# CLASSICS FOR THE DEVELOPING PIANIST

## STUDY GUIDE FOR PREPARATION, PRACTICE & PERFORMANCE

Ingrid Jacobson Clarfield and Phyllis Alpert Lehrer

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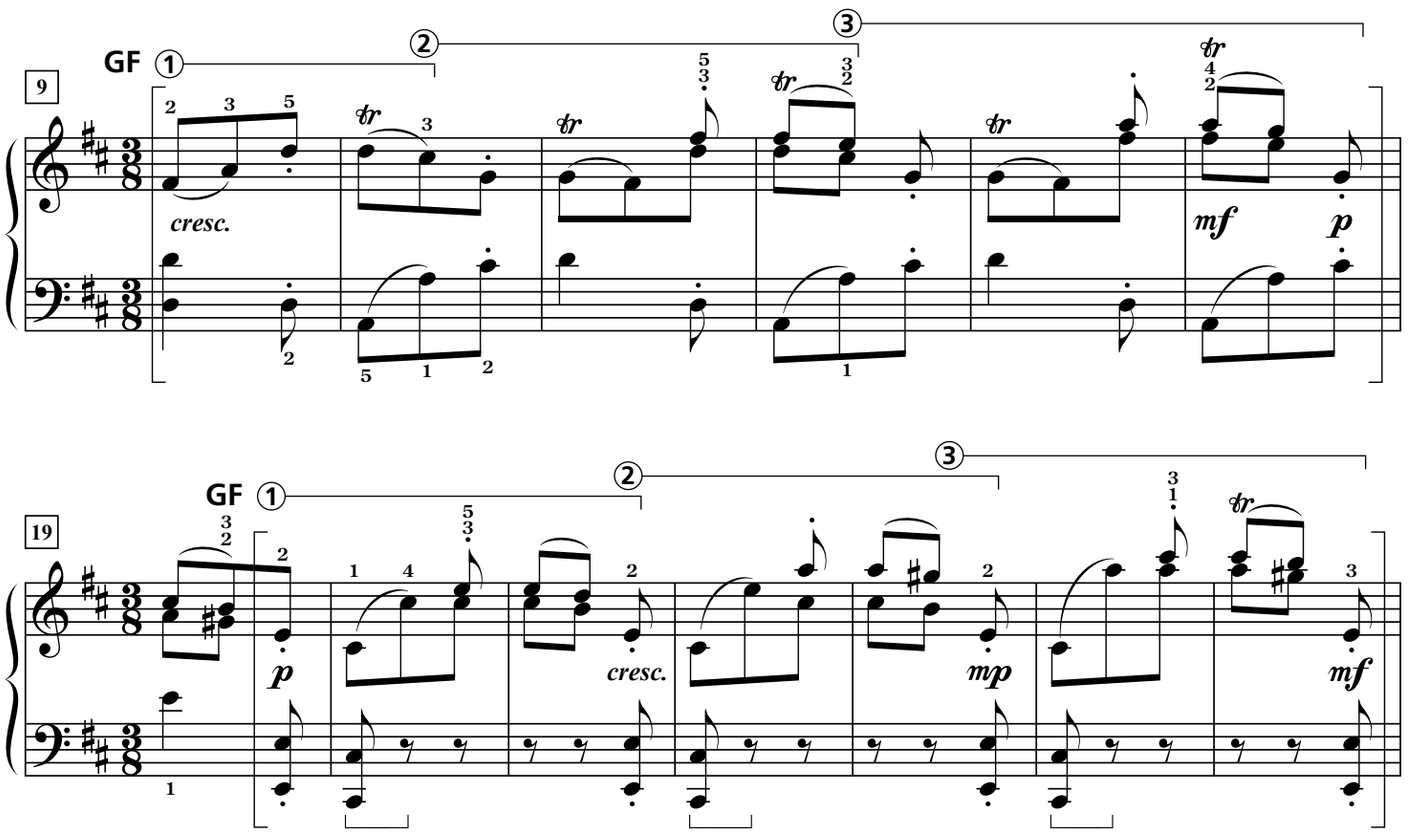
## GENERAL PRACTICE POINTERS

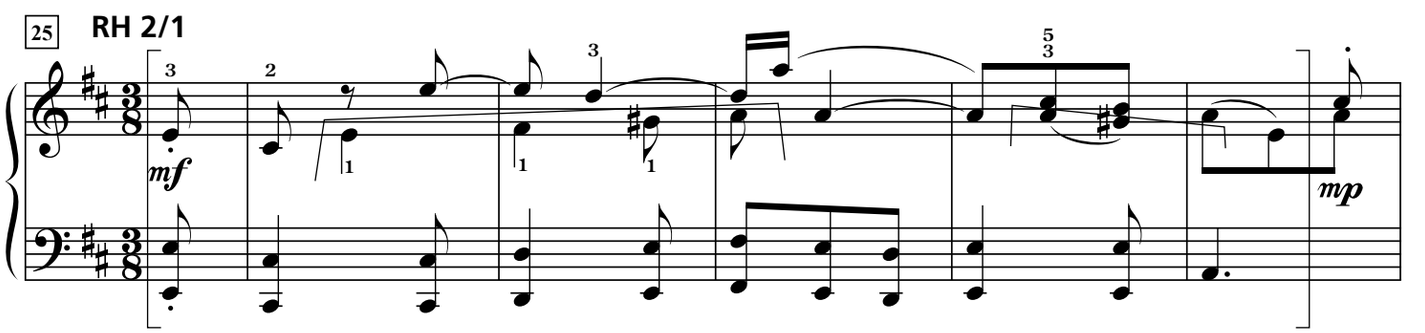
- Mark the phrase lengths within each half of the piece. Practice each phrase slowly, HS and HT, leaving out the ornaments but exaggerating the staccatos and slurs.
- Practice each RH trill following the suggested realization at the bottom of pages 8 and 9 in *Classics for the Developing Pianist, Book 4*. Then, add the LH, and slowly play HT before playing the complete phrase with its ornaments.
- Patient, slow practice HS and HT will aid RH passages with wide leaps and added voices as well as LH passages in octaves and sixths.
- Memorize the passages with wide leaps to concentrate on the look and feel of the intervals.

## CREATIVE PRACTICE TECHNIQUES

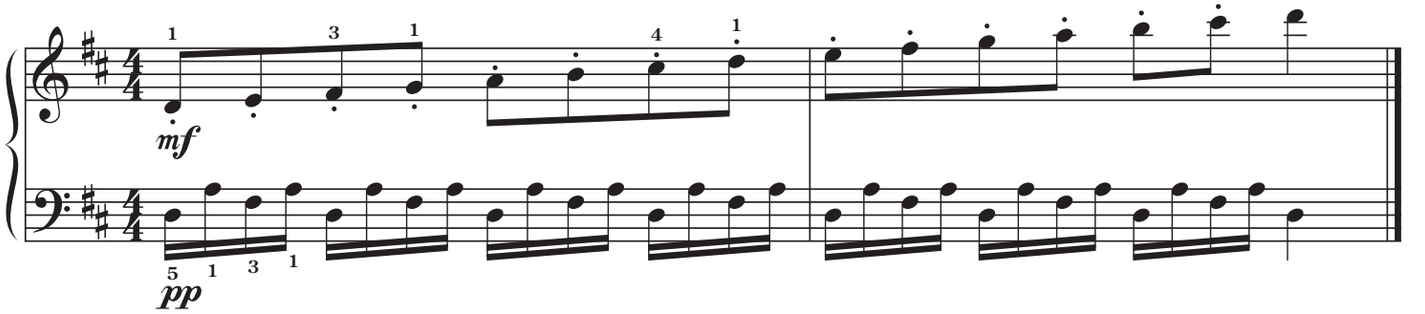
Measures 9–14 and 19–25: **GROUPS FORWARD (GF)**




Measures 25–30 and 91–95: RH **TWO FOR ONE (2/1)**

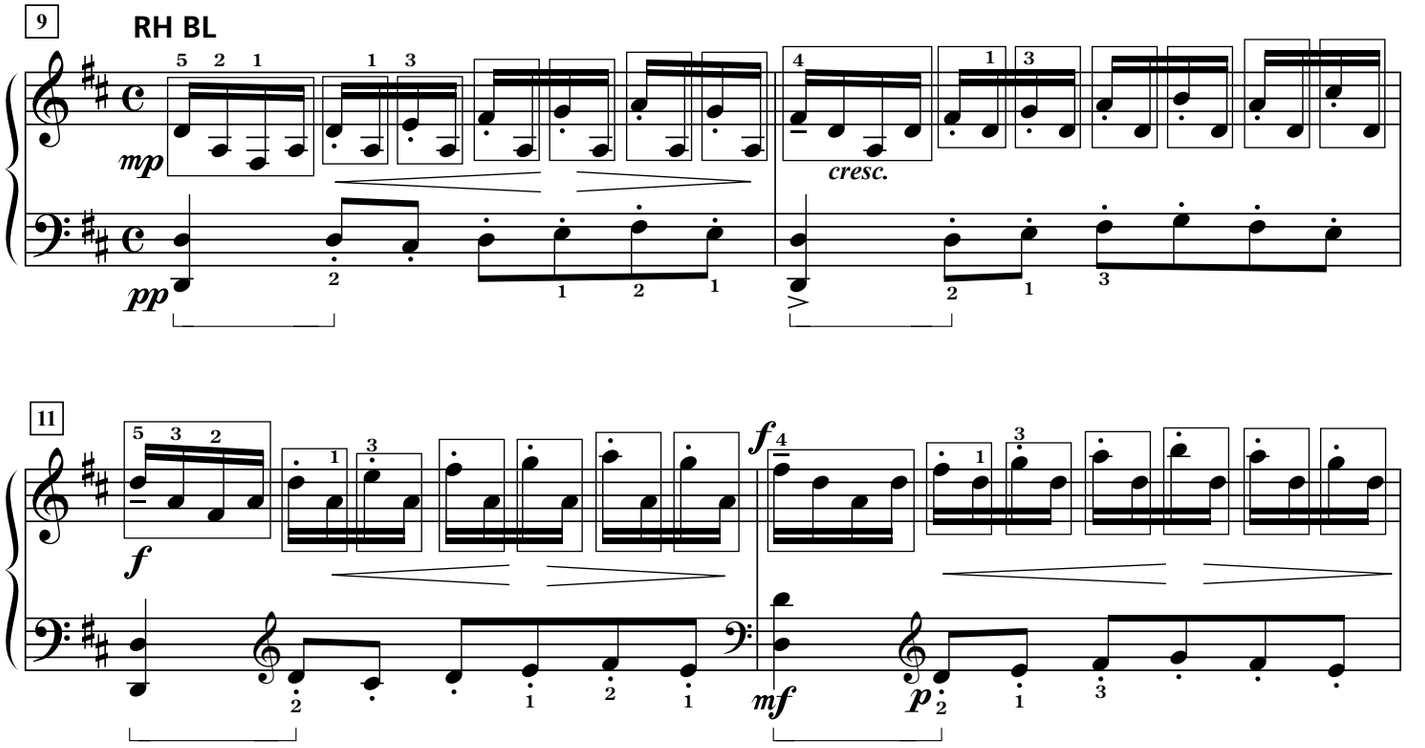


2. Play a D major scale in the following pattern: RH playing eighth notes ***mf*** staccato and LH playing an Alberti bass legato and ***pp***.




## GENERAL PRACTICE POINTERS

- Practice the **A** themes of the **Exposition** and the **Recapitulation**. At first, omit the appoggiaturas and trills, and exaggerate the changes in articulation.
- Repeat this approach for all similar appearances of the ornamented motives and cadences.
- Practice taking a full breath at all major cadences (mm. 8, 16, 40, and 79).
- In measures 9–16, 66–71, and 76, practice slowly HT, omitting the RH notes that are not part of the melody. Bring out the top notes, listening for clarity and balance between the hands.
- In those same measures, play all the notes as written, listening for clear differences in articulation, dynamics, and balance among the voices.

## CREATIVE PRACTICE TECHNIQUES

Measures 9–12: **BLOCK (BL)** all chords and melodic intervals