

More Piano Sight-Reading 2

Neue Vom-Blatt-Spiel-Übungen auf  Klappentisch

Pieces pour piano solo

Zusätzliche Stücke für Klavier



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Preface

Although pianists rarely get the opportunity to perform in an orchestra or other large ensemble, the piano is remarkably versatile in the forms and styles of music in which it can play.

Apart from the vast library of music written for the instrument over some 350 years and by most of the world's greatest composers, there are other outlets for the pianist to explore which offer the opportunity to perform with other musicians. There is also a wealth of music written for piano duet or two pianos that can provide both enjoyment and the pleasure of performing with another pianist.

Accompanying is an art in itself and demands the ability to listen and adapt, following rather than leading. It gives access to a new and varied repertoire with instrumentalists and singers, small ensembles and soloists and the world of musical theatre. Many present and past transcriptions of music from other genres offer an entirely new and exciting challenge and opportunity to explore an alternative repertoire.

The pianist can be called upon to accompany music written with traditional notation, or music which uses a variety of symbols. These are introduced in the first chapter of this book with links to the relevant chapters. The music of Baroque, Classical, Romantic and 20th-century composers of high calibre and virtuosity is often written in a way that requires a high level of technical skill and a deep understanding of the composer's intentions. The 'complete' edition of a work often includes a variety of editions and versions, and the pianist must be able to choose the most appropriate one for the occasion.

The pianist must also be able to accompany music written in a way that requires a high level of technical skill and a deep understanding of the composer's intentions. The 'complete' edition of a work often includes a variety of editions and versions, and the pianist must be able to choose the most appropriate one for the occasion.

To the pupil: 'Essential fingering'

When faced with a new piece of music, the pianist is often faced with the task of considering the fingering of the piece. This is a task that is often overlooked, but it is one that is essential for the pianist to consider. It is a task that is often overlooked, but it is one that is essential for the pianist to consider.

The pianist must also be able to accompany music written in a way that requires a high level of technical skill and a deep understanding of the composer's intentions. The 'complete' edition of a work often includes a variety of editions and versions, and the pianist must be able to choose the most appropriate one for the occasion.

This book aims to assist you in understanding the logic of fingering. When it comes to playing with chords it becomes impractical and over fussy to put in any other than absolutely essential fingering. If you play both quicker and more complex pieces employing patterns, scale and arpeggio figures (e.g. Bach's Two-part Inventions) you will find that you may observe the patterns but your main guide to fluent playing will be to read those essential numbers. Failure to do so will inevitably lead to a slip of some sort.

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It is recommended that you study fingering in pieces while you still have the opportunity and not take it for granted, fail to see the reasoning behind it, or ignore it!

In this book we have attempted to break this focus on fingering down by first showing where a 5-note hand position needs to change, then by giving fingering for part of the piece with the recommendation that you use a pencil to prepare the remaining bars in a similar manner. This is done firstly with 2 part pieces, then with the introduction of 2 note chords in one hand or the other, then with 3 note chords, and SATB voicings. The final section will contain a mixture of all these. Various styles will be encountered including syncopated, jazz and swing style, and so on. Chromatic, modal and atonal pieces. In these pieces reading is encouraged as they may not sound quite as you expect.

Finally, as the aim of learning is to prepare yourself for independence and equip you to choose your own music to play, then understanding fingering and how to use it, and being skilled at reading ahead and planning the next few bars, will prove beneficial. If you are not skilled at reading ahead and planning the next few bars, your repertoire will give little or no guidance. If you are more experienced, please seek advice from a more experienced player or teacher.

There are no sections in this book concentrating on building to interval based exercises. It is recommended that you appreciate the principles of fingering and how to use it, and then apply them to your own repertoire. If you are not skilled at reading ahead and planning the next few bars, your repertoire will give little or no guidance. If you are more experienced, please seek advice from a more experienced player or teacher.

Section 1 begins by helping you to understand the concept of hand positions and select the best fingering for a given piece. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 2 Fingering suggests the best fingering for the hand at the start of each bar. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 3 introduces two-note chords and the best fingering for the hand at the start of each bar. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 4 introduces three-note chords and the best fingering for the hand at the start of each bar. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 5 introduces four-note chords and the best fingering for the hand at the start of each bar. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 6 concentrates on playing four-note chords and the best fingering for the hand at the start of each bar. It goes on to show how to use a pencil to prepare the remaining bars in a similar manner. This can be achieved with minimum effort. The book is a pencil to help you to prepare the remaining bars in a similar manner. Examples are in the book.

Section 7 employs a variety of styles and tonalities.

Section 8 gives opportunities to learn about playing from chord symbols including roman numerals (as used in the study of harmony), figured bass (as found in much baroque music) and chord symbols (as found in jazz and popular music).

