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OF MUSICAL CLASSICS

Vol. 425

LOUIS KÖHLER

Op. 157

Twelve Easy Studies

For the Piano

Introductory to the Author's First Studies
Op. 50

Edited and Fingered
by
KARL KLAUSER

G. SCHIRMER, INC.
New York

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Directions for Practice.

One should always practice each Etude in sections at first—especially in the passages of sixteenth-notes-, and each section should be practised with one hand alone, until it can be played with equality and security, and without hesitation. After a so-prepared part has been taken up with both hands, a following section should be practised with each hand separately, until it is equally prepared for two-hand playing. The difficult places should be practised more than the easy ones until they go equally well and flowingly.

A careful distinction must be constantly made between the *legato* and *staccato* styles of playing. *Legato* passages are to be performed with a soft, yet firm pressure of the fingers, each one being raised (about 1½ times the height of the black keys) only at the precise moment of striking the following key; while *staccato* notes are to be played with a springing hand, firm position of the fingers, and quiet wrist.

The marks of fingering are always to be faithfully observed, in order to gain security.

The *tempo* should always be so regulated that correct playing may be easy: in this way practice should be continued until a more rapid execution, such as may be acquired in a perfectly natural manner, is attained. What should be practised before, with and after these Studies, will be found in my "Guide through Pianoforte instruction." (*G. Schirmer.*) a progressively arranged descriptive catalogue of Pianoforte works of every kind.

LOUIS KÖHLER

Zur Uebungsweise.

Man übt immer nur erst einen Theil von jeder Etude, vorzugsweise in den Sechzehntelpassagen, so lange ein händig, bis er egal, sicher und ohne Anstoss geht; währed dann der so vorbereitete Theil zweihändig vorgenommen wird, kann zur Abwechslung ein folgender Theil ein händig vorgeübt werden, bis er ebenfalls zum zweihändigen Spielen reif ist. Die schweren Stellen werden mehr als die leichtern geübt, bis sie mit diesen gleich gut und fliessend gelingen.

Es ist beständig auf entschieden gebundene oder gestossene Spielart zu achten; die gebundene ist mit weich und voll eingedrückten Fingern auszuführen, deren jeder sich erst im Anschlagmomente des folgenden aufhebt (etwa 1½ Obertasten hoch), die gestossene wird mit springender Hand und fester Fingerhaltung am ruhigen Handgelenke bewirkt.

Die Bezeichnung der Fingersetzung ist immer genau zu beachten, um die Sicherheit zu befördern.

Das Tempo muss immer so gehalten werden, dass das Spiel bequem in guter Art gehen kann; in solcher Weise ist dann so lange zu üben, bis eine geläufigere Tonfolge erzielt ist, wie solche eben mit Natürlichkeit ermöglicht werden kann. Was vor, neben und nach diesen Etuden zu üben ist, findet man in meinem„ Führer durch den Clavierunterricht," (Verlag von G. SCHIRMER, einem stufenweise geordneten Verzeichnisse von Clavier-Werken jeder Art.

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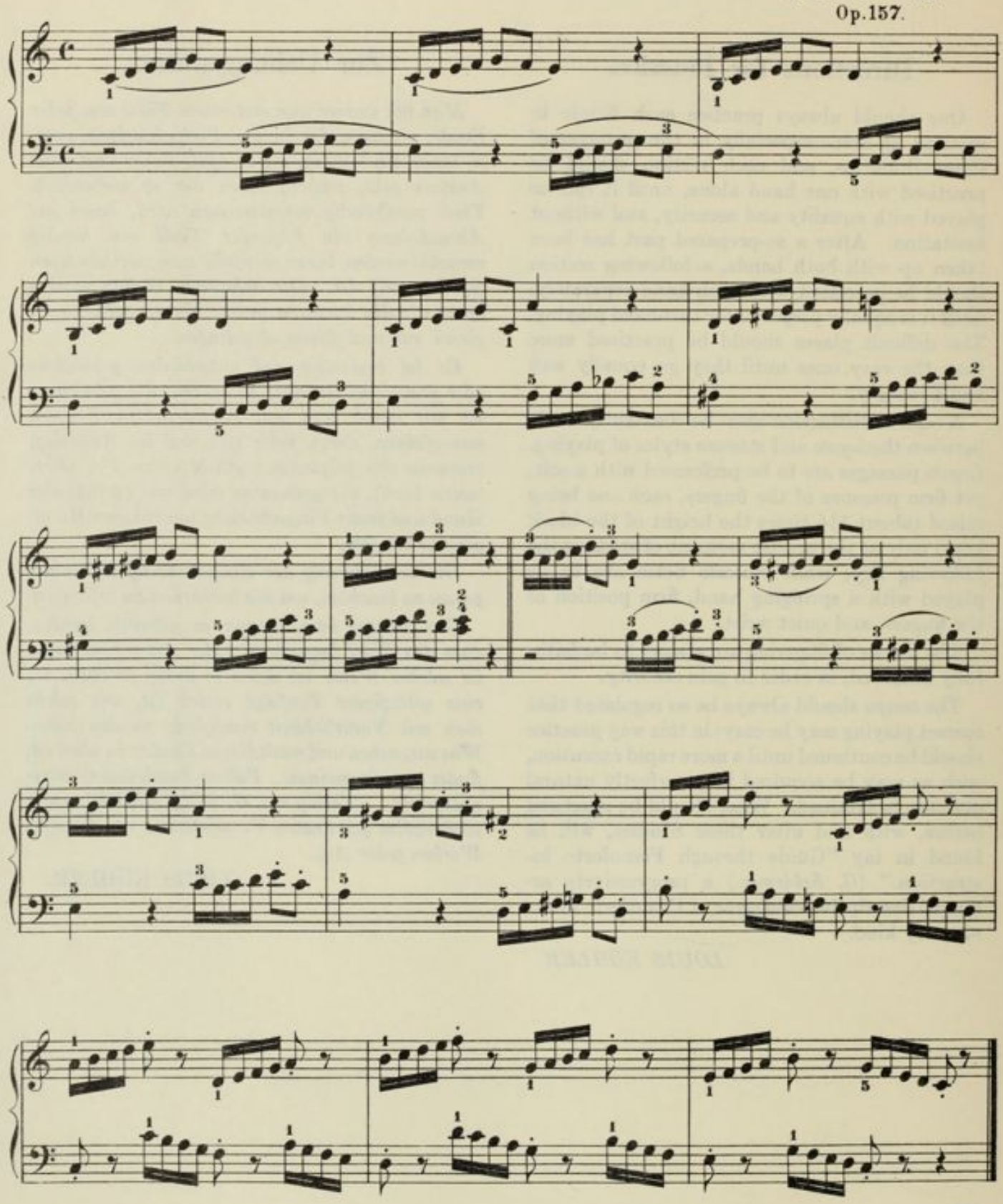
Op. 157.



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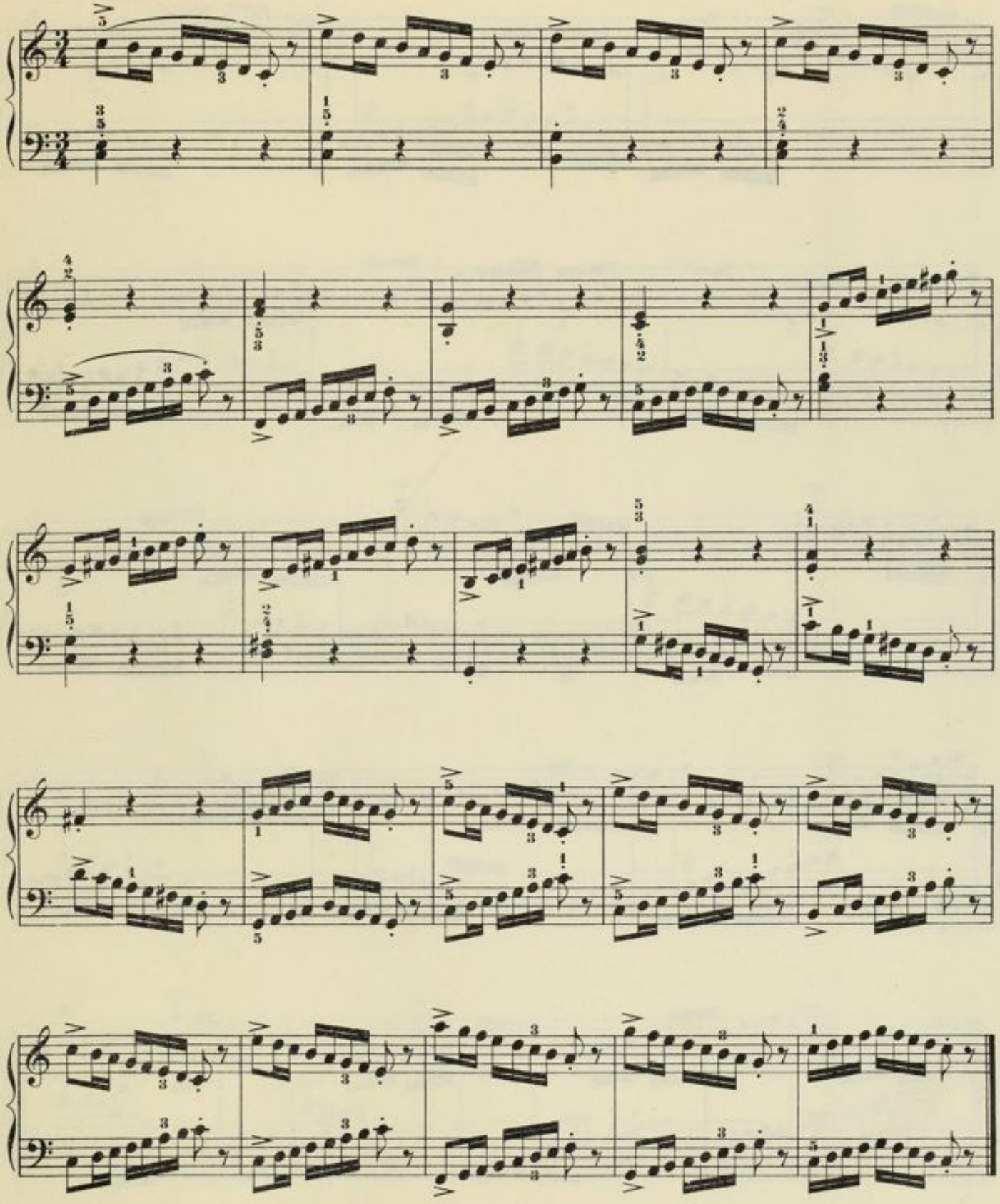

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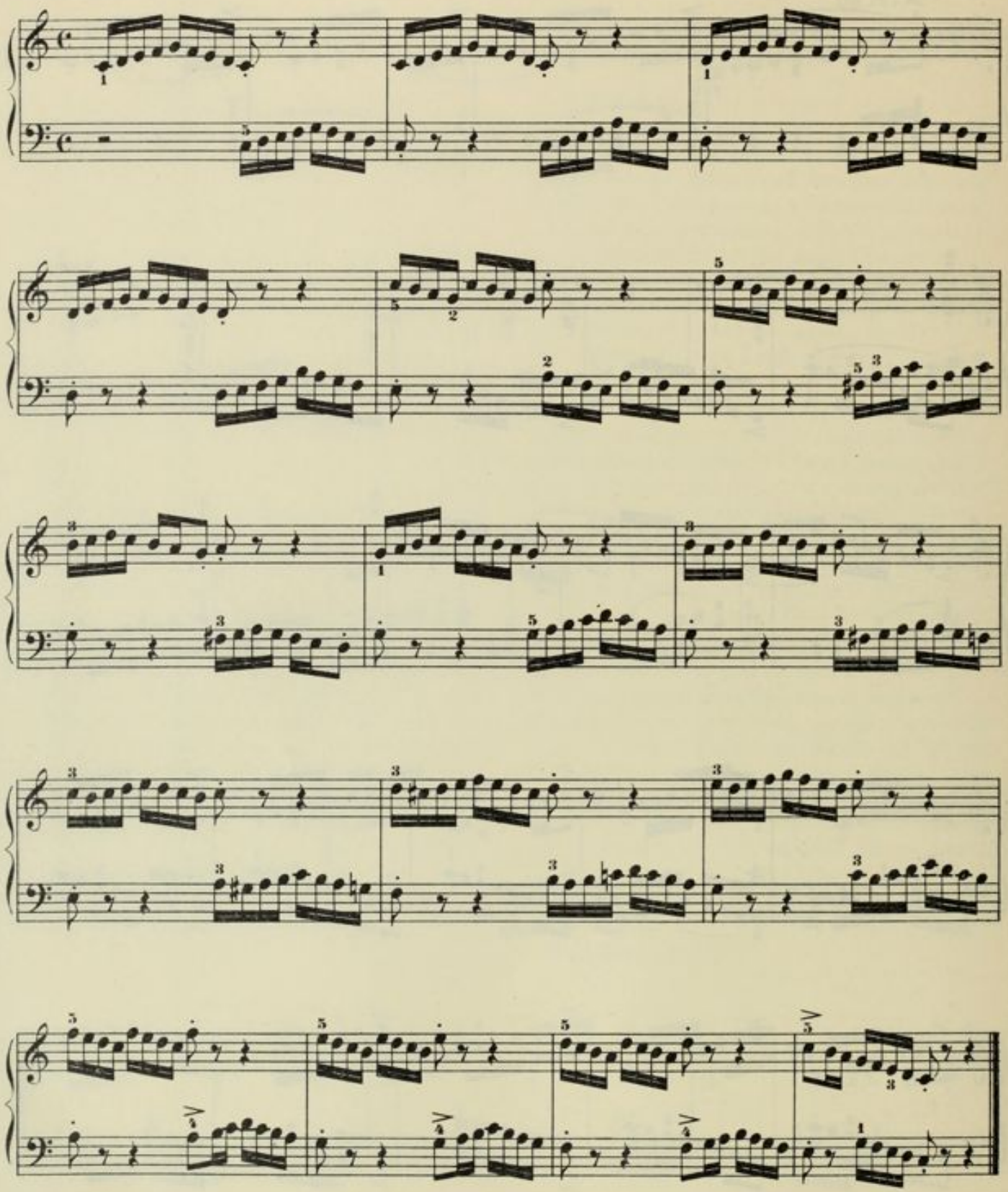

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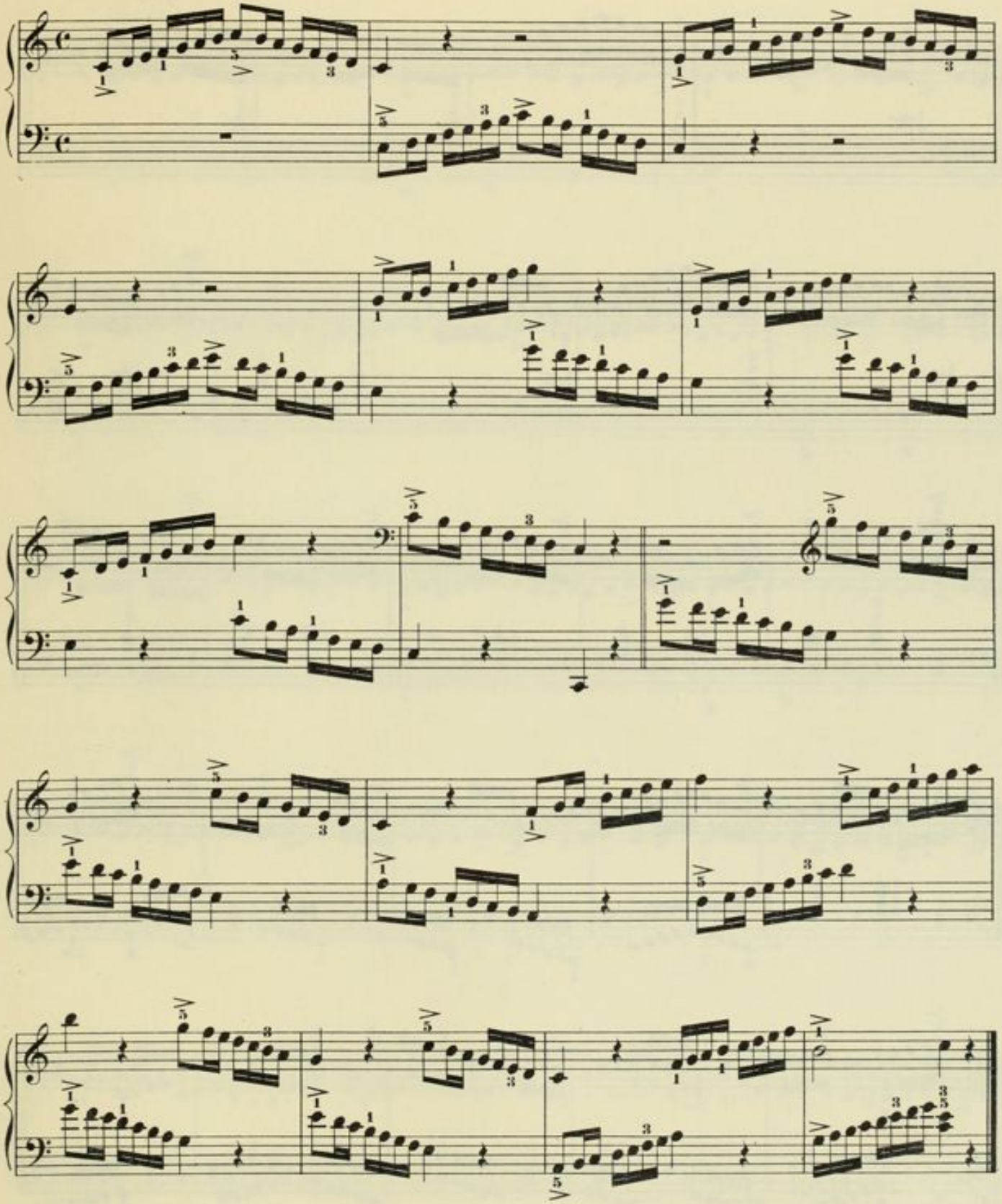

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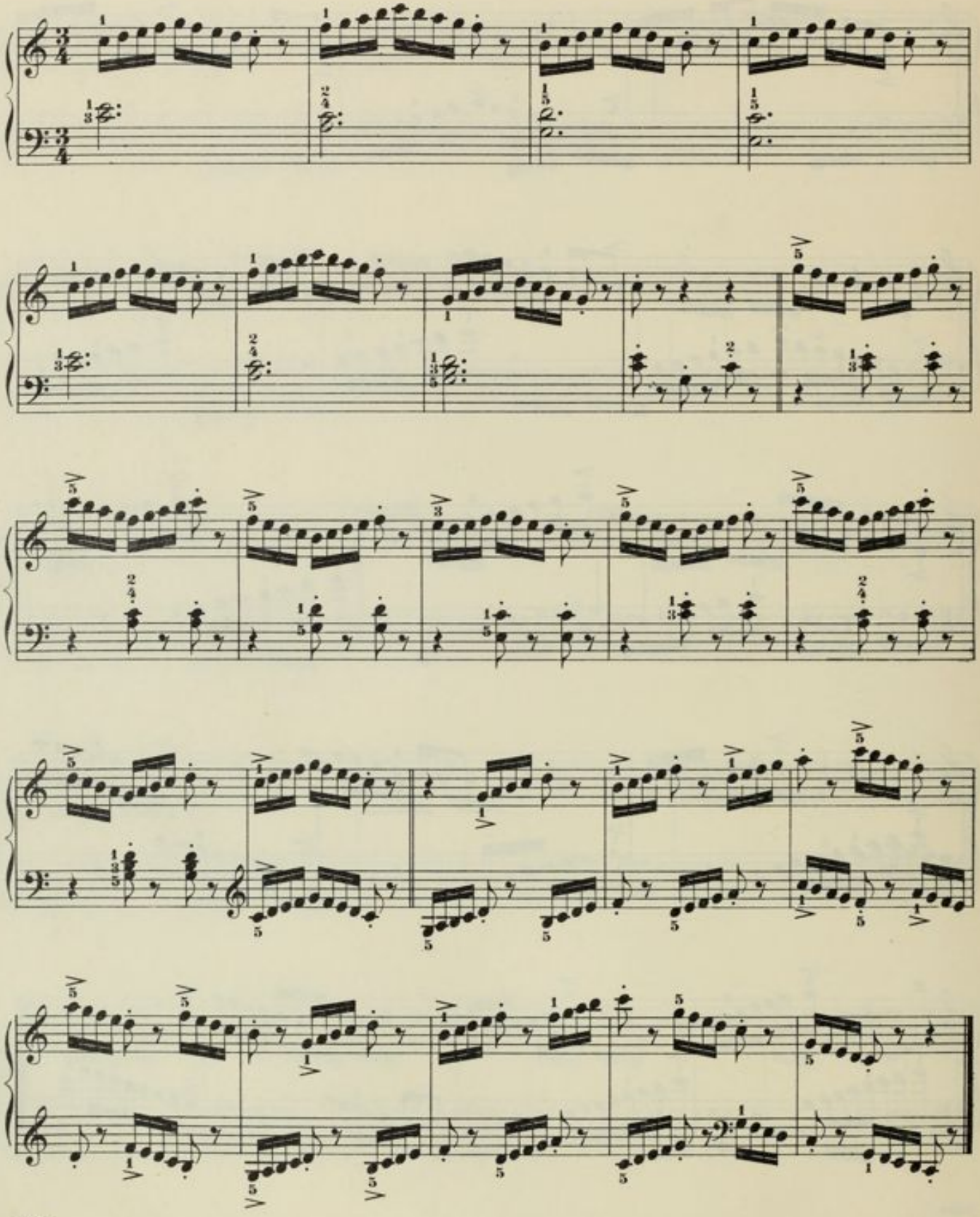

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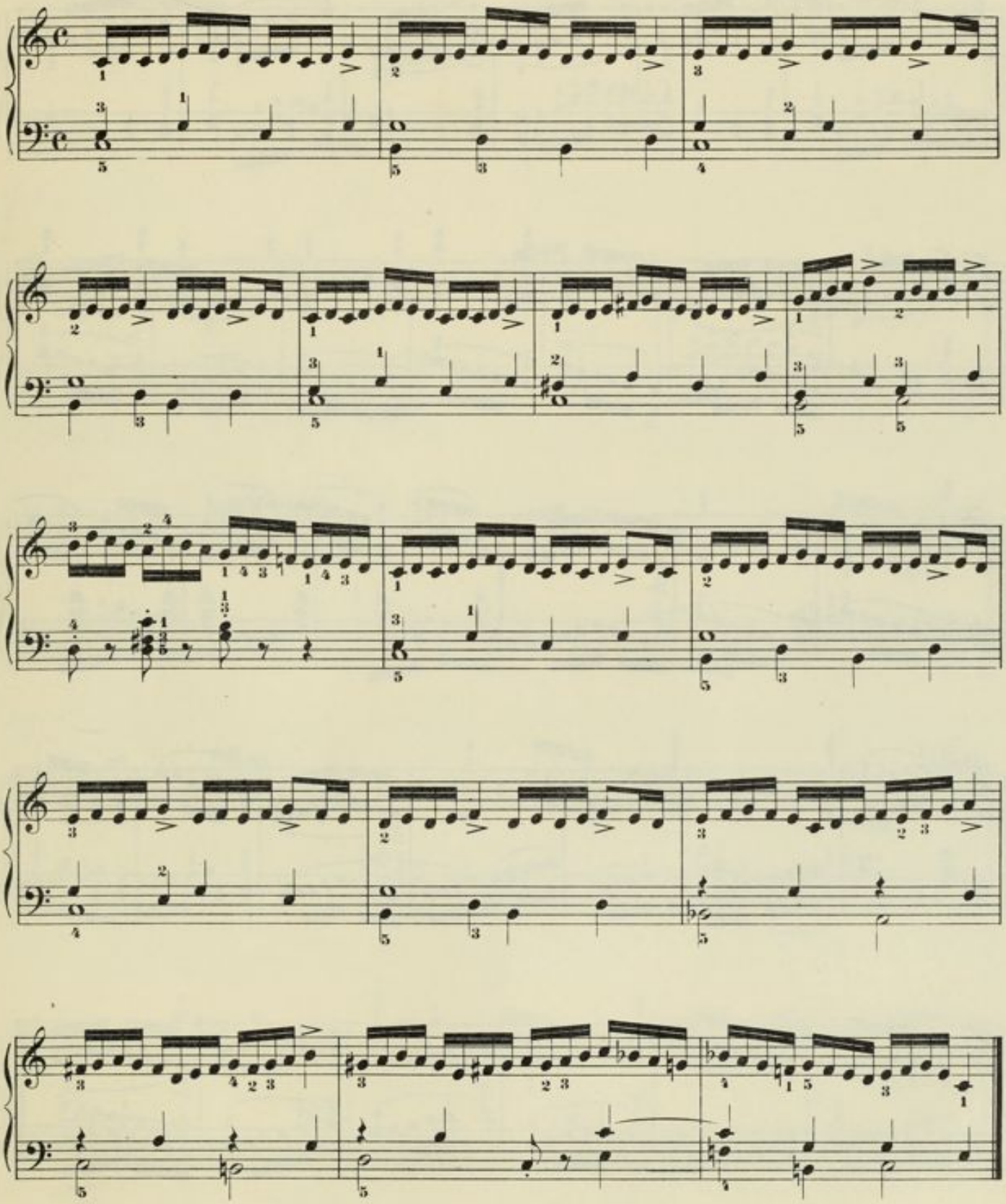

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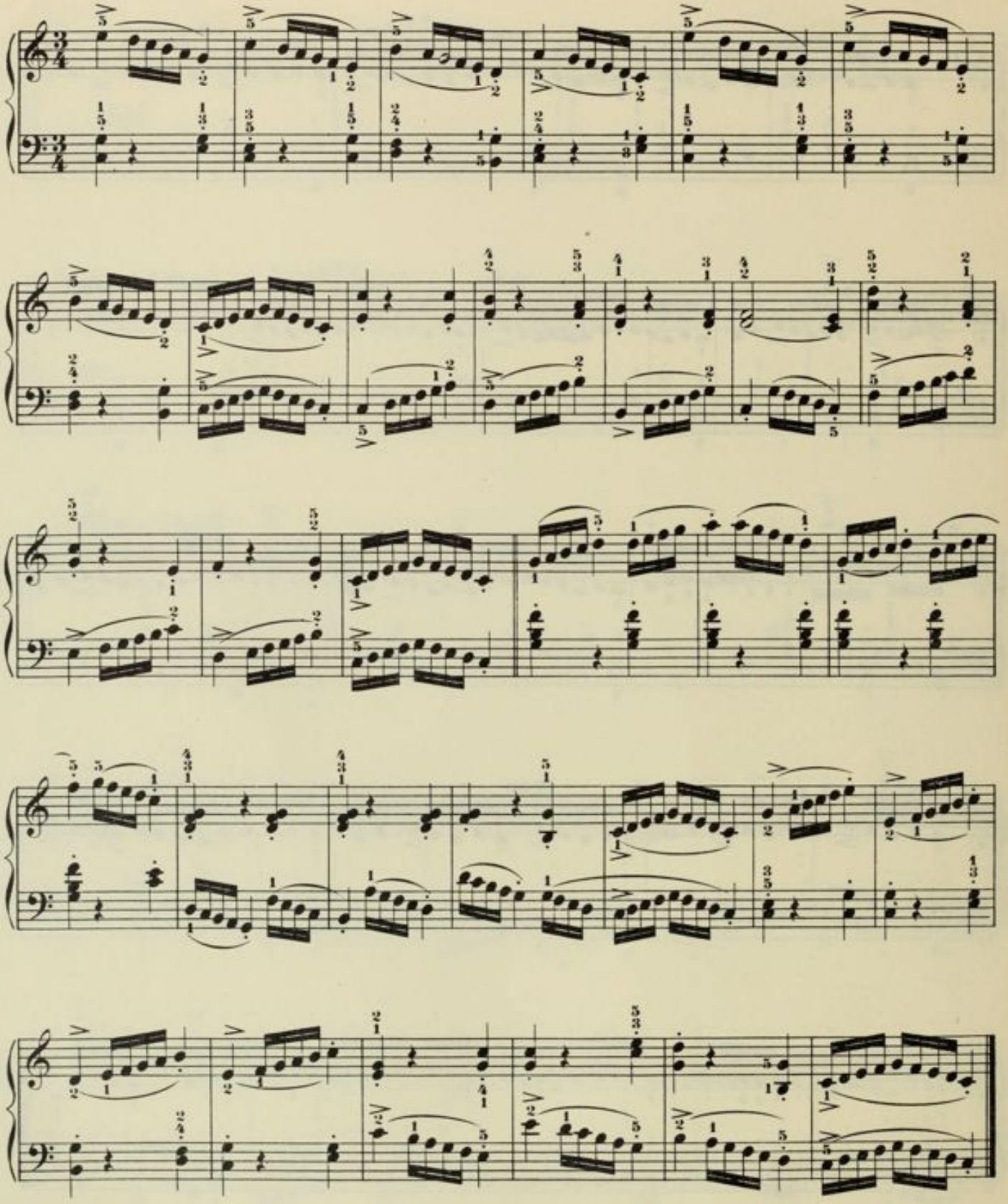

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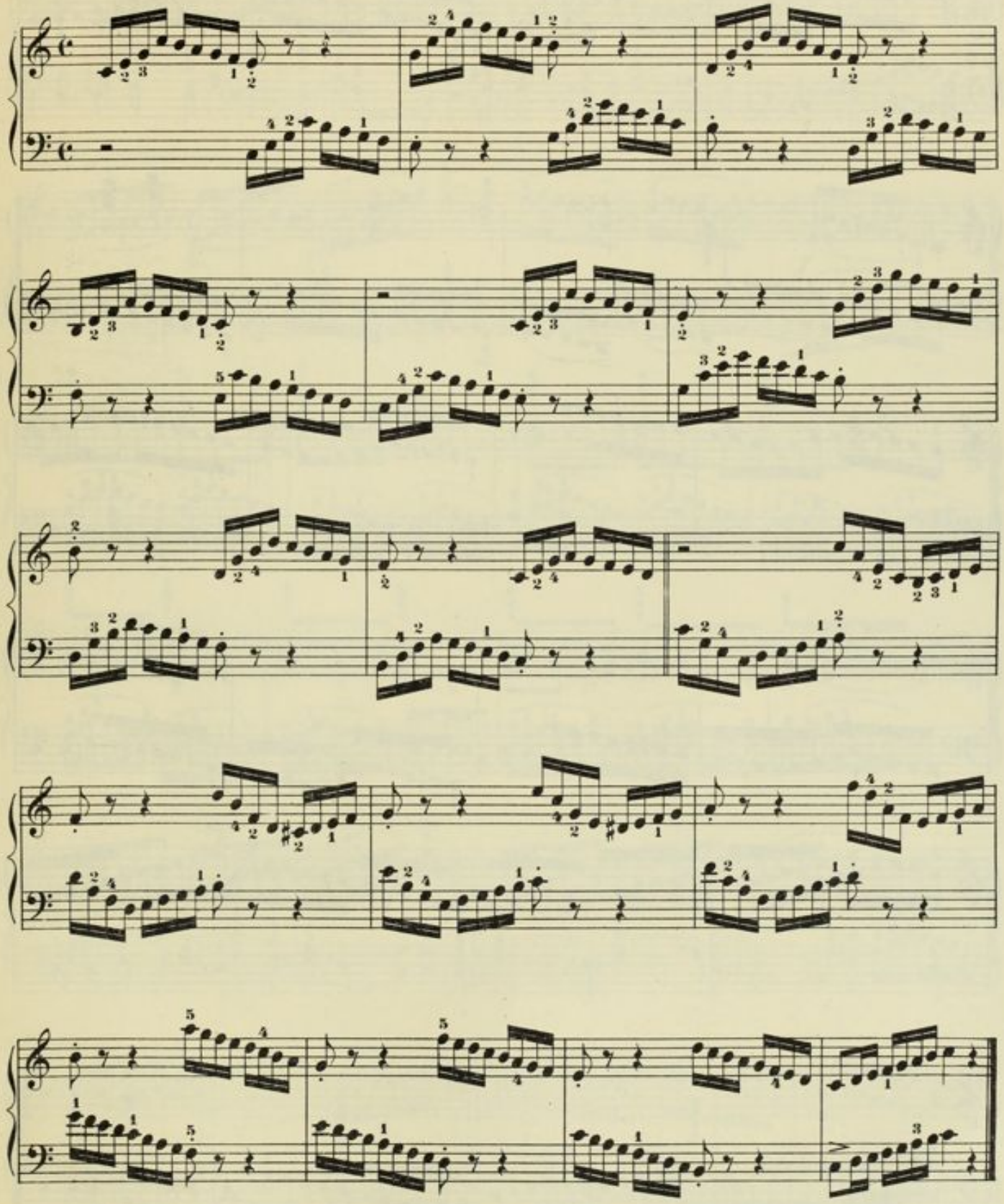

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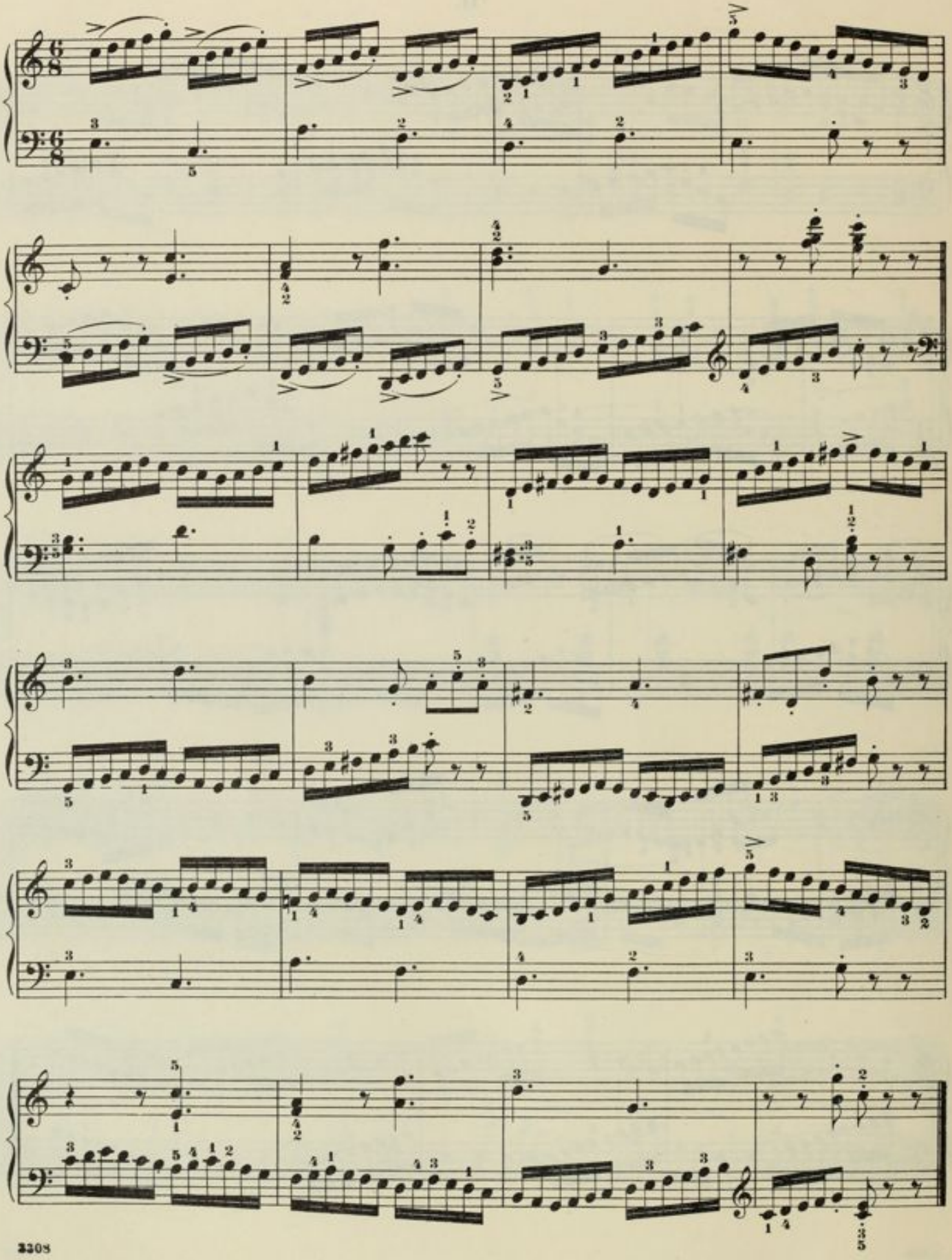

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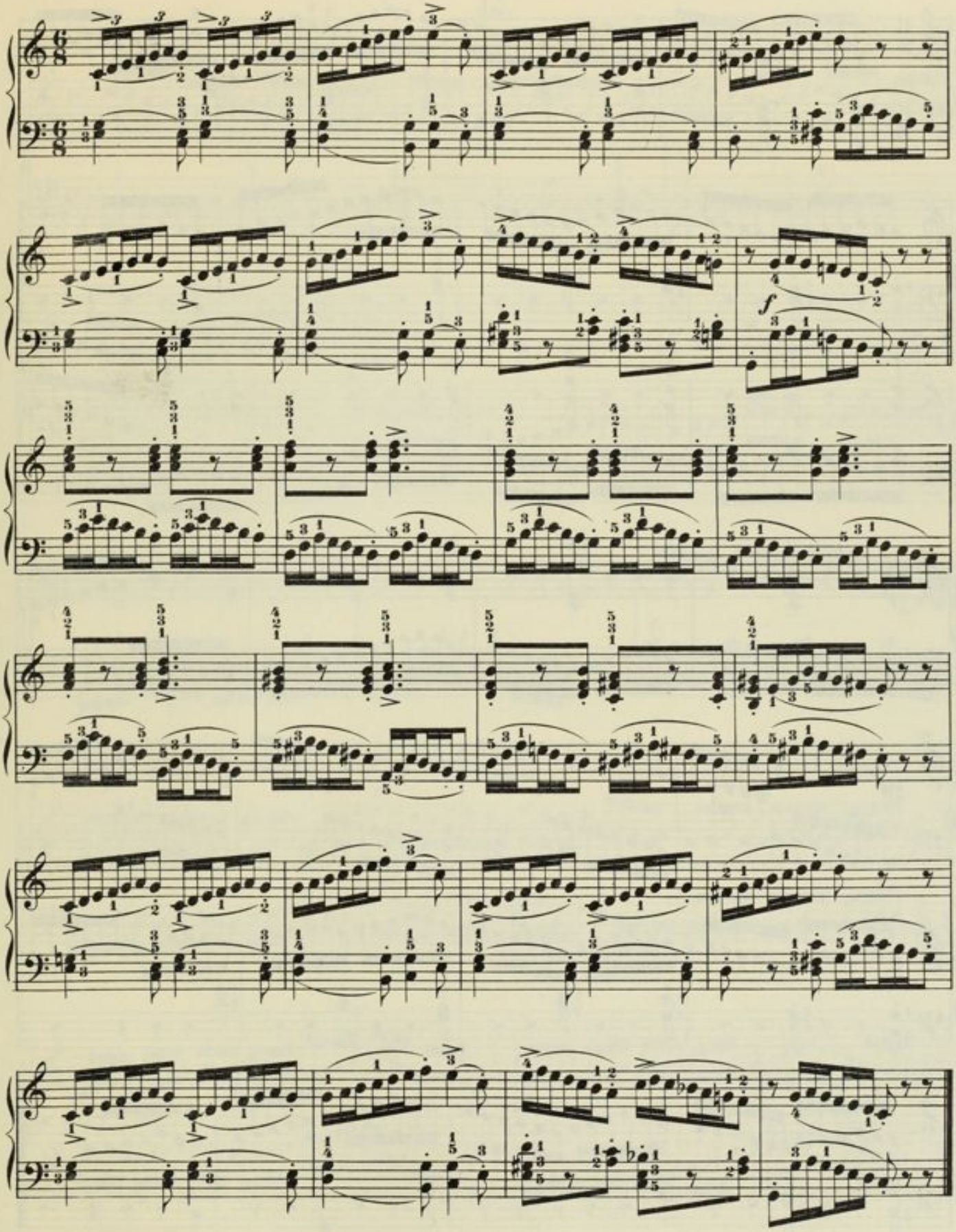

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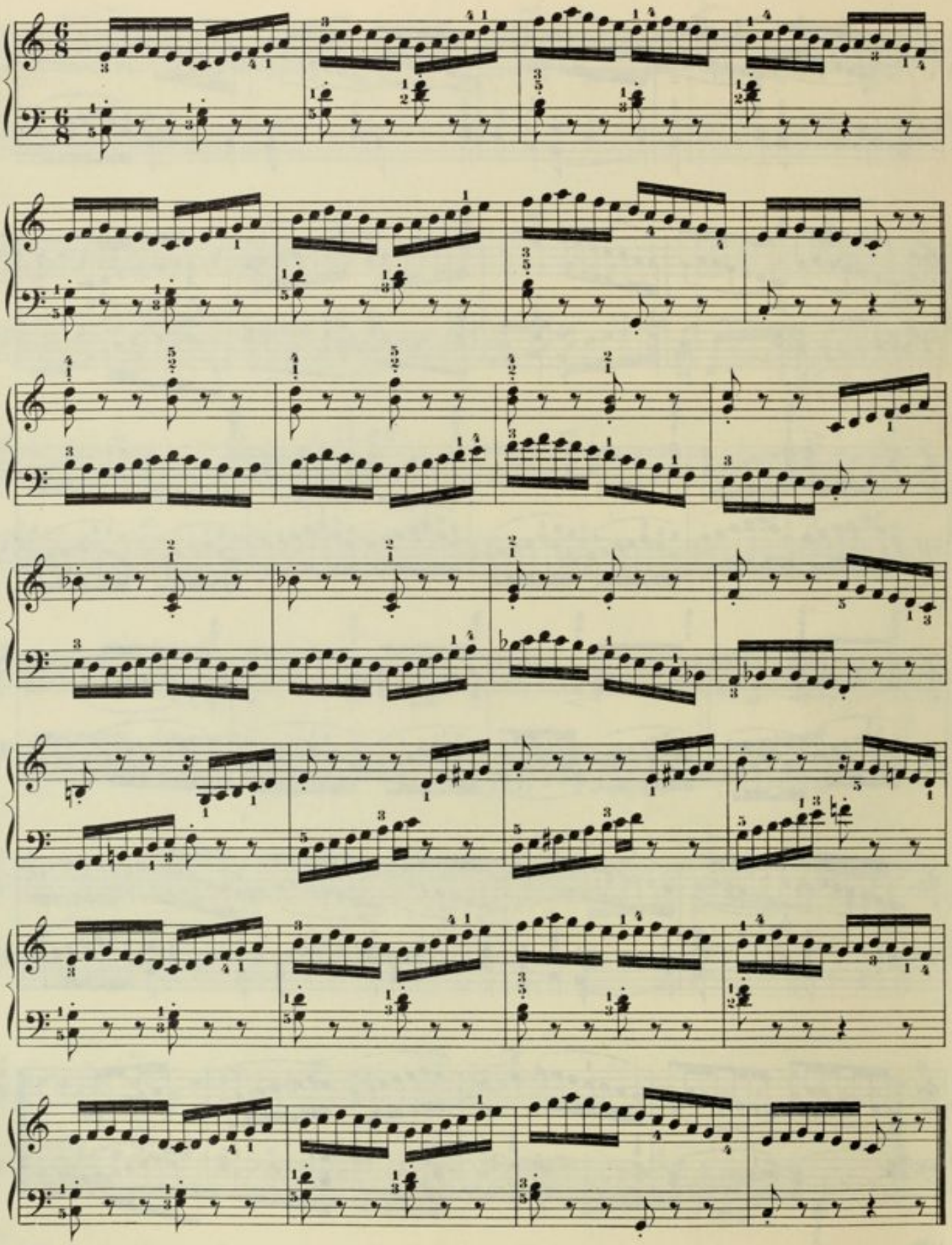

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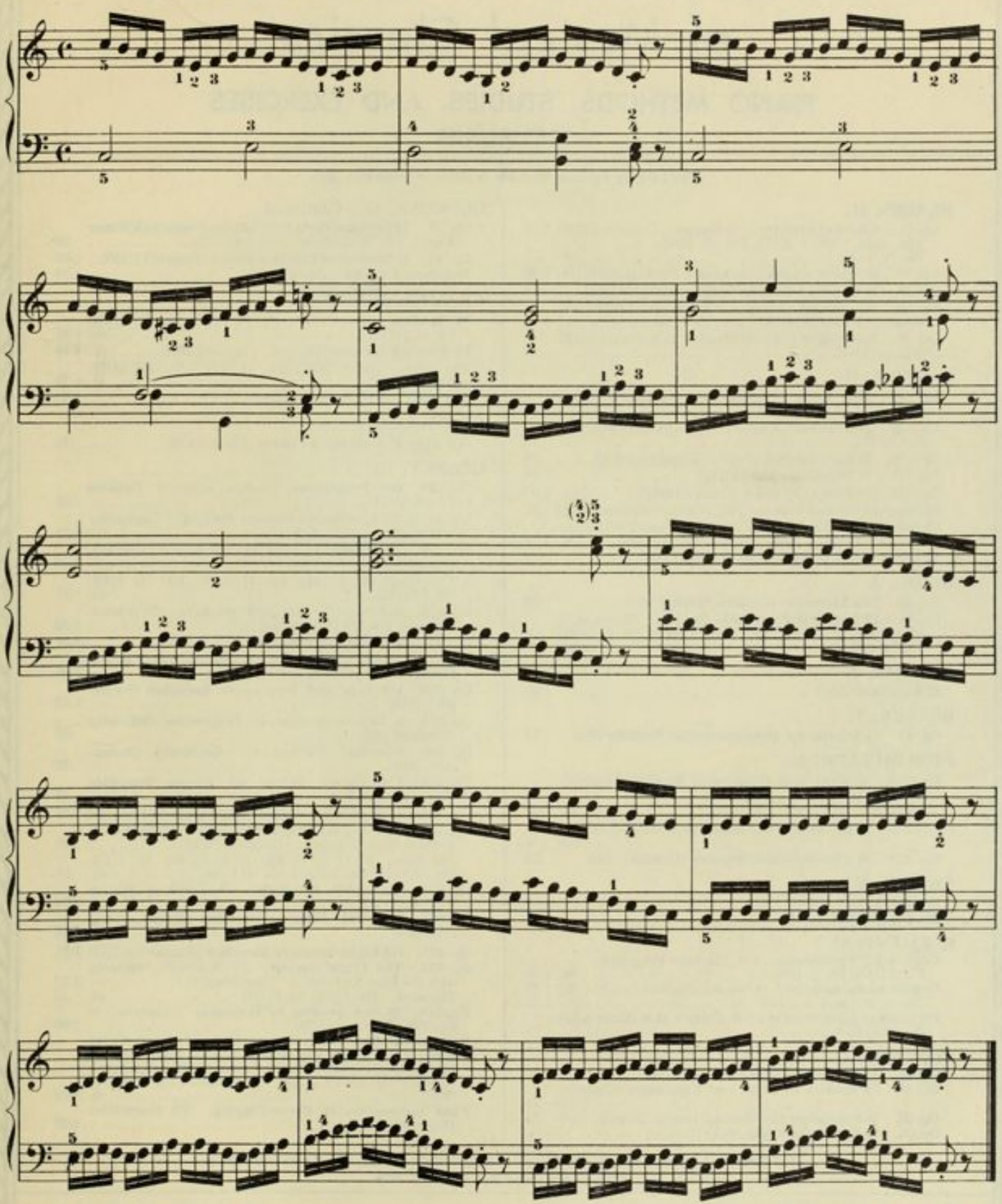

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