

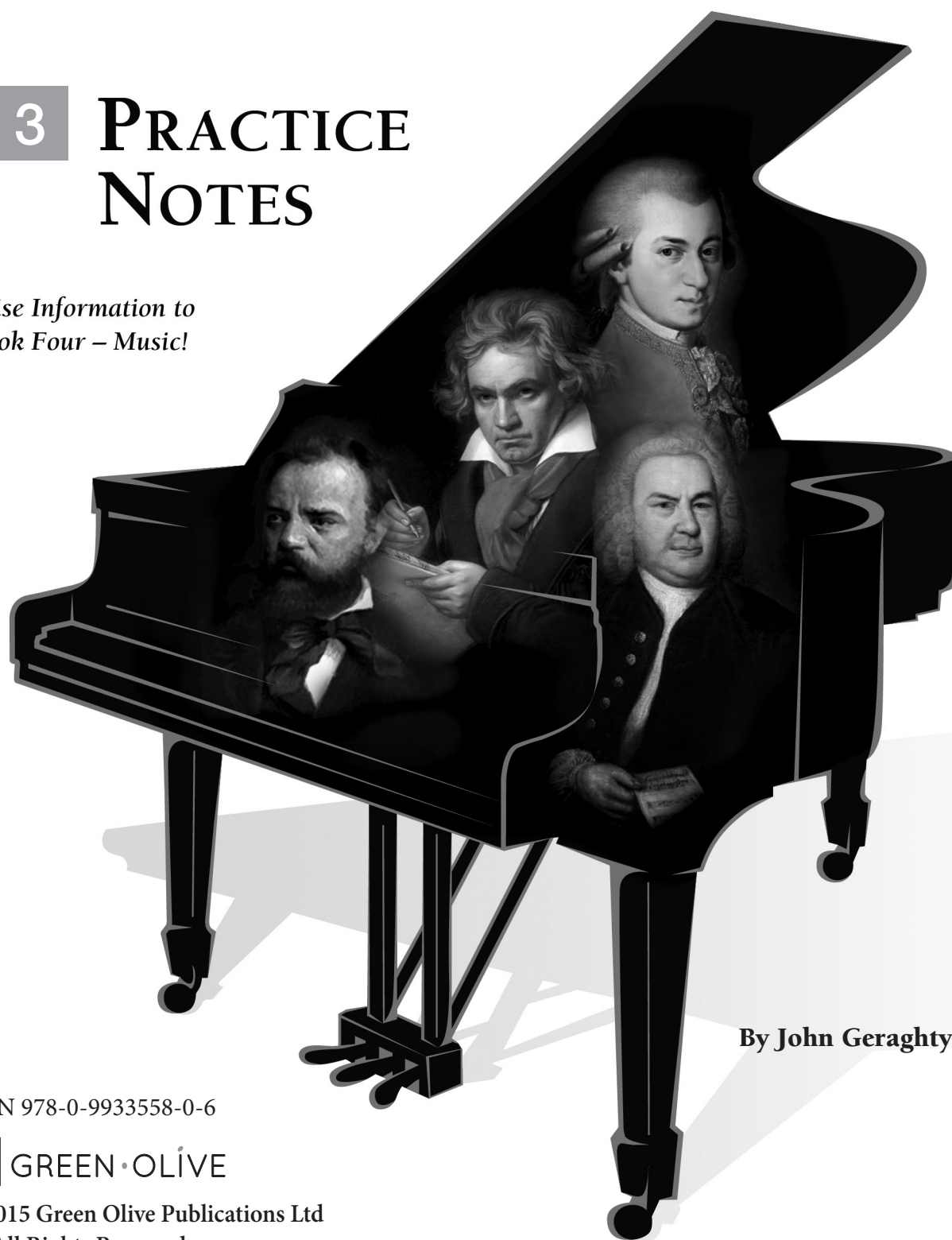
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# The Complete Classical Piano Course

*A Comprehensive Self-Learning  
Guide to Classical Piano*

## BOOK **3** PRACTICE NOTES

*Detailed Practise Information to  
Accompany Book Four – Music!*



By John Geraghty

ISBN 978-0-9933558-0-6



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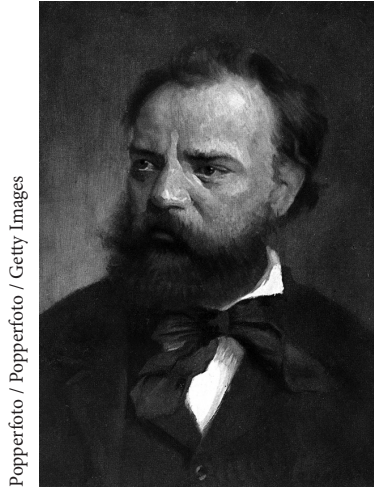
BOOK THREE — PRACTICE NOTES AND CD-3

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## SYMPHONY NO. 9 “FROM THE NEW WORLD”



**ANTONÍN DVOŘÁK** (8th September 1841–1st May 1904)

*“It cannot be emphasized too strongly that art, as such, does not “pay”, to use an American expression—at least, not in the beginning—and that the art that has to pay its own way is apt to become vitiated and cheap”.*

—ANTONÍN DVOŘÁK

Antonin Dvořák was born in a Bohemian village called Nelahozeves situated approx 13.5 miles (25 km) north of Prague. Although he spent most of his life there, he also lived in New York between 1892 and 1895, where he worked as the director of the National Conservatory of Music. It is at this time, during the spring and winter of 1893, that he composed his *Symphony No. 9* “From the New World”.

**KEY SIGNATURE:** *Book 1* “Theory—Key Signatures”

This piece is in the key of C major as there are no sharps or flats at the beginning of the music.

**STRUCTURE:** *Book 1* “Theory—Structure”

**Bars 9–12**

Play these bars twice through. 

**POSITION AND MOVEMENT:**

**Note...**

As much as you can when playing hands separately, use two coins (on top of each other) placed on top of each hand. This will help with your playing technique. If they fall off, then you know that you have done something wrong. Check that you are not bouncing your arm or hand or rocking your hand side to side. Play on your fingertips (apart from the thumbs) and don't curl your fingers too far inwards. Don't forget to watch the videos online to double-check your playing technique too.

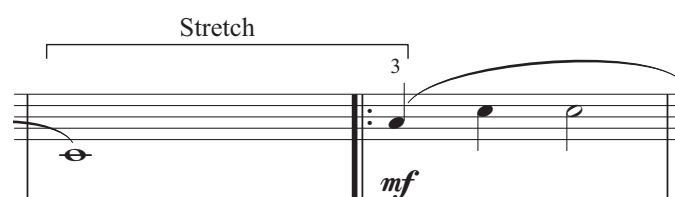
**RIGHT HAND:**

**Bars 1–8**

Place finger 3 on the first E above Middle C, and then cover all the other fingers so that each finger gets one note, i.e., the 5-fingered position. Keep in this position and make sure you don't move any finger out of position. *Make sure that finger 5 plays on the tip of the finger.*

**Bars 8–9** See Video “From the New World. Bars 7–9. R.H. Stretch”.

Keep your thumb on C and stretch onto A with your third finger moving into a new 5-fingered position. Fingers 1–5 should be over F G A B and C. Don't lift your hand or arm when stretching. Use the coins to check your technique.



## THE COMPLETE CLASSICAL PIANO COURSE

### Bar 13 - \*

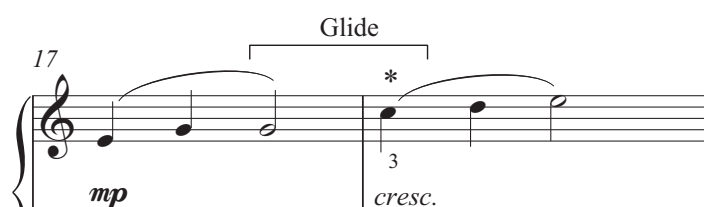
Use the following technique whenever you see \*:

While keeping your head up, glance down and find E, i.e., the original position. Try not to move your head to look down. If you wear glasses, then you will have to move a bit more due to the rims being in the way. This technique will help you a lot when reading pieces, allowing you to keep moving without having to stop every time to look down. Use the coins to make sure your arm doesn't bounce when moving.

Apply this technique whenever your arm is forced to move. I have marked \* to indicate when to do this on all the pieces that utilize this technique. Review: "Glancing" \* in Book 2 under chapter "Posture, Hand Position and Fingering", if needed.

**Bars 17–18** See Video "From the New World. Bars 17–18. R.H."

While glancing \*, play C (one octave higher than Middle C) and "glide" your hand into position with finger 3. Again, using the coins, check to make sure that your arm doesn't bounce when moving.

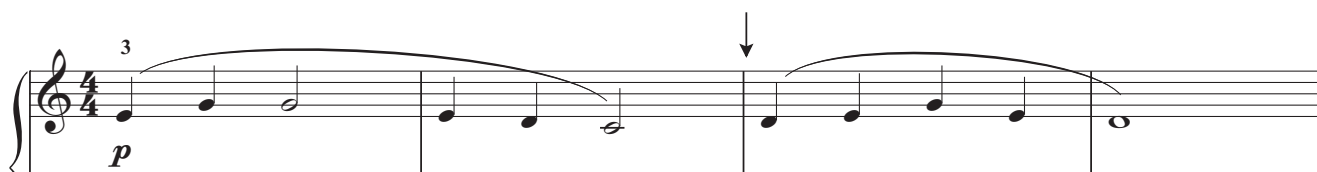


**LEFT HAND:** Cover all five fingers from C to G one octave lower than middle C with finger 5 covering C. This position will be used throughout the tune. Make sure that finger 5 gets played on the tip of the finger.

**HANDS TOGETHER:** Whenever a bass note is exactly below a treble note, play both notes simultaneously.

**PHRASING:** See "Practice Notes—Phrasing the Music"

When phrasing the music, make sure that you take your finger off the last note at the end of each slur just before playing the next note, as indicated by the arrow.



**DYNAMICS:** Book 1 "Theory—Dynamics and Articulation"

In your third week, work on the dynamics...

*p* piano—soft

*mp* mezzo piano—medium soft

*mf* mezzo forte—medium loud. Normal playing volume.

*cresc.* crescendo—getting louder

**RHYTHM:** Book 1 "Theory—What's a Rondo?"

*rit* An abbreviation of *Ritardando* or *Ritard*—slowing down.

When you come to the end of the music gradually slow down. In a performance, this will allow the audience to feel like the music is coming to an end.

**Tip!** Once you have learnt the piece, listen to the recording of the music to hear if there are any differences in dynamics. This will develop your critical hearing.