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

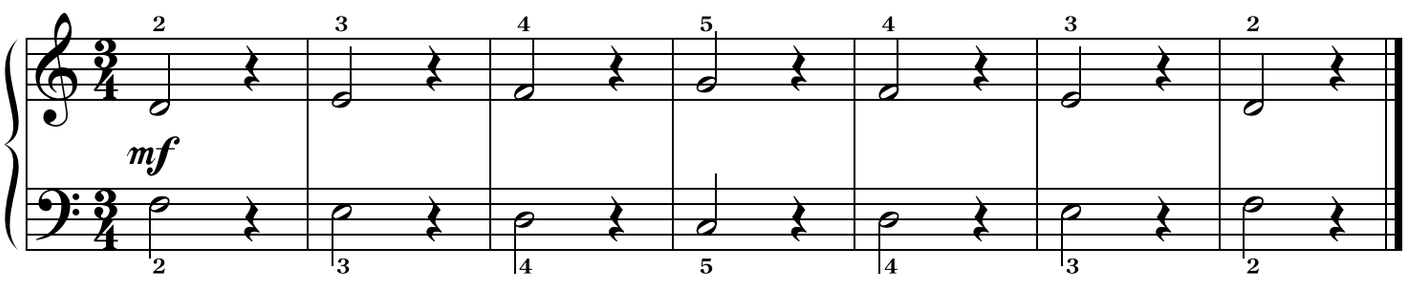
Example 7

▲"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

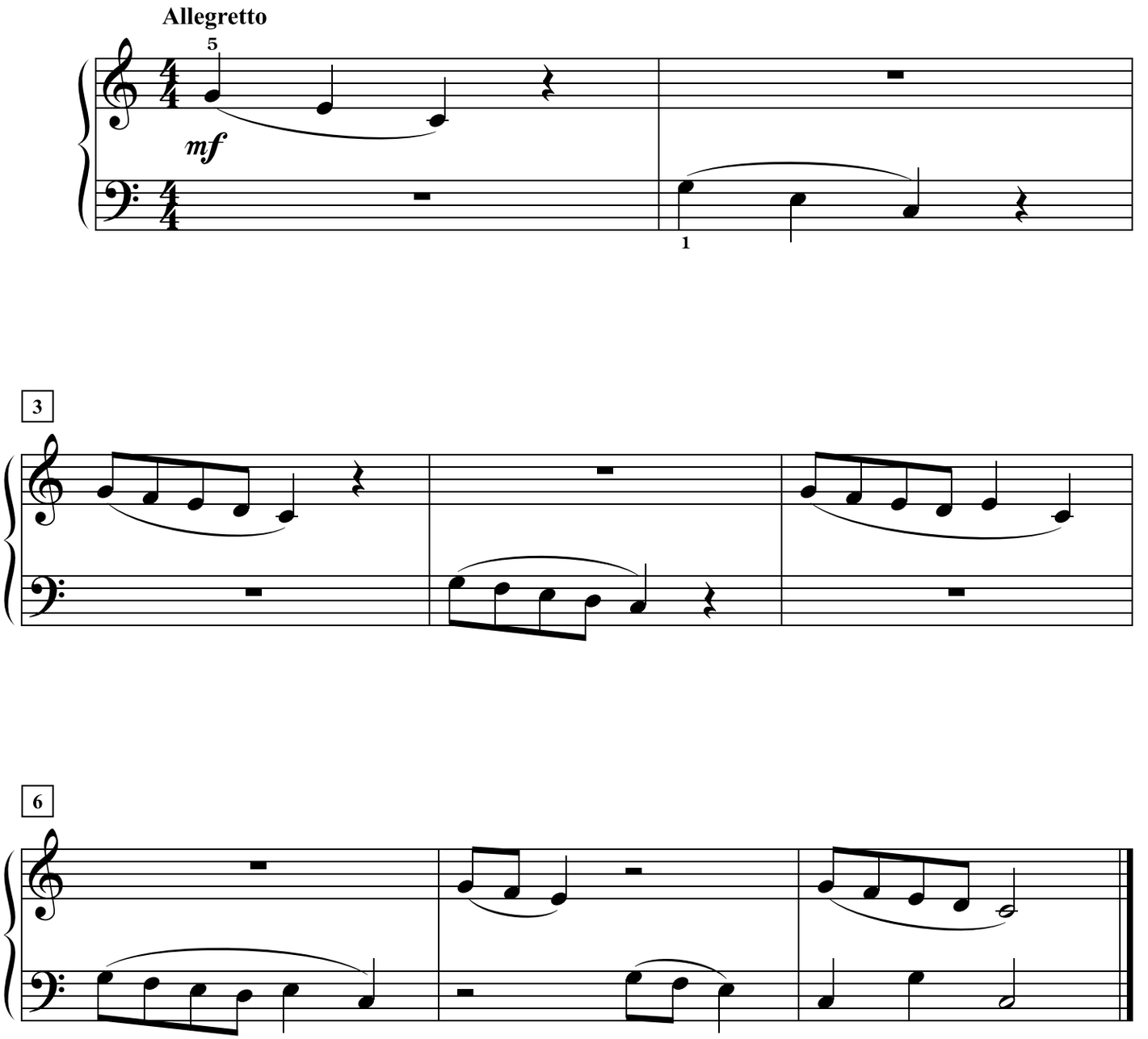


Imitation (with Slur Touch)

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



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.

	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$ or C for common time
Accent:	**1** 2	**1** 2 3	**1** 2 3 4
	FOR - te	**CLAS** - si - cal	**MIS** - sis - SIP - pi

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

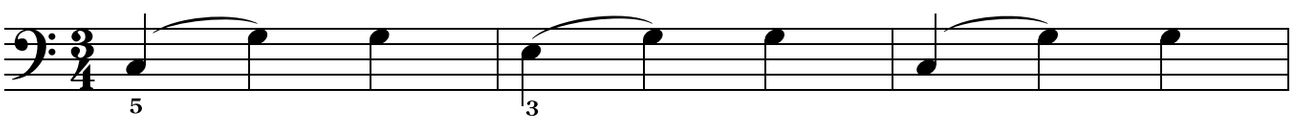
To feel the natural pulse, play the entire measure **in one motion**.
Feel this LH pattern as one beat for each measure.

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



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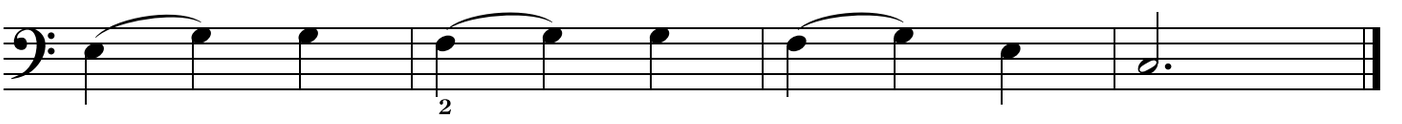


More about Slurs

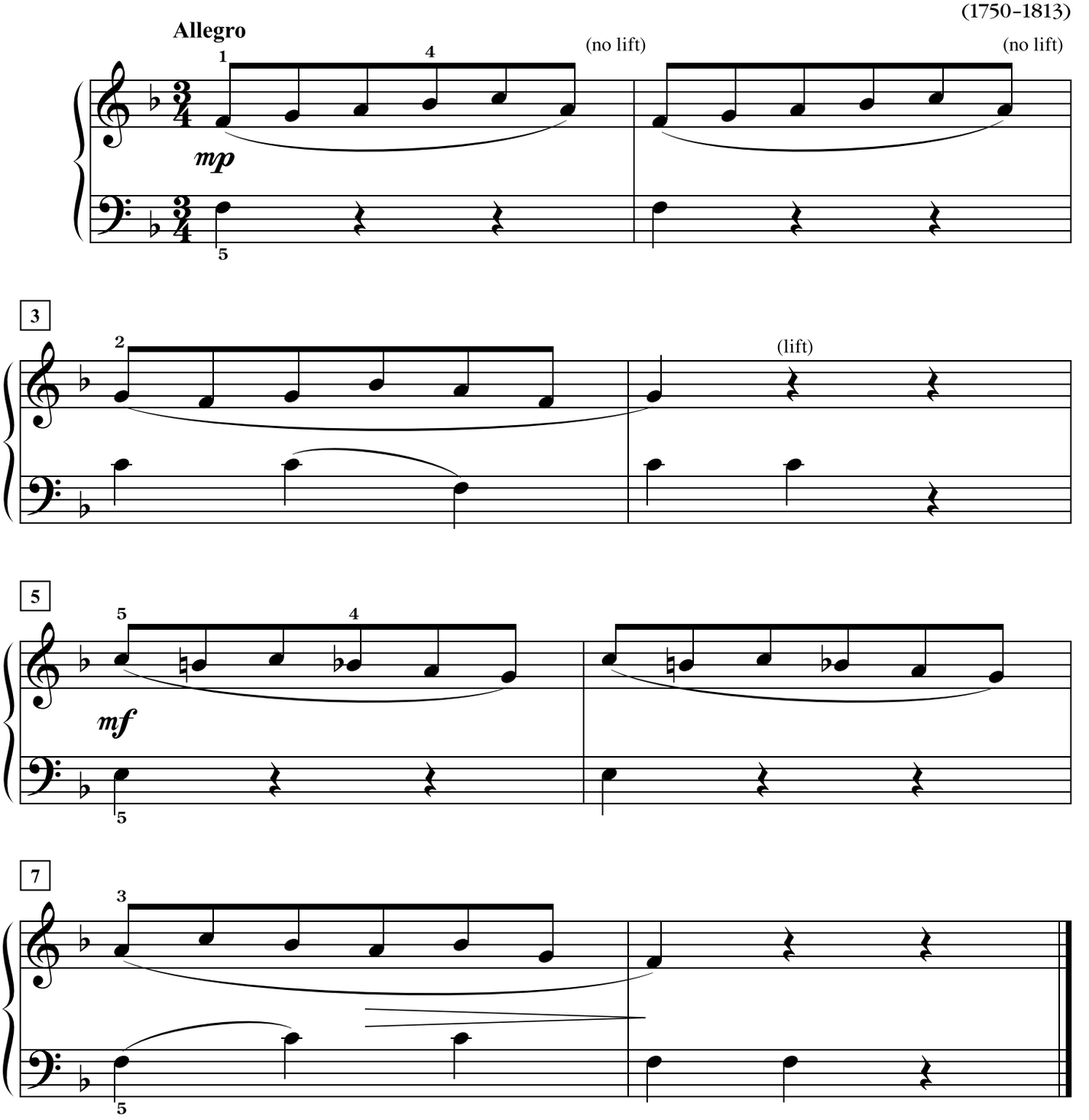
There is usually a lift, or breath of silence, after a slur group. When slur marks indicate a smaller group within a larger phrase, there is **no lift** until the end of the phrase.

- 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)



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Balancing Melody and Accompaniment

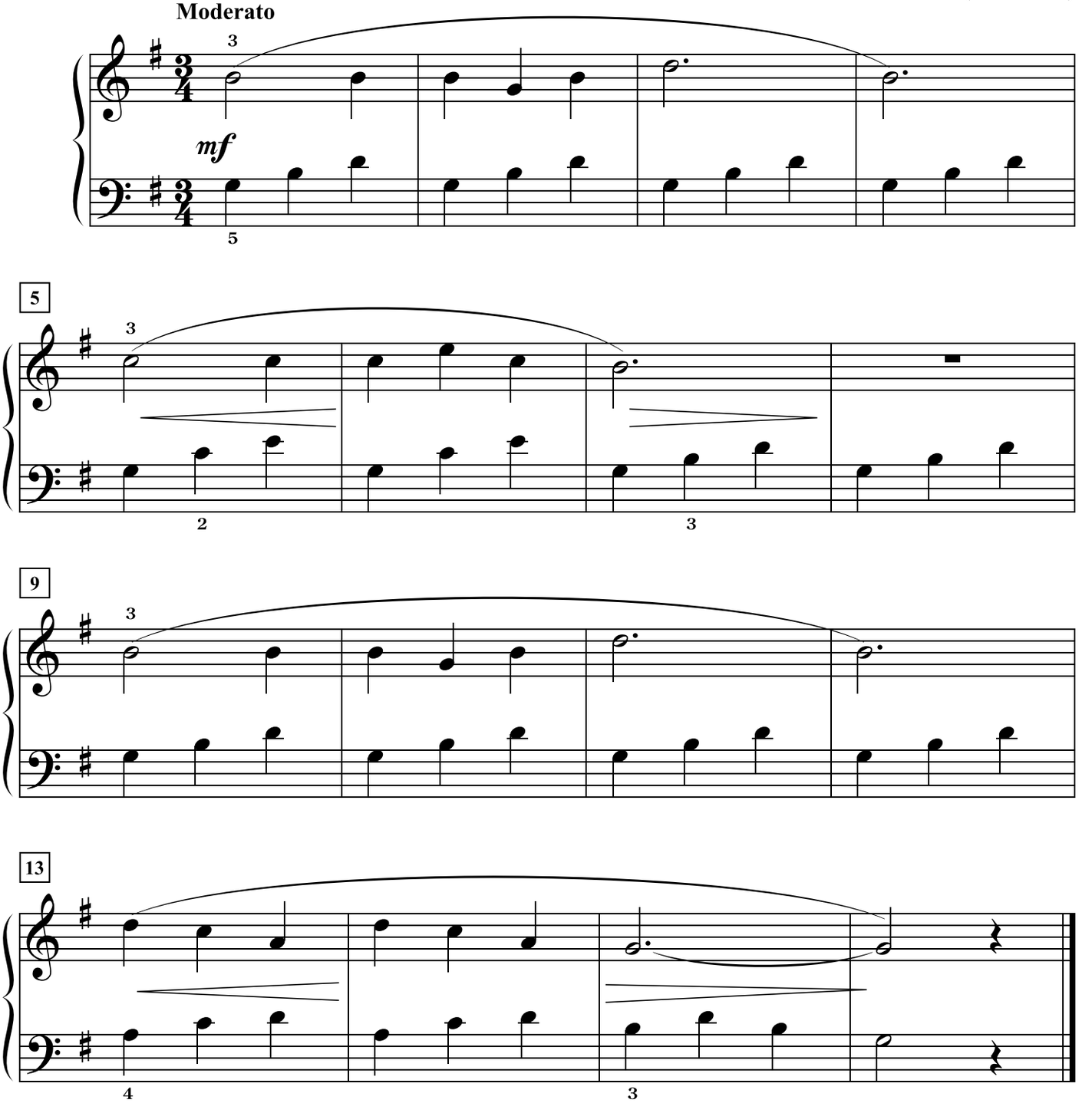
Many pieces have a "singing" RH melody line that is accompanied by the LH. The accompanying patterns must be played softly to avoid overpowering the melodic line.

- 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)

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