



Stage Two: Creative and Efficient Practice

Use with *Preparation and Practice Score* (page 13).

This next stage of practice should begin only AFTER the *Preparatory and Introductory Practice* section has been successfully completed. The successful completion of one stage lays the groundwork for the next. Both of these stages will lead to *Stage Three: Polishing for an Artistic Performance*.

EFFICIENT PRACTICE

Because there are so many potential technical problems in this piece, it is very important that you maximize your practice time by being very efficient in working on these passages. Below are different ways to practice, focusing on the specific problem according to WHERE it is and WHAT it is. Always begin your practice with the most difficult measures.

Since the piece is in A B A' form, many of the sections repeat and can be *pair practiced*. To *pair practice* is to practice similar sections one after another. This is a useful practice technique that will later facilitate memorization.

Section 1 (mm. 1–9)

mm. 2–4

Block all four notes in each hand to practice shifting quickly between the octaves. To block means to simultaneously play all the notes that form a pattern, such as a chord. This is indicated in the score by BL.

Section 2 (mm. 10–25)

Pair Practice with Section 9

mm. 10–13

1. Regardless of the fingering you have chosen, practice the LH alone to solidify leaps, remembering to keep it soft.
2. If you are using the standard fingering or Alternate Fingering No. 2 in m. 10–11, practice the RH part with the 2/1 (“two for one”) technique.
 - A. Play the treble staff notes using two hands—the top notes with the RH and the lower notes with the LH. Using this technique, you can more easily play the top notes louder, for appropriate balance.

- B. Listen carefully as you play these measures with two hands, and duplicate that sound as you play all the notes with just the RH. When playing HT, listen for good balance and crisp articulation.

mm. 22–25

Practice the LH alone to ensure accuracy on jumps. Try memorizing this pattern as you learn it.

mm. 24 and 25

Practice HT, adding one group at a time. First play group (1); then (1) + (2); then (1) + (2) + (3); then all four groups. This is called “Groups Forward” and abbreviated as GF. Use this practice technique when you have difficulty at the **BEGINNING** of a passage. The starting group will have the attention it needs.

Section 3 (mm. 26–33)

Pair Practice with Section 10

mm. 29–30

1. Practice HS to solidify all the jumps and articulation.
2. Practice HT by adding one group at a time. Begin with Group 1, which is at the end, and practice this until confident. Then add (2)+(1); and finally (3)+(2)+(1). Use this practice technique when you have difficulty at the **END** of a passage. This is called “Groups Backward” and abbreviated as GB. The last group will then be as strong as the first because it will receive the most focus.
3. Move to Section 10 and practice this same shift in mm. 109–110. As you practice, remind yourself to first jump to an A^b Major chord in m. 30 and then to an A Major chord in m. 110.

Golliwog's Cakewalk

Preparation and Practice Score

13

Claude Debussy
(1862–1918)

Allegro giusto [BL]

System 1 (Measures 1-4): Treble and bass staves. Treble staff has a triplet of eighth notes (measures 1-2) and a slurred eighth-note triplet (measure 3). Bass staff has a forte (*f*) dynamic. Measure 4 has a *p* dynamic and a *sff* dynamic.

System 2 (Measures 5-8): Treble staff has a *f* dynamic and a *p* dynamic. Bass staff has a *p* dynamic and a *pp* dynamic.

System 3 (Measures 9-14): Treble staff has a *mf* dynamic and a *sff* dynamic. Bass staff has a *p* dynamic.

System 4 (Measures 15-19): Treble staff has a *f* dynamic and a *molto* dynamic. Bass staff has a *p* dynamic.

System 5 (Measures 20-24): Treble staff has a *sff* dynamic and a *p cresc.* dynamic. Bass staff has a *f* dynamic and a *ff* dynamic.

Footnotes:

- (a) Alternate fingering no. 1.
- (b) For another alternate fingering, see page 6.