

Effortless Trills and Tremolos

PRESENTED BY **FRED KARPOFF**

Essential Components:

- I. Understanding of the sound point
- II. The Quiet Hand
- III. The Vibrato Technique
- IV. Rotation
- V. Fingers active from large knuckles
- VI. Shaping, grouping, and alignment adjustments

Trill Exercises:

- . 2-note slur on a single note
- . 3 notes
- . 5 notes, 7 notes, 9 notes, 17 notes, 25 notes to continuous
- . Vibrato exercise

Tremolo Exercises:

- . Vibrato motion in eighth notes with Quiet Hand
- . Eighths alternating with 16ths; cycling in and out
- . Different groupings of vibrato: 3, 4, 6, 8

About Fred Karpoff

After recovering from a career-threatening injury, Fred Karpoff continues to develop his multi-dimensional approach to piano teaching and technique through a wide range of experience, combining and building upon elements of Tai chi, the Alexander Technique, and the Feldenkrais Method® with the work of many piano pedagogues. He guides teachers and students toward more efficient, healthful, and expressive piano playing as Artistic Producer of Entrada Piano at entradapiano.com.

An international Steinway Artist, Fred studied with Ann Schein, Yoheved Kaplinsky, and Leon Fleisher, and has had extensive coachings with Karl Ulrich Schnabel and Richard Goode. A former USIA Artistic Ambassador, Visiting Professor at the Eastman School of Music, and current Professor of Piano at Syracuse University, he is a recipient of MTNA's Frances Clark Keyboard Pedagogy Award.



Mozart: Minuet in F, K. 4, mm. 1-5 & 11-14

di Wolfgang Mozart d. 11ten May: 1762 [Salzburg]

2/3 1 3 2 1 2
tr 3 2 1 3 2
II 1
tr 2 1 4 3 2 1
tr 2 1 4 3 2 1

The image shows two systems of musical notation for Mozart's Minuet in F. The first system covers measures 1-5, and the second system covers measures 11-14. The music is in 3/4 time and F major. It features a simple melody in the right hand and a bass line in the left hand. Trills are indicated in measures 1, 11, and 13. Fingerings and articulation marks are provided throughout.

Schubert: Ländler in B-Flat, D. 378 No. 4, mm. 1-4 & 12-16

mf

2 5 2 1 2 3 2
4 1/2

1 5 4 3

The image shows two systems of musical notation for Schubert's Ländler in B-flat. The first system covers measures 1-4, and the second system covers measures 12-16. The music is in 3/4 time and B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and slurs. The bass line consists of chords. The first system includes a dynamic marking of *mf*. Fingerings and articulation marks are provided throughout.

Johann Graeff: Nocturne in B Minor, mm. 1-4

p molto cantabile

1 2 4 3 1 3 3 1 2
5 3 3 3 6 1 2 1

The image shows a system of musical notation for Johann Graeff's Nocturne in B minor. The music is in 3/4 time and B minor. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by slurs and fingerings. The bass line consists of eighth-note patterns. The first system includes a dynamic marking of *p molto cantabile*. Fingerings and articulation marks are provided throughout.



Mozart: Sonata in C, K. 545, 1st mvt., mm. 1-4

mp
P.T.
HS

Mozart: Sonata in C, K. 545, 1st mvt., mm. 1-4 & 11-16

(mf)

(stacc.)
(f)
(p)

(p)
2-1/3

Diabelli: "Riding Cossacks," mm. 16-25 (Joy of First Classics Book 2)

P
f

ff



**Reinecke: Gavotte & Musette from Serenade, Op. 183 No. 1, mm.32-39
(Joy of First Classics Book 2)**

Musical score for Reinecke's Gavotte & Musette from Serenade, Op. 183 No. 1, measures 32-39. The score is written for piano in G major. The first system (measures 32-35) features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple accompaniment of quarter notes. The second system (measures 36-39) continues the melody with a trill in measure 36, followed by a descending scale in measure 37, and concludes with a final cadence in measure 39 marked *pp*.

János Bihari: Verbunkos, mm. 33-39 (Joy of First Classics Book 2)

Musical score for János Bihari's Verbunkos, measures 33-39. The score is written for piano in D major. The first system (measures 33-36) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (measures 37-39) continues the melody with a trill in measure 37, followed by a descending scale in measure 38, and concludes with a final cadence in measure 39 marked *f* and *D.C. al Fine*. The instruction *cresc. poco a poco* is written above the bass line in the first system.

Beethoven: Für Elise, WoO 59, mm. 31-35

Musical score for Beethoven's Für Elise, WoO 59, measures 31-35. The score is written for piano in C minor. The first system (measures 31-34) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (measures 35) continues the melody with a trill in measure 35, followed by a descending scale in measure 36, and concludes with a final cadence in measure 37.



Mozart: Sonata in F, K. 332, 1st mvt., mm. 86-93

Handwritten annotations in the score include:
- Above the first measure: $\frac{2}{1} \frac{4}{3} \frac{2}{1}$ and *tr*
- Above the second measure: $\frac{2}{1} \frac{4}{3} \frac{2}{1}$ and *tr*
- Above the third measure: *etc.* and *tr*
- Above the fourth measure: $\frac{2}{1} \frac{4}{3} \frac{2}{1}$ and *tr*
- Above the fifth measure: *sf*
- Above the sixth measure: *sf*
- Above the seventh measure: $\frac{2}{1} \frac{4}{3} \frac{2}{1}$ and *tr*
- Below the eighth measure: $\frac{2}{3} \frac{1}{2} \frac{3}{4}$
- Below the ninth measure: $\frac{2}{3} \frac{1}{2} \frac{3}{4}$

Mendelssohn: Lied ohne Wörter, Op. 67 No. 4 ("Spinning Song") mm. 65-76

Dynamic markings in the score include:
- *cresc.* (measures 65, 66, 67, 68)
- *f* (measure 69)
- *ff* (measure 70)
- *p* (measure 71)
- *f* (measure 72)



Beethoven: Sonata in C Minor, Op. 13, 1st mvt., mm. 12-25

Allegro di molto e con brio

Musical score for Beethoven's Sonata in C Minor, Op. 13, 1st movement, measures 12-25. The score is in C minor and 3/4 time. It features a piano (p) dynamic at the beginning, followed by a crescendo (cresc.) leading to a fortissimo (ff) dynamic. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

Debussy: Les fées sont d'exquises danseuses, mm. 73-78

Musical score for Debussy's Les fées sont d'exquises danseuses, measures 73-78. The score is in C major and 3/4 time. It features a dynamic range from fortissimo piano (sf-p) to pianissimo (pp). The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Doux et rêveur'.

Beethoven: Concerto No. 5 in E-Flat, Op. 73, 2nd mvt., mm. 37-43

Musical score for Beethoven's Concerto No. 5 in E-Flat, Op. 73, 2nd movement, measures 37-43. The score is in E-flat major and 3/4 time. It features a dynamic range from diminuendo (dimin.) to crescendo (cresc.). The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.



Beethoven: Concerto No. 4 in G, Op. 58, 3rd mvt., mm. 533-541

Musical score for Beethoven's Concerto No. 4 in G, Op. 58, 3rd movement, measures 533-541. The score is written for piano and features a complex texture with trills, triplets, and a *dolce* section.

Rachmanioff: Etude-Tableau in C Minor, Op. 39 No. 1, mm. 67-70

Musical score for Rachmanioff's Etude-Tableau in C Minor, Op. 39 No. 1, measures 67-70. The score is written for piano and features a complex texture with a *a tempo* marking, *ff* dynamics, and a *dim.* section.

Beethoven: Sonata in C Minor, Op. 111, 2nd mvt., mm. 106-120

Musical score for Beethoven's Sonata in C Minor, Op. 111, 2nd movement, measures 106-120. The score is written for piano and features a complex texture with trills, dynamics like *f*, *p*, *pp*, *sf*, and *espressivo*, and a *Perese.* section.





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