

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)**

Musical score for measures 9-14, Groups Forward (GF) technique. The score is in treble and bass clefs, 3/8 time, with a key signature of two sharps (F# and C#). The right hand (RH) features a melodic line with trills and slurs, while the left hand (LH) provides a bass line with slurs and fingerings. The piece starts with a *cresc.* marking and ends with *mf* and *p* dynamics. Three groups are marked with circled numbers 1, 2, and 3. Group 1 (measures 9-10) includes fingerings 2, 3, 5. Group 2 (measures 11-12) includes fingerings 3, 5, 1, 2. Group 3 (measures 13-14) includes fingerings 5, 3, 1, 2.

Musical score for measures 19-25, Groups Forward (GF) technique. The score is in treble and bass clefs, 3/8 time, with a key signature of two sharps (F# and C#). The right hand (RH) features a melodic line with trills and slurs, while the left hand (LH) provides a bass line with slurs and fingerings. The piece starts with a *p* marking and ends with *mf* dynamics. Three groups are marked with circled numbers 1, 2, and 3. Group 1 (measures 19-20) includes fingerings 3, 2, 2. Group 2 (measures 21-22) includes fingerings 1, 4, 2. Group 3 (measures 23-25) includes fingerings 5, 3, 2, 3.

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

Musical score for measures 25-30, RH Two for One (2/1) technique. The score is in treble and bass clefs, 3/8 time, with a key signature of two sharps (F# and C#). The right hand (RH) features a melodic line with slurs and fingerings, while the left hand (LH) provides a bass line with slurs and fingerings. The piece starts with a *mf* marking and ends with a *mp* marking. The technique is labeled as RH 2/1. Fingerings 3, 2, 1, 1, 1, 3, 1, 2, 3 are indicated for the RH.

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

9 **RH BL**

11