
Presto 11 Full Crack 63 !!BETTER!!

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Performance Guide: Page: 3 Key: C Major Etude Title: No. 6 Tempo: Dotted Quarter Note = 62-70 Play from Beginning to End Performance Guide: Fering Etude No. 6 in C Major This etude has been selected for the presence of both lightly articulated staccato passages and broad legato passages. The etude is in a 3/8 time signature and should therefore feel as if it is in one. The piece should start cheerfully and loud. In measure 17, the etude briefly moves into a minor mode, and this can effectively be achieved with a change of dynamics. As the etudes only printed dynamic is the opening forte, one might consider dropping to a piano dynamic during the first few measures of this section, to establish a contrast in character. There is a tie between measures 27-28, and measures 29-30, and these ties are the perfect place for the performer to take a breath if a breath is needed. Dont rush through the tie, simply taper on the downbeat of the tie, breathe, and keep the phrase moving. Breath accents occur in measures 37-38, and in measures 41-42, and the performer can achieve this with little bursts of air rather than an articulation. The high E in measure 44 can be played with either the full fingering, or a shortened fingering. If a shortened fingering is used, the player will have to mind their pitch! Performance Guide: This etude is all about fluid, smooth technique and a light staccato that allows for constant forward direction. Carefully observe the slur three/tongue three pattern and maintain the staccato throughout. Before introducing articulation, first practice with everything slurred. Work on clean technique, perfectly even rhythm, and a consistent air stream. Once your technique is smooth and even, add the articulation. Start at a slow enough tempo so that you dont make mistakes. Count this etude in three beats per measure (eighth note gets the beat) to start with and then, as you speed up, make the transition to one beat per measure for a more fluid performance.. You may wish to keep the articulation legato at first so you can concentrate on keeping the tongue very light and consistent with a focus on clear, focused tone on every note. Always use the same tee syllable for every articulation. Once you have mastered the light articulation, you can add the staccato (think teet). Be sure to clip the last slurred note before the staccato to ensure a clean, clear articulation. For the trills and grace notes in mm. 17-20 make a 5-note group, placed on the downbeat, playing one trill on the Bb (use the top two side keys to trill to the C) and then the two grace notes. At m. 65, observe the Poco piu mosso and maintain this slightly faster tempo to the end.

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