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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Compiled by W. S. B. MATHEWS
The Leading Musical Writer and Educator of the Present Time

A COMPLETE course of standard Etudes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technic, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

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furnish splendid material for developing finger dexterity, lightness of wrist, singing tone, a control of legato and staccato and, withal, phrasing. These are essentials which every piano teacher is earnestly striving to develop in his pupils. A set of studies so perfectly combining a happy union of pedagogic value with distinctively musical characteristics is hard to find, and in this edition, enriched by careful annotations, the teacher will surely have a tool well adapted to the end he has in view.

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This Czerny edition ranks with the Von-Buelow, Tausig, Cramer and Clementi Studies and should be classed with their work. It is a great saver of time and effort and has gained widespread and instantaneous recognition and popularity. The three volumes, which are carefully and closely graded, the studies being arranged in progressive order, range in difficulty from the early second to the seventh grade.

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Mr. Mathews first brought together the material forming Book I. It is made up of melodies by Heller, Schumann, Haydn, Mendelssohn, the music being most attractive. It is available from the third to the early fifth grade. As a rule a *Cantabile* piece is followed by one in *Staccato* movement, the intention being to avoid the wrist-stiffening which pupils are prone to when made to practice sustained melodies exclusively for some time.

Book II. Consists of choice selections from Bach (4 numbers), Chopin (2), Mendelssohn Songs Without Words (4), Rubinstein, Schubert and Schumann (5). This material is meant to continue the improvement in playing melody and in taste, which invariably follows the use of the earlier book. It stands for what is generally known as the "Poetic Side" of piano playing. It is, therefore, a body of material which no ambitious student can afford to miss. Book II is available during the latter part of the fourth grade and the early fifth.

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The Introduction to Phrasing is available during the third grade.

Each of the three books contains an introduction in which form is explained and directions given for memorizing, interpretation, etc. All three of these books appeal strongly to teachers living and working far from immediate access to a well-stocked music counter.

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As is well known, there comes a time when the student must begin to develop Fluency, Continuity and Good Style in his playing. While one or another fraction of this can be accomplished by the fortunate selection of a piece covering the ground, as a rule the piece is a very poor substitute for a study in which the difficulty is concentrated, as it were, and made the principal matter of attention.

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This book of twenty-one short studies has met with marked success, being used by the most progressive of our leading teachers. Octave work predominates, although there are chord, scale and arpeggio passages. One number is written with three notes in one hand against two in the other. Six of the studies are made of interlocking passages, and all furnish decidedly valuable development material.

TWELVE MELODIC OCTAVE STUDIES

For the Middle Grade
By GEZA HORVATH
Op. 43 in Two Books, price $1.25 each
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These studies furnish octave and wrist work for each hand in a great variety of practical and useful forms, such as in broken octaves, in motives containing notes of various time values, with motives that are sometimes a necessary part of the melody, and in other passages they appear in the accompaniment, in other studies in alternate hands and interlocking passages, and in most of the studies the hand soon has a rest through either a long note or from a pulse of silence. All have marked musical interest.

SELECTED OCTAVE STUDIES

For the Equal Development of Both Hands, with Preparatory Studies
By THEODORE PRESSER
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These studies are musical compositions selected from standard composers, each written for the development of an octave technic in a frequently-used melodic or rhythmic motive. Moreover, each study is worth learning as a brilliant piece of music for public performance, and the preparatory exercise made from the motive of its following study greatly facilitates the ease and thoroughness of its learning. There are ten studies of from one to two pages.

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Standard Graded Course.

THE SEVENTH GRADE.

As weeks shade into each other without any preceptable dividing line, so the work of the grades is continuous from the begining of the first grade to the close of the tenth. Hence the general directions for the sixth grade will apply to the sevnth, since the same qualites are still in question, the only difference being that the standard of the finish of performance must continually tend toward finer finish and greater brilliancy and endurance.

The studies in the present book consist of three classes; those by Cramer; those from Bach, aiming at finer melodic playing and expressive quality in forms often played without these qualities; and those by Schumann, which besides being pieces, and as such full of musical and poetic quality, are here placed with reference to their value in perfecting octaves and chords. In the nature of the case no selection of studies so limited as the present can be fully satisfactory to a teacher accustomed to work in this grade. More than double the number of studies would have been included if space had served. Hence the supplementary list of pieces must be drawn upon for additional material in cases where the industry and talent of the student requires. The selection of studies and the order in which they are placed has been determined by a desire to render the playing many-sided and complete.

Mason's technics in the seventh grade.

In the line of scales particular attention should now be paid to the long canon forms, of two and four octaves, which should be played in velocity, and in long accents (9's, 12's, 18's). These will render the playing finer and surer, and the scales will become more light, pearly and fairy-like. Occasionally, of course, the heavy and slow practice must be resumed, otherwise the touch will become unreliable, and the scale lack distinctness. See exercises in Touch and Technic, Vol. II. Nos. 2 to 4 and Page 32.

The pedal practice in Vol. IV, Ex. 99 to 105, must be renewed from time to time, and the teacher will do well to add other similar tasks of his own invention, having for their object a better understanding between the ear, the foot and the hands with reference to sustaining notes.

The Chord practice in Vol. IV, Nos. 112 to 115, must be thoroughly gone over, and continued with changes, until the chords become distinct, musical in quality, with the upper voice slightly preponderating and full in volume. Also the exercise in finger chords, with changes of stress from one voice to another, Ex. No. 106, should be reviewed until this art is acquired.

In the line of arpeggios a thorough working out of broken chords is now in order, Ex. 36 to 47 in Vol. III. These after being carried out as they stand in the text must be applied to other chords in which black keys occur, such as those of A minor, C minor, G minor, C♯ minor, B flat, etc.

The Two-finger exercises must be taken up from time to time.

Pieces suitable to the VII grade.

Classical.

CHOPIN, Op. 26,	*Polonaise in C♯ minor.*	35
CHOPIN, Op. 42,	*Waltz in A♭ major.*	50
GRIEG, Ed.	*The Bridal Procession Passing By.*	35
HANDEL,	*Harmonious Blacksmith.*	50
BRASSIN,	*Nocturne G♭ major.*	50
MENDELSSOHN, Op. 33, No. 1	*Capriccio, A minor.*	75
RUBINSTEIN, Op. 10, No. 22	*Kamennoi Ostrow.*	75
SCHUMANN, Robt. Op. 23, No. 1	*Nachtstück.*	35
SCHUMANN, Robt. Op. 21, No. 7	*Novelette, E major.*	40
JADASSOHN, S. Op 35,	*Scherzo in F♯ major.*	25
BEETHOVEN, Op. 13,	*Sonata.*	90
BEETHOVEN, Op. 90,	*Sonata in E minor.*	75

Popular.

LESCHETIZKY, Theo. Op. 2,	*Les Deux Alouettes.*	60
LESCHETIZKY, Theo.	*Tarantelle in E minor.*	1.50
KULLAK, Theo.	*La Gazelle*	1.00
CHAMINADE, C. Op. 35,	*Fileuse, (Etude de Concert No. 3.).*	90
RAFF, J.	*Valse Impromptu a la Tyrolienne.*	65
RAFF, J.	*La Fileuse.*	75
MOSZKOWSKI, Op. 36 No. 6	*Etincelles.*	1.15
MOSZKOWSKI,	*Valse in A♭.*	50

Etude Mignonne.

An excellent study for melody playing and lightness of finger combined. All the methods of practicing previously recommended must be applied here, and care must be taken to distinguish clearly between the melodic quality assigned the last three sixteenths in every measure whenever they have two stems, and the accompaniment character proper to them when they are not melody tones. To be played finally with great speed and equality.

Eduard Schütt.

Molto leggiero e grazioso. (♩. = 86.)

1

mp *non legato* *pedal segue*

cresc.

1. *dimin.*

2. *poco cresc.* *p*

dimin.

poco rit.

a tempo

p

pp

Ped. * Ped. * Ped. *

dimin.

poco rit.

poco a poco a tempo

p

cresc.

poco rit.

mp

Ped. * Ped. * Ped. * Ped. *

mf *cresc.* *ff* *l.h.* *p* *rit.*

a tempo *p* *pedal segue*

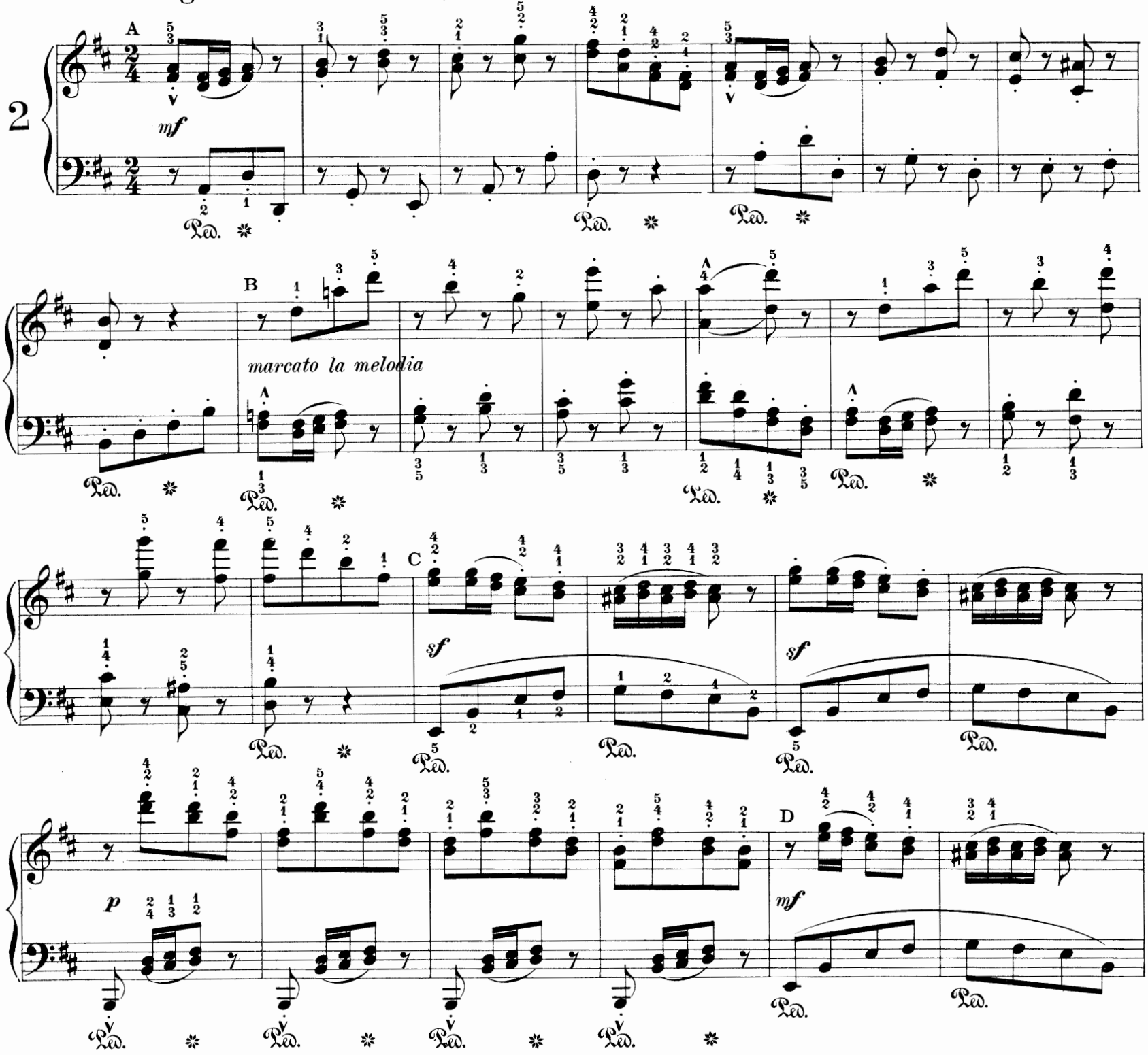
p *smorz.* *pp* *ppp* *p*

veloce *l.h.* *pp*

This charming piece is a study in touch and in sprightly rhythm. In order to produce its best effect the double notes must be played quite evenly, but always with the soprano a little louder than the alto, and in a succession of legato thirds the tones must be given something of singing quality, in order to do which considerable preparatory study of slow thirds will be necessary. Here also, the soprano must be a trifle more audible than the alto. (2) In the passages where the hands alternate, the left hand must give a clear and decided touch, exactly like that of the right hand. The staccato must be very bright and sharp. (3) Where the bass takes up the principal subject (measure 9) it must do so with right hand quality. (4) In order to get the proper rhythmic swing, a larger counting may be employed to advantage, two measures being played as one. Thus, in spite of its apparent simplicity this bright, little piece will afford room for considerable practice. It ought to be kept in practice for at least a fortnight, employing the latter part of the time in making the staccato brighter and sharper, the tempo more rapid, and the musical quality of the playing more enjoyable.

Allegretto scherzando. M.M. ♩ = 126

From Jensen's Op. 32.



cresc.

f

E

p

f

p

f

F

p

f

p

G

f

p

H

f

p

f

p

f

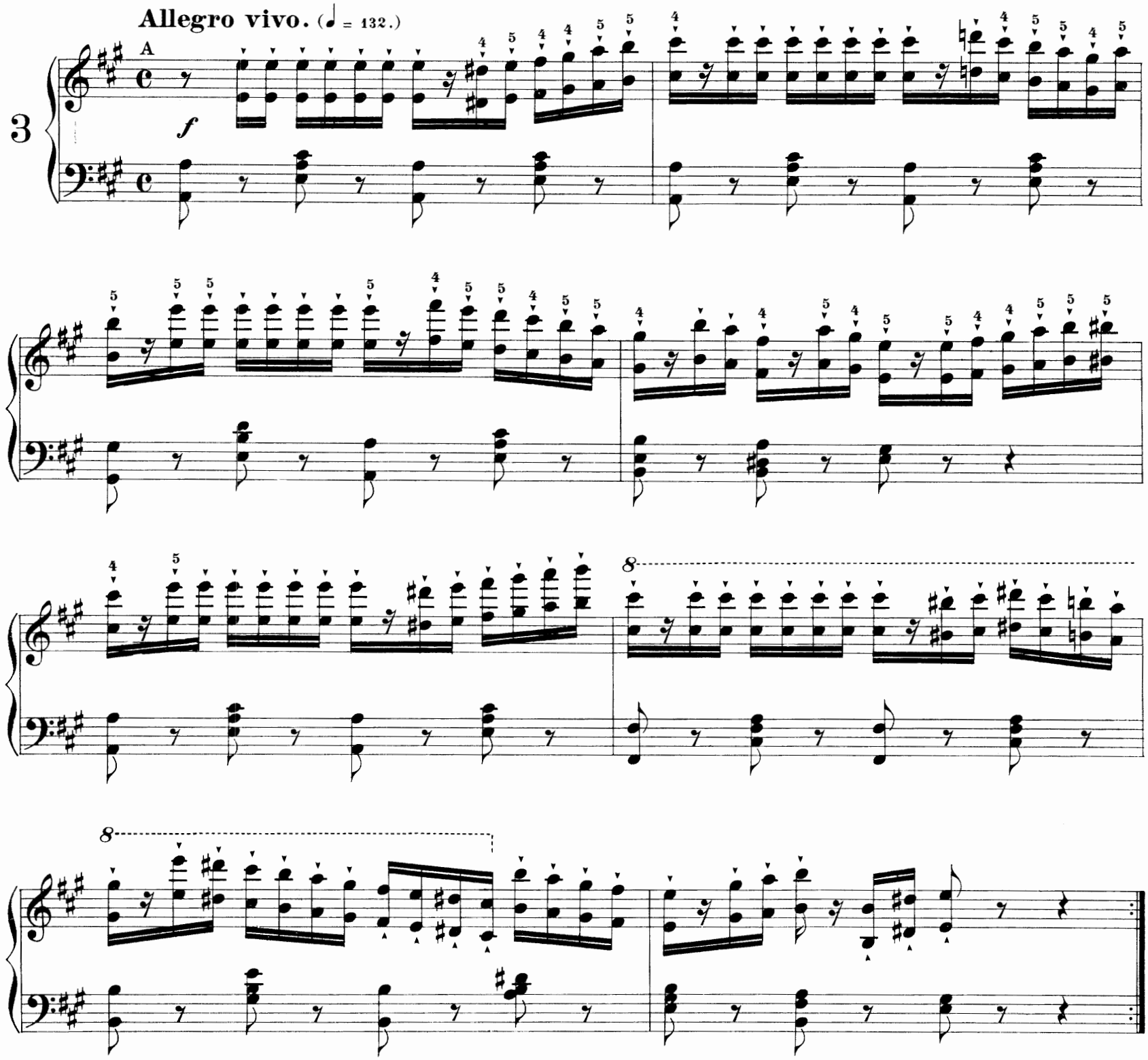
mf

f

Octave Study.

This octave study has the advantage of being well adapted to rapid playing, since the frequent interruption of the flow affords opportunity for the wrist to recover its looseness. It is to be played according to the directions of Dr. Mason for fast octaves, in Vol. IV of Touch and Technic, that is to say in such way that each octave phrase (from one rest to the next) seems the product of a single impulse, which comes to its fullest expression at the last tone, but has also a slight accent at the third tone. Do not use the pedal, and be sure to play the left hand staccato, except where half notes are written. Pay no attention to the staccato marks over the repeated sixteenths. Only before the rests are they of any importance. In all the other places the rapidity of the passage precludes their being brought out, besides which they are apt to conduce to a constricted wrist.

Czerny



B

p

cresc.

f

C

fz

fz

ff

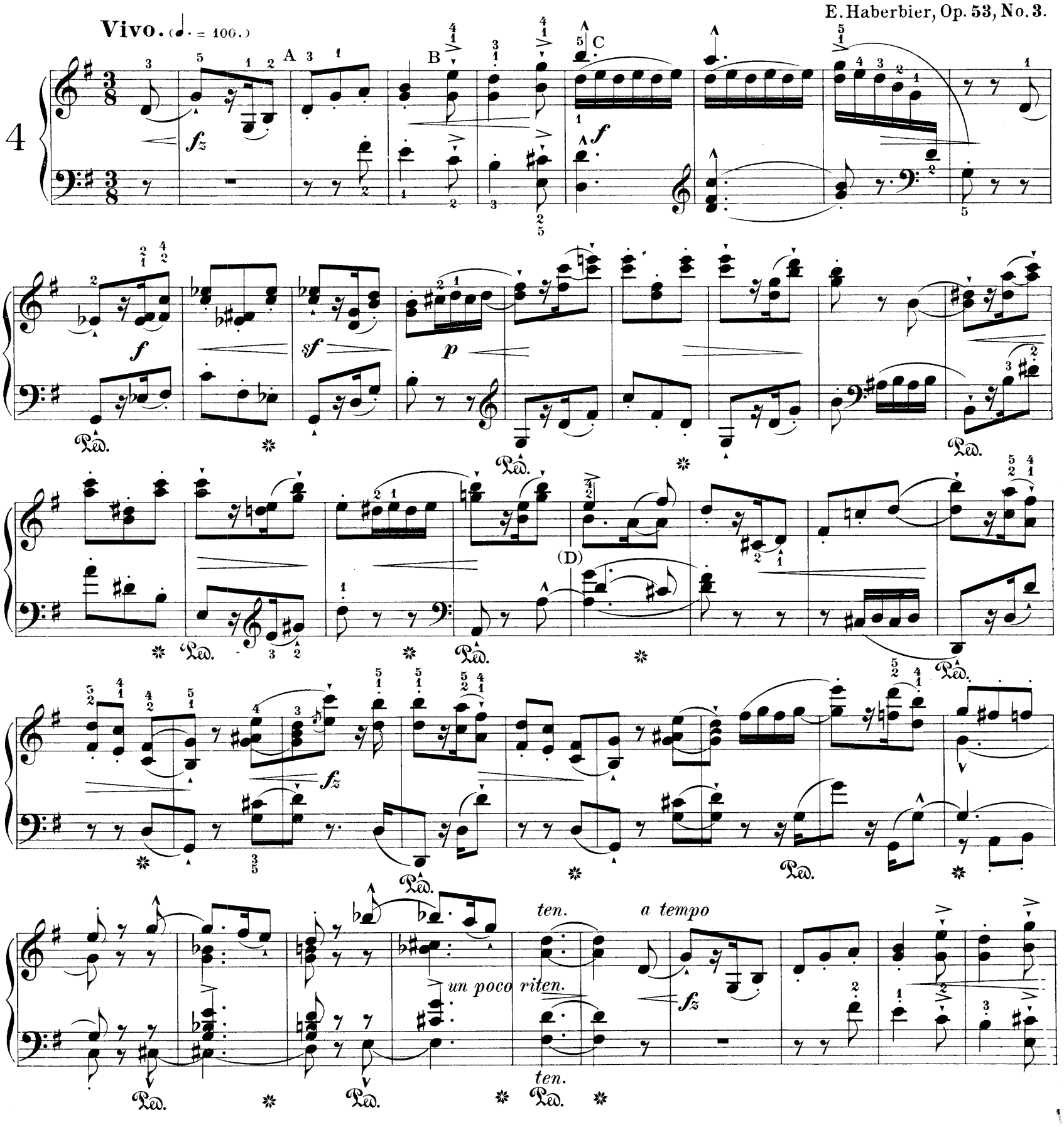
ff

The Awakening of Spring.

A beautiful study in modern sprightly playing, which will require much practice at a moderate speed before the tempo indicated by the metronome mark is reached. At (A) observe the staccatos, which must be very sharp and crisp (finger staccato). At (B) the extra accent upon "three" does not deprive the tone at "one" of its measure accent. Hence both tones are accented. The holding tones (dotted quarters) at (C) must be made to sound out their time, and meanwhile the sixteenth must be clear and even. Observe the suspension at (D).

The true rhythmic swing of this piece will finally be attained by a certain amount of playing counting in collective measures of four units – count four, one to each measure, beginning with "one" at the first bar of the piece. At (E) make the syncopations strong, and let them be answered by strong accents upon "one."

E. Haberbier, Op. 53, No. 3.



f *f* *sf* *p*

Ped. Ped. Ped.

Ped. Ped. Ped.

fz

Ped. Ped. Ped.

(E) (E) *un poco*

Ped. Ped. Ped.

ten. *a tempo* *riten.* *fz* *f*

ten. Ped. *l.h.* *l.h.*

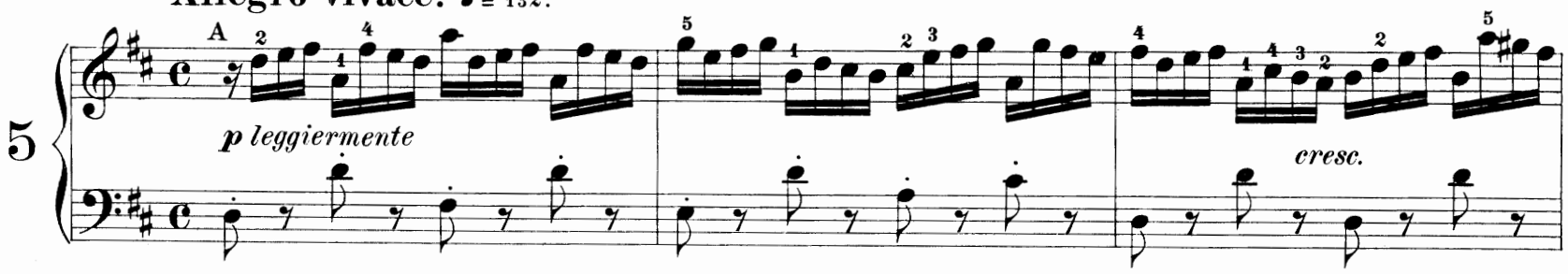
pf *dim.* *p* *mf* *ten.*

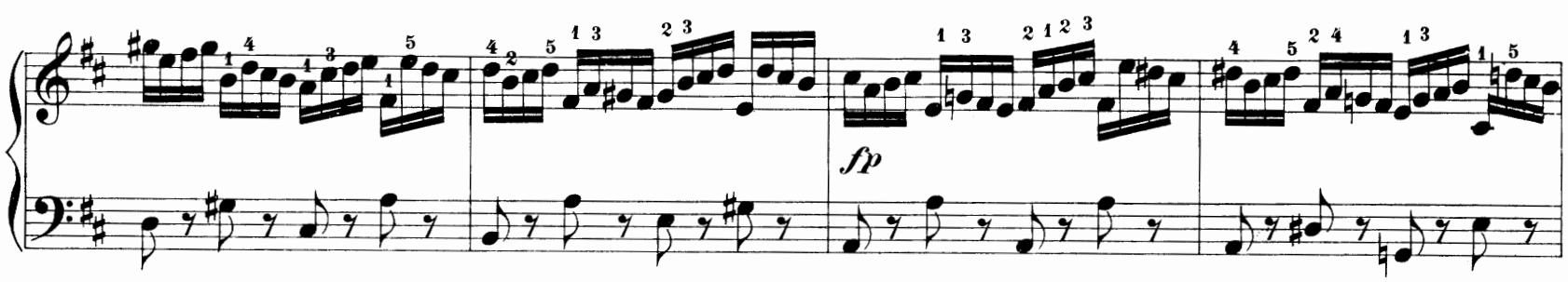
Ped.

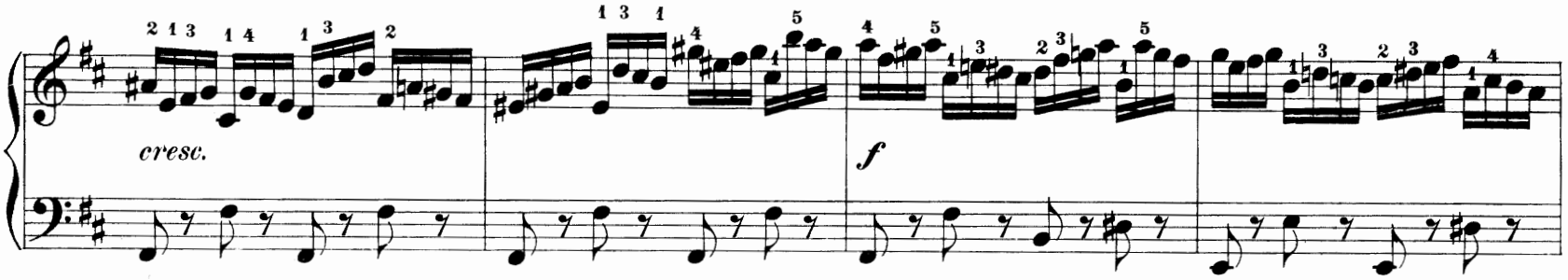
Prelude in D Major.

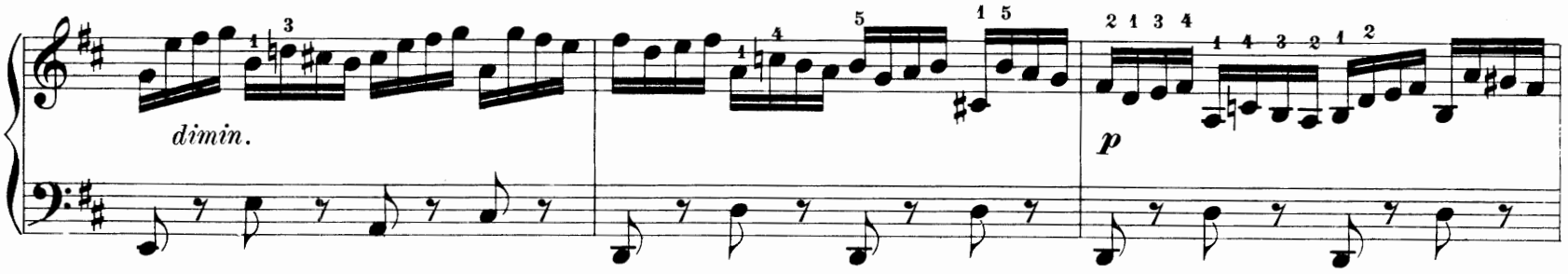
This most excellent finger exercise requires to be played with great firmness and certainty, and without the slightest uneveness of tones in the groups, and with no interruption of rhythm between the groups. There must be exactly sixteen touches in every measure, which must follow one another, at precisely equal intervals of time. In other words, the sixteenth note motion must be absolutely unbroken. This will require a great deal of slow practice. In order to make the effect brighter, a moderate proportion of the practice may well be finger staccato, in which each tone is made to stand out clearly and independently. The basses must be light but distinct, and the harmonic progressions distinctly felt. In order to realize the latter it will be well to play the piece a few times as a series of chords, the right hand omitting the tones not belonging to the harmony, and playing a chord to each quarter. When the details have been mastered work up the general expression, – the long crescendos and climaxes. Observe the piano marks quite as carefully as those for forte.

"Well-tempered Clavichord."
J. S. Bach.









cresc.

f

fp

cresc.

ff

meno Allegro *l.h.*

l.h.

sf

sf

sf

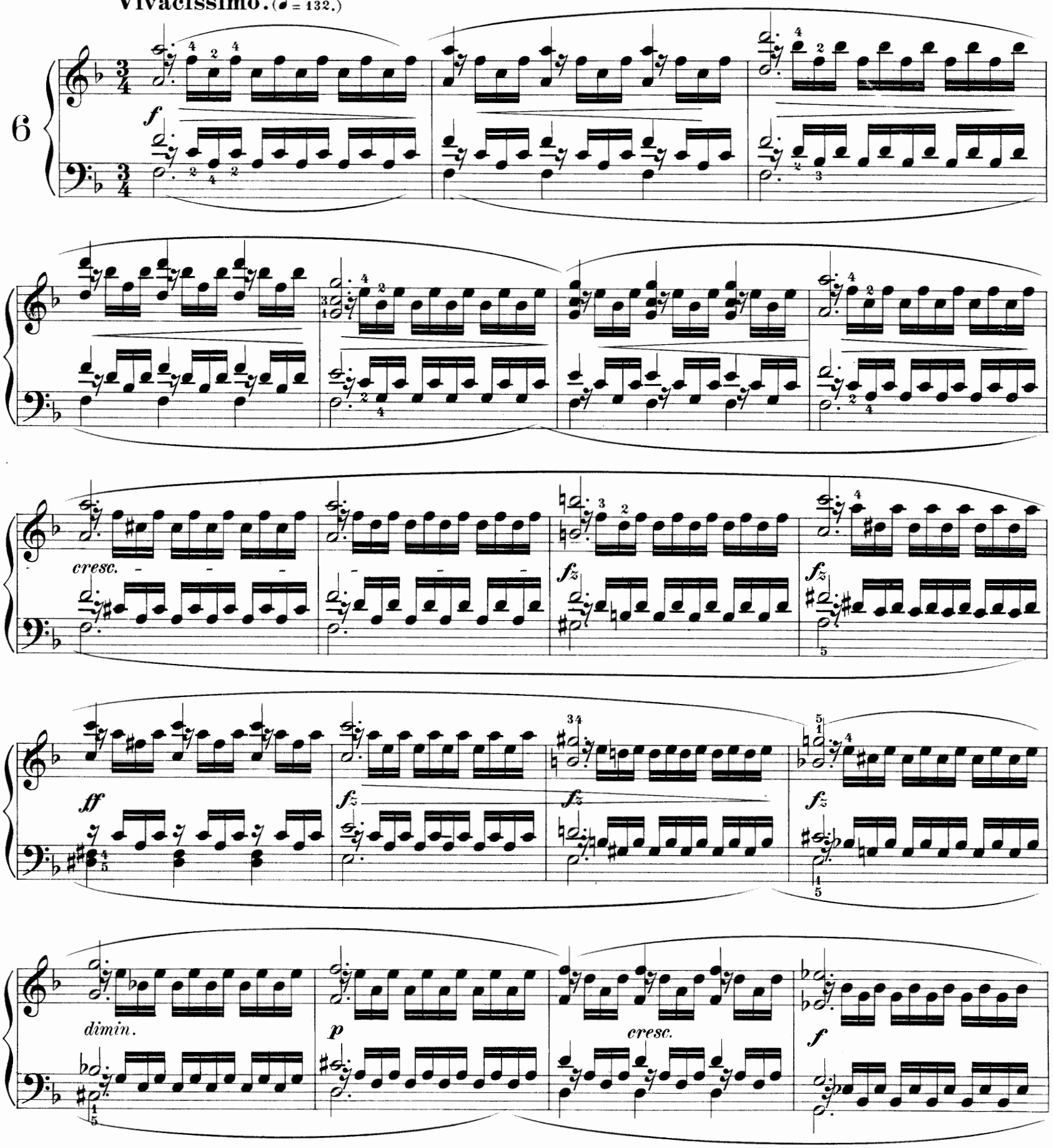
p

For Octave holding with loose middle fingers.

A study having for its object the firm holding of octaves coupled with a loose condition of the intervening fingers. The octaves are played from the arm (down arm) and held; the finger work is light and fast. In all the difficult positions much practice in detail will be needful. This is a very useful study, and after the two preceding are well worked up, this may well be made a part of the daily practice for two or three weeks, or even more.

Vivacissimo. (♩ = 132.)

"Gradus ad Parnassum" — Clementi.



fz *dimin.*

p *cresc.* *f*

fz *fz* *fz* *ff*

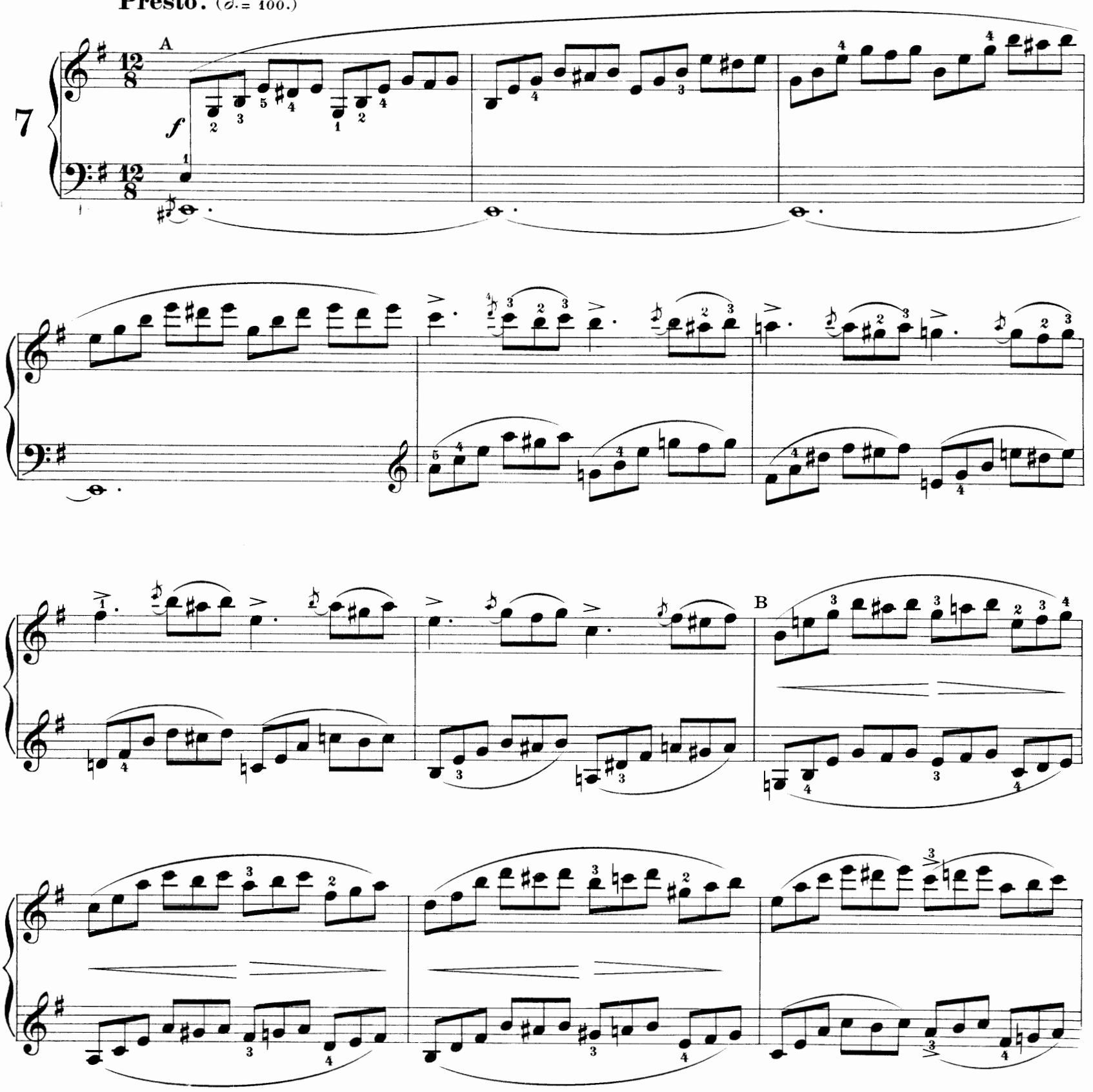
fz Ped.

rinf.

This study is mainly directed to the fourth and fifth fingers of the right hand. It also affords considerable practice in quick expansions and contractions of the hands. Observe the accents; play at first, and much of the time, slowly and evenly, with melodic quality and emphasized action of the fourth and fifth fingers. Later alternate slow with fast practice until the good qualities of the slow playing are secured along with rapidity and a quiet hand, lively expression and musical quality. To accomplish this will require considerable time and seriousness.

Presto. (♩. = 100.)

J. B. Cramer.



C

ten.

dim.

p smorz.

più p

pp cresc.

ten.

f

ff

sfz *non legato*

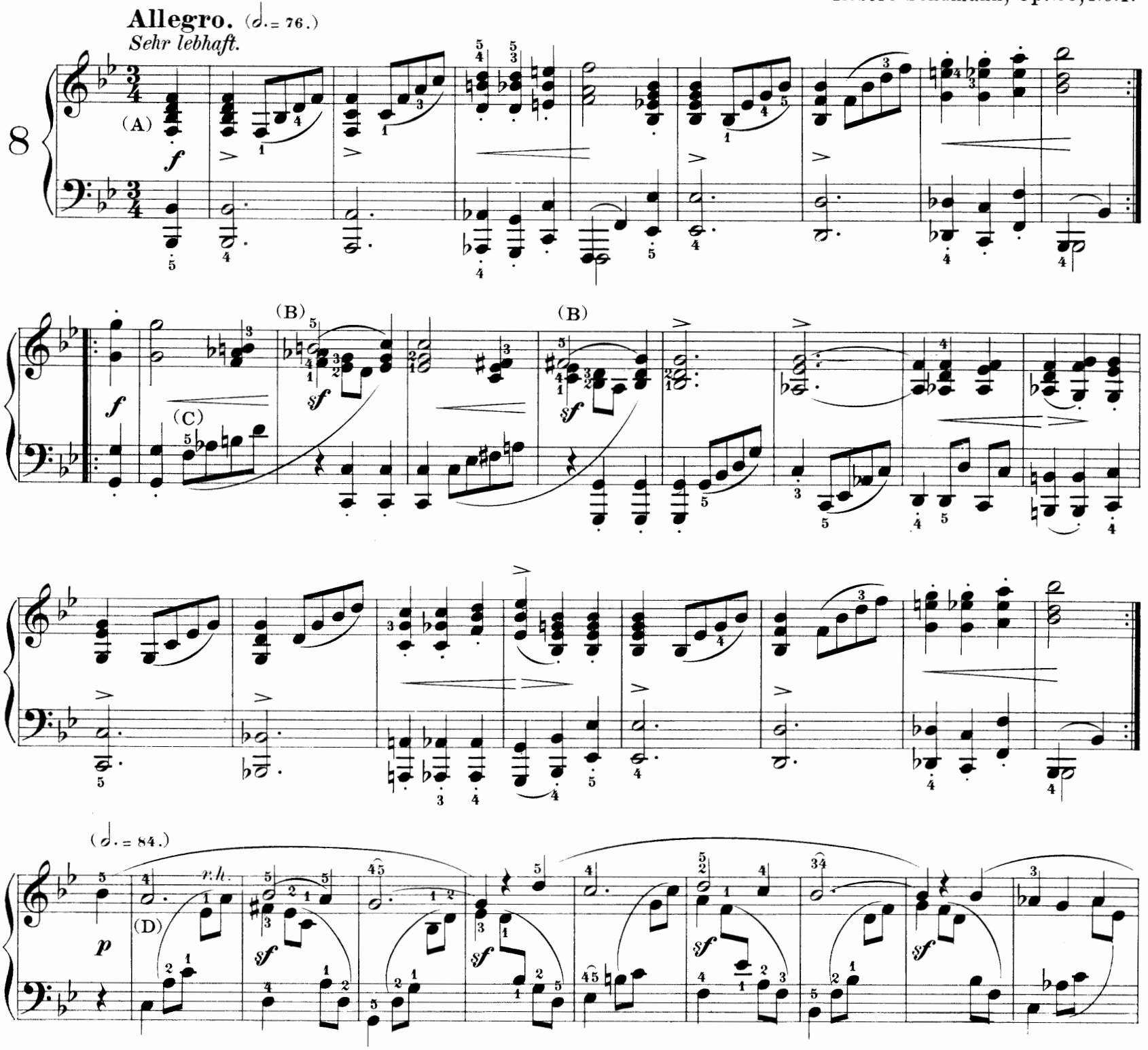
ten. *ten.* *ten.*

ten. *ten.* *ten.*

Carnival Pranks at Vienna.

Many lovers of Schumann will regard it as a questionable liberty to include an extract from his "Carnival Pranks" among mere studies for the piano. But I have taken this liberty on account of the pleasure of practicing the selection here following, and in further consideration that it is peculiarly advantageous as an octave and chord study, while in the ordinary course of study it would not come up in its entirety for some time yet. Throughout the first period the soprano must distinctly preponderate, standing out clear and bright above everything else. The contrary usually happens, the octaves falling upon the thumb, and a *"dumpf"* effect following. In the second period (B) the soprano must "bite" very forcibly on the B, which must be heard to resolve into C. Meanwhile the upward passage of the bass must be brought out well. The same figure must be treated in like manner in the second measure following The time must be felt as one beat in the measure. In the second part (D) the melody must sing gently but very legato and expressively. The accompanying voice must be practiced separately until its melodic value is felt. The tempo indicated in the metronome must finally be attained.

Robert Schumann, Op. 26, No. 1.



mf

ritard.

(a tempo)

sf

sf

sf

ritard.

sf

(Tempo I.)

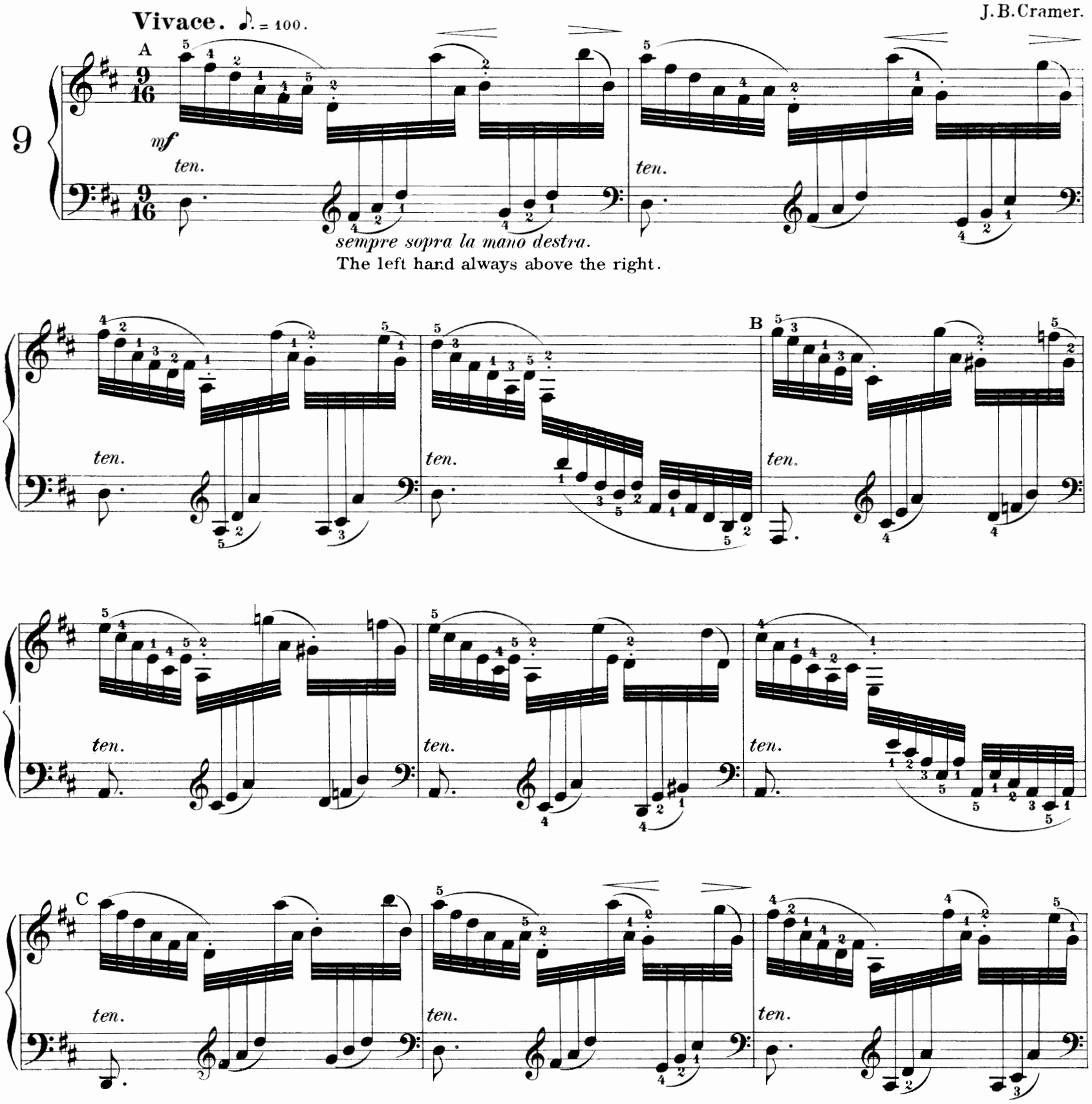
f

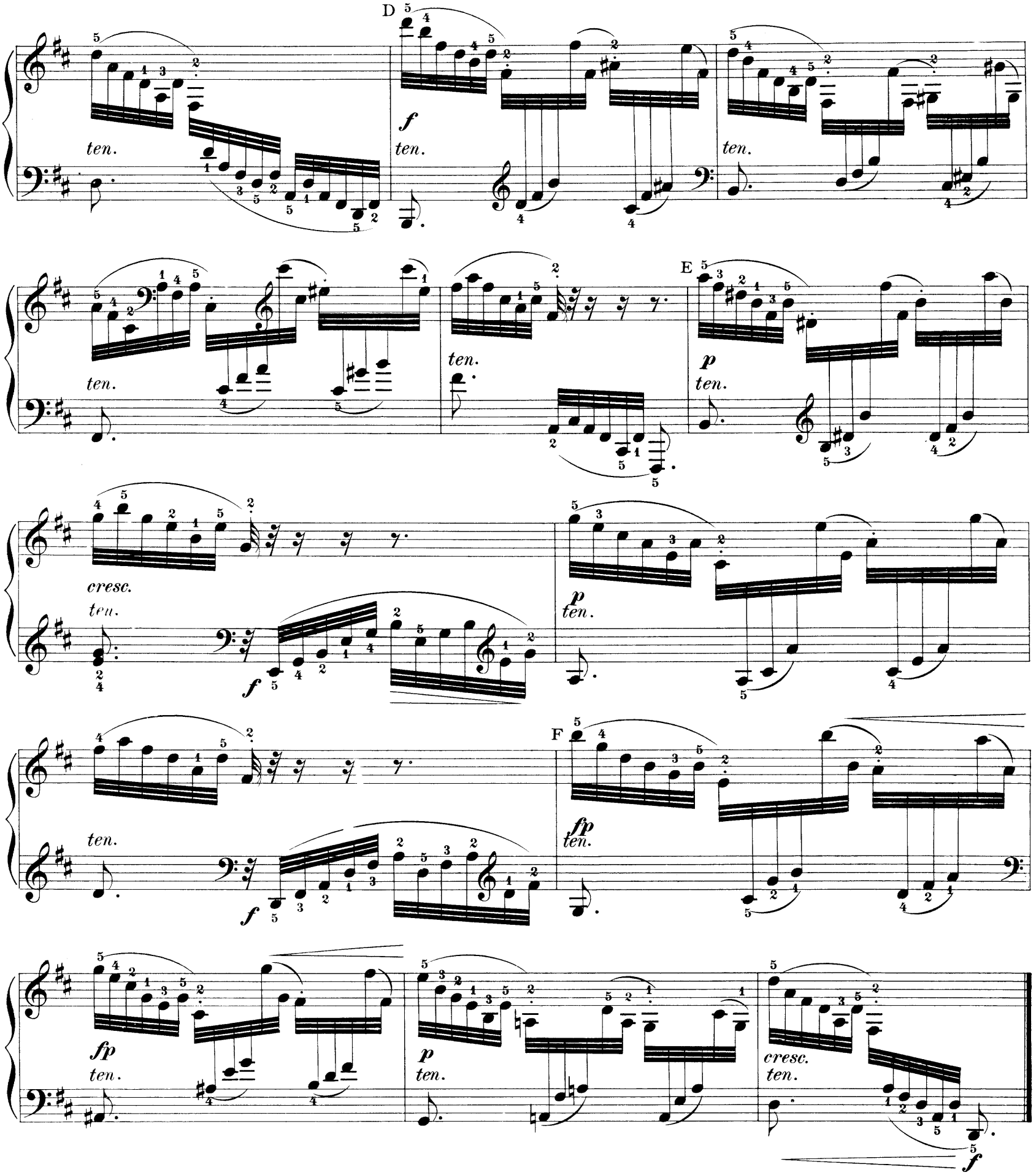
f

sf

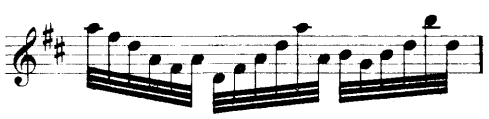
sf

Here again, we have a study having for its prime object equality between the two hands, and their hearty and artistic co-operation. Therefore particular attention must be paid to the left hand from the very beginning of the practice, and the mental force must be liberally directed into this part. In order to obtain the proper rhythmic effect, begin the practice by counting nine, in order that the three "twos" in every group be not permitted to assume the character of triplets. Later count three and accent each beat, the first one much stronger than the others. The playing finally should be made very brilliant.

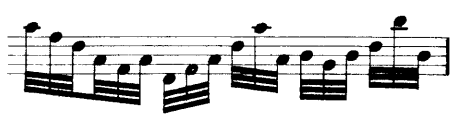




As a technical exercise it might be useful, as a means of acquiring smoothness in alternating both hands, which should in some cases sound as one, to imagine a $\frac{3}{8}$ or $\frac{3}{16}$ measure instead of the $\frac{9}{16}$ – thus instead of the one written,



practice the following accent.



Buelow.

A Wrist Study.

This excellent study of light wrist conditions, is to be played rather fast, (about ♩ = 72) and the two sixteenths have the character of grace notes, in so far as concerns the manner of playing them, the stress falling upon the note following. Nevertheless, as concerns the movement of the two hands together, the triplet division must be scrupulously observed, and the triplet motion carried on without interruption. Everything like constriction or rigidity must be entirely avoided.

S. BAGGE.

Allegro scherzando. M.M. ♩ = 66 - 76

10

p leggieramente

sempre staccato

cresc

p

f

p sempre staccato

cresc.

f

Ped. ✻ Ped. ✻

p sempre staccato

cresc.

f

Ped. ✻

p

p

f

Repeat ad libitum

This beautiful and impassioned tone-poem consists of a lovely melody in the baritone range, which beginning simply rises presently to a highly impassioned strain, in which tenderness, longing, and the pain of absence all come to expression. Again returns the melody of the beginning, and this time it is emphasized and carried to a still higher and more impassioned expression, and an ending in the same spirit. Excellent for melody playing with the left hand. Be very careful to follow the subtly changing expression, so fully marked by the author.

Con moto. M.M. ♩.= 66-72 *HELLER.*

leggiero.

11

cantando.

Ped.

mf

rit.

a tempo.

Ped.

mf

rinf

f

f

f

f

dim.

espress.

rinf

a tempo.

rit.

Ped.

mf

a tempo.

rinf

rit.

smorz.

Ped.

f

Ped.

più f

Ped.

ff

Ped.

rit.

poco lento.

a tempo.

p

p

rinf

ff

Ped.

ff

sff

sff

Allegro vivace ♩= 80

12

f *legg.* *stacc.* *sf* *sf* *sf* *sf* *f* *sf* *sf* *cresc.* *dim.* *pp* *legg.* *rall.* *a tempo.* *ff*

Prelude.

F. CHOPIN, Op. 28, No. 3.

Vivace. M.M. ♩ = 72.

13

p leggieramente

poco cresc.

leggiero

dim.

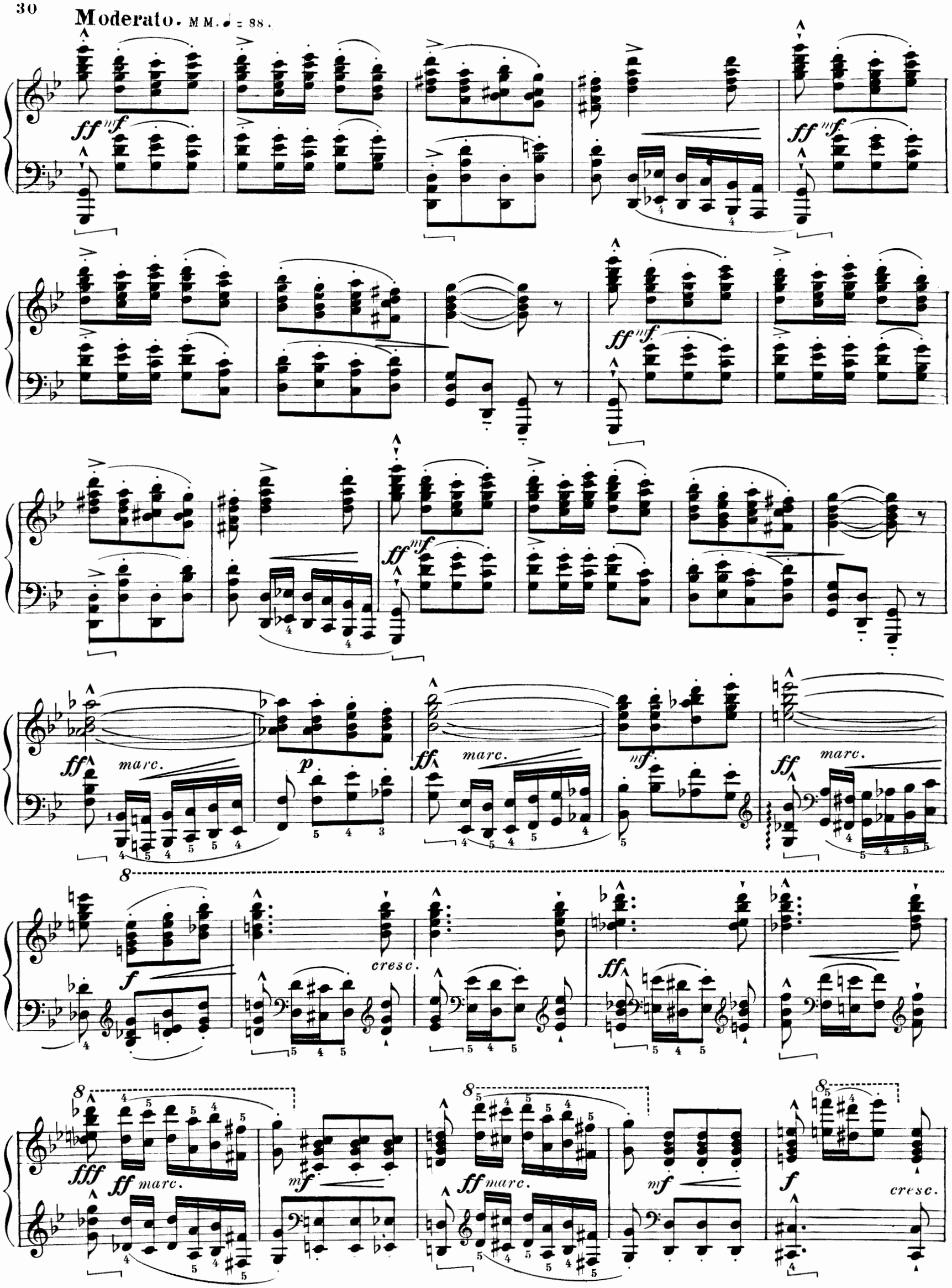
Pluto's Revels.

A Study in Chords.

Attack the chord passages with energy and precission. All octave passages should be executed in rigid conformity with the indicated fingering.

A. SCHMOLL, Op. 123

Allegro feroce. MM. ♩= 108.


Moderato. MM. ♩ = 88.
ff mf
ff mf
ff mf
ff mf
ff marc.
p
ff marc.
mf
ff marc.
f
cresc.
ff
fff
ff marc.
mf
ff marc.
mf
f
cresc.

8 8 8

marc.

ff

sempre ff

mf

ff *mf*

ff *mf*

f *mf*

f *mf*

f *p*

ff