

Materials
for
Elementary
Pianoforte Instruction
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Translated from the Author's final edition
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Book I. Technical Studies. Finger-exercises in the compass of a Fifth. Pr. **L.25** .
Book II. Exercises and Pieces. "
Book III. Little Four-hand pieces in the most usual Minor Modes.
(supplement to Book II). "

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Finger exercises are the best means for preparing, developing and preserving a well-rounded, correct and beautiful touch. While even advanced players will still profit by their use, they form an indispensable, necessary foundation for Elementary instruction. — The order of their succession, and method of studying them, are not matters of indifference. Simple as is the material, it requires systematic development to turn it to good account. Accordingly, the following exercises have been grouped (invention, proper, being out of the question) with a view to such a development. In consideration of the plan of instruction in the classes of the institute for which the entire work was specially written, it is divided into Courses. The present Book comprises the first course. Finger-exercises in the compass of a Fifth. The subdivisions are provided by the text which preface the separate divisions. As to the study itself, in general, we remark as follows:

1. At the beginning of each separate division, under the title of „Clavier-section“ a series of black note-heads designates the digitals* of which the exercises of that division make use. On these five digitals the hand and fingers are to be laid and then formed. Only when all rules concerning position, etc., are strictly followed, is playing to begin.

2. The exercises are to be played at first with each hand alone, slowly, and as forcibly as is possible without degenerating into stiffness: care being taken to secure the greatest equality, and to compensate for the want of strength in the weakest fingers, the fourth and fifth, by lifting them with more vigor, and by a broader touch, as compared with the stronger fingers, especially the thumb.

3. Every exercise is to be played several times in succession, for example four to eight times, without interruption.

4. In proportion as security, equality, and distinctness increase, the tempo must become quicker and the touch lighter, in connection with which the shadings of crescendo and decrescendo < > may subsequently be introduced.

5. When all the exercises of a division are conquered, they may be played in unbroken succession, either all through, or in larger sections, with a twofold or fourfold repetition of each exercise.

Playing in time, with the accentuation, now of the separate figures and of the first beat of the measure, is to be strictly observed, especially from the Third Division on, hence the necessity of counting.

Remark: Although the instrument itself provides the best means for forming the touch, in these purely technical studies, nevertheless, a dumb clavier with movable digitals may also be used to advantage. It should be placed on a support in such a way that the player will not be forced to neglect any of the rules concerning the positions of body, arm, hand and finger.

*The levers (so called keys) of the instrument which are operated by the digits or fingers, as distinguished from the pedals, or levers operated by the feet. The Translator adopts this term, already sanctioned in England, for avoiding the confusion arising from the use of the word keys in this sense, and in another, widely different (viz: „tone-families“). Accordingly, the word „Clavier“ is in this translation substituted for „key-board“, and „Clavier-section“ for „Section of keys“.

I.

Exercises for strengthening the fingers and cultivating the knuckles.

The separate repeating strokes of which every exercise consists are to be executed at first slowly, forcibly and without overstrict regard to measured time. The weak fingers (4th and 5th) deserve particular attention: the highest possible elevation and prolonged tarrying above the digitals will contribute materially to their necessary strengthening. In order, furthermore, that the occupied fingers may learn to move independently i.e. without the cooperation of the other fingers, the rest of the hand, the arm, etc; the unoccupied fingers, as so-called supporting-fingers, remain throughout the exercise upon the digitals assigned to them by whole notes.

The hand and fingers having assumed a correct position on the clavier-section appointed for them, the schooling begins with one finger at a time (N^{os} 1-5); then follow, two together (6-14), three together (15-22), and finally four together (23-24). Each hand to be taken alone. The hand being gradually freed from all supporting fingers, a natural transition is made to the first wrist exercise, Division II. For the sake of this transition the exercises in sharply dissonant combinations were unavoidable. The use of a silent mechanism with movable digitals (so-called dumb piano) affords a relief from this evil.

Clavier-section. a.1. 2. 3. 4.

5. b.6. 7. 8. 9.

10. 11. 12. 13. 14.

c.15. 16. 17. 18. 19.

20. 21. 22. d.23. 24.

II.

Exercises for the cultivation of the wrist.

The unemployed fingers must take, in the stroke of the hand, a position which will prevent them from touching the digitals in the down-stroke. Up and down strokes to be counted, and example 1 regarded as a pattern for the following ones. When the motions of up and down strokes have been practised and become regular, only the moment of the downstroke is to be counted.

After the downstroke the fingers should remain for an instant upon the digitals. Each hand is to be trained alone; the left hand plays two octaves lower.

Clavier-section. 1 One! Two! One! Two! One! Two! One! Two! etc.

Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke Upstroke Downstroke 8-12 times

2. etc. 3. etc. 4. etc. 5. etc. 6. etc.

7. etc. 8. etc. 9. etc. 10. etc. 11. etc.

12. etc. 13. etc. 14. etc. 15. etc. 16. etc.

17. 18. 19. 20. 21. 22. 23. 24.

III.

Exercises for two, three and four fingers respectively, in legato tone-succession (Contrary motion).

In *legato* tone-succession the alternation of fingers is the chief care. Correct alternation consists in the ability to strike with one finger precisely at the moment when the preceding one leaves its digital; accordingly, neither a separation of tones, nor a simultaneous sounding of preceding tones is permissible. The trill-like exercises 1-4 are to be played slowly, forcibly and with high-lifted fingers. All the exercises having been studied with supporting fingers, the latter may then be omitted. When released from them, the student must seek strictly to avoid all cooperation of the unemployed fingers, the back of the hand, the arm, etc.

Clavier-section. a Two fingers.

1. 2. 3. 4.

5. 6. 7. 8. 9.

b, Three fingers.

10. 11. 12. 13. 14.

15. 16. 17. 18. 19.

20. 21. 22. 23. 24.

25. 26. c, Four fingers. 27. 28. 29.

30. 31. 32. 33. 34.

35. 36. 37. 38. 39. 40.

41. 42. 43. 44. 45.

Without supporting finger.
(as transition.)

IV.

Exercises for 2, 3 and 4 fingers, respectively,
in legato succession (Parallel motion).

Clavier-section.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10. 11.

12. 13. 14. 15. 16. 17.

18. 19. 20. 21. 22. 23.

24. 25. 26. 27. 28. 29.

30. 31. 32. 33. 34. 35.

36. 37. 38. 39. 40. Transition to the following Division

V.

Exercises for 5 fingers in parallel and in contrary motion.

After each exercise has been repeated several times in parallel motion, proceed immediately to the one following in contrary motion. As long as the exercises are studied slowly, accentuate the first note of each figure; in quicker tempo only the first note of each measure. This Division is especially important for the foundation of a pearly, well-rounded and even touch.

The image displays a musical score for piano, consisting of five systems of exercises, each with a treble and bass staff. The exercises are labeled as follows:

- 1a** and **b**: The first system, featuring parallel motion exercises. Exercise 1a is in the treble clef, and exercise 1b is in the bass clef. Both consist of four measures of eighth-note patterns.
- c** and **d**: The second system, featuring parallel motion exercises. Exercise c is in the treble clef, and exercise d is in the bass clef. Both consist of four measures of eighth-note patterns.
- e**: The third system, featuring a parallel motion exercise in the treble clef, consisting of four measures of eighth-note patterns.
- 2** and **3**: The fourth system, featuring parallel motion exercises. Exercise 2 is in the treble clef, and exercise 3 is in the bass clef. Both consist of four measures of eighth-note patterns.
- 4** and **5**: The fifth system, featuring parallel motion exercises. Exercise 4 is in the treble clef, and exercise 5 is in the bass clef. Both consist of four measures of eighth-note patterns.

The exercises are designed to be studied in parallel motion, followed by contrary motion. The notation includes various musical symbols such as clefs, notes, rests, and repeat signs.

6. 7.

8. 9.

10. 11.

12. 13.

14. 15.

16. 17.

The image displays a page of musical notation, likely for piano, consisting of six systems of two staves each. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The systems are numbered 6 through 17. The first five systems (6-15) show a consistent pattern of rapid sixteenth-note runs in both hands. The sixth system (16-17) introduces some triplet markings and slightly different rhythmic patterns, particularly in the right hand of system 17.

18. 19.

Musical notation for measures 18 and 19. Measure 18 consists of two measures of music, and measure 19 consists of two measures. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

20. 21.

Musical notation for measures 20 and 21. Measure 20 consists of two measures of music, and measure 21 consists of two measures. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

22.

Musical notation for measure 22. Measure 22 consists of two measures of music. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

23.

Musical notation for measure 23. Measure 23 consists of two measures of music. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

24. 25.

Musical notation for measures 24 and 25. Measure 24 consists of two measures of music, and measure 25 consists of two measures. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

26. 27.

Musical notation for measures 26 and 27. Measure 26 consists of two measures of music, and measure 27 consists of two measures. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

28. 29.

Musical notation for measures 28 and 29. Measure 28 consists of two measures of music, and measure 29 consists of two measures. The notation is in treble and bass clefs, showing a continuous sequence of eighth notes.

VI.

Harmonic Figuration.

The simplest harmonic figurations. The material can be further enlarged when both hands play together, by exchanging parts in the different exercises; for each example in the sections designated, respectively, as a, b, and c, may serve as upper or lower voice for all other exercises in the same Division.

For example:

(The right hand plays exercises 1-4 to the base-figure of N^o1.)

The transition to Division VII is formed by Exercises 24-29, in which single tones and double notes alternate.

Double - notes.

The sounding of single pairs of double-notes has already been put in practice in Division I (10 - 14). In this Division the problem is to secure a precise connection and precise exchange of tones. Upstroke and downstroke are to be carefully prepared. In the former, the fingers must be raised equally high; in the latter, they must strike simultaneously. At first, very slowly and strong! Examples 1 - 13 are to be studied not only in contrary motion but also in parallel.

Clavier-section.

Examples 1 through 15 of double notes. The notation is arranged in two rows of seven measures each. Each measure contains a pair of notes (one in the treble clef, one in the bass clef) played simultaneously. The notes are grouped by stems and flags, indicating simultaneous sounding. The examples show various intervals and rhythmic patterns, including eighth and sixteenth notes.

VIII.

Repeated sounding of one and the same digital without change
of fingers and with a supporting finger.

When a digital is struck several times in succession, a *legato* in the strict sense is impossible. The result, (especially when supporting fingers coöperate) is a medium between *legato* and *staccato* between knuckle-stroke and wrist stroke, *staccato* from the knuckle. Every single figure is to be accentuated.

Clavier-section.

Examples 1 through 12 of repeated sounding of one digital. The notation is arranged in three rows of four measures each. Each measure contains a single note (one in the treble clef, one in the bass clef) played repeatedly. The notes are grouped by stems and flags, indicating repeated sounding. The examples show various intervals and rhythmic patterns, including eighth and sixteenth notes. Some measures have accents (>) above the notes.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

IX.

Repeated sounding of one and the same digital without change of fingers
and without any supporting finger.

Study partly in the way prescribed in Division VIII, and partly as wrist exercises proper.

Clavier-section. 1.

2.

3.

4.

5.

6. 7. 8. 9. 10. 11.

This section contains six measures of piano exercise, numbered 6 through 11. Each measure is written on a grand staff (treble and bass clefs). The exercise consists of continuous eighth-note patterns in both hands, with the right hand playing a higher register than the left. The patterns are designed to develop wrist strength and control.

X.

Double notes. Wrist-stroke.

Clavier-section.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19.

This section contains nineteen measures of piano exercise, numbered 1 through 19. Each measure is written on a grand staff. The exercise consists of continuous eighth-note patterns in both hands, with the right hand playing a higher register than the left. The patterns are designed to develop wrist strength and control.



XI.

Legato and Staccato simultaneously.



Appendix.

A. Thumb and fifth finger are called outer or boundary fingers, the others middle fingers. With respect to the position of the outer fingers, we distinguish a lower, middle and an upper position of hand. In the lower position, the thumb and fifth finger rest upon lower (white) digitals; in the middle position, one of the two, either the thumb or the fifth finger, rests upon an upper (black) digital in the upper position, both fingers rest upon upper digitals.



In the exercises of the foregoing Divisions the lower position of hand is represented throughout. If we wish to introduce into the province of our study the modifications which arise from the employment of the middle and upper positions of hand, as well as from the use of upper digitals for the middle fingers, no new material is requisite, but instead, only the insertion of accidentals, and transposition. Thus a modification of the lower position arises if, for example, the exercises of *C*-major be played in *C*-minor, *G*-minor, *A*-flat major, thus:



For the middle position, the *C*-major exercises may be played with the signature of *D*-major or *D*-flat major.



For the upper position of hand, transpose the *C*-major exercises to *C*-sharp major, those in *G*-major to *G*-flat major.

B. The first of the following exercises are examples of a most contracted position of hand and fingers, such as the chromatic scale originates.

Exercises 4-6 form the transition to the 2nd Course, and, by excluding particular fingers otherwise properly in order, prepare the study of progressive passages, and others based upon changes of position of hand.