PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 1

The Keyboard, Music Alphabet, Black Key Groups, Octaves, Position at the Keyboard, Music Alphabet by Thirds, Definition of Theory, Words Used in Music, Ear-Training

The Keyboard

The keyboard of a piano is the whole row of black and white keys on which the fingers are placed in playing.

The Keyboard

The Music Alphabet

The white keys are named after the first seven letters of the alphabet—A, B, C, D, E, F, G. When you say the letters in this order you are naming keys from left to right, and going always toward higher tones. When you say the letters backward—G, F, E, D, C, B, A—you are naming keys from right to left, and going toward lower tones.

Because the keys to the right give us higher tones, we call going toward the right "up," and toward the left we call "down."

Since there are fifty-two white keys on the piano, and only seven letters in the music alph[illegible] use the same set of letters over and over, always beginning again with A after we h[illegible] D, E, F, G, or starting again with G after we have said G, F, E, D, C, B, A [illegible]

Black Key Groups

When we look at the keyboard of the piano we notice that the black keys lie in little groups—two in a group, then three, then two, and so on. If we should cover up all the black keys so that we could not find these groups of two and of three, we would not be able to tell one white key from another. (The pupil should try this experiment.) So when we wish to play some special white key, we find it by first seeing whether it is nearer to the group of two black keys or to the group of three, and then noticing *exactly* where it is located as shown by the following illustrations:

TWO BLACK KEY GROUP

C is the name of the white key on the left of the two black keys. Between the two black keys is D, and to the right of them is E.

THREE BLACK KEY GROUP

F is the white key on the left of the three black keys. G and A are inside, and B on the right of the three.

Octaves

The word **octave** comes from a Latin word which means *eight*. From any key to the next key of the same name, either up or down (and counting in this last key, which will be the eighth), is an octave. The upper key of any octave is the highest of that octave, but we may call it the lowest key of a new octave, and go on to the right. We can also call the lowest key of any octave the highest key of a new octave, which would be counted down to the left.

C Octave

seven C octaves (from C to C), and each octave has its own name. Mid-
st the middle of the keyboard to the next C above. The first octave to
med High C octave; the next above that, Higher C octave; and
highest C octave. When we come back to Middle C and begin to
owest

Keyboard and the Octaves

Position at the Keyboard

When sitting at the piano the player should be facing the middle of the keyboard, a little to the right of Middle C.

It is very important that you always remember to sit in this position, for as you practice you will get used to reaching just far enough up and down, and your arm muscles will begin to guide you to the right keys in any octave, without the help of your eyes.

The Music Alphabet by Thirds

Besides saying the seven letters of the music alphabet rapidly either up or down, it is very helpful to learn them by thirds. This means to begin with any letter and say them skipping every other one; for instance, A, C, E, G, B, D, F, A; or D, F, A, C, E, G, B, D, F.

You can go down by thirds just as easily—A, F, D, B, G, E, C, A; or B, G, E, C, A, F, D, B.

Try playing by thirds at the piano, starting from any white key. Since you skip a letter each time, of course you will skip a key. Later, in the study of chords, a good understanding of these thirds will be very useful.

THEORY

Definition of Theory

If one studies painting, modeling, or singing, one is given many rules to follow, and also the reasons for these rules. In the study of Music also there are many rules, and there is much to be learned besides the way to move one's fingers on the piano keyboard. All this work that is *not done at the piano* is called the Theory of Music. The Theory of Music will explain the meaning of new words that you will meet; it will tell you how music is written; and later it will show you how to combine sounds so that they are beautiful to hear, and so that they will be gay or sad as you may choose.

Definitions of Musical Terms

When a pebble is thrown into a pool, circles begin to show in the water. They begin as tiny ones at the spot where the pebble sank; then they grow larger and larger. The air moves in the same way when some force sets it stirring, and this motion is called *vibration.* When the air vibrates *regularly,* and *very rapidly,* it makes a sound called a musical **tone.** Drawing a bow across a violin, pressing a piano key, humming with the voice, or striking a bell with a hammer will give us a musical tone.

If we slam a door or drop a dish, this sound is a **noise,** and the vibration that makes it is very *irregular* and *uneven.*

When a piano key is pressed down it sounds the tone which that key represents.

Some tones are high, and some are low. This highness or lowness is called **pitch.**

If we sound two tones, one higher or lower than the other, the difference between them in highness or lowness is called the *difference in pitch.*

When we have single musical tones following each other in an orderly way, they make what we call a **melody.** One voice can sing a melody; a bugle plays a melody; a violin played alone gives us a melody.

If one plays keys here and there on the piano, or blows any tone one thinks of on a bugle, that will not make a melody. In a real melody there must be a certain way for these tones to follow each other, and these rules for melodies will come in later Lessons.

When two or more tones are sounded together this is called **harmony.**

When we write a melody we do not usually have our tones all the same length, for this would be tiresome to hear. Some tones will last a long time, and others will be short. The way these "time-values," or long and short tones, are arranged is called **rhythm.**

Now we know the meaning of some of the most important words in music. Here they are—tone, pitch, melody, harmony, and rhythm. If they are set down in a row they will be so plain that we shall always remember them:

Tone—a sound made by regular vibration of the air. We make a tone on the piano by pressing down a key.
Pitch—the highness or lowness of tones.
Melody—single musical tones following each other in a pleasing order.
Harmony—two or more tones sounded together.
Rhythm—the arrangement of long and short tones or time-values in music.

EAR-TRAINING

The sections on Ear-Training are not intended to be studied at home in the same manner as the rest of the Lessons are studied, because the training of the ear must be carried on largely through TESTS given to the pupil by a second person. Nevertheless, almost any member of the pupil's family can materially hasten the pupil's progress by supplementing the the work of the teacher—repeating at home the various ear-tests as outlined in the text.

Ear-training is a part of musical education which no teacher can afford to neglect. While time must be allowed for this work and adequate preparation made for its clear presentation, the results which it will produce, both in musical understanding and in actual playing, will far more than repay the effort.

Through the writing of these exercises, the pupil is made keenly alive to pitch and rhythmic values, and when these problems occur in playing, he masters them the more easily. Moreover, the formation of the habit of *mentally seeing* the notation of impressions received through the ear requires close attention, and this concentration is the best possible guaranty against careless work at the piano.

Rhythm

Tapping Exercises

One of the best forms of early ear-training is for the teacher to tap rhythmically with a pencil or the index finger on a hard, resonant surface, and have the pupil tell the number of taps in the different groups.

The teacher should first tap groups of two, accenting the first tap of each group. She next taps groups of three, gradually increasing the tempo until the pupil is able to recognize either grouping in rapid tapping. The pupil should also tap groups of two and groups of three, keeping the tapping even, and accenting the first tap of each group.

Pitch

The teacher sounds tones at the piano, and the pupil tells which tones are high, and which are low. From High C octave up, is the best place to play the high tones, and from Low C octave down, is the best place to play the low tones. The pupil can sense only the more definite contrasts at first. It is not desirable to always alternate high and low tones, but sometimes two or three of one kind should be given in succession, to keep the pupil listening intently.

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 1

1. What is the keyboard?
   Ans.

2. What letters compose the music alphabet?
   Ans.

3. Which direction is called "up" on the keyboard, and why is this direction called "up"?
   Ans.

4. How do the black key groups help us in finding any special white key?
   Ans.

5. Define an *octave.*
   Ans.

6. Name the octaves above Middle C octave, and below Middle C octave.
   Ans.

7. (a) Describe the proper position at the keyboard.
   Ans.

   (b) Why is it important that we always take this position?
   Ans.

(*over*)

Recitation Questions on Lesson No. 1 *(Continued)*

8. Write the music alphabet by thirds from G up to G; then from G down to G.
Ans.

9. What do we call the study of music which is not done at the piano?
Ans.

10. What causes a musical tone? What causes noise?
Ans.

11. What is *pitch?*
Ans.

12. What is *melody?*
Ans.

13. What is *harmony?*
Ans.

14. What is *rhythm?*
Ans.

For Teacher's Record

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PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 2

Notes, The Grand Staff, The Relation of the Staff to the Keyboard, Ear-Training

Notes

When an author writes a story, he uses the letters of the alphabet, and combines them into words. When a composer, or one who writes music, wishes to tell us his thoughts and feelings, he uses signs (or symbols) called **notes.**

The note which has the longest time-value is called a **whole-note.** It is a hollow oval, like this 𝅝 . When whole-notes are played at a moderate speed we give each one *four* even counts; *one, two, three, four.* Often these counts are called "beats" or "pulses," because they follow each other in an even, regular way, like the little pulse that beats in your own wrist.

The note that comes next in time-value or length is the **half-note.** It is a hollow oval with a stem, like this 𝅗𝅥 or this 𝅗𝅥 . Each half-note is equal to *two* even counts or pulses. It takes two half-notes to equal one whole-note, which we remember has four even beats or pulses.

The next shorter note is the **quarter-note,** which is a solid oval with a stem, ♩ or ♩ . The quarter-note equals *one* beat, and since the length of every tone is measured by beats, we use this quarter-note with its one beat as our measure to tell us the length of other notes, whether they are longer or shorter. As the word "unit" means *one*, we call the quarter-note our "unit."

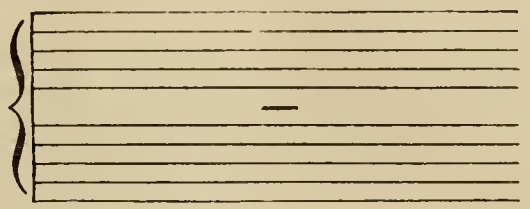
It takes two quarter-notes to equal a half-note, and four to equal a whole-note.

So far we have learned notes of three different time-values, and here they are in a little table:

whole-note	𝅝	
2 half-notes	𝅗𝅥 𝅗𝅥	equal a whole-note.
4 quarter-notes	♩ ♩ ♩ ♩	equal a whole-note.

The Grand Staff

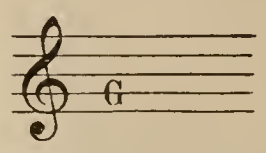
When we look at printed music for the piano, we find it written on eleven lines called the **Grand Staff,** or **Great Staff.** The middle line of the eleven (sixth from the bottom) is not printed unless we specially need it. When it is used we take only a little piece of it, just long enough for one note. This little line represents Middle C.



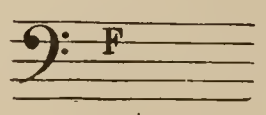
Each line of the Grand Staff and each space between the lines represents one key of the piano. These lines and spaces are named in exactly the same way as the keys; that is, by the letters of the music alphabet. When we begin low down on the staff and work upwards, we use the letters of the music alphabet in their regular order. When we start high on the staff and work downwards, we say the letters backwards.

The five upper lines are known as the **treble staff.** At the left hand side of this staff is a sign called the **treble clef.** The word "clef" means *key*, and this treble clef sign is a key to show which staff you are using. Music written on this staff is usually played with the right hand.

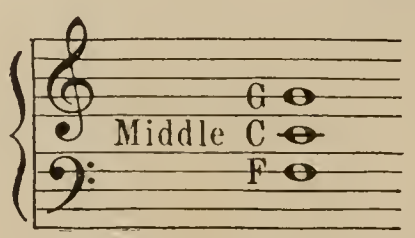
Sometimes the treble clef is called the **G clef,** for long ago it was a big, old-style letter G, but little by little its shape was changed. This is also called the G clef because it marks very plainly the G on the second line of the staff. Look carefully and you will see that four different times the clef sign crosses the line where we find G.



The lower five lines of the Grand Staff are called the **bass staff.** At the left hand side of this staff is a sign called the **bass clef.** It is also called the **F clef,** for it used to be an old-style letter F, and the dots were part of the letter. The F clef marks the F on the fourth line from the bottom. The big dot in the sign is on this line, and the little dots guard it on either side. Music on this staff is usually played with the left hand.



In the next illustration a note is placed on the short line which stands for Middle C. Above it, on the treble staff is a note on the line G, and below it, on the bass staff, another note on the line F.

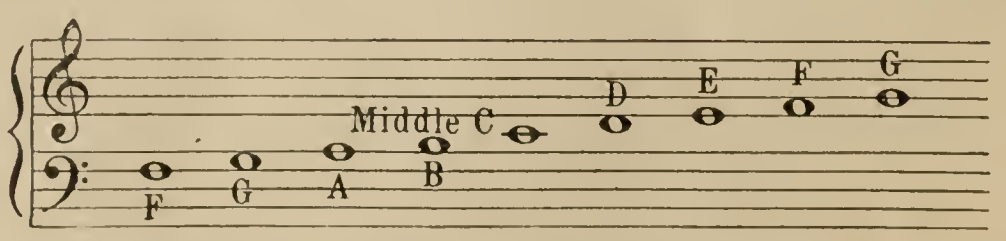


Since we know so surely that the middle line of the Grand Staff represents Middle C, we have only to say our letters in their order (forwards or backwards) to find out the names of the lines and spaces above or below Middle C. Counting upwards we find

D, space above C.
E, first line of the treble staff.
F, first space of the treble staff.
G, second line of the treble staff.

And downwards from Middle C, remembering to say our letters backwards,

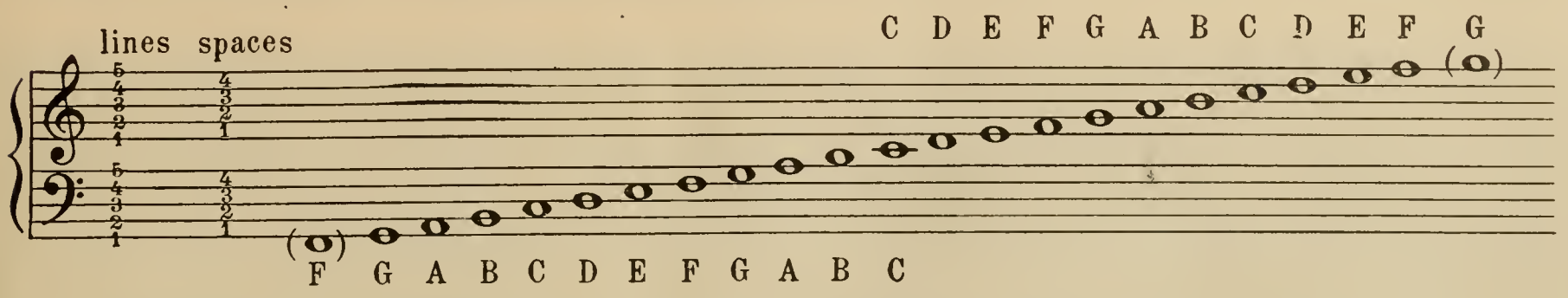
B, space below C.
A, fifth, or top line of the bass staff.
G, fourth space of the bass staff.
F, fourth line of the bass staff.



When we number the lines and spaces in both staffs, we always number upwards—from the bottom to the top. The first line in the treble is E; the fifth (or top) line is F. In the bass the first line is G, and the fifth (or top) line A. There are four spaces that are not numbered—the space above the fifth line and below the first line of either staff. They are called the "space above" or the "space below" as the case may be.

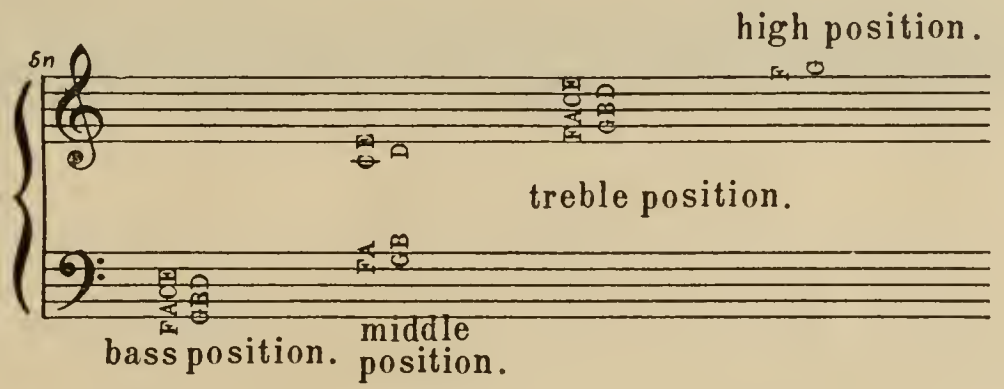
In the next illustration the lines and spaces of the treble and bass staffs are numbered and named. You should study these until you can name them very easily and rapidly. When you look at the or-

der of the letters on either the lines or the spaces you will find it is the alphabet by thirds that was given in Lesson 1, and which every musician must know.



Study this next illustration until you can see it with your eyes shut, for it takes two sets of notes, FACE and GBD, and shows them in every possible part of the Great Staff. The very lowest place we meet them is called the bass position, the next, using both staffs, is the middle position, and the next the treble position. Up at the top they start off again, but so very high that we won't venture there yet.

These two groups of thirds, FACE and GBD, take in all of our music alphabet, so we find each letter in every possible place on the two staffs.



The lowest group of thirds, FACE, is all on spaces; the middle position is on lines; and the treble position again on spaces. The lowest group of thirds, GBD, is on lines; the middle position on spaces; and the treble position on lines.

Careful study of the illustration above will show that if you begin any series of thirds on a line, every other letter in that series will also come on a line. If you begin on a space, every following letter of the series will be on a space.

In the illustration above there are four F's:

1. On the bass staff, on the space below.
2. The fourth line of the bass staff.
3. The first space of the treble staff.
4. The fifth line of the treble staff.

There are also four G's:

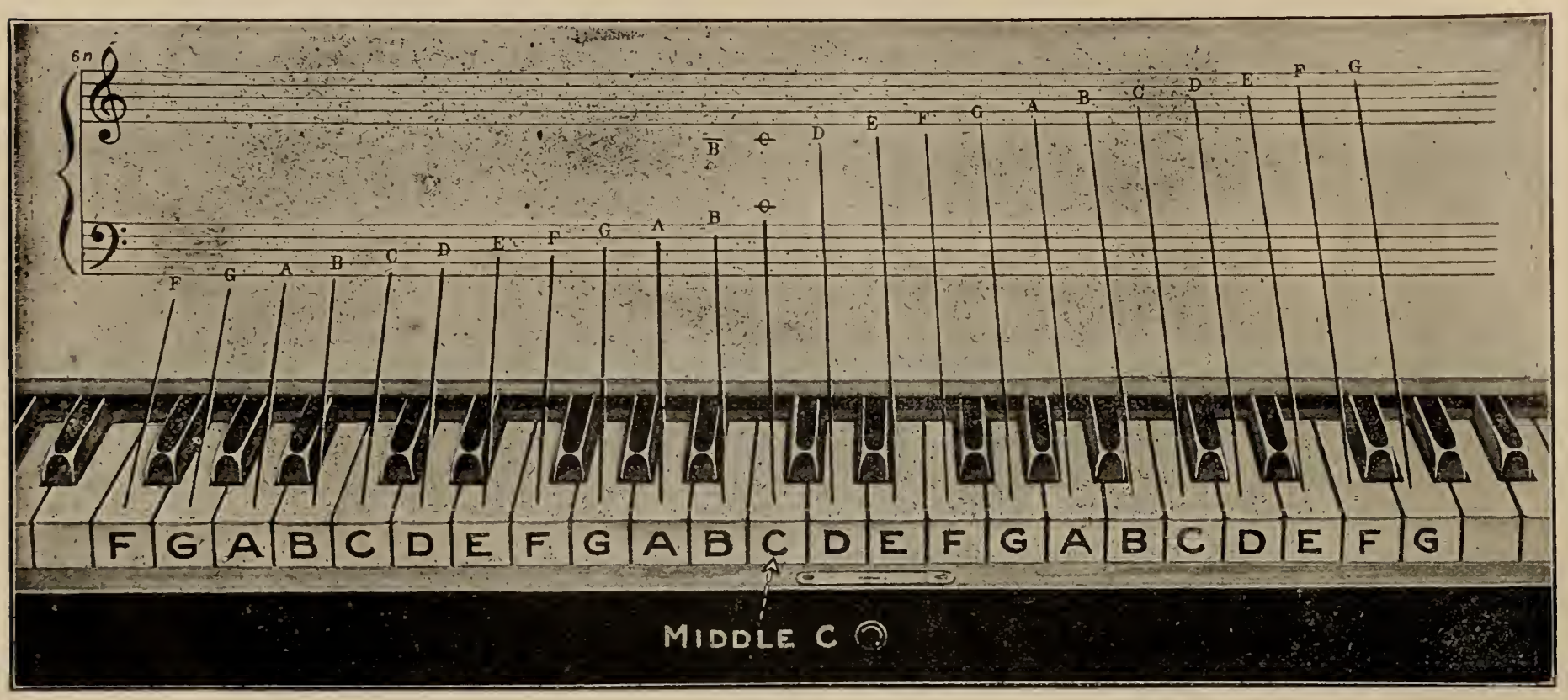
1. The first line of the bass staff.
2. The fourth space of the bass staff.
3. The second line of the treble staff.
4. On the treble staff, on the space above.

From this we may work out a way to remember octaves. If any letter is on a line, the octave of that letter will be on a space. If the letter is on a space, its octave will be on a line. There are always three lines (also three spaces, of course) between any letter and its octave.

How the Staff and Keyboard are Related

In the next illustration the Grand Staff is shown with just that part of the keyboard which it represents. The way the lines are drawn makes it very clear that each note on the staff tells us to play

one certain key on the piano, and each key on the piano is represented by one certain line or space on the staff. It will be a help to look at this picture if any point about staff or keyboard is not perfectly clear.



EAR-TRAINING

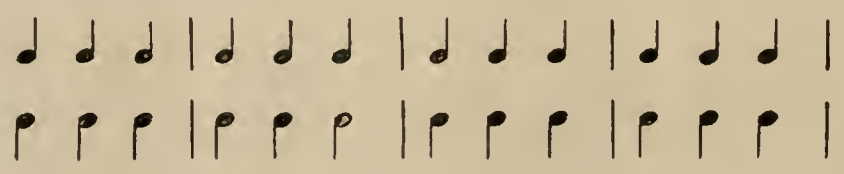
Rhythm

The recognition of tapping in groups of two and three should be reviewed. Next the pupil should draw short vertical lines in groups of two while the teacher taps.

The teacher then taps again, and the pupil adds a light line before the stroke which represents an accented tap.

The pupil next draws groups of three lines, and marks the groups as before. In these tapping exercises it is wise to use eight groups. This plan is useful because it conveys the idea of balanced rhythmic form which the pupil will meet in his piano music.

In the next step the pupil adds a head to the stroke, so that he now has the quarter-note as a working symbol. The grouping of lines in twos and threes should be repeated now using quarter-notes. The stems should be drawn both up and down, as follows:



Pitch

The recognition of high and low tones should be continued. Next, the teacher should play two tones in succession and ask the pupil whether they are far apart or near together. In this work, smaller intervals such as thirds, fourths, and fifths, should be contrasted with pairs of tones an octave or even more than an octave apart. In giving these pairs of tones, some should begin with the higher tone and some with the lower, so that the pupil's ear may become accustomed to judging the size of intervals—whether large or small—no matter whether they are sounded upwards or downwards.

In all the Ear-Training Lessons the teacher should work briskly, and the pupil should give prompt answers, and try to get a definite impression from the first hearing of an exercise.

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 2

1. For what purpose are notes used in music?
   Ans.

2. Which kind of note equals one beat, and why do we call that note our "unit"?
   Ans.

3. Make a whole-note, a half-note, a quarter-note, and write opposite each note the number of beats it receives.
   Ans.

4. What is the name given to the eleven lines on which music is written?
   Ans.

5. What do we call the upper group of five lines of the eleven? What the lower group?
   Ans.

6. How are the lines and the spaces numbered?
   Ans. Upward - from bottom to top.

7. If one letter in a series of thirds is on a line, where will the other letters of the series come?
   Ans.

8. If a series of thirds begins on a space, where will the rest of the series come?
   Ans.

(over)

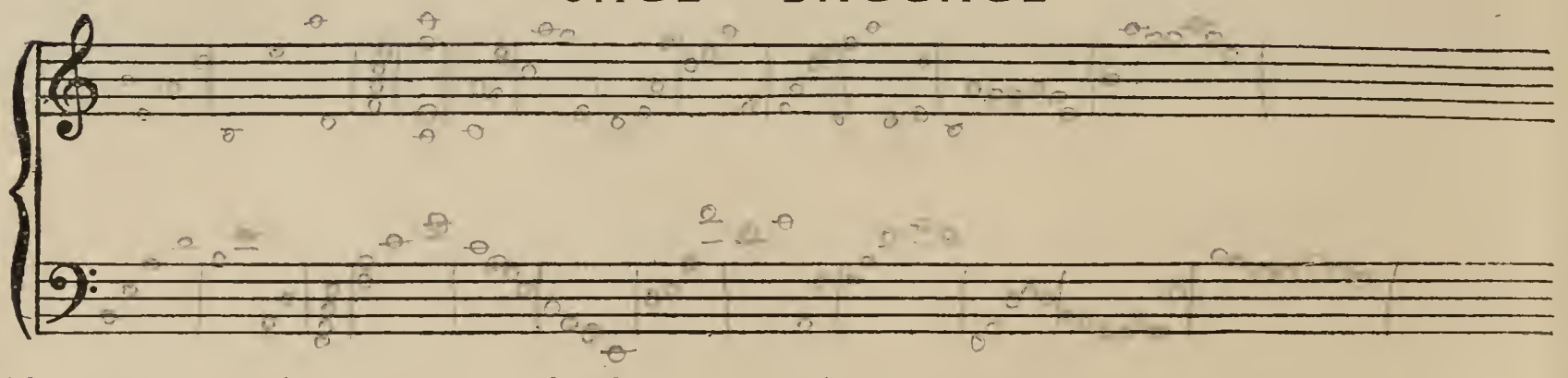
Recitation Questions on Lesson No. 2 *(Continued)*

9. Tell four places where F may occur on the Grand Staff.
Ans.

10. Tell four places where G may occur on the Grand Staff.
Ans.

11. Write the notes of the following six words, on both the treble and bass staffs, in two different positions:
Ans.

B-E-A-D D-E-A-F
F-A-C-E F-A-D-E-D
C-A-G-E B-A-G-G-A-G-E



12. Give a simple way to remember how octaves look on the staff.
Ans.

13. When we are playing from printed music, what does each note on the staff tell us?
Ans.

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PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 3

Study of the Piano, The Seat, The Playing Apparatus, Relaxation, Position of the Hand (*Five-Finger*), Notes (*Continued*), Ear-Training

Study of the Piano

The keyed instrument we are now studying, the Piano, was originally called the Pianoforte—a short way of saying the Italian words *piano e forte* (soft and loud). The instruments made before the piano were small and frail, and could give only a small amount of tone. When the piano was invented, with strong wires inside, and hammers to strike them, one could play loudly as well as softly, and that is why Cristofori, the Italian who invented it, called it the "soft and loud."

The Seat

The chair or stool should be placed directly in front of the middle of the keyboard, and far enough from the piano that when the fingers are placed upon the keys, with the arms hanging loosely from the shoulders, the *upper arm* will slant a little forward toward the keyboard. A small pupil needs a higher stool than a larger pupil, and every pupil should adjust the seat so that the elbows are neither above the level of the keyboard, nor sagging below it. A chair or bench is better than a revolving stool because it is firmer. Any pupil so small that his feet do not touch the floor when he is sitting properly on the seat, should rest his feet on a foot-stool or a pedal extension. If the legs hang over the edge of a stool without support for the feet, there is pressure on nerves, muscles, and blood-vessels, and after practicing a very short time, the pupil will grow tired, and be unable to do good work.

The Playing Apparatus

The word *apparatus* means "the machinery which does the work." In playing we use as the Playing Apparatus these parts of the body, working together—the shoulder, the upper arm, the elbow, the lower arm or fore-arm, the wrist, the hand itself, the knuckles, the fingers, and the finger-tips.

Relaxation

When learning to swim, one is told over and over again, to make the strokes without fear, letting the body rest easily in the water. If the muscles are allowed to grow tight, and we stiffen the body in our anxiety to get ahead, then we are sure to sink at once. In writing, when we hold the pencil or pen tightly in bent fingers, and make small cramped motions, the writing is poor and the hand grows tired. In dancing, if we move stiffly, we appear awkward. If we use our hands and arms in this way they seem to be made of straight lines, instead of pleasing curves.

The secret of doing things well with the body is to "let go"—to make the muscles obey us without growing tight or having the feeling of "trying hard." The name for this feeling of working easily is "relaxation," the word at the head of this section. If we come to the piano and make all the muscles in our Playing Apparatus work in this gentle way, practice will not be tiring, and we can do a great amount of work without feeling that it is hard.

If practice is tiring, it is a sure sign that we are letting some muscles grow stiff, and are not using them in the most natural way—that is, without effort. When we have learned to control the muscles which help us play, we have made a big start toward comfortable practice and real enjoyment of music work. Until we do learn this, we can never be expert players, and certainly will never be able to play rapidly.

When we speak of relaxation, we do not mean that the hand and arm are to hang limply or as a dead weight, but that all the muscles of the Playing Apparatus are to be at ease, except those which hold the hand in good position. In playing, the arm should hang naturally from the shoulder, and feel absolutely loose and free. *The shoulders or elbows must never be raised*, and there should be no unnecessary movement of any part of the body. A good way to get the feeling of complete relaxation is for the pupil to sit and place his hand on a book held by the teacher and at the proper height. The book should support the entire weight of the arm, wrist, and hand. While the hand is so resting, the teacher suddenly removes the book, and the entire Playing Apparatus should fall immediately to the pupil's side. If it does not fall instantly and freely it is a sign that there is stiffness somewhere.

Position of the Hand

Five-Finger Position

Every one who learns to play has to study certain ways to hold his hands. The first of these hand positions is the **five-finger position.** Here it is fully explained and described, and it is important that the explanation be read carefully and the picture studied, so that the pupil will know exactly how to shape his hand.

The hand should be held so that a ruler with the end against the inner bend of the elbow will touch the forearm, the upper side of the wrist, and the back of the hand as far as the middle knuckles of the fingers. The back of the hand is nearly flat, and at the middle knuckles the fingers bend so that the fleshy finger-tips rest on the piano keys. The nails should be kept short enough that when the fingers are properly curved, the nails do not touch the keys, or click against them when playing.

When the fingers are on white keys that are close together, they should not get in between the black keys. The thumb should stand out a little from the hand, and at its middle joint it should bend so that the *side* of the thumb rests on the key, with the nail running in the same direction as the key. If the hand is in the right position upon the white keys, the whole side of the thumb will be over the key.

The little finger side of the hand must be held a little higher than the thumb side, and since the little finger is so short, it need not curve quite so much as the other fingers.

Hand in Five-Finger Position Godowsky's Hand

Study every little point in this picture, and try to make your hand take exactly the same position.

THEORY

Notes *(Continued)*

We have already learned that the quarter-note is our unit of measurement; that is to say, it equals one beat or pulse. (Lesson 2.)

There are besides this, notes of even shorter time-value. You will know them by their little "hooks," and the number of these hooks will show the time-value of the note. It takes two, or some multiple of two, such as 4, 8, or 16 of these notes to equal one beat or pulse. They therefore represent only parts of beats or units of time. In the following table, each of these notes which has less time-value than one pulse is given and described:

A solid head with stem and one hook  eighth-note.

A solid head with two hooks  sixteenth-note.

A solid head with three hooks  thirty-second-note.

A solid head with four hooks  sixty-fourth-note.

When several notes of one kind are put in a group, so that we may read them rapidly, their hooks are joined into one or more straight lines which cross the stems of the entire group, as shown above, and are then sometimes called "cross-strokes."

When writing any single note with a stem, the following rule should be remembered:

When the head of a note is above the third line, the stem will go down on the left side of the note head. When the head of a note is below the third line, the stem will go up on the right side of the note head. The note on the third line will be written with the stem either up or down, in the way the note will look best in the measure. The hooks are always on the right side of the stems.

EAR-TRAINING

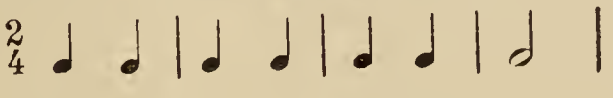
Rhythm

The teacher, after explaining that the quarter-note is the unit, and that the groups are in twos, plays the following on one key of the piano:

She then asks the pupil how the second and fourth groups differ from the first and third. When he has answered this correctly, he is to tell what kind of note represents the tone which lasts through the whole group. The pupil should also tap the exercise from memory, counting aloud, *one-two*, *one-two*, etc.

The teacher then plays the following exercises, and the pupil is to tell what note-values he hears.

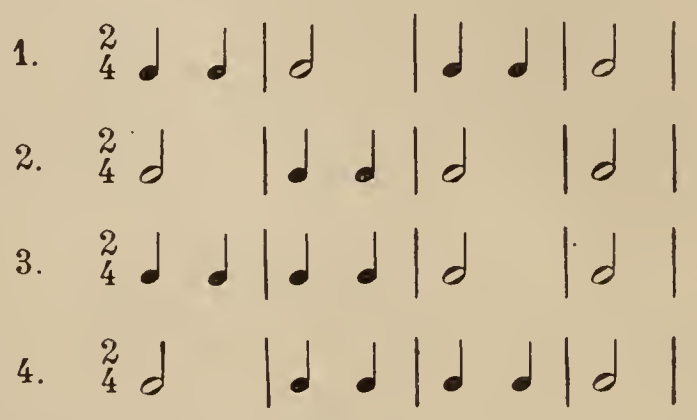
1. 

2. 

3. 

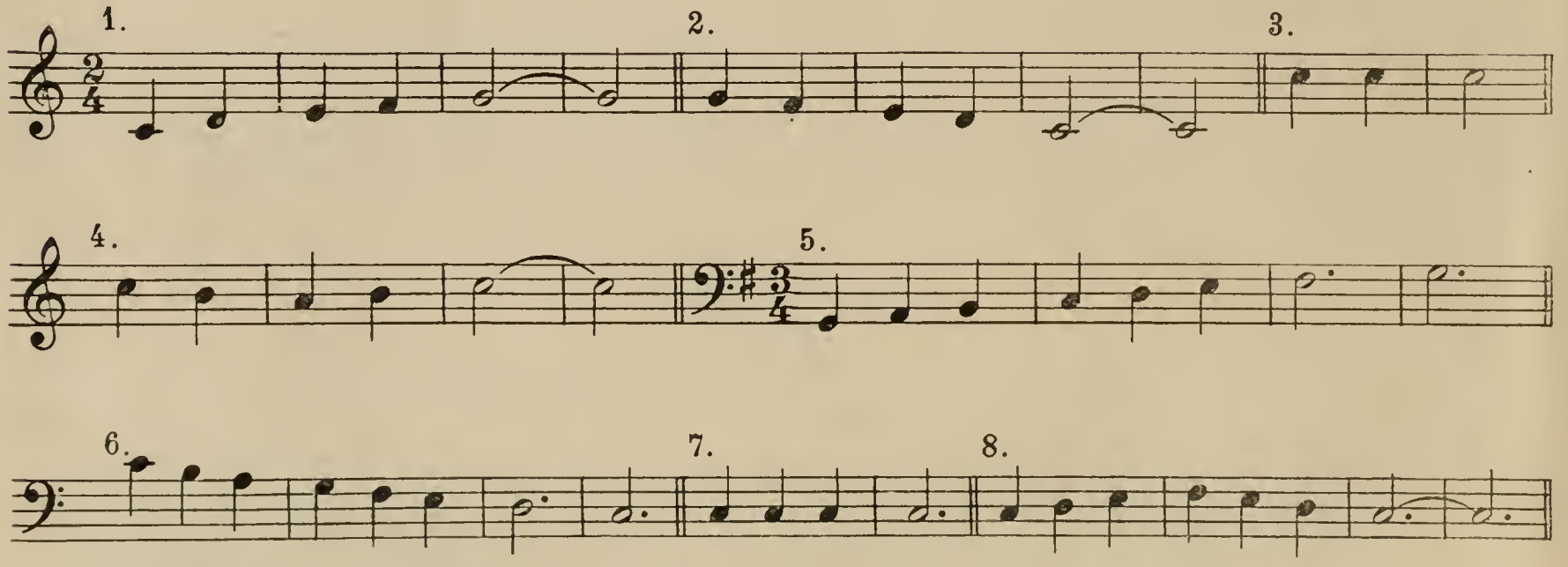
Written Rhythmic Dictation

The teacher plays the following exercises, the pupil writing them in a manuscript book. Some exercises should be played on F in Middle C octave. These will be written in the first space of the treble staff, with stems up. Other exercises should be played on G of Low C octave, and written in the fourth space of the bass staff, with stems down. In this way, the pupil will be representing, in writing, the pitch he is really hearing, although his main attention is directed to the rhythmic idea. The pupil must understand that the exercises are all in *groups of twos.* Each exercise should be played twice; then the pupil is to write what he hears. Four measures are enough for the memory to carry at first.



Pitch

The exercises in Pitch from Lesson 2 should be reviewed, and then the following exercises should be played—each exercise twice.



The pupil tells what he hears, describing the series of tones as "going up," "going down," "the same tone repeated," "first down, then up," "first up, then down."

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 3

1. What is the real meaning of the word *pianoforte?*
   Ans.

2. What is the name of the inventor of the instrument?
   Ans.

3. How high should the piano stool be, and how far from the piano?
   Ans.

4. Name the parts of the body which we call the *Playing Apparatus.*
   Ans.

5. If the muscles grow tired in practicing, of what is that a sign?
   Ans.

6. What is meant by *relaxation?*
   Ans.

7. Why do we not have complete relaxation when playing the piano?
   Ans.

8. Describe the correct condition of the arm while playing.
   Ans.

(*over*)

Recitation Questions on Lesson No. 3 *(Continued)*

9. Give at least four points we must observe in the correct five-finger position.
Ans.

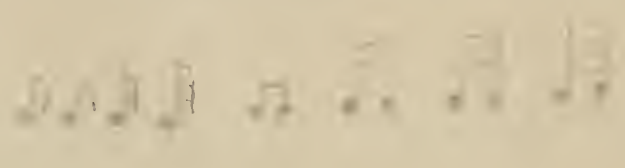
10. Which side of the hand should be higher, and how should the thumb be held?
Ans.

11. When should the stems of notes go up, and when down?
Ans.

12. On which side of the note-heads should the stems be placed?
Ans.

13. Name four notes which are of shorter time-value than the quarter-note.
Ans.

14. Make one note of each of these four kinds, and also two of each kind properly joined together with cross-strokes.
Ans.



For Teacher's Record

Received..... Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

New Lesson No.....

New Exercise No.....

New Study No.....

New Composition No..... Class No.....

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 4

Numbering the Fingers, Legato and Staccato, To Find Keys by Touch, Rests, The Tie, Ear-Training

Numbering the Fingers

The fingers of each hand are numbered as follows: Thumb, 1. Index or pointing finger, 2. Middle finger, 3. Ring finger, 4. Little finger, 5.

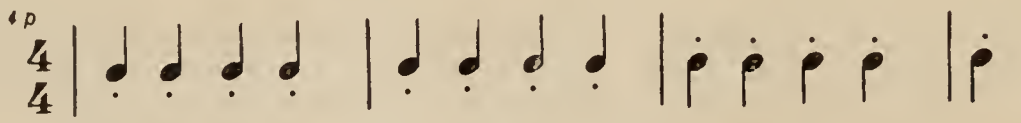
How the Fingers are Numbered Godowsky's Hand

Legato and Staccato

When we go from one piano key to another so smoothly that one key is coming up just as the next is going down, the tones so produced are called **legato.** This is an Italian word meaning "bound" or "connected." When we hear *legato* playing, we notice that the tones follow each other without the slightest break between them. A good singer shows us a perfect *legato*, and it is always wise to try to imitate on the piano a beautiful "singing style." For this reason, music is always to be played *legato* unless some other directions are printed. Sometimes the composer wishes to give us a special reminder to play very smoothly. He does this by either printing the word, *legato*, or by using a sign called the *slur*, which is a curved line over or under a group of notes he wishes "bound together." The use of the slur will be fully described in Lesson 8.

The opposite of *legato* is **staccato.** This Italian word means "detached" or "separate." When we hear staccato playing, we notice the tones are short, and are not connected at all. This *staccato* effect is produced on the keyboard by releasing each key at once after it has been played. The great

difference between *staccato* and *legato* notes is that a *legato* note should sound through all its written value, but a *staccato* note should (usually) sound only about half the time, and the rest of the time should be taken up by silence. Though there is this little gap between *staccato* tones, all counting and playing of *staccato* passages should be as steady as the ticking of a clock. The sign for *staccato* is a dot placed over or under the note to be so played.



Notes with Staccato Dots

To Find Keys by Touch Without Looking at the Keyboard

A good player looks carefully at the first notes of his piece, and then finds the position of the keys where he is to begin. After that, he is able to continue reading the music without looking very often at the keyboard. When the notes tell him to go to a key some distance from the one on which his fingers rest, he stretches his fingers apart without looking down. If there is a group of notes with small skips between, the proper fingers seem to get ready of their own accord. If one should be playing in the dark, or with eyes closed, he would have to feel for black key groups to get the proper starting point; after that he would remember how far each key is from the other keys, and measure these distances instantly with his fingers.

In playing the piano, our eyes are needed mostly to watch the printed page. If we should continually shift them from the music to the keyboard and back again, we would keep "losing our place" and would never become good "readers." So our fingers must be trained to "remember" the feeling of different distances on the keyboard, and adjust themselves in playing without continual watching. The exercise which follows tells us how to find other keys when we have once found a black key group. It also trains the hand to measure distances with no help from the eye.

Exercise: Sit facing the middle of the keyboard. Without looking, feel for the two black key group of the Middle C octave, and touch the three white keys, C, D, and E, which belong to that group. Lift the hand from the keys, and still without looking, find the three black key group, and touch the four white keys, F, G, A, and B, which belong to that group. Do this with the left hand as well as the right, using each hand separately. Next, find the two black key group again, and touch lightly the white keys belonging to it. Without looking, name a key in this group, and then press it down firmly. Do this also with the white keys belonging to the three black key group, and try it repeatedly, until you can find any white key you wish with either hand and without even glancing at the keyboard.

As an exercise in measuring the distance from key to key in a five tone group—for instance, from C to G: Place either hand over five white keys lying side by side, like C, D, E, F, G, or A, B, C, D, E; then, without looking, name any one of them, and firmly press it down. Try this with many groups of five keys, but be sure to think of your key and name it *before* you play it.

To measure the distance of an octave from any given key—for instance C: With the right hand find C by means of the two black key group, and hold it with the thumb. With the little finger reach up for the C one octave higher, which will probably be as far as your hand will be able to stretch.

Play the key you reached for. If it is the C you wanted, the tone will be very much like the C your thumb is holding, only higher. Still holding the little finger down firmly, bring the thumb up on the same key and hold it down (without sounding the tone again); then let the little finger reach up for the next C above. Keep on going higher in this way till you reach the highest C on the piano. Then come down, reaching down with the thumb for each lower C, and bringing the little finger down to take its place in holding down a key.

The left hand should be drilled in the same way. Begin at Middle C and reach down an octave at a time until you reach the lowest C on the keyboard; then come back to Middle C.

Although it is the same distance (about 6½ inches) from any key (white or black) to its octave, this exercise should be practiced from other keys than C, because the black keys come in different arrangements between the different octaves, and the hand which often touches these black keys lightly in stretching the octave, must be familiar with any arrangement of keys.

THEORY

Rests

Rests are signs or characters which indicate silence. Each one corresponds in time-value to some one of the notes already learned, and therefore has the same duration or length as these notes.

Rests in connection with the use of the damper pedal are used for other purposes than silence. This will be explained in later Lessons.

The following is a table of the rests, with their descriptions:

Whole-rest or "measure-rest" (Lesson 6) ; a heavy block placed under a line.

Half-rest ; a heavy block placed above a line.

Quarter-rest ; a character standing vertically.

Eighth-rest ; a stem and one flag.

Sixteenth-rest ; a stem and two flags.

Thirty-second-rest ; a stem and three flags.

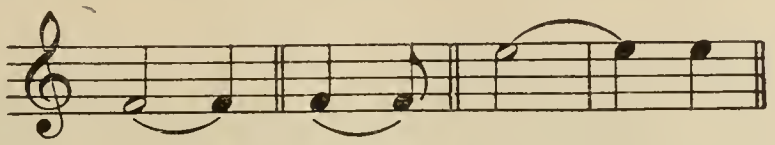
Sixty-fourth-rest ; a stem and four flags.

Beginning with the eighth-rest, it will be seen that each rest has as many flags as the note of the same time-value has hooks. The flags of rests are never joined together as is often done with the hooks of notes, but each stem carries its own flags.

During the time taken by a rest, the hand should be held in a relaxed condition a little above the keys. The shorter the rest, the nearer the hand must remain to the keyboard, so that it can begin playing again precisely at the end of the time-value of the rest.

The Tie

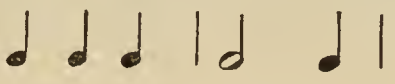
A **tie** is a curved line which connects two notes which are next to each other and are both on the same line or space. The second note is not sounded again, but the first note is held through the time-value of the second note also. For example: A half-note tied to a quarter-note is held for three counts; a quarter tied to another quarter is held for two counts, and so on. The tie is always from one note-head to the next. It may occur in a measure, or it may connect a note in one measure with a note in the following measure.



EAR-TRAINING

Rhythm

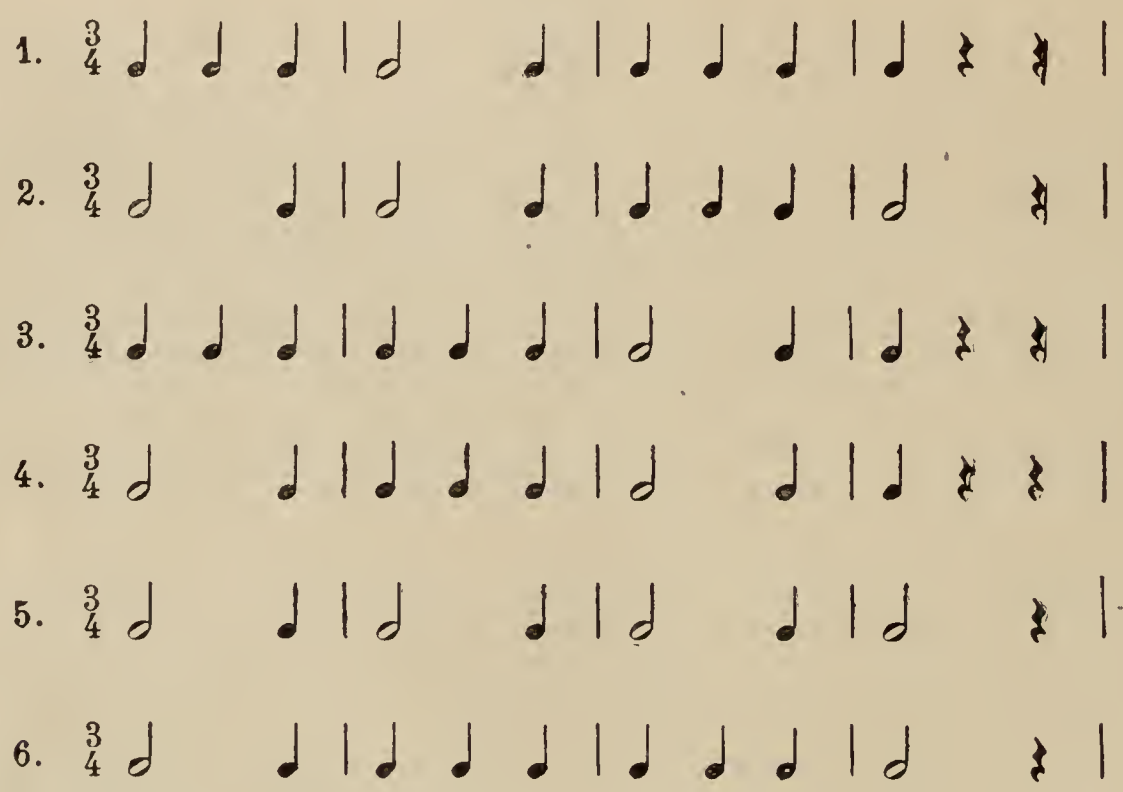
The pupil should now be asked to recognize half-notes and quarter-notes when used together in groups of three.

The teacher taps the following:  and 

asking the pupil to describe each group. He is then asked to tap four groups of three beats, the first two groups to contain three quarter-notes, and the third and fourth groups to contain a half-note and a quarter-note. He should also tap four groups of different combinations, as for instance: first, three quarter-notes; then, a half-note and a quarter-note, etc.

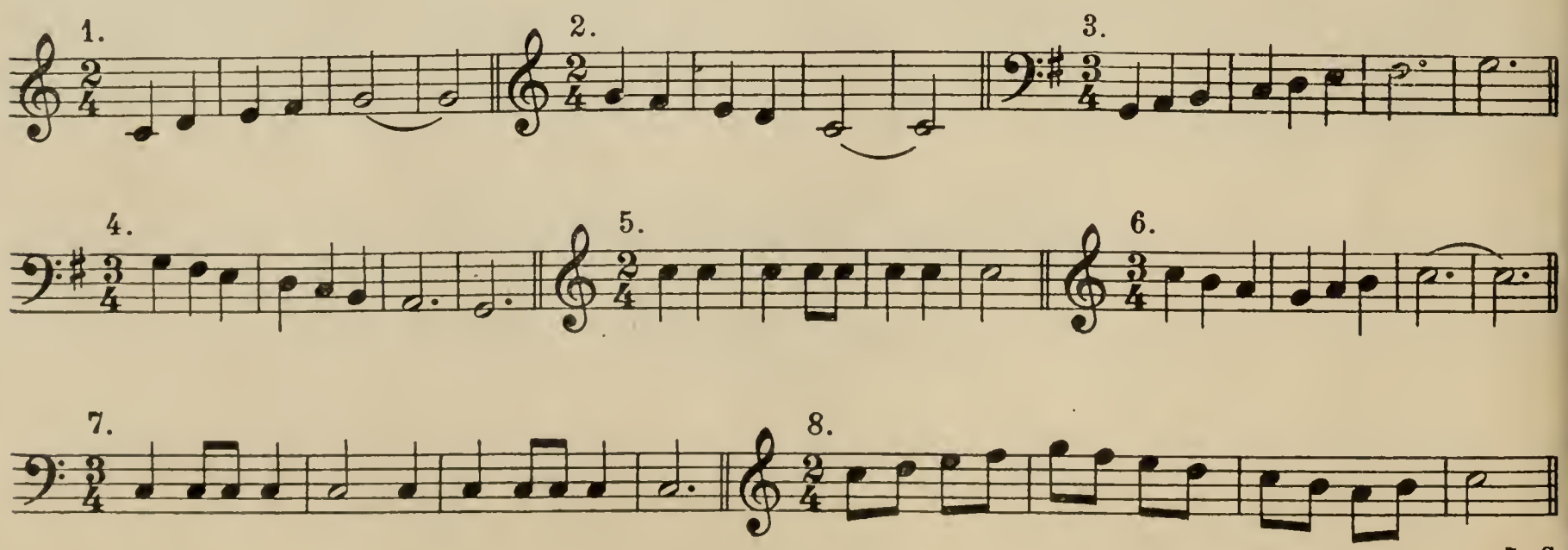
Written Rhythmic Dictation

The teacher plays the following exercises as suggested in Lesson 3, the pupil writing in his manuscript book on the first treble space and fourth bass space, as before. The pupil is told that he will work in groups of three. He will have to listen attentively to the last note in each exercise in order to hear whether it is long (a half-note), or short (a quarter-note). In the first case he will need only one quarter-rest, but in the second case he will need two quarter-rests.



Pitch

The following exercises are played by the teacher, the pupil describing the progressions as "going up," "going down," etc., as in Lesson 3. A mark of some sort should be given for each answer in all ear work. It is a satisfaction to the pupil, and also an aid to the teacher in determining the pupil's progress, and in finding the weak points which will need more drill.



PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 4

1. Explain how the fingers are numbered, and give the number of each finger.
   Ans. Thumb-1 – Index-2 – Middle-3 – Ring-4- little-5-

2. What is the meaning of the word *legato*? bound - connected -
   Ans.

3. When are we to play *legato*?
   Ans.

4. What is the meaning of the word *staccato*? detached - separate
   Ans.

5. When are we to play *staccato*?
   Ans.

6. How do we make *staccato* effects?
   Ans.

7. Is it necessary to watch the keyboard while playing?
   Ans.

8. When we are reading from printed music, how do our fingers find the keys we wish to play?
   Ans.

(over)

Recitation Questions on Lesson No. 4 *(Continued)*

9. How would we measure the distance of an octave, with the right hand, from D?
Ans.

10. What are *rests?*
Ans.

11. What is the difference in appearance between a whole-rest and a half-rest?
Ans.

12. What kind of rest has two flags, and how many hooks will there be on a note of the same time-value?
Ans.

13. Draw a quarter-rest.
Ans.

14. What does the hand do during a rest?
Ans.

15. What is a *tie,* and what effect does it have?
Ans.

For Teacher's Record

Received..... Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

New Lesson No..... .....

New Exercise No.....

New Study No.....

New Composition No..... Class No.....

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 5

Naming the Black Keys, The Sharp, Flat, and Natural, Weight Playing,
Accent, Pulsation, Measure, Ear-Training

Naming the Black Keys The Sharp, Flat, and Natural

The black keys have no separate letter-names of their own, but are called the "sharps" or "flats" of the white keys lying next to them—a half-step higher or lower.

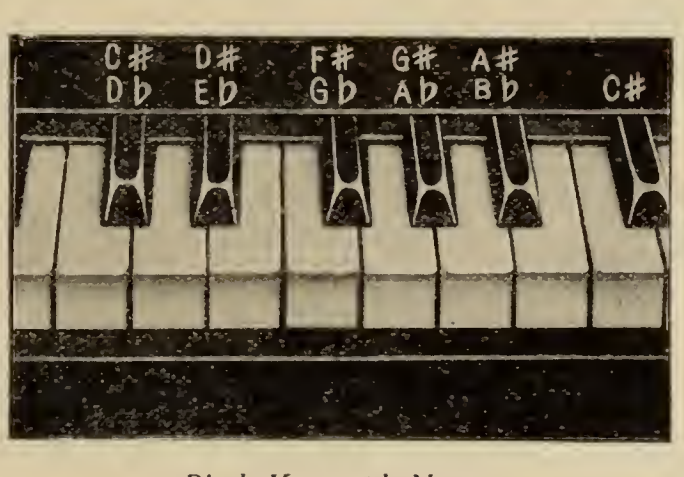
A **half-step** is the distance from any key, white or black, to the next key in either direction.

A **sharp** is a sign (♯) that stands for a key a half-step higher than the white key next below it.

A **flat** is a sign (♭) that stands for a key a half-step lower than the white key next above it.

A **natural** is a sign (♮) which takes away or cancels a sharp or flat used before. For this reason the natural is often called a "cancel."

Every black key may be called the sharp of the white key next to it on the left, or the flat of the white key next to it on the right. The following illustration shows the two names of each black key.



Black Keys with Names

Weight Playing

A tone on the piano may be produced in one of three ways. The finger may be lifted and then given a decided stroke downward on the key; this is called *percussion.* The finger may rest gently on the key, and then press it down; this is called *pressure.* The finger may fall on a key by the weight of the entire Playing Apparatus; this is called *weight playing.*

The pianists of former years used mainly the finger stroke, or else the pressure of the fingers. Pianists of today, with very difficult compositions to play, have found that to use these methods all the time was a great strain on the muscles. Their arms and hands grew stiff, the muscles tightened and would not work easily, and for these reasons their work made them very tired. Something had to be done, and they finally discovered that if they were to play easily and with little effort, all the muscles must have as much of that relaxation described in Lesson 3 as was possible. The only effort necessary was that of supporting the weight of the hand on the finger-tips.

One great advantage of weight playing is that we easily get all the force needed to make the tone, for the arm and hand weigh more than enough to make a moderately loud tone. If we do not let the weight of the Playing Apparatus work for us, we will have to keep the arm held up, besides making the effort of playing.

Another advantage of weight playing is that each time the weight of the Playing Apparatus is put on a key, that key is sure to go all the way down. No matter whether we use the strong fingers—the thumb, second, or third, or the weaker fourth and fifth fingers, the tone will always be the same. This is true, because no matter on which of the five fingers we place the weight, this weight is always the same, and will give us the same amount of tone. When we play by a stroke of the finger, or by pressure, the weaker fingers cannot give as strong a stroke or press as firmly as the stronger ones. If we always used either of these methods—stroke or pressure—we would be likely to get a powerful tone from the thumb, second, and third fingers, and a weak and perhaps uncertain tone from the fourth and fifth fingers.

> Many pupils sit at the piano for long and tiresome hours trying to make all the fingers play with equal power, but it cannot be done. No amount of practice will make the fourth and fifth fingers as strong as the thumb. By using weight playing we do not have to attempt these impossible things, for the weight of the Playing Apparatus does not vary, and we are sure that no matter on which finger the weight is used we will always get the same amount of tone.

In most cases the piano is played by weight, and for the present this is the touch to be used. It produces a tone of medium loudness, which is always agreeable to listen to because it is neither noisy, nor so soft that we cannot hear it perfectly. Later, when weight playing has been so well learned that we can make *without any effort* as much tone as this kind of touch will give, then we shall be ready to learn how to play more loudly by adding a little push or "muscular effort" to the weight, or to play more softly by keeping back or "suspending" some of the weight. These changes in the weight touch will be taken up in a later Lesson.

When two or more fingers are playing at one time, the weight should be *distributed* on those fingers, each having a share. The arm, when properly relaxed, is heavy enough to press down as many fingers as may be on the keys at one time.

It is hardly possible, and in fact it is not wise to try to use every part of the Playing Apparatus at the same time. We may play with the fingers alone from the knuckles; with the wrist alone (keeping the fingers in position and firm); with the arm (keeping the wrist and fingers in position and firm); or with some combination of these separate parts.

Exercise in weight playing: (1) Let the third finger of the right hand fall on E of the High C octave, placing the hand in the correct five-finger position. Let the weight carry the key down as far as it will go, but do not press. Curve the third finger more than the others, so that it alone will be resting on the key. (2) Shift the weight from the third finger to the second (which should be waiting a little above the next key), sounding D. This is done exactly as we change the weight from one foot to the other in dancing, or in gymnasium exercises. (3) Shift the weight to the first finger on C. (4) To the second finger on D. (5) To the third finger on E. (6) To the fourth finger on F. (7) To the fifth finger on G. (8) To the fourth finger on F. (9) To the third finger on E.

Let the third finger of the left hand fall on E two octaves lower, and repeat this exercise. Later, when you are able to play the exercise with each hand alone, try to do as well with both hands together.

Be very sure that the moment you shift the weight from one finger to another, the finger which *lets go* the key is raised enough so that there is no danger that the tone from that key will still sound. It should be raised about as high as the fingers that are awaiting their turn to play.

THEORY

Accent Pulsation Measure

Accent is a special emphasis or stress given to one particular tone or chord in a group of tones or chords. (Chords are made up of several tones sounded together.) Accents are made by using extra power, and they make the tones or chords stand out clearly from those before and after them.

> Accent or stress can also be given to a musical tone or a spoken word by lingering on that tone or word, instead of sounding or speaking it more loudly. This is an altogether different kind of accent, and is called an "agogic accent." It will be explained in later Lessons.

When we find that an accent keeps coming again and again at a certain regular time, it is called a *measure accent*, because it divides pulses or beats into even groups called "measures." These even divisions, or measures, are marked off by means of lines placed vertically across the staff. These lines are called **bars,** and the measure accent always falls *immediately after* the bar. In actual playing, the measure accent need not always be brought out in every measure, but the player must always *feel* that it is there.

A **measure** then, may be generally understood to be a group of beats between two bars. There is another sense in which the word "measure" may be used, but this will be discussed in a later Lesson.

Bar

Measure *Measure*

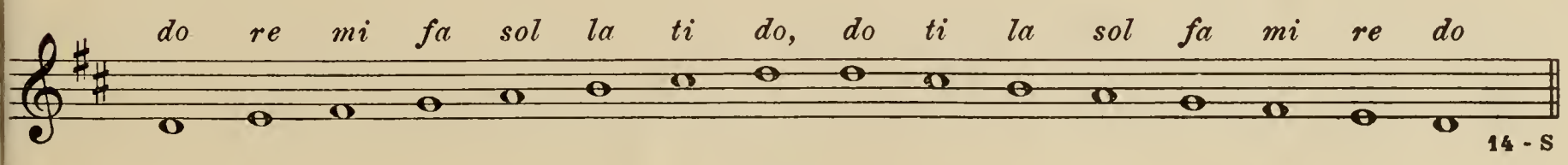
EAR-TRAINING

Syllable Names

The teacher plays the D major scale, or sings it with the neutral syllable *loo*. The pupil sings the scale, ascending and descending, with the syllable *loo*. If he does not already know the Latin syllable names for the scale, they should now be taught to him.

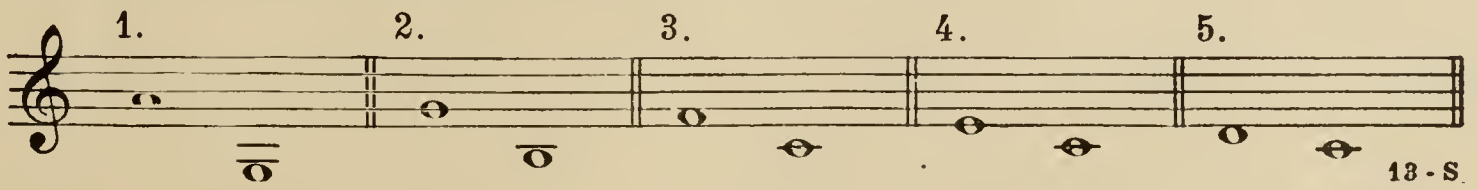
do	pronounced	dō
re	"	rā
mi	"	mē
fa	"	fä
sol	"	sōl
la	"	lä
ti	"	tē

The teacher next sings the D major scale with syllable names, and the pupil repeats it.



Pitch

The pupil sits where he cannot see the keyboard. The teacher plays the C above Middle C, and then the G below Middle C, asking the pupil which tone sounds the higher. She now plays other pairs of tones, gradually lessening the difference in pitch, thus:



Different pairs of tones should then be contrasted, as in Lesson 2, and the pupil asked whether the tones of 1 sound nearer together than those of 4; if the tones of 2 are farther apart than those of 5, etc.

Rhythm

The teacher taps two groups of three, followed by two more groups of three in which the middle beat of each group is not tapped, but is a silence.

The pupil should be asked where he hears a difference in the groups, and what that difference is. He should also tell what character represents a silence during one beat. He should next tap the exercise, then play it on one key of the piano, and finally write it.

The teacher now plays two groups of three followed by two more groups of three in which there is silence during the last two beats.

The pupil should recognize the silence in the last two groups, and state through how many beats the silence lasts. He should be told at this time that only quarter-rests (not half-rests) are used when dealing with groups of three. The exercise is to be first tapped, then played, and finally written by the pupil.

Written Rhythmic Dictation

These exercises are played by the teacher on one key of the piano, and written by the pupil in his manuscript book. The pupil is told in advance when the exercise is in groups of two and when in groups of three.

1. 

2. 

3. 

4. 

5. 

6. 

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 5

1. Explain how we name the black keys.
   Ans.

2. What other name has C♯; E♭; G♯; B♭?
   Ans.

3. What is a *half-step*?
   Ans.

4. Define a *sharp;* a *flat;* a *natural;* and draw one of each of these symbols.
   Ans.

5. What is meant by playing by *percussion?*
   Ans.

6. What is meant by playing by *pressure?*
   Ans.

7. What is meant by playing by *weight?*
   Ans.

8. When we play by *weight,* why do we get as much tone with the weak fingers as with the strong ones?
   Ans.

(*over*)

Recitation Questions on Lesson No. 5 *(Continued)*

9 Name another advantage of playing by *weight.*
Ans.

10. About how loud is the tone produced by weight playing?
Ans.

11. What is an *accent?*
Ans.

12. What is a *measure?* A *bar?*
Ans.

13. What is a *measure accent?*
Ans.

14. Where does the measure accent come?
Ans.

15. When the player purposely omits the measure accent, what must he do instead of actually playing it?
Ans.

For Teacher's Record:

Received..... Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

New Lesson No. .....

New Exercise No. .....

New Study No. .....

New Composition No. ..... Class No.....

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 6

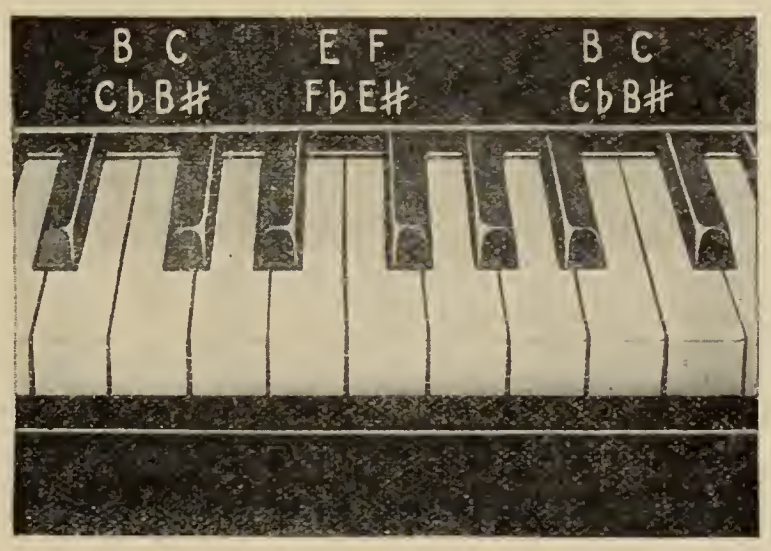
White Keys as Sharps or Flats, Time-Values, Triplets, Duple Measure, Measure Signature, Measure Rest, Ear-Training

White Keys as Sharps or Flats

We learned in Lesson 5 that a sharp (♯) stands for a key a half-step higher than a given white key, and a flat (♭) stands for a key a half-step lower than a given white key. Up to this time the sharp and flat have been used only to name the black keys.

However, we will find that sometimes the key a half-step above or below a white key is another white key. If we look at B and C, and E and F, we shall find this is true.

A half-step upward from E is sometimes written E♯, but it is played on the key we have always called F; a half-step downward from F is sometimes written F♭, but it is played on the key we have called E. In the same way, a half-step upward from B is sometimes written B♯, but it is played on the key we have called C; and a half-step downward from C is sometimes written C♭, but it is played on the key we have called B. The illustration below shows four white keys as sharps and flats.



When the study of scales is taken up, then you will understand the reason for giving these four white keys their extra names.

THEORY

Time-Values

It has been seen that a note can be divided into other notes of different and shorter time-values, which, if added together, will equal the value of the original note. The table which follows shows some of the ways in which the time-values of notes may be divided and arranged.

Table 1.

	A	B	C	D	E
Line 1	𝅝	𝅗𝅥 𝅗𝅥	𝅗𝅥. 𝅘𝅥	𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥	𝅗𝅥 𝅘𝅥 𝅘𝅥
Line 2	𝅗𝅥	𝅘𝅥 𝅘𝅥	𝅗𝅥. 𝅘𝅥𝅯	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯	𝅘𝅥 𝅘𝅥𝅯 𝅘𝅥𝅯
Line 3	𝅘𝅥	𝅘𝅥𝅯 𝅘𝅥𝅯	𝅘𝅥𝅯. 𝅘𝅥𝅰	𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰	𝅘𝅥𝅯 𝅘𝅥𝅰 𝅘𝅥𝅰
Line 4	𝅘𝅥𝅯	𝅘𝅥𝅰 𝅘𝅥𝅰	𝅘𝅥𝅰. 𝅘𝅥𝅯	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯	𝅘𝅥𝅰 𝅘𝅥𝅯 𝅘𝅥𝅯
Line 5	𝅘𝅥𝅰	𝅘𝅥𝅯 𝅘𝅥𝅯	𝅘𝅥𝅯. 𝅘𝅥𝅯	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

In the above illustration, the time-value of any note in column A is divided, and divided again. The different time values in column A are arranged in several different ways in columns B, C, and D.

For instance, take Line 1. In column A there is a whole-note. In column B the time-value of this whole-note is divided into two half-notes. In column C the whole-note is divided into four quarter-notes, and in column D into a half-note and two quarter-notes.

The time-values of the notes in Lines 2, 3, 4, and 5 are each one-half the time-value of the line next above, and the way the time-value of the note in column A is divided is the same in each line.

Any note is equal to two notes of the next shorter time-value, of four of the next shorter, or eight of the next shorter, and so on. The following is a table of the time-values of notes.

1 Whole-note	= 2 halves	= 4 quarters	= 8 eighths	= 16 sixteenths	= 32 thirty-seconds	= 64 sixty-fourths
	1 Half	= 2 quarters	= 4 eighths	= 8 sixteenths	= 16 thirty-seconds	= 32 sixty-fourths
		1 Quarter	= 2 eighths	= 4 sixteenths	= 8 thirty-seconds	= 16 sixty-fourths
			1 Eighth	= 2 sixteenths	= 4 thirty-seconds	= 8 sixty-fourths
				1 Sixteenth	= 2 thirty-seconds	= 4 sixty-fourths
					1 Thirty-second	= 2 sixty-fourths

Triplets

Besides being divided into twos, fours, etc., a note can also be divided into *three* shorter notes. These three notes are all equal to each other, and they exactly fill the time-value of the one long note. Such a group of three notes is called a **triplet.** It is easy to remember when you think of triangle, tricolor, tricycle, and many other things made of *threes* (*tri* means "three").

A triplet is always written in the kind of notes next smaller than the one whose time it fills. The illustration below makes this point clear.

Duple Measure

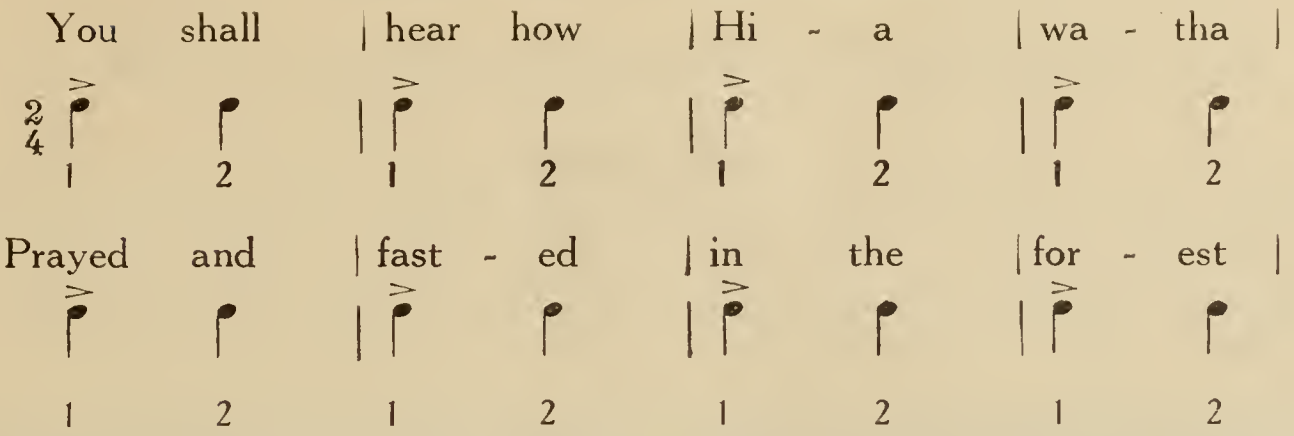
There are two simple forms of measure. One is a group of two beats or units called **duple measure,** and the other a group of three beats or units called **triple measure.** This Lesson will take up duple measure.

Since the measure accent comes directly after the bar (Lesson 5), on the first beat, this first beat will be strong, and the second beat weaker. We accent music exactly as we read poetry, and the following lines will sound like eight measures with two beats in each measure.

You shall	hear how	Hi - a	wa - tha
Prayed and	fast - ed	in the	for - est

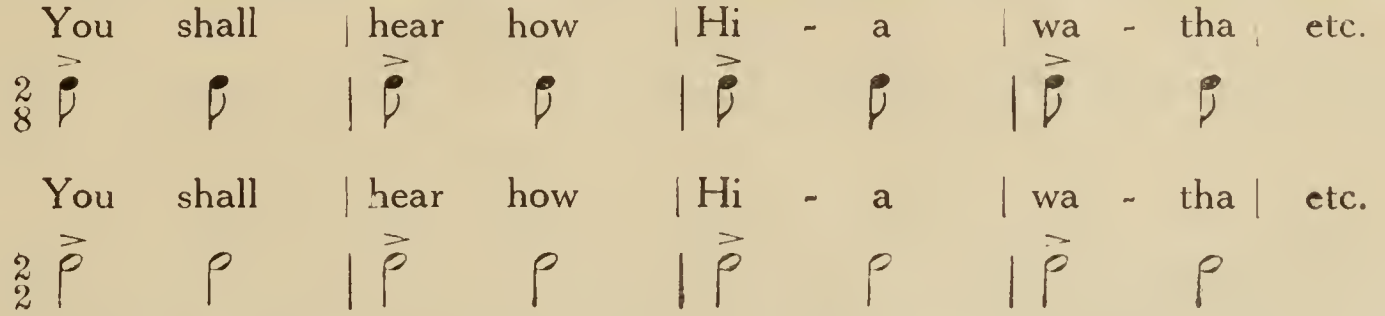
Each syllable in these two lines is a *measure-unit,* and bars are placed just before each *accented* syllable. The pupil should read the lines aloud slowly, separating the syllables clearly, and making each syllable after a bar a little stronger than the others.

Here the same two lines of verse are given with quarter-notes (which are taken as beat-notes) under the syllables, and accents over the notes that are to be emphasized. The same bars divide both syllables and notes.



In the above illustration the beat-numbers, as one would count them aloud, are given below the notes.

So far, we have used only the quarter-note as our unit of measurement. Many times, however, the eighth-note and the half-note (and sometimes even the sixteenth-note) will be used as beat-units. The exercise below is the one used just above, but it is now expressed in notes of different kinds.



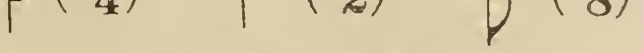
In studying any Exercise or Composition, it will greatly help in training the sense of time to tap the beats before attempting to play, accenting the first beat of each measure. Also, while playing, to count aloud, speaking the counts very evenly and without hurrying.

The Measure Signature

The *measure signature* (sometimes called *time signature)* is written at the beginning of a piece of music. In the first of the above examples, the $\frac{2}{4}$ means that there are *two* (upper figure) quarter-notes (lower figure) in a measure. Here the quarter-note is the beat-unit, so there are two beats in a measure. This measure, $\frac{2}{4}$, is known as *duple* (or *double) measure.*

In any measure signature, the lower figure represents some certain note-value, while the upper figure tells us *how many* notes of that note-value there will be in a measure. This does not mean that, in $\frac{2}{4}$ measure, for instance, there must be actually two quarter-notes. There might be four eighth-notes, or a quarter and two eighth-notes, or a half-note, or some notes and some rests. But the *value* of the complete measure will always be equal to two quarter-notes.

If the measure signature were written with a note in place of the lower figure, it would look like this:



The Measure Rest

A **whole-rest** (often called a "measure rest") is used to fill a silent measure, no matter how many beats the measure may contain.

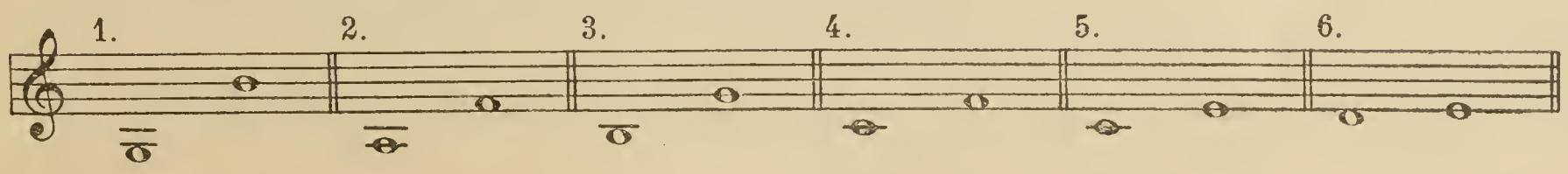
EAR-TRAINING

Syllables

The scale syllables should be reviewed, the pupil singing the scale for one octave up and down; also down and up.

Pitch

This Lesson continues the work under Pitch in Lesson 5.



In each exercise, the pupil should tell, as in previous Lessons, which tone is higher; also whether the tones of 1 are farther apart than those of 4; and whether the tones of 5 are closer than those of 2, etc.

Duple Measure

The teacher taps eight groups of *two*, accenting the first of each group very clearly.

The pupil should tell the number of taps in a group; also the number of groups. From his lessons in theory, the pupil will be able to tell that this is duple measure. He should now play the above exercise, and then tell which beats are accented, the number of beats in each group or measure, and the kind of notes used to represent the two beats.

From now on, it will be wise to speak of *measures* rather than *groups*.

Two Tones to a Beat

The teacher should tap the following exercise:

The pupil listens and then tells how the last two measures differ from the first two. If he answers that quicker taps or more taps were heard, he should be asked on which beat of the measure he heard more taps. He should then tell what note is next shorter in time-value than a quarter-note, and how he would write a little group of two of these shorter notes to represent the two quick taps on the second beat of the last two measures. He may then tap, play, and write the exercise.

The following exercises are also helpful:

Pupil taps and counts

Teacher taps at the same time

Also

Pupil taps and counts

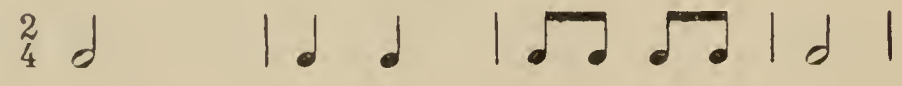
Teacher taps at the same time

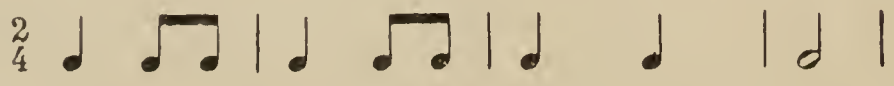
The pupil counts *one-two* as he taps.

Written Rhythmic Dictation

1. 

2. 

3. 

4. 

In these exercises, the pupil should decide the kind of measure, and the measure signature.

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 6

1. What key do we play when E♯ is written? F♭? B♯? C♭?
   Ans.

2. Write two notes, then three notes, and then four notes which if added together will equal the time-value of a quarter-note.
   Ans.

3. Write a triplet which equals a quarter-note.
   Ans.

4. What is the name we give to the kind of measure that has two beats?
   Ans.

5. What is the name we give to the kind of measure that has three beats?
   Ans.

6. When there are two beats in a measure, why is one beat stronger than the other? Which beat is the stronger?
   Ans.

7. Place a bar before each accented syllable in the following lines; write a quarter-note below each syllable; add the measure signature, and place figures representing the counts below the quarter-notes.
   Ans.

I should like to catch a fairy,

Brisk and nimble, light and airy.

(over)

Recitation Questions on Lesson No. 6 *(Continued)*

8. In the measure signature $\frac{2}{4}$ what does the figure 2 mean?
   Ans.

9. In the measure signature $\frac{2}{4}$ what does the figure 4 mean?
   Ans.

10. If we were allowed to use notes as well as figures in measure signatures, how might the following measure signatures be written: $\frac{2}{8}$; $\frac{3}{4}$; $\frac{3}{2}$?
    Ans.

11. In studying any Exercise or Composition, why is it a good thing to tap the beats (before playing) and to count aloud (while playing)?
    Ans.

12. What is a *measure-rest?*
    Ans.

13. Draw the kind of measure-rest that is used in $\frac{3}{4}$ measure.
    Ans.

For Teacher's Record:

Received..... Pupil.....

Grade (on Scale 100)..... Address.....

Teacher.....

New Lesson No.....

New Exercise No. .....

New Study No.....

New Composition No. ..... Class No.....

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 7

Independence of Fingers, The Attack Movement, Responsive Wrist, Additions to the Staff, Ear-Training

Independence of Fingers

In Lessons before this we have studied playing by weight, and how weight playing gives us evenness of tone. In those Lessons we found that the weak fingers give a satisfactory amount of tone if weight is used in playing. Now we shall take up **independence** of the fingers. This is an altogether different subject, and one which we must study carefully and understand thoroughly.

If we should lay a hand on the keyboard and press down a number of keys without paying attention to what we were doing, this, by itself, would be what is called a "physical process." The *body* would be the chief actor—not the mind. But when we *think* and carefully guide the fingers, and they stay well curved and move from key to key *exactly as we wish*, then the *mind* is *controlling* the muscles, and we have what is called *muscular control*.

In playing the piano it is very necessary that each finger is trained to act *independently* of the other fingers. We often wish one finger to do a certain thing while the other fingers are doing something quite different. Now it is *muscular control*—control of the muscles by the mind—that is needed to give us *independence of the fingers*, and the only way we can gain this control is to keep our minds on the work every moment during our practice. If we do this, and if we think *correctly*, our fingers will very soon learn to do as we bid them. So we see that this kind of practice—with the mind fixed on the work—is the only kind that is really worth while.

The Attack Movement

In beginning to play, we use a movement called the **attack movement.** When the hand leaves the keys we have the same movement reversed, so both motions will be described at this time. Since we use this movement continually in approaching and leaving the keys, we see its importance, and the need for learning exactly how it should be done. The exercise which follows brings in the attack movement and also the reverse movement—when we leave the keys.

To commence playing: (1) Let the shoulders and arms hang loosely and naturally. The elbows and wrists should be relaxed, and the hands in the lap. (2) Raise the right hand until it is about six or eight inches above the five keys C to G in High C octave. (3) Form the hand for the five-finger position and let it fall, one finger on each key, the weight pushing the keys down and sounding them all together. The fingers should be curved, and braced firmly enough to keep the hand from sliding off the keyboard. This is the relaxed condition already studied in Lesson 2.

To leave the keys: (4) Raise the wrist and throw the hand forward and then upward until it is in the position described in (2)—above the keys. (5) Bring the hand back to the lap, and let it drop there, absolutely quiet and relaxed.

Repeat the entire exercise in the Low C octave with the left hand.

Next, play the exercise in the High C octave with the right hand, attacking one key at a time. Begin with the third finger on E and play the five-finger group in this order, E—F—G—F—E—D—C—D—E.

Study these directions very carefully, and be sure that your own hand position is exactly as described when you play the exercise. Watch most particularly that your hand hangs easily from the wrist.

The movement in this exercise is an *arm movement*, and the wrist and hand have almost nothing to do. As the hand comes near the keyboard on its way down, the fingers will touch the keys first. Next the hand drops into position, the back of it being level with the wrist and forearm. When leaving the keys, the action is just the opposite; the hand leaves the keys first, and the fingers follow after.

All the motions made while playing should be in graceful curves—never in straight lines or sharp angles.

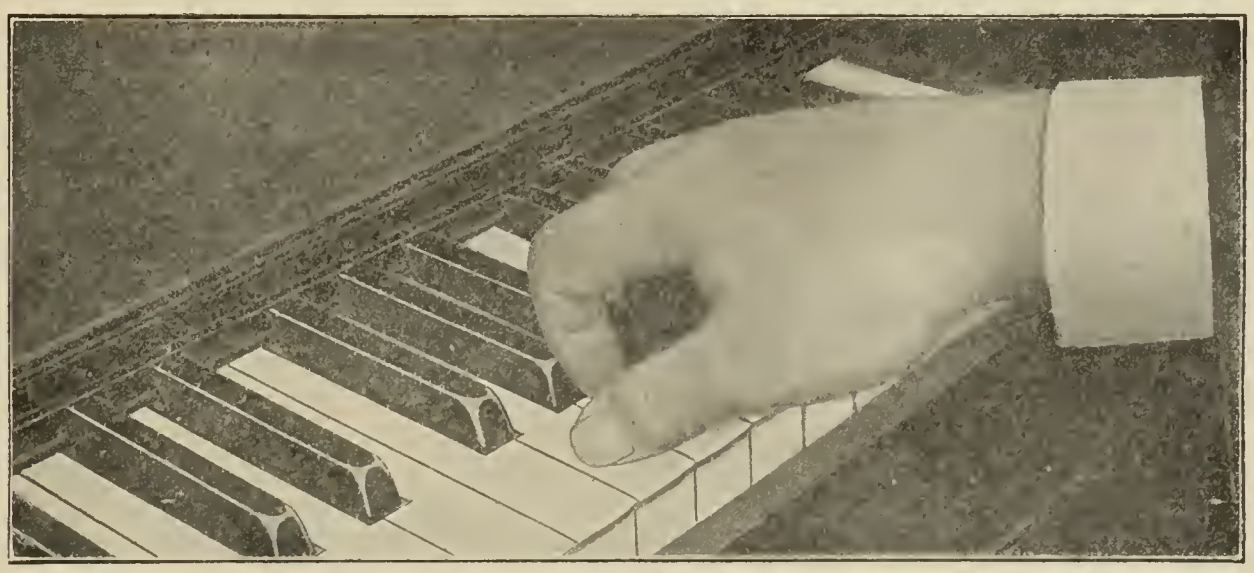
This exercise should also be practiced with the left hand alone, attacking E of the Low C octave with the third finger, then using the fourth and fifth and other fingers in the same order as the right hand. After this, play the two hands together, using the same fingers of both hands at the same time.

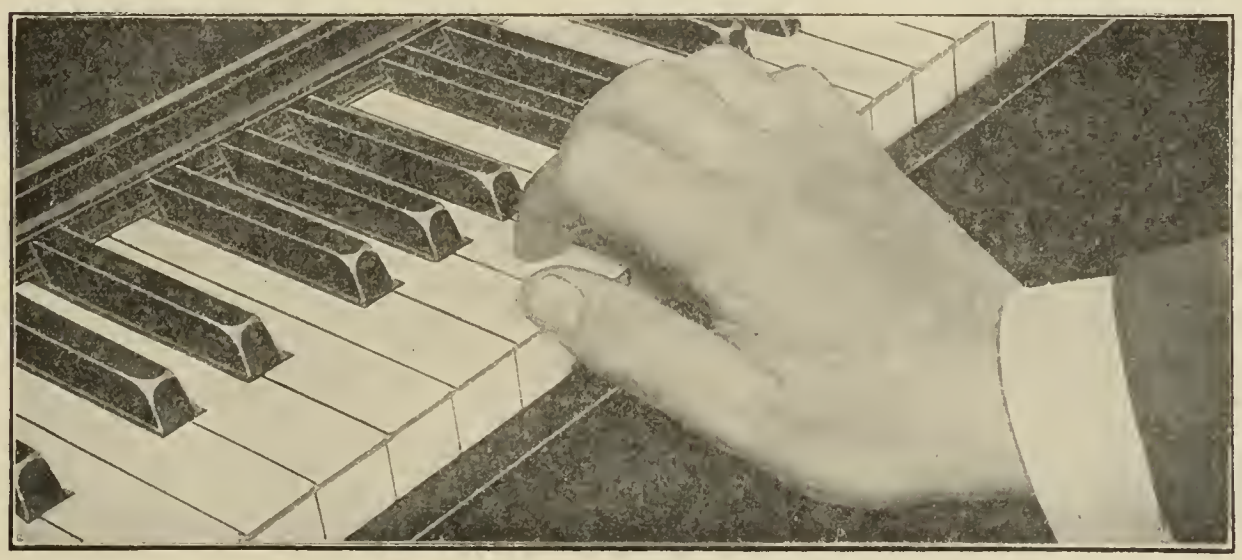
Responsive Wrist

By a "responsive wrist" is meant one which moves easily and freely up and down and from side to side. As piano playing requires the constant motion of the hands and arms, it is very clear that the wrist, which is the important hinge between the arm and hand, should be free from all stiffness.

Now we know from Lesson 3 that if we obey the laws of relaxation we shall not be troubled with stiffness. It often happens, however, that for some reason we do not relax properly and the wrist stiffens just as soon as we begin to play, and the harder we try to loosen it the stiffer it becomes. This is because we do not go about it in the proper way. The following exercise will be found very useful in teaching us how to free the wrist and make it really "responsive."

Exercise: Form the hand for the correct five-finger position, and let it fall on any five keys. Raise the wrist as far as it will go without disturbing in any way the support of the hand and arm, or the position of the finger-tips. Then drop the wrist below the level of the keyboard, still keeping the hand position described before. Repeat this exercise, raising and lowering the wrist several times. At the end, leave the keys in the manner described under (4) and (5) of the exercise for the attack movement. Practice the same exercise with the left hand, and finally with both hands together.





THEORY

Additions to the Staff

Each line and space of the Grand Staff is known as a **degree** of the staff.

The treble staff has five lines, and if we include the space above the top line and the space below the bottom line, it has six spaces. The lines and spaces together make eleven staff degrees, all above Middle C.

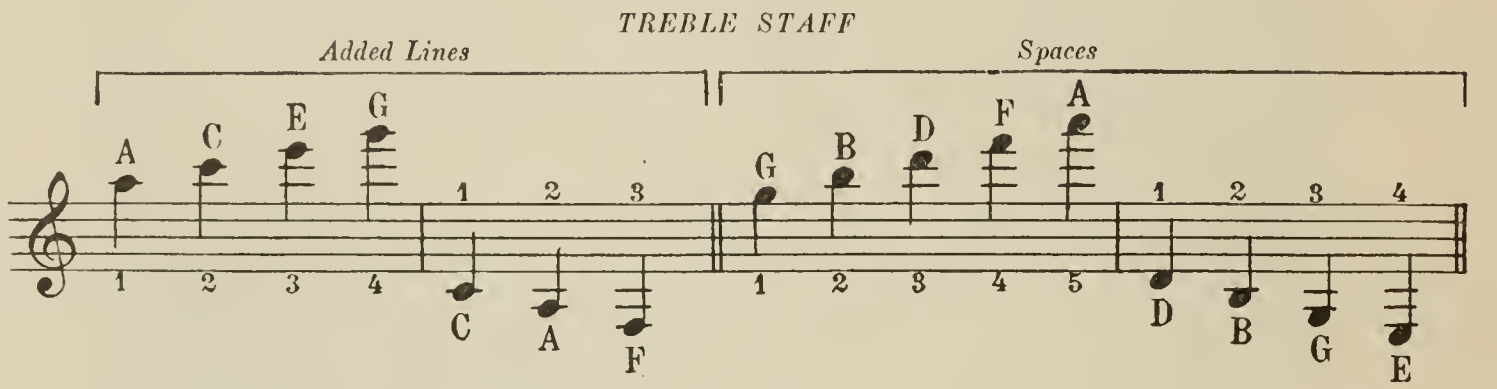
The bass staff also has five lines and six spaces, making eleven staff degrees, all below Middle C.

When we add the eleven degrees of the treble staff, the eleven degrees of the bass staff, and Middle C, we find that there are twenty-three degrees on the whole Grand Staff.

Since there are fifty-two white keys in a full-sized keyboard—seventeen above the treble staff, and twelve below the bass staff—we see that our Grand Staff with its twenty-three lines and spaces is not nearly big enough to hold all the notes that may be written in piano music. So we make extra lines above and below the twenty-three staff degrees whenever we need them for notes too high or too low to go on the Grand Staff. These additional places are made by means of **added lines.** These are sometimes called **ledger** (or **leger**) **lines,** but the name *added lines* will be used in these Lessons. Of course the spaces between added lines are used in the same way as spaces on the staff itself.

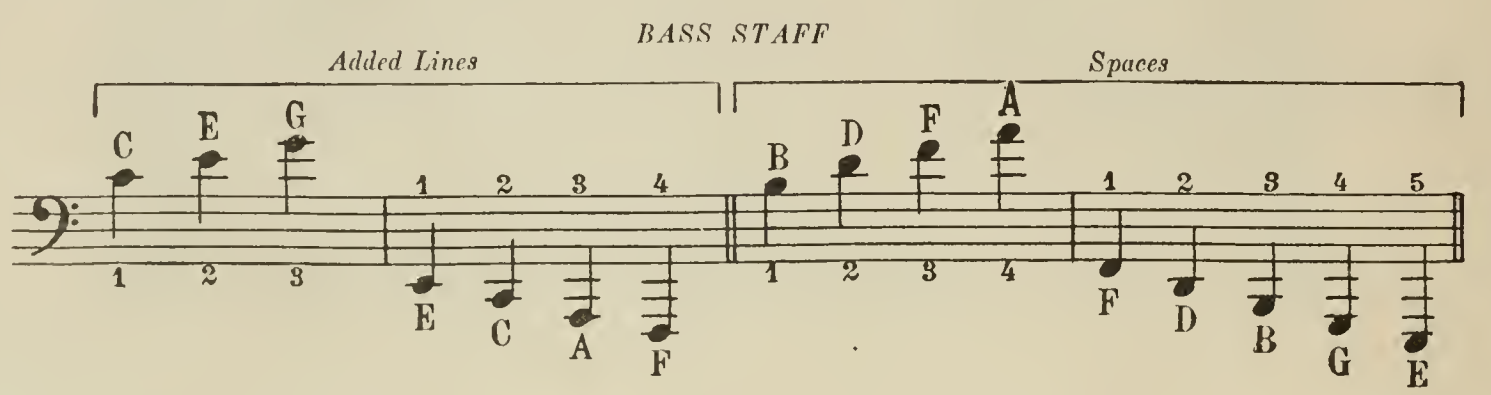
In the following illustrations, you will notice that the first thing *added* to the staff is the added line above or below. The space between the staff and this added line has already been named *space above* or *space below*. (Lesson 2). The space beyond the first added line is therefore called the *second space above* or *second space below*.

The illustration shows added lines and the spaces between them up to the fourth line and fifth space. When studying the names of these and other added lines and spaces, the *series of thirds* learned in Lesson 1 will be a great help.



Lines: Starting with the line above the treble staff, the added lines read upward A-C-E-G. The illustration shows on which line each letter is found. Starting with the line below the treble staff, they read downward, C-A-F. This is simply our *series of thirds* read backward.

Spaces: Starting with the space above, the spaces read upward G-B-D-F-A. Starting with the space below, the spaces read downward D-B-G-E.



Lines: Starting with the line above the bass staff, the added lines read upward C-E-G. Starting with the line below, they read downward, E-C-A-F. This is the *series of thirds* backward.

Spaces: Starting with the space above, the spaces read upward B-D-F-A. Starting with the space below, the spaces read downward, F-D-B-G-E.

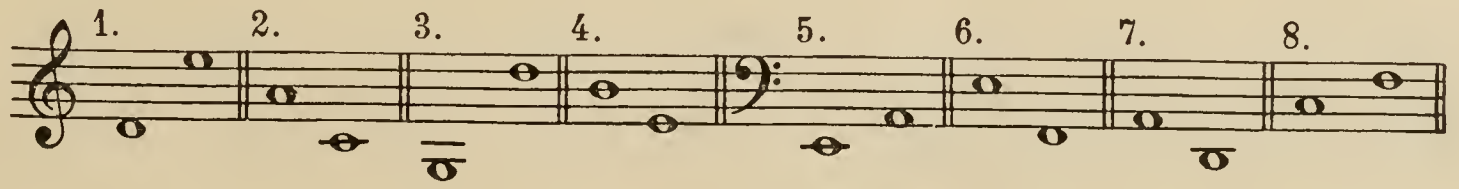
In studying the last two illustrations, it will be seen that in numbering lines and spaces *above* either staff we number from the bottom up, but in numbering lines and spaces *below* either staff, we break the rule used before this on all lines and spaces, and number *downward*. The line or space nearest the staff is always the first line or space below.

EAR-TRAINING

Pitch

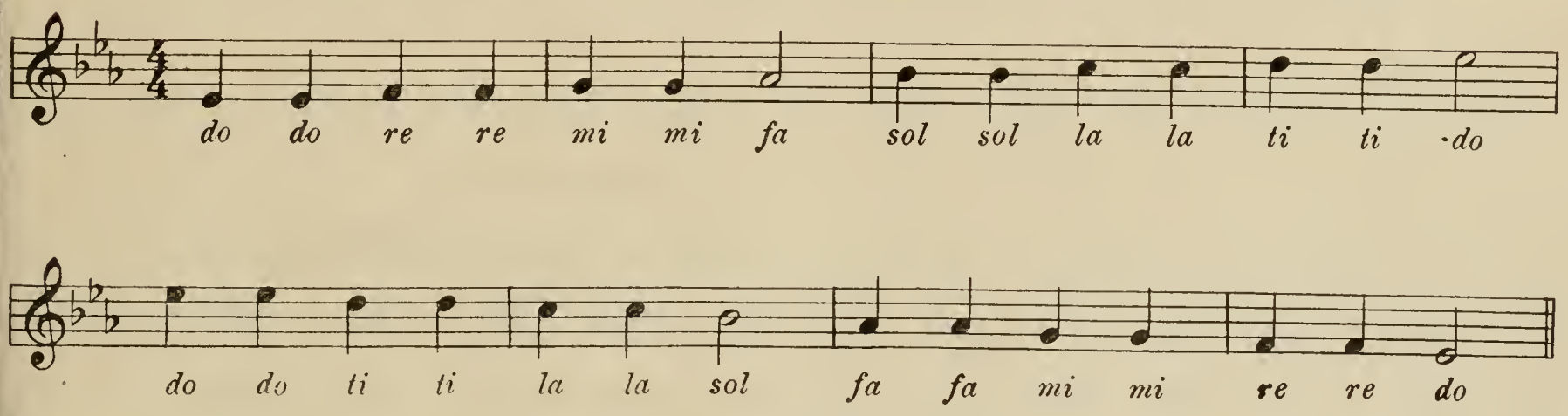
The teacher plays the following exercises, while the pupil, seated facing away from the piano, answers to each interval: "First tone is higher; first tone is lower," etc. Notes on the bass staff are

now introduced, as the ear must grow accustomed to hearing tones in any location, and such training prevents the "guessing" and "feeling" so often done by the left hand.



Scale Song

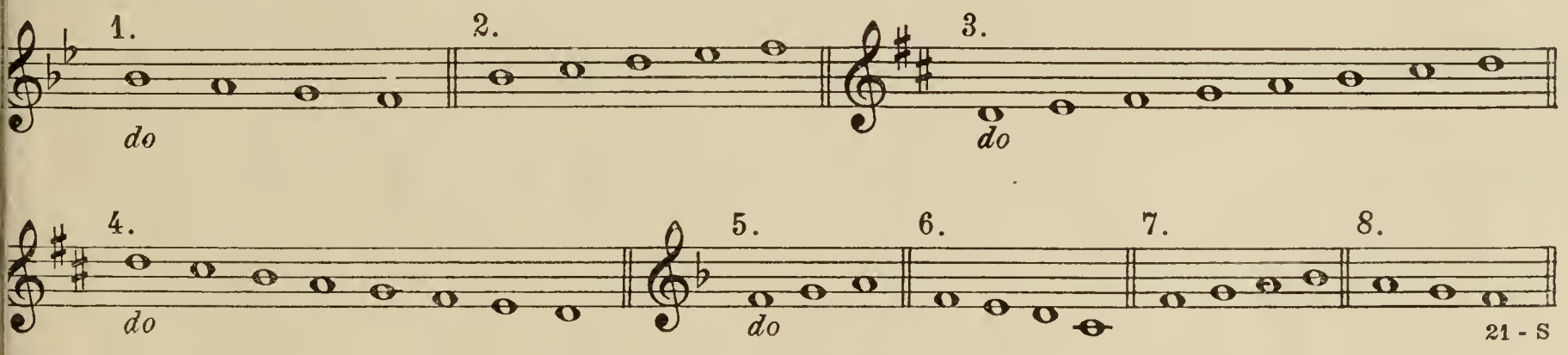
The following scale song may be sung by the teacher with the syllable *loo*, or played.



The pupil sings the song, first with *loo*, and then with the syllable names.

Oral Melodic Dictation

In the following exercises the teacher sounds the key-tone, B♭, stating that it is *do*. With each change of key, the new key-tone is to be sounded. Each exercise is then sung with *loo* or played by the teacher; the pupil, after listening, tells how many tones are in it, and whether the tones go up or down. Next the teacher sings each exercise with *loo*, and the pupil responds by singing it with the syllable names.

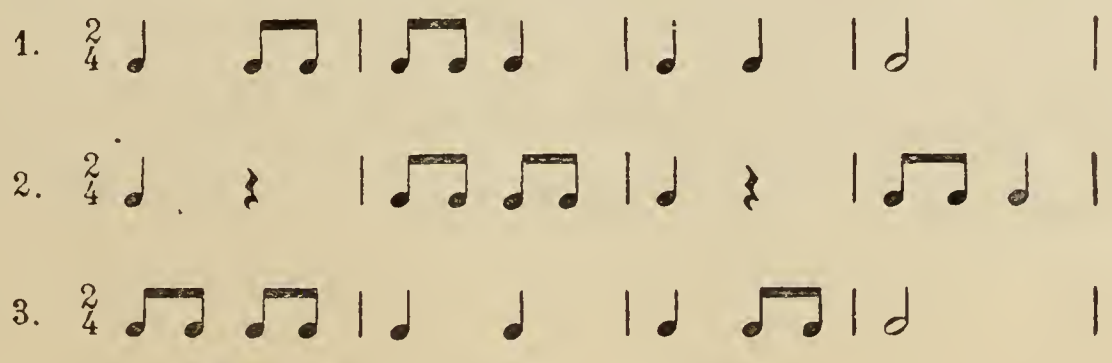


Duple Measure, *(Reviewed)*

Duple measure should be reviewed, and the pupil required to tap several varieties as directed.

Written Rhythmic Dictation

These exercises are to be written as in previous Lessons, the pupil deciding the kind of measure.

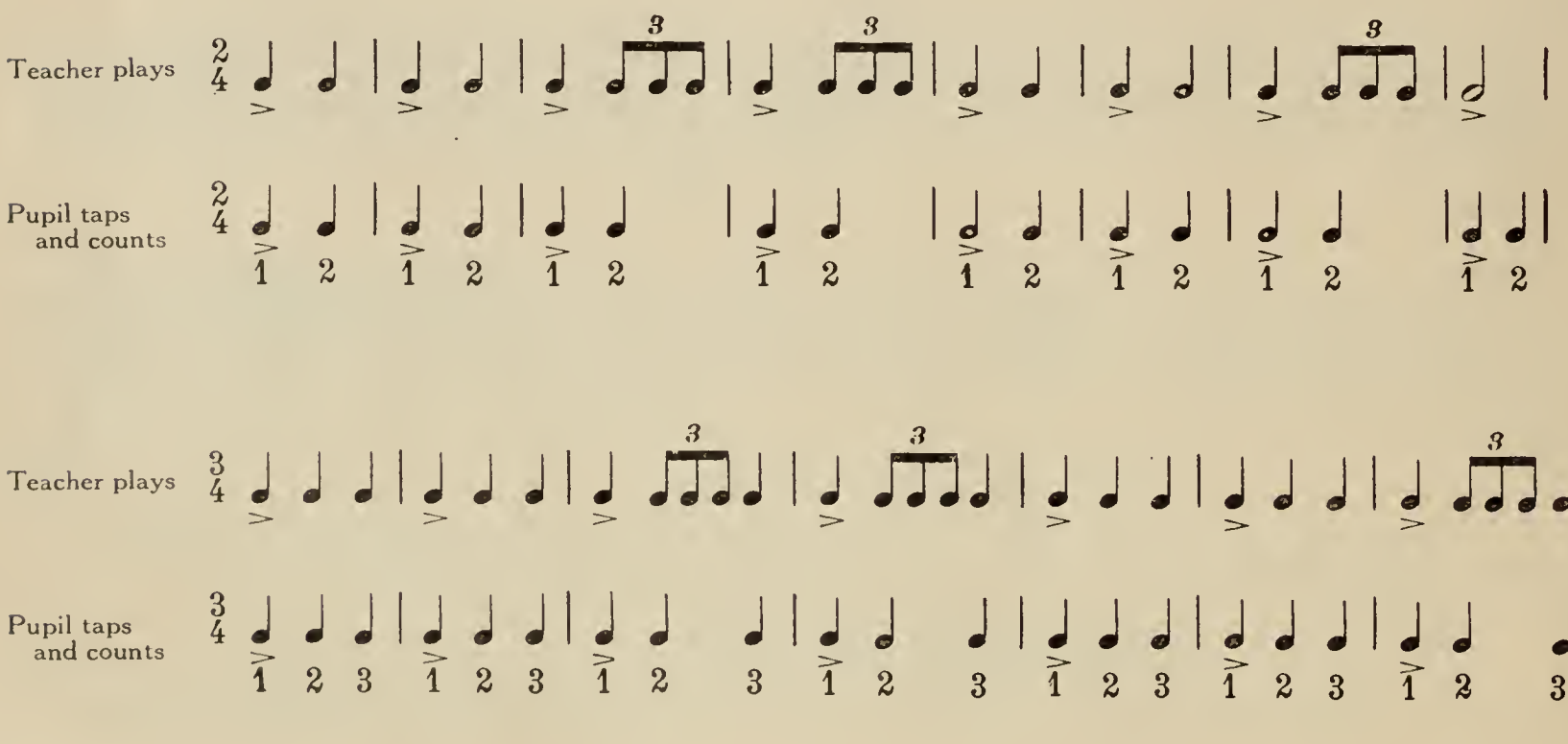


Triplets

The teacher taps the following groups:

The pupil tells how many taps he heard in the first two measures, and how many accents. He is then asked what kind of measure has two beats—the first accented and the second weak. When he recognizes that he is working in duple measure, the last two measures should be tapped again. The pupil should now state on which beat of these last measures he heard more taps, and also how many taps came on this beat. Finally, he should give the proper term for a group of notes representing three taps to one beat, and then tap, play, and write the exercise.

The pupil taps the beats while the teacher plays the following exercise on one key of the piano.



When these exercises can be done accurately at a fair rate of speed, the pupil should tap eight measures of duple measure, each of which has a quarter-note on the first beat and a triplet on the second beat.

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 7

1. What do we mean by *muscular control?*
   Ans.

2. What do we mean by *independence of the fingers?*
   Ans.

3. What is especially necessary in practicing in order to gain muscular control?
   Ans.

4. What is the *attack movement?*
   Ans.

5. Is it made mainly from the arm, the wrist, or the hand?
   Ans.

6. What is the principal cause of stiffness in playing?
   Ans.

7. How many degrees are there on the Grand Staff?
   Ans.

(*over*)

8. How do we represent notes that are higher or lower in pitch than those which lie on the Grand Staff?
Ans.

9. Draw the Grand Staff and then place notes that represent the C two octaves above Middle C, and the C two octaves below Middle C. Also the G next above the first of these C's, and the F next below the second C you have just made.
Ans.

10. How do we describe the location of the four notes you have just placed?
Ans.

11. Why is the *series of thirds* helpful in placing notes not on the staff itself?
Ans.

For Teacher's Record

Received..... Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

New Lesson No.....

New Exercise No.....

New Study No.....

New Composition No..... Class No.....

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 8

Phrasing (*The Period, Section, and Phrase*), The Slur, Incomplete Attack, Notes Between the Staff, Notes to be Played Together, Ear-Training

Phrasing

(*The Period, Section, and Phrase*)

Music is used, just as words are, to express our thoughts and feelings. It is a language, just as English is a language; but it is different from English or any other one language in this way: It is understood equally well by Americans and by all the nations of Europe (and some outside of Europe), no matter what their speaking language may happen to be—whether French, Swedish, Russian, or what not. For this reason it is called a "Universal Language," for it reaches the hearts of all mankind.

When Haydn, the great composer, was about to make his visit to England, his friends advised him not to go, because he could not speak English. But he replied: "I speak a language that is understood everywhere—the Language of Music."

In reading a story aloud so that those who are listening may easily catch the meaning, the voice must rise and fall; that is, get higher and lower at certain places. It must also get louder and softer.

To help us in reading, the author groups his words into sentences and phrases by means of marks of punctuation—commas, semicolons, periods, etc. If the words of a story were printed right along without these marks, it would not only be very difficult to read intelligently, but we would be likely to group words incorrectly and in such a way that they would mean something quite different from what the author intended.

Example

"Johnnie," said his mother, "is only six years old."

or

Johnnie said his mother is only six years old.

In a musical composition there are certain tones that seem to belong together and which form a musical idea. The terms most used to describe such groups of tones are the **Period**, the **Section**, and the **Phrase.** Of these, the Period is the longest, and the Phrase is the shortest.

> The word "idea" is used in music, as well as in language, to mean either a whole big thought, or some small portion of that thought which can be considered separately from the rest. For example, in the Mother Goose rhyme, "Twinkle, twinkle, little star," *etc.*, the whole verse is, in one sense, a single idea—a child wondering what a star is. But in a smaller sense, "twinkling" is an idea; so is "wondering." Next we have the idea of "distance"—how far away the star is; and finally, the sparkling beauty of the star "like a diamond in the sky." These four little ideas are like musical Phrases. The one big idea is like the musical Period.

To help us mark off and separate the different musical ideas—particularly the Phrases—we have a mark of musical "punctuation" called the **slur.** In playing, this separation is very necessary in order to prevent different musical ideas from running one into another. It is called **phrasing.** *Skill in phrasing is one of the chief qualities of a fine performer.*

The portion of a musical composition which is most like a complete sentence in a story is called a **Period.** At the end of a Period, we have the feeling that the musical sentence is quite complete, and if the "story" were told in words instead of in tones there would be a period (.) after the last word. Periods are likely to be eight measures in length, although it is not unusual to find them either longer or shorter than this. For the present we shall consider only the eight-measure Period.

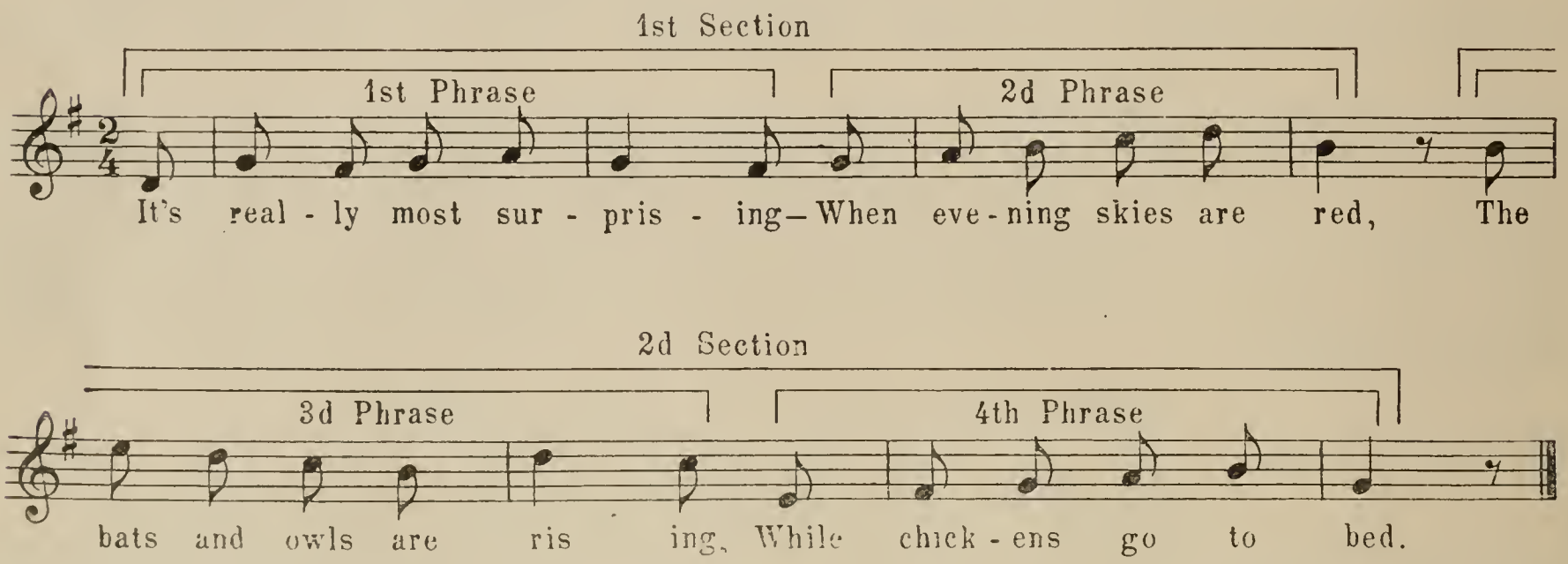
If we play any ordinary eight-measure Period we shall notice that when we are half-way through —about the end of the fourth measure—the music will seem to come to a slight stop. This stop marks the end of what is called a **Section.** This first Section of a Period is a definite musical idea, but it needs the second Section (measures 5-8) to complete the musical "sentence" which we call a Period.

Sections, like Periods, are divided into two equal tone-groups. These are called **Phrases.** The musical idea in a Phrase is not so complete as that in a Section, and this is not to be wondered at, because the Phrase is only two measures long. In fact, a Phrase sounds like half a Section in much the same way as a Section sounds like half a Period.

The following verse is very much like a musical Period. Lines 1-2 taken together, and 3-4 taken together, might be called the two Sections; and each line taken alone would be the Phrase in music.

It's really most surprising—
When evening skies are red,
The bats and owls are rising,
While chickens go to bed.

This can be shown even more clearly if we set the verse to music, thus:



The Slur

The most important mark of musical punctuation is the **slur.** This is a curved line placed over (or under) a group of notes, and it means that they are to be played *legato*—that is, without any break between the tones. A singer would take such a group with one breath. All the notes under a slur belong to the same musical idea; it may be a long idea like a Section, or a short one like a Phrase, or it may be only part of a Phrase.

> In Lesson 4 we learned that even without the use of the slur, the *legato* style is to be used unless other directions are given. The slur, however, means something more, because it tells us *when to make a break in the legato.*

Incomplete Attack

Just as we make a slight pause when we meet with a comma in reading, so we must have a slight break between Phrases in playing. To make this break and to mark the end of the Phrase clearly, the last note of the group under the slur must be *shortened.* This gives us time to lift the hand from the keyboard and to take the position for a new start (attack) at the beginning of the next Phrase.

This motion of leaving the keyboard at the end of one Phrase and returning to take another Phrase is called the **incomplete attack.** It is so called because the attack is only from one key to another, and not from the lap to the keyboard as explained under the Attack Movement.

The following exercise will explain how to make the *incomplete attack* on single notes. This action is to be used when ending one Phrase and beginning another.

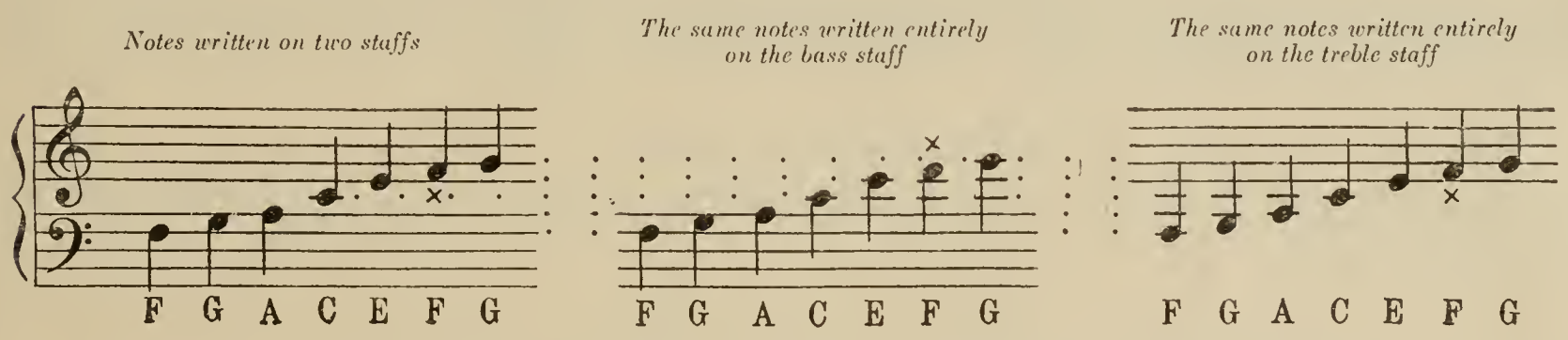
(1) Right hand in the lap, as the first note must be taken with the *complete attack*. (2) Attack E of the High C octave with the third finger. (3) Roll the hand and wrist forward and upward until the finger just leaves the key. (4) Attack F in the same octave with the fourth finger. (5) Same action as (3). (6) Attack G with the fifth finger. (7) Same action as (3).

The other notes of the five-finger series can then be attacked in the same manner, the hand being returned to the lap at the end of the exercise.

THEORY

Notes Between the Staffs

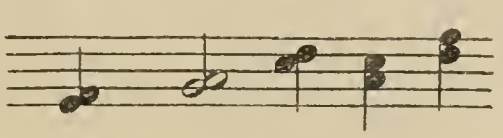
In printed piano music there is a greater space between the treble and bass staffs than is needed for the Middle C line. We saw the need for this extra space when, in Lesson 7, we learned about added lines and saw how they were used under the treble and over the bass staff. As a general rule, the music which the right hand plays is written on the treble staff, and that which the left hand plays is written on the bass staff. There are times, however, when the right hand may have to play notes which are lower than D (the space below), or the left hand may have to play notes which are higher than B (the space above). These notes are written in this extra space between the staffs, on added lines or spaces.



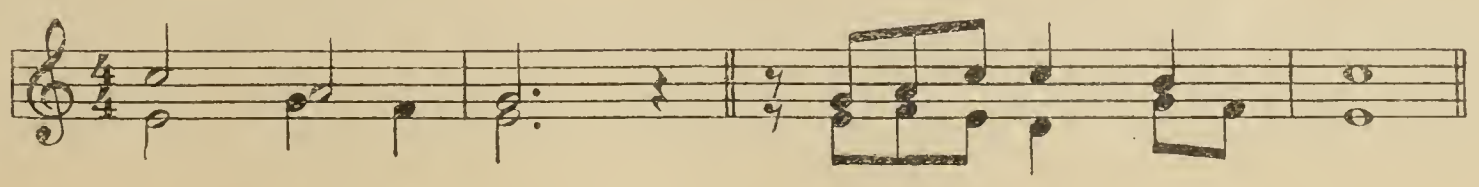
We must remember that the lines and spaces above the treble staff and below the bass staff are *added* to the twenty-three Grand Staff degrees, and they therefore represent tones different from any on the Grand Staff; but the added lines and spaces *between* the two staffs merely give us other ways of writing notes which could be written on one of the two staffs. F, for instance, is the same on the piano whether it is written on the first space of the treble staff, or the third space above the bass staff, for both are really the same space when counting up from the bottom of the Grand Staff, as will be seen in the above illustration (x)

Notes to be Played Together

When two or more note-heads are attached to one stem, these notes are to be played together. Such notes are always written one above the other, except when they are on staff degrees which lie next to each other. In such cases the notes are written on opposite sides of the stem. Both ways of writing notes to be played together are shown in the following illustration:



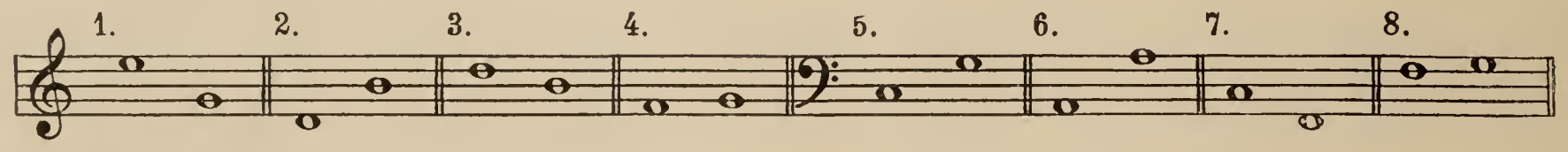
There are times when two notes which are to be sounded together have separate stems. This is shown in the following illustration:



EAR-TRAINING

Pitch

These exercises are a continuation of those under "Pitch" in Lesson 7, and are to be given in the same way. In each exercise the pupil tells whether the first tone is higher or lower than the second, and also responds to the test as to the nearness or farness apart of the two tones in the different groups, as in Lessons 5 and 6.

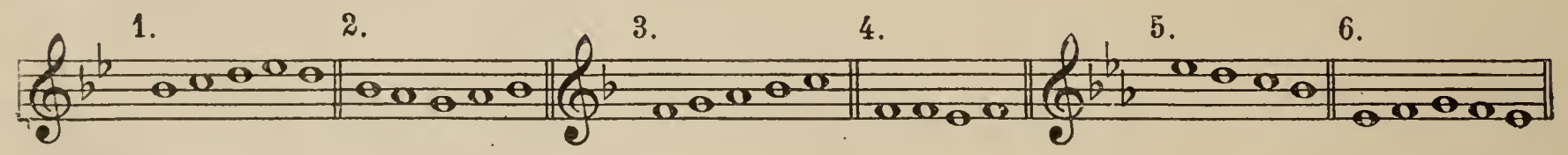


Scale Song

The scale song should be reviewed. It should always be sung rhythmically, and with some increase in speed each time it is repeated.

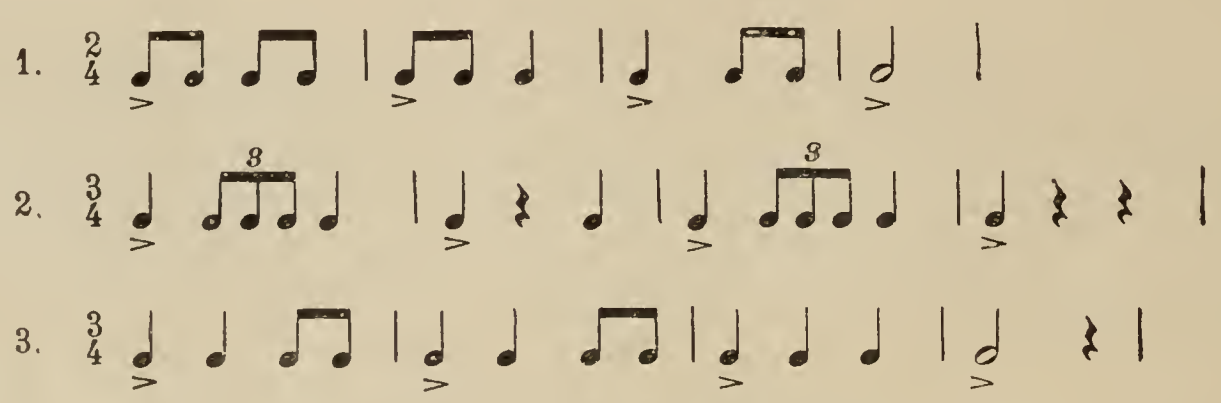
Oral Melodic Dictation

The teacher sounds the key-note, then sings the following exercises with *loo*, or plays them on the piano. The pupil tells the number of tones in each exercise, and whether the tones go up or down, etc., as fully explained in Lesson 3. The teacher then sings each group with *loo*, and the pupil responds with the syllable names.



Written Rhythmic Dictation

These exercises are to be written in the manuscript book as usual. The pupil must decide the measure of each exercise.



Triplets *(Continued)*

Triplets may be reviewed here with advantage. The pupil should tap, for instance, four measures of duple measure, with triplets on each beat; next, four measures of duple measure, a quarter-note on the first beat and a triplet on the second; next, four measures with a triplet on the first beat and a quarter-note on the second. Similarly, the pupil should tap four measures of triple measure, with a triplet on the second beat of each; then four measures with a triplet on the third beat of each. This work cannot fail to give the pupil the rhythmic feeling of three tones to one beat, wherever such a group may fall.

PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 8

1. Why is music called a "language," and why is it especially called a "universal language"?
   Ans.

2. In reading aloud in what ways does the reader change the sound of his voice, and why does he make these changes?
   Ans.

3. What do we mean by a "musical idea," and why does it not always consist of the same number of measures?
   Ans.

4. What is the usual length of a Section; a Phrase; a Period?
   Ans.

5. Which of the above is most like a *sentence* in language?
   Ans.

6. What is *phrasing*, and why is it so necessary in playing?
   Ans.

7. Describe a *slur*, and state what it is used for in music.
   Ans.

8. If *all* music is to be played *legato* (unless marked in some other way) what is the particular use of the slur?
   Ans.

9. What is the difference between the *attack* and the *incomplete attack*, and why is the incomplete attack movement used?
   Ans.

Recitation Questions on Lesson No. 8 *(Continued)*

10. What is the action of the hand in making the *incomplete attack?*
Ans.

11. Why is there such a large space between the two staffs in piano music?
Ans.

12. Draw a Grand Staff with the proper space between the treble and bass staffs, and write Middle C in two different places.
Ans.

13. Using the same Grand Staff, write the note A (below Middle C) and also the note D (above Middle C), each in two different places.

14. How do we know when two notes are to be played together?
Ans.

15. Draw a treble staff and write on it two notes (a third apart) which are to be played together. This is to be done in two different ways so as to show the use of a single stem and of separate stems.
Ans.

For Teacher's Record

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PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

LESSON NUMBER 9

The Three Characteristics of Tone (*Pitch, Quantity, Quality*), Dotted Notes, Time-Values (*Continued*), Some Marks of Expression, Ear-Training

The Three Characteristics of Tone

Every musical tone has three characteristics—*pitch* (highness or lowness), *quantity* (loudness or softness), and *quality* (kind of sound).

Pitch

Every tone has a certain highness or lowness. Some strings of the piano are long and vibrate slowly, thus producing low tones. Others are short and vibrate rapidly, thus producing high tones. This difference in speed of vibration gives us all our tones of different pitch. The **pitch** of a tone, therefore, is the place it has among other tones according to its highness or lowness.

Quantity

The **quantity** or volume of a tone is its loudness or softness. This depends on the amount of power which is used to produce the tone. A soft tone is made by using very little power; a medium loud or medium soft tone can be produced with only a moderate amount of power; and a loud tone will require still more power.

When we press down a key, we use a certain amount of power or physical effort which we carry to the keyboard through our arms and hands. Controlling this power and applying it in just the right degree—that is, playing just loud or soft enough—is called *dynamics*. This word is easy to remember when we think that a dynamo is a machine to make electric power. In playing, we are like the dynamo, for we must make the power that will push down the key with just enough force to give the loudness or softness of tone which we wish.

Quality

Quality is that characteristic of tone which enables us to tell the difference between a tone produced on one kind of musical instrument and that produced on some other kind. If Middle C is sounded on a violin or a flute, or by the voice of a man or of a woman, there is something about the tone which tells us which instrument or voice produced it, and this "something" is the *quality* of the tone. We can usually tell, without looking, which of two persons is singing a song just by the *quality* of their voices; and we all know how one person may sing a tone and then repeat the same tone with the same degree of loudness, but with an entirely different *quality*. The French word *timbre* is often used for "quality of tone."

THEORY

Dotted Notes

A dot after a note or rest *adds* to the note or rest *one-half its value.*

Therefore a dotted note or rest has this difference from an ordinary note or rest: A note with a dot may be divided into three equal parts, but a note which is not dotted cannot be divided in this way. For example:

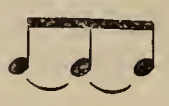
A whole-note equals two half-notes.

A whole-note with a dot equals two half-notes *plus* one more half-note—three half-notes in all.

Table of Dotted Notes

A dotted whole-note 𝅝. equals three halves 

A dotted half-note 𝅗𝅥. equals three quarters 

A dotted quarter-note ♩. equals three eighths 

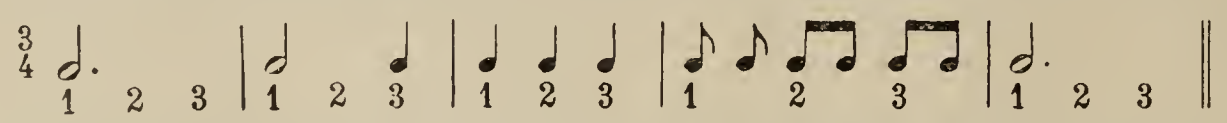
A dotted eighth-note ♪. equals three sixteenths 

A dotted sixteenth-note 𝅘𝅥𝅯. equals three thirty-seconds 

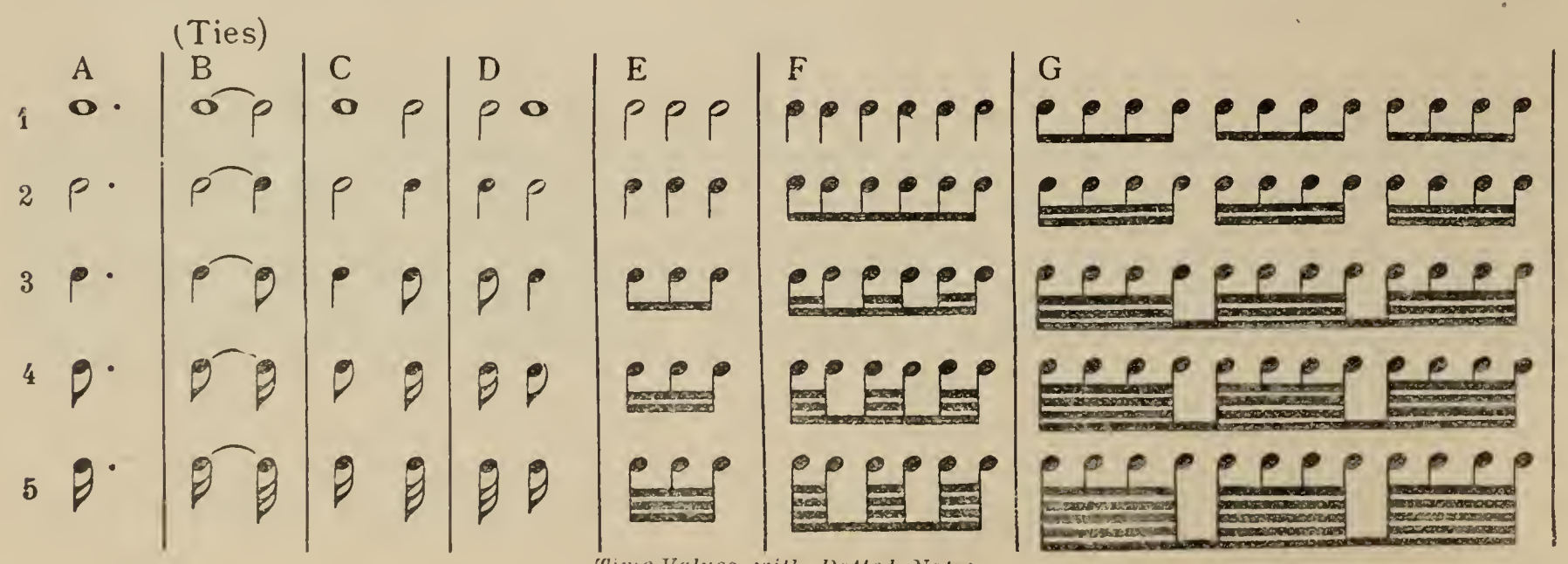
A dotted thirty-second-note 𝅘𝅥𝅰. equals three sixty-fourths 

Time-Values (*Continued*)

So far, we have divided long notes into two or four shorter notes of equal time-value, because the long notes have been "simple"—that is, undotted. Now that we have learned the use of a dot after a note we can count three beats to a single note, so that when music is written in *triple measure* (Lesson 6) a single dotted note can be used to fill the time of a whole measure—three beats.



In the above illustration it will be seen that in the first and last measures, each of the dotted half-notes equals three quarter-notes.



Time-Values with Dotted Notes

In column A of the illustration at the bottom of page two there are dotted notes of various time-values. In columns B, C, D, etc., there are different combinations of notes, each of which is equal in value to the dotted note in column A on the same line.

Some Marks of Expression

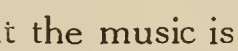
There are many signs and abbreviations which are directions for softness or loudness of playing. The following are the ones most necessary for present use.

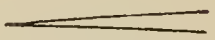
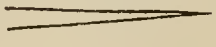
The letter *f* stands for *forte*, an Italian word meaning "loud."

The letter *p* stands for *piano*, an Italian word meaning "soft."

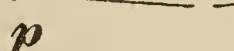
Whenever either of these signs is used, the music is played as directed until we meet with another sign which gives some different direction.

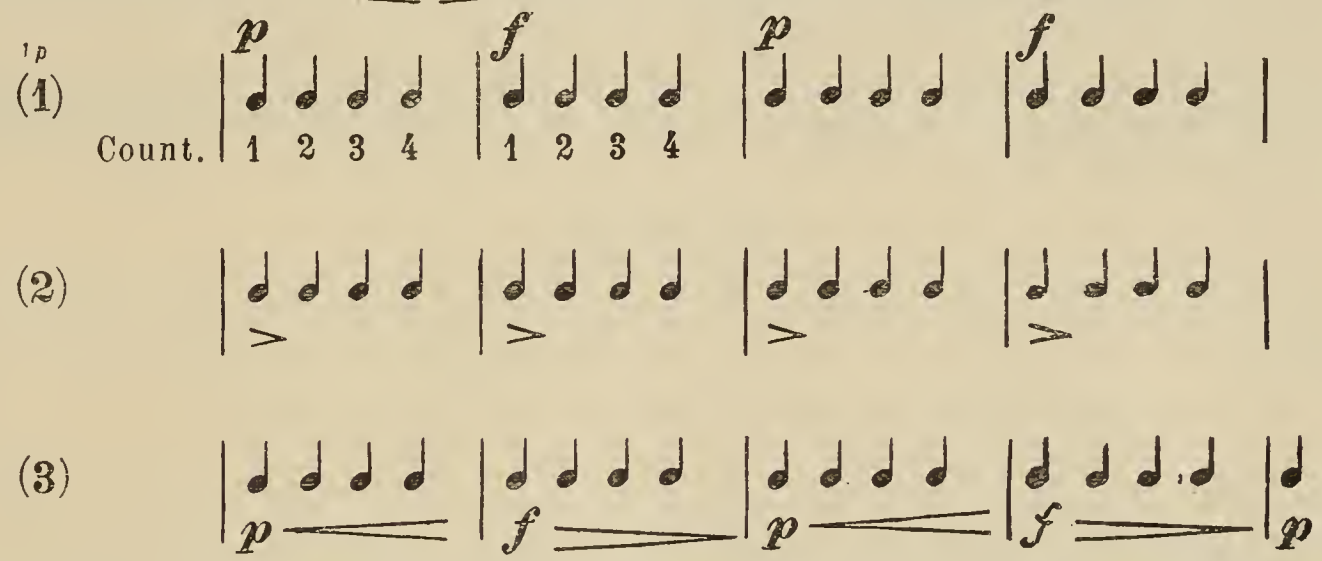
The sign > or ∧ means a special *accent* (Lesson 3) on the note over or under which it stands.

The sign  indicates that the music is to become gradually louder. It means the same as the word *crescendo (cresc.)*. The sign  indicates that the music is to become gradually softer. It is the same as the word *diminuendo (dim.)*. Either of these signs may apply to one or both of the hands, according to its place on the printed music.

The signs for *crescendo* and *diminuendo* are not difficult to remember, for the *crescendo* sign  looks like something which is opening wider and growing larger, and the *diminuendo* sign  looks like something which is gradually closing and growing smaller.

The pupil should play the following exercise on the piano, using only one key. The first line will give practice in loud and soft tones; the second line has accents; and the third line has tones gradually increasing from *p* to *f*, and decreasing again from *f* to *p*. As this relates to *quantity* of tone, we call it *dynamic shading*.

When the *crescendo* and *diminuendo* signs are used close together as in example 3 of the illustration below, the mark  is sometimes called the *swell*.



Even if there is no *p* or *f* printed in (3), the sign of the swell would mean that the playing is to become gradually louder and then back again to where we started (gradually softer).

EAR-TRAINING

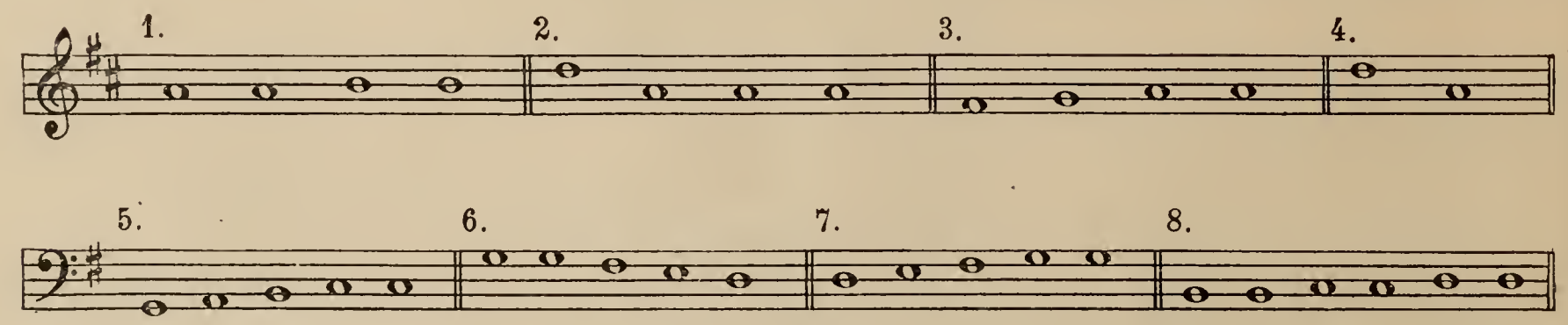
Rhythm

The teacher should play the following exercise on one key of the piano:

The pupil should tell which group had but one tone, and for how many beats he heard this tone. He should also tell how a tone lasting for three beats is represented. The teacher then plays the following exercise, and asks in which measures there are dotted half-notes:

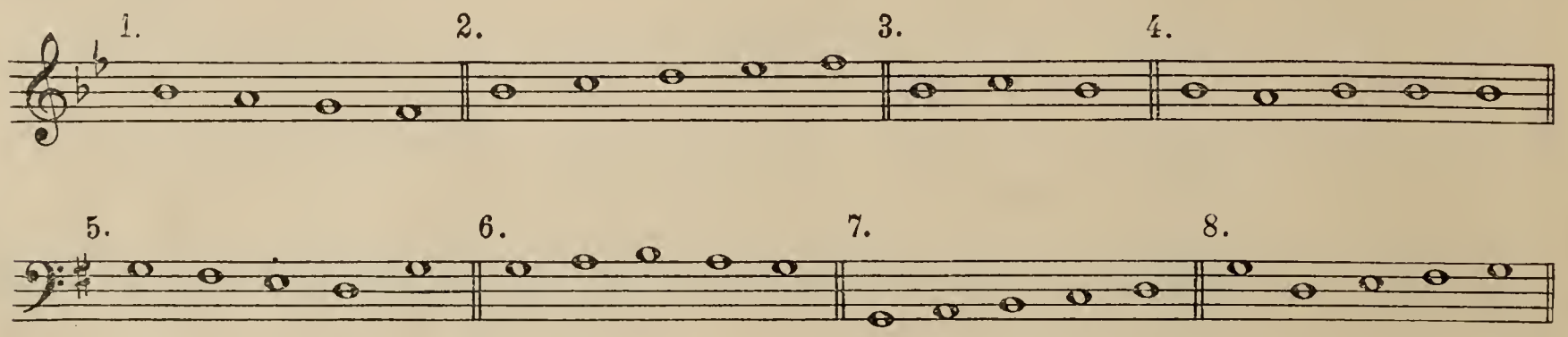
Pitch

The teacher plays the following exercise, asking which tones are high, which low, which repeated, etc.:



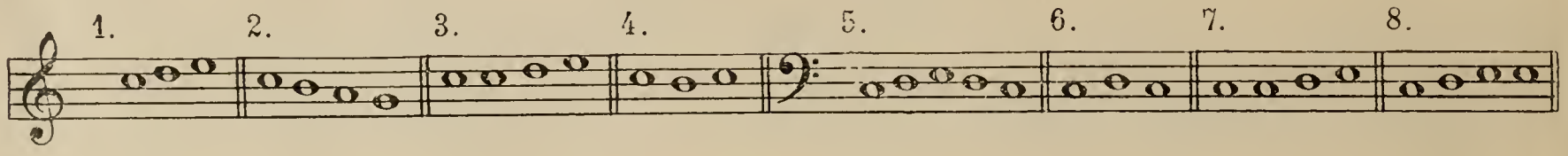
Oral Melodic Dictation

The teacher plays the following series of tones, giving the original key-tone; also the new one when it occurs. The pupil tells the number of tones up and down in each exercise, and if there are any skips or repeated tones. The teacher then plays each exercise, and the pupil responds by singing the syllable names:



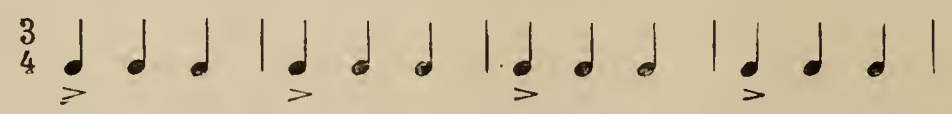
Written Melodic Dictation

The teacher gives the key-note, and plays each of the following exercises twice. After each exercise the pupil writes in his manuscript book, using whole-notes:



Triple Measure

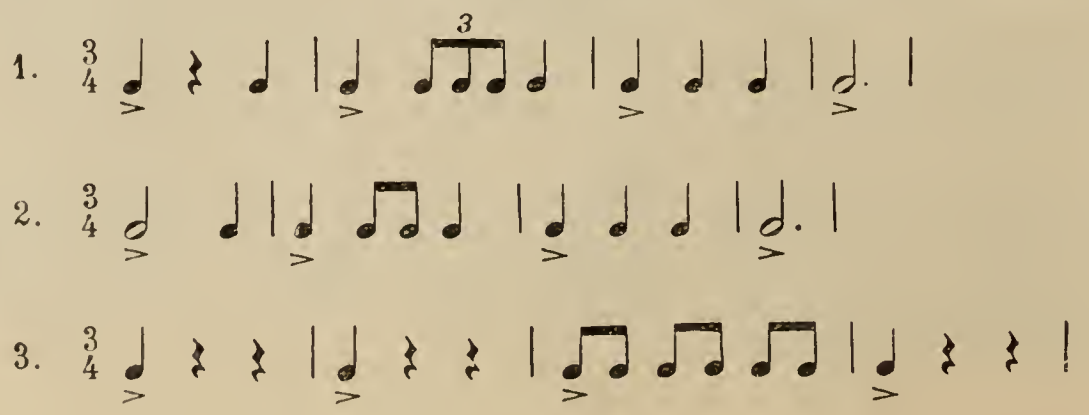
The teacher taps the following, the pupil stating the number of measures, and the number of beats in each measure:



He also tells the kind of measure which has one accented beat and two weak beats. The pupil should now tap or play the following varieties of triple measure: first, four measures, three quarter-notes in each measure; then four measures with a half-note and a quarter-note in each measure; next, four measures in which each measure has a quarter-note, a quarter-rest, and a quarter-note.

Written Rhythmic Dictation

These exercises are to be written as explained in previous Lessons:



PROGRESSIVE SERIES JUNIOR COURSE

Recitation Questions on Lesson No. 9

1. What is meant by the *pitch* of a tone?
   Ans.

2. What causes differences of pitch in the piano?
   Ans.

3. How do we change the *quantity* of tone in playing the piano?
   Ans.

4. What do we mean when we speak of the *quality* of a tone?
   Ans.

5. Does the quality of tone always change when the pitch or quantity is changed?
   Ans.

6. What is the meaning of the word *timbre?*
   Ans.

7. If a dot is placed after a note or rest, what effect does it have on the time-value of that note or rest?
   Ans.

8. How many quarter-notes equal a dotted half-note? How many eighth-notes?
   Ans.

(*over*)

9. Represent the time-value of three eighth-notes by one dotted note.
   Ans.

10. What is the Italian word (used in music) meaning "loud"? What single letter stands for the whole word and is usually used?
    Ans.

11. What is the Italian word (used in music) meaning "soft"? What single letter stands for the whole word and is usually used?
    Ans.

12. In reading music, how do we know when to stop playing loudly (or softly)?
    Ans.

13. Make two notes, each with a different kind of *accent.*
    Ans.

14. Draw the sign for *crescendo*, and then for *diminuendo*, and explain what each of the signs means.
    Ans.

15. Draw the *swell*, and explain what it means.
    Ans.

For Teacher's Record

Received..... Pupil.....

Grade (on Scale 100).....

Address.....

Teacher.....

New Lesson No..... .....

New Exercise No..... .....

New Study No.....

New Composition No..... Class No.....

The written examinations of the Progressive Series are conducted on the Honor-System in use at most colleges and universities. The applicant must make all necessary preparation beforehand, and after beginning to answer the questions herein shall complete the examination without personal aid of any nature and without referring to printed or written material of any kind, unless instructed to do so in the question.

PROGRESSIVE SERIES JUNIOR COURSE OF PIANO LESSONS

EXAMINATION ON SECTION ONE

1. (a) How many white keys are there on the piano?
   Ans.

   (b) How many C octaves are there?
   Ans.

   (c) How many white keys are there in an octave?
   Ans.

2. (a) Draw a whole-note; a half-note; a quarter-note.
   Ans.

   (b) How many quarter-notes equal two half-notes?
   Ans.

   (c) Why do we call the quarter-note our "unit"?
   Ans.

3. (a) Who invented the pianoforte?
   Ans.

   (b) What does *pianoforte* mean?
   Ans.

4. (a) What do we mean by *legato* playing?
   Ans.

   (b) What do we mean by *staccato* playing?
   Ans.

5. (a) Which tone sounds the higher: G♯ or G♭?
   Ans.

   (b) How many half-steps are there between G♯ and G♭?
   Ans.

6. (a) Which tone is higher: F♭ or E♯?
Ans.

(b) How many half-steps are there between C♭ and B♯?
Ans.

7. Why is it necessary for a player to have *independence of fingers?*
Ans.

8. Why is *phrasing* necessary in playing?
Ans.

9. What is the meaning of the following words: *pitch; quality; quantity?*
Ans.

10. If we play a scale from left to right, are we going "up" on the keyboard, or "down"? Give a reason for your answer.
Ans.

11. In the space below draw a Grand Staff, and draw the treble and bass clefs in their proper places.
Ans.

12. (a) What parts of the body do we use when we play the piano?
Ans.

(b) What do we mean by *relaxation?*
Ans.

13. (a) If the composer wishes to give us a special reminder to play *legato*, in what two ways may he do so?
Ans.

(b) What sign do we use for *staccato?*
Ans.

14. (a) Explain the difference between playing by *percussion*, and playing by *pressure*.
Ans.

(b) What do we mean by playing by *weight?*
Ans.

15. (a) What is a *triplet?*
Ans.

(b) Draw a triplet which would take us the same length of time to play as one half-note.
Ans.

16. (a) What is the *attack movement;* a *responsive wrist?*
Ans.

(b) What is the advantage of having a *responsive wrist?*
Ans.

17. What is the difference between a musical *phrase* and a musical *period?*
Ans.

18. (a) Which produces the higher tone: A short string vibrating rapidly, or a long string vibrating slowly?
Ans.

(b) What is meant by *dynamics?*
Ans.

19. How many letters are there in the music alphabet? Which letters are they?
Ans.

20. Tell four places where A may occur on the Grand Staff.
Ans.

21. (a) Make an eighth-note; a sixteenth-note; a thirty-second-note; a sixty-fourth-note.
Ans.

(b) If the stem of a note is on the left-hand side of the note-head, should the stem go up or down?
Ans.

(c) When does the stem of the note on the third line go up?
Ans.

(d) If the stem of an eighth-note is on the left of the note-head, should the hook be on the *right* or on the *left* of the stem?
Ans.

22. Why is it a good plan to play without looking at the keyboard?
Ans.

23. When we play by weight, why is it possible for us to produce just as loud a tone with our weak fingers as with our stronger ones?
Ans.

24. What is *duple measure;* a *measure rest;* a *measure signature?*
Ans.

25. (a) What is meant by a *degree* of the staff?
Ans.

(b) What are *added lines* used for?
Ans.

26. What is the difference between a *tie* and a *slur?*
Ans.

27. Draw a dotted note equal in time-value to three quarter-notes.
Ans.

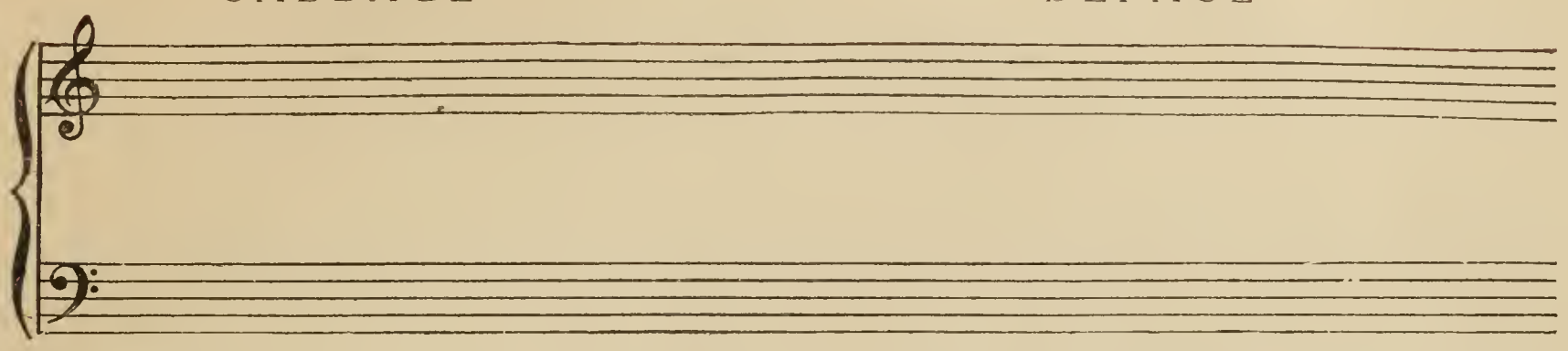
28. (a) By looking at the keyboard, how can we tell B from E?
Ans.

(b) Give full directions for finding Middle C on the keyboard.
Ans.

29. Write the notes of the following six words, on both the treble and bass staffs, in two different positions:

F-E-E-D
D-E-A-D
C-A-B-B-A-G-E

B-E-E-F
A-G-E-D
D-E-F-A-C-E



30. (a) Draw a *whole-rest;* a *half-rest;* a *quarter-rest;* an *eighth-rest;* a *sixteenth-rest;* a *thirty-second-rest;* a *sixty-fourth-rest* in the order named.
Ans.

(b) What are *rests* used for?
Ans.

31. (a) What is an *accent;* a *bar;* a *measure;* a *measure accent?*
Ans.

(b) Does the measure accent come just *before* or just *after* the bar?
Ans.

32. If the measure signature of a composition is $\frac{3}{4}$, what does the 3 mean? What does the 4 mean?
Ans.

33. What is the letter-name of the note on the third line above the treble staff; of the note on the second line below the bass staff?
Ans.

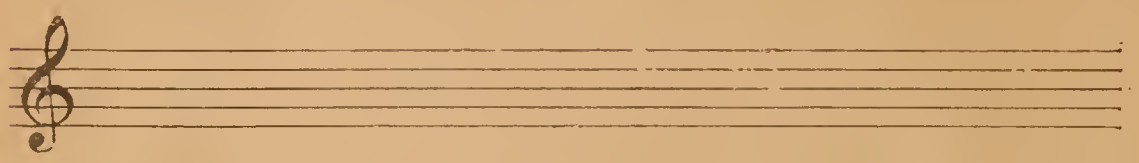
34. What is the *incomplete attack?*
Ans.

35. (a) Draw the sign which means that we are to play gradually louder.
Ans.

(b) Draw the sign which is used to show that a note is to be specially accented.
Ans.

36. Describe the proper position at the keyboard.
Ans.

37. On the staff below, write two notes in such a way that a player will know that they are to be played together.



38. (a) What is a *tie* used for?
Ans.

(b) Draw two quarter-notes, and connect them properly with a tie.
Ans.

39. Write the music alphabet by thirds from D up to D; then from D down to D.
Ans.

40. Give the meanings of the following words: *pitch; melody; harmony; rhythm.*
Ans.

41. What is meant by the *theory of music?*
Ans.

42. (a) What is it that causes *sound?*
Ans.

(b) What determines whether a sound is *noise*, or a *musical tone?*
Ans.

I hereby certify, on my honor, that after beginning to answer the questions herein, I completed this entire examination without personal aid of any nature, and without referring to printed or written material of any kind except when instructed to do so in the question.

Received — Student

Grade (on Scale 100) — Street and No.

Board of Examiners — City — State

NOTE: Student will please use blank paper where space is not sufficient for answer. Be sure to number the answers to conform to question numbers.