

## Fall and Release

### Preparing for Two-Note Slurs

- Away from the piano, place your hand in its natural curve on a flat surface.
- Imagine a string pulling your wrist in the air until your fingers are above the keys (Ex. 5).
- Imagine the string releasing, and fall with finger 3. When the fingertip feels the surface, allow the wrist to fall to level with your hand and forearm (Ex. 6).
- Staying loose at your shoulders and keeping finger 3 in place, pull finger 3 back toward the palm of the hand. The hand will make a fist as finger 3 comes off the surface and the forearm floats forward (Ex. 7).

Example 5



▲ Suspended wrist

Example 6



▲ Wrist has fallen to level

Example 7



▲ "Fist" release

Play *Fall—Feel—Pull*, hands separately, then hands together:

- Suspend the wrist slightly above the key.
- **Fall** on the first note of each measure. **Feel** the fingertip.
- **Pull** the finger back (making a fist).
- Listen for a graceful release of the last note.

### Fall—Feel—Pull

## Imitation (with Slur Touch)

When a theme (or musical idea) is repeated in a different hand, this is known as **imitation**. Each part should be played with the same touch and sound like a conversation. *Copy Cat* has slur groups in alternating hands. As you play *Copy Cat*:

- **Fall** (from slightly above the key) and **feel** the first note of each slur group.
- **Transfer** that fingertip feeling to each note in the group.
- **Release** gracefully on the last note of each slur group.
- Also play *Copy Cat* in G major and C minor.

## Copy Cat

Allegretto

The first system of musical notation for 'Copy Cat' is in 4/4 time and marked 'Allegretto' and 'mf'. It consists of two staves. The right-hand staff begins with a slur over three eighth notes (G4, A4, B4), with a finger number '5' above the first note. The left-hand staff begins with a slur over three eighth notes (G3, F3, E3), with a finger number '1' below the first note. Both staves end with a fermata.

The second system of musical notation for 'Copy Cat' consists of two staves. The right-hand staff has a slur over three eighth notes (A4, B4, C5) in the first measure, followed by a whole rest in the second measure, and a slur over three eighth notes (B4, A4, G4) in the third measure. The left-hand staff has a whole rest in the first measure, a slur over three eighth notes (F3, E3, D3) in the second measure, and a whole rest in the third measure.

The third system of musical notation for 'Copy Cat' consists of two staves. The right-hand staff has a whole rest in the first measure, a slur over three eighth notes (A4, B4, C5) in the second measure, and a slur over three eighth notes (B4, A4, G4) in the third measure. The left-hand staff has a slur over three eighth notes (F3, E3, D3) in the first measure, a whole rest in the second measure, and a slur over three eighth notes (E3, D3, C3) in the third measure.

## Rhythmic Accents

**Accent marks** (>) above or below a note indicate to give that note a special emphasis with the fingertip.

Music also has **natural accents** since certain beats naturally have more emphasis than others.

	<b><math>\frac{2}{4}</math></b>		<b><math>\frac{3}{4}</math></b>		<b><math>\frac{4}{4}</math></b> or <b>C</b> for common time
Accent:	<b>1</b> 2		<b>1</b> 2    3		<b>1</b> 2    3    4
	<b>FOR</b> - te		<b>CLAS</b> - si - cal		<b>MIS</b> - sis - SIP - pi

## Natural Pulse in $\frac{3}{4}$

To feel the natural pulse, play the entire measure **in one motion**.  
Feel this LH pattern as one beat for each measure.

SAY: 1      2      3                      1      2      3                      1      2      3

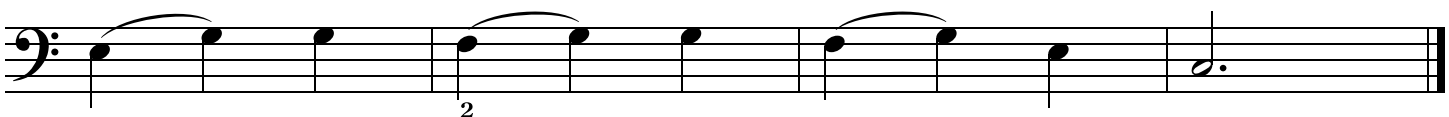
Before you play *Waltz Warm-Up*:

- Balance your LH hand on finger 5, then 3, then 2.
- Connect fingertips 5 and 1, then 3 and 1, then 2 and 1.
- When playing *Waltz Warm-Up*, keep finger 1 very light and on the key while playing each measure in one forward motion.

## Waltz Warm-Up



4



## More about Slurs

There is usually a lift, or breath of silence, after a slur group. When slur marks indicate a smaller group within a larger phrase, there is **no lift** until the end of the phrase.

- The beginning of every slur group calls for a **gentle emphasis** with the fingertip.
- In *Exercise in F*, lift or release only at the end of the complete musical ideas (before the RH rests in measures 4 and 8).

## Exercise in F

### No. 14 from *Anfängerstücke für Klavier*

Daniel Gottlob Türk  
(1750-1813)

**Allegro**

1 4 (no lift) (no lift)

*mp*

5

3 2 (lift)

5 4

*mf*

5

7 3

5

## Balancing Melody and Accompaniment

Many pieces have a “singing” RH melody line that is accompanied by the LH. The accompanying patterns must be played softly to avoid overpowering the melodic line.

- To play softly, bring the palm of your LH closer to the keyboard, slightly lowering the wrist (Ex. 14).
- Use small, gentle finger strokes.

Example 14



▲ LH playing softer than RH, with wrist lowered

## Melody

Louis Köhler  
(1820-1886)

**Moderato**

3

*mf*

5

5

3

2

3

9

3

13

4

3

The musical score is presented in four systems, each with a measure number in a box at the beginning of the first staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The first system starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody in the right hand is marked with a '3' above the first measure and a slur over the first four measures. The left hand accompaniment is marked with an 'mf' dynamic and a '5' below the first measure. The second system starts with a measure number '5' in a box. The melody in the right hand has a slur over measures 5-8. The left hand accompaniment has a slur over measures 5-6 and another slur over measures 7-8. The third system starts with a measure number '9' in a box. The melody in the right hand has a slur over measures 9-12. The left hand accompaniment has a slur over measures 9-10 and another slur over measures 11-12. The fourth system starts with a measure number '13' in a box. The melody in the right hand has a slur over measures 13-16. The left hand accompaniment has a slur over measures 13-14 and another slur over measures 15-16. The piece ends with a double bar line at the end of the fourth system.