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## LESSON 5: REPERTOIRE

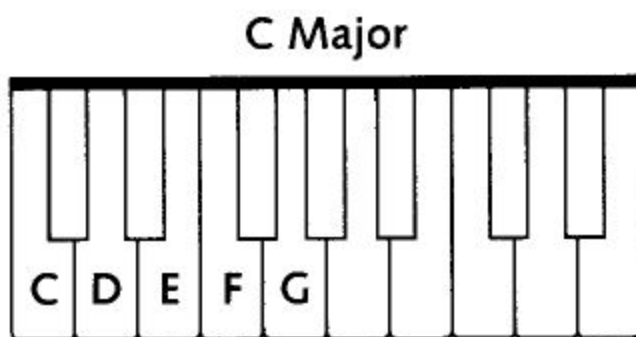
Classical Piano: Major 5-Finger Patterns on White Keys

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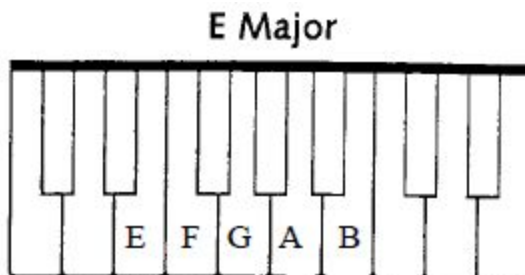
### A LITTLE JOKE BY DMITRI KABALEVSKY

#### General observations:

- Both hands are in treble clefs
- Right hand is in C major 5-finger pattern



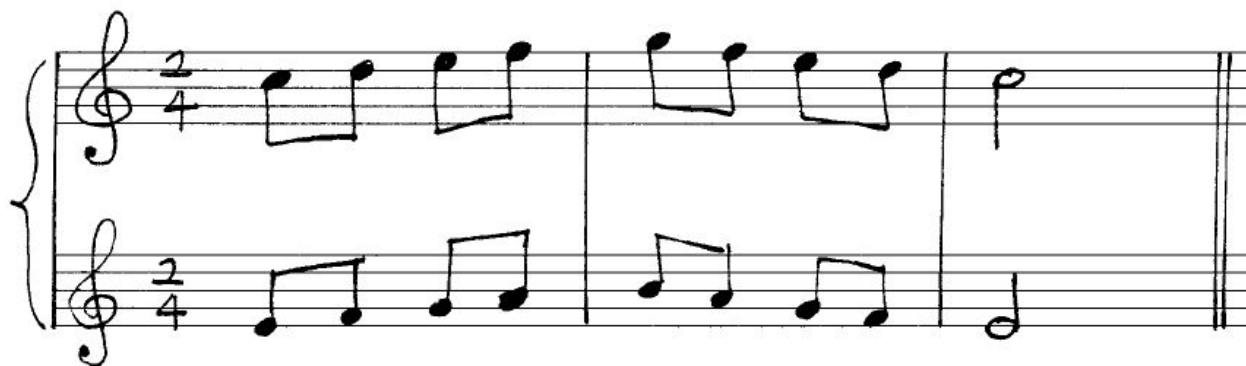
- Left hand is in E major 5-finger pattern, but lowering the 2nd and the 3rd note (F# becomes F, G# becomes G)



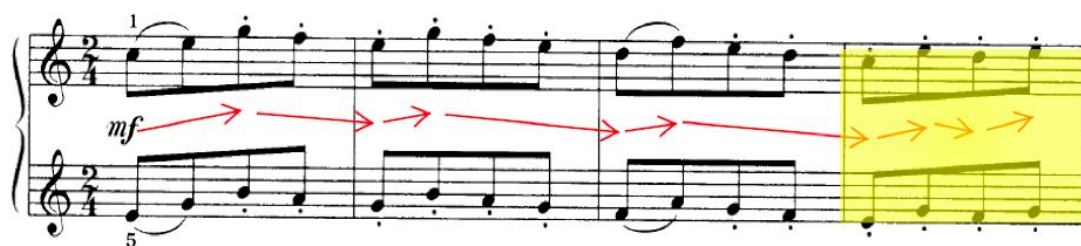


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- Play both 5-finger patterns simultaneously



- Line 1 and line 2 are almost alike, except the last measure of each line





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- Line 3 and part of line 4 (mm. 9 - 14) - has the same pattern as m.1



- The pattern repeats itself every two measures (mm. 9-10, mm.11-12, mm.13-14), but goes step down (see circled notes B, A, G)



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### Articulations:

*mf* Two note slur followed by two staccatos

- First note is played with a down motion, connecting to the second note with a gentle release. Sink gently into the first note, then release after playing the second note with a gentle release of the wrist to the right
- Staccatos are played with up motions, lightly bounce from the wrist
- PITFALL: be careful not to play the 2nd note of the two note slur too short, like a staccato. Wrist should 'float off' after playing the 2nd note.

- The last two measures of the piece have tenuto-staccato and tenuto marks
- Tenuto-staccatos are to be played as emphasized staccato notes. They are played a little longer in length than staccatos, but still have the dry and short character as staccatos.



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- The last tenuto note is to be played emphasized (think a strong 'nudge' of the notes). Be sure to hold it for the entire two beats.

### Hands together:

- Both hands are playing a 6th apart
- Both hands are going the same direction
- Watch out for steps and skips

The musical score is in 2/4 time and consists of two staves. The right hand (treble clef) has a melody with notes labeled 'skip' and 'step'. The left hand (bass clef) has a bass line starting with a '5' and a 'mf' dynamic marking. Red arrows indicate the interval of a sixth between the hands.



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## FUNNY INCIDENT BY DMITRI KABALEVSKY

ЗАБАВНЫЙ СЛУЧАЙ 6 FUNNY INCIDENT

Op. 39 №7

**A** Andantino, marcato [Не торопясь, отчётливо]

**B**

### General observations:

- Key of the piece: G Major
- Hands move positions quite a bit
- Ternary Form (ABA) - first and the third line are exactly the same!

### Repetitions:

#### **Section A:**

Rhythmic repetition: quarter note + 2 eighth notes + quarter note



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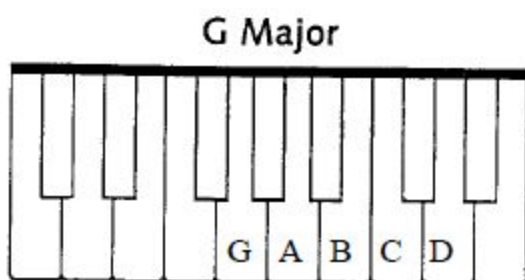
Articulation repetition: all staccatos, with first note of every measure accented



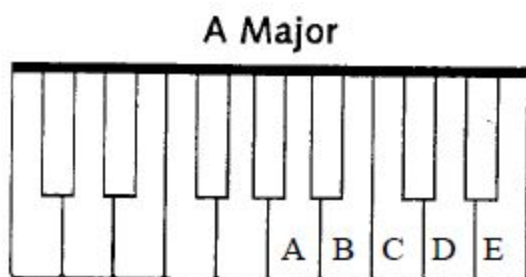
Note Repetition: left and right hand plays exactly an octave apart. Left hand plays first, then right hand echos (think copycat!)

**Five-finger patterns**: practice going back and forth between these two 5-finger patterns

### M.1 - 2 : G Major



### M. 3-4 : A Major (with a lower 3rd)

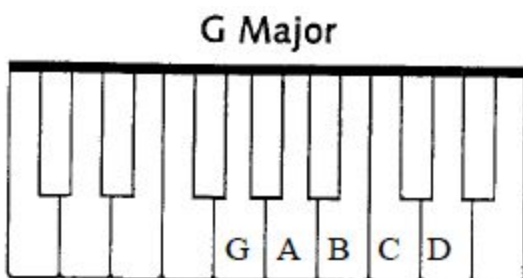






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### M.5-6: back to G Major



### Section B:



Rhythmic repetition: 4 eighth notes + quarter note

Articulation repetition: all staccatos

Note Repetition: left and right hand plays exactly an octave apart. Left hand plays first, then right hand echos

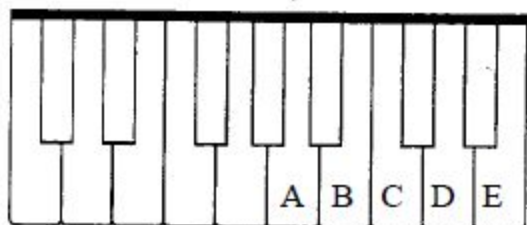
- Direction of the notes change every two measures (i.e. m.9-10 the notes go down, m.11-12 notes go up, etc.)
- Hand position moves up every two measures



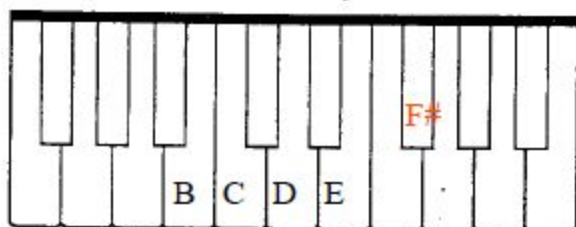


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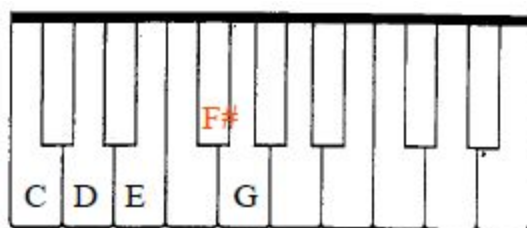
**Five-finger patterns:** All Fs should be sharped



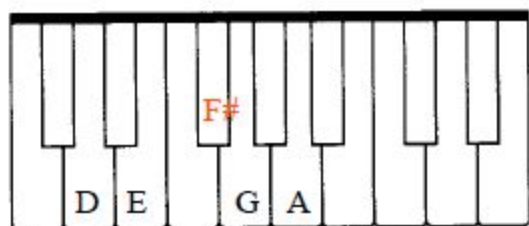
m. 9-10



m. 11-12



m.13-14



m. 15-16



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### Practice tips:

- 1) Play each 5-finger pattern hands together and practice moving hand positions (watch out for the F#!)

The image shows a musical exercise for a 5-finger pattern in G major (one sharp). The exercise is divided into four measures, each representing a different hand position. The notes are written on a grand staff (treble and bass clefs). The first measure is labeled 'A Position' and contains the notes G4 (treble, 1), A4 (treble, 2), B4 (treble, 3), C5 (treble, 4), and D5 (treble, 5). The second measure is labeled 'B Position' and contains the notes A4 (treble, 1), B4 (treble, 2), C5 (treble, 3), D5 (treble, 4), and E5 (treble, 5). The third measure is labeled 'C Position' and contains the notes B4 (treble, 1), C5 (treble, 2), D5 (treble, 3), E5 (treble, 4), and F#5 (treble, 5). The fourth measure is labeled 'D Position' and contains the notes C5 (treble, 1), D5 (treble, 2), E5 (treble, 3), F#5 (treble, 4), and G5 (treble, 5). The bass clef part of the exercise is a simple accompaniment of the treble part, with notes G3, A3, B3, C4, and D4 in the first measure, and so on.

- 2) Add in staccatos

- 3) Play as written

The image shows a musical exercise for a 5-finger pattern in G major (one sharp). The exercise is divided into six measures. The first measure is marked with a piano (p) dynamic. The second measure is marked with a crescendo (cresc.) dynamic. The third measure is marked with a staccato (stacc.) dynamic. The fourth measure is marked with a staccato (stacc.) dynamic. The fifth measure is marked with a staccato (stacc.) dynamic. The sixth measure is marked with a staccato (stacc.) dynamic. The notes are written on a grand staff (treble and bass clefs). The first measure contains the notes G4 (treble, 1), A4 (treble, 2), B4 (treble, 3), C5 (treble, 4), and D5 (treble, 5). The second measure contains the notes A4 (treble, 1), B4 (treble, 2), C5 (treble, 3), D5 (treble, 4), and E5 (treble, 5). The third measure contains the notes B4 (treble, 1), C5 (treble, 2), D5 (treble, 3), E5 (treble, 4), and F#5 (treble, 5). The fourth measure contains the notes C5 (treble, 1), D5 (treble, 2), E5 (treble, 3), F#5 (treble, 4), and G5 (treble, 5). The fifth measure contains the notes G5 (treble, 1), F#5 (treble, 2), E5 (treble, 3), D5 (treble, 4), and C5 (treble, 5). The sixth measure contains the notes F#5 (treble, 1), E5 (treble, 2), D5 (treble, 3), C5 (treble, 4), and B4 (treble, 5). The bass clef part of the exercise is a simple accompaniment of the treble part, with notes G3, A3, B3, C4, and D4 in the first measure, and so on.