

# Applied Technique after Primary Stages



**Practical Piano Pedagogy**  
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# When did the need for technique refinement begin?



- ∞ 18<sup>th</sup> century
- ∞ Invention of the piano
- ∞ 1711 publication by Scipione Maffi in Venetian Cultural Journal
- ∞ 1732 first composition for piano by Lodovico Giustini
- ∞ 1760 pivotal year for piano
- ∞ Baroque vs. Classical

- ❧ Amateur players
- ❧ Pieces for “harpsichord and piano”
- ❧ Increasing difficulty in piano repertoire
- ❧ Beginning of 19<sup>th</sup> century birth of etude
- ❧ 1801 A. Reicha first to publish “*Etudes for Piano*” Op.30
- ❧ 1815 J.B. Cramer’s *Grosse praktische Pianoforte-Schule* in 5 parts
  - ❧ 1803-1804: Parts I and II: *Etudes* Op. 39. Each part 21 etudes.
  - ❧ 1810- Parts III and IV: *Etudes* Op. 40. Each part 21 etudes.
  - ❧ 1815- *Grosse praktische Pianoforte-Schule*, Op.50: combination of Op. 39 and Op. 40.
- ❧ 1817, 1819, 1826 Muzio Clementi’s *Gradus ad Parnassum* in three volumes.

# Teaching Technique by Rote



- ☞ Hanon
- ☞ Scales: hands apart - contrary motion
- ☞ Short arpeggios
- ☞ Chords - strengthening the fifth finger
- ☞ C.Czerny selected studies and original editing by H.Germer





# 1<sup>st</sup> finger prep



**1st finger preparatory exercises:** (could be also done on piano cover or desk)

- ☞ White keys 1 -> 23 (together) from any note
- ☞ For bigger hand try 1->23->1->123 as a B Major scale
- ☞ White keys 1 - 2 - 1 - 2 LH/RH - Underpass by W.A. Palmer, M.Manus, and A.V. Lethco
- ☞ White keys 1 - 3 - 1 - 3 LH/RH
- ☞ Weight transferring and relaxing the thumb - Dancing Thumbs by W.A. Palmer, M.Manus, and A.V. Lethco

# Isabella Vengerova's and Heinrich Neuhaus



thumb exercises

# Isabella Vengerova's Exercises

Exercise 1

Piano

2 1 2 1 2 1 2 4 2 1 2 1 2 4 1 4    2 1 2 1 2 4 1 2 1 4 2 1 2 1 2 4

5 4 2 4 5 4 2 1 2 4 5 4 2 1 2 1    2 4 5 4 2 1 4 2 4 1 2 4 5 4 2 1

Pno

1 2 4 2 1 4 2 1 2

4 2 1 2 4 1 2 4 5

Exercise 2

Pno

1 3 1 4 1 3 1 4    1 4 1 3 1 4 1 3    1

1 4 1 3 1 4 1 3    1 3 1 4 1 3 1 4    1

Exercise 3

Pno

2 1 2 4 1 2 4 1

Exercise 4

Pno

1 1 1 1 1 1 1 1





# Recommendation by Vengerova



- ❧ They can be transposed to all keys, major and minor, with the fingering and pitch pattern adjusted to the placement of the thumb in that key.
- ❧ It is not necessary to practice all of the exercises.
- ❧ They are to be played with hands separately.
- ❧ The thumbs must pass under the other fingers gradually without the aid of lateral motions of the wrist.
- ❧ The wrist drops on the long notes but without making an accent, or at least not a big one ( The entire dynamic level was not more than mezzo piano, or at most mezzo forte.)  
The wrist rises on the short notes.





Ex. 39

# Strengthening the 5th



- ✧ intervals : 4th, 5th, or 6th (depending on hand's size)
- ✧ Triads
- ✧ 5th finger scale - Heavy Work by Gretchaninoff
- ✧ Pivot with arm's help, C.Czerny-H.Germer Etude no. 1 and no. 2

Example:

- ✧ Glass Beads, Op. 123, Heavy Work by A. Gretchaninoff
- ✧ C.Czerny-H.Germer Etude no. 1 and no. 2
- ✧ Gnyesina Study Source: Russian School of Piano Playing Book 1, part II

# Finger Independence



- ❧ How to safely develop fingers' independence?
- ❧ To lift or not to lift and how?
- ❧ Strong fingers = less tension
- ❧ Using fingers with arm weight
- ❧ It is all about the bridge - collapsed knuckles
- ❧ Role of the elbow in collapsed knuckles and twisted hand

# C. Czerny & H. Germer



∞ Carl Czerny 1791-1857

Etudes: Op.139, 261, 299, 335, 337, 355, 365, 453, 553, 599, 636, 718, 740, 802, 823, 834, and 849

∞ Heinrich Germer 1837-1913

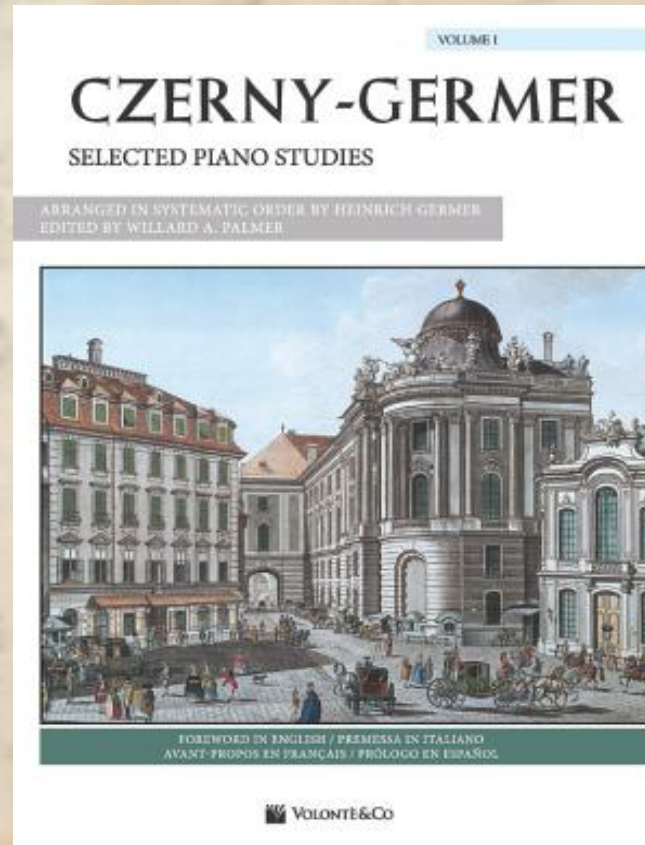
∞ Germer one of the first pianists to grow up with Czerny etudes

∞ compiled etudes by C. Czerny into 4 volumes

# Czerny-Germer Etudes



- ❧ Etudes are arranged systematically
- ❧ Germer added dynamic markings, phrasing and pedaling.
- ❧ Corrected printing errors
- ❧ Beamed the notes differently – making it easier for the student to read
- ❧ Metronome markings are original but exaggerated





# Volume 1



- ❧ Part I etudes were selected from Opus 139, 261, 599 and 821. Total 50 studies
- ❧ Part II etudes were selected from Opus 335, 636, 829 and 849. Total 32 studies.



# Drill and Repetition



∞ There are no shortcuts

∞ “Drill, drill, and more drill, is the secret of the early training of the mind and hand (J. Hofmann, p.76)

# Drill and Repetition



❧ p.73-74 “Too much cannot be said about the advantages of an early drill. The impressions made during youth seem to be the most lasting. I am certain that the pieces that I learned before I was ten years of age remain more persistently in my memory than the compositions I studied after I was thirty. The child who is destined for a musical career should receive as much musical instruction in early life as is compatible with the child’s health and receptivity. . . The child’s power of absorption in music study between the ages of eight and twelve is simply enormous; it is less between twelve and twenty; still less between twenty and thirty, and often lamentably small between thirty and forty.” (J. Hoffman, p.73-74)

# Examples



- ✧ Etude No.1, 2, 21, 38 (strengthening 5th and 4th)
- ✧ Etude No.3, 4, 9, 13, 14,
- ✧ Etude No.5, 6
- ✧ Etude No.7
- ✧ Etude No. 8
- ✧ Etude No.12, 35 (one motion)
- ✧ Etude No.14

- ❧ Etude No.13,18 (Prep for Alberti Bass)
- ❧ Etude No.24 (independence of fingers)
- ❧ Etude No.27, 34, 40 (Repetition)
- ❧ Etude No.28 (Thumb transition)
- ❧ Etude No.31, 38 (Arpeggios)
- ❧ Etude No. 38 (strengthening the 4th finger)
- ❧ Etude No. 20, 39 (voicing)
- ❧ Etude No.50 (Combination of different gained techniques)

# Sources



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