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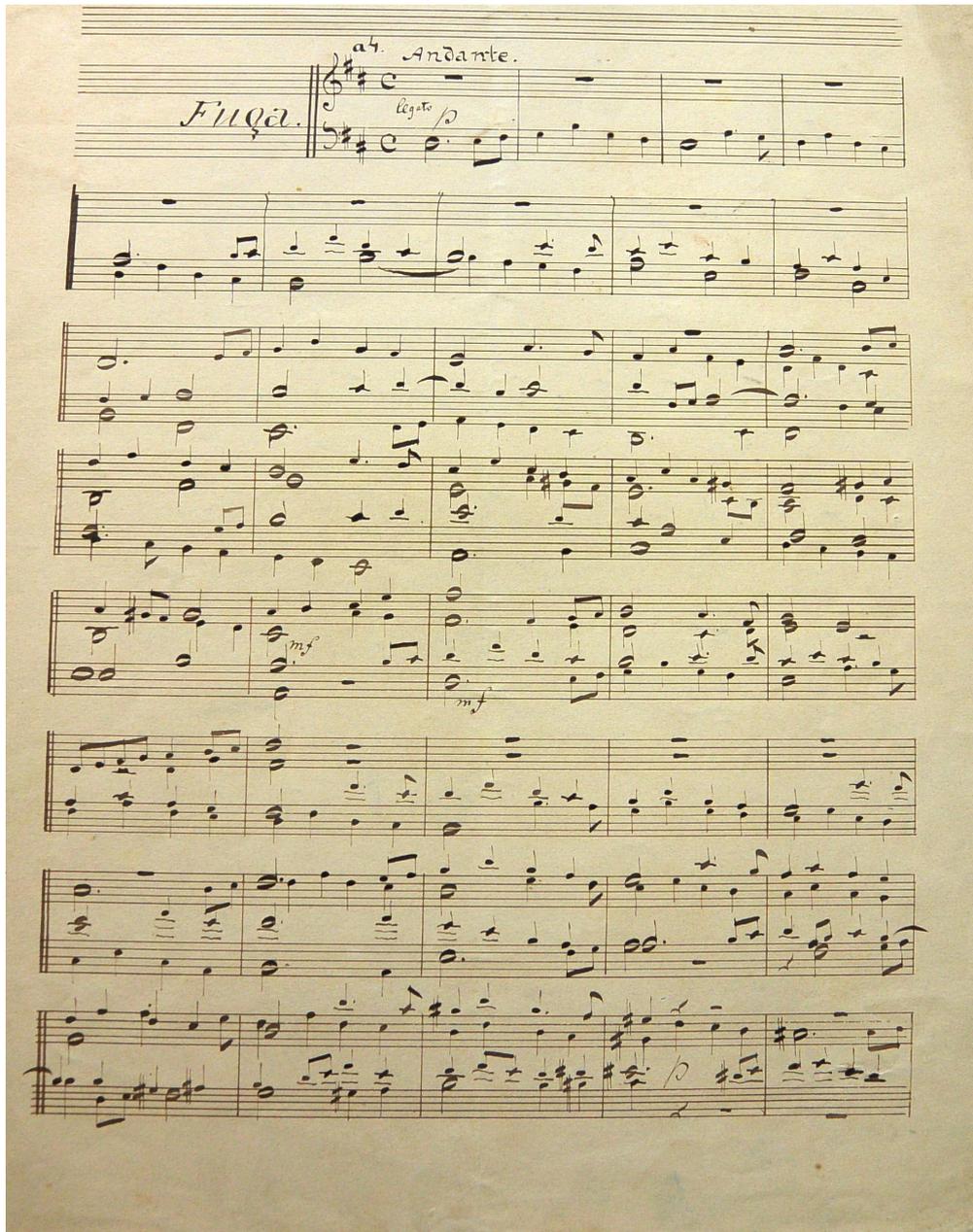
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APPENDIX ONE

Taneyev Fugue in D major (1879)

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Handwritten musical score for piano, consisting of six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The bottom staff features a double bar line, a repeat sign, and the text "C. Tannach", "Möchte", and "5. Auflage".

Fugue in D major

a4 **Andante**

Fuga

legato

p

p

mf

mf

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It maintains the same key signature and staff arrangement as the first system.

Third system of musical notation, featuring a dynamic marking of *p* (piano) in the first measure of the treble clef. The notation includes various rhythmic values and accidentals.

Fourth system of musical notation, showing further development of the musical themes. The key signature remains consistent.

Fifth system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the final measure of the treble clef.

The image displays three systems of piano music notation. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is G major (one sharp) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic marking. The second system continues the melodic and harmonic development. The third system concludes with a final chord and a fermata over the bass line.

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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Играшки I

- 1) Крестик палец (10 раз)
- 2) нрн корпус. повороты палец и плечом
- 3) эмсе, отжимание палец, раскрывание
- 10-15
(10-15) 4) нрн, отжимание и удержание.
- 4) палец и плечом в локте, движение плечом
6-8. вперед, назад и вверх. И отто плечом
палец и плечом в локте
- 5) нрн и отжимание палец, корпус.
отжимание, крестик и отжимание и
отжимание, и отжимание плечом
назад и вперед и вверх. (палец и плечом)

II

- 1) Палец в локте, движение плечом
(соединение и плечом) и отжимание в локте
- 2) Движение плечом и плечом
2.10
2.15 нрн и плечом и плечом, движение плечом
голова до плечом вперед, движение плечом
плечом, плечом, плечом, плечом.
- 3) Палец в локте, палец в локте, отжимание
2.2
2. плечом.
- 4) Движение плечом палец, плечом
2.2
2. плечом и плечом.

концы пальцев и плечом.

- 5) Палец в локте, плечом и плечом на плечом.
- 6) Движение плечом и плечом палец,
мостик плечом и плечом плечом 6-12 раз
и плечом плечом
нрн корпус. повороты плечом и плечом.

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.

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.

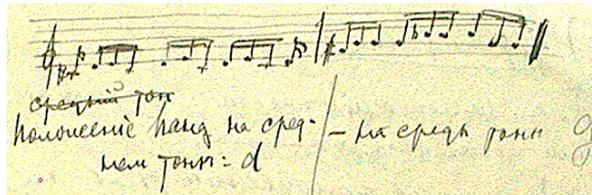
C) Wrist movements

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

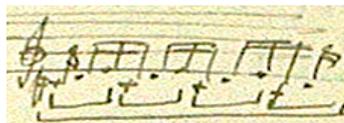
Decomposition of the passage:

- 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:



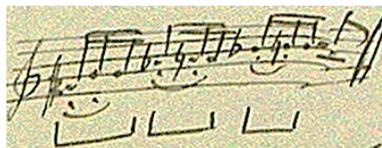
In the following phrase similar to the passages demonstrated above in Example 1 the hand should steadily remain on one note in each group.

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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a) 4pp. на 5-пальцах I
b) mezzo *замкнуто*

Handwritten musical score for Taneyev's 5-finger exercises. The score is written on a single staff with a treble clef and a common time signature. It consists of 32 measures, numbered 1 through 32. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into two systems, each containing measures 1-15 and 16-32. The handwriting is in brown ink on aged paper.

Handwritten musical score for Taneyev's 5-finger exercises, measures 33-44. The score is written on a single staff with a treble clef and a common time signature. It consists of 12 measures, numbered 33 through 44. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The handwriting is in brown ink on aged paper.

Taneyev 5-finger exercises

I Scales

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

The image displays a musical score for guitar, organized into 16 staves. Each staff contains a sequence of notes and rests, with measure numbers indicated above the notes. The staves are arranged in pairs, with the first staff of each pair starting at measure 1 and the second staff continuing from measure 8. The measure numbers for each staff are as follows:

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

19 20 21 22 23 24

A musical staff containing six measures of music, numbered 19 through 24. The notes are quarter notes, and the staff ends with a double bar line.

25 26 27 28

A musical staff containing four measures of music, numbered 25 through 28. The notes are quarter notes, and the staff ends with a double bar line.

29 30 31 32

A musical staff containing four measures of music, numbered 29 through 32. The notes are quarter notes, and the staff ends with a double bar line.

1 2 3 4 5 6 7

A musical staff containing seven measures of music, numbered 1 through 7. The notes are quarter notes, and the staff ends with a double bar line.

8 9 10 11 12 13

A musical staff containing six measures of music, numbered 8 through 13. The notes are quarter notes, and the staff ends with a double bar line.

14 15 16 17 18

A musical staff containing five measures of music, numbered 14 through 18. The notes are quarter notes, and the staff ends with a double bar line.

19 20 21 22 23 24

A musical staff containing six measures of music, numbered 19 through 24. The notes are quarter notes, and the staff ends with a double bar line.

25 26 27 28

A musical staff containing four measures of music, numbered 25 through 28. The notes are quarter notes, and the staff ends with a double bar line.

29 30 31 32

A musical staff containing four measures of music, numbered 29 through 32. The notes are quarter notes, and the staff ends with a double bar line.

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

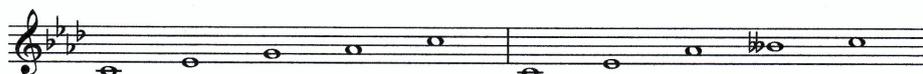
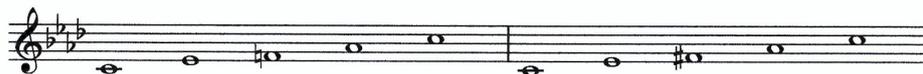
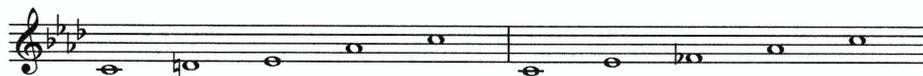
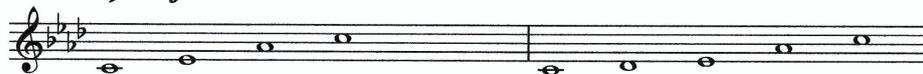
Five staves of musical notation for Major Triads. Each staff contains two measures of music. The first measure shows the triad in its root position, and the second measure shows the triad in its first inversion. The notes are: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5. The final staff ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

B) Minor

Five staves of musical notation for Minor Triads. Each staff contains two measures of music. The first measure shows the triad in its root position, and the second measure shows the triad in its first inversion. The notes are: C4-Eb4-Gb4, D4-Fb4-Ab4, E4-Gb4-Ab4, F4-Ab4-C5, G4-Ab4-Bb4. The final staff ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

2) First Inversion

A) Major



B) Minor



3) Second Inversion

A) Major

Five staves of musical notation, each containing two measures of music. The first measure of each staff shows a triad in second inversion (two notes below the bass line, one note above). The second measure shows the same triad with the bass line moved to the root position. The notes are: C4, E4, G4; C4, E4, G4; C4, E4, G4; C4, E4, G4; C4, E4, G4.

B) Minor

Five staves of musical notation, each containing two measures of music. The first measure of each staff shows a triad in second inversion (two notes below the bass line, one note above). The second measure shows the same triad with the bass line moved to the root position. The notes are: C4, E4, G4; C4, E4, G4; C4, E4, G4; C4, E4, G4; C4, E4, G4.

II. Diminished Triads

A) Main type

Five staves of musical notation showing the main type of diminished triads in C minor. Each staff contains two measures of music. The first measure shows the triad in its root position, and the second measure shows it in its first inversion. The notes are: C4, Bb3, Ab3 (first measure) and Eb3, C4, Bb3 (second measure).

B) First inversion

Five staves of musical notation showing the first inversion of diminished triads in C minor. Each staff contains two measures of music. The first measure shows the triad in its first inversion, and the second measure shows it in its root position. The notes are: Eb3, C4, Bb3 (first measure) and C4, Bb3, Ab3 (second measure).

A) Second inversion

Five staves of musical notation, each containing two measures of music. The first measure of each staff shows a triad in second inversion (two flats below the staff). The second measure shows the same triad with various chromatic alterations to the notes.

III. Augmented Triads

A) Main type

Five staves of musical notation, each containing two measures of music. The first measure of each staff shows a triad in first inversion (one flat below the staff). The second measure shows the same triad with various chromatic alterations to the notes.