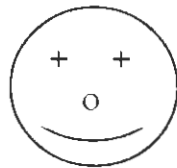
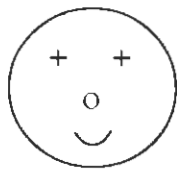
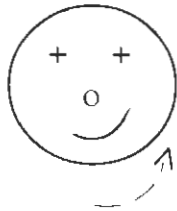


Example 89: *Hopak* by Alexander Goedicke. From *Solo Repertoire & Reading Preliminareis I-A, Volume 2*

Hopak Alexander Goedicke (1877 - 1957)

Moderato

Of course, depending on the music, *smiles* can come in all sizes and shapes. They can be small, narrow *smiles* that are deep, or narrow ones that are shallow. They can also be big, deep and wide or wide and shallow. They can even be "crooked," as when playing a slur of C-E-G-B-flat with right hand 1-2-4-5 fingers.



The important issue is: ears should always be on tones and shapes while eyes should always be on students' hands. A tone that is tailing off needs weight of hand to rise up and off the keys. And a phrase that begins with a heavier tone needs weight to sit into the keys. At end of every *smile* the hand must relax.

The smiles

As students progress into more advanced playing, skips in literature will necessarily widen. So will the distances between two-note slurs. This is the beginning of teaching wrist rotations. The *German Dance* of Beethoven in example 90 has two-note slurs in the right hand part of almost every measure. Note the octave-wide slurs on the third line. These slurs are too wide for just the *up* motions. The wrist will need to move for finger 5 to comfortably reach the piano key. To do so is like drawing a *smile* with the wrist. Because the directions of these intervals go from left to right, these slurs are simply taught thus: play while drawing a *smile* from left to right with wrist.



German Dance Ludwig van Beethoven, WoO 42, No. 1 (1770 - 1827)

allegretto

Example 90: *German Dance* by Ludwig van Beethoven. From *Solo Repertoire & Reading Preliminareis I-B, Volume 1*.