

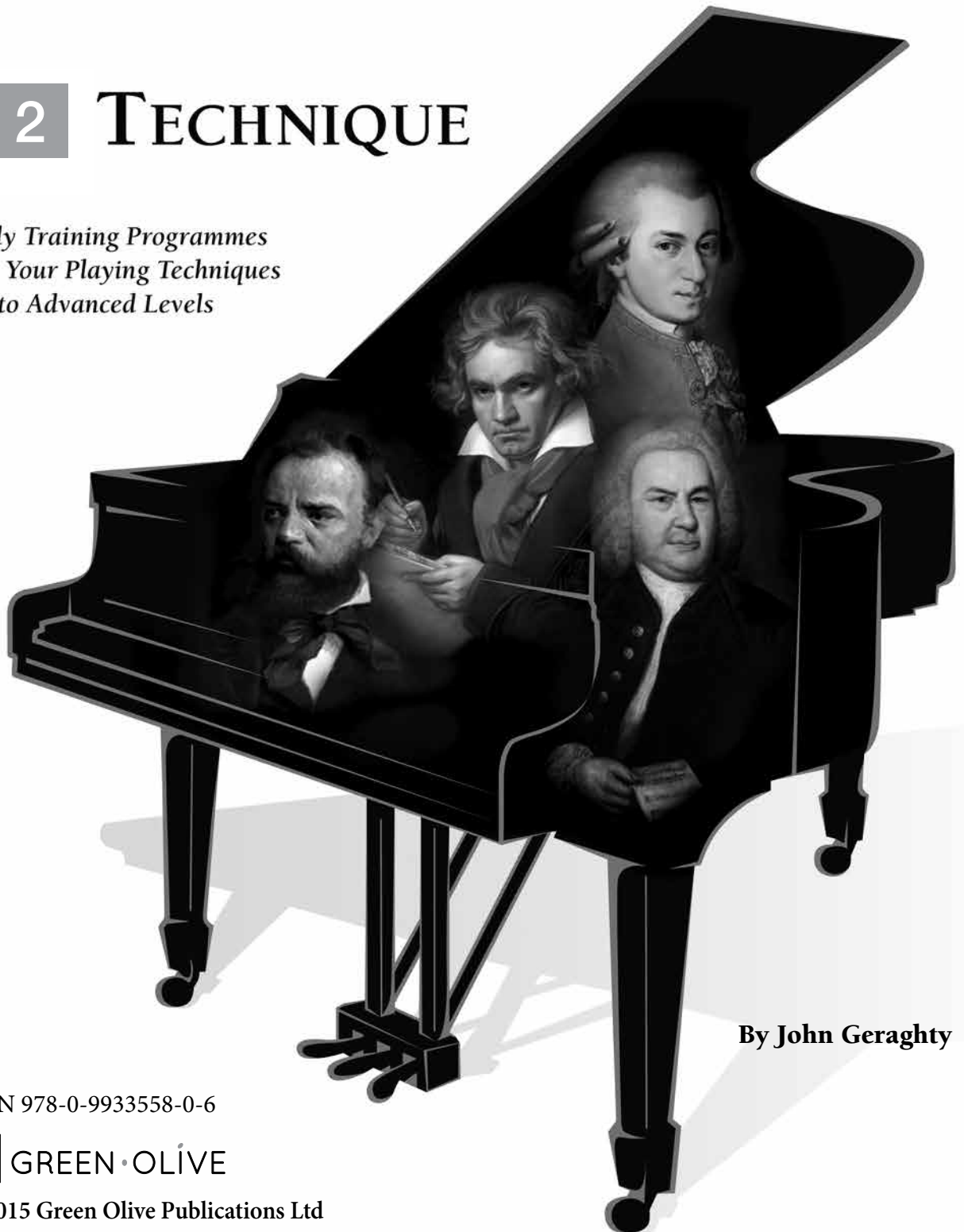
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The Complete Classical Piano Course

*A Comprehensive Self-Learning
Guide to Classical Piano*

BOOK **2** TECHNIQUE

*Features Weekly Training Programmes
That Will Take Your Playing Techniques
from Beginner to Advanced Levels*



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BOOK TWO — TECHNIQUE AND CD-2

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Introduction

To be good at anything requires *technique*. Hitting a tennis ball over the net can be done easily, but to get that “top-spin” requires separate practise away from “playing the game”. The technique programmes in this course will give you that “top-spin”.

“Technique Programme—A” trains each finger individually, so that you will be able to articulate the music better and also to be able to play the music faster. “Technique Programme—B” concentrates on the fundamentals of all-round piano playing, so that you’ll have good enough technique to try out other musical styles, if you so wish.

Listen to Schubert’s “Waltz in B Minor” and listen to the difference when it comes to playing with or without *technique*.



CD 2 – TRACK 1 – NO TECHNIQUE

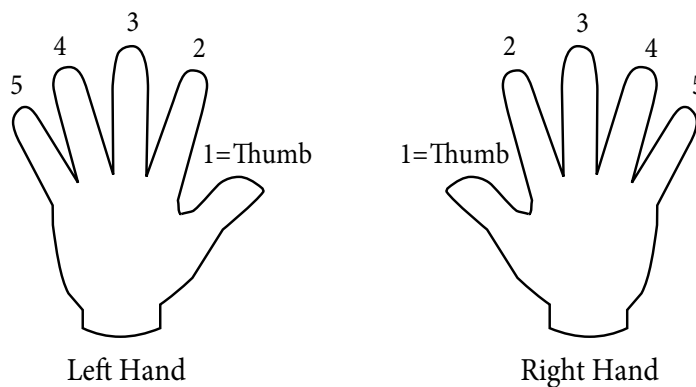


CD 2 – TRACK 1.1 – WITH TECHNIQUE

Can you notice that in the first track the left hand chords are overpowering the melody? Also there are no dynamics in the first track.

Although the music I have presented will help you to continuously improve your playing, working separately on technique for 5–10 minutes every day will improve your playing skills ten-fold.

FINGERING



The importance of correct fingering

Using the same fingering consistently not only teaches you the correct technique, but also helps you to learn the music quicker.

Classic mistakes

Frequently, students like to look down at the keys rather than looking up at the music. They seem to think that by looking down, they will learn the music quicker than when looking up. This causes a break in concentration by impeding the flow.

Avoiding the classic mistakes

1. Look up at the music as much as possible apart from any big jumps indicated by *
2. Keep to the same fingering!

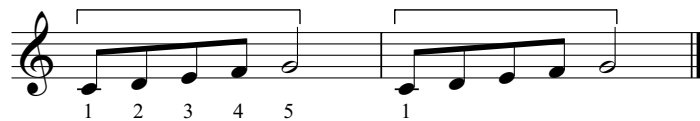
“For me, music is always the language which permits one to converse with the beyond”.

—ROBERT SCHUMANN

Applying the 5-fingered position with fingering

Illustrated here, again, is the 5-fingered position. Place your right hand over notes C, D, E, F, and G with your thumb on Middle C and the other fingers over the other notes, as follows: D = 2, E = 3, F = 4 and G = 5.

Whenever you move up or down the piano, always keep this position, i.e., one finger over one note, unless otherwise stated.



The music illustrates how each finger corresponds to each note. In Bar 2, there is only one finger marking. This is because the 5 notes correspond to the 5-fingered position, so it is not necessary to have all 5-finger markings below each note.

In the first bar below, finger 1 plays Middle C. You can see that by placing your remaining fingers over D, E, F and G it is not necessary to have a finger marking for each note.



The only time when there is a new fingering is when you have to move your hand as in Bar 2.

New fingering = New position. (*)

In Bar 3, the finger 3 is not necessary because your fingers are already covering these notes as in Bar 2.

*Many music books tend to place extra finger markings in the music, even if you don't have to move. This is just to keep you on track. In this course, more finger markings are annotated than usual in each piece of music to help you maintain correct technique.

Stretching to another note

You won't always be able to hold the 5-fingered position and often you will need to play another note that isn't under the correct finger. This is where you will need to stretch. You do this by using the first note as a "pivot" while the next finger locates the next note. When you have reached the next note play them like a "see-saw", i.e., one is played while the other comes off.