

CLASSICS FOR THE DEVELOPING PIANIST

STUDY GUIDE FOR PREPARATION, PRACTICE & PERFORMANCE

Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

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ADD-A-NOTE (AAN)

When a problem occurs with two or three notes in the *middle* of a passage, practice those notes first, gradually linking the notes before and after until the entire passage is smooth.

17

mp

t.c.

poco sostenuto

a tempo

p

1 2 3 4

5 4 2 5

2 1

First Sorrow, Op. 68, No. 16, Robert Schumann, mm. 17–20 (page 45).

ADD-A-GROUP (AAG)

When a problem occurs with a group of notes in the *middle* of a passage, practice this group first, gradually linking the groups before and after until the entire passage is smooth. Practice ①, then ②, then ②+①, then ③, then ②+①+③, etc.

Sonatina in C Major, Op. 36, No. 1 (I), Muzio Clementi, mm. 13–14 (page 12).

TRILLING FOUR TO ONE (TR 4→1)

When a problem occurs with two notes in the middle of a passage, practice the entire phrase, playing the pair four times, then three, then two, then as written. This exercise focuses attention on unevenness caused by thumb crossings, contractions, and weak fourth and fifth fingers.

TR 4→1

3

1 3

1 3

1 3

1

3-1

mf

Prelude in C Major, BWV 939, Johann Sebastian Bach, m. 14 (page 3).

Prelude in C Major

(from *Five Little Preludes*), BWV 939

By Johann Sebastian Bach (1685–1750)

BACKGROUND

Preludes from the Baroque period were often composed as stand-alone pieces. Bach's *Little Preludes* are appropriate for pianists who have studied short pieces from the *Notebook for Anna Magdalena Bach*. This piece, one of many "little preludes," employs a fanfare-like texture to project a celebratory mood.

FEATURES

- Broken eighth-note chords flow through each measure, with the exception of the scale in measure 14.
- The eighth-note motives always begin on the second half of beat one. This repetition unifies the piece.
- Mordents decorate the repeated Gs in the LH in measures 9–11. They combine with sequences in the RH to create a dramatic modulation to the dominant (G major) in measure 12.

PRELIMINARY ACTIVITIES

Pencil Points

- ☐ Mark the entrance of the main motive with an arrow in measures 1, 4, 7, 8, 12, and 13.
- ☐ Mark the counting (1 & 2 &) in measures 4–6 and 13–16.
- ☐ Cross out the tied notes in measures 2, 3, 8, and 15.
- ☐ Circle the finger numbers in measures 1–4 and 11–14.

Preparatory Exercises

1. Play a C major scale HS in the following patterns, maintaining a firm, legato touch:

♩ = one octave

♩ ♩ = two octaves

♩ ♩ ♩ ♩ = four octaves

2. Practice the following scale exercise:



GENERAL PRACTICE POINTERS

- Practice the eighth-note motives consecutively, stopping on the last note of each sequence. Note how Bach uses sequences to arrive at important musical destinations.
- Practice the piece HS. Focus on articulation, dynamics, and melodic shaping.
- Practice measures 9–12 HT, omitting the LH ornaments.
- Try out the alternative fingering for the ornaments in measures 9–11. Alternatively, try replacing the mordents with acciaccaturas (crushed notes) moving from F-sharp to G.