

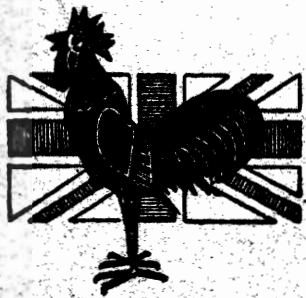
# **THE PIANIST'S FIRST**

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# **MUSIC MAKING**

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**BOOK I., II., III.**



# **TOBIAS MATTHAY**

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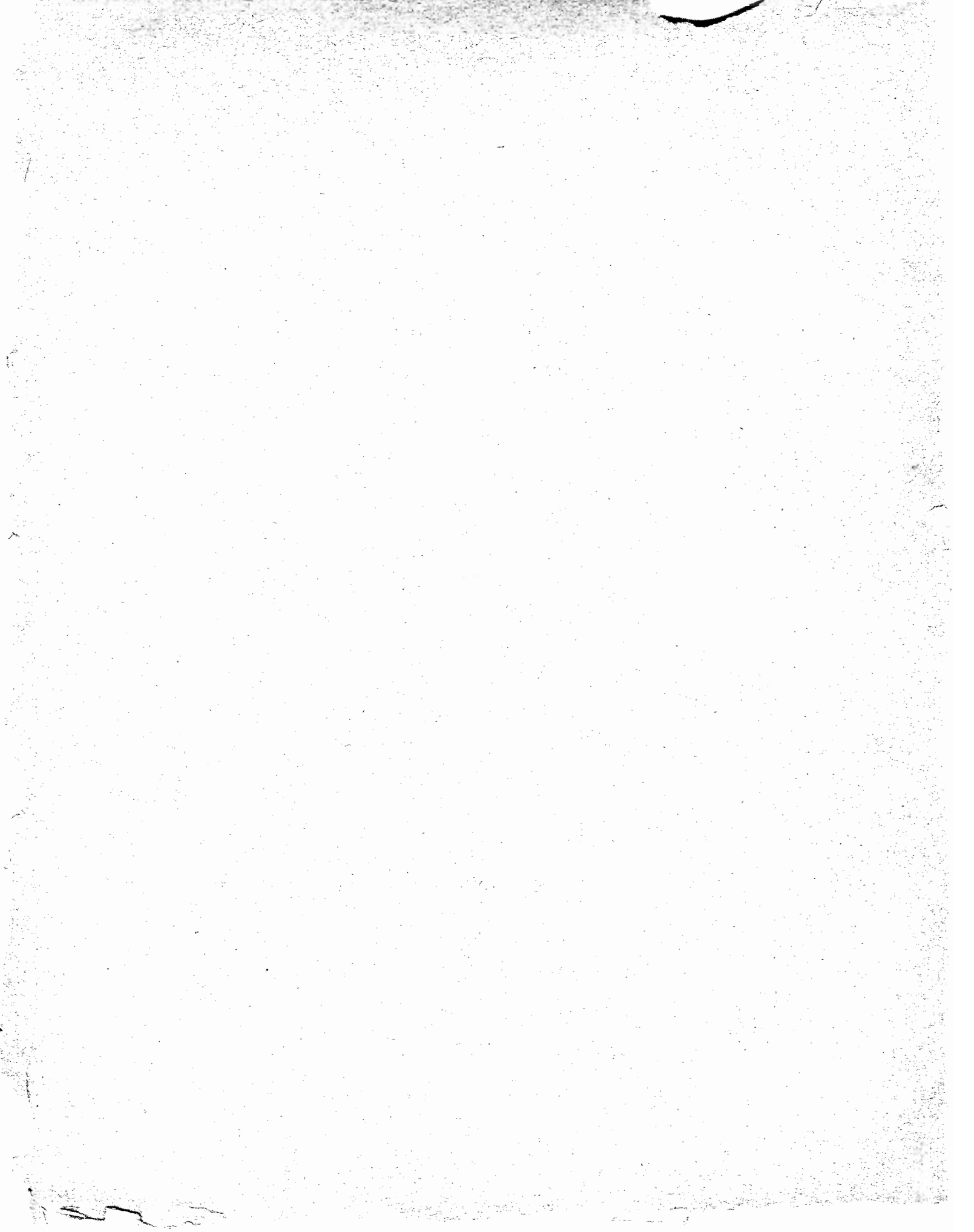
**AND**

# **FELIX SWINSTEAD**

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**STREET, LONDON**



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THE PIANIST'S  
FIRST MUSIC MAKING

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FOR USE IN CONJUNCTION WITH  
TOBIAS MATTHAY'S  
"THE CHILD'S FIRST STEPS"  
IN  
PIANOFORTE PLAYING

MUSIC COMPOSED BY  
FELIX SWINSTEAD

PREFACE AND DIRECTIONS  
BY  
TOBIAS MATTHAY

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BOOK I.

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## PREFACE.

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THERE having been requests from all sides for a "TOBIAS MATTHAY PIANO TUTOR," or at least for the issue of music material directly illustrative of the "THE CHILD'S FIRST STEPS," I have been prevailed upon to issue the present little work. Used in conjunction with the "Child's First Steps" it is designed to take the place of the so-called "Piano Tutor." \*

The Piano Tutor of the past has usually quite failed as a Primer of Pianoforte *playing*; because it has as a rule consisted merely of a description of musical notation, followed by practice material in the form of tunes and exercises, these chosen without any regard to the imperative rule in Education that only one difficulty should be faced at one time.

Moreover, the Piano Tutor has completely failed to point out to the student the *essentials* of Piano playing (i.e., the real functions of the keyboard and how this must be used to produce music), at the same time totally neglecting to direct his attention to *how* one should learn to think and realize music itself.

The information vouchsafed in the Piano Tutor of the past consisted chiefly of the names of the notes and the application of these to the Pianoforte digitals, together with the arithmetical exposition of the time values of the note signs.

Further, such technical information as was given dealt merely with the *position* of the fingers and hands, etc., correct enough positions certainly, and such as do indeed *accompany* correct tone-producing actions, actions by which alone correct musical effects can be obtained. But as correct positions naturally ensue when the correct *actions* are provided, this formed still another instance of "putting the cart before the horse," while correct actions do *not* necessarily ensue from correct positions.

The "Child's First Steps," on the contrary, has shown the pupil *how* to think and realize his musical text, and also *how* to produce the sounds which will translate such thought into music. The "Child's First Steps," in fact, has shown the pupil how, through correct rhythmical outlook, he may learn to bring his mind to bear on musical sense—i.e., on musically logical *progression*, and thus upon the underlying emotional message of it.

Musical Shape, it has been shown, must be realized from the very first, as *movement* or progression towards a definite point, or succession of points in a sound-series. And this progressional perception of Music and Rhythm must be cultivated by the would-be pianist in all its manifestations, from the smallest to the largest.

In Pianoforte playing, indeed, such attention to progression has to be given to the sounding of even a single note—the "progression" here taking the form of a *key-movement* towards the beginning of the sound—a movement or swing of the key, that has to be carefully prepared, timed and directed towards the place in the key-descent where the sound begins.

Thus it is found, that the piano player's mind, through the sense of musical progression, must *from the very beginning* be directed upon his work, (*a*) as sense of key-movement directed towards the sound-place, (*b*) as sense of group-movement directed towards each succeeding pulse or beat; (*c*) as sense of phrase-movement directed to the phrase-climax, and finally; (*d*) as sense of a whole—itsself a built-up growth of movement.

Further, "The Child's First Steps" has shown not only how the act of tone-production itself must be realized as a time-directed key-movement, but it has shown, also, the *conditions* of exertion and relaxation of the fingers, hands and arms, which will enable us properly to control and produce the required tonal effects, through which, alone, finally, we shall be able to express our feelings through musical sense.

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\* "The Child's First Steps in Pianoforte playing," by Tobias Matthay, although designed for children, is equally useful for adults.—Publishers, Messrs. Joseph Williams, Ltd.

## PREFACE

Moreover, in "The Child's First Steps" and in the present work, *one technical difficulty is taken at a time*. For instance, the simplest form of tone-production is learnt first—with the whole hand, sideways, with thumb upwards, and therefore at first, *without* any application of the rotary action of the forearm. In the next step, we have the hand in its proper playing level, with knuckles up; then chords with the fingers employed; then rotation-exercises with the extreme fingers only in use, and then finally the use of all the fingers in succession. In the old "Tutor," the child was expected to learn all these complicated actions at one and the same time, and intuitively, or by accident, as no advice was given

Now, as I was so often asked what musical-material to use along with the "Child's First Steps," and as there was none already arranged that exactly suited the case, and as I could not see time-possibilities ahead, to allow of my attempting the task myself, I appealed to my old pupil, friend and colleague FELIX SWINSTEAD, to undertake this obviously required work.

Although, for many years past, I had been attracted by Swinstead's genial music for young and old, the result here attained—real music, although for the very beginner—has exceeded what I expected even from him I trust, therefore, that the work of love which he has evidently put into this, will help to make many a beginner's life happier; and not that of the child-beginner only, but that also of the adult, who may have had to begin afresh, completely to revise his piano playing, and to correct wrong habits of touch, technique, and musical outlook.

I have appended touch directions to the musical examples illustrating each "step," but the parent booklet "The Child's First Steps," should be systematically studied along with these musical examples, and should constantly be referred to during such study. In fact the two booklets, together, form a true PRIMER, or TUTOR, in the sense of forming together a text book for the teaching alike of the elements of Piano *playing*, and the beginnings of musical understanding.

The teaching of the note-signs and the time-signs, on the other hand, does not properly come at all within the scope of a Tutor of Piano *playing*.

As I have pointed out in "Child's First Steps," certain preliminary steps in this direction should be taken before any attempt is made to touch the piano itself:—an elementary appreciation of Time and Tune must be gained first. The sense of Time and Pitch, having been cultivated in a measure, may then be applied technically by means of the Piano keyboard; the names of the notes then also being associated with the respective Piano keys, or digits. Later on, this sense of Time and Tune must be associated again with the notation-signs. The student, thus prepared, may then enter upon the work of "The Child's First Steps" and the examples of the present work.

These preliminary steps, to which I have just alluded, and the teaching, later on, of the scales and arpeggios, are best undertaken by the teacher, *viva voce*. The work is better accomplished thus, than through any text-book of scales, etc. As, however, the beginning of scale-practice is often set about in the wrong way, and not in logical order, I have suggested, near the end of this volume, how this matter should be taken in hand, not only for the adult pupil, but also for the child. Later on, perhaps, I may add a few hints on the teaching of Pitch and Time notation-signs—i.e., the notational side of musical education.

Mrs. SPENCER CURWEN, however, has done such preliminary work so admirably, and thoroughly, that it is not essential here to go over it again in detail; and I warmly recommend teachers and self-teachers alike to use for this purpose: Part I., the Preliminary Course of her "Teacher's Guide."†

Part I. of her "Guide" can indeed well be taken in conjunction with my "Child's First Steps," and the present work. Mrs. Curwen, herself, points this out in the Appendix to the sixteenth (1913) and later editions of her work—pages 348-352—and she appends some useful hints as to how and where the Steps of her work and mine coincide. I need not, therefore, go further into this matter here.

---

† "The Teacher's Guide," Mrs. Spencer Curwen's Piano Method,—(J. Curwen and Sons.)

## PREFACE

The Duets and Lessons of Mrs. Curwen's work by John Kinross, and those of the alternative edition, by Felix Swinstead, also offer excellent material for use along with the "Child's First Steps," and the Lessons of the present work.

By Mrs. Curwen's kind permission, however, I quote the following few paragraphs from her "Teacher's Guide":—

"How would Mr. Matthay deal with the little beginner, such as we have to teach daily? What should we do first, and "what next?"

"Last year (1912) Mr. Matthay answered these questions himself by publishing "The Child's First Steps in Piano-playing." The "Steps" of the book number Twenty-one, of which the first fourteen are purely preparatory to actual *playing* (just as the Preliminary Course of my Guide is preparatory to the actual *reading* of music). It is remarkable how Mr. Matthay's counsils coincide with the "Child Pianist" principles, that we should attend to one thing at a time and take the easiest thing first; and, while building up knowledge, exercising the judgment, and fostering the imagination that we should train the young pupil in those *habits* which will enable him most easily to express what knowledge, judgment, and imagination dictate. . . . In the 12th edition of this book I wrote: 'I have come to the conclusion that in the past we have wasted much time in teaching "finger exercises" to young children. Pianoforte playing is a *knack*, and until we have caught the *knack* the endless repetition of exercises is useless—probably harmful. Mr. Matthay's books are revolutionising pianoforte teaching simply because by showing the relation between the player's muscular outfit, and the mechanism of the instrument he teaches the *knack* of producing, at will the kind of touch needed for the expression of the musical idea. Now the child gets his musical idea, not from his finger exercises but from his little piece and what his teacher helps him to see in it; therefore touch can best be taught in connection with pieces. If a child can see the immediate musical object of an exercise it has for him an *immediate value*. Later on comes the need of practice for endurance, facility, etc., but by that time the mind is sufficiently mature to see the *final value* in exercises which to the child-mind have no immediate value and therefore no interest.' I am more than ever convinced of this, and that all along we have been putting the cart before the horse. Technical exercises, are that part of the musical lesson that wears the child; naturally, *for they are not music*, although the teacher tries (as he always should) to make them as much as possible into music by teaching the child to *think* them rhythmically, . . . Another feature of Mr. Matthay's work must be mentioned, because of the great difference that it makes to interpretation, whether of a large pianoforte work, or of a child's simplest tune. I mean his insistence on the principle of *pulse-progression*. For explanation of this I refer the reader to his own books, but all that it means can only be realized by putting it into practice."

Indeed, the greater the variety in the child's musical pabulum the better for his musical health. If we are kept only to one kind of food, however nourishing, we soon become victims of indigestion! There is no occasion to restrict the child to the lessons contained in this volume, nor to inflict shopkeeper's shoddy music on him—notes without imagination or musical sense. Much *real* music has lately been written for children, even quite beginners; and moreover by *British* composers. Let me instance as a few examples: *Ruby Holland's* "Cinderella," "Kensington Gardens," "Five little pieces," etc.; the "Five Idylls" of *Felix Swinstead* and so much else from his fertile and ever musical pen; "Pieces for the Bairns" by *Dorothy Howell*; "Titania's Court," *Margaret Portch*; "Carnival," "In Holland" and so much else of *Cuthbert Nunn's*; "Miniature Suite," *Welton Hickin*, "The Organ man," *Waddington Cooke*; Four Lyrics, *Moore Park*; Four Songs without words, *Norman O'Neill*; and we must not forget the splendid work done by one of the pioneers in this direction, *Dr. Carroll*, for instance, in his "First Piano Lessons," "Forest Fantasias," etc. And the range of such material is growing apace every day; nowadays there is no longer any reason to give the child dry-as-dust notes, and risk making him hate the word "music" for he can now be provided, all along, with material that will attract him, because it really is music.\*

In order to keep the first two books within reasonable limits a number of studies and little pieces in solo form, which were originally intended for these books, have been omitted. These will, however, be incorporated in the third book of the series. The material will include rotation studies with held notes (elementary part playing), arpeggio studies, and others which cover the same ground as the examples in these first two books, but will be a little more advanced.

TOBIAS MATTHAY.

HASLEMERE.

September, 1918.

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\* Particulars of other interesting Educational Music for the Pianoforte will be found on the back cover.

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# THE PIANIST'S FIRST MUSIC MAKING

## BOOK I.

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### SECTION I.

#### WEIGHT-TOUCH WITH FIST SIDEWAYS.

Examples No. 1 to 4 are in exemplification of *Step III*—"Child's First Steps."

Carefully read Steps I, II and III, and practise the experiments as there directed. After that, learn these four little pieces—Examples. 1, 2, 3 and 4. First practise your part alone, afterwards ask your teacher, or someone else, to play the other part with you.

Lightly fold or clench your hand into a fist, not firmly but quite gently, and bring it sideways (with the thumb up) upon the two black keys, as shown. First *weigh* these two keys with your fist a few times, slightly moving the keys down below the surface-level, and yet without sounding them. Then weigh them right down, gently making them sound. Do this while letting your arm be nicely free, so as to move down with the keys. Carefully watch the two keys, so that you can *feel* exactly how *little* weight is required to sound them. After having thus *experimented* with the keys for a time, then try to play the rhythms as noted in the examples, Nos. 1 to 4, but always carefully *feeling how* you weigh the keys down; for the sound depends on *how* you do this. Listen carefully to the sound you make, each time.

Besides this, you must also carefully *aim with* the two keys. That is, you must clearly imagine *when* the sound is required in the music, and you must *time* the key-movement to *finish* exactly at this moment, each time. In a word, you must *direct* (or "aim") the key to move TOWARDS this *time-spot*, so that the sound begins just where it is required by the music.

Let us say this in other words: be sure you feel where the *time-spot* of each sound *lives in the piece*, and then also be sure that you *feel* you move the keys just nicely towards that sound-spot, and thus make the sound appear with perfect neatness "in time."

If you do this properly, the music will sound *just right* to you. It will never do that unless you succeed in all this.

- Remember: (1) Think *when* the note should be.  
(2) Feel *how* the key goes down, and  
(3) Make it *finish* its movement at the right moment.

No 1.

THE SENTINEL.

FELIX SWINSTEAD.

TEACHER.

Grave.

*p* *ff* *p* *rall.* *pp*

Grave.

PUPIL. *pp* *pp* *ff* *pdim.* *pp*

Detailed description: This block contains the musical score for 'The Sentinel'. It features a single staff for the teacher and a grand staff for the pupil. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Grave'. The teacher's part is a single melodic line with dynamics *p*, *ff*, *p*, *rall.*, and *pp*. The pupil's part consists of two staves (treble and bass clef) with chords and single notes, with dynamics *pp*, *pp*, *ff*, *pdim.*, and *pp*.

No 2.

SADNESS.

FELIX SWINSTEAD.

TEACHER.

Very slow indeed.

*p*

Very slow indeed.

PUPIL. *pp* \* *pp* *L.H.* *pp*

Detailed description: This block contains the musical score for 'Sadness'. It features a single staff for the teacher and a grand staff for the pupil. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Very slow indeed'. The teacher's part is a single melodic line with dynamics *p*. The pupil's part consists of two staves (treble and bass clef) with chords and single notes, with dynamics *pp*, *pp*, and *L.H. pp*. A star symbol is placed above the first *pp* dynamic in the pupil's part.

\*At first play it sounding the tied notes.

*molto cresc.*

*R.H.* *(pp)* *molto cresc.* *pp*

Detailed description: This block is a continuation of the 'Sadness' score. It features a single staff for the teacher and a grand staff for the pupil. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Very slow indeed'. The teacher's part is a single melodic line with dynamics *molto cresc.*. The pupil's part consists of two staves (treble and bass clef) with chords and single notes, with dynamics *R.H. (pp)*, *molto cresc.*, and *pp*.

No 3.

PLAINTIVE TUNE.

FELIX SWINSTEAD.

TEACHER.

Andante.

*pp* *pp* *pp* *pp* *pp*

Andante.

PUPIL. *pp* *pp* *pp* *pp* *pp*

Detailed description: This block contains the musical score for 'Plaintive Tune'. It features a single staff for the teacher and a grand staff for the pupil. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The teacher's part is a single melodic line with dynamics *pp*, *pp*, *pp*, *pp*, and *pp*. The pupil's part consists of two staves (treble and bass clef) with chords and single notes, with dynamics *pp*, *pp*, *pp*, *pp*, and *pp*.

N<sup>o</sup> 4. NIGHT MARCH. FELIX SWINSTEAD.

Andante con moto.

TEACHER. *p* *cresc.*

PUPIL. *p* *cresc.*

Andante con moto.

*ff* *p subito*

*ff* *p subito*

## SECTION II.

## WEIGHT-TOUCH WITH FIST TURNED OVER, KNUCKLES UP.

Now read *Step IV.*, "Child's First Steps," and then again practise the last four examples, but do so now with the fist turned into the usual playing position—with knuckles up. With your fist like this, you will now touch the keys with the nail joint of the thumb, turned inwards, and with the second joint of the little finger. It is best to let the hand point slightly *inwards*—the two hands pointing slightly towards each other. Practise the hands separately at first.\*

\* After this one might here *at once* go on to Section IV. with its Steps in learning the application of *forearm exertions and relaxations*, rotationally; and coming back to Sections IIIa. and IIIb. as felt appropriate in the individual case.

## SECTION III.

## WEIGHT-TOUCH WITH FINGERS CLOSED TOGETHER.

This deals with the first part of *Step V.* of the "Child's First Steps." Again, first carefully read the directions there given. Lump the four fingers together into a blunt point round the tip of the thumb, and experiment on a single black key in this way. Then use Example No. 5 for further practice, with the fingers in this position. Remember all you have learned in the previous examples, as to weighing and timing the keys towards sound, at the right moment.

Practise your part alone first, before playing it as part of the Duet.

No 5. AUTUMN. FELIX SWINSTEAD.

Andante.

TEACHER. *p* *cresc.* *f* *p* *pp*

Andante.

PUPIL. *p* *cresc.* *ff* *dim. p* *pp* *pp*

*loco.*

## SECTION IIIa.

## WEIGHT-TOUCH WITH FINGERS OPENED OUT.

You must now proceed to sound a *chord* as directed in the second part of *Step V.* To do this, you must stretch out the three required fingers, to enable you to reach the three notes forming the chord. As the weight of the arm is still used as before, the three fingers here used must be slightly *exerted*. They must be sufficiently exerted to support the arm on the keys without *doubling-up*, or *falling in at the nail-joints*. If you exert the fingers properly they will take a nicely arched position, as in Fig. I. They must *not* be "scrunched in," as in Figs. II. or III. show you.



Fig. I. Good Position.



Fig. II. Bad Position.



Fig. III. Bad Position

If the hand tumbles in at the *knuckles*, as in Fig. II. the fault probably is, that you are *pushing the knuckles in* by arm force.

If the *finger* turns inwards, as in Fig. III. you are using too much force with the middle joint (phalange) of the finger itself.

In any case, insist that all force and weight vanish the moment you have reached sound in key-descent. Recall again all that was said in *Section I*. Now play Example No. 6. This first chord-piece consists of repetitions of the same chord, (a "triad"), so that it shall be as easy to play as possible. But the triad is played in different places on the key-board, so as to give you more variety, musically.

NO 6.  
TEACHER.

## SHEPHERD'S PIPE.

FELIX SWINSTEAD.

*p cantabile*  
PUPIL. R.H. also with L.H.

You must now learn to find *different* chords on the keyboard, and this immediately becomes more interesting; so you can now practise Example No. 7. Play it musically; try to make the differences in tone required by the music. Notice that the first bar *progresses* towards the second; and the third bar *progresses* towards the fourth; and then moves on towards the last bar.

Feel this kind of *movement* in all music. It is Rhythm, and without this there is no music.

## No 7.

FELIX SWINSTEAD.

Andante con moto.

## SECTION IV.

## ROTATORY EXERTIONS AND RELAXATIONS AT ALTERNATE SIDES OF HAND.

You must now learn more clearly how the exertions and releases of the Forearm, rotationally, will help your fingers. If used wrongly they will spoil all your playing.

Carefully read and practise all that is said under *Step VI.* of the "Child's First Steps." It will then be best to follow this by the Rotation Exercises given in the Appendix of "THE FOREARM ROTATION PRINCIPLE, thus:—\*

## ROTATION PREPARATION.

It takes five steps to cover the ground fully :

*Step I.* Use your fist again, exactly as in *Section II* (page 9)

Weigh the two black keys down as before some few times.

Use *not more weight* than just enough to sound the notes.

*Step II.* Still holding the hand as a fist, now *rock the hand from side to side.*

Use not more weight than just enough to sound the notes *quite softly.* Notice, in rocking the hand over towards the thumb-side of your hand, that the twisting-movement is produced by a *very slight exertion* of the forearm. . . . It is a twisting of the forearm that gives you the movement, but the exertion is so slight that you can hardly notice it.

After this, you must rock the hand (and forearm) back to the little-finger side of the hand, sounding the other black key there. Notice particularly now, that the hand will thus rock back *without any exertion whatever*; for if you allow the forearm simply *to relax* rotationally (or *un-twist*), the rocking-back occurs without any effort whatever.

\*The Forearm Rotation Principle, its application and mastery.—Published by Joseph Williams, Ltd.

Practise this for some time, always with very little weight, and just rocking towards the thumb with the least possible effort, and rocking back towards the little finger without any effort at all. Play it in time and rhythm, thus:

No 8.

It is best not to come away from the keys as they rise after each sounding, but to continue touching both keys all through the exercise. T. M.

RIGHT HAND.

PUPIL. hand held as fist.

LEFT HAND.

pp hand held as fist.

Play this, at first, quite slowly, and each hand alone. Afterwards take it quicker; but always quite softly and evenly; just like walking with a lurching gait!

Step III. Now add a little jerk each time you reach the key, first on the one side and then on the other. That is: you must continue the same gentle rocking from side to side, resting upon the keys as in Step II., but you must, besides this gentle rocking, now give a little jerk as you reach the key, and move it down. But this jerk must only go with the key until the sound is reached, each time, and after that, each time, there must be the same gentle resting on the keyboard as before in Step No. II.

It is important to learn to do all this as soon as possible, but if you cannot do it at once, learn this and the following step later on.

Step IV. You must next unfold the fingers, as you did in Section III<sup>A</sup>, and as in Step VI. "Child's First Steps": Play the same Time and Rhythm as you have just done, but now play C and G (or G and D) instead of the two black keys. Use the thumb and little finger to sound these two notes in succession, and exert the required finger sufficiently each time as you give the jerk from the forearm, rotatively.

Remember again, that all the force used for this jerk must CEASE accurately as you reach the sound each time—leaving only that slight resting as in Step II.

Also practise, now, little *crescendi* and *diminuendi* (your teacher will tell you what that means!) Also use changes of Time and Rhythm, to make the little exercises more interesting musically. Something like this:

No 8a

RIGHT HAND.

or also

LEFT HAND.

or also

T. M.

We will now take Example No. 8b. Practise this with your fist again at first. When you have learnt to play this Example alone with some ease, ask your teacher to play it as a *duet* with you.

No 8b

SOLEMN MARCH.

T.M.

TEACHER. *ppp* *Slowly.* L.H. *cresc.*

PUPIL. *pp* To be played by gentle rocking of the clenched hand, transferring only just enough weight from note to note to sound them quite softly.

\* Now here add a jerk, rotationally, as you move each key down, but cease all force the moment you have sounded each note. *Between* the soundings, therefore leave the weight resting on the keys just as light as before, when playing *pp*.



After this, re-practise this last Example, but now use the thumb and little finger in place of the closed hand ; first however, re-read the *directions* given for *Steps II.* and *III.*

Subsequently use the following fingerings : 1=3, 3=5, and 2=4, still on the same notes—E flat and G flat.

*Step V.* As soon as possible, moreover, learn to play these little exercises *Staccato*. Here, between the little jerks that make the sounds you must now “rest” at the *surface-level of the keyboard*, and not at the bottom-level, as you have been doing while you played the exercises *legato*. You must rest *so lightly* that your *hand lies loosely* on the keys without their being depressed.

If you rest thus really lightly, and carefully “aim” each jerk so that it is always completed, and finished with the beginning of the sound, then the keys will be *free to rebound*. Thus you obtain a perfect *staccato*. Also, this teaches you to *make each sound* properly.\*

Moreover, when you have learned all this (and you need not learn it all at once) then you will have learned what is meant by “finger-touch.” All finger passages, when played properly, are indeed built up just like this, the forearm, with its twisting action, helping the fingers to do their work in making the sounds.

At present it may be best for you not to work further than *Step IV.*

I have found this little set of preparatory steps the very best way of teaching the meaning of the “Rotation Principle.” It proves quite infallible both with young and old, even with artist-pupils who have gone the wrong road in this respect—and so many do, as the application of the rotation principle is mostly invisible, not being necessarily accompanied by any movement rotationally. Stiffening in this respect and wrong exertions may therefore here occur without their being noticed.

You will now find no difficulty in playing the Examples Nos. 8c to 13. Nos. 8c to 13 are first to be used as *Duets* between pupil and teacher. Later on these can be played as *Solos*; but this will be a good deal “later on” than just now!

For the present they are all to be played only with the thumb and little finger.

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\* It never can take *longer* to *make a* sound than it takes to *mak*e it in *Staccato*.

No 8c  
TEACHER.

MORNING WALK.

FELIX SWINSTEAD.

Andante con moto.

\*This Exercise should also be played with the Left Hand.

No 9.

Moderato con brio.

ALLA BOUREE?

FELIX SWINSTEAD.

TEACHER.

This would also form a good study for the Right Hand, thumb to fifth finger.

**No 10.** GLIDING. FELIX SWINSTEAD.  
**TEACHER.**

PUPIL. R.H.

**No 11.** THE TIRED TRAVELLER. FELIX SWINSTEAD.  
**PUPIL. R.H.**  
*Andante con moto.*

TEACHER.

*legato*

**No 12.** A SUNDAY WALK. FELIX SWINSTEAD.  
**TEACHER.**  
*Andante con moto.*

PUPIL. L.H. also with R.H.

*p* 5 1 5 1

**No 13.** FELIX SWINSTEAD.  
**TEACHER.**  
*Andante con moto.*

PUPIL. L.H. also with R.H.

*p* 1 5 1 5

With Example No. 14 you begin to learn to play both hands together. You will first learn to do this *by contrary motion*, as this is easier at first than trying to play a passage *by similar motion*—with the same sounds in both hands, although this last is easier to *read*. For the present, still use only the thumb and little finger.

Before practising No. 14b—the Duet, practise the little preparatory exercises Nos. 14 and 14a—the Solos.

No 14.  
PUPIL. alone.

GRUMBLING.

T.M.

Musical score for 'GRUMBLING' in 2/4 time. The piece is for the pupil alone. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes with slurs and ties. The bass line consists of quarter notes. Fingering numbers (1, 5) are indicated above and below the notes. The piece ends with a repeat sign.

No 14a

HURDY GURDY.

FELIX SWINSTEAD.

Musical score for 'HURDY GURDY' in 2/4 time. The piece is for the pupil alone. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes with slurs and ties. The bass line consists of quarter notes. Fingering numbers (1, 5) are indicated above and below the notes. The piece ends with a repeat sign.

No 14b  
TEACHER.

IN THE MEADOW.

FELIX SWINSTEAD.

Musical score for 'IN THE MEADOW' in 3/4 time. The piece is for the teacher and pupil. The top staff is for the teacher, marked 'Allegretto' and 'p'. The bottom two staves are for the pupil, marked 'Allegretto' and 'p'. The piece features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes with slurs and ties. The bass line consists of quarter notes. Fingering numbers (1, 5) are indicated above and below the notes. The piece ends with a repeat sign.

Continuation of the musical score for 'IN THE MEADOW'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes with slurs and ties. The bass line consists of quarter notes. The word 'cresc.' is written below the notes in both staves, indicating a crescendo. The piece ends with a repeat sign.

A musical score for a duet piece. It consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a long slur over the first few measures, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment of quarter notes.

The Duet, No. 15, is on the same principle as No. 14, but is a little more difficult as to notes and speed.

**No 15. CATCH ME! FELIX SWINSTEAD.**

Musical score for 'No 15. CATCH ME!' by Felix Swinstead. The score is in 2/2 time and marked 'Vivace'. It features two parts: 'PUPIL' and 'TEACHER'. The 'PUPIL' part is in the treble clef and includes fingerings (1, 5, 1, 5) and slurs. The 'TEACHER' part is in the bass clef and provides a rhythmic accompaniment. The score is divided into two systems.

Continuation of the musical score for 'No 15. CATCH ME!'. This system shows the 'PUPIL' part in the treble clef and the 'TEACHER' part in the bass clef. The 'PUPIL' part includes slurs and fingerings (1, 5). The 'TEACHER' part continues with a consistent accompaniment.

Final system of the musical score for 'No 15. CATCH ME!'. The 'PUPIL' part in the treble clef includes a 'rit.' (ritardando) marking and a '5' fingering. The 'TEACHER' part in the bass clef includes an 'L.H.' (Left Hand) marking. The score concludes with an 'a tempo' marking.

Next you must learn to play passages by *similar* motion.

I told you that this is more difficult than the last way. The reason why a passage by similar motion—with the same notes in both hands—is far more difficult to play, although much more easy to read, is because of the way the forearm rotation (or twisting) has to be used. That is, when you play the *same* notes in both hands, the twisting or untwisting of the forearm is always *just in the opposite way* for the two hands. Now, unless you are very wary, this may lead you to make the arm stiff rotationally, and then this spoils all your music-making. See to it, therefore, that in such passages the forearm *rotationally* is always perfectly free to help the fingers used, both when a letting-go of the arm is required, and when a slight jerk "*twistingly*" has to help the finger.

## No 16.

## CHOPSTICKS.

FELIX SWINSTEAD.

Quickly and lightly.

**PUPIL** *mp*

**TEACHER.** *mp*

*rit. accel. tempo*

*rit. accel. tempo*

No 17.

VALE GRACIEUSE.

FELIX SWINSTEAD.

8 5 1 5 1

PUPIL. *p*

TEACHER. *p*

1 5 1 5

This system contains the first two systems of the score. The first system is for the PUPIL, with a treble clef and a 3/4 time signature. It features a melodic line with a slur over the first four measures and fingerings 8, 5, 1, 5, 1. The second system is for the TEACHER, with a grand staff (treble and bass clefs) and a 3/4 time signature. It features a rhythmic accompaniment with fingerings 1, 5, 1, 5.

8

1 5 1

5 1 5

This system contains the third and fourth systems of the score. The third system is for the PUPIL, with a treble clef and a 3/4 time signature. It features a melodic line with a slur over the first four measures and fingerings 8, 1, 5, 1. The fourth system is for the TEACHER, with a grand staff and a 3/4 time signature. It features a rhythmic accompaniment with fingerings 5, 1, 5.

8 5 1 5

5

ritard.

ten.

This system contains the fifth and sixth systems of the score. The fifth system is for the PUPIL, with a treble clef and a 3/4 time signature. It features a melodic line with a slur over the first four measures and fingerings 8, 5, 1, 5. The sixth system is for the TEACHER, with a grand staff and a 3/4 time signature. It features a rhythmic accompaniment with a *ritard.* marking in the first measure and a *ten.* marking above the first measure.

## SECTION V.

## TO ENSURE A CLEARER IDEA OF STACCATO.

Perhaps you have already understood how *Staccato* is produced? But you must now make sure you can produce staccato *accurately*.

Staccato depends on two things: (a) you must rest so *very* lightly on the keyboard that the finger and hand *can* stop their work completely; and, (b) you must *time* this cessation of work so accurately that the keys are really *free to rebound* the very moment that tone-production is completed, each time.

Carefully study all that is said under *Step VII.* of the "Child's First Steps" on this subject of Staccato. Then experiment once again with simple chords, but now playing them really staccato. Also repeat Example No. 6, but now play these chords staccato.

You should also here again re-practise all the steps of the "*Rotation Preparation*" exercises studied under Section IV.; and if you have not done so before, be sure now to include *Step V.*—the final one—for Staccato, and the most useful one of all.

In fact, during your coming years of piano practice, often indeed re-study this very set of "Steps" leading to *rotary freedom*. You can never understand the matter too well; and there is no more certain way of ensuring freedom, rotationally, and in playing generally.

After this, practise Duets Nos. 18 and 19.

No 18. FELIX SWINSTEAD.  
 TEACHER. Allegretto.  
 PUPIL. First Right Hand then Left Hand.

R.H.  
L.H.

A.F.M. Co. 48



NO 19.  
TEACHER.

## SWING SONG.

FELIX SWINSTEAD.

Allegretto grazioso.

Take care to feel the three pulses in each bar, especially the one felt as a silence, the crochet rest. In playing staccato, weigh the keys *to* the sound, and let keys rebound—but remain on key-surface all the same.

## SECTION VI.

TO ENSURE A CLEARER IDEA OF TONE PRODUCTION IN  
TENUTO AND LEGATO.

You have now seen how *Staccato* depends on the *accurate timing* of the cessation of all work the moment you have *completed* the actual *producing* of the tone during key-descent.

You must next learn to apply this *same accuracy in producing tone* although you play Tenuto or Legato. Refer to *Step VIII.* of the "Child's First Steps." You will see that "tone-making and tone-sustaining are two quite distinct things." In short: never apply the force you use to make the tone any longer than you do in Staccato. To hold the key down is quite a separate thing from making the tone; and this holding-down must always be *perfectly gentle*. Indeed: to hold the key down, never use more force or weight than will just do so—and that is very little indeed.

Bear this carefully in mind, when you play the Duet No. 20, where you have to play the chords quite *loudly*, yet *hold* them quite *gently*.

No 20  
TEACHER.

PRELUDE.

FELIX SWINSTEAD.

Andante.

mp mp

Andante.

PUPIL.

sf sf sf sf sf sf

8 3 p p p pp

