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Vol. 317

KÖHLER

FIRST STUDIES

FOR

PIANO

OP. 50

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Vol. 317

LOUIS KÖHLER

FIRST STUDIES

FOR THE

PIANOFORTE

FORMING A FOUNDATION FOR THE HIGHER TECHNIQUE

Op. 50

Edited and Revised by
KARL KLAUSER

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PREFACE.

The important subject of instruction, first five-finger scale and chord exercises, has been till now destitute of easy studies specially adapted to it, which in systematic order should contain the rudimentary forms of technical perfection. The present studies have been composed to supply this want; they are to be placed before the pupil as soon as he can play five-finger exercises and scales in moderate time well and with certainty, which may be the case after about from four to eight weeks' industrious practice.

Each passage in 16th-notes is always to be first practised well with one hand, before the playing together of the two hands is undertaken ; the time is always to be taken comfortably, until, in the course of natural development, it reaches a degree of speed in which two quarter-notes occupy about a second, or from that to a second and a half. Each piece is to be played daily from ten to twenty times, and always with careful attention that the practice be of the right kind—clear, equal, connected, and light. The passages in chords (in Nos. 3, 4–7, 8–11, 12–15, 16–19, 20) are not to be withheld even from small children's hands ; they improve in stretching, and give the joints elastic extension. As these chord-passages in each figure of four 16th-notes always contain such notes as belong to one another harmonically (*i. e.*, to the same chord), it is a good exercise for binding and stretching, to hold the finger fast on the key struck, and to raise it only at the moment of striking another. In the numbers without chords (with scale-passages) the fingers must, on the contrary, be everywhere lifted at the exact moment. Further, it is advisable first to practise alone, from twenty to fifty times, the most difficult pieces in each study, as, *e. g.*, in No. 1, the bars 2, 7, 10 (each by itself); in No. 2, bars 8, 10 ; in No. 3, the last four bars one after another ; in No. 4, the 12th bar, and so on in each number, according to one's individual requirements.

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VORWORT.

Die wichtige Unterrichtsstufe der ersten Fünftöne-, Tonleiter- und Accordübungen entbehrte bis jetzt eigens dazu bestimmter leichter " Etüden," welche in systematischer Anordnung die Grundformen der Virtuosität enthalten. Vorliegende Etüden sind dazu geschaffen, jene Lücke auszufüllen : sie sind dem Schüler vorzulegen, sobald er die Fünftöne und Tonleitern in mässigem Tempo gut und sicher spielen gelernt hat, was nach etwa vier- bis achtwöchentlichem Fleisse der Fall sein kann.

Jede Sechzehntel-Passagenpartie ist immer erst gut einhändig zu üben, bevor das Zusammenspiel beider Hände vorgenommen wird ; das Zeitmaass ist stets bequem zu nehmen, bis es auf dem Wege natürlicher Entwickelung einen Schnelligkeitsgrad erreicht, in welchem zwei Viertel ungefähr auf eine Zeitsecunde (oder auf deren anderthalb) gehen. Jedes Stück ist täglich zehn bis zwanzig Mal zu spielen, und zwar stets mit dem klaren Bewusstsein, dass das Üben von guter Art sei : rein, gleichmässig, gebunden und leicht. Die accordischen Passagen (in den Nummern 3, 4-7, 8-11, 12-15, 16-19, 20) sind selbst kleinen Kinderhänden nicht vorzuenthalten : sie üben in nützlichen Spannungen und geben den Gelenken elastische Dehnung.—Da diese " accordischen" Passagen in jeder Viersechzehntel-Figur immer solche Töne enthalten, welche harmonisch zusammen (in einen Accordgriff) gehören, so ist es eine gute Übung zur Bindung und Spannung, wenn man dabei die Finger immer fest auf den angeschlagenen Tasten liegen lässt und sie nur für jeden einzelnen neuen Anschlagmoment emporhebt. Bei den nicht accordischen Nummern (mit stufenweisen Tonfolgen) sind dagegen die Finger überall auf das Präziseste zu heben.—Ferner ist es rathsam, die schwersten Stellen jeder Etüde etwa zwanzig bis fünfzig Mal vorher allein zu üben, wie z. B. in No. 1 die Takte 2, 7, 10 (jeden für sich) ; in No. 2 die Takte 8, 10 ; in No. 3 die vier letzten Takte hintereinander ; in No. 4 den 12. Takt—und so fort in jeder Nummer nach eigenem Ermessen.

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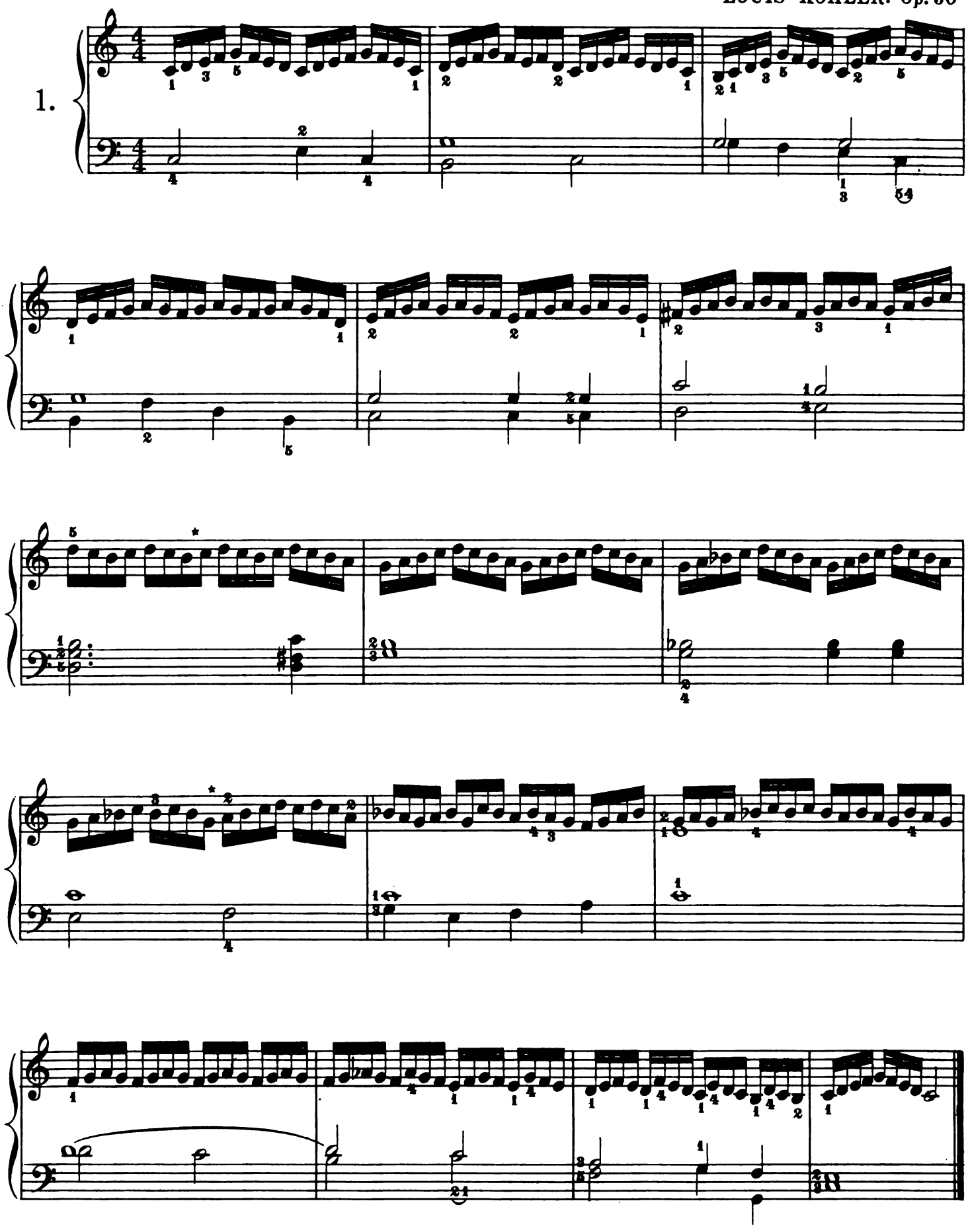

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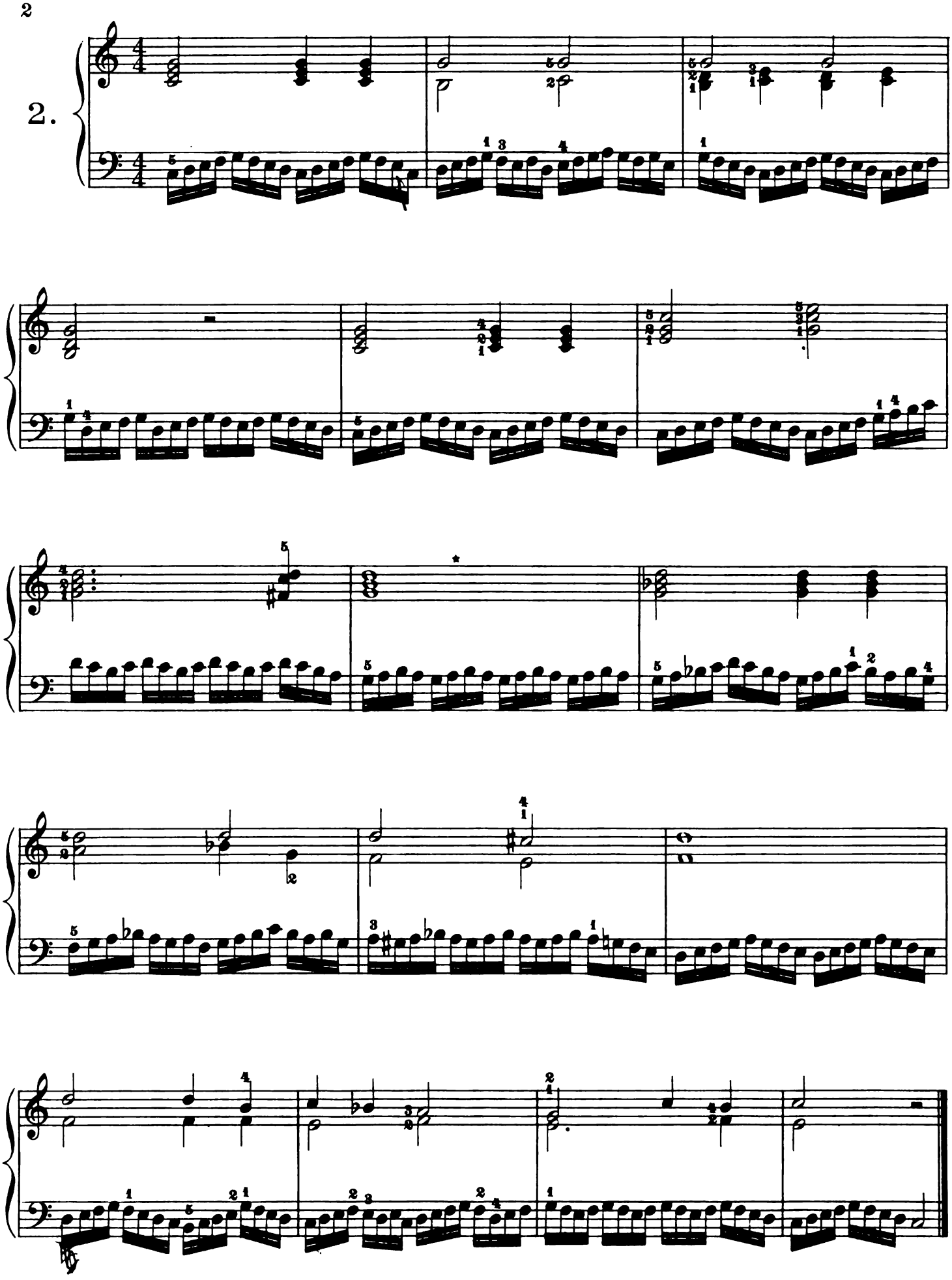

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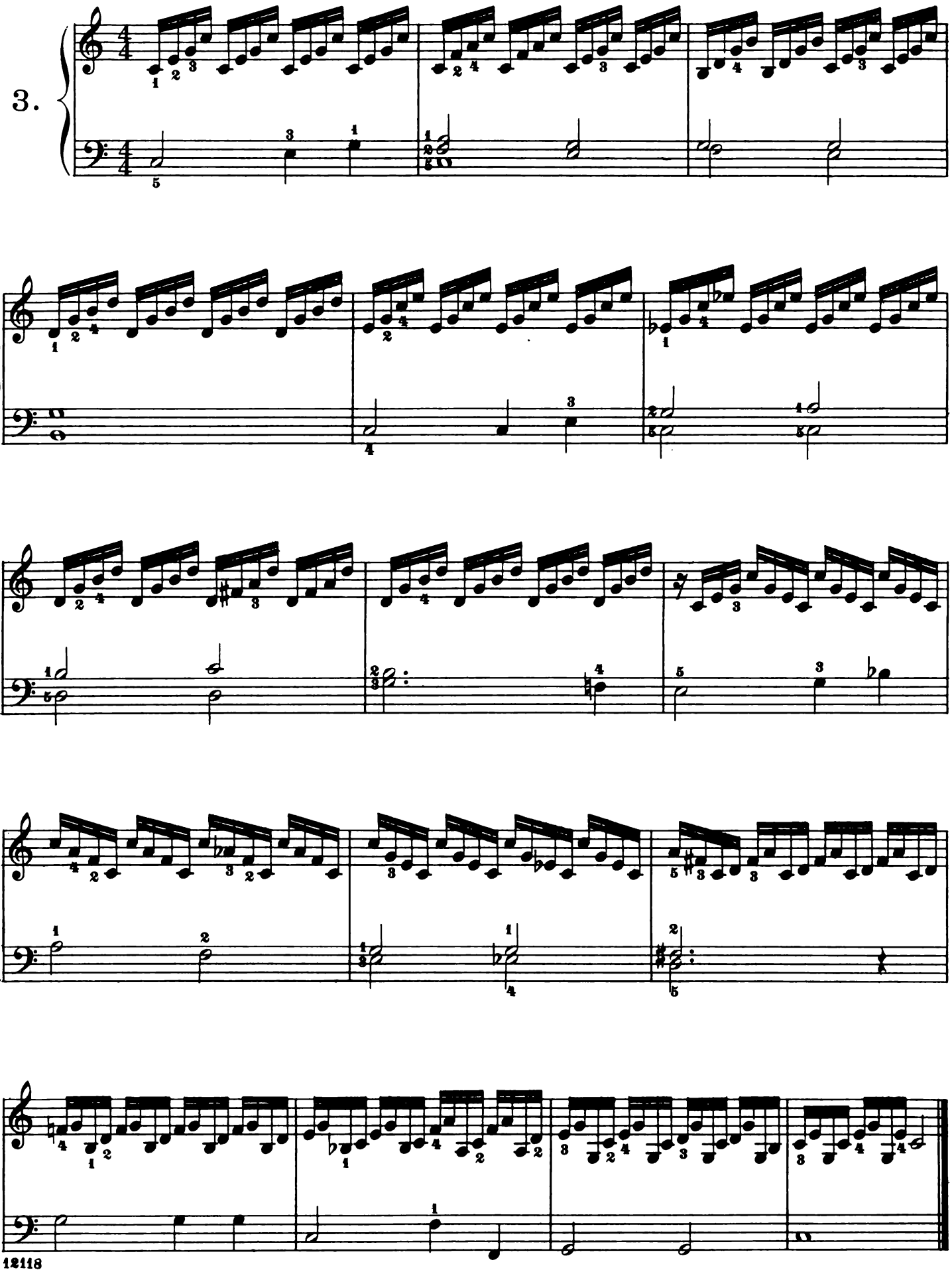
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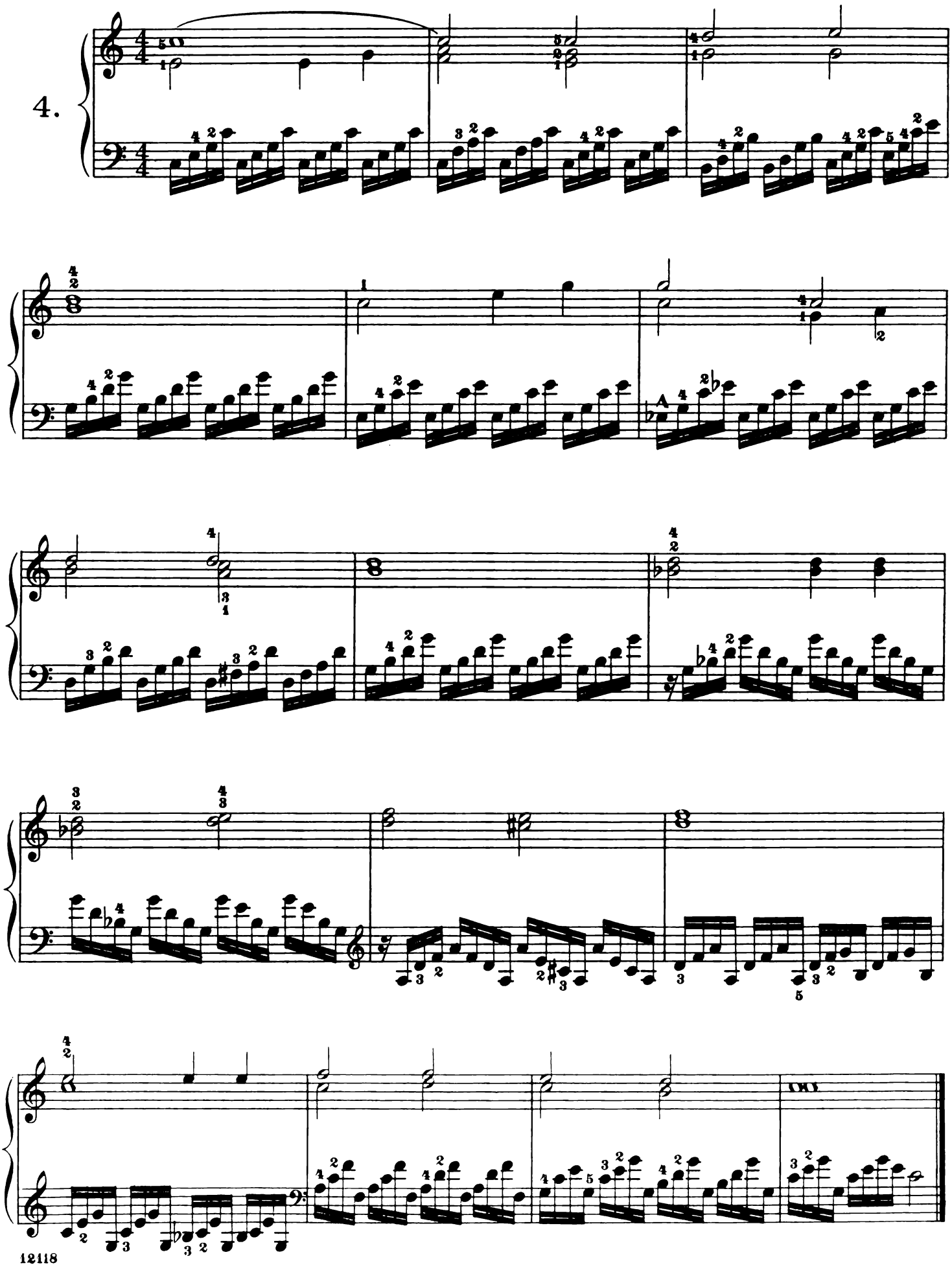
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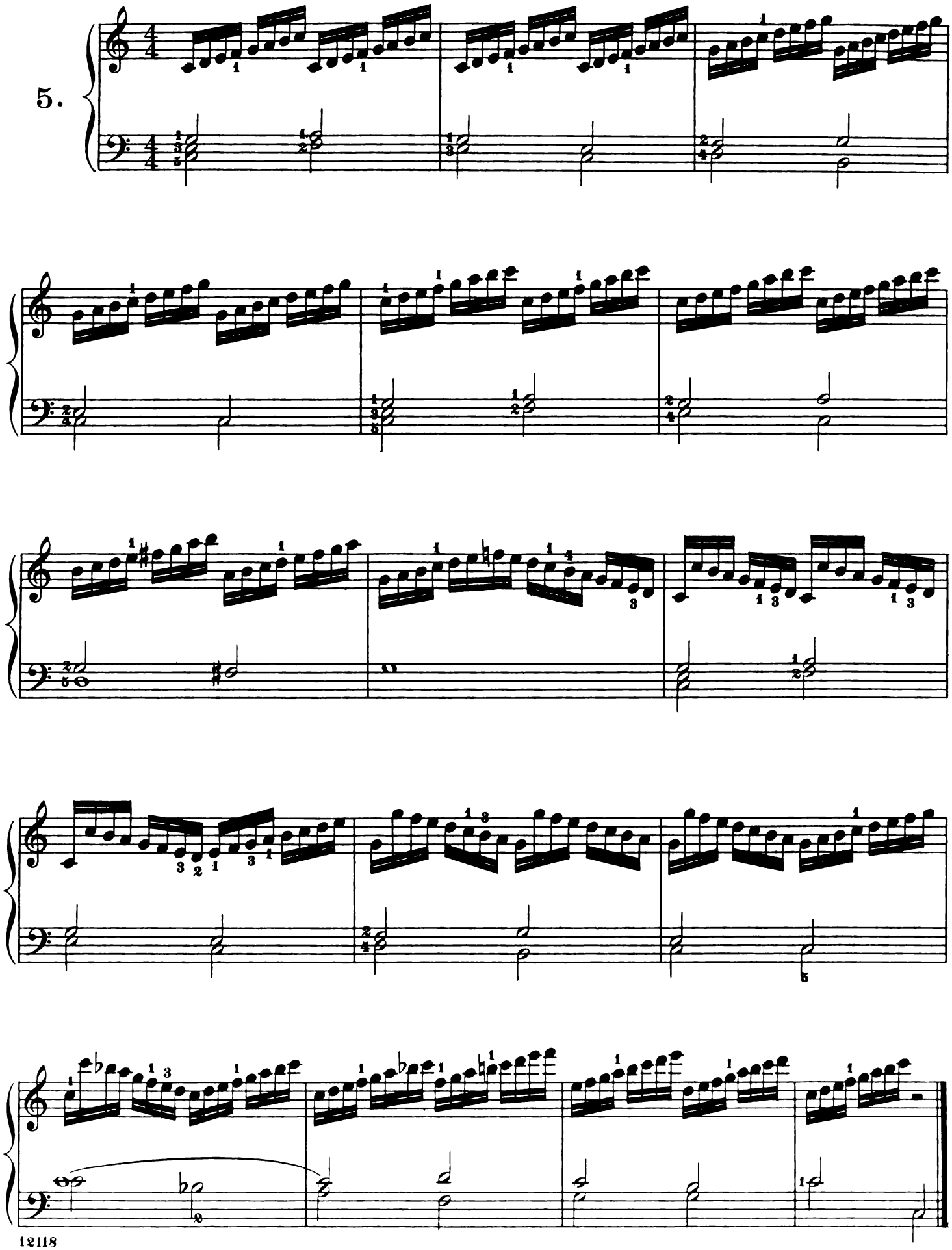
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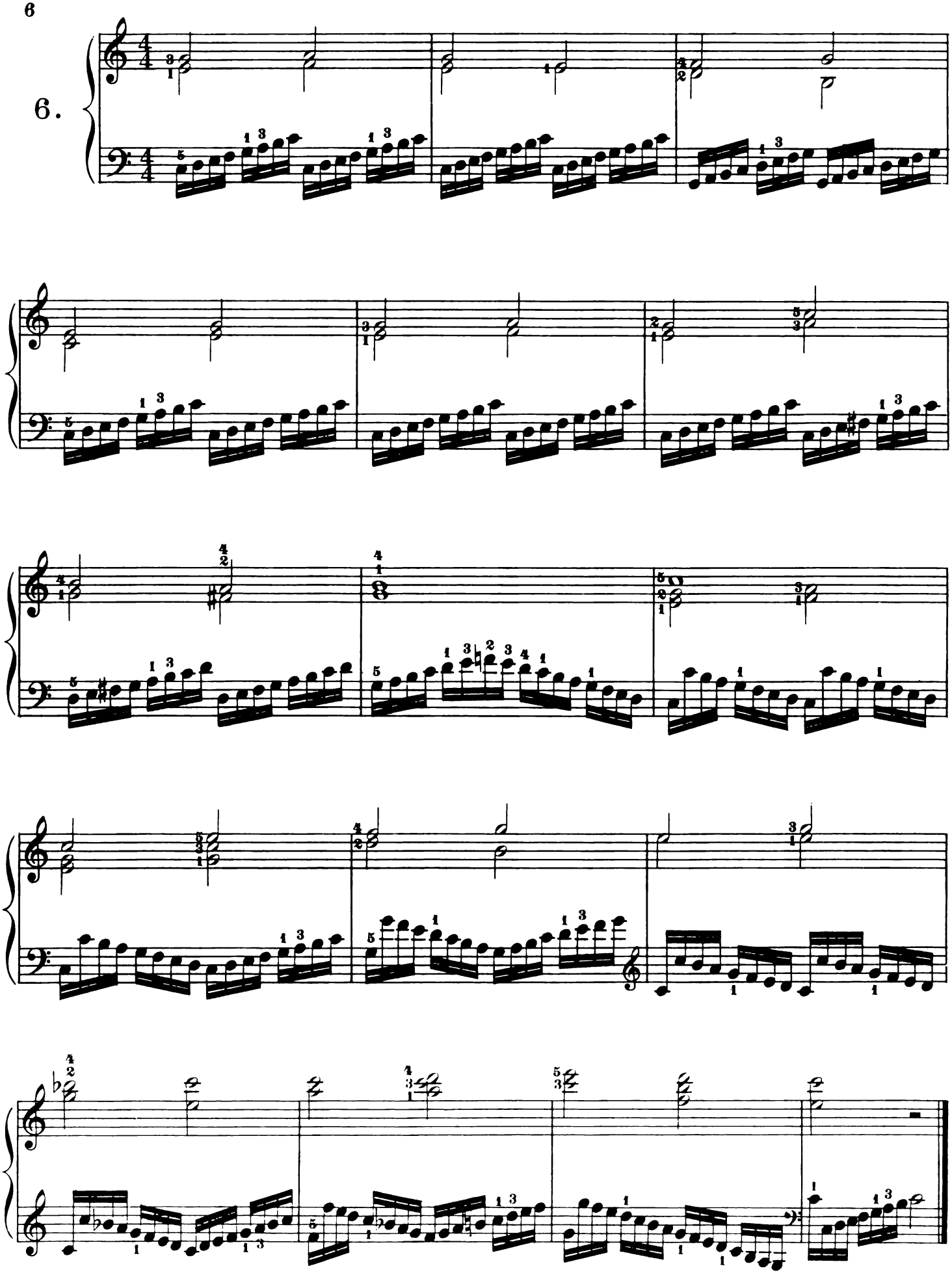

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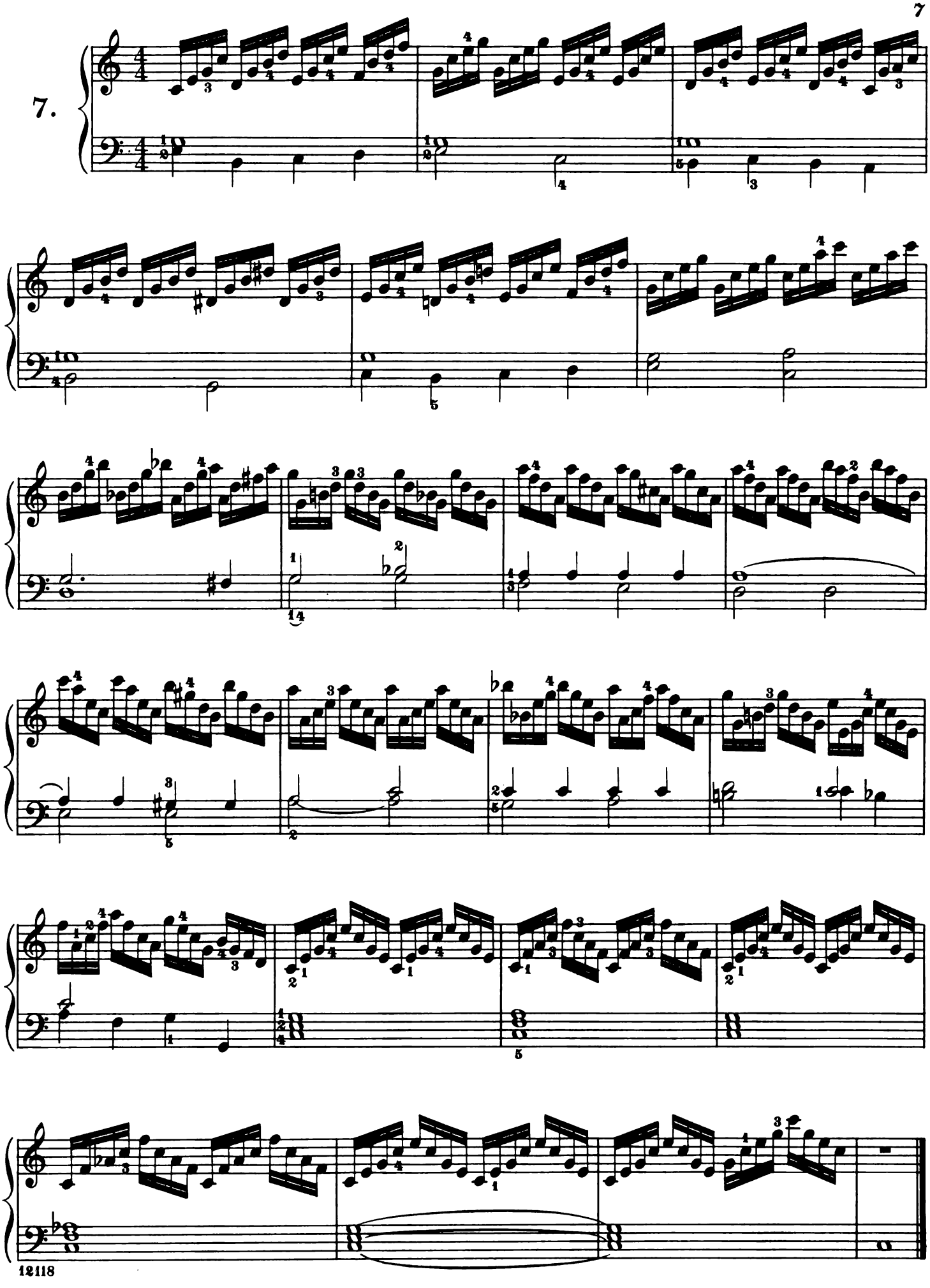

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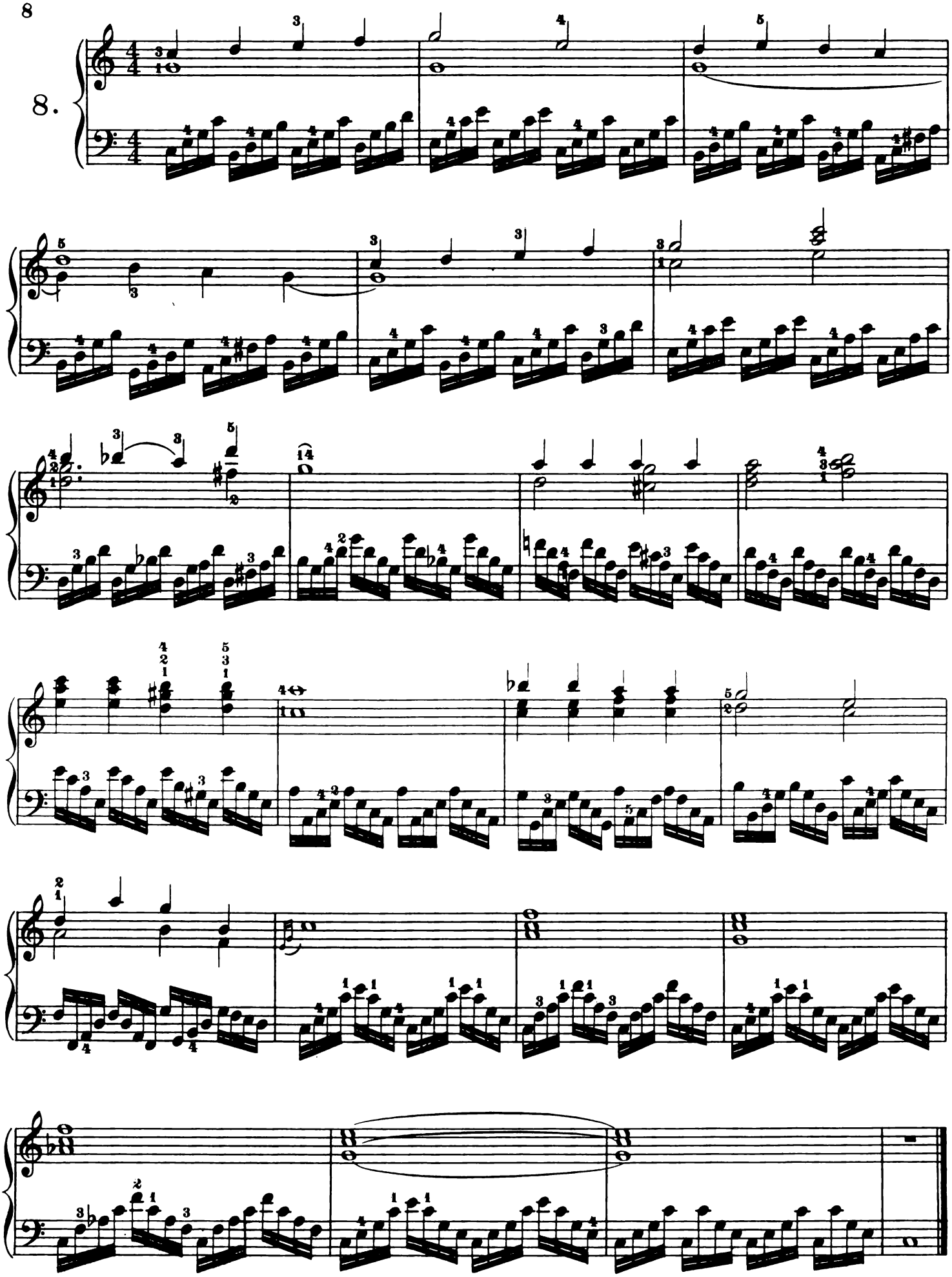

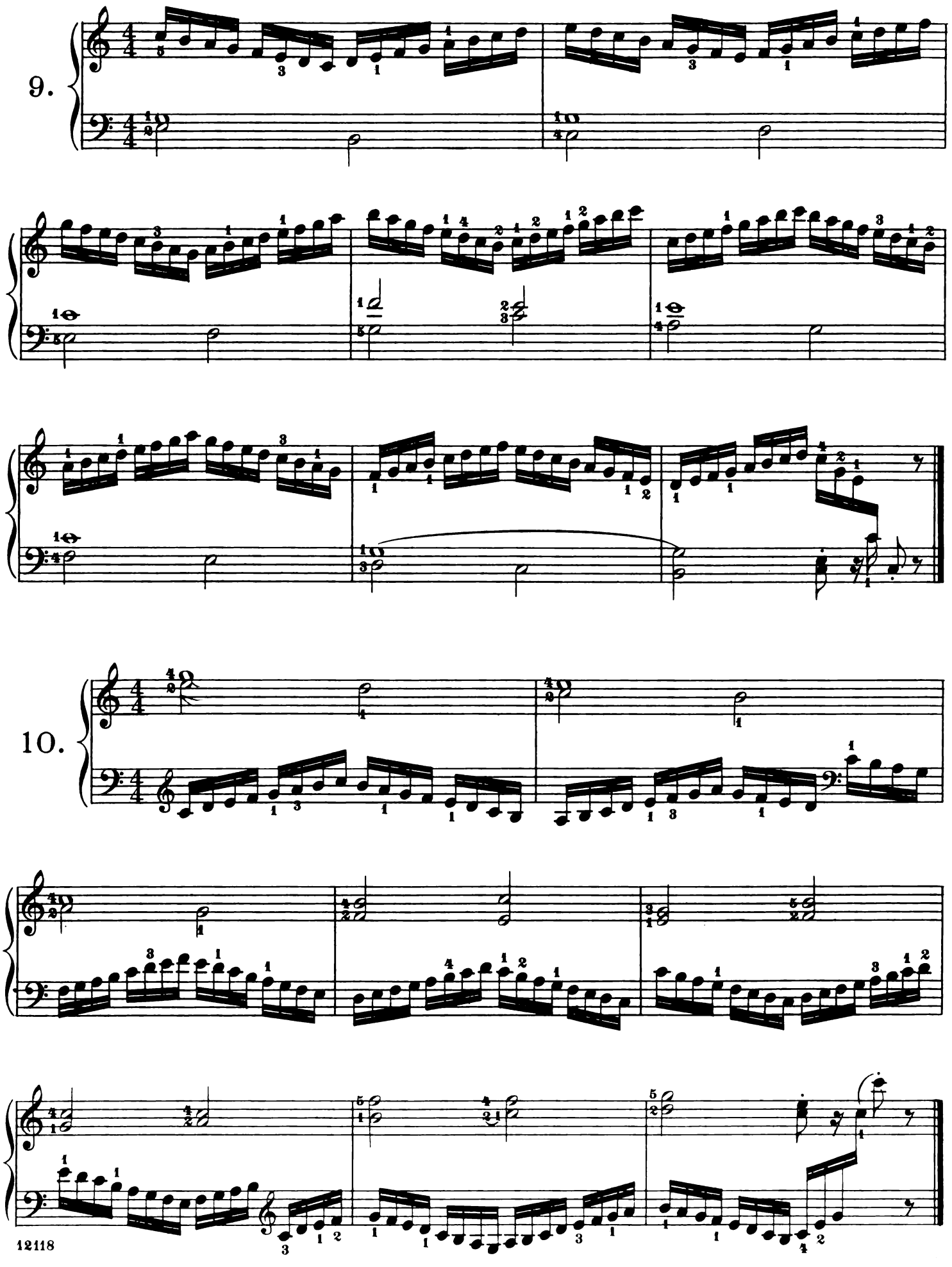
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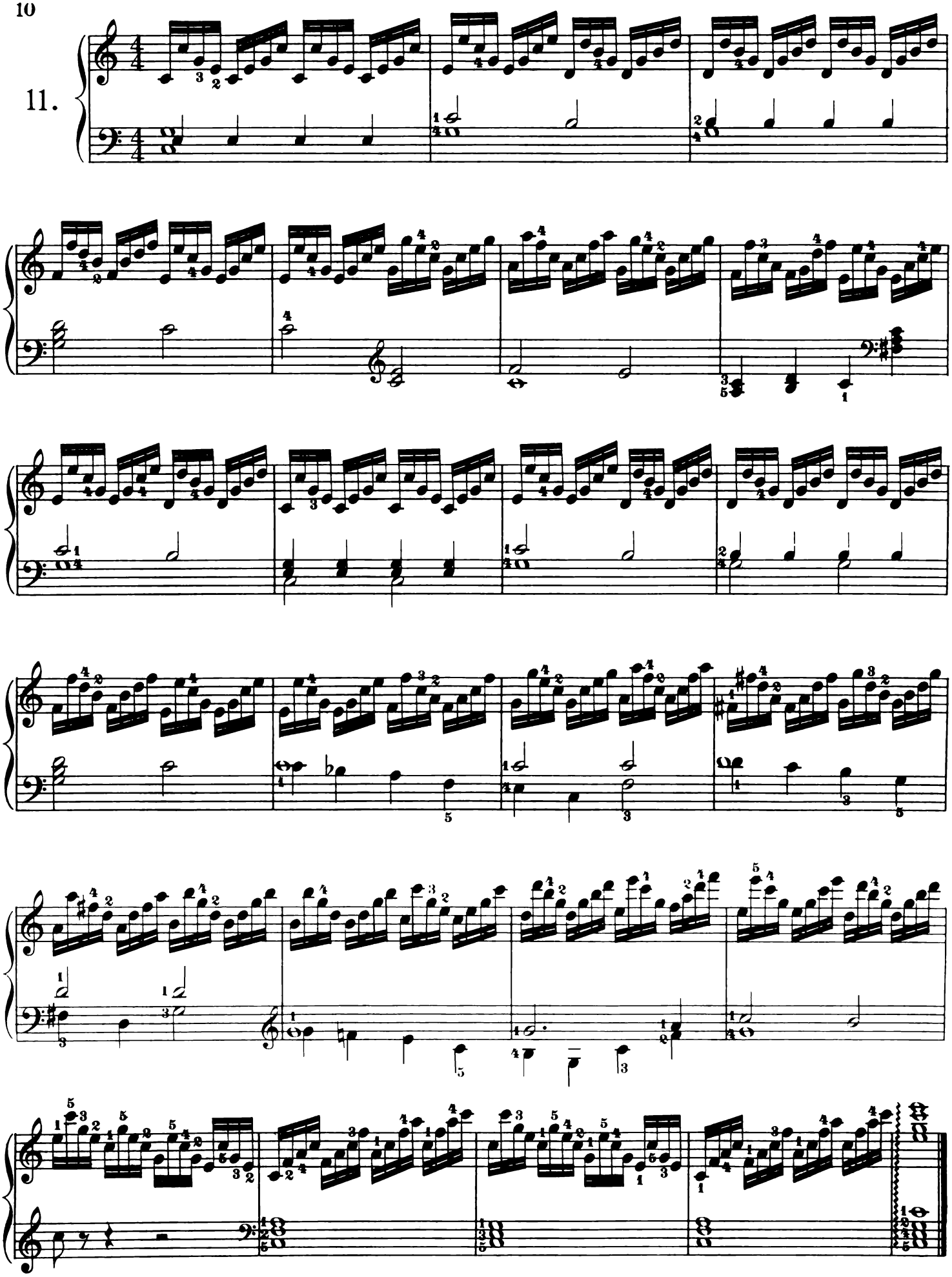

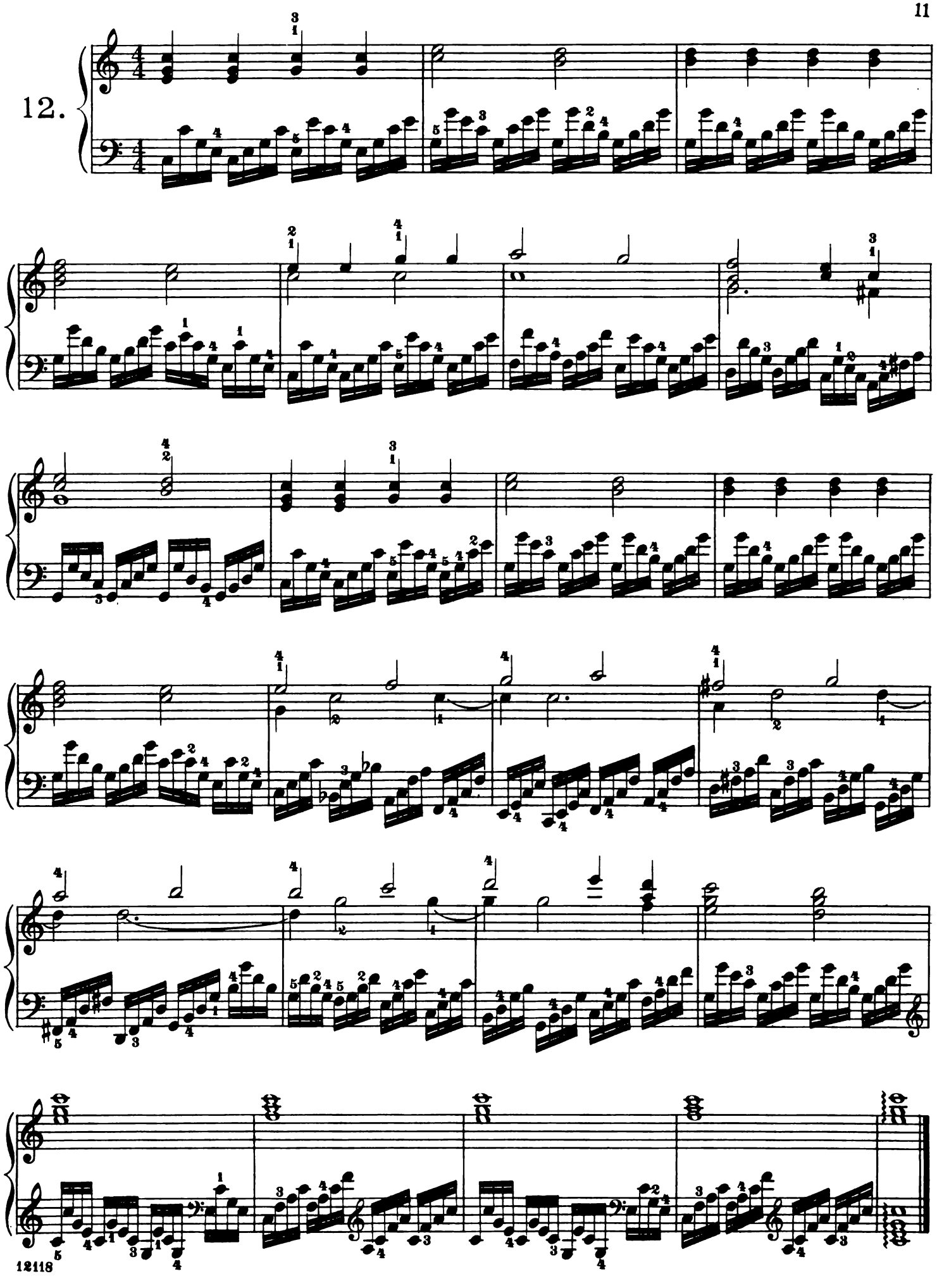
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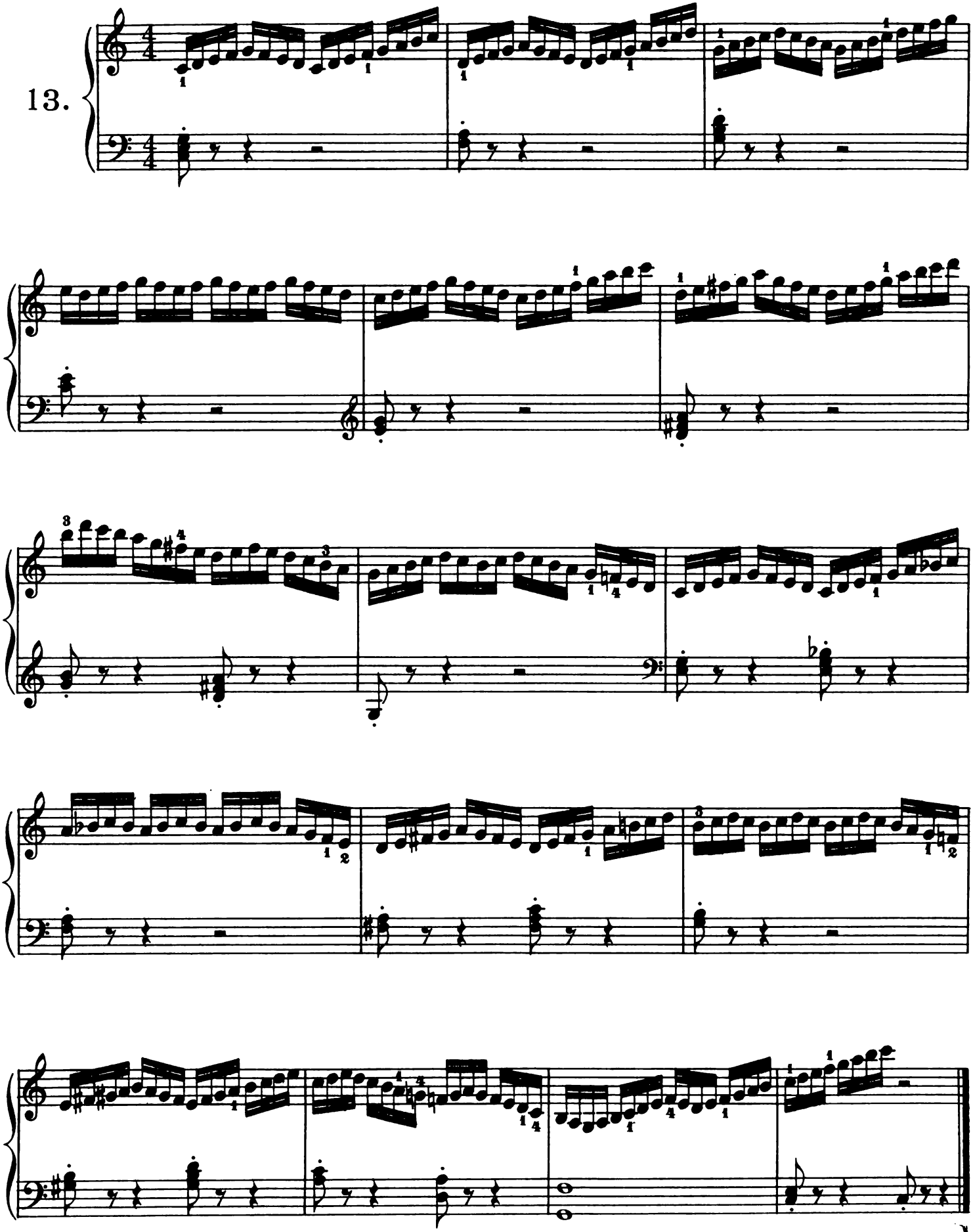

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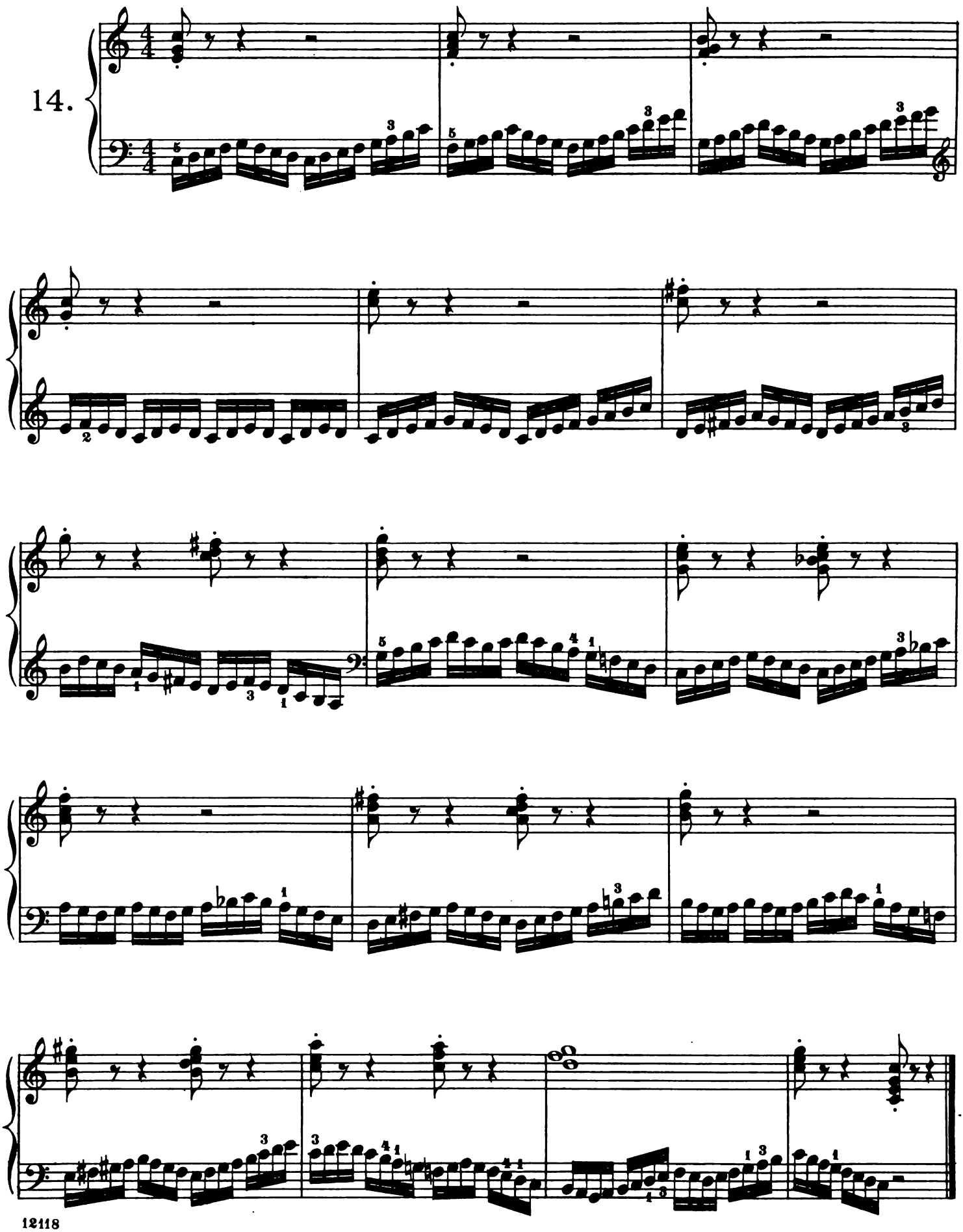

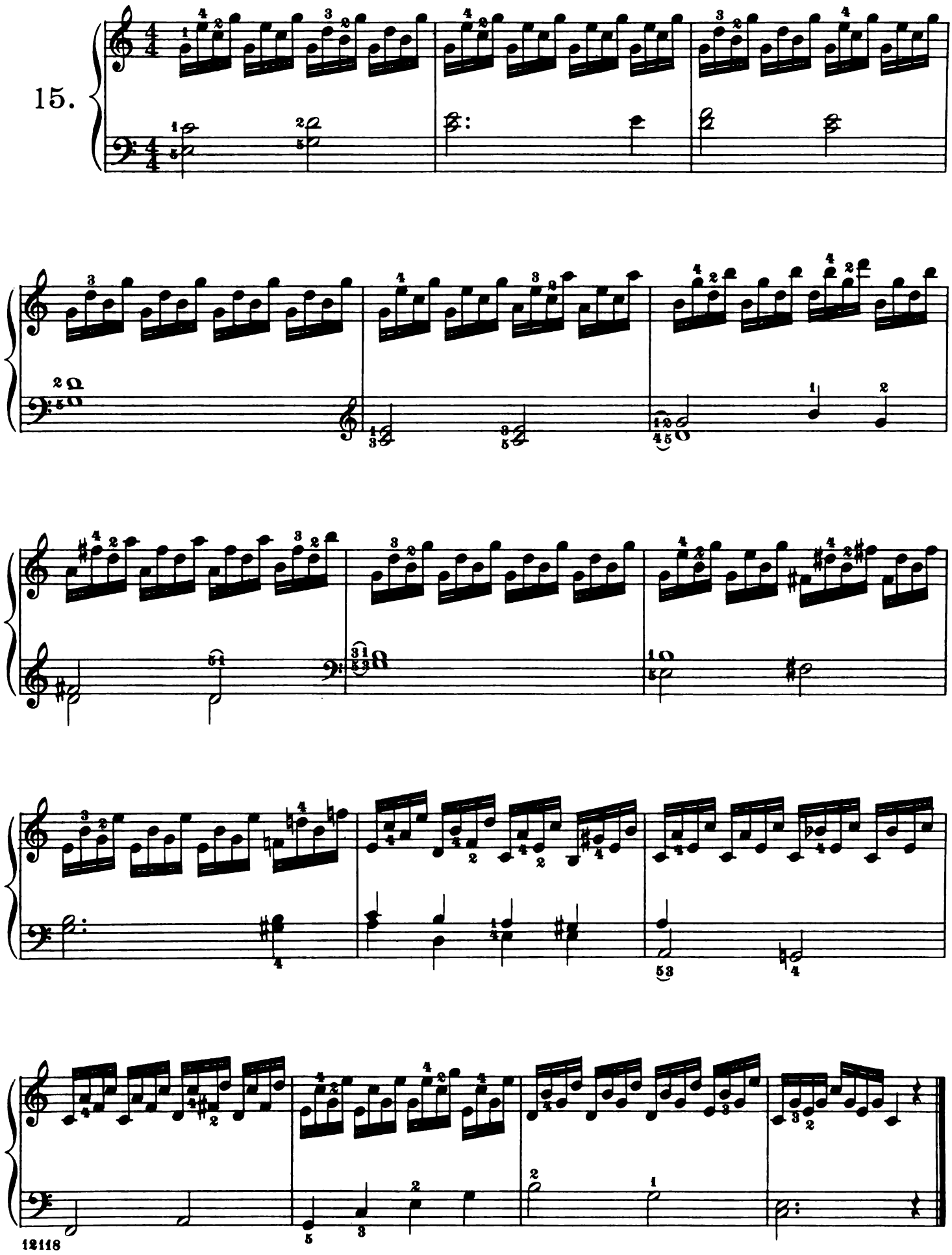
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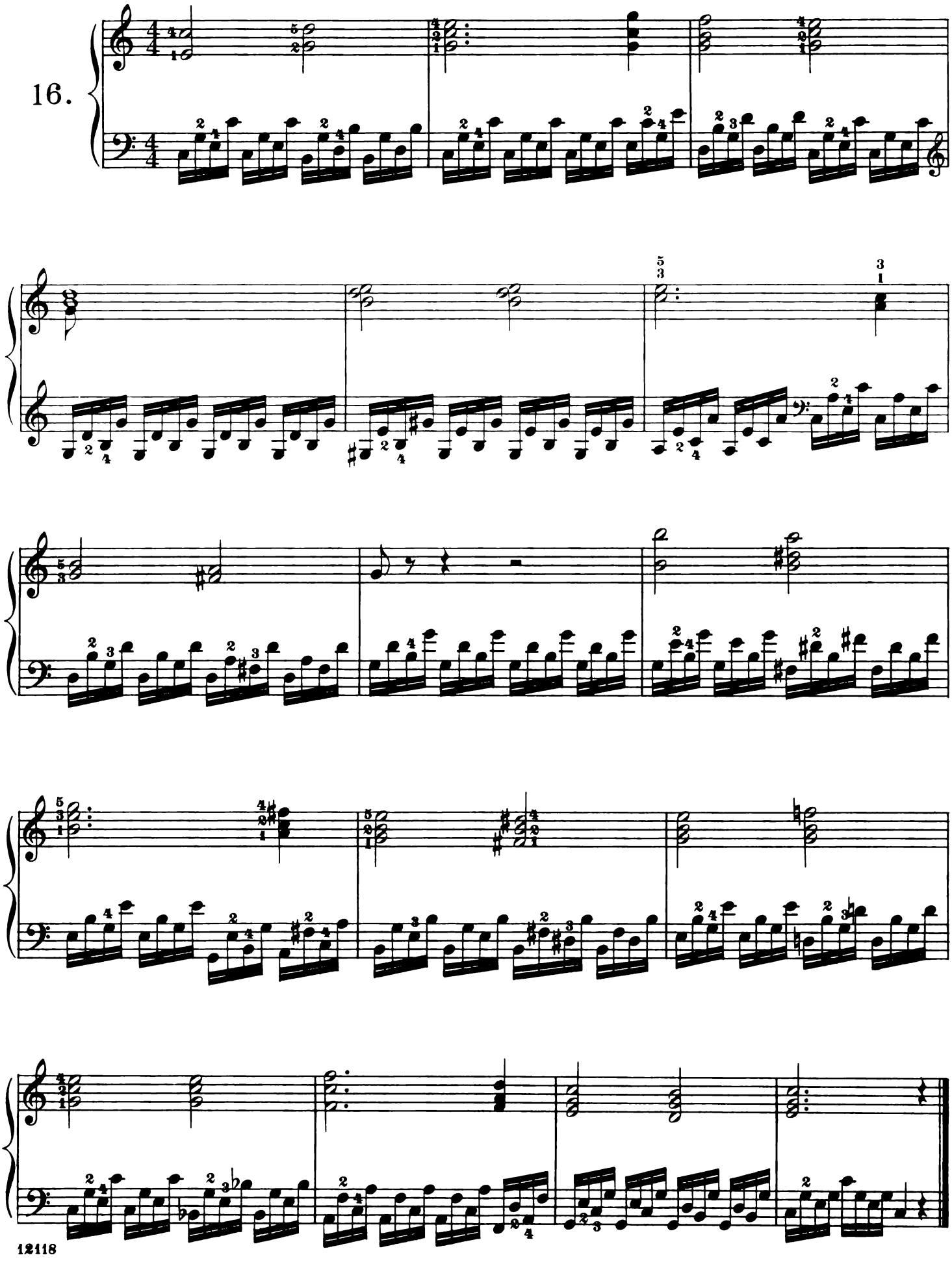
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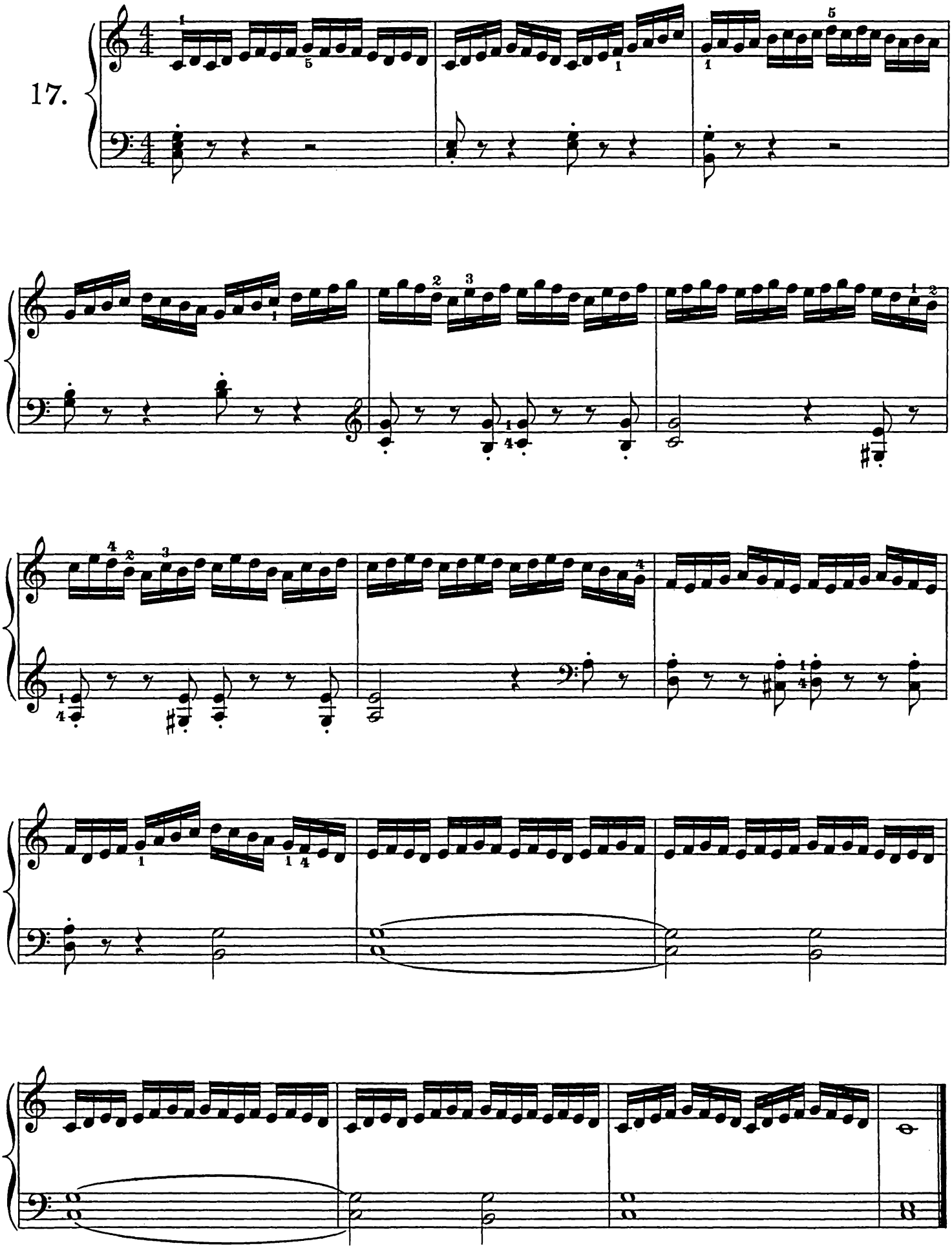

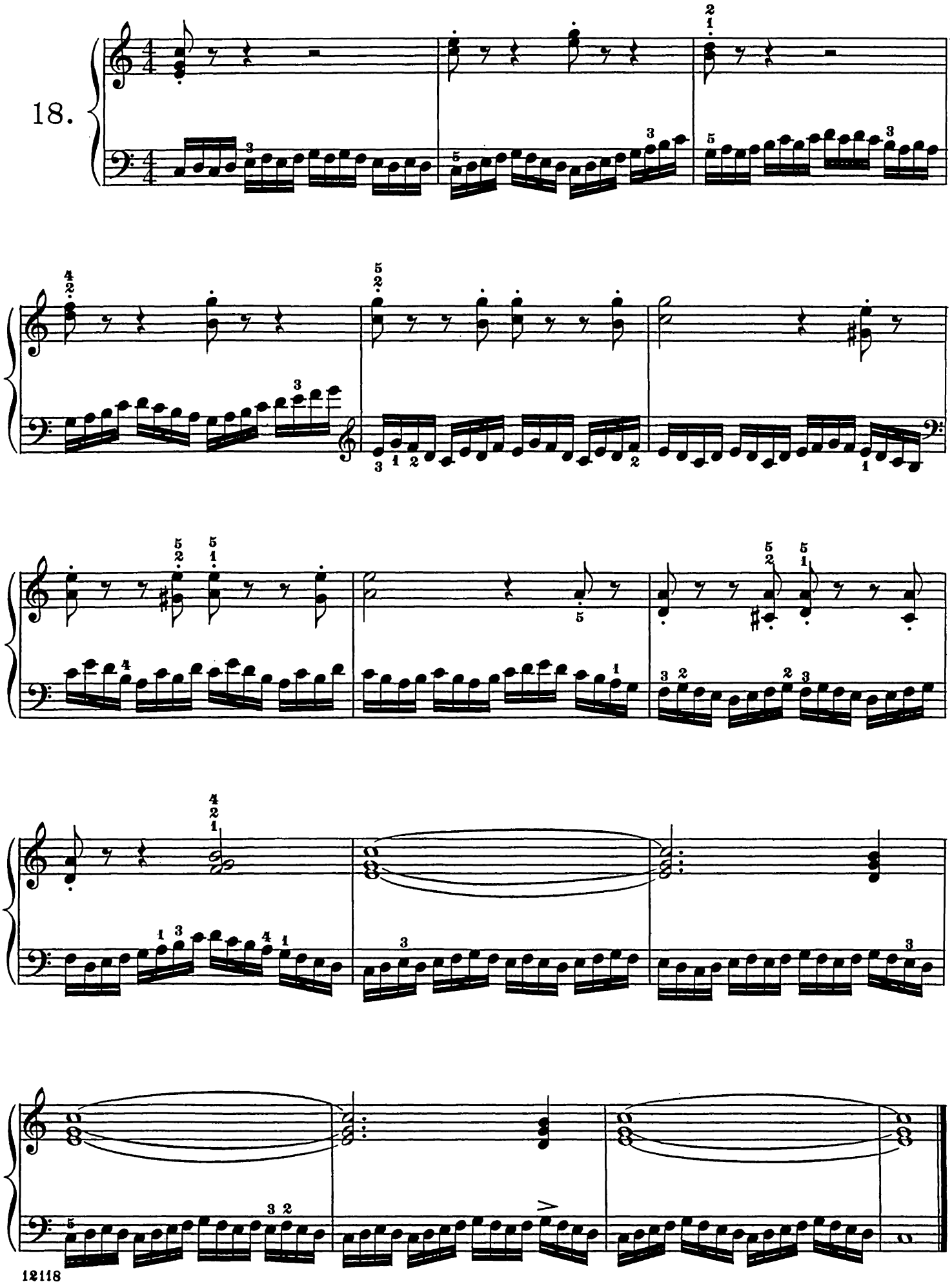
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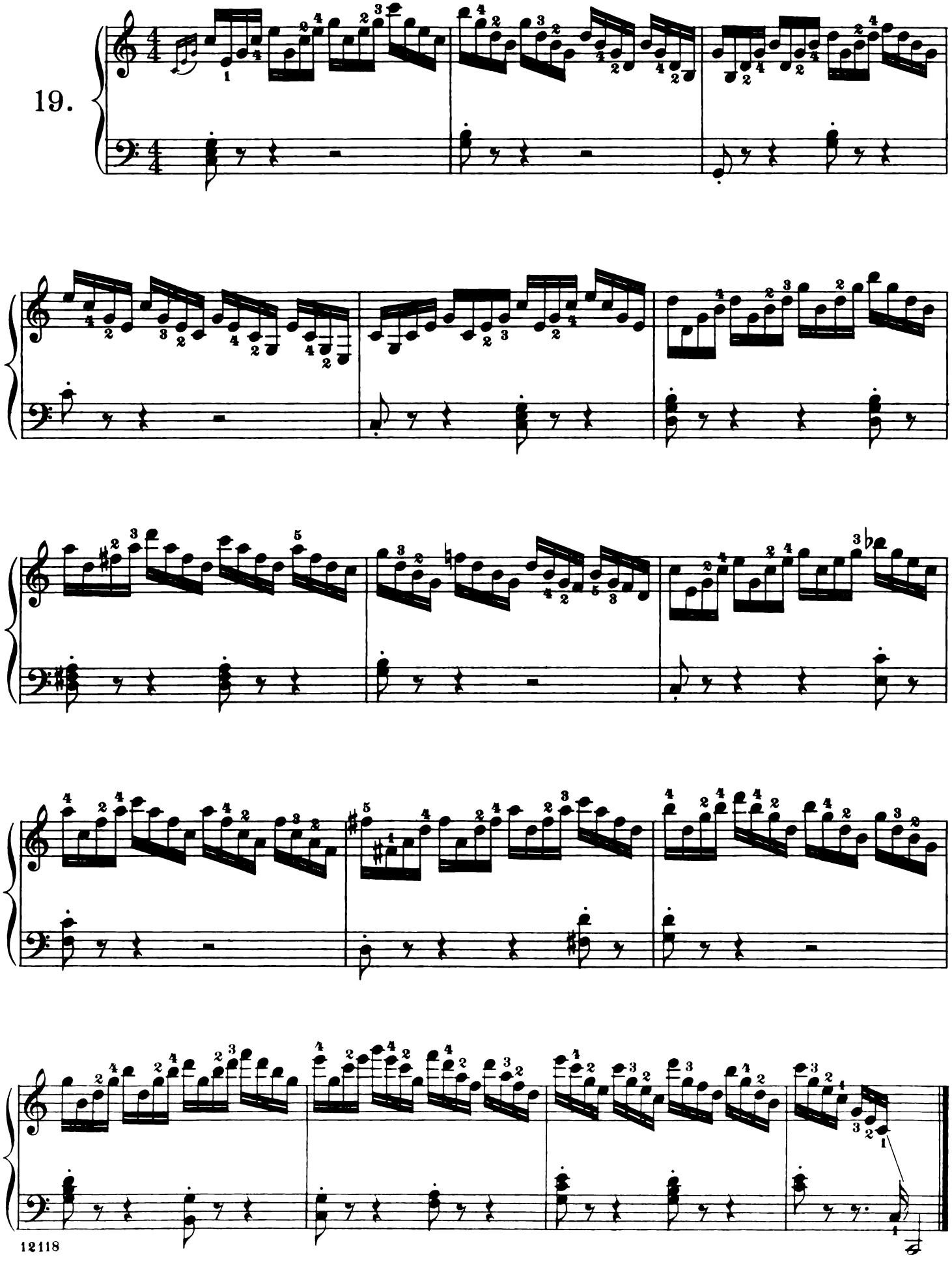

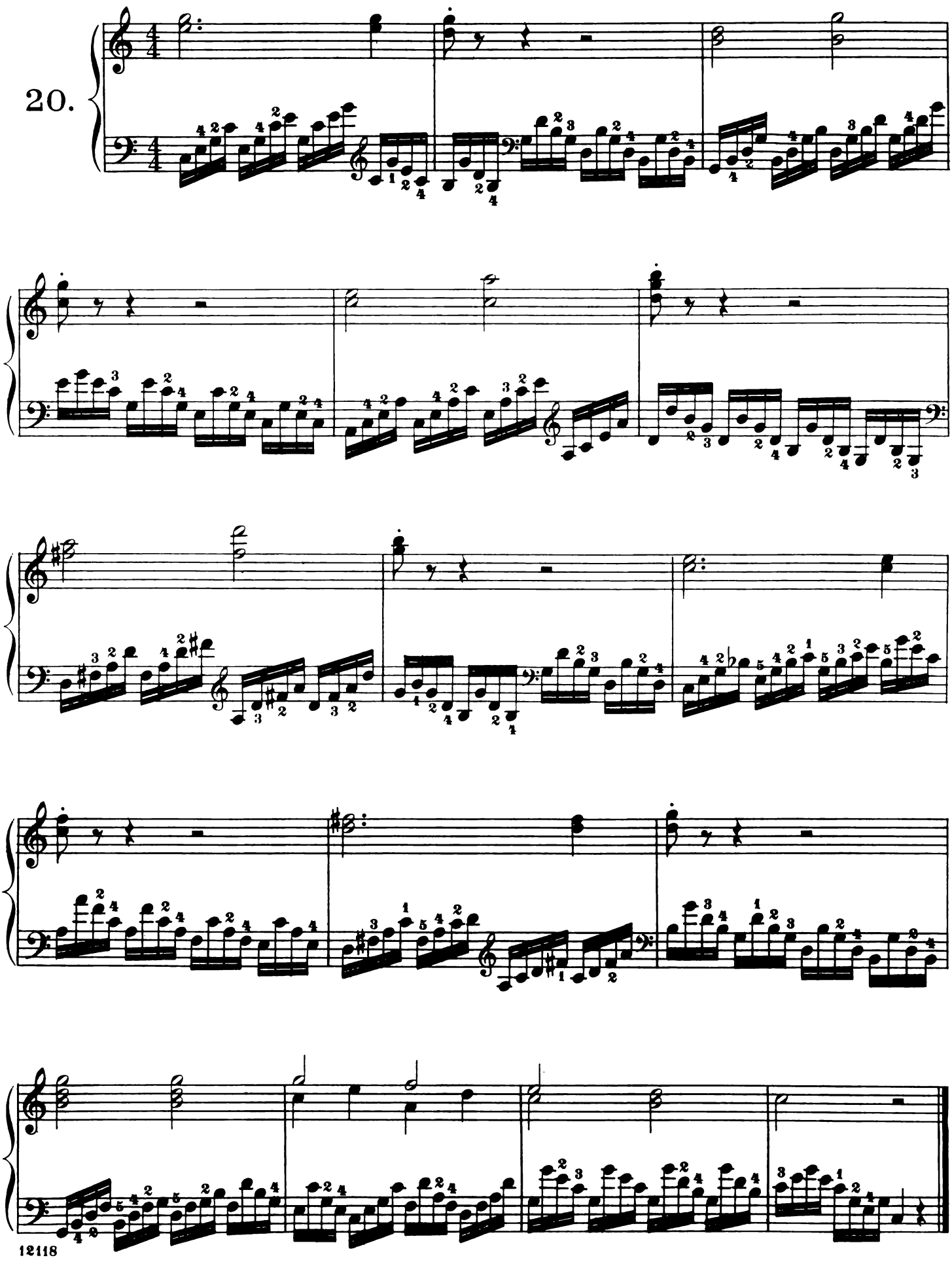
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