

CLASSICS FOR THE DEVELOPING PIANIST

STUDY GUIDE FOR PREPARATION, PRACTICE & PERFORMANCE

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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.

AAN

Bagatelle, Op. 5, No. 1, Alexander Tcherepnin, mm. 1-2.

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.

AAG

Mazurka in G Minor, Op. 67, No. 2, Frederic Chopin, mm. 13-16.

TWO FOR ONE (2/1)

When one hand is required to play multiple voices at a time, practice the passage using two hands. Listen for proper balance between the voices, taking care to bring out the dominant voice. Then practice the passage with one hand and try to maintain the same balance.

RH 2/1

Gavotte (from *French Suite No. 5 in G Major*, BWV 816), Johann Sebastian Bach, mm. 1-4.

Gavotte

(from *French Suite No. 5 in G Major*) BWV 816

Johann Sebastian Bach (1685–1750)

BACKGROUND

This is the fourth of seven dances in Bach's *French Suite in G Major*. The Gavotte originated in France in the 17th century. The rhythmic pattern includes two quarter note upbeats, reflecting the original dance steps. The Gavotte in G is often enjoyed as a separate piece and has been orchestrated and transcribed for many other instruments.

FEATURES

- The Gavotte is in binary form with the **A** section ending in D major at the repeat sign and the **B** section returning to the tonic key of G major.
 - Both the **A** and **B** sections contain two and three voiced free counterpoint. The flowing stepwise eighth notes contrast with the staccato quarter notes that characterize the main melodic motives.
 - In the A section the main melody is carried by the RH; in the B section the LH sings the melody and carries it to a cadence in e minor (upbeats to m.13-m.16).

PRELIMINARY ACTIVITIES

Pencil Points

- Mark in the counting. Subdivide each measure into 4 beats in measures 7-8, 12, 16, and 23-24 even though it is in cut time (1 & 2 & 3 & 4 &).
 - Cross out the tied note in measure 7.
 - Circle the finger numbers in measures 2, 5-7, 10-14, and 17-18.

Preparatory Exercises

1. Play a G Major scale HS, legato and detached: $\text{♩} = \text{one octave}$ $\text{♪} \text{ ♩} = \text{two octaves}$
 2. Play a G Major scale HT in the following pattern: $\text{♩} = \text{RH detached}$, $\text{♪} \text{ ♩} = \text{LH legato}$

Musical score for two staves. The top staff is treble clef, 4/4 time, key signature of one sharp. The bottom staff is bass clef, 4/4 time, key signature of one sharp. The top staff has a continuous line with dots above it, and the bottom staff has a continuous line with dots below it. Fingerings are indicated above the top staff and below the bottom staff.

A musical score for piano. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features a melodic line with various note heads and stems, some with numbers (1, 3, 4) and arrows indicating fingerings. The bottom staff is in bass clef, C major (no sharps or flats), and 4/4 time. It provides harmonic support with sustained notes and occasional vertical stems. A brace connects the two staves.