

## Etude #20, g minor

This insistent, driving etude is one of the finest technical pieces of the 32, and is often listed as a preferred etude for music school auditions. It is also one of the most fun to play.

Since it is in compound meter, it must be practiced to the 8th-note beat. Like all compound meters, it has a little swing, an emphasis on the first note of each bar. After practicing it in three, having it well in hand, practice it in two beats to the bar; you may have to practice bars 17-20 without the trills a few times to get the feel of this section when played in two. Finally, play it in one beat to the bar with three eighth-note subdivisions.

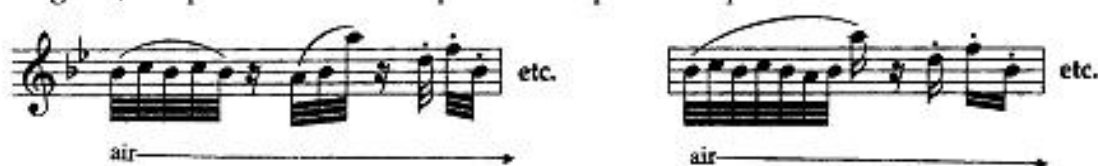
Kalmen Opperman's LH anchor, first mentioned in regard to Etude #4, page 7, can be used to very good effect with this etude. Keep the LH little finger touching but not depressing (until required to do so) the E/B key. This anchor stabilizes the LH and makes its motion more efficient. Once the learning of this etude is well underway, practice it in front of a mirror to see that the fingers stay as close to the keys as possible.

**This etude poses three main technical challenges:**

1) The first challenge is the need to keep the air steady between the slurred notes and the articulated ones. This occurs in the very first bar, and is repeated many times throughout the etude. Whenever going from slurring to articulating, one needs to speed up the air right before the moment the articulation begins. This is a compensation for the tendency to slow down or stop the air during the "shift" between slurring and tonguing. Make a little crescendo between the last note of each slur into the first articulated note, and do not clip the end of each slur. The crescendo will not be heard by the audience unless it is overdone; the result is that the passage sounds even and well-sustained. Once learned, this technique is used, literally, all the time in all kinds of repertoire.



2) bars 17 through 20: the most obvious technical challenge. Use the side trill keys #3 and 4 for the Bb-C trill. Keep the LH thumb very alert to make clean jumps into the clarion register after each trill — it feels as if the thumb leads the other fingers. This passage, from bar 17 through 31, is repeated. Take the repeat! Two options for practice:



3) The final challenge starts at bar 31, after the breath taken during the 16th rest. There is no good place to breathe until the end of bar 64! One place is the end of bar 48. This must be a catch breath, and try to keep the tempo through it (by slowing down, you draw attention to the breath-taking) but it requires some practice to incorporate. One option is to allocate one eighth-note rest for the breath, but otherwise to keep the tempo intact. For those players who can circular-breathe, here is a good opportunity!

# #20

Suggested top speed: ♩ = 60  
Allegro vivace

The musical score consists of 12 staves of music, each beginning with a measure number. The key signature is one flat (B-flat), and the time signature is 3/8. The music is characterized by a steady eighth-note pulse. The first staff starts with a treble clef and a 3/8 time signature. The second staff begins at measure 6. The third staff begins at measure 12 and includes trill ornaments (tr) above the notes. The fourth staff begins at measure 19 and also includes trills. The fifth staff begins at measure 25. The sixth staff begins at measure 31. The seventh staff begins at measure 37. The eighth staff begins at measure 43. The ninth staff begins at measure 49. The tenth staff begins at measure 55. The eleventh staff begins at measure 61. The twelfth staff begins at measure 68. The final staff begins at measure 74 and ends with a double bar line.