice Clavier is in use, all these arpeggio forms may as well, and often better, be practiced upon it. The fingers can in this way be made stronger, and the touch measured.

OCTAVES and the Pedal and Chord exercises in Vol. IV may now and then take the place of the two finger exercises.

Unless the pupil is able to give as much as three and a half hours per day to practice, it will not generally be advisable to require scale and arpeggio practice together, but alternate them. The scales should be taken up thoroughly in this grade, and worked through all the keys in four octave forms, in canons, and in the contrary motions. Velocity practice should be carried through two octaves and a half. Brilliancy and pearly quality are the two main points in scale playing to be desired.

All of Dr. Mason's directions with regard to *Method of Practice* must now be scrupulously observed in both scales and arpeggios, for without this the desired improvement in style of passage work will not be realized.

When pupils are not able to practice more than two hours a day in all, the practice must be diversified very carefully, on the one hand seeking to avoid one-side development, and on the other not frittering the time away by doing a very few minutes on each kind of work. It will often be a question whether the pupil would not better omit the graded studies now and then for a month, and put the time all on the Mason technics, and then come back to the studies for a month, omitting all the Mason exercises except the two-finger exercises and octaves, one or the other of which must enter into the work of every day.

In the assignment of pieces care must be taken to give at the same time both brilliant and poetic or lyric pieces for work, because in working at a difficult finger piece the pupil has practically only an exercise to play until just as the piece is becming mastered.

A lyric piece with its smaller demands upon the technics affords relief.

It has been attempted to arrange the studies in this progressively, but the teacher may often find it advisable to depart from this order in pursuance of some particular end.

ALLEGRO. (♩ = 132.)

J. B. CRAMER.

sempre legatissimo.

1

ff *p*

cresc.

(5)

(10)

fffz *f*

dimin.

cresc.

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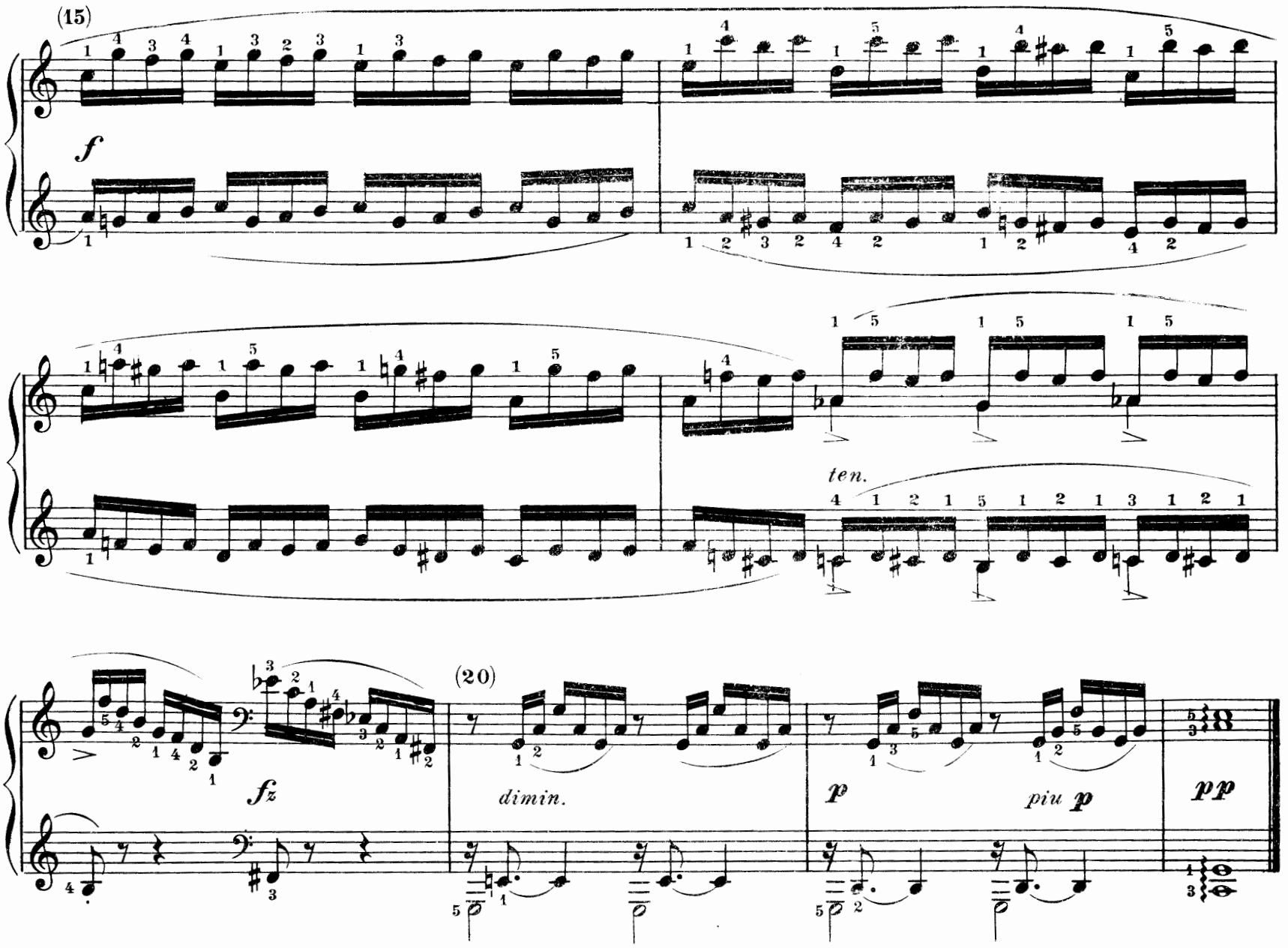
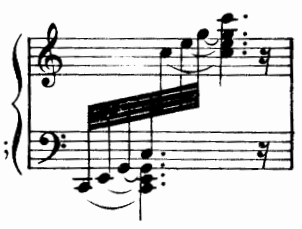


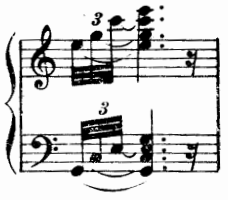
1. Let the pupil practice at first with each hand separately, slowly, and giving equal force to each note. Then as a test, accelerate the time, playing *mezzo piano*. If even a slight indistinctness is noticed return immediately to the first method. Refrain from using both hands together until the mechanical difficulties have been entirely overcome. The study of the "*crescendo's*" and "*diminuendo's*" etc.. must be conducted in the same way. *i.e.* by each hand separately before using them together. All the following Etudes are of course to be studied according to these principles.

2. The teacher should insist on the arpeggio being played exactly as written, and not allow the slightest approach to the arpeggio unless positively required. If the least negligence on this point be permitted in the beginner it may lead to fatal consequences.

3. The first broken chord is played thus;



the second 10th measure.



The difference in the methods here shown of executing these broken chords depends partly on the difference of their harmonic effect. In the first measure if the hands were not struck successively, there would be a lack of richness (not felt in the 10 th, measure) because the upper part at a distance of three octaves only doubles the bass tones.

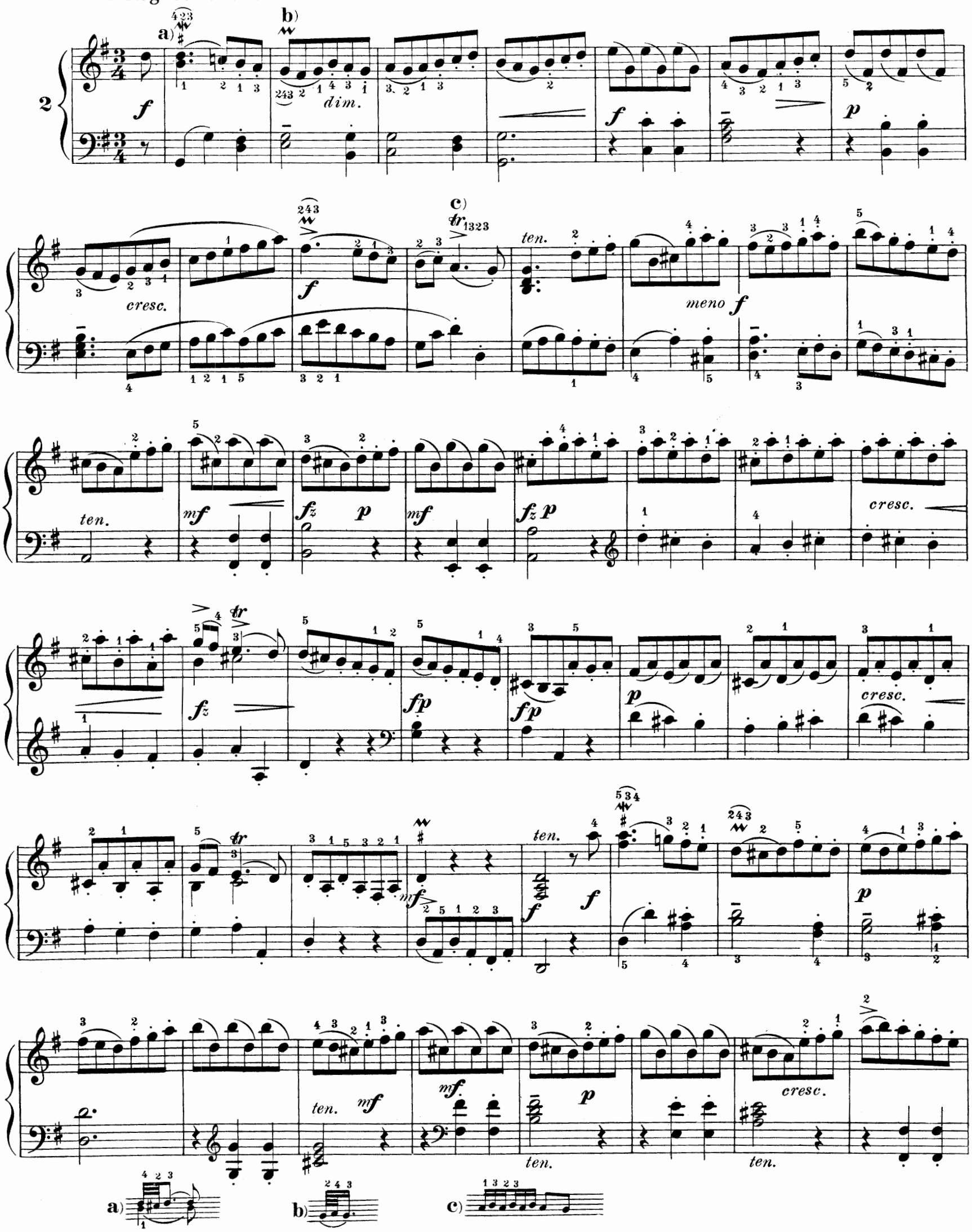
4 In addition to the preceding directions for practice, it will be found advantageous to practice slowly with elastic finger touch, (as directed in Mason's Technics.) also rapidly with same. The benefit of this is found in bringing out the individuality of the tones. It will be well to practice in two grades of speed; the second exactly twice as fast as the first. The slow practice gives certainty; the fast smoothness and celerity.

5. Excellent results are obtainable by transposing the study into several keys preserving the original fingering. Notes **1.** **2.** and **3.** are by Dr. Hans Von Bülow.

CORRENTE

Allegretto. M.M. 𝅗𝅥. = 72.

G.F. HANDEL



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p *cresc.* *f*

p *cresc.*

f *cresc.*

ff *f*

ten. *marc.*

p *fz*

d)

cresc. *fz* *p* *mf* *p*

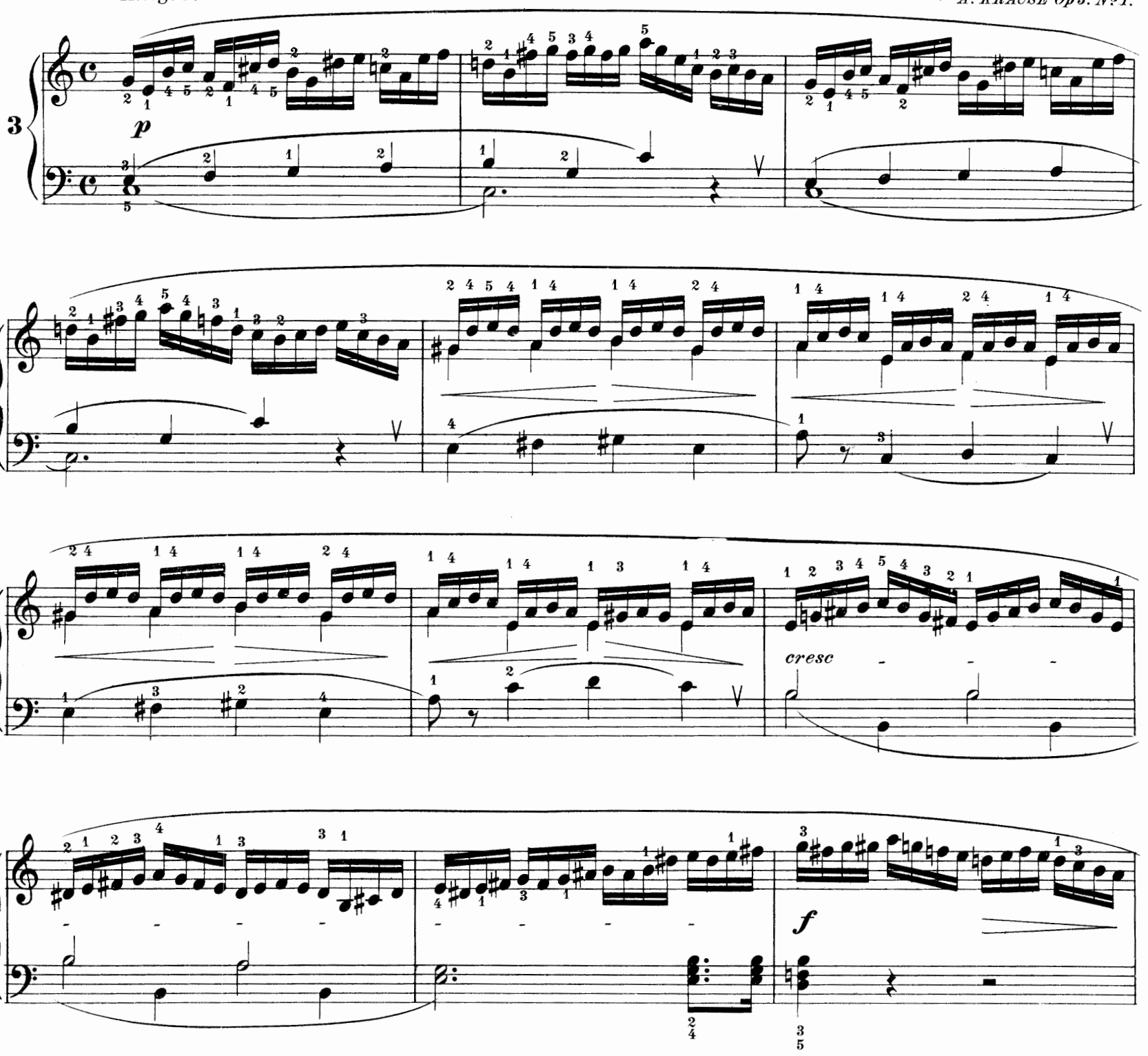
f *fz* *fz* *ten.*

d)

A most excellent finger piece, which will have its proper effect only after much slow practice, in which the individuality of the fourth and fifth finger has been acquired by means of emphasizing and perhaps over-doing the proper motion. The fourth finger must be raised quite high after playing, at the same moment the fifth finger is playing. Later, when a habit of individualizing this motion has been acquired, a more rapid tempo must be taken, and the musical idea of the study brought out, with the tenor voice in its proper office as a unifier of the effect. If great pearliness of running effect is desired, it will be advantageous to practice the sixteenth notes occasionally with what Dr. Mason calls elastic touch, which of course will temporarily sacrifice the legato. But in as much as it will still further individualize the tones, it will render the ear more exacting as to equality, and will impart more spirit to the touch, so that the effect later when the legato is resumed will be very much improved. It will also be useful to practice this a part of the time on the practice clavier with the heavy touch. This will gain for the fingers in a few hours practice a decision and vigor which will not be gained at the keyboard for a much longer time.

Allegro.

A. KRAUSE Op 5. No 1.



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p

cresc

f

f

f

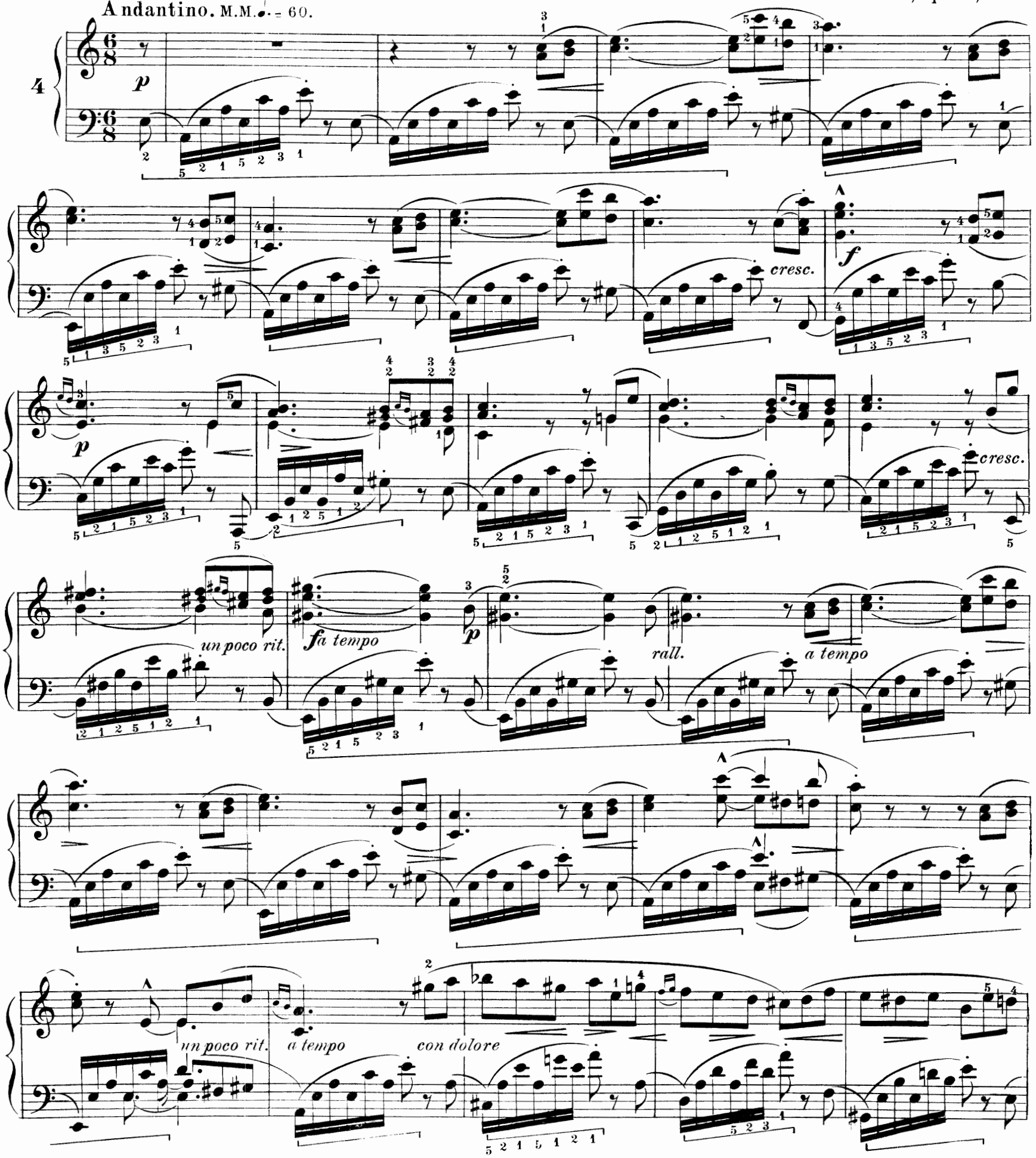
ff

GONDELLIED.

BARCAROLLE.

A pleasing, rocking motion which when properly secured will carry the hearer along despite the constant rests which interrupt the continuity of the legato. In order to secure this, count two in a measure, according to the tempo indicated in the metronome mark. The various strong accents which now and then occur are generally anticipations of accents which would have been expected a little later. They must be given with considerable force. The pedal is to be used according to the indications.

E. Haberbier, Op. 53, No. 2.



poco rit. a tempo

sf sf sf poco rit.

poco rit. a tempo a tempo

rit. pp ppp

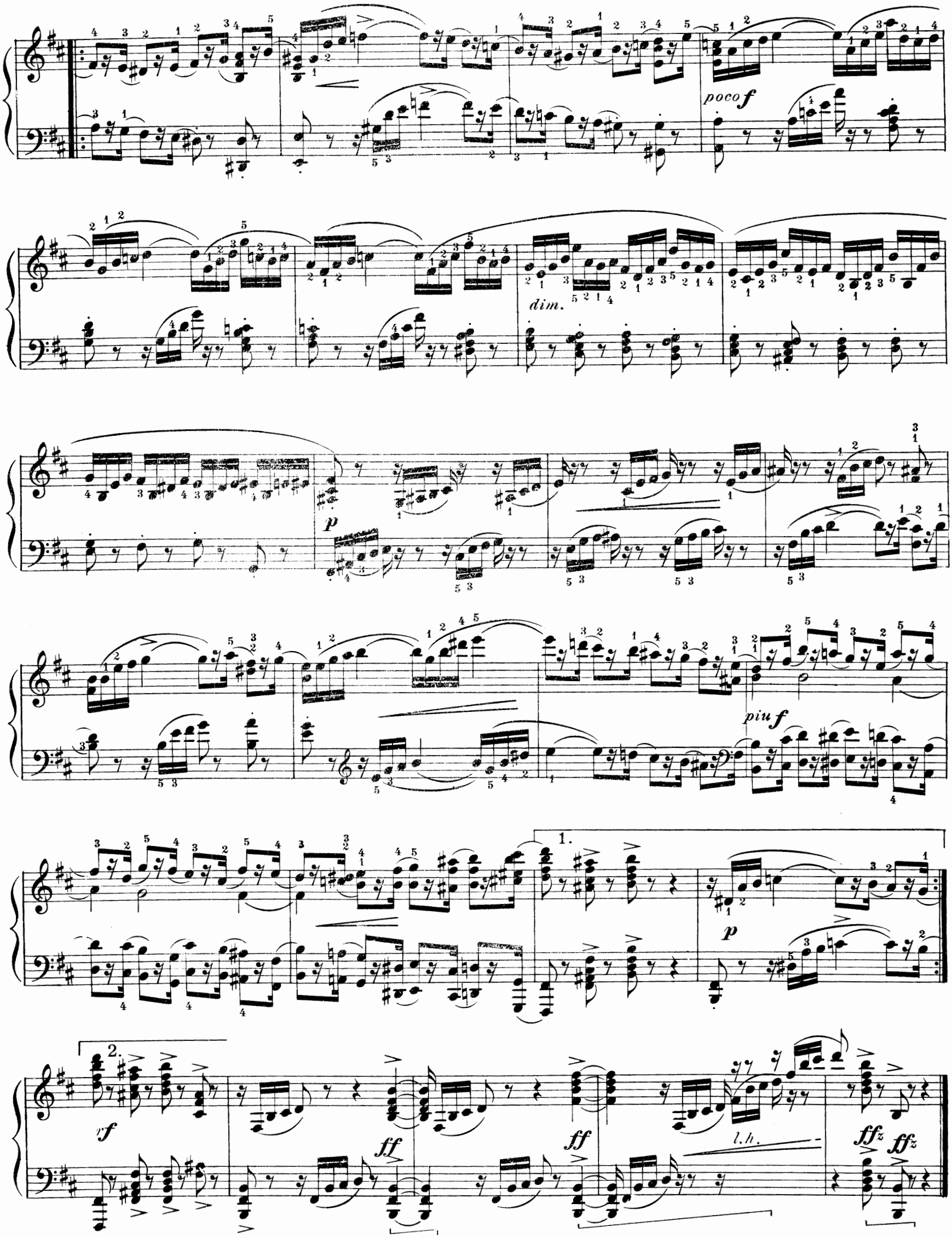
DECISION.

This number is written in the style of a Bach prelude, although modern in treatment. In the interpretation, the polyphonic character of the piece must be borne in mind and the passage-work be executed in such a manner as to bring out the harmonic structure.

Allegro con fuoco. M.M. ♩ = 138. Hugo Reinhold, Op. 53, No. 10.

5

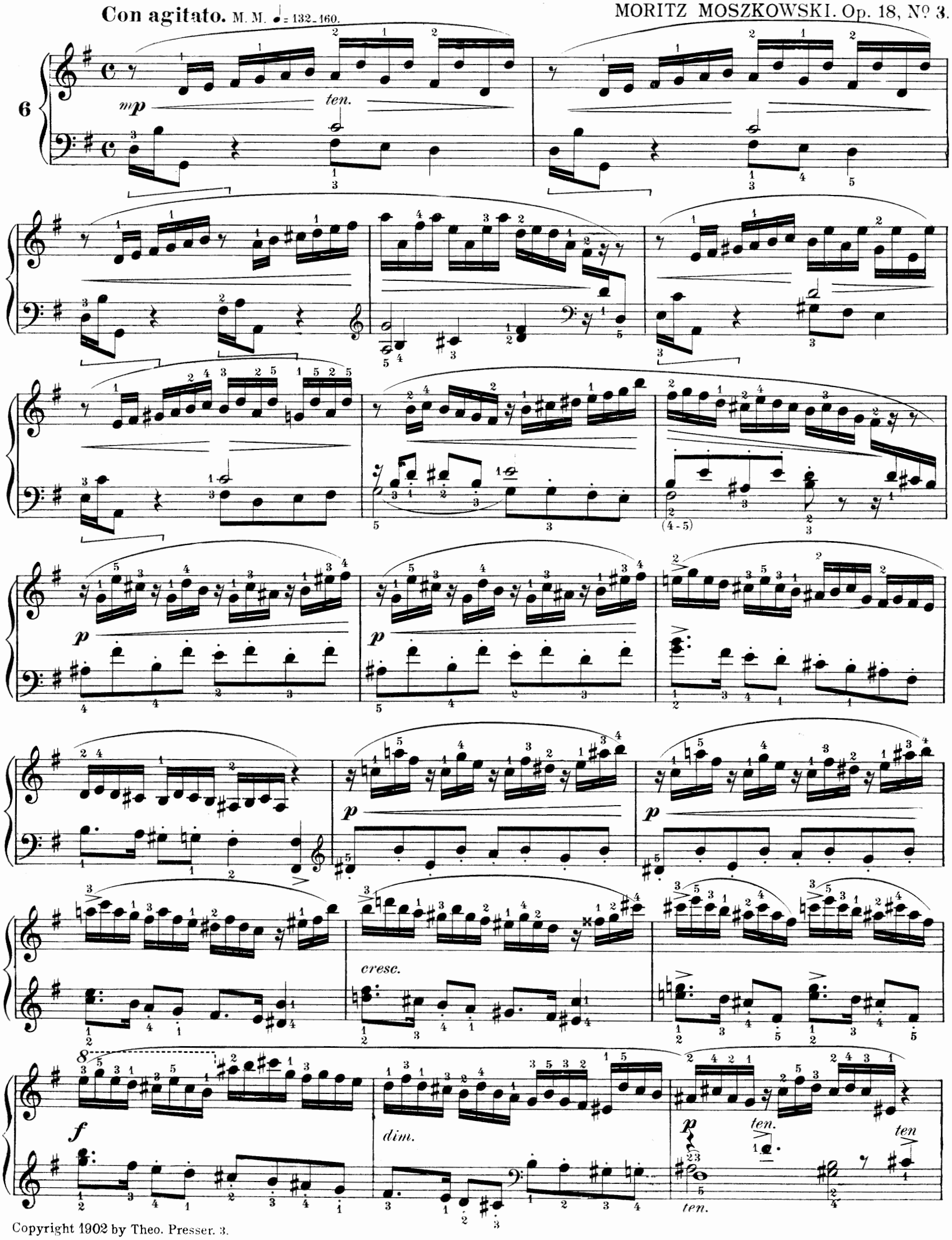
p p


poco f
dim.
p
piu f
1.
p
2.
rf
ff
ff
l.h.
ffz
ffz

ETUDE.

Con agitato. M. M. ♩= 132-160.

MORITZ MOSZKOWSKI. Op. 18, Nº 3.



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ten. ten. ten.

un poco rall.

a tempo

p ten.

p

p

p

p

cresc.

f

p

ff

dim.

p

scherzando

molto cresc.

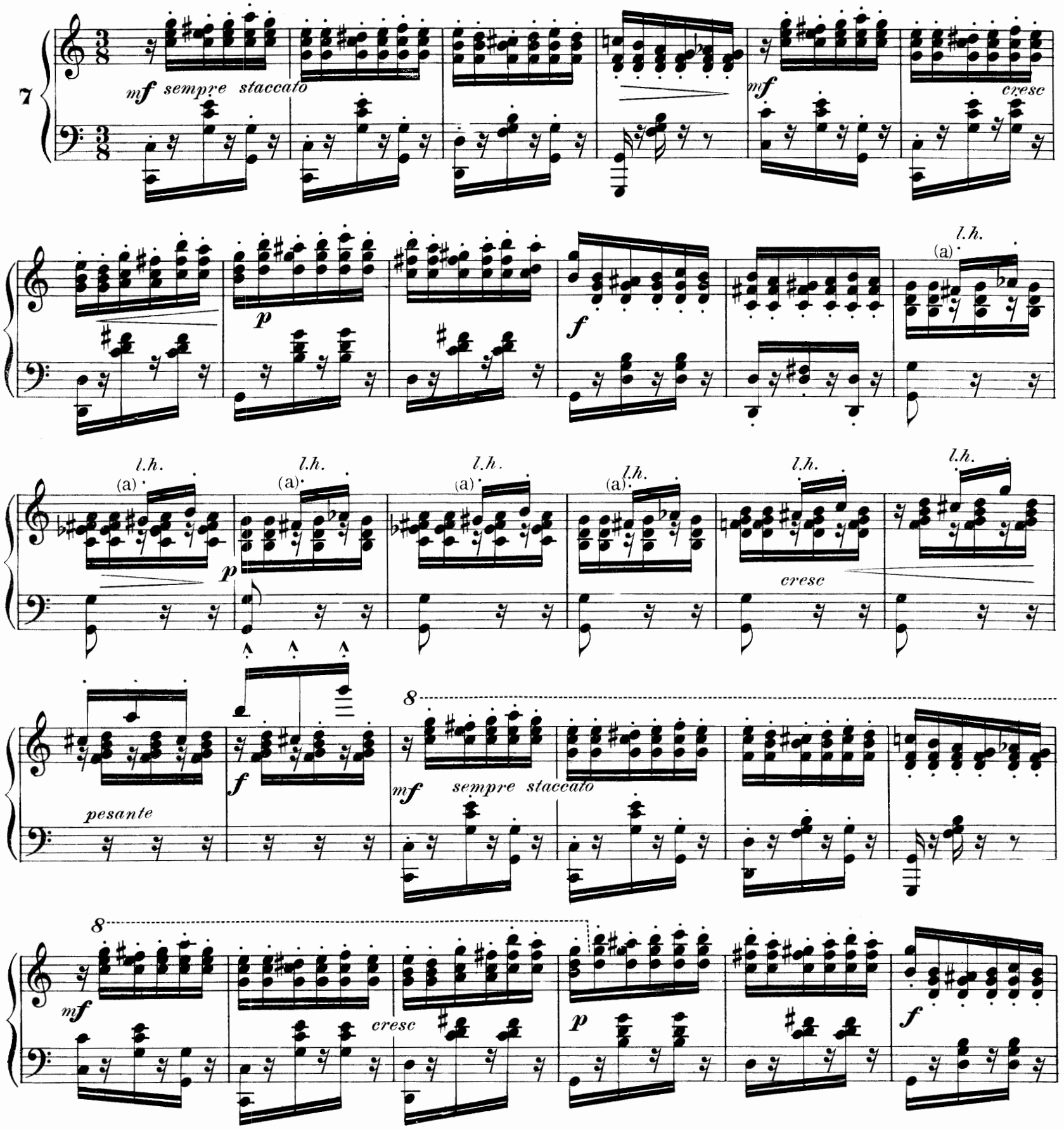
sff z pp

Waltz Study.

In the following study the first point to be sure of is that the wrist is held loosely, and the successive chords played with a light hand touch. The next consideration must be for the melody, which is always the upper tone of the chords. This must very slightly preponderate.

Allegro ma non troppo.

Carl Bohm Op, 229 No 2.



a The hands may be crossed, the left hand playing the high single notes. This will be easier than to do them with the right hand. The same method is applicable in the closing period, and the double touches will afford good practice for the left hand.

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(a)

(a)

cresc

pesante

fz

f

8

8

p

(a)

(a)

(a)

(a)

cresc

cresc

pesante

ff

ff

ff

ff

8

ffz

ALLEGRO. (♩=88.)

CRAMER

ten. sempre

mf

ten. sempre

(5)

(10)

dimin.

sfz *sf*

mf

sf *sf* *sf* *sf*

(15)

dimin.

cresc.

mf

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(20)

cresc.

f

(25)

dimin.

mf

(30)

rfz

dimin.

ten.

p

piu p

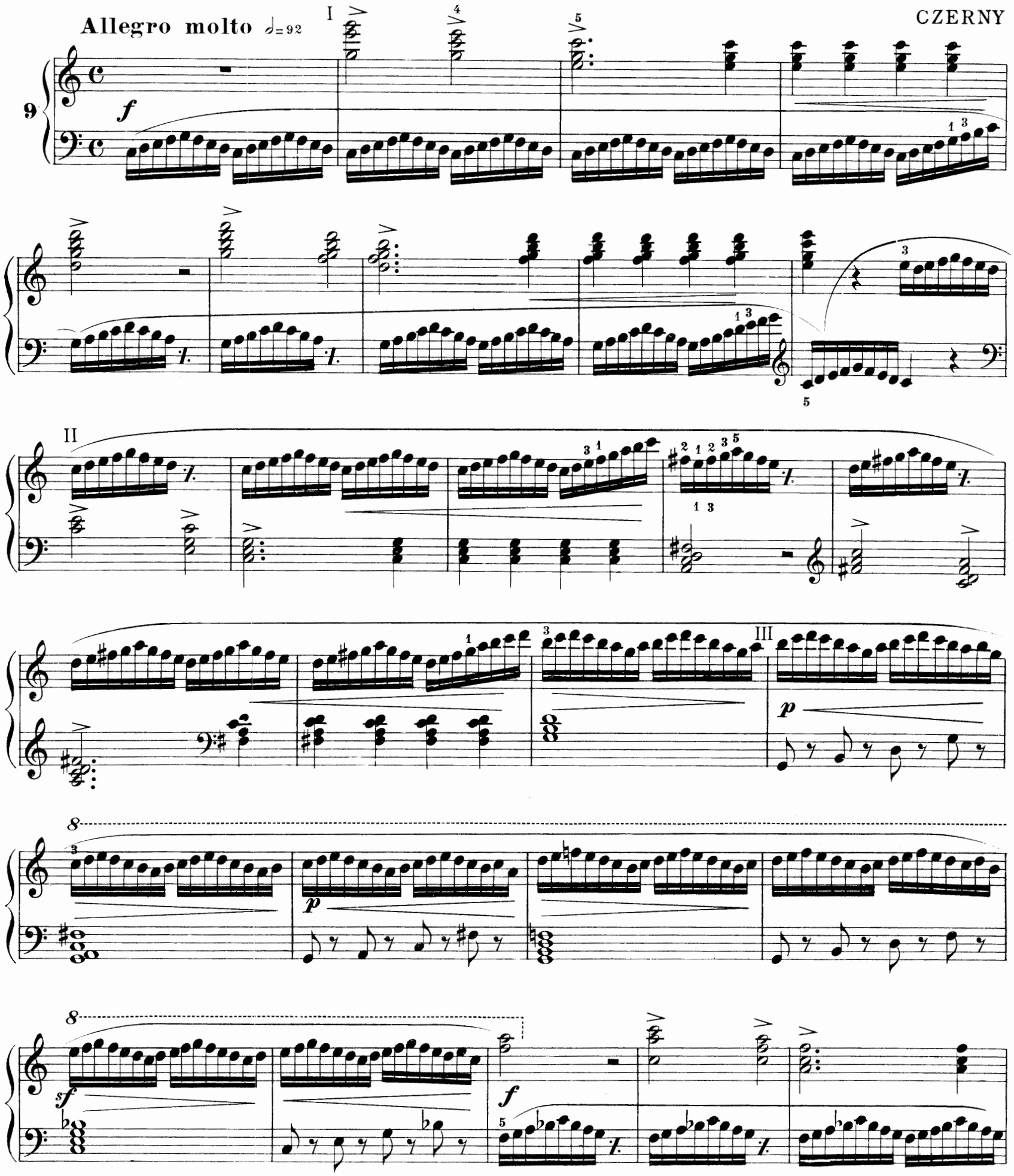
pp

1. This Etude requires a firm pressure and hold of the 5th finger of each hand upon their appropriate keys.

2. Care should be taken that the middle fingers move with regular lightness, at the same time preserving the natural melodic expression of the figure *i.e.* in ascending playing gradually *crescendo*. and descending *diminuendo.*

3 The half notes are to be played with hand touch, and not with finger touch.

This study is intended for lightness and evenness of finger work, with a quiet hand. It is mainly to be practiced at a moderate, and fast speed. Quietness will come with very fast playing, or with slow and soft practice. Therefore these two methods should mainly be used. Of course all the runs ought to be practiced also with the hands separately, in order to secure an even succession of tone strength.



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sf

p

cresc.

sf

f

p

FANFARE.

J. Lemmens.

Allegro non troppo. M.M ♩ 120—132.

10

ff *staccato*

l.h.

p

pp

(quasi echo)

l.h.

l.h.

The composition should be practiced throughout in strict legato; also in the following manner.

viz.

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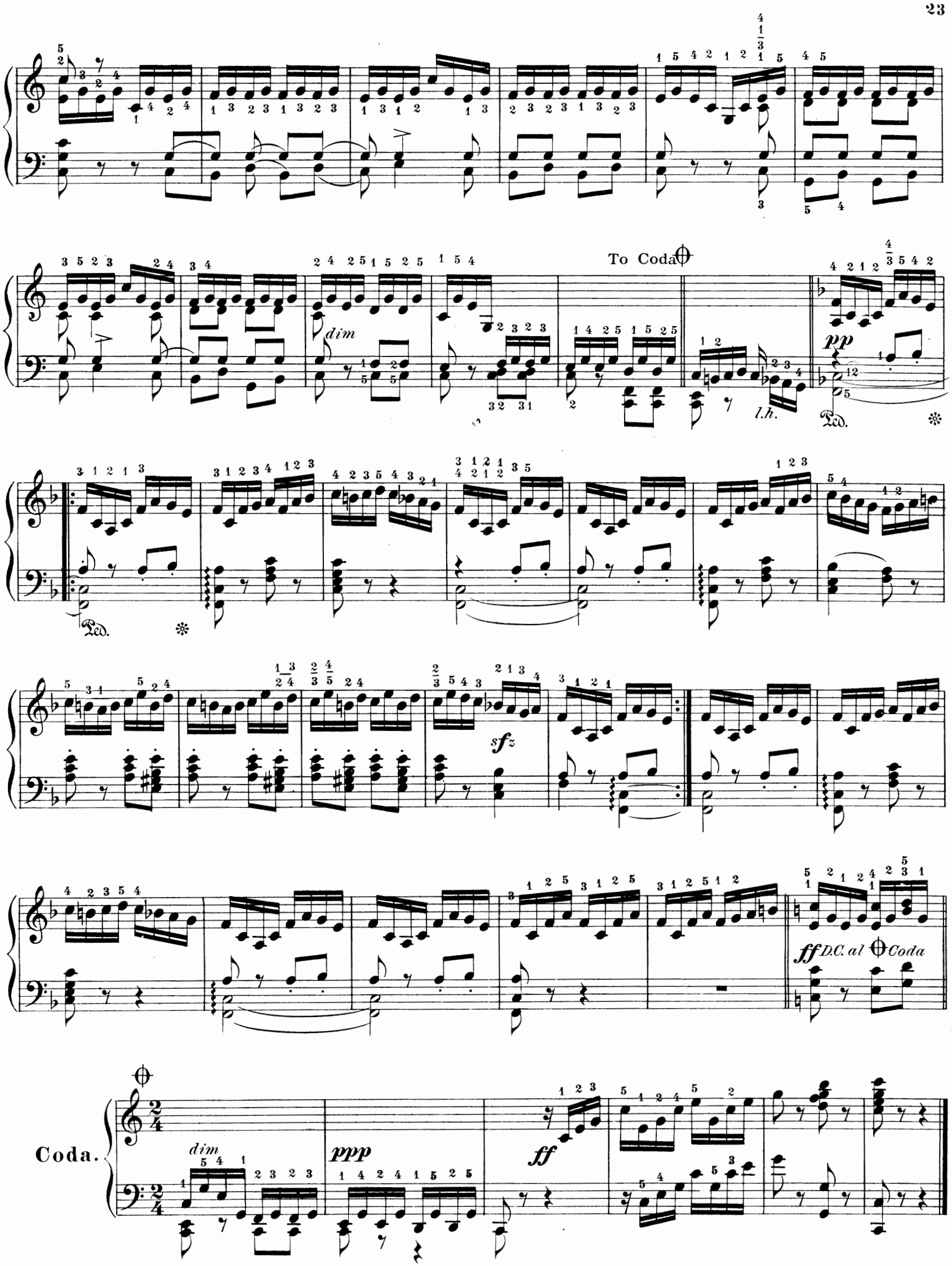
To Coda
dim
l.h.
pp
Ped.
sfz
ff D.C. al Coda
Coda.
dim
ppp
ff

'MIDST THE BREAKERS.

Allegro agitato. M.M. ♩ = 96.

C. H. DÖRING.

11

f *sf* *p* *f*

p *f* *sf* 1. 2. *f*

p *f* *poco rit.* *p a tempo*

f *f* *f* *f*

sf *p* *Ped. simile* *f*

These figures may also be phrased thus:

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f *p*

f *mf*

f *mf* *f*

f accel. *ff poco rit.* *sf* *f a tempo*

ff *f*

ff *sf* *p*

f

ff con fuoco *sf* *ff* *sf* *ff e poco accel.* *sf*

PRESTISSIMO.

In addition to the indications given, this modern *étude* may be practiced with a variety of touches and at different degrees of velocity. There should be absolute equality of touch and rigidity of tempo throughout.

H. RAVINA Op. 50, No. 5.

Egualmente M. M. ♩. = 108

12

p *non legato*

cresc.

ff con fuoco

sf

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dimi - nu - en - do

p

pp

f

ff

ANGELS' SERENADE.

TRILL STUDY.

At first practice this trill-study slowly and softly in order to avoid over-fatigue of the fingers. Afterwards accentuate the melody without, however, disturbing the evenness of the trill.

Andante religioso. M. M. ♩ = 126

13

p sostenuto il canto

cresc. *f* *dim.*

p

cresc. *mf*

p

f

p

8

cresc.

f

dim.

p

cresc.

mf

dim.

p

pp

smorz. e rall.

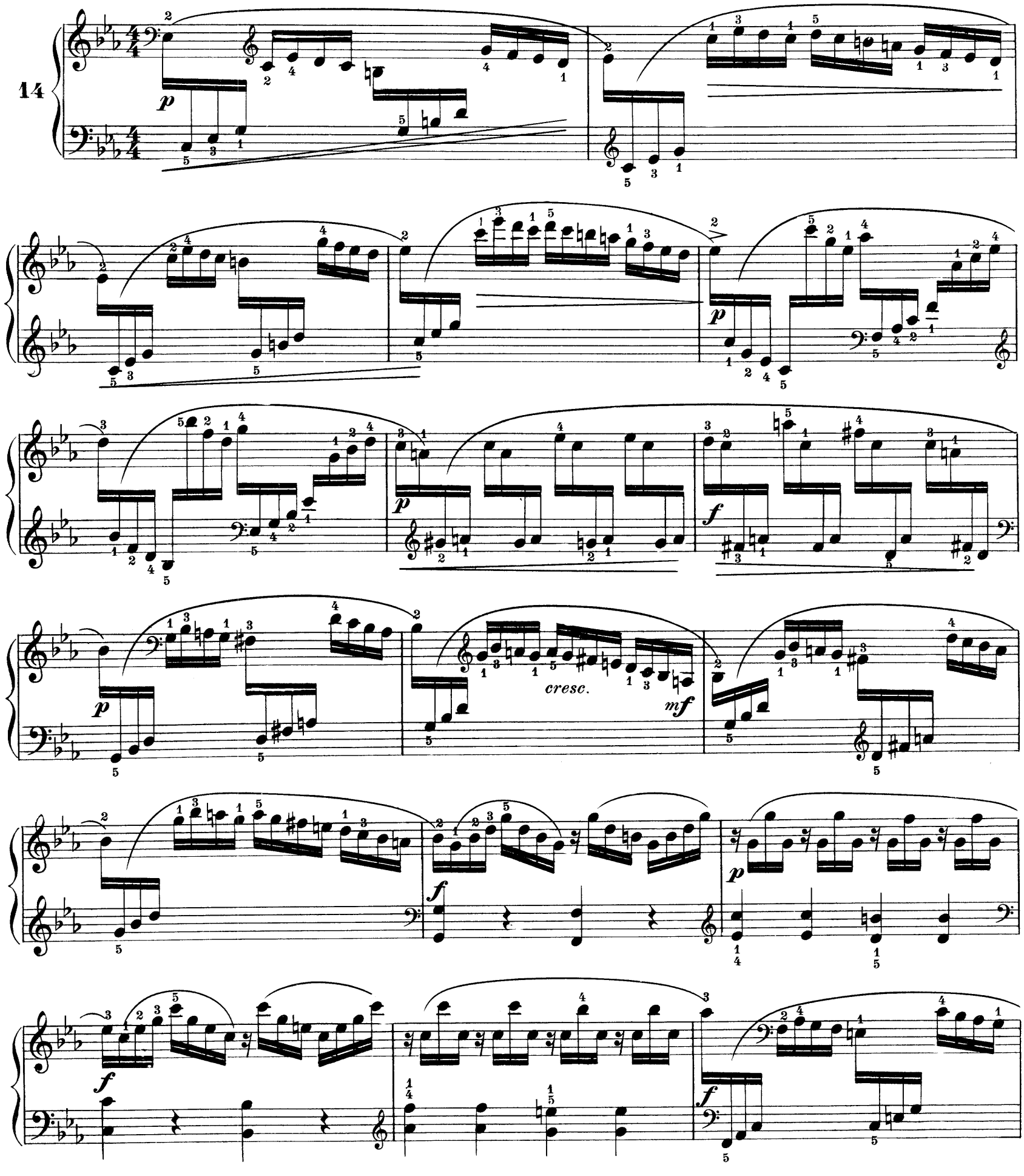
ppp

SOLFEGGIETTO

Solfeggietto, diminutive of *solfeggio*. This little monophonic study by Karl Philip Emanuel, second son of John Sebastian Bach, partakes of the character of the old Italian vocal exercise, and should be executed with corresponding smoothness and brilliancy. The passages divided between the hands, must be delivered without break.

K. PH. EM. BACH
1714 - 1788

Allegro vivace M.M. ♩ = 144



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ff

ff

p *f*

ff *a tempo*

p *poco rit.* *f*

p *cresc. molto* *sf*

TOCCATA.

Toccata, from *toccare*, to touch; a composition usually developed from a single figure, and designed to induce proficiency in finger-work. This style of composition, which originated early in the 17th century, is the precursor of the *étude*.

P. D. PARADIES. (1710 - 1792)

Presto. M.M. ♩ = 138.

15

p

senza Ped.

cresc.

f

fp

f

fp

cresc.

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p

f

p

f

cresc.

ff

p

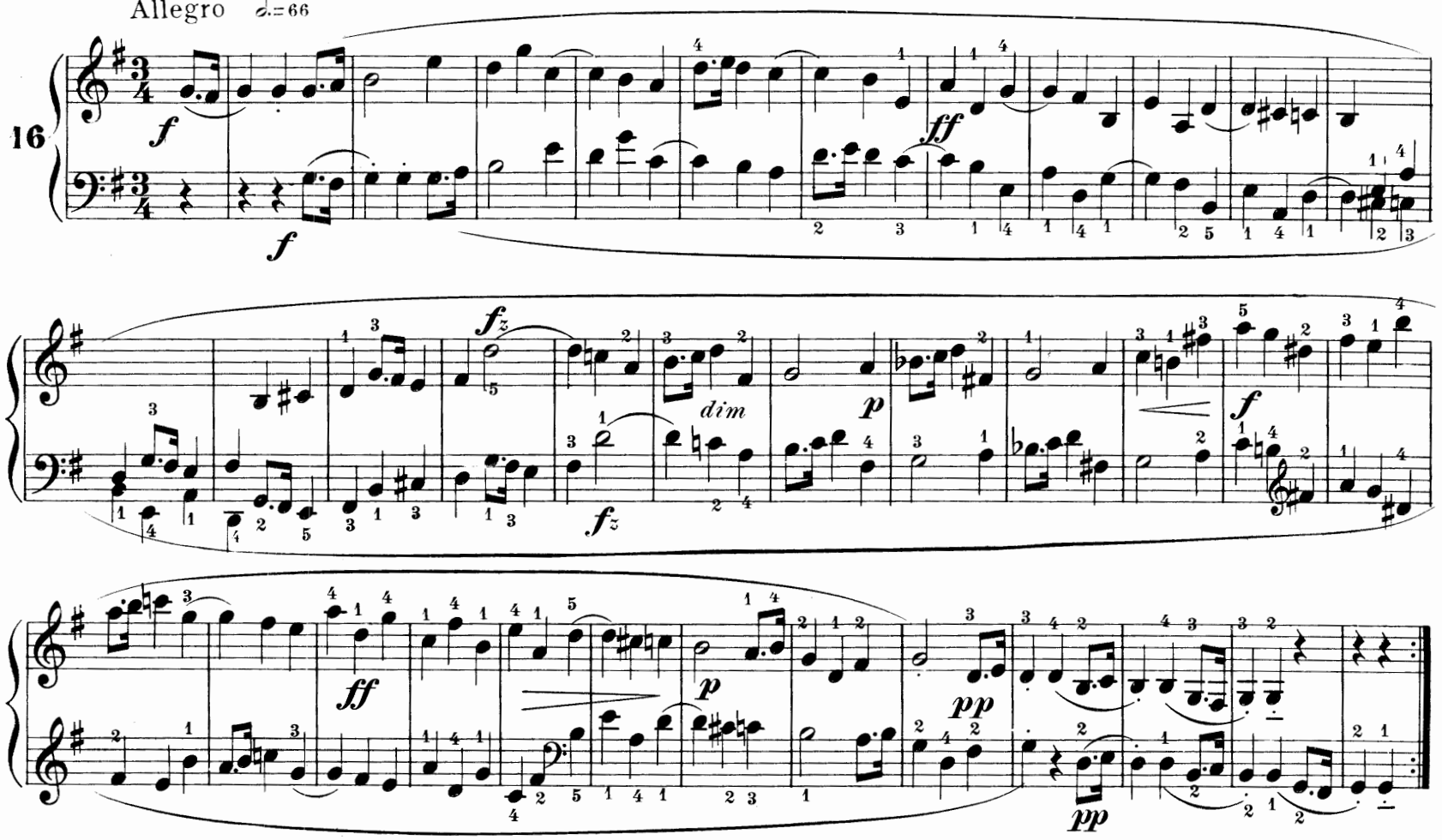
poco rit.

CANON.

Clementi, From Op.40.

Allegro ♩.=66

16



INVENTION.

The measure-form throughout this Invention is to be taken as beginning with the second quarter of the first beat. All the motives terminate with a strong accent upon the beat "one" or upon the second accent, in the middle of the measure. This tone is always staccato, the hand rising a little.

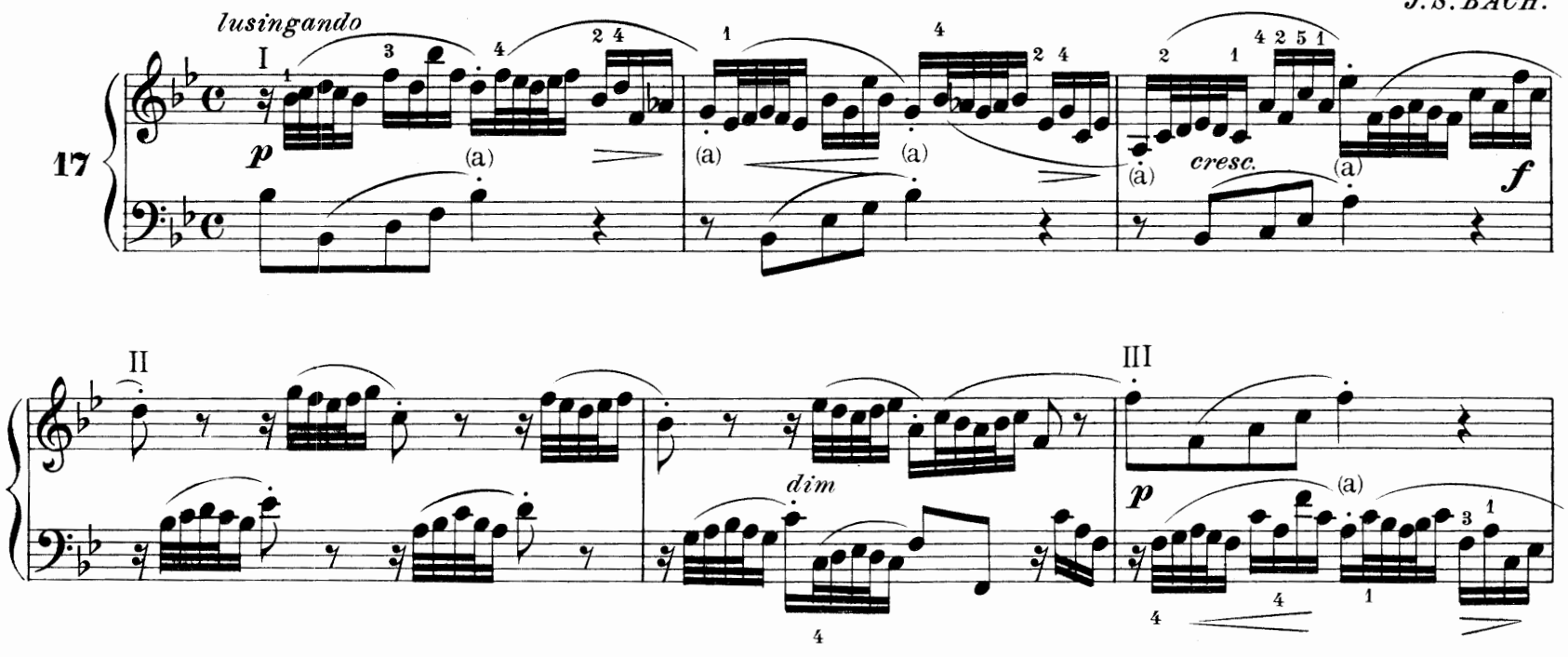
The bass motive, beginning with the second half of the first beat is played crescendo, and always terminated with an accent at "three." Lightness, distinctness, and steady, even time are the principal elements of a good performance. Do not forget that everything of Bach's is *Music* and is capable of being played as such.

Andante con moto. ♩=69

J.S.BACH.

lusingando

17



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cresc

mf p

mf p

mf p

IV

piu f f

mp p

mf

NOVELLETTE

RIMSKY - KORSAKOW

Allegro risoluto M. M. ♩ = 108

18

f

SPINNING WHEEL

STOJOWSKI

Vivace M. M. ♩ = 84

19

pp

staccato il basso

cre

scen

do

f

dim.

poco rit.

ff

poco a poco

tr

pp

DOUBLE NOTE STUDY

Allegretto grazioso M. M. ♩ = 96

ARGUS

20

p

Ped simile

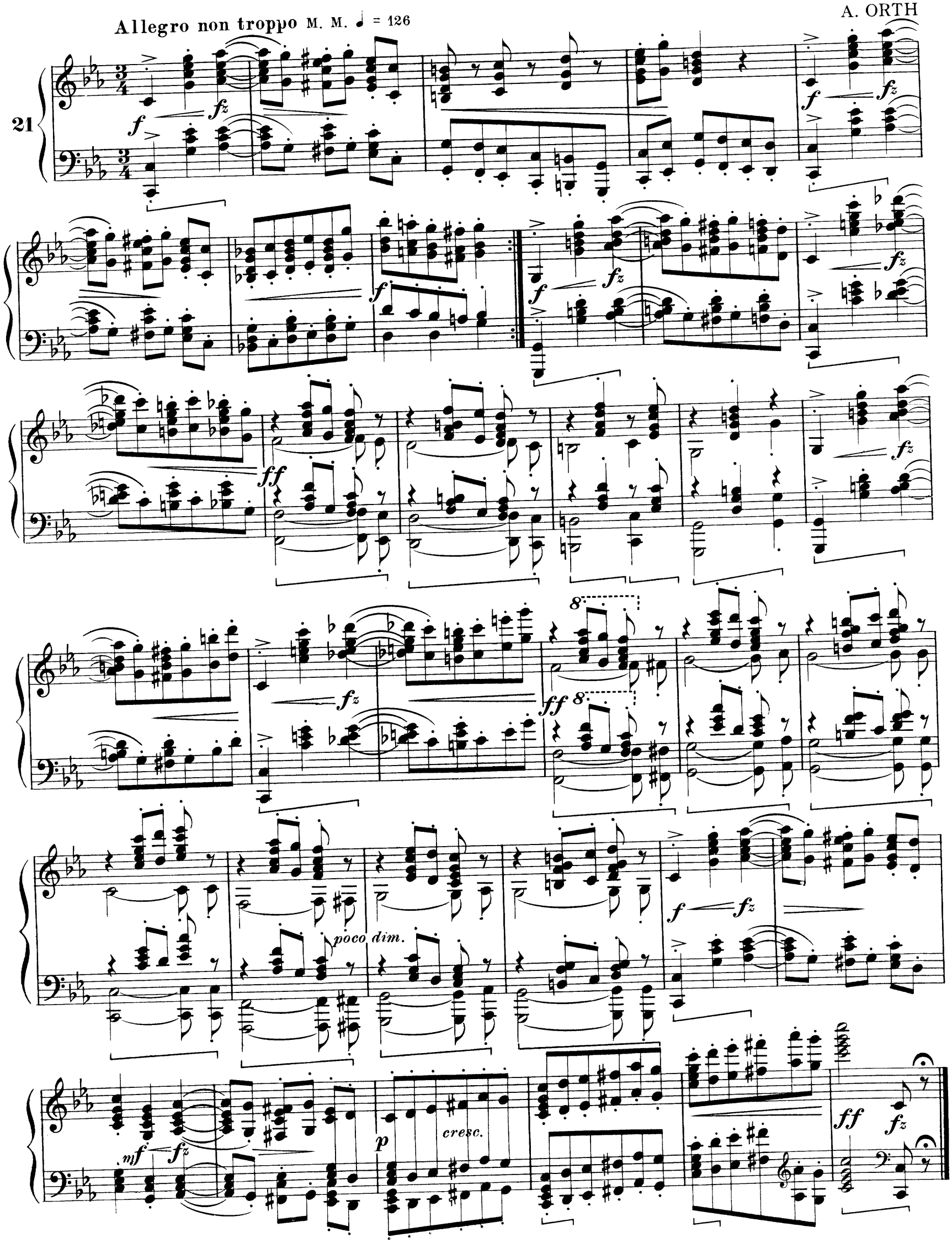
cresc. poco a poco

f

dim.

cresc.

p

f

A. ORTH