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APPENDIX ONE

Taneyev Fugue in D major (1879)

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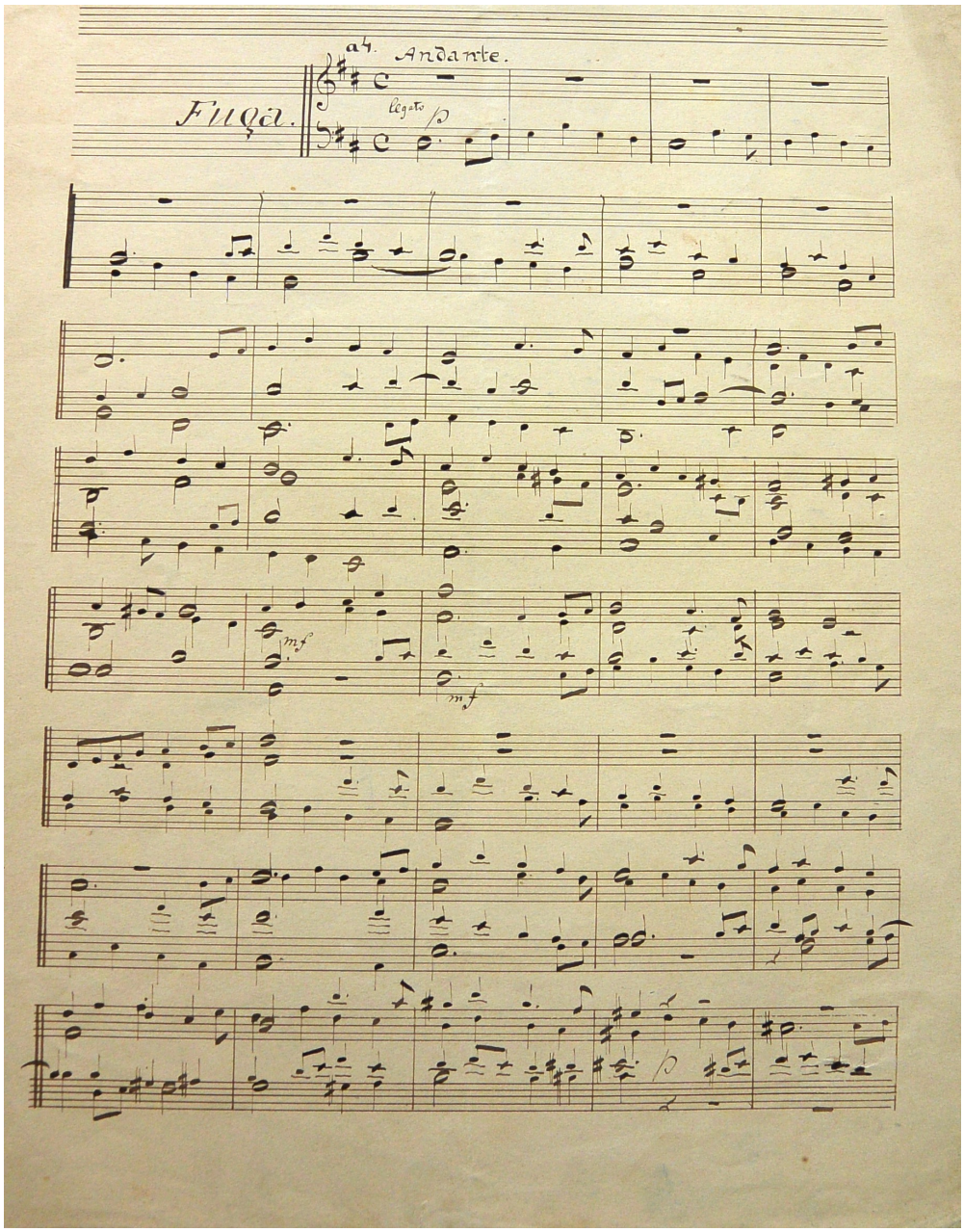
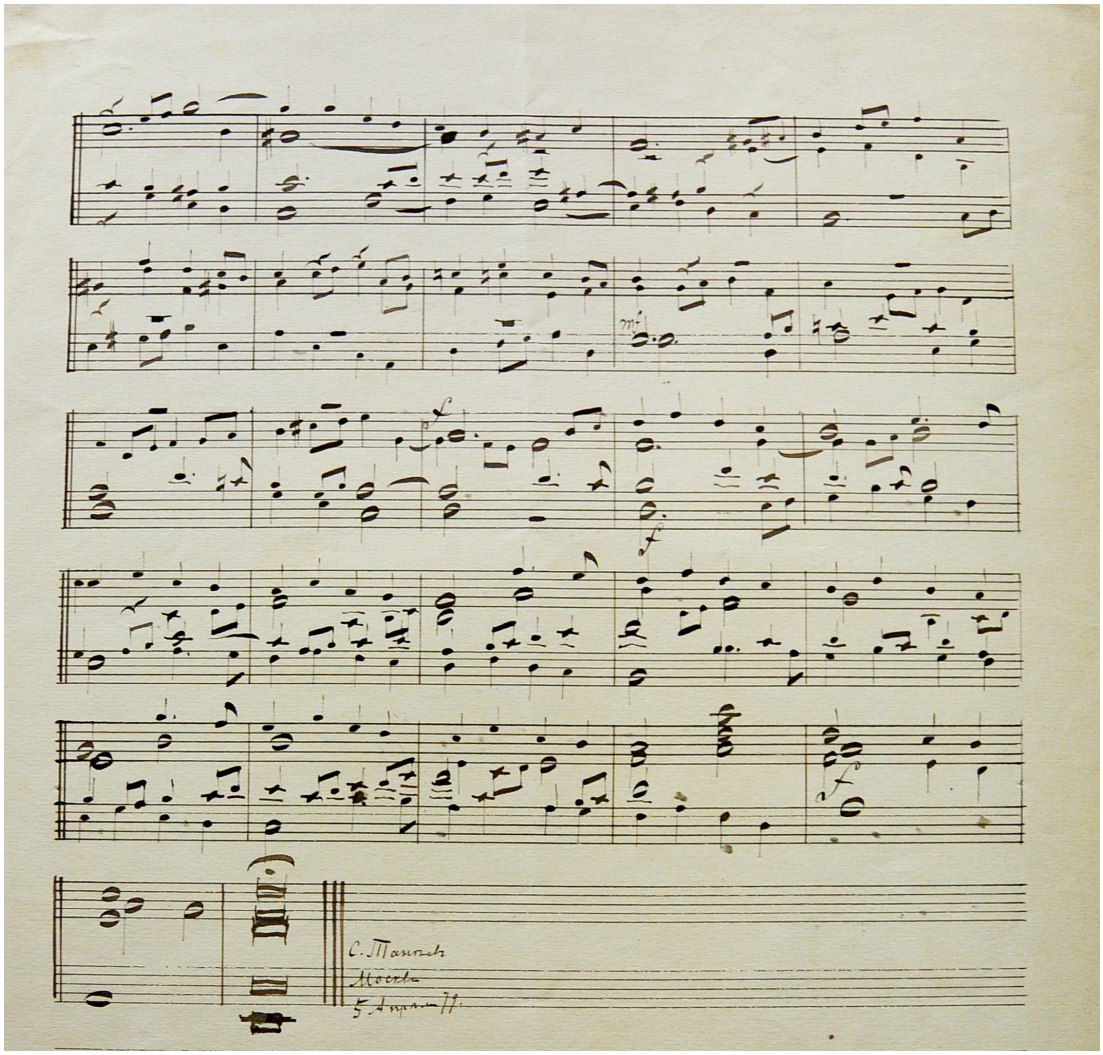
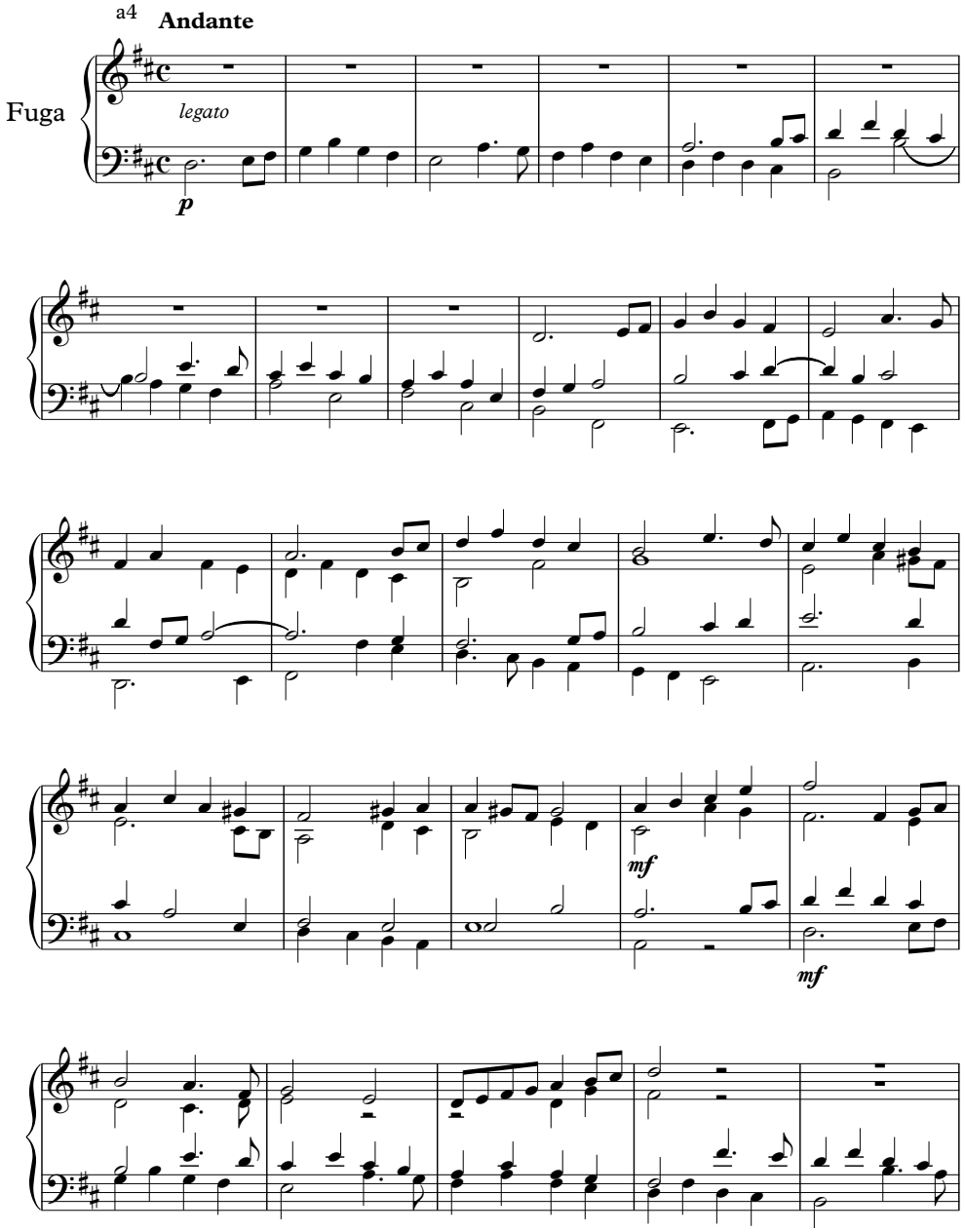
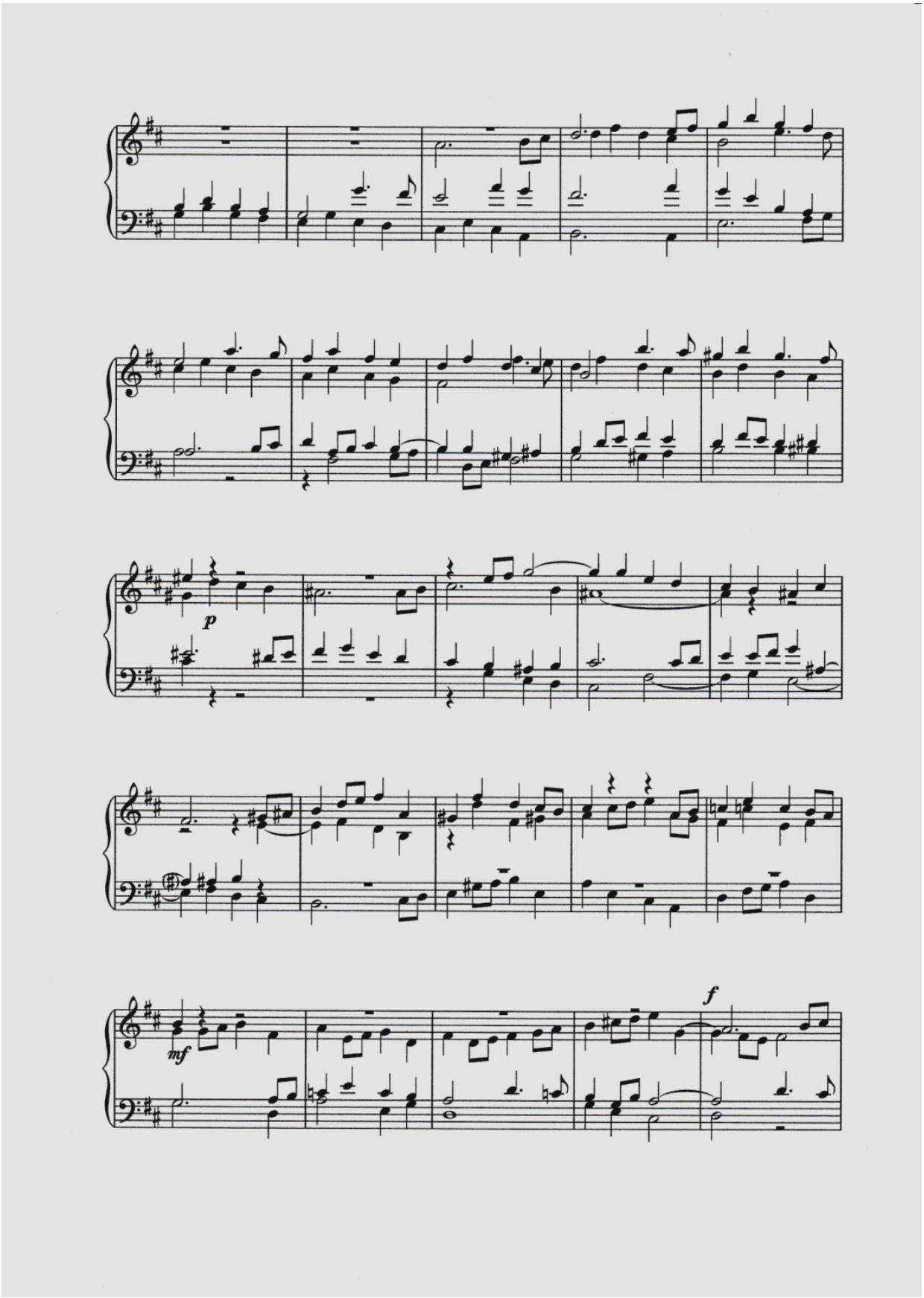
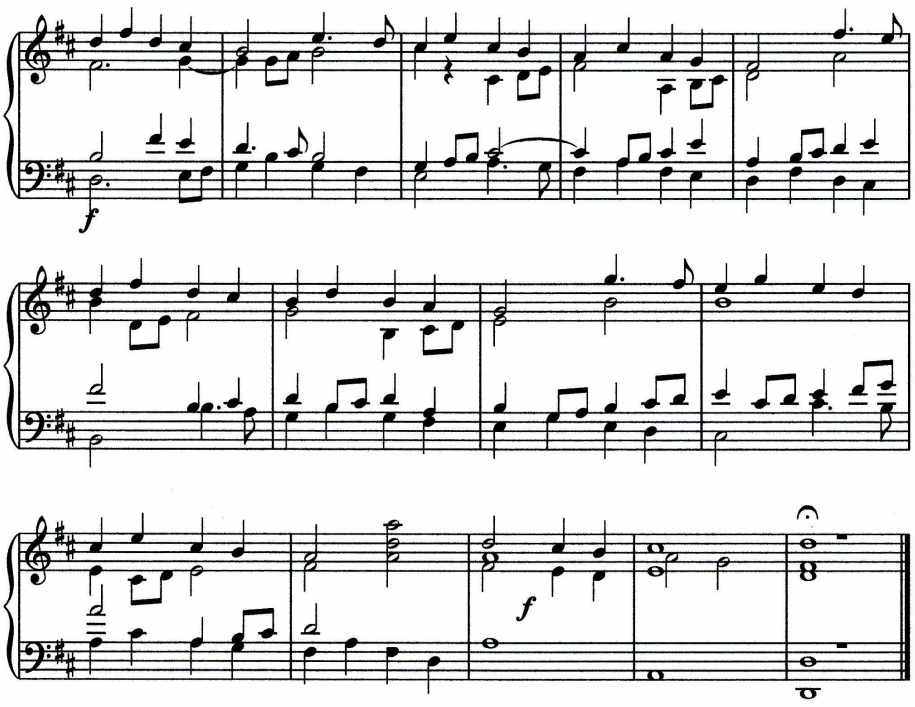



mf
f
f
f
C. Manoch
Moscha
5 Апреля 77.

Fugue in D major




p
mf
f



S. Taneyev
Moscow
5 April, 1879

Taneyev Prelude and Fugue in G sharp minor, Op.29, manuscript (1910)

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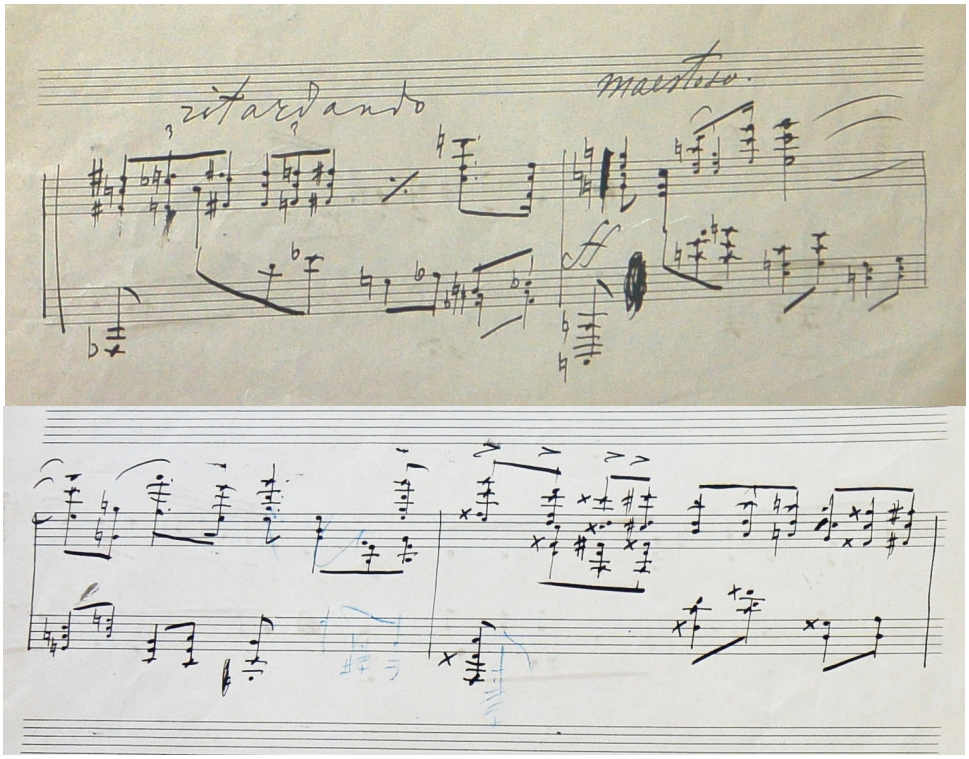
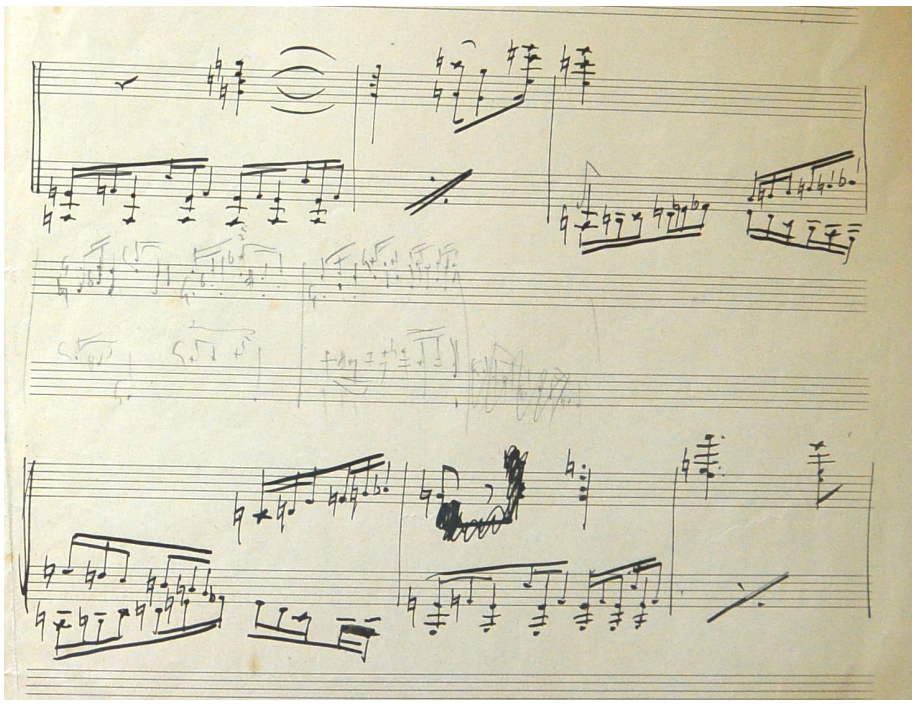
Maestoso in Prelude



Maestoso in Fugue



Taneyev Gymnastic exercises for hands and body

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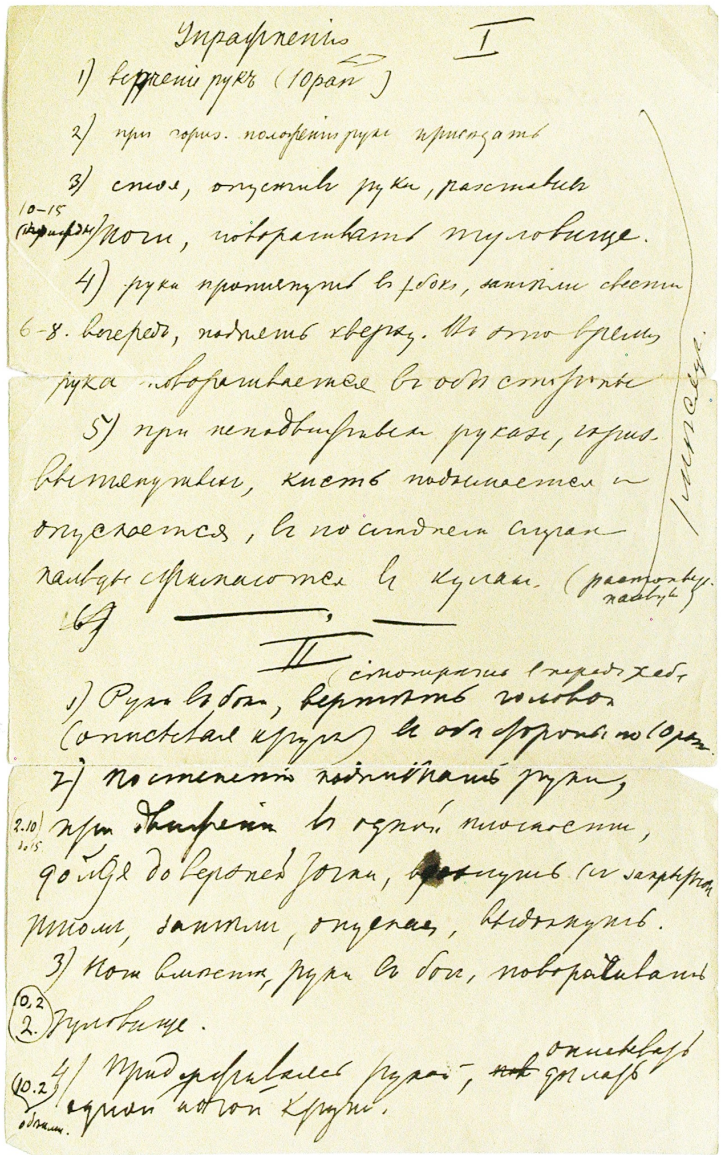


Упражненія I

1) верченіе рукъ (10 раз)

2) при гориз. положеніи руки приседать

3) стоя, опустивъ руки, разставивъ

10–15 (дважды) ноги, поворачивать туловище.

4) руки протянуть въ бокъ, затѣмъ свести

6–8. вечеръ, поднять кверху. Въ это время

рука поворачивается въ обѣ стороны

5) при неподвижныхъ рукахъ, гориз. вытянутыхъ, кисть поднимается и опускается, въ послѣднемъ случаѣ пальцы сжимаются въ кулакъ. (растопыр. пальцы)

6) —— , ——

II

1) Руки въ боки, вертѣть головой (смотрѣть впередъ хебъ) (описывая кругъ) въ обѣ стороны по 10 раз.

2) постепенно поднимать руки,

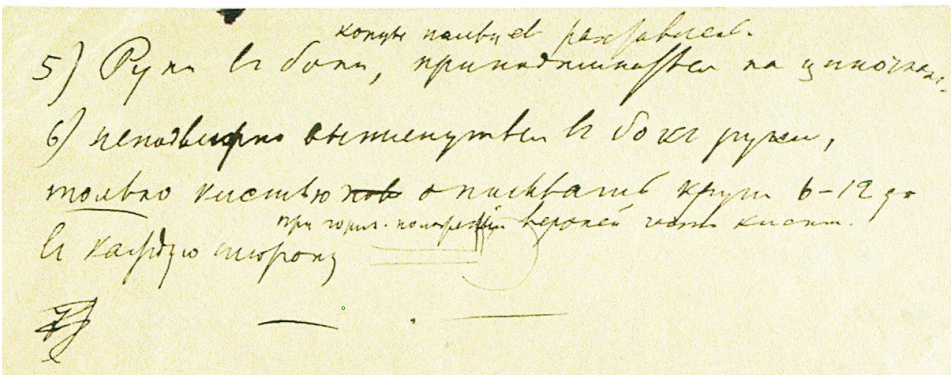
2.10 до 15 при движеніи въ одной плоскости, дойдя до верхней точки, вернуть съ закрытымъ ртомъ, затѣмъ, опуская, выдохнуть.

3) Ноги вмѣстѣ, руки въ бокъ, поворачивать

0,2 2. туловище.

10.2 4) Придерживаясь рукой, ~~ноги~~ описывать дѣлать одной ногой круги.

обѣими.



5) Руки въ боки, приподнимаются на цыпочкахъ. концы пальцевъ разставлены.

6) неподвижно вытянутыя въ бокъ руки, только кистью ~~ноги~~ описывать круги 6–12 до

въ каждую сторону при гориз. положеніи верхней части кисти.

7) —— , ——

Taneyev Gymnastic exercises for hands and body

(Translation from Russian)

Exercises

I

1. Arms rotation exercise. Repeat 10 times.
2. Squat with raised arms out to the side.
3. Stand astride with arms down. Turn the torso each side. Repeat 10 – 15 times.
4. Stretch the arms out to the side. Bring them to the front and raise above your head. Twist the wrists backwards and forwards. Repeat 6 – 8 times.
5. Stretch the arms out to the side. Raise and lower the arms. Stretch the fingers and then close into fists.

II

1. Rotate head in circular movements while standing straight with arms akimbo. Repeat 10 times each side.
2. Raise the arms slowly above the head. Inhale through the nose, then drop the hands while exhaling. Repeat 10 – 15 times.
3. Twist the torso while standing with feet together and arms akimbo. Repeat 10 times each side.
4. Stand straight. Hold on to a rail/back of chair. Raise the right leg and make 10 circular movements. Repeat with the left leg.
5. Raise up on tiptoes while standing straight with arms akimbo.
6. Motionless arms raised and stretched aside. Wrists with palms facing down make 6 – 12 circular movements in each side.

Taneyev On the subject of piano technique

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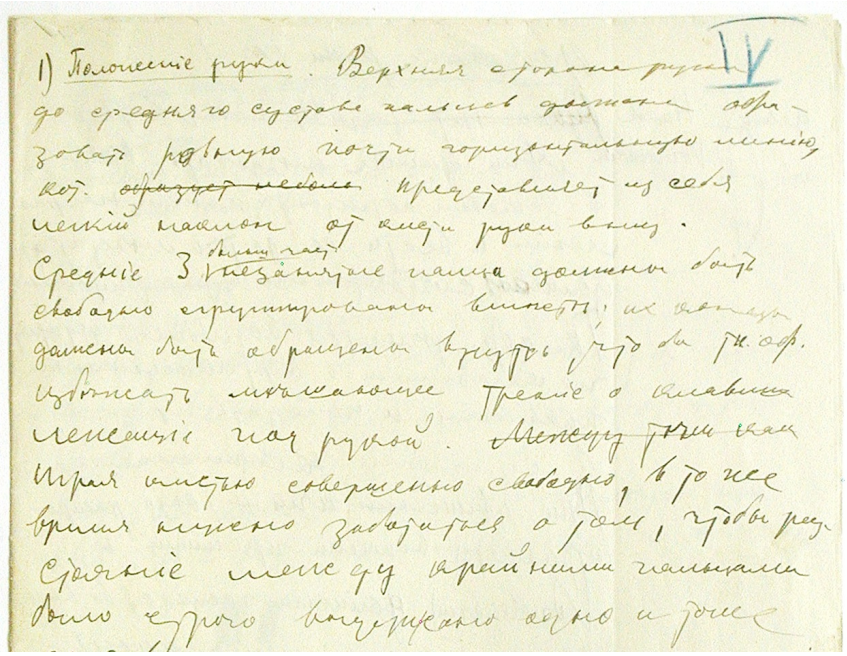
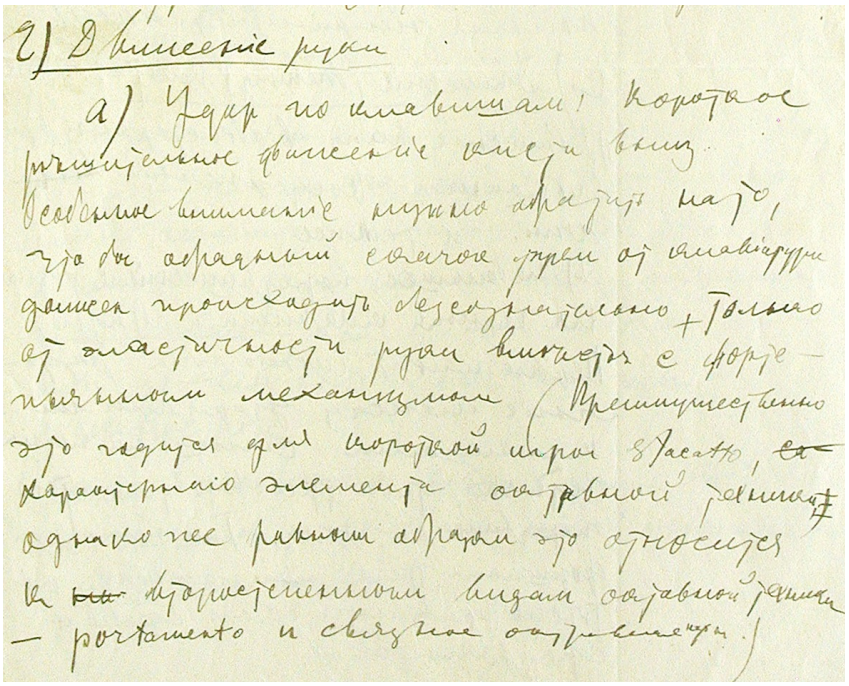
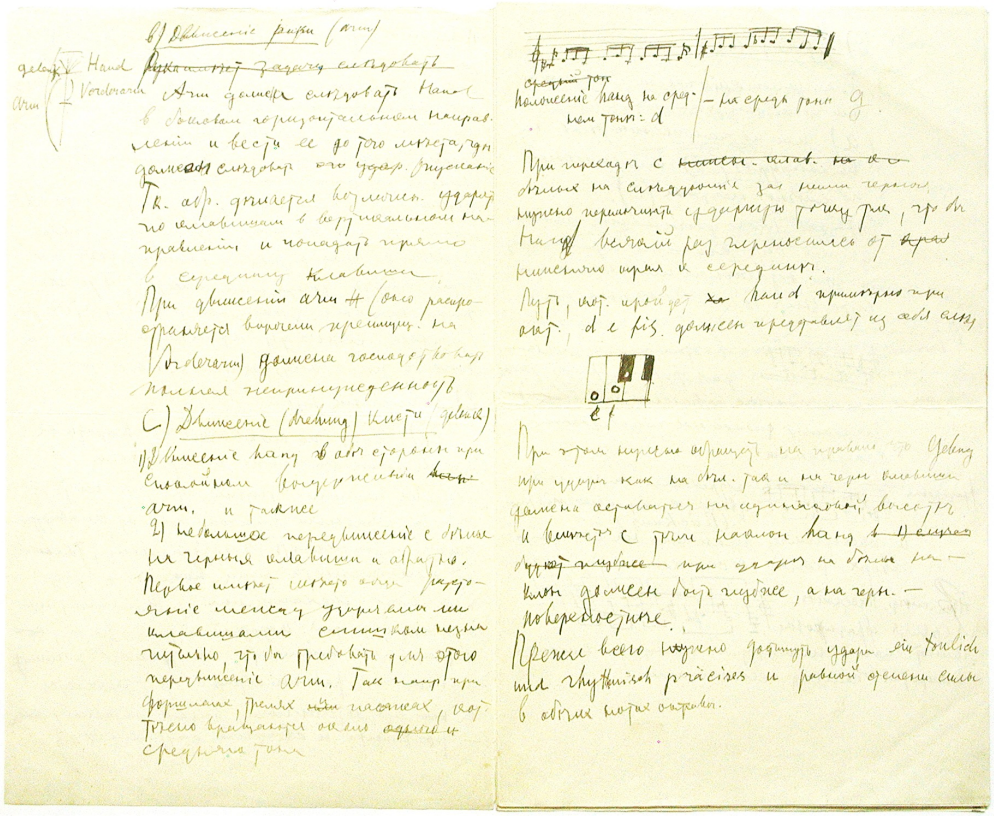
Hand position



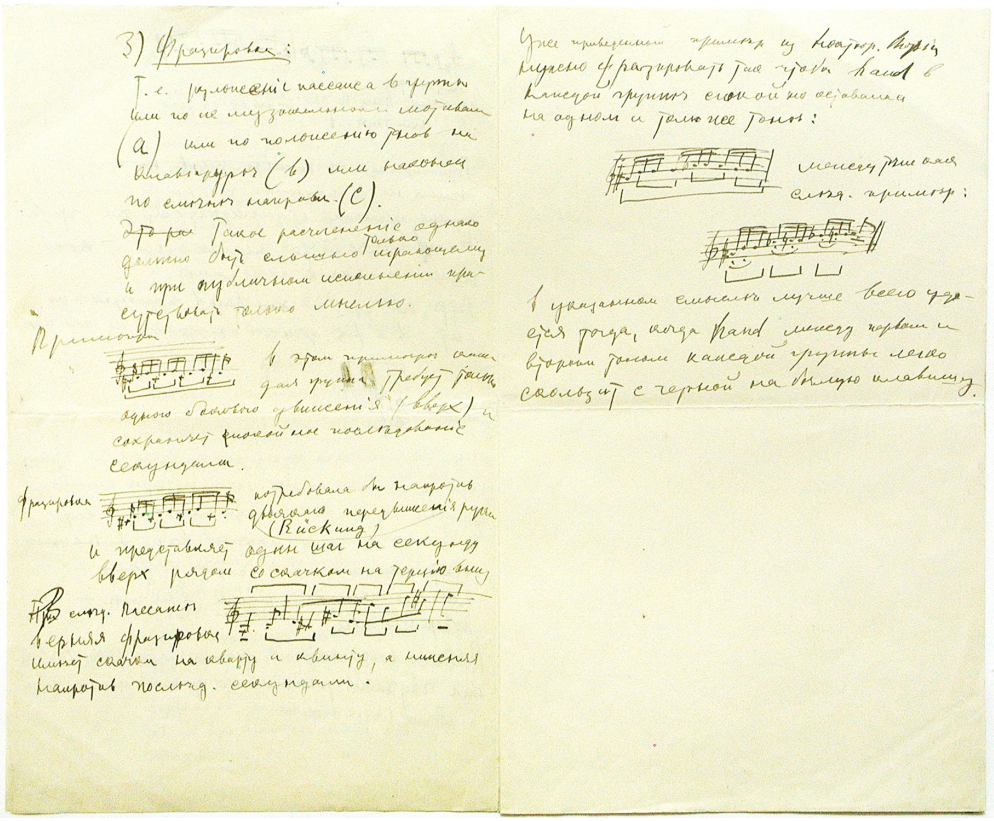
Hand movement



Hand movement (continued)



Phrasing



On the subject of piano technique

(Translation from Russian)

Hand position

The upper part of the hand up to the middle knuckles (including proximal phalanges that are closest to the hand – O.P.) should form a straight, almost horizontal line, inclining slightly down from the wrist. The three unoccupied middle fingers should be freely grouped together with their fingertips pointing inwards. This will avoid unnecessary friction with the keys under the wrist.

Pianists should make sure that the exact distance between the outer fingers is maintained with ease and precision in performance.

Hand movements

A) Hitting the keys

Short and resolute downwards wrist movement. Special attention should be paid to the reflective jump off the keys that involves the combination of appropriate hand elasticity and the piano mechanism. Predominantly this approach can be used in short *staccato* playing as well as in specific elements of octave technique. However, it could be equally employed in *portamento* and smoothly articulated octaves. Foremost, it is important to be rhythmically exact and maintain an even touch on both octave notes.

B) Arm movement

Arm (meaning the whole arm up to the wrist joint – O.P.) should follow hand in horizontal direction until the point where the wrist touches the keys. Thus, it becomes feasible to hit the keys vertically, touching them directly in the middle. The arms should move in a relaxed and free manner.

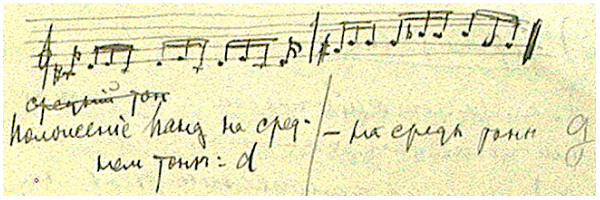
C) Wrist movements

1. Hand movements backwards and forwards. Arms should be still and relaxed.
2. Small movements from white to black keys and vice-versa.

The first occurs when the distance between the black and white keys is insignificant; hence arm movements are not required.

Thus, in mordents, trills and passages rotating closely around the middle tone, the wrist should be positioned on one particular note.

Example 1



In the first bar of Example 1 the wrist is stabilised on D (the first note of the triplet – O.P.), where as in the second bar on G (the second note of the triplet – O.P.).

In transition from white to the following black keys the hitting spot should shift letting the hand to transfer from the lower edge towards the middle of the key. Here it is necessary to adhere to the rule that the wrist should remain at the same height whether pressing the white or black keys. At the same time, the incline of the hand should be deeper when pressing the white keys and much lighter when playing the black keys.

Phrasing

Decomposition of the passage:

A) Into groups or non-musical motives;

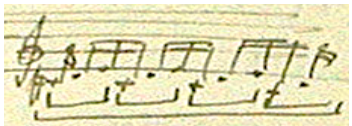
B) By the tone position on the keyboard;

C) By the changing direction of the melody line.

Only the performer should be aware of such division.

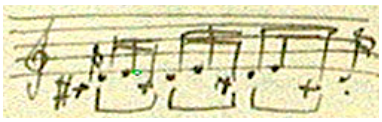
In Example 2 the group of notes only require ascending side movement of the wrist. The tranquil progress of repeating intervals should be maintained.

Example 2:



The phrasing in Example 3 requires dual hand movement upwards and downwards. The phrase consists of a sequence of two intervals; ascending seconds and descending thirds.

Example 3:

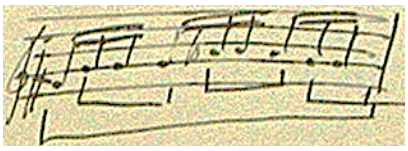


In the following passage (Example 4) the top phrase has an ascending jump on the intervals of fourth and fifth on a contrary to the lower part moving by successive seconds.

Example 4:

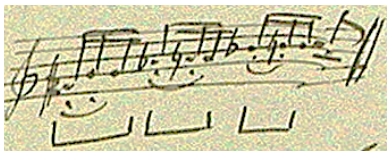
In the following phrase similar to the passages demonstrated above in Example 1 the hand should steadily remain on one note in each group.

Example 5:



The phrasing in the next example works at its best when the hand glissades lightly from the black to the white key between the first two tones of each group:

Example 6:



Taneyev 5-finger exercises

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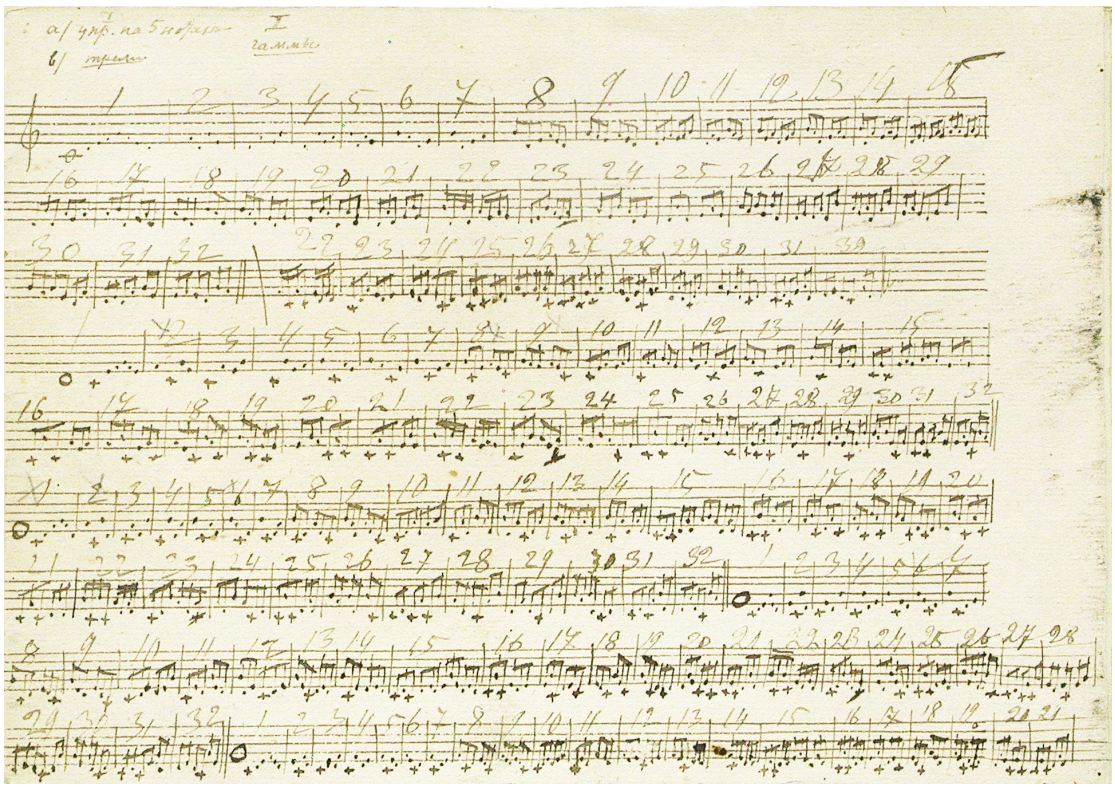
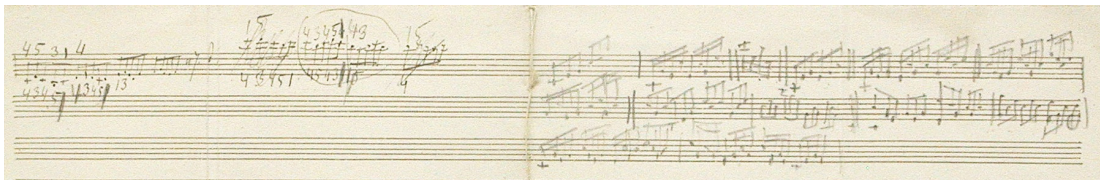
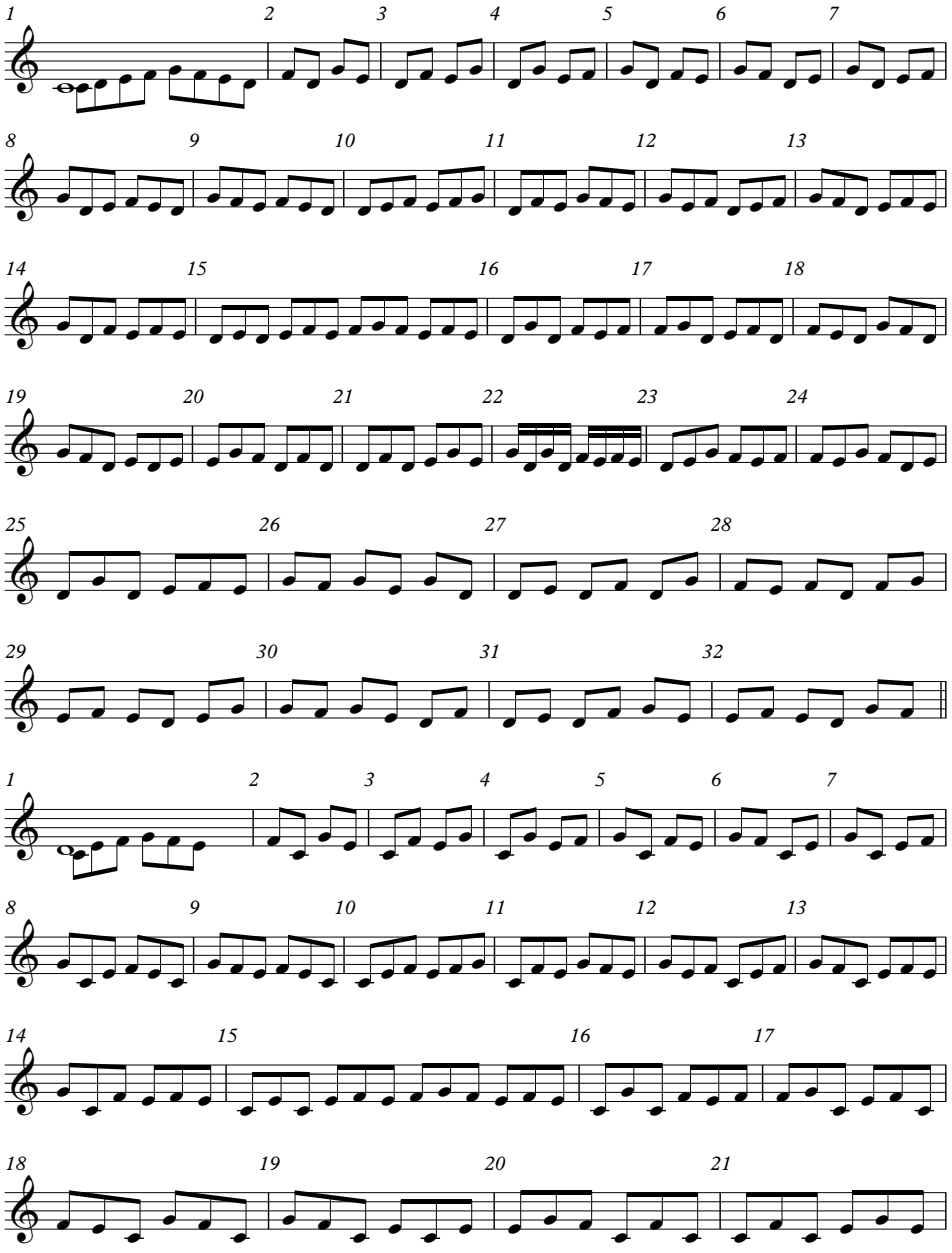
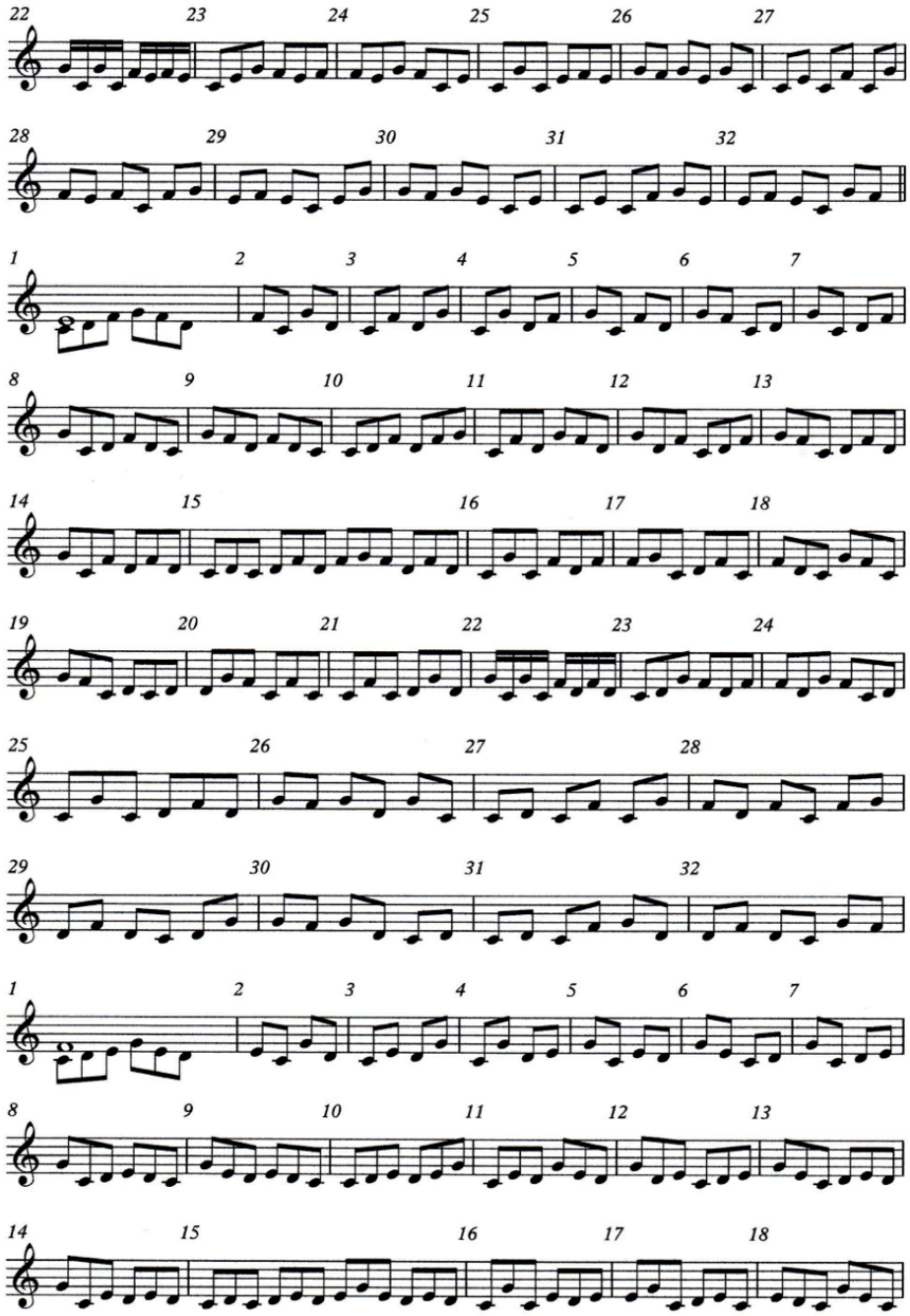




Taneyev 5-finger exercises

I Scales

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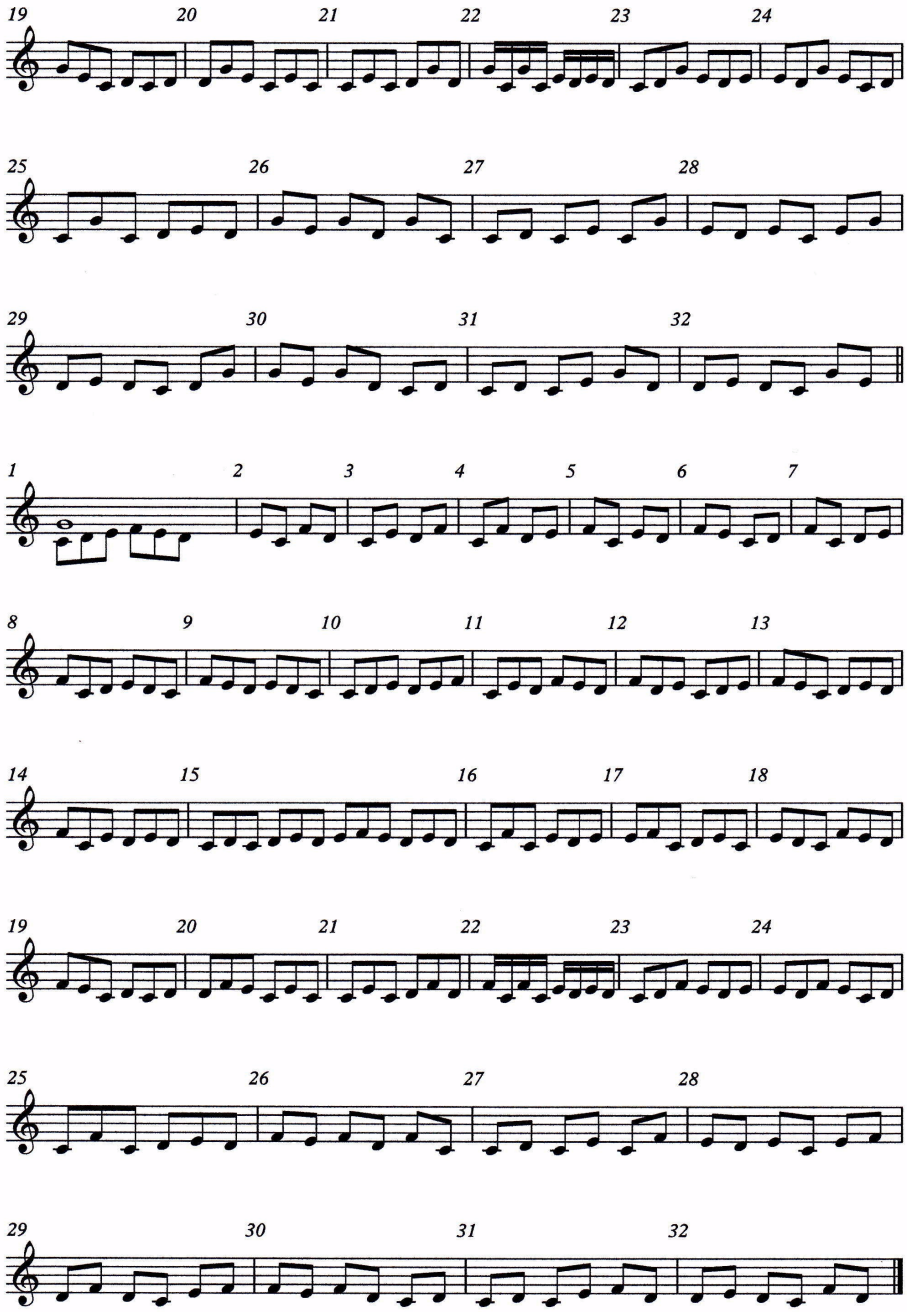
28 29 30 31 32
1 2 3 4 5 6 7
8 9 10 11 12 13
14 15 16 17 18
19 20 21 22 23 24
25 26 27 28
29 30 31 32
1 2 3 4 5 6 7
8 9 10 11 12 13
14 15 16 17 18


19 20 21 22 23 24
25 26 27 28
29 30 31 32
1 2 3 4 5 6 7
8 9 10 11 12 13
14 15 16 17 18
19 20 21 22 23 24
25 26 27 28
29 30 31 32

Taneyev Exercises in Arpeggios

Triads, First inversions, Second inversions, Diminished and Augmented Triads

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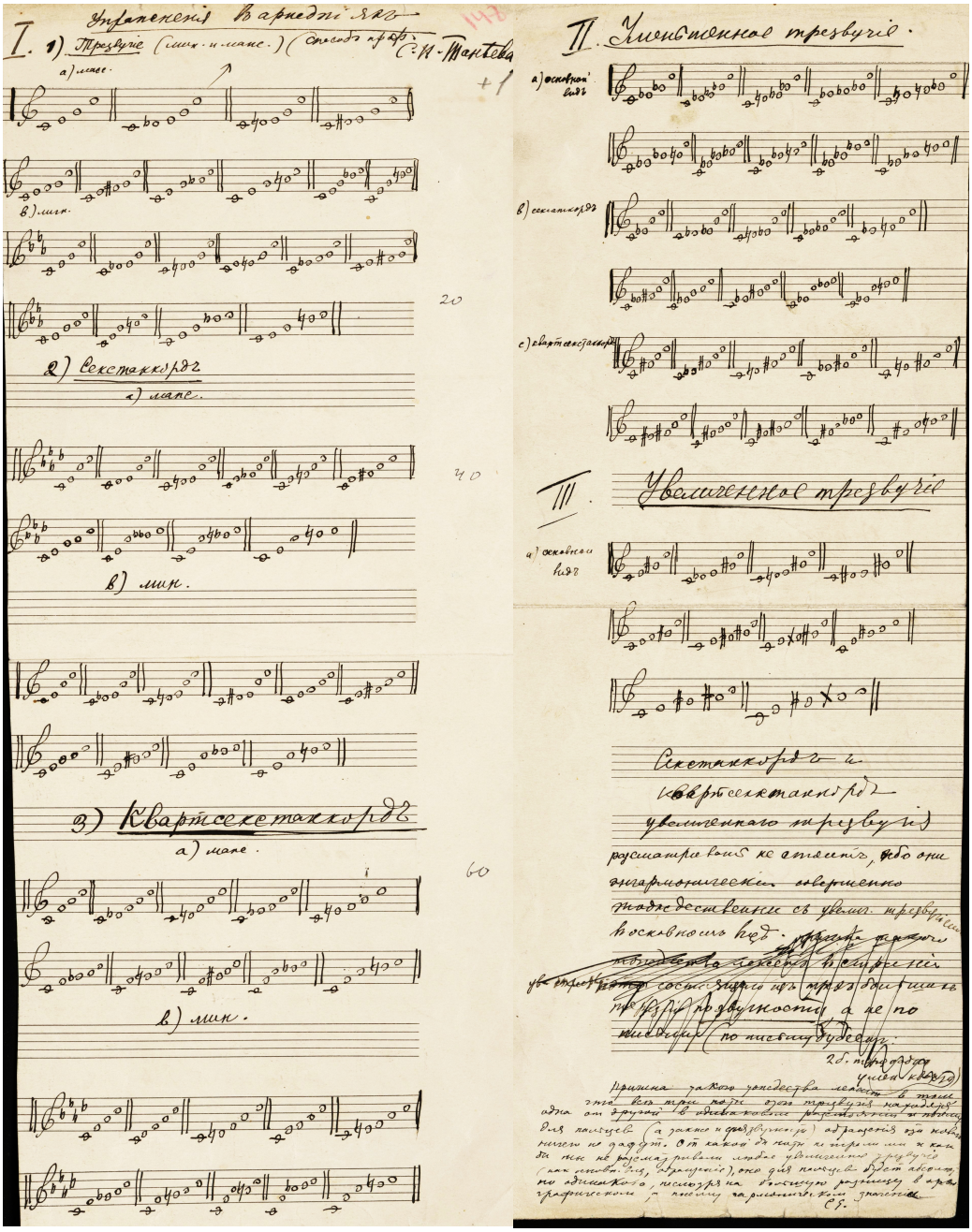


Exercises in Arpeggios

(Translation from Russian)

The first and second inversions of augmented triads are not examined here as they demonstrate the enharmonic equivalent of an augmented triad in its main type (root position – O.P.).

The inversion is characterised by the distance between the three notes of the triad, which appear to be constantly the same. Therefore the inversions will not be distinctively new, neither in fingering nor in sound.

Regardless of the note with which we start playing the augmented triad, whether in its root position or any inversion, the fingering will technically remain the same. The difference however lies in its notation and harmonic meaning.

S.Y.

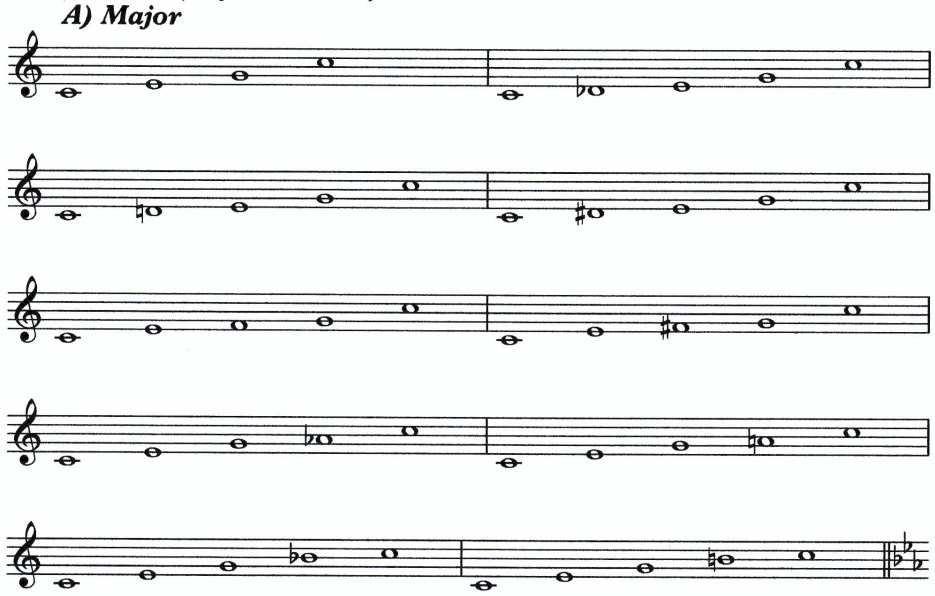
(Sergey Yevseyev – O.P.)

I. Exercises in Arpeggios

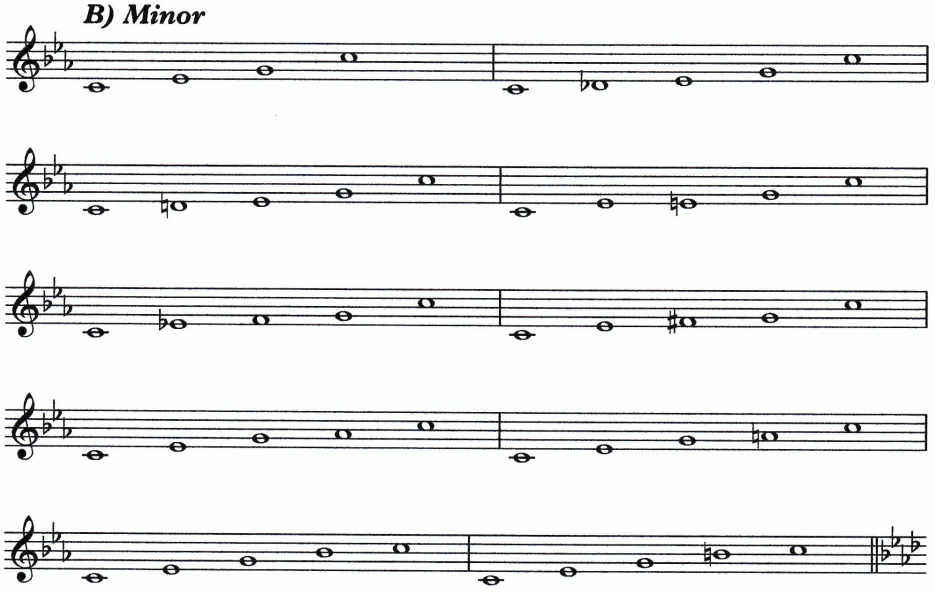
(method of Prof. S.I. Taneyev)

1) Triads *(major and minor)*

A) Major

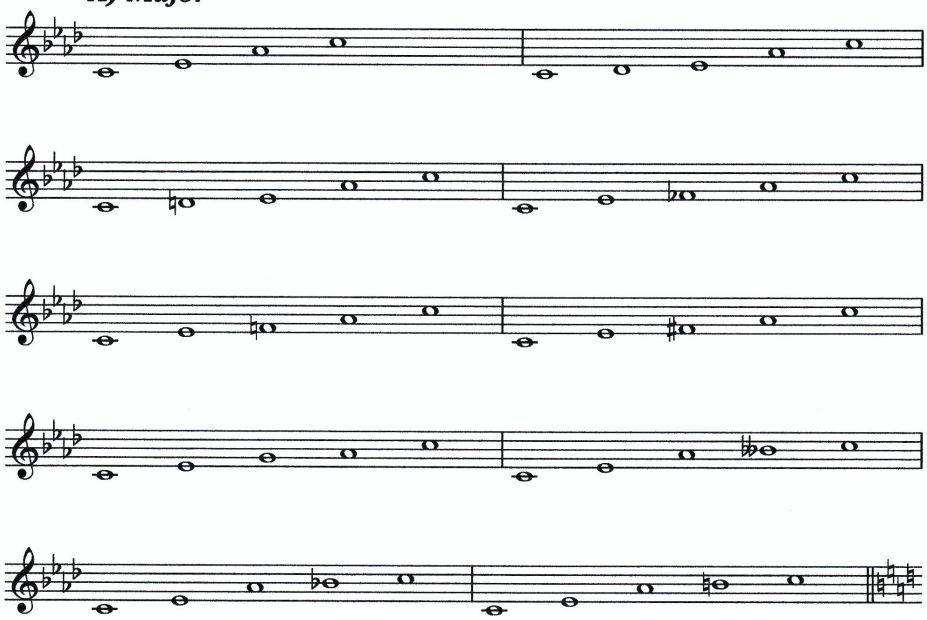


B) Minor

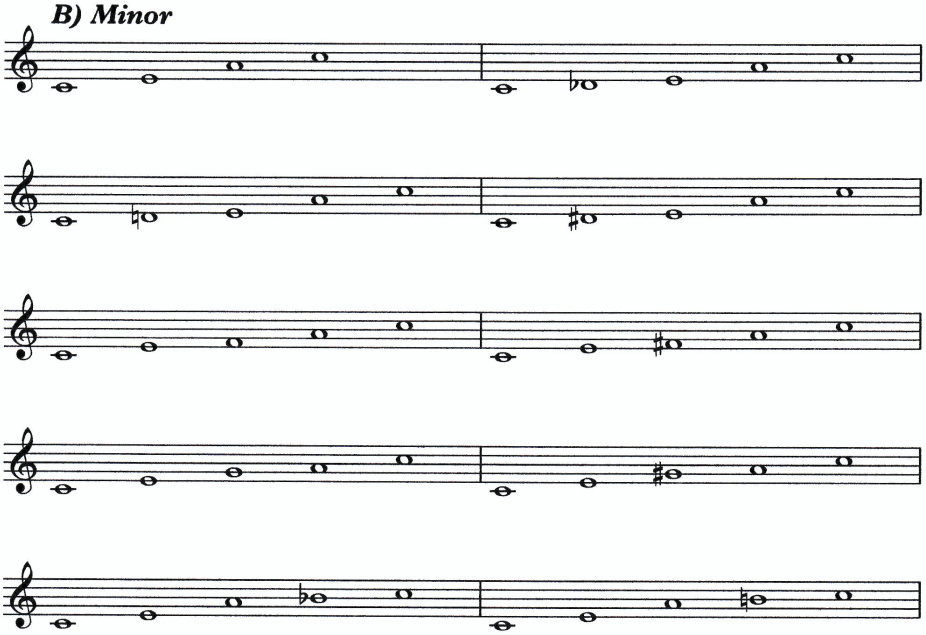


2) First Inversion

A) Major

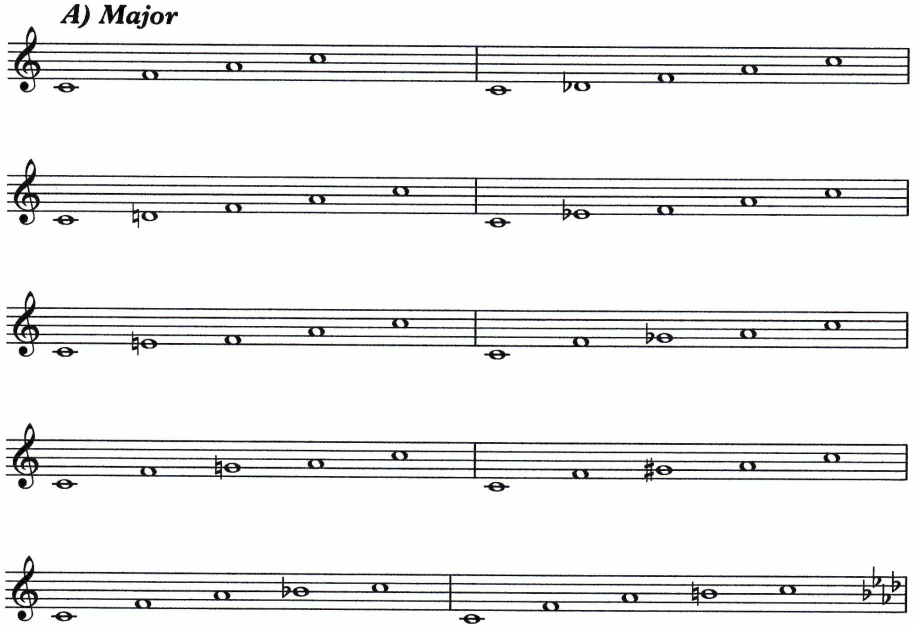


B) Minor

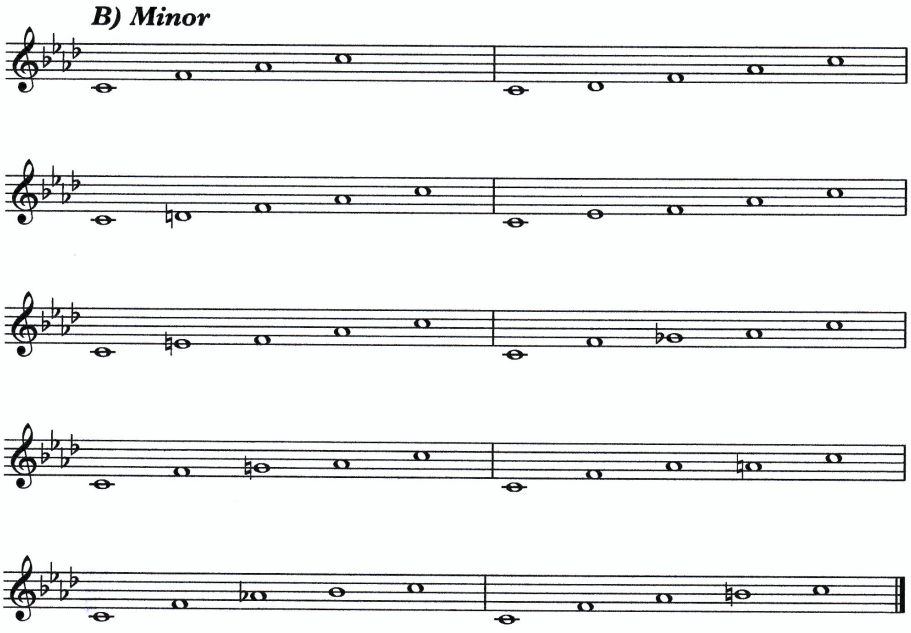


3) Second Inversion

A) Major

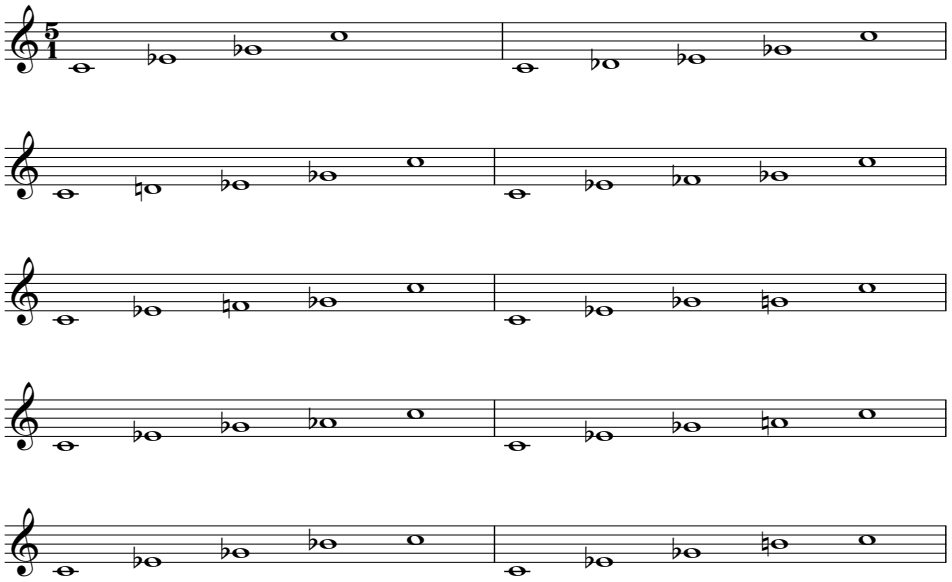


B) Minor

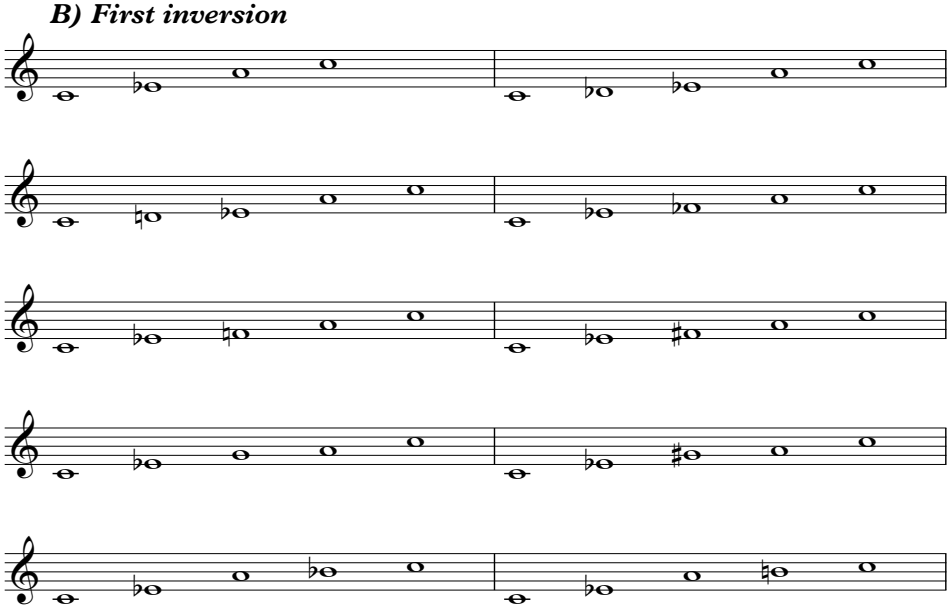


II. Diminished Triads

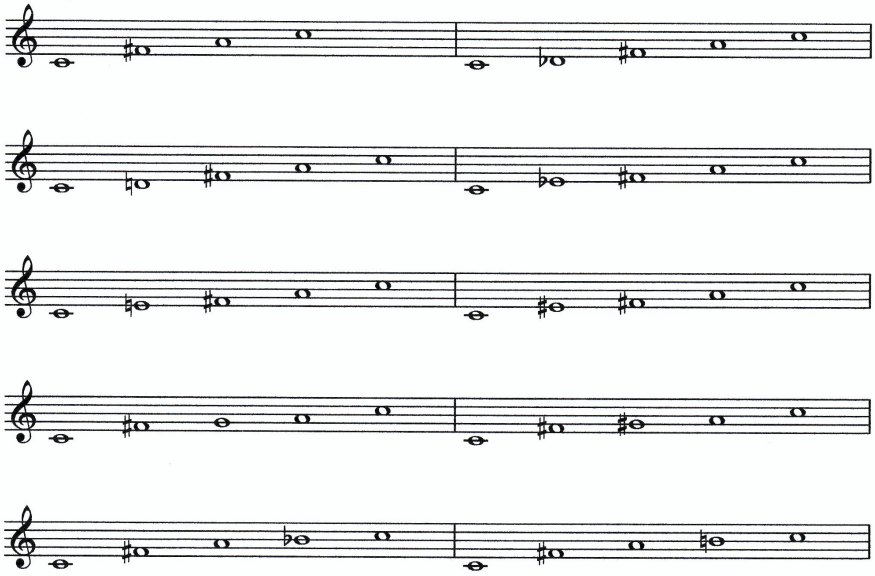
A) Main type

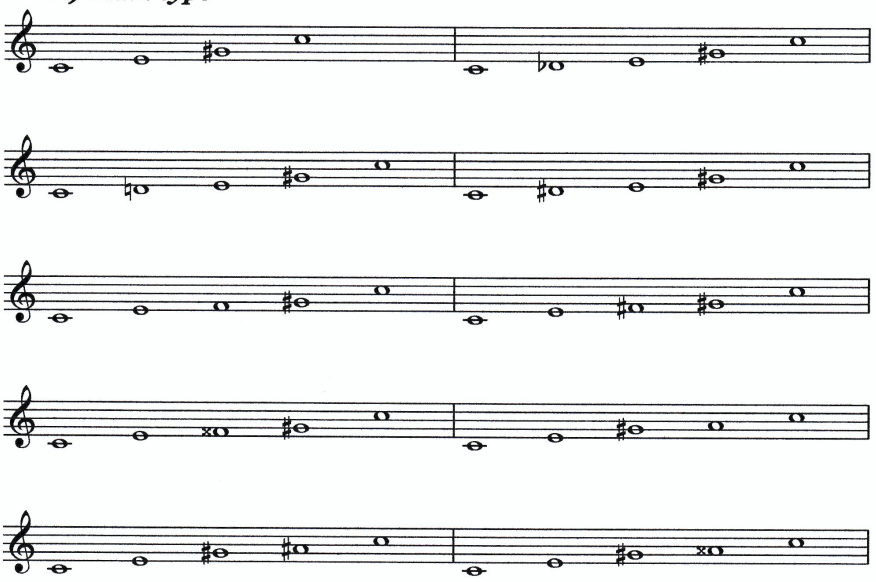


B) First inversion



A) Second inversion



III. Augmented Triads

A) Main type