

Repertoire Choices for Teaching Intermediate-Level Piano Students, with Practice Suggestions
and Exercises, Based on Five Pillars of Musicianship

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Music

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Abstract

Repertoire Choices for Teaching Intermediate-Level Piano Students, with Practice Suggestions and Exercises, Based on Five Pillars of Musicianship

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Chair of Supervisory Committee:

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Music

This document is to form a practical tool for the development of piano students in general during their early years of piano learning. My research seeks to develop the argument that piano performance training should not be the same as training for athletes. Although the two have many similarities in terms of the physiology of hand and body movement, and building up stamina for a performance, an important goal of the pianist is to acquire a variety of skills to create differences in touch. The ultimate goal of acquiring techniques and skills in piano playing is to apply them to repertoire and to bring the musical score to life. This thesis seeks to identify pieces that are available for teaching piano students in the early years of learning, but are overlooked in the field. Each piece has certain areas of pianistic/musical goals to address, and some provide creative

exercises based on principles of piano playing designed to overcome certain challenges. The organization of the document is based on the development of selected pillars in musicianship.

Table of Contents

Acknowledgment.....iii

Preface.....iv

Chapter One: the Fundamentals of Piano Playing

I. Introduction..... 1

II. Score with comments

1. Stable five-finger position in Single notes, with change by stepwise motion (p.6)—
2. Slight expansion from five-finger position with small wrist circles (p.10)—3. L.H. changing position while R.H. has thumb crossing (p.13)— 4. Alternation between double versus single notes, using rotation (p.17)—5. Hands gradually open plus rotation (p.21)—6. One hand two voices: melody plus accompaniment, using slight rotation or rebalance of weight on the melodic notes (p.24)—7. Unusual meter, chords and clusters, hand coordination, 16th notes and leaps with close and open hands. (p.27)—8. Longer-passage pieces with changing and leaping away from a fixed position (p.37)—9. More complicated L.H. octave leaps (p.38)

Chapter Two: Rhythmic Realization and Internalization

I. Introduction.....43

Duration and importance of counting (p.44)— General practice suggestions to form basic beats and to train hand independence (p.45)— A brief discussion on conscious versus unconscious practicing (p.45)—Memorization of rhythmic patterns—(p.46)

II. Scores with Comments 47

1. Duple Dance features repeated notes, in lively tempo (p.47)—2. Triple versus Duple Rhythm (p.52)— 3. Dotted Rhythm in Various Settings (p.57)— 4. Pick up and Off beat in Various Meters (p.61)— 5. Polish Folk Dances (p.73)

Chapter Three: Articulation and Phrasing

I. Introduction.....78

II. Score with Comments

- Legato (p.80)— 1. Vocal imitation, small slurs, canon in conversation (p.82)— Small Slur (Two-notes slur) (p.85)— 2. Pattern recognition for groups of six and eight notes, two note slurs, legato playing (p.89)— 3. Staccato in Single notes, repeated notes, sixteenth notes, double notes and chords (p.94)— 4. Lyrical music in longer phrases with legato playing (p.101)— 5. Combination of various articulations (p.105)— 6. Integration of various articulations (p.110)

Chapter Four: Harmonic Awareness

I. Introduction..... 120
II. Score with Comments 122
1. Different types of accompaniment figures and key centers (p.122)—2. Musical tension versus resolution (p.130)— 3. Cadences (p.140)— 4.Intervallic relationship (p.146)— 5. use of harmony to determine the direction of the phrase or the character of the piece (p. 148)

Chapter Five: Artistic Imagery

I. Introduction.....152
II. Score with Comments 154
1. What is the mood of this music? (p. 154)—2. What sound quality does the music convey? (p. 158)—3. What motive or theme does this music consist of? (p. 162)— 4.What Character or story is the music depicting? (p. 177)

Conclusion..... 193
Bibliography..... 194
Index: Composers and List of Compositions 197

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Preface

In this thesis, we have examined basic skills needed for piano studies. There are five concepts, or pillars, we have developed with the help with my advisor, and each forms its own chapter. The five chapters are: 1) the Fundamentals of Piano Playing, 2) Rhythmic Realization and Internalization, 3) Articulation and Phrasing, 4) Harmonic Awareness, 5) Artistic Imagery. Each of these pillars supports the overall musicianship one needs to develop in the early years of music study. For the purpose of this thesis, we have addressed each pillar by itself. However, in practice, none of these pillars can support musicality alone. Over-development or over-emphasis in any one area might cause a weakness in another. All five areas must be understood to be interconnected, in order to help piano students perform at a high level. This thesis is an attempt to identify issues and challenges each area will present to students, and address them using repertoire which allows teachers to focus on these issues and challenges. As a performer and a teacher, one understands that in any composition there are challenging sections. Some areas need more focus than the rest of the piece, to overcome certain issues. The issue might only be a group of four or five notes, or a few measures. In this study, such areas are marked by brackets [. . .] or by red circles. In some cases, I created accompanying exercises, inspired by my formal training, based on the principles of piano playing, to help address a challenge.

Chapter One focuses on the discussion of techniques, from the technical aspects of posture, coordination versus tension, to hand position and keyboard orientation. We argue that technique should not be an end goal in itself. Technique must serve musicality and expressiveness in music. Each of these aspects of technique, from posture to hand position, is not only a gesture and shape, but an organic whole that is supported by the entire body's mechanism in order to generate the desired sound.

The next chapter presents one of the basics in music, Rhythm, which gives the music forward momentum and organization. We address the issue of consciousness in practicing and remind the reader that the process of learning is a conscious one. Dancing is a natural way to feel the rhythm, so it is always desirable for teacher to demonstrate examples of dance steps while teaching dance forms.

The third chapter forms the center of the whole thesis, as it also presents the core value of my understanding and teaching of music. We explore the point that music is closely related to language and speech. We offer the following statement: Articulation and dynamic shadings are indications from the composers to help the performer express the composers' intended emotional nuances or to form vocal imitations. They should be taught through pieces of music instead of being treated as isolated entities.

In the fourth chapter, we examine importance of harmonic awareness. Several examples are given in which the melody contains many repeated notes that cannot determine direction by themselves. We observe the changing L.H. harmonic progression during such instances, which carries the melodic line and gives the music direction.

In the final chapter we use selections from the rich nineteenth and twentieth century repertoire, some exploring vivid characters from children's cartoons (*cat and mouse*), some exploring a particular sound quality (No.2 of *Le Printemps*), while some are representative of a particular style such as polytonal harmony in *Purple*, or the early classical style of the sonatina No.12 by James Hook.

We believe the path in musical learning is an unending journey. The challenges of piano playing are complex and involve great concentration and intellectual thinking during practice. One should avoid the pitfall of endless repetition out of frustration. At the intermediate level, in order to

develop the necessary skills, one needs to be mindful that there is a purpose and reason for every sound one makes on the piano.

Introduction to Chapter One

This chapter focuses on the technical dimensions of piano playing. According to Hans von Bulow: “One does not play the piano with one’s hands. One plays the piano with one’s mind.”¹

Since our goals originate within the mind, the concepts presented here are physical descriptions gleaned from observation of many artists’ master classes and lessons. Most importantly we will discuss posture, coordination and tension, and hand position (basic movement for changing hand positions or playing between the black keys).

What is meant by technique? Many artist-teachers have attempted to define this broad term. Nadia Boulanger said, “Music is technique. It is the only aspect of music we can control.” She further noted that “one can only be free if the essential technique of one’s art has been completely mastered.”² Tobias Matthay stated,

Technique means the power of expressing oneself musically. . . . Technique is rather a matter of the mind than of the “fingers.” . . . To acquire technique therefore implies that you must induce and enforce a particular mental-muscular association and co-operation for every possible musical effect.³

This mental-muscular association leads to our first concept in this chapter, posture. We all remember that in our first piano method book, we were taught to sit tall at the piano with forearms parallel to the keyboard. Some method books also have accompanying pictures to enlighten the students. This is a good starting point for beginners to visualize the ideal posture, but it does not convey the actual body placement or how to achieve this goal. Harold Taylor argues that fine piano playing results from fine coordination, a particular interaction of brain, body and keyboard, which

¹ Gerig, Reginald R. *Famous Pianists & Their Technique*. New ed. (Bloomington: Indiana University Press, 2007), xi.

² *Ibid.*, 1

³ *Ibid.*, 1

intrinsically precludes any misdirected effort.⁴ Regarding coordination, he states that an increase in mental control corresponds with a heightened feeling of physical efficiency, resulting in less work being done to greater effect by the total mind-body mechanism. Following on, Taylor points out that two physical events allow for better coordination: 1) alteration in the balance of muscular activity; 2) subtle changes in the total posture such as the relationship of the head to the neck, of the shoulders to the trunk, and so on throughout the body. He continues to discuss the meaning of posture. It is not only position, he states, but also the way in which the parts are maintained in position. The human body being one indivisible entity, the behavior of any single part is dependent on the relationship between all the parts. Therefore, posture is not a fixed position, but a living body of energy flowing through us. When we sit tall, this energy can flow smoothly and easily. However, if we allow our emotional or physical tension to get in the way of this natural flow, the energy will be distorted, resulting in tense playing.

The issue of tension versus relaxation has created debate over the years. Some piano teachers confuse the concept of relaxation with that of coordination. For example, some teachers will “throw” a student’s hand repeatedly on the keyboard, with the intent of creating a sense of complete relaxation. This sense of relaxation is a myth because the “drop”, so to speak, falls on the student’s palm close to the wrist area, and one normally does not play the piano with one’s palm. Where does support of the hands go in this approach? Is the reason for a weak or small sound only that there is not enough weight from above? These teachers are striving for total relaxation, which does not exist in piano playing, but only in rest and sleep.

Several master teachers have given their thoughts on the issue of relaxation and tension. Ozan Marsh, using the example of follow-through in tennis playing, called such coordination “controlled

⁴ Harold Taylor, F Matthias Alexander, and Raymond Thiberge. *The pianist's talent: A new approach to piano playing based on the principles of F. Matthias Alexander and Raymond Thiberge* (1st U.S. pbk. ed.). (London: Long Beach, Calif.: Kahn & Averill; Centerline Press, 1987), 18.

relaxation.” Seymour Bernstein addressed the relaxation myth by using the term “controlled tension” in playing, and said, “excess tension sabotages effort; organized tension facilitates efforts.”⁵ On this matter, Boris Berman stated,

I may draw fire for this statement, but I believe that achieving a state of sustained relaxation is both impossible and unnecessary. The pianist approaches the piano not to relax but to perform a certain task involving significant physical work. . . . At the same time, one must guard against tension in parts of the body that do not participate.⁶

Rudolph Ortmann divided this issue of relaxation into three categories in his publication— *The Physiological Mechanics of Piano Technique*:

- 1) The Physiological Organism: too much relaxation can be as detrimental in keyboard performance as too little. . . .
- 2) General Aspects of Physiological Movement: economy of movement in which there are four elements of keyboard movement: weight, distance, time and aim. . . .

In this respect, he also said,

Piano playing is alternation between rapid contraction and relaxation.⁷ . . . 3) The touch-forms of Piano Technique: Reflex action is involved in coordination, that a movement should not be taught by calling attention to the muscles taking part. With proper resistance present, proper contraction will normally follow.⁸

While possessing a high regard for Ortmann and his analytical research, Abby Whiteside made her own observations outside of the science laboratory and throughout the world of nature, where physical skills were displayed. She carefully observed the graceful and skilled movements of athletes in many fields: dancers, jugglers, musicians, and anyone highly engaged with their physical activity. She then formed the belief that “a vital, all-encompassing rhythm is the basic coordinating factor involved in building an effective technique.”⁹

Tracing this line of thought, we can explore the issue of hand position. Commonly, beginning students start learning the piano with the C Major five-finger position, which is the easiest pattern

⁵ Bernstein, Seymour. *With Your Own Two Hands: Self-discovery through Music*. (New York: G. Schirmer, 1981), 131.

⁶ Berman, Boris. *Note from the Pianist's Bench*. (New Haven: Yale University Press, 2000), 51

⁷ Gerig, 426

⁸ *Ibid.*, 426

⁹ *Ibid.*, 470

to recognize due to the absence of sharps or flats. Students are typically taught to hold their hands out with fingers straight, and then relax and round the hand, so the fingers are all the same length. According to Béla Siki, Frederic Chopin's students "had to become familiar with a new hand position: the hand was put on the keyboard and turned slightly outward, with the fingers on the keys of E, F sharp, G sharp, A sharp, and B."¹⁰ This position is more comfortable for the hands than the C position, as the fingers are naturally shaped and more extended by the position of the black keys. In this position, the natural extension of fingers almost makes the fingers longer and hands bigger. The position provides freedom from a fixed white-key approach and is more comfortable for the playing of the black keys, because there is more contact of the fingers on black keys and more space is created under the hand. This hand position corresponds to the illustration below from Josef Lhevinne's book. It is also easier to transfer between the black keys and white keys with the arm helping the fingers by using some in and out motion, as described in the Taubman approach. A well-known piano pedagogue, Dorothy Taubman (1917-2013), formed a technical approach to the piano aimed at enabling pianists to express themselves to the fullest through their instrument. Her method helps pianists to use their bodies in the most natural and coordinated way, preventing injuries and muscular fatigue.¹¹ One of the most helpful aspects of this approach is the caution against the "twist movement," in which the hand moves in isolation by itself, from side to side, against its natural alignment. Such motion is the major cause of injury in pianists since it puts pressure and limitations on the natural flow of the blood to the hands. The Taubman approach also cautions against any unnecessary and constant stretches for the hands, which lead to the twisting motion.

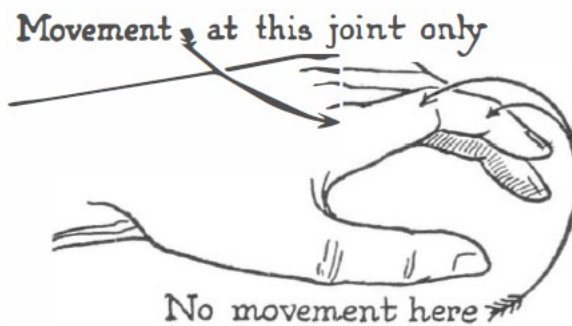
¹⁰ Siki, Béla. *Piano Repertoire: A Guide to Interpretation and Performance*. (New York, London: Schirmer Books; Collier Macmillan Publishers, 1981), 179.

¹¹ Guest Writer [Nikos Kokkinis], "What is the Taubman Approach and how can it help me improve?", *Pianist*, November 6, 2019, accessed December 26, 2020, <https://www.pianistmagazine.com/blogs/what-is-the-taubman-approach-and-how-can-it-help-me-improve/>.

Fig. 1.



Fig. 2.



Lhevinne provided two examples for the finger movement in his *Basic Principles in Piano Forte Playing*, to emphasize the point that the essentials of good touch are related to the natural motion of the finger (efficiency of movement), with only the knuckle from the palm joint initiating the movement.¹²

These three areas need to be kept in mind throughout the study of piano performance: posture, tension and coordination, hand position and keyboard orientation.

¹² Lhevinne, Josef. *Basic Principles in Pianoforte Playing*. (New York: Dover Publications, INC., 1972), 13

1. Stable Five Finger Position in single notes, with change by stepwise motion

Jenő Takács (1902-2005) Hungarian composer, pianist, pedagogue, and ethnomusicologist, Takács taught and performed in several different countries. While in the USA, he taught at the Cincinnati College-Conservatory of Music for many years. This thesis contains pieces from two opuses: *Doubledozen for Small Fingers, Op.63*; *For Me, Op.76*.



Camping

Both hands span an interval of a 6th while changing register twice, during the transition between the sections of the A-B-A form. Note the tempo is *Allegretto*, which means not too fast, but not dragging. The eighth notes in the R.H. must feel lighter and move toward the quarter note in the next measure. Follow the dynamic marks for the direction of the line. Pay attention to the balance between the two hands.

CAMPING

Jenő Takács

Allegretto ♩ = 96

p *mf* *mf* *f*

Ped. ad lib. *simile* *senza Ped.*

10 15 19

It's raining on the bridge

In this piece, most of the phrases last for eight bars. The hand changes between different five-finger positions in each phrase. The half notes at the end of each phrase provide enough time for the changes to be made smoothly. Note the fingering changes for the repeated notes, which allow for a smooth and connected sound between the repeated notes.

Jenő Takács, op.76

Es regnet auf der Brücke

Allegretto ♩ = 96

Es reg-net auf der Brü - cke *)

p *legato*

7 *mf* *mf* *p*

15 *mp* *mf legato* *mf*

The score consists of three systems of music. The first system (measures 1-6) shows the vocal line and piano accompaniment. The piano part has fingerings: 1, 3 2 3 4, 2 3 4, 3 1, 3, 3, 3 1 2. Dynamics include *p* and *legato*. The second system (measures 7-14) continues the piano accompaniment with fingerings: 1 2, 3, 1 3, 2 5, 1 4. Dynamics include *mf* and *p*. The third system (measures 15-18) shows the piano accompaniment with fingerings: 3, 5 3 1, 3. Dynamics include *mp*, *mf legato*, and *mf*.

A Dance from Old Vienna

The accompaniment line in the L.H. descends step by step with smooth legato treatment. The melody features repeated notes. One might change fingering on the repeated notes to achieve a longer sound. Notice the short + short + long (2+2+4) classical phrase structure. Due to this structure, and the fact that the last repeated note is the longest one of all (dotted quarter) in measures 2 and 4, one can have the direction of the phrase (repeated notes) lean toward the dotted quarter note. A principle of phrasing is that shorter notes gravitate toward longer ones; in case of doubt as to the direction, usually going to the middle of the phrase is the goal.

Altwiener Tanz
A dance from Old Vienna

Jenő Takács

Andante ♩ = 120

7

2. Slight expansion from five-finger position with small wrist circles

Alexandre Tansman (1897-1986) Tansman was a Polish composer who lived mostly in Paris. His style evolved over time from an earlier one influenced by Chopin, to Impressionist and Neoclassic writing. Jazz elements were also a large part of some of his music. His works for children included here are from *Happy Times* and *For Children*, both graded collections dedicated to beginning and intermediate students.



Little Gavotte

This piece teaches the student to move the thumb using small circular wrist motions, clockwise or counterclockwise as indicated by the music, based on the direction of the line. From mm.9-12, L.H. octave leaps involve the same finger (the thumb) for two adjacent notes. Be mindful of the hand alignment, and do not maintain the stretching gesture.

The image displays two systems of musical notation for the piece "Little Gavotte" by Alexandre Tansman. The first system includes the tempo marking "Allegro deciso" and the composer's name "ALEXANDRE TANSMAN". The notation is in 2/4 time, marked *mf*. The right hand (RH) plays a melody with eighth notes, and the left hand (LH) plays a bass line with quarter notes. Handwritten annotations include two circular arrows above the RH staff, one pointing clockwise and one pointing counter-clockwise, indicating wrist motions. The second system starts at measure 9 and continues the piece. A large handwritten circular arrow is above the RH staff at the beginning of the system, and two smaller arrows are below the LH staff at the end of the system, pointing left.

Little Gavotte

By Alexandre Tansman

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The two-note slurs imbue the music with a lilting feeling. The R.H. changes from double to single notes. From measure 9, the note groups in the odd-numbered brackets can be grouped together for practicing purposes. This means instead of playing the whole measure, which some students at this stage might find challenging, one only needs to practice half of the measure. The student needs to feel how the R.H. descends by stepwise motion. Then the same method can be used with the even numbered brackets. The L.H. mainly functions as the metronome to help keep the beat. This is a good piece to introduce students to playing in between black and white keys, and preparing the hand position for the upcoming pattern.

Lullaby Chant à bercer

ALEXANDRE TANSMAN

Andante cantabile
p dolce

lontano

rall.

Lullaby

By Alexandre Tansman

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3. L.H. changing position while R.H. has thumb crossing

Feliks Rybicki (1899-1978) This Polish composer, conductor and educator studied at the Warsaw Conservatory. After graduation, he made his debut as a conductor with the Warsaw Philharmonic in 1926. He worked as a composer and conductor with the Polish Radio and Warsaw theatres while pursuing an active career as a musician. His compositions cover a broad range of genres including orchestral, vocal-instrumental music, vocal, chamber works, and piano works. Pedagogical works of lasting interest include *I Begin to Play*, Op.20, *I Can Play Everything*, Op.22, *The Young Modernist*, Op.23.



Water Nymphs

Feliks Rybicki

Pay attention to the small slurs, which could be taught as down-and-up motions (more on this concept will be introduced in Chapter 3). Notice that for the down motion one can incorporate the dropping of the weight from the hand and possibly the arm. Tone quality can be mentioned here, so even when the dynamic is *p*, the sound should not be shallow. In measures 4, 6, and 7, the concept of thumb crossing needs to be addressed. Be sure to use a light thumb, with no collapsing of wrist while playing. The L.H. in measure 8 is particularly challenging for young students, because the thumb must go up a seventh to the black key from the bass C, to B flat.

Allergretto

p

From Far Away Shores

The L.H. thumb changes positions while the R.H. features skipping and the 2nd finger crossing over the thumb. Keeping a stable wrist position will help the student prevent the thumb from making an accent. This piece also explores moving between registers, allowing the student to explore the different areas of the piano.

FROM FAR AWAY SHORES Jenő Takács

Andante dolente ♩ = 76

pp *p espr.*

From Far Away Shores from
Doubledouzen for Small Fingers
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Henry Purcell (1659-1695) An English composer of the middle Baroque period, Purcell is most remembered for his works for voice, and the tragic opera, *Dido and Aeneas*. He is one of the most original English composers of his time in Europe. Ground bass is one of his favorite compositional devices. He was influenced by both French and Italian styles. He composed eight suites as well as a few separate pieces, each containing three or four movements. Franklin B. Zimmermann has made a catalogue of his work, which is referred to by Z numbers.¹³



Minuet in A minor

Zimmermann No. 649

The challenges of this piece occur mostly in the L.H. which involves two-voice polyphony and suspension. The long bass notes need to be held while the inner voice plays. Notice the finger substitution from 2-1 on C in measure 7. Finger substitution is a device that helps the hand to change position while maintaining a legato and sustained sound.

¹³ Franklin B. Zimmermann, *Henry Purcell (1659-1695): A Thematic Index to his Complete Works* (Philadelphia: Pennsylvania Pro Musica).

Minuet in A Minor

Z. 649

Henry Purcell

Andante.

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one flat (A minor), and the time signature is 3/4. The tempo is marked 'Andante.' and the dynamics include *p*, *rinf.*, *pp*, and *rit*. Fingerings are indicated by numbers 1-5. The piece concludes with a trill in the final measure of the fifth system.

4. Alternation between double versus single notes, using rotation

Rotation exercise—created by the author

The following exercise is designed to help the hands achieve a feeling of natural rotation. The starting notes in the R.H. are always on white keys, to keep it simple for young students. Each measure starts in a major key and moves to its parallel minor. Spanning an interval of a fifth between the thumb and fifth finger initiates momentum and strength in the rotation motion. The fingers need to remain close to the keys, no excessive motion is necessary for this exercise. Due to the uneven lengths of our fingers (especially the shorter fifth finger), when the fifth finger plays, we have a slight rotation toward the outer side of the hands. This excerpt is also a good introduction to distinguishing between major and minor keys.

rotation exercises
in five finger position Yimo Zhang

Piano

Pno.

Pno.

Pno.

Chant ancien

The R.H. expands to the interval of a 6th, incorporating the rotation technique as follows: using the middle finger (3rd) as the axis, turn the hand with the aid of the forearm, similar to the motion of rotating a round doorknob to open a door. Encourage the student to listen to the voicing of the double notes, to bring out the top notes, and to hear how the bass and top voice form harmony with each other.

TRÈS FACILE

ALEXANDRE TANSMAN

Chant ancien

1

Lent

p legato

The musical score is written for piano and consists of four systems. Each system contains a treble clef staff and a bass clef staff. The first system is marked 'Lent' and 'p legato'. The second system has a dynamic marking 'p'. The score includes various fingerings and articulation marks.

POUR LES ENFANTS

Composer: Alexandre Tansman

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Hungarian Wedding Dance

This piece begins in the five-finger position with slight changes and uses accidentals in the L.H. in the middle of the piece. The L.H. is more complicated than the R.H. and incorporates the technique of rotation. Mm. 14-18 form a small canon. Mm. 22-23 are challenging because of the accidentals.

Jenő Takács

Hungarian Wedding Dance
Allegro giusto $\text{♩} = 72$

mf *con Ped.* *legato*

144

17 *rit.* *a tempo* *mf* *f*

2/4 2/4 2/5

Notice how *Final* similar to *Chant ancient*, incorporates the technique of rotation. However, the placement of the double notes has changed to the inner fingers (1&2). The hand span also increases to an octave. Make sure the inner voice is softer than the top voice, by keeping the fingers on the keys.

Final ALEXANDRE TANSMAN

Modéré

12 *p*

The musical score consists of five systems of piano notation. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a tempo marking 'Modéré' and a dynamic marking 'p'. The score features complex rhythmic patterns with many beamed notes and rests. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and accents are used throughout the piece. The piece concludes with a final cadence in the fifth system.

POUR LES ENFANTS

Composer: Alexandre Tansman

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5. Hands gradually open (alternation between open and closed hand gestures) plus rotation

Gliding

This piece features a simple thumb cross-over during transition measures (m.4&8). The fingering pattern 2-1, 5-1 in the R.H. allows the student to practice hand coordination between narrow and wide intervals.

Gliding Jenő Takács

Allegretto ♩ = 86

p

Ped.

wir steigen immer höher *)

Going for a Walk

The R.H. features alternation between small and large intervals. The student must maintain a legato style and keep a consistent pulse. The fingers should remain close to the key surface. Listen to the fading sound of the tied notes and for the upcoming off-beat entrance, aiming for smoothness and easy coordination.

volume 2

Alexandre TANSMAN

Promenade Going for a Walk

Assez vif
Fairly lively

1

p

POUR LES ENFANTS

Composer: Alexandre Tansman

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Reflections

The L.H. mostly spans a 6th across the broken chords, whereas the R.H. keeps a relatively narrow intervallic range. Consistent descending patterns and small slurs lead into longer four-measure phrases. The music portrays a peaceful mood.

Alexandre Tansman

Reflections

Modéré
Moderate

5 *p*

POUR LES ENFANTS

Composer: Alexandre Tansman

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6. One hand, two voices: melody plus accompaniment, using slight rotation or rebalance of weight on the melodic notes

A Cradle-song for little Eve

Notice that the accompaniment figure is divided between the two hands. This figure needs to be approached with evenness (no accent should occur when the R.H. thumb plays). The goal is to achieve a smooth sound, as if only one hand is playing. The R.H. should rebalance the weight, and distribute it toward the right (upper) side of the hand, toward fingers 3,4, and 5 where the melody takes place. Pay attention to the accuracy of the dotted rhythm. Both the melody and the accompaniment need to strive for legato.

Cradle-song for Little Eve

Feliks Rybicki

Andante tranquillo ♩ = 63 *rall.*

p

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

a tempo

p *mf*

3 4 3 3 3 4 5 4 3 1 3 4 3 3

4 2 1 4 3 1 4 5 2 1

Felix Mendelssohn (1809-1847)

Felix Mendelssohn was one of the best German pianists and composers of his time. He was known to be a great improviser. His music features symmetrical structures and smoothly flowing melodies. He composed many pieces for the piano. His 48 *Songs Without Words* and Op. 72 are among the ideal pieces for the intermediate level pianist to study.



No.4 from Six Pieces for Children

There are four layers to the music: the long-sustained bass, the light inner voices (tenor plus alto) and the melodic soprano. The inner voices should be the softest layers. The technique for the repeated notes in the inner voices should incorporate feeling the key reflexes, meaning the fingers must remain close to the keys with a slight push inward. One needs to allow the fingers to be released by the rebound of the keys rather than actively lifting them. The melodic line in the R.H. is played by the weaker fingers: 3, 4, 5. We need to be mindful of balancing the hand weight more toward the right side. The grace notes need to be soft and quick. The longer notes in the melody determine the direction of the phrase.

4. D Major

Andante con moto

The musical score is written for piano in D major, 6/8 time, and consists of seven systems of two staves each. The tempo is marked 'Andante con moto'. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *p*, and *pp* (pianissimo). The piece features a mix of chords and melodic lines in both hands, with some passages involving triplets and sixteenth-note patterns. The final system concludes with a double bar line and a repeat sign.

7. Unusual meter, chords and clusters, hand coordination, 16th notes and leaps with close and open hands.

Sleigh Ride, *For Me*

Both hands use the five-finger position, while the melody switches between the hands.

The 5/8 meter causes the music to have an uneven and forward moving momentum.

Jenő Takács

Sleigh Ride

Vivace ♩ = 58

The musical score for "Sleigh Ride" by Jenő Takács is presented in two systems. The first system shows the beginning of the piece, marked "Vivace" with a tempo of 58 beats per minute. The right hand plays chords and clusters, while the left hand plays a melodic line with 16th notes. The score includes fingerings (1, 4) and a "Ped." marking. The second system continues the piece, showing the melody switching between the hands. The piece is in a key with one sharp (F#) and a 5/8 time signature.



Vincent Persichetti (1915-1987) This American composer, pianist and conductor uses harmonic devices including modal, tonal and polytonal structures to produce a wide range of textures.

Little Piano Book, **Op 60** was dedicated to his students and premiered by his 10-year-old daughter Lauren in 1954.



Humoreske, *Little Piano Book*, *Op.60*

In this piece, the rhythmic subdivisions of eighth notes and sixteenth notes provide forward-moving momentum. The student needs to get comfortable with leaps from the five-finger position and with the technical challenge of alternating between positions. Musical goals are to strive for clarity, warmth, and passion.

for Darius
7. Humoreske

Allegretto

mf ben chiaro

5

calore cresc. f

Humoreske from Little Piano Book, Op. 60
By Vincent Persichetti
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This piece contains mostly root position chords that need to incorporate the hand's organization into a concentrated sound. Goal: the notes in the chord need to sound together with good support, so the hand and fingers do not collapse even within a loud dynamic.

for Garth
8. Fanfare

Allegro con spirito

f pastoso to Coda

9

ff

Fanfare from Little Piano Book, Op. 60
By Vincent Persichetti
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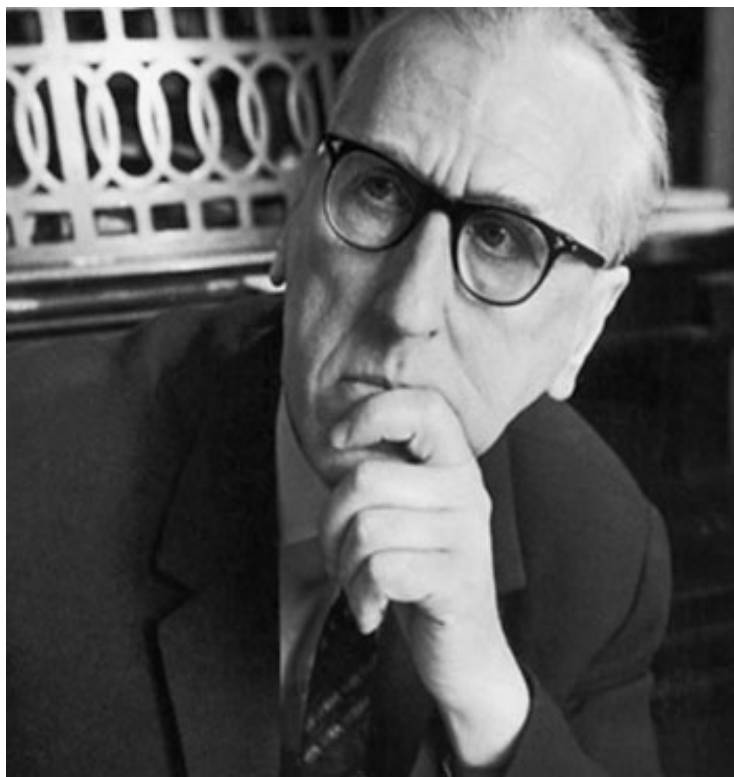
Coda

ff marc. ffz

Dmitri Kabalevsky (1904-1987) Kabalevsky's compositions for children are highly appealing. **Op. 27** has a broader range of musicality and technical elements while **Op. 39** focuses more on the earlier stage of piano learning—the basics. Each piece addresses a specific technical issue.



Young Dmitri with his father and sister



Dmitri Kabalevsky

Galop, Op.39

The L.H. five-finger position chords change places with the R.H. in one position. The R.H. needs to overcome the technical challenge of leaps in mm. 5-7, as well as in the last line of the music. A variety of articulations are used, including small slurs, staccato, and tenuto. The goal is for both hands to be coordinated and independent. The music has a lively character.

18 Galop

Animato
f

6

*Galop mm.1-10 from TWENTY-FOUR
PIECES FOR CHILDREN, OP. 39
By Dmitri Kabalevsky
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Exercise for Galop

Skipping exercise

Yimo Zhang

This exercise addresses the challenge of the leaping gesture in measure : 5-7.

The student can begin playing with only the R.H. and the L.H. can be added when the R.H. feels comfortable. The octave leap gesture back to the first finger is particularly challenging. This exercise is designed with that expanding intervallic leap in mind, gradually adding to the expansion between the fifth finger and the first.

The exercise consists of four parts: mm.1-9, mm.10-12, mm.14-17, and mm.18-19. All parts can be practiced independently, with the goal of accuracy and appropriate speed in mind. Notice the rests between each pattern. These rests are intentional, to allow the the students to take time, reflect, and question how they did with each pattern.

The rests also allow the students to make adjustments consciously, giving the students time to prepare for the next pattern.

Robert Starer (1924-2001) Born in Austria, Starer immigrated to America after WWII. Starer's music is a synthesis of nationalistic elements including European, Hebraic, and American. Pieces included here come from his *Sketches in Color*, edited by Carolyn True, which contains a total of two sets (1963 & 1973). Each set has seven pieces with a distinctive color as a title.

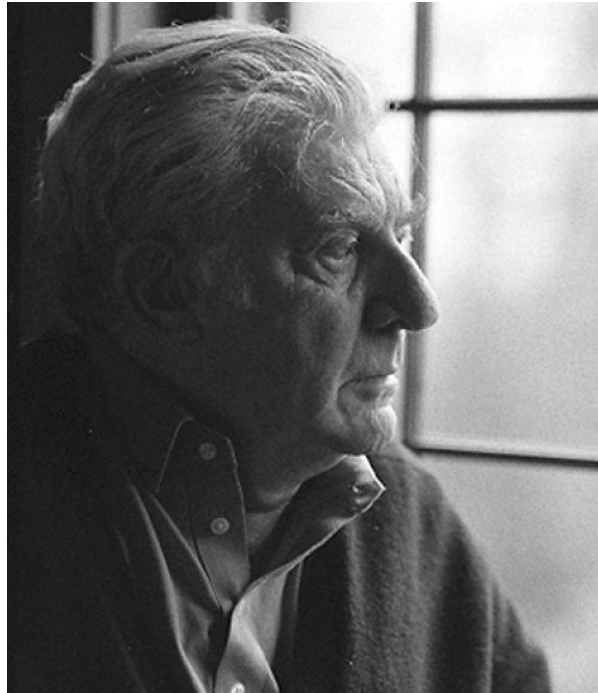


Image from Milken Archive of Jewish Music

2. Shades of Blue

Quoting from the performance notes, “ There are several ‘shades of blue’ one can see—bright, blue sky, the blue of the ocean, a deep cobalt blue of Mexican tiles. . . and the musical shades of the blues tinged with sadness.”¹⁴ The rhythm in the melody has some syncopation (mms. 2-3, 6-7, 9, etc). There are hints of blues notes in the occasional touch of accidentals throughout the music. The L.H. accompaniment keeps the form of Perfect 5th Intervals moving steadily with the melodic phrase, mostly ascending through stepwise progression in four-measure lengths toward the R.H., though sometimes it stays on the same notes for a while. As the editor commented, “Take a little time, but not too much, before the return of the opening motive. Notice the change of dynamics

¹⁴ Ayesh, Kevin Bradley. *The Solo Piano Music of Robert Starer*. DMA paper College Park: University of Maryland, 1990 113p. UM 9121463

between the first measure and the return at m. 21.”¹⁵ Since this piece is about color, students can be reminded that the difference in dynamics should reflect color differences. The use of *una corda* in m. 21 is surely an indication of color change, from bright “light” to matte.

By Robert Starer

Moderately fast (♩ = 80-84)

mf

simile

Shades Of Blue
 from SKETCHES IN COLOR, SET ONE
 By Robert Starer
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Keep the rhythm/pulsation, no rushing/ dragging!

¹⁵ Ibid.

Shades of Blue exercise

skipping and hand rotation exercise

Yimo Zhang

The image shows a musical score for a piano exercise. The first staff is in 6/8 time and contains five measures of music. Each measure consists of two eighth notes beamed together, with the second note of each pair being a half step higher than the first. The notes are: G4, A4; G4, A4; G4, A4; G4, A4; G4, A4. The second staff starts with a measure number '6' above the first note. It contains four measures: the first has a quarter note G4; the second has a quarter note A4; the third has a quarter note B4; the fourth has a half note C5.

Some students have trouble playing the upbeat G in time. The students may struggle with the reach between the pickup note to the downbeat as they stretch their hand out before starting to play, as a way to prepare the leap. This challenge motivates me to create the above rotation exercise. The exercise uses a gradual expansion in the skipping of fingers. However, this exercise would not help the students to feel the pickup beat. Another rhythmic exercise is needed to address the issue.

La Balle, *Happy Time*

The R.H. incorporates rapid closing and opening gestures, according to the pattern of the figuration. The chains of sixteenth notes require the fingers to remain close to the surface of the keys, for lightness and speed.

La balle ALEXANDRE TANSMAN

Assez vif

3

p

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

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

3 4 2 4 1

La balle

By Alexandre Tansman

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8. Longer-passage pieces with changing and leaping away from a fixed position

Playing Ball, Op.27

A charming piece portraying the action in a ball game, this piece consists of octave leaps in both hands with fast repeated notes that rebound. *Leggero* means lightness and swiftness in character, and even the *forte* dynamic should not be heavy. Practice focusing upon the notes by moving the eyes peripherally, (not turning the head), when changing position of the hand.

Playing Ball

Dmitri Kabalevsky

Vivace leggero

Musical notation for measures 1-5. The piece is in 3/4 time and D major. The first measure includes fingerings: (3 4) for the first two notes and (2 3 1) for the next two. The dynamic is *p*. The bass line has a 2/4 time signature under the first two notes.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Measure 7 has a fingering of 5 2. Measure 8 has a fingering of 4 1. Measure 9 has a fingering of 4 2. The dynamic is *f*. The bass line has a 4 3 2 fingering under the last three notes.

Musical notation for measures 50-54. Measure 50 is marked with a '50'. Measure 51 has a *cresc.* marking. Measure 52 has a fingering of 4 2 1. Measure 53 has a fingering of 5 2 1. Measure 54 has a *ff* marking and a 3-measure triplet. The bass line has a 7 7 triplet under the last two notes.

Playing Ball mm.1-10, 50-54, from THIRTY PIECES FOR CHILDREN, OP. 27

By Dmitri Kabalevsky

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9. More complicated L.H. octave leaps

Georg Philipp Telemann (1681-1767) The most prolific German composer of his time, Telemann was widely regarded as Germany's leading composer during the first half of the eighteenth century.



Fantasia in G major, No.7

Max Seiffert, writing about these fantasies, noted that they represent Telemann's introduction to Germany of the "galant" style from France, in which the structure is lighter and less contrapuntal. They are obvious precursors of the Classical sonata form. Some are reminiscent of Italian chamber sonatas (principal voice and thorough bass), whereas others suggest a French suite's dance movement. They have a balanced motivic structure that would influence C.P.E Bach in the later eighteenth-century.¹⁶

Carefully following the fingering indications for this piece will encourage appropriate hand alignment. The second finger in the R.H. leads the hand by leaping toward larger intervals, mostly within one octave. The repeated notes need to be approached by changing fingers. The L.H. accompaniment usually spans an octave. The octaves need to be addressed not by stretching but by aiming for hand alignment during the leaps.

¹⁶ Telemann, Philipp Georg. *Three Dozen Clavier Fantasias*. Edited by Max Seiffert. London: Bärenreiter 733, 1975.

Fantasia. Presto:

No. 7.

1. 2 2 5 2 1 1 2 4 5 4 2

4 3 2 1 3 4 1 3

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

3 4 2 4 1

1 2 1 2 5

4 3 2 1 2 4 3 2 2 1 3 1

4 2 3 2 1

1 2

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

4

Largo. Siciliana

D.C.
 2

Little Monkey

This music needs to be approached by hands-separate practice, especially for the L.H., since the switching of positions on the fifth finger between E3-E2 is challenging. The title literally translates to *The Mischievous One*, which implies the naughty behavior of children. The 6/8 meter gives the music a kind of swing, and the accidentals indicate a sense of charm.

L'Espègle
Little Monkey Alexandre Tansman

Modéré
Moderate

p grazioso leggiero

Little Monkey from Pour Les Enfants
by Alexandre Tansman
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Introduction to Chapter Two: Rhythmic realization and internalization

Rhythm is a broad term that many have tried to define, just as with the term technique. According to the *Oxford English Dictionary*, rhythm means “The systematic grouping of musical sounds, principally according to duration and periodical stress; beat; an instance of this, a particular grouping or arrangement of musical sounds.”¹⁷ Abby Whiteside devoted a whole chapter to rhythm in *Indispensables of Piano Playing*. Some of her points are as such: “only a basic rhythm can coordinate the body as a whole” “The performer feels the rhythm of the music and listens to the tones. Feeling the rhythm is one half of a beautiful performance...”¹⁸

In this section, we will discuss rhythm in the sense of duration, and address various ways to achieve an accurate sense of it. Counting is one of the most effective ways to achieve and internalize rhythm, however, it is also one of the most challenging for the young pianist. The way to teach rhythm in the early stages of music learning is through imitation and rote. One needs to be conscious during this stage of learning. Various rhythmic subdivisions have been given with music examples, among which dance music is prominent.

In the score annotations, the concept of phrase and structure is reviewed in *Clockwork Doll* and Movement One from Haydn’s *Sonata in G, Hob.XVI:8*. The well-balanced classical phrase structure of 2+2+4 and the expansion of phrases into three measures in Haydn’s work lead to a brief discussion of Heinrich Christoph Koch’s theory. According to Koch, the length of a phrase has a rhythmic character; because successive phrases create a rhythm, they are most pleasing if their lengths are equal.¹⁹

¹⁷ *Oxford English Dictionary*, 3rd ed., s.v. “rhythm,” accessed September 6, 2020, <https://www-oed-com.offcampus.lib.washington.edu/view/Entry/165403?rskey=KIM3av&result=1&isAdvanced=false#eid>

¹⁸ Whiteside, Abby. *Indispensables of Piano Playing*. (New York: Charles Scribner’s Sons, 1961), 7

¹⁹ Nancy Kovaleff Baker, “Koch, Heinrich Christoph,” *Grove Music Online* (January 2001), accessed 12/8/20, <https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015230?print=pdf>

Duration

In Karl von Vierordt's treatise *Der Zeitsinn nach Versuchen* (The Experimental Study of the Time Sense), the author proposes the following statement, later to become known as Vierordt's Law.

"He stated that from seconds to years the same law holds: estimates of relatively short durations are lengthened and estimates of relatively long durations are shortened."²⁰ This theory explains why young students tend to *cheat* the relatively long notes (such as a half notes or longer) in a passage and play the short notes (quarter or eighth notes) longer. According to Brendan, our understanding of time changes as we age, and this necessitates that we approach the teaching of rhythm differently at different stages of development.²¹ For the intermediate level, the teacher can encourage the students to count out loud, to play one hand while tapping the other, or stepping the beats while clapping the rhythm. The teacher can also help the student by telling them to play the short notes (such as eighth-notes) lighter, and encourage them to feel the direction of the short notes leaning toward the longer ones.

Importance of counting

William Newman stresses the importance of counting:

Many apparent faults in technique, interpretation, and memory prove to stem from rhythmic problems.²² The single most important thing the student can do about his rhythm, . . . is to count. . . . The student must count everything he plays until he can say every count without confusion; then the counting has done its work.²³

Young students are advised by teachers to work with a metronome to keep a steady beat. The drawback of using a metronome is that the student might not hear or follow the beat. On the other hand, counting out loud is an active and engaged activity on the part of the learner. By verbalizing the beats, one can internalize the rhythm so that a stable beat becomes a part of the music making. A good sense of rhythm grounds the player from rushing. There is a sense of resistance presents when we are anchored by the beats.

²⁰Jacklin Brendan, "Perceiving Time and Rhythm: The Effects of Vierordt's Law on Teaching Rhythm," *American Music Teacher* 70, no.3 (December/January 2020/2021): 17.

²¹ *Ibid.*, 17

²² Newman, William S. *The Pianist's Problems: A Modern Approach to Efficient Practice and Musicianly Performance. 3d Expanded ed.* (New York: Harper & Row, 1974), 105

²³ *Ibid.*, 106-107

“Rhythm stems from the point of resistance to the application of power.”²⁴ Whiteside uses an example from daily activity to demonstrate her point: “The point of resistance when we are on our feet is the floor; when we are seated it is the chair seat.”²⁵

In the practice of most music, especially for fast pieces that consist of constant sixteenth-notes or other running passages, it is recommended that the students count out loud and know where the downbeat is. Some other practice suggestions will be centered on hand independence, meaning the two hands playing different rhythms at the same time.

General practice suggestions to form basic beats and to train hand independence:

1. Tap the quarter beats in one hand and the written rhythm in the other (or play the written notes with the correct rhythm). Switch hands so both parts get equal treatment.
2. Tap the notes as written in one hand and play the other hand’s notes as written, with correct rhythm. Then switch hands.
3. Play hands together as written and consider the result. If any part still causes trouble, single it out and analyze the problem.
4. Identify the issue and form a goal in mind with help from a teacher, brainstorming to find ways to get to the goal.
5. Practice very consciously to achieve the optimal result. Awareness must be acutely developed.

A brief discussion on conscious versus unconscious practicing

Joan Last stated that for a young pianist, practicing means repetition. This is a legitimate statement, since only through repetition can one physically get used to the feeling of the keyboard, the relationship between the fingers and the keys, to command each finger to play the right note. By the early intermediate stage, most students have already formed the habit of repetition while practicing. During this stage, the concept of consciousness in practicing becomes more relevant.

²⁴ Whiteside, 8

²⁵ Ibid.

Students must learn longer passages of music, so it is a waste of time to repeat the whole piece over and over during a practice session. Some spots will be more challenging than others. Keep in mind that usual daily practicing is different from performing, depending greatly on the goal one wants to achieve.

György Sándor commented on practicing:

Practicing is that phase of learning in which we acquire motion habits through repetition. . . . The difference between the mechanical and conscious approach is striking; the number of repetitions needed to ingrain habits is infinitely smaller when we concentrate... Conscious and carefully executed motions are learned and retained rapidly. . . . if we repeat a certain motion with great concentration and play it the same way on every repetition, the process of ingraining the material will be rapid and the results will be lasting.²⁶

However, Sándor also points out the weakness of the conscious mind, saying:

Conscious mind is inhibitive, not creative: Its role is intellectual and inhibitive; it hinders all spontaneous, improvisatory and instinctive processes. . . . The conscious mind is in charge of learning. On the other hand, the creative processes are the product of the subconscious and unconscious mind; they produce the spontaneous and involuntary activities.²⁷

Memorization of rhythmic patterns

While doing rhythmic exercises with students, the teacher can encourage the students to clap rhythmic patterns and memorize them after one or two repetitions. This exercise can be a fun activity in the form of a game, which can be placed in the middle of a lesson to get the students moving and change focus briefly. The teacher can encourage the students to create different combinations of rhythmic patterns with the beats one has already learned, or to use flash cards with patterns already made. To make the activity more interesting for the student, the teacher can participate as another player by memorizing those patterns together with the students. A rhythm that lasts for eight measures in a 4/4 meter will intimidate and frustrate the student; therefore, one needs to start from short patterns and gradually build longer patterns. With intentional planning, this activity can be very rewarding for both the teacher and the student, as it sharpens one's focus and short-term memory in a relaxed atmosphere.

²⁶ György Sándor, *On Piano Playing: Motion, Sound, and Expression* (New York, London: Schirmer Books; Collier Macmillan, 1981), 184.

²⁷ *Ibid.*, 188.

1. Duple Dance features repeated notes, in lively tempo

Indian Dance

In this piece the L.H. repeated staccato double notes imitate drumming. It has a simple and straightforward rhythm. In the R.H. small-sized noteheads feature position changes. The melody has a folk-like tune. Most of the finger positions are fixed.

INDIAN DANCE Jenö Takács

Allegro $\text{♩} = 100$

f *ad lib.* *R.H.* *f*

senza Ped.

senza Ped.

Indian Dance from *Doubedozen for Small Fingers*, Op.63
By Jenö Takacs, All rights reserved, use
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Folk Dance

This lively piece demands constantly shifting finger positions and features staccato in canonic form, with gradual dynamic changes. Notice the syncopation marked by the star signs, the tied notes getting the most emphasis within the group.

Dimitri Kabalevsky

17 Folk Dance

Vivo

mf marcato

p

cresc.

* *

* *

Folk Dance from TWENTY-FOUR PIECES FOR CHILDREN, OP. 39

By Dimitri Kabalevsky

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Robert Muczynski (1929-2010) Muczynski’s style features neo-Romantic orientation and a preference for large instrumental forms. *Fables* Op.21, published in 1965, contains nine pieces in a diatonic idiom.



Fable No.6

By Robert Muczynski

A non-legato approach is required in this fast, rhythmic piece. Hemiola, a compositional technique which alters the feeling of the meter from duple to triple, is generated by the offbeat, and creates great emphasis and resistance in pulsation. Musically the irregular phrasing must be addressed, and technically hand coordination and rapid tempo is the goal.

FABLES OP. 21
 By Robert Muczynski
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6

The musical score for Fable No. 6 is presented in two systems. The first system is marked *Presto* with a tempo of 184. It features a piano part with a bass line and a right-hand part with a treble clef. The right-hand part includes fingering numbers (1, 2, 3, 4, 5) and dynamic markings such as *f non legato* and *senza ped.*. The second system continues the piece, marked *hemiola*, *marc.* (marcato), and *mf* (mezzo-forte). It includes further fingering and dynamic markings, as well as a measure number '58' at the end of the system.

Dmitri Shostakovich (1906-1975) A Russian composer, Shostakovich's early works show influence from the folk music of urban Russia. The *Childhood Notebook*, Op.69 contains seven simple pieces for children.



Childhood Notebook, Op.69

No.6 Clockwork Doll

This piece is written in an A-B-A form in which A has a classical phrase structure short, short and long (2+2+4) that balances well. One must perceive two measures as a group for a rhythmic pattern. This pattern helps the student establish a firm foundation in alternation between sixteenth and eighth notes. This pattern is also the basic phrase structure that Heinrich Christoph Koch, in his three-volume treatise *Versuch einer Anleitung zur Composition* discusses thoroughly. As Elaine Sisman has written: “Koch’s treatise. . . stressed the fundamental similarities among musical forms, rather than their more obvious external differences.”²⁸ The articulation features staccato and small slurs. The music features dynamic contrast through gradual changes.

²⁸ Elaine R. Sisman, “Small and Expanded Forms: Koch’s Model and Haydn’s Music,” *The Musical Quarterly* 68 no.4 (October 1982): 444, accessed 12/7/2020. https://www.jstor.org/stable/742152?seq=1&cid=pdf-reference#references_tab_contents

Заводная кукла

6

Clockwork Doll

A *Allegretto*

5

17 *p*

25 *f* *p* *f*

30 *p*

1 2 1 2

2. Triple versus Duple Rhythm

Score

Three against two in C major scale for Two Octaves

Yimo Zhang

The musical score is presented in three systems. The first system, labeled 'A', contains measures 1 through 3. The right hand (RH) plays a C major scale in eighth notes, starting on middle C and ascending to two octaves above. The left hand (LH) plays triplets of eighth notes, starting on C two octaves below middle C and ascending to middle C. The second system, labeled 'B', contains measures 4 through 6. The RH plays triplets of eighth notes, starting on middle C and ascending to two octaves above. The LH plays a C major scale in eighth notes, starting on middle C and ascending to two octaves above. The third system contains measures 7 through 9. The RH plays a C major scale in eighth notes, starting on middle C and ascending to two octaves above. The LH plays a C major scale in eighth notes, starting on middle C and ascending to two octaves above. The RH starts one octave above the LH in measure 7, and both hands are one octave apart by measure 9.

For this above exercise, there are two individual parts: A and B.

In A, the hands start two octaves apart, the L.H. playing triplets and the R.H. playing duple eighth notes. After the R.H. plays two ascending octaves and L.H. three, both hands are one octave apart.

In B, the order is reversed whereby the R.H. has triple eighth notes and L.H. duple eighth notes.

The hands start one octave apart, arrive two octaves apart at the top, and descend back to one octave apart. This is not an easy exercise for introducing the concept of duple versus triple.

However, for intermediate level students this exercise will help them with hand coordination, and playing scales smoothly.

William Duncombe (ca.1736--ca.1819) English composer and organist.²⁹

Sonatina

Edited by
ALEC ROWLEY

W. DUNCOMBE

Piano

Vivace

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(From a collection of Lessons—Compiled and Composed by W. Duncombe)

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H. 15068

²⁹ After careful research, no accurate information can be found through accredited sources.

Menuet in F—*Anna Magdalena Notebook*³⁰

MENUET

Komponist unbekannt
BWV Anhang 113

3. 7 13 20 26

*: Siehe Vorwort. *): See Preface. *): Voir Préface.

³⁰ This notebook is one of three family musical albums that come down from the Bach household: the *Clavierbüchlein vor Wilhelm Friedemann Bach* (1720) and the two “Musical Notebooks” for Anna Magdalena Bach (1722/1725). The original 1725 “Notebook” was Bach’s personal gift to his second wife Anna Magdalena, an educated singer whom he married in 1721. The book opens with the partitas in A minor (BWV 827) and E minor (BWV 830) followed by contributions made by various writers and composers not arranged in any specific order and frequently interspersed with Bach’s own compositions. Some compositions were meant to serve the musical needs of Anna Magdalena as a vocalist, whereas others may be looked upon as having fulfilled an educational purpose in the musical instruction of the children.

Ettore Pozzoli (1873-1957) Italian pianist, composer and teacher, Pozzoli studied and later taught at the Milan Conservatory. He became a concert pianist for a short while, then became a highly esteemed teacher. His teaching focused on solfeggio and theory. He published not only on these subjects, but also on piano studies. He wrote in a variety of genres including concerto, orchestral variations and chamber music, but he is best known for his well-written piano pieces.



Pinocchio: Piccola Suite per Pianoforte

Growing up, most of us probably heard the story of Pinocchio, a novel by Carlo Collodi (1826-1890), depicting a marionette made from a talking bark by Geppetto, who is a poor carpenter.

This piano suite comprises twelve pieces, each depicting either a character, a scene, or an event from the story. The following selections focus on three main characters: No.1 the puppet-Pinocchio; No.2 the father-Geppetto; No.8 The Blue-haired fairy.

The blue-haired fairy

This fairy is the character that protected Pinocchio and promised to make him a real person. The character of the music has a peaceful, gentle, and sweet mood. Points from the score that we need to pay attention to, as learners, are: 1. The overall phrase structure—there are three phrases in total. The first one is well balanced with a structure of 4+4, then seven measures, two measures of transition, and then seven more measures. Within this structure, the middle phrase reaches a climax with tension and resolution from the diminished-seventh chords. 2. Differences between triplets and duple— switching between these two types of subdivision can be challenging for learners at the early intermediate level, so we can use certain methods to help the students internalize the feeling of the rhythm.

8. La fatina dai capelli turchini

Andante tranquillo

p *espressivo*

From "Pinocchio - Piccola suite per pianoforte"
Music by Ettore Pozzoli
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3. Dotted Rhythm in Various Settings

Boogie-Woogie

Jenő Takács

This music features four measures of symmetrical phrasing. The L.H. accompaniment provides a consistent 16th-note dotted rhythmic figure, while the R.H. melody has the third scale degree changing position between major and minor keys.

BOOGIE-WOOGIE

Allegro moderato

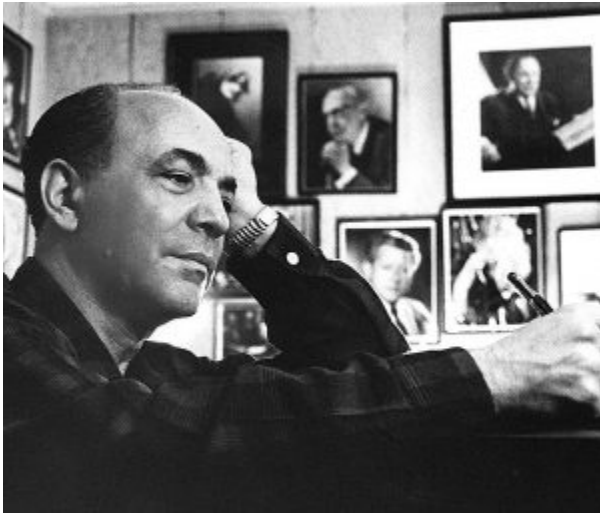
mf *mf espr.*

legato

mf

Boogie-Woogie from Doubledouzen for Small Fingers, Op.63
By Jenő Takács All right reserved, use
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Paul Creston (1906-1985) Evolved from traditional compositional procedures, Creston's style has a strong Romantic feeling colored by Impressionism and modal harmonies. He was fascinated by elements of song and dance, and his writing for the piano is idiomatic as well as effective.



Op.24, No.2, Languid Dance

The melody appears in the bass in dotted rhythm while the accompaniment chord in the R.H. enters on the off-beat. This piece is relaxed and laid back in rhythm and feeling.

Languid^{*} Dance

Paul Creston, Op.24, No.2

Piano

Drowsily ♩ = 50

p smooth and sustained

FIVE LITTLE DANCES FOR THE PIANO OP. 24

By Paul Creston

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• Languid Dance: mm. 1-4

Cornelius Gurlitt (1820-1901) A German organist and composer, Gurlitt toured Europe in 1845, where he met Robert Schumann and other eminent composers. He held a position as organist of Altona Cathedral and taught at the Hamburg Conservatory. His piano miniatures for children were especially influenced by Schumann.



Op.101, Albumleaves for the Young

The Sunshiny Morning. Allegretto

Simple eight-bar phrases link this piece together, with each phrase divided into two four-bar parts. From mm. 1-8, the dominant 7th to tonic and the secondary dominant 7th to the dominant signal harmonic tension and resolution across each measure (mm. 1-2, 2-3, 3-4, etc). The diminuendo marking in alternate bars is more likely to describe such a harmonic relationship, and it might be more appropriate for the diminuendo to extend beyond the bar line where each resolution happens (see score annotation). One can argue that the repeated material from mm. 1-4 should be played differently in mm. 5-8, even though they are written exactly the same. With respect to musical expression, the exact repetition could be presented differently in tone, to avoid the tendency to play mechanically. In the latter part of the second phrase (mm.12-18), the rhythmic figure of dotted eighth and sixteenth to a quarter note (all double notes) needs rhythmic precision to incorporate the concept of "one gesture, two notes": in the example score these notes are played by one strike of the keyboard, where the sixteenth needs to be light and swift, and the quarter note which comes after continues with the same energy and bears the weight of the same gesture. From mm. 14-15, the L.H. becomes more difficult as it has three-note chords and the position requires skipping, rather than stepping.

The Sunshiny Morning.

Heiterer Morgen.

Allegretto.

3. *mf*

5

11 *poco rit.* *f* *mf* *f*

17 *mf* *p*

23 *p* *decresc.*

4. Pick up and Off beat in Various Meters

Menuet in A minor—*Anna Magdalena Notebook*

Komponist unbekannt (unknown composer)

This is a canon that requires independent hands. The L.H. comes in one measure after the R.H. It can be approached with each hand alone, playing one hand and tapping the other to work on coordination between different combinations of rhythmic figures: dotted sixteenth, tied notes, dotted quarter + sixteenth.

MENUET

Komponist unbekannt
BWV Anhang 120

14.

6

13

21

423 *tr*

43 *tr*

12 *tr*

72 *tr*

In the Garden v.2

Alexandre Tansman

In the accompaniment, rhythmic patterns feature eighth notes on the upbeat in the L.H. and dotted rhythm in the R.H melody. Both hands incorporate expansion of intervals, with the main notes in descending motion. The piece has a simple A-B-A phrase form with a carefree and easy feeling, but in strict rhythm.

Au jardin
In the Garden

Modéré
Moderate

Key: Am

AM

In the Garden from Pour Les Enfants
by Alexandre Tansman
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Hornpipe in E minor

According to Margaret Dean-Smith, the hornpipe is a dance resembling the Jig, but distinguished by its meter, which may be variously 3/2, 2/4 or 4/4. ³¹

The music begins with an off-beat pick up, then the rhythm of syncopation prevails. The longer note (middle note) in the syncopation is the center of the rhythmic emphasis. The L.H. has two voices.



³¹(*Grove Music Online*. 2001; s.v."Hornpipe (ii)."
[Accessed 11 Nov. 2020. <https://www-oxfordmusiconline.com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000013367>.])

Hornpipe in E minor

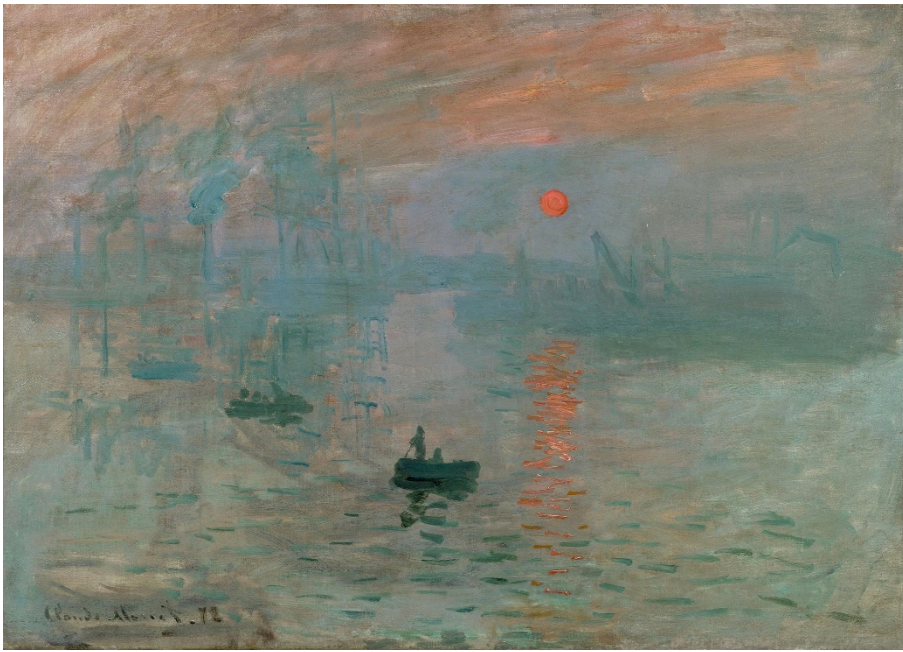
(incidental music for William Congreve's play *The Old Bachelor*, 1693)

Henry Purcell

Allegro.

p

1. 2.



Claude Monet: *Impression, Sunrise* 1872

Bright Orange

Orange is a common color used in paintings by many artists, especially in the impressionist and expressionist paintings of Claude Monet and Vincent Van Gogh. It signifies warmth, energy and excitement, and can be used to create layering in color, or to portray natural sunlight. This jazz-like piece captures the whimsical and adventurous feeling of bright orange, with its short three-to-five measure phrases encompassing off-beat syncopation, use of staccato, tenuto and accent articulations to “season” the music with sharp spices. The overall structure of the song has three parts, with the first two parts all pushing toward a climax of persistent syncopations. The rhythm requires much attention while learning this piece, whether by using a metronome as an anchor or counting out loud. The syncopation may challenge the student.

4. Bright Orange

By Robert Starer

Fast and light ($\text{♩} = 152$)

mf

5

mf

Bright Orange
from SKETCHES IN COLOR, SET ONE
By Robert Starer
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LLC

25

mf

29

Climax!

f *ff*

A Little Prank

Dmitri Kabalevsky

This piece is mostly in five-finger position, with technical issues of fast grouping of 32nd notes on the upbeat and use of the thumb on black keys. Slur and staccato articulations permeate the texture. The rhythm is challenging in that one needs to maintain a firm sense of the downbeat. Musically, the hocketing lines between the hands need security: mm. 21-22, 29-30.

A Little Prank

Vivace leggero

mf

3

21 22 23 *f*

29 30 *f f*

A Little prank from THIRTY PIECES FOR CHILDREN, OP. 27

By Dmitri Kabalevsky

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Joseph Haydn (1732-1809) An Austrian composer who worked for the Esterhazy court in Hungary for most of his career (1761-90), Haydn visited England from 1791-5 before returning to Vienna in 1795. Despite composing in common traditional genres, Haydn's music is highly original and personal, and he often wrote things that were out of the norm to surprise the audience.

Sonata in G, Hob.XVI:8, Movement I

The shapes on the score indicate phrase structures, and the lines that look like hairpins are actual dynamic indications. The first movement of this sonatina has the form of A-B-A1, in which the first phrase of the exposition, A, has a balanced phrase structure of 2+2+4. It is followed by one irregular phrase, which may consist of 3+3+3. The key area in this phrase has moved to the dominant, D major. This extension of phrase continues into the development section, B, in which the dominant seventh continues. In our discussion of *Clockwork Doll*, by Shostakovich, (Chapter Two pg. 64) we briefly mentioned Heinrich Christoph Koch's treatise on phrase and the rhythmic character deriving from phrase length. Even though he prefers the four-bar phrase, he describes basic phrases of other lengths and extended, compound phrases.³² Modern musicologists have compared his theory with Haydn's music, and found similarities between the two. Koch discusses ways in which these building blocks (phrases) may be joined together in brief works, offering various harmonic patterns.³³

³² Baker, "Koch"

³³ *Ibid.*

Sonate in G
Hob. XVI:8

A

2

+2

+4

Allegro

Jos. Haydn

Musical score for measures 1-5. The first system shows the beginning of the piece in G major, 2/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics are 'mf'. Red circles highlight the first two measures and the next two measures. Red lines indicate fingerings and articulation marks.

Musical score for measures 6-11. The second system continues the piece. The right hand features a trill (tr) in measure 6. The dynamics are marked 'p'. Red lines indicate fingerings and articulation marks.

Musical score for measures 12-15. The third system continues the piece. The right hand features a trill (tr) in measure 13. Red lines indicate fingerings and articulation marks.

Musical score for measures 16-20. The fourth system continues the piece. The right hand features a trill (tr) in measure 16. A red oval highlights measures 16-19. The dynamics are marked '3!'. Red lines indicate fingerings and articulation marks.

Musical score for measures 21-25. The fifth system continues the piece. The right hand features a trill (tr) in measure 21. The dynamics are marked 'AI'. Red lines indicate fingerings and articulation marks.

Darius Milhaud (1892-1974) A Frenchman of the Jewish religion, Milhaud grew up immersed in the beauty of nature and music. At age 17 he studied composition and violin at the Paris Conservatory. As a prolific composer, he belongs to that group of innovative French musicians known as *Les Six* (the other five are: Francis Poulenc, Arthur Honegger, George Auric, Germaine Tailleferre, and Louis Durey). His music is marked by the use of original harmony. In *A Child Loves*, there are five different pieces, each describing a different subject that is favored by a child. These pieces are challenging for most students due to the unconventional use of intervals (large spans) and complex harmonic progressions.



Les Jouets- Toys

As rhythm can imply motion and movement, this piece by Milhaud from his set *A Child Loves* has captured the character of a child's playroom. "One hears a rocking horse. . . all in a room certainly big enough for running!"³⁴ states the editor. The fast 6/8 rhythm makes the music swing. Technical challenges include rapid changes of texture, double-notes, hands switching to galloping two-notes, motives moving back and forth, and scalar passages. Each gesture needs to be practiced separately

³⁴ Darius Milhaud, *A Child Love*, ed. Carolyn True (Milwaukee, WI: Hal Leonard, 1949), 6

and patiently, as the editor suggests. Rests, no matter what length, need to be exact in duration. The student must count a full measure before starting the piece.

Les Jouets
toys

By Darius Milhaud

Vif (♩ = 96)

f

Les Jouets

A Child Loves by Darius Milhaud

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5. Polish Folk Dances



Zofia Stryjeńska, 1927 image from <https://polishmusic.usc.edu/research/dances/mazur/>

Mazurka

With a relatively stable hand position, this uplifting A-B (trio)-A form piece features the dance rhythm of a Mazurka, which shifts the accent to the weak beats of the bar. Originating from Polish folk music in the 17th and 18th centuries, the displacement of the accent may have its origin in the Polish language.³⁵ Three types of dances in different tempos have been influenced by Mazurka rhythms: Oberek, Mazur, and Kujawiak.

The mazurka (*mazur*) is slower but still of lively character.

³⁵ (Grove Music Online., s.v. "Mazurka" [accessed December 25th, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.18193>])

Mazur Mazurka

Feliks Rybicki

Con anima ♩ = 152

mp

4 3 2 1 1 2 1 3 2 1 3 1 4 1 2 1 3

f

1. 2. 3 2

1110 *grazioso*

mf

1 4 1 4 2 4 86 1 2 1 3 1 3 1 4 5 5 1 4 1 3

Kujawiak

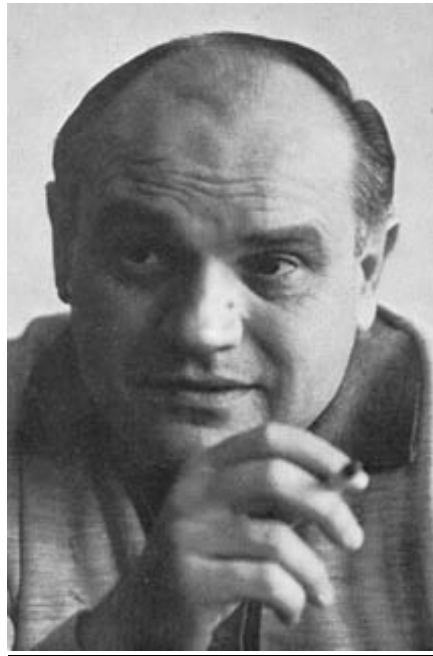
The kujawiak is a dance of more moderate tempo, with longer phrase lengths.

Kujawiaczek
Kujawiak (Dance)
Feliks Rybicki

Andantino ♩ = 120

The score is written for piano and consists of 87 measures. It begins with a piano introduction in 3/4 time, marked 'Andantino' with a tempo of 120 beats per minute. The key signature has two flats (B-flat major). The melody is primarily in the right hand, with a simple accompaniment in the left hand. The piece includes dynamic markings such as *p* (piano) and *f* (forte). There are also tempo markings: *rall.* (rallentando) and *Vivo*. The score concludes with a *Fine* marking. Fingerings and articulation marks are provided throughout the piece.

Kazimierz Serocki (1922-1981) Serocki studied piano and composition in Poland at the State Higher School of Music in Lodz, and then continued his studies in composition with Nadia Boulanger and piano with Lazare Levy in Paris. He performed as a concert pianist from 1946-1951, giving tours throughout Poland and abroad. From 1952 on he committed himself exclusively to composing. His main genres of composition focus on orchestral music and vocal-instrumental pieces. The *Gnomes* (1953) is a miniature for children, a piano cycle by the composer aimed at the education of the young pianist. Parts of this piano cycle are mainly stylizations of characteristic Polish dances.



Oberek

Oberek is the fastest among the three types of dances associated with the Mazurka. It is a rapid whirling dance for couples. This piece features quick hand-alternation in the four measure introduction and again in mm. 48-49. It is in a quick 3/8 meter with a relatively stable hand orientation.

Oberek • Oberek • Oberek

♩ = 66-72

The musical score is written for piano and consists of four systems of two staves each. The first system starts with a treble clef, a 3/8 time signature, and a forte (f) dynamic. It features a triplet of eighth notes in the right hand and a quarter note in the left hand. The second system continues with a melodic line in the right hand and a bass line in the left hand, both marked with a forte (f) dynamic. The third system shows a more complex melodic pattern in the right hand and a steady bass line in the left hand. The fourth system concludes with a final melodic flourish in the right hand and a bass line in the left hand, ending with a fermata. Fingerings and articulation marks are clearly indicated throughout the piece.

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Introduction to Chapter 3. Articulations and Phrasing

Having acquired the skills necessary to find the right notes and count the basic rhythms, it is time to discuss the meaning of "musical line"—phrase, dynamics and articulation.

Even though the approach to the keyboard has evolved for the better—performers have become more virtuosic and can generate more power from the instrument—traditions in musical teaching as well as good performance have carried through the centuries, and there are certain truths that are just as valid for musicians today as they were in the past.

The early classical composer and keyboard pedagogue C.P.E. Bach raised the question “What comprises good performance?”³⁶ He presented his definition in the following paragraph:

The ability through singing or playing to make the ear conscious of the true content and effect of a composition. . . . The subject matter of performance is the loudness and softness of tones, touch, the snap, legato and staccato execution, the vibrato, arpeggiation, the holding of tones, the retard and accelerando. Lack of these elements or inept use of them makes a poor performance.³⁷

He concluded that

Good performance occurs when one hears all notes and their embellishments played in correct time with fitting volume produced by a touch which is related to the true content of a piece. Herein lies the rounded, pure, flowing manner of playing which makes for clarity and expressiveness.³⁸

He provided many practical suggestions for how to prepare for a good performance. Among them, he attempted to differentiate those who play from the soul versus those who are trained technicians

. . . a stirring performance depends on an alert mind which is willing to follow reasonable precepts in order to reveal the content of compositions. . . . Play from the soul, not like a trained bird! A keyboardist of such stamp deserves more praise than other musicians. . .³⁹

³⁶ Bach, Carl Philipp Emanuel. *Essay on The True Art of Playing Keyboard Instruments*. Edited by William Mitchell. (New York: W.W.Norton & Company. Inc., 1949), 148

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid., 150

C.P.E Bach always emphasized the importance of artistic singing and encouraged the keyboardist to think in terms of song. Practicing by singing instrumental melodies can lead to better understanding of their musical content and to a good performance. As the human body is one's own instrument, singing is perhaps the most direct and intuitive way to express musical intentions. Breathing between phrases and inflections in tone comes naturally with singing. However, the piano is percussive in nature, with the hammer hitting the strings as the player strikes the keys. As a pianist, one needs to overcome the tendency to play vertically, a result of the way the piano is designed. We are not just playing many notes, but rather we must hear how they relate to each other, to form lines (musical phrases). This goal of achieving horizontal lines needs vision and intention from the performer. It is a learned behavior that can be taught just as speech in language. In training one needs to keep the goal of direction and shaping in mind to achieve a satisfactory result.

When asked what he learned from school, William Winstead (1943-2020), former principal bassoonist and professor at the University of Cincinnati, said it was after studying with Pablo Casals that he experienced a feeling of satisfaction when he finished playing a piece of music. Casals had a way of talking about phrasing that compared expression in music to expression in speech. Though music does not have vowels and consonants, the ups and downs are the same as in language. He also stated that different teachers give you different things. Sometimes the words they use to describe certain things mean more to one person than to another.⁴⁰

Following the Early Music Period (before 1750) composers began to put more indications in their manuscripts in order to make their intentions clearer to the performer. Performance practice of early and classical period music has become a field of its own. Certain rules stated by music pedagogues such as C.P.E. Bach are based on the effect of the music, as well as the keyboard instrument they have in mind. The following statement constitutes the core concept of this chapter: articulations and dynamic shadings are indications from the composers to express their intended emotional nuances and/or to form vocal imitations. They should be taught through pieces of music instead of being treated as isolated entities.

The following articulations and dynamic indications will be discussed in this chapter with scores to support the above statement: legato, staccato, small slurs (two-note slurs), portato (a.k.a. portamento), tenuto, accent marks (>, sforzandos), diminuendos and crescendos (< >).

⁴⁰ William Winstead, interviewed by Yimo Zhang, Cincinnati, March 11, 2011

Content

Articulation and phrasing

The definition of articulation is “The separation of successive notes from one another. . . and the manner in which this is done.”⁴¹ Simply stated, articulations can be described as the space between each note being played.⁴²

Legato

Legato means “bound together,” or “notes are connected”. C.P.E Bach’s definition of legato treatment is, “Notes which are to be played legato must be held for their full length.”⁴³

For many students, legato playing has always been presented as a concept of weight transfer from finger to finger. That description is vague since weight, as an abstract force, is hard to sense on paper. Below are some quotes from various artists on the issue of legato. “In playing legato the fingers are not lifted off the keys, but . . . glide sideways to the right or the left as the notes may call for it.”⁴⁴ Hofmann said true legato is accomplished by “the gliding motion mentioned above, and by touching the next following key before the finger which played last has fully abandoned its key.”⁴⁵ When asked if it is better to use legato or staccato, Hofmann answered, “Give the preference to legato, for it produces the genuine piano tone, and it develops the technique of the fingers. . . .”⁴⁶ He further explained how to produce a good legato and what he meant by genuine piano tone:

The most beautiful tone in legato style is ever produced by a ‘clinging and singing’ gliding of the fingers over the keys. . . By ‘legato’ I understand the connecting of tones with each other through the agency of the fingers. The finger that evoked a tone should not leave its key until the tone generated by the next finger has been perceived by the ear.

⁴¹ (*Grove Music Online*, s.v. "Articulation and phrasing" [accessed December 25, 2020, <https://doi.org/10.1093/gmo/9781561592630.article.40952>])

⁴² Definition by the author.

⁴³ Bach, 154.

⁴⁴ Josef Hofmann, *Piano Playing with Piano Questions Answered*, (New York: Dover Publications Inc., 1976), 34.

⁴⁵ *Ibid.*, 35

⁴⁶ Hofmann, *Piano Questions Answered*, 20

Seymour Bernstein wrote about using forearm rotation to achieve legato and said that to connect even two notes with controlled beauty demands the greatest skill. . . He compared piano playing to choreographic movement in dance, stating, “By adding forearm rotation to all the other choreographic movements we have learned, we will be able to make a body connection to the legato flow of music within us.”⁴⁷ He also compared legato to singing two or more notes in one breath, or playing them on one bow.

⁴⁷ Seymour Bernstein, *20 Lessons in Keyboard Choreography*, (Milwaukee, WI: Hal Leonard Publishing Corporation, 1991), 99.

1. Vocal imitation, small slurs, canon in conversation

Berceuse—Persichetti, Op.60

This piece features mostly two-note slurs, with several measures of longer slurs in the middle section. Technical challenges for the L.H. include the ever-increasing intervals up to an octave. Musically, the two-note slurs evoke a lilting feeling that could be vocal imitation or movement to rock the child to sleep.

for Lauren
1. Berceuse Vincent Persichetti
Op.60

Andante
mp
semplice




Berceuse from Little Piano Book, Op. 60
By Vincent Persichetti
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Dialogue

This music uses vocal imitation to portray a conversation between the soprano and the bass. The unusual 5/4 meter with small slurs both dictate the nuances of the tone. The music has a sad and painful mood, as the term *doloroso* suggests.

for Dorth
3. Dialogue Vincent Persichetti

Andante



mp doloroso

Dialogue from Little Piano Book, Op. 60
By Vincent Persichetti
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Dialogue

This piece also features imitation of language using tenuto and small slurs. Musically, one needs to shape the phrase with repeated notes. Some of the compositional techniques used are canon, meter change and accidentals.

DIALOGUE Jenő Takács

Andante ♩ = 92



p espr.

Dialogue from Doubledouzen for Small Fingers, Op. 63
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Thousand and One Nights

Alexandre Tansman

The music reflects the storytelling title, *Thousand and One Nights*, with a rhetorical tone. The L.H. has large leaps, with tenuto marks. The student should pay attention to hand alignment in the L.H. The double notes in the R.H. need to sound together and focused. There is a mysteriousness and exotic flavor to the music.

Mille et une nuits
Thousand and One Nights

10

Lent
Slowly

p

Fine

pp

Dal Segno alla Fine

Thousand and One Nights from *Pour Les Enfants*
by Alexandre Tansman
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Small Slur (Two-note slur)

Bernstein says that two-note slurs may, "with their stresses and relaxations, sound like *sighing or pleading*, they touch the heart of every musician."⁴⁸ One needs to incorporate a down-and-up motion for two-note slurs to make the quality of sighing or pleading evident. The purpose of such motion is to give the first note proper emphasis by the downward, dropping motion; to make the end note of the small slur softer and well tapered, using the up motion. "Well tapered" means that the note at the end of the slur does not end abruptly, but fades with appropriate length. Sometimes small slurs also indicate a forward moving momentum, as in "No. 5 By the Spring" by Cornelius Gurlitt:

By the Spring

The constant eighth notes in the accompaniment, the eighth-note slurs and rests, and the initial upbeat all imply the momentum of constantly flowing water. The character of this music is peaceful and tranquil, so despite the sense of rushing water and the forward momentum of the music, it portrays a still and gentle atmosphere. Therefore, the overall dynamic is mostly gentle with a range from *p-mf*. The two-note slurs here may indicate small waves, so the second note in the group must be softer than the first, as the > marking indicates. The eighth rests in each measure need to be observed carefully.

One issue when we encounter softness dynamics is that we might sacrifice the quality of the tone for soft sound by playing shallowly, which in turn results in a pale, muffled sound. The concept of tone quality is mentioned here, as a reminder that soft sound still needs to be transparent and can be shimmering in color, whereas loud sound should not be harsh and banging.

In this music we have three long phrases, each eight to sixteen measures long. From mm. 17-24 the music becomes richer in color since the harmony moves into the secondary dominant key area. *Perdendosi* is used frequently near the end of a piece, a gradual diminishing in power and momentum.

⁴⁸ Bernstein, *Keyboard Choreography*, 109.

By the Spring.

Cornelius Gurlitt

Moderato, quasi Allegretto.

5.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic and a *tranquillo* marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5.

Key: AM

The second system continues the piece with two staves. The right hand has a melodic line with some rests, and the left hand maintains the eighth-note accompaniment. The dynamics and tempo markings are consistent with the first system.

The third system continues the piece with two staves. The right hand has a melodic line with some rests, and the left hand maintains the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking appears in the right hand towards the end of the system.

Modulation

The fourth system continues the piece with two staves. The right hand has a melodic line with some rests, and the left hand maintains the eighth-note accompaniment. The modulation box is positioned above the first measure of this system.

5 1 4 1 2 5

dim. *p*

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It contains five measures of music with notes and rests, and is marked with dynamics *dim.* and *p*. The lower staff is a piano accompaniment with a bass clef and the same key signature, featuring a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5 above the notes.

Back to home key AM

5 1 2

The second system continues the musical piece. The vocal line in the upper staff has five measures, with the final measure containing a whole note. The piano accompaniment in the lower staff continues with the same eighth-note pattern. A dynamic marking *p* is present at the beginning of the system.

5 1 2 2 5 2 1 2

per - den - do - si *pp*

The third system concludes the piece. The vocal line in the upper staff has five measures, with the final measure containing a whole note. The piano accompaniment in the lower staff continues with the same eighth-note pattern. The lyrics "per - den - do - si" are written under the vocal line. The system ends with a double bar line and a dynamic marking *pp*.

Little Dream

The articulation pattern here is two-note slurs that evolve into long phrases. This piece requires work on the balance between the first and fifth finger. Starting from measure 9, the L.H. leaps are difficult. The accompaniment supports the flow of the melody.

Little Dream Alexandre Tansman

Andante cantabile

4 *p legato, tranquillo*

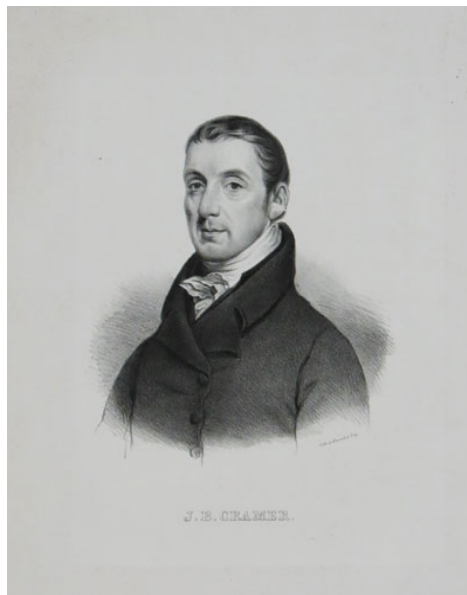
9

Little Dream from Pour Les Enfants
by Alexandre Tansman
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2. Pattern recognition for groups of six and eight notes, two note slurs, legato playing

Johann Baptist Cramer (1771-1858)

The most distinguished musician in the Cramer family, J.B. Cramer established himself as a pianist, composer and publisher. He studied violin with his father from an early age, but the piano seemed more instinctive to him. He studied compositions from Clementi, J.S.Bach, C.P.E. Bach, Haydn, Domenico Scarlatti, Mozart and others. He took piano lessons from Muzio Clementi, who greatly influenced his artistic development. Cramer's etudes are more focused on the technique of legato playing and grouping of notes, instead of the emphasis on articulated fingers from the old school. It has been noted that Beethoven was fond of Cramer and kept his etudes in his library.⁴⁹



Andantino espressivo in C minor

This piece begins with a L.H. sixteenth-note pattern that initially involves stepwise motion, then arpeggio. To play this pattern, the wrist needs to have a certain circular movement. The student must observe the pattern of six-note groups in the music. The L.H. has the most challenging patterns due to fingering and changes of hand position. Passages marked with square brackets need to be singled out and practiced diligently in order to get them under the fingers.

⁴⁹ Gerig, 91

Etude in F minor

Cramer

The L.H. 16th note pattern requires small circular wrist motions and legato playing. The R.H. must execute articulations such as two-note slurs and portamento. The student must observe the grouping of 16th notes into eight-note in each group. Four musical phrases produce an A-A-B-A form, with each phrase eight measures long. Patterns with marking need special attention. Red circles bring out finger patterns which are especially challenging. They should be practiced with accuracy. One needs to pay attention to the alternation between a closed and open hand.

A Moderato con espressione ♩=132

8. *p*
Fm

poco piu *f*
sempre legato

ten *mf*

sfz

small wrist circular motion

The musical score consists of six systems of piano music. Each system has a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is 'Moderato con espressione' with a quarter note equal to 132 beats per minute. The score includes various dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *sfz* (sforzando). Performance instructions include 'sempre legato' and 'small wrist circular motion' (highlighted in a red box). Fingerings are indicated by numbers 1-5. Red circles highlight specific passages in the bass line across several systems. A red bracket is placed at the end of the second system. The letter 'A' is written above the fifth system.

The image shows a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various dynamics, articulations, and fingerings.

- System 1:** Starts with a treble clef staff containing a melodic line with slurs and fingerings (1, 3, 5, 2, 5). The bass clef staff has a rhythmic accompaniment. Dynamics include *cresc.* and *f*. A chord symbol *A-faltM³* is written below the bass staff.
- System 2:** Continues the melodic and accompaniment lines. Dynamics include *dimin.* and *f*.
- System 3:** Features a melodic line with slurs and fingerings (3, 5, 12, 5, 1, (b), 1, 4, 2, 4, (b), 5, 3, 2, 1, 1). The bass clef staff has a rhythmic accompaniment. Dynamics include *ten.* and *f*. A red circle highlights a specific passage in the bass staff.
- System 4:** Continues the melodic and accompaniment lines. Dynamics include *dimin.* and *f*. A chord symbol *Fm* is written below the bass staff.
- System 5:** Features a melodic line with slurs and fingerings (3, 1, 4, 5, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2, 1). The bass clef staff has a rhythmic accompaniment. Dynamics include *poco piu f* and *ten.*.
- System 6:** Continues the melodic and accompaniment lines. Dynamics include *dimin.* and *pp*.

3. Staccato in Single notes, repeated notes, 16th notes, double notes and chords

There is only one kind of legato, since notes are either connected or not. However, there can be multiple types of staccatos, from finger staccato and wrist staccato to arm staccato, depending on the sound one wishes to produce. Sándor commented on the staccato, stating that the same technique applies for staccato single notes, double notes and chords. He said that the essential staccato motion is a throwing motion that comes from the upper arm.

Raindrops

Jenő Takács

In this piece the staccato notes create an image of raindrops. The eighth-note staccatos alternate between the hands. The dynamic range is between *p-mf*. The imagery of the raindrop can help the student feel the throwing motion more concretely. This is a good introductory piece for staccato practice.

Raindrops Jenő Takács

Allegretto ♩ = 88

p *ten.*

3 1 3 1 3

1 (b) 5 1 (b) 5 (b) (b) (b)

Capriccio

Vincent Persichetti

This lively piece is in the five-finger position, with simple repeated notes in staccato with fingering changes.

3 2 1 3 2 1 2

for Kate
2. Capriccio

Allegro

mp

1 3

3 2 1 3

2nd time

4 3 2 1 3 2

6

mf

4 3 2 1 3 2

Capriccio from *Little Piano Book*, Op. 60
By Vincent Persichetti
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Walter Niemann (1876-1953)

A German composer and writer on music who grew up in a musical family, Niemann was a prolific composer, especially for the piano. His work was first influenced by Schumann and Brahms, then later by folksong and narrative elements, drawing on impressionism and exoticism.⁵⁰ The genres he worked in include sonatas, educational music, dances and abstract works, and especially character pieces which are often programmatic or portraying nature.⁵¹



Falling Flakes (Frau Holle shakes the bedlinen)

The instruction in the beginning: '*mit recht spitzen Schneeflocken!*' means "with very pointed snowflakes!". Therefore implying the staccato articulation to be very sharp and short. The choice of 4/8 meter is an indication that we should feel four eighth-notes per measure. The composer has intentionally chosen 4/8 instead of 2/4 here, encouraging us to be more grounded in our rhythmic pulsation, and to not play too fast.

⁵⁰ (Grove Music Online, 2001., s.v. "Niemann, Walter." [Accessed 11 Nov. 2020. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019938>])

⁵¹ *ibid.*

Frau Holle schüttelt die Betten.

Leicht und zierlich.
Mit recht spitzigen Schneeflocken!

14.

pp

poco

cresc. *mp* *dimin.* *pp*
poco rallent. *in tempo noch spitziger*

poco *cresc.* *dolce*

ten. *smorz.* *rallent.* *dolce pp*

Hide-and-Seek

This rhythmic piece features staccato, non-legato articulation, and accents on the offbeat. The playing technique involves a fast rebound of the key for repeated notes. Motive “a” is easier for both hands. From measures 13-16 the new motive “b” in double notes in the R.H. is challenging, for the position changes quickly. The music has an energetic feeling, with the offbeat accents signaling "peekaboo" surprises.

4. Cache-Cache

Hide-and-Seek

Alexandre Tansman

challenging fingering & hand position!

Hide and Seek from Pour Les Enfants

by Alexandre Tansman

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Francis Poulenc (1899-1963)

Poulenc, a French composer and pianist, was known in his early career for the simplicity and directness of his writing. Critics doubted his ability to be a serious composer. However, his writing style gradually changed after WWII and increasingly revealed his richness in feeling and technique. His Catholic faith and artistic pursuit both influenced his creativity. His work comprises both religious forms such as Masses and secular pieces that are personal. *Staccato* from *Villageoises*, which was composed in 1933, is included here.



II. Staccato- From Villageoises

As the title suggests, the skill needed here is staccato. The musical term in the beginning, *tres sec* (Fr.), means very dry, crisp, plain, staccato. The moving line is in the upper three fingers of the R.H., so the student needs to be careful to bring that out by tilting the weight of the hand a bit to the right side. The accent marks occur mostly on the downbeat of the second and fourth measure of each four measure phrase, suggesting a sense of humor.

Rhythmic precision and focused staccato sound can be the goals for this work, which in turn will result in a lively, precise character for the music. The student must have the desired sound in mind. Teachers are encouraged to demonstrate the sound of a focused staccato by using a variety of illustrations, such as using sounds starting with consonants—de & te to inspire the sound image, using the imagery of magnets on the fingertips and underneath the piano key-bed that are pulling toward each other to invoke a concentrated sound and encouraging the hands to remain close to the

keyboard. Another teaching point in this work is the fast repeated chords in measures 2, 6, 10, 15, etc. To achieve the tempo indicated by the composer, the student needs to make sure these repeated sixteenth chords keep the tempo. Students may learn these types of repeated chords with the concept of "one gesture, three (multiple) notes," which means that the first strike of the chord is active whereas the last two notes are the rebound from the first strike. This technique is also described as a "shake" or "throw". Both ways of explaining this technique are different yet equally valid descriptions for the same principle: efficiency of movement to generate speed and accuracy.

II. Staccato

FRANCIS POULENC

Pas vite ♩ = 126

PIANO

p très sec



17



18

p



4. Lyrical music in longer phrases with legato playing

Lyric Piece

The music starts with a two-measure introduction, which should not be pedaled, since the feature of this introduction here is melodic, like a recitative voice, instead of implying a Major seventh chord. The large leaping gestures in the L.H. are challenging. The melody features a long, singing line with varied shadings. The line requires a legato approach. The music is tuneful and the melodic line unfolds smoothly.

Lyric Piece

Kabalevsky

The musical score for 'Lyric Piece' by Dmitri Kabalevsky is presented in two systems. The first system shows the beginning of the piece, starting with a two-measure introduction in the right hand. The tempo is marked 'Andantino con moto'. The music is in 4/4 time and the key signature has two sharps (D major). The first system includes a melodic line in the right hand with a dynamic marking of *mf* and a *p* dynamic marking. The left hand has large leaping gestures. The second system continues the piece, showing a long, singing line in the right hand and large leaping gestures in the left hand. The score includes various fingering and articulation instructions.

**Lyric Piece from THIRTY PIECES
FOR CHILDREN, OP. 27** By Dmitri
Kabalevsky
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Pink

Pink usually relates to femininity, tenderness and gentleness. Subdivisions of the quarter notes into eighth, triplets, and sixteenth all require a good sense of rhythm. The value of the quarter note needs to be the same, no matter what subdivisions are there. The motive in the first measure unfolds into several lines of waves. Though the marking says “with sentiment”, the music still needs to flow, and to have the flow we need simplicity. According to the editor, this work is the only one of these five songs that has a tonality of F major. Even though there are accidentals along the way, the sound is more traditional and sweeter to the ear than the other pieces in the set.

Pink
from SKETCHES IN COLOR, SET ONE
By Robert Starer
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6. Pink

By Robert Starer

Not too fast, with sentiment ($\text{♩} = 54-60$)

p

simile

5

Waking up

Legato playing should prevail in this music, which involves connecting double notes and repeated notes. One needs to use pedal to help in those places where hand legato falls short. The harmony is more intricate than the earlier examples by Tansman. The challenge involves hand alignments for

the larger intervals in the L.H. One needs to pay attention to the continuity of the phrase.

Waking up

Alexandre TANSMAN

1

Modéré
Moderate

p

dolce

Waking Up from Pour Les Enfants
by Alexandre Tansman
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5. Combination of various articulations

Portato/Portamento

With the marking of staccato within slurs, portato can be most confusing. C.P.E. Bach says this articulation requires legato playing, but each tone is noticeably accented. In his essays, he tells us that this articulation belongs to execution on the clavichord only.⁵² However, we still see it used abundantly in all the coming centuries of piano repertoire. Portato often occurs when the composer wants to express deep feelings.

Skipping rope—Rybicki, Op.20

This simple piece features a straightforward rhythm of quarter and eighth notes, with symmetrical sixteen-measure phrasing. It is a good introduction to portamento, tenuto and staccato articulations. One needs to be aware of basic black key to white key relationships, and the direction of each line.

Andantino

Skipping-rope, Op.20
Feliks Rybicki

5 3 5 1 2 3 4

1 2 1 2 3 4 5

4 2 1 2 3 4

5 1 2 3 4 5

⁵² Bach, 156 footnote no.17

Robert Schumann (1810-1856)

Schumann was one of the most imaginative composers of the 19 century. His passion for literature and music naturally made Jean Paul (1763-1825) one of his favorite writers, who inspired him to create the dual musical personalities of Florestan and Eusebius that appear in many of his piano works of larger forms. Schumann was the founder of the bi-monthly periodical (music journal) *Neue Zeitschrift für Musik* (1834-), and mentor of Johannes Brahms, who formed a deep friendship with the Schumanns, helping to support the family through Robert's last few years in the sanatorium at Endenich and beyond.

No. 6 Poor Little Orphan

In this music, Schumann portrays the inner sympathy and pity we feel when we see another human or living being suffer. The writing is highly repetitive, with two identical sixteen-measure phrases. The half cadences (I-V) in m. 4 and m. 16 express questions and doubts. The portamento articulation in the chords and the constant changes in these chords' function imply great struggle and grief. Even within the dynamic of *P*, the tone quality needs to be deep and penetrating. The time between the notes in portamento articulation is longer than non-legato but shorter than a real legato, achieving more expressiveness in tone. With increased dissonance in the latter eight bars of each phrase (mm. 9-16 & mm. 21-32) and the marking *Langsamer* (slower) in pace, the idea of suffering and the wish to express that pain surface intensely, but nothing can be changed and fate (motive from the beginning) return at the end.

Armes Waisenkind.

Robert Schumann

6. *Langsam.* *p*

Langsamer.

Im Tempo.

Langsamer. *Im Tempo.*

Accent

No. 7 Little Hunting Song

Frisch und fröhlich means fresh and happy, which permeates the spirit of this song. As the descriptive title suggests, the music depicts a hunting scene. Sounds imitating hunting horns brightly present themselves in the beginning of each phrase to initiate the chasing, running, leaping, and bouncing. The pickup notes that begin the piece signal forward momentum and energy throughout the music. The accents on each horn call need a sound quality that is sharp and bright, but not harsh. An accent requires a different kind of touch and motion than the notes around it, to make it stand out. The movement to generate an accented note with good sound quality is a quick push-off toward the inside of the keyboard with a flexible wrist that will naturally bounce upward and inward toward the piano lead. When the energy in the wrist is blocked by excessive tension, the accent will sound dry and harsh. In the first eight measures, both hands are playing mostly the same notes an octave apart with straightforward dynamics. The texture changes in the middle of the piece (mm. 9-16), when the horn calls contrast with the momentum of the persistent eighth notes. The player might need to take a little bit of time before each of the hand register moves and dynamic changes to allow an ease of transfer that is not hurried and panicked, and also to be psychologically ready to switch to a different character. Staccato notes in this music need to have springing energy but the hands also need to remain close to the keyboard. Efficiency of motion is an important principle in physical activities such as sports and instrumental playing as it helps to generate accuracy and speed in movement. If the student has trouble finding the position of the consecutive staccato leaps, the passage can first be played legato. If the student's hand is still too small to reach an octave (mm.21-22 & 25-26) the lower notes of the octave can be omitted, or the middle line in the R.H. can be played by the L.H.

6. Integration of various articulations

Pinocchio: Piccola Suite per Pianoforte

By Ettore Pozzoli



1. Pinocchio takes the first steps

This whimsical piece begins with a steady eighth-note introduction in the bass line (mm. 1-4), which is joined by the R.H. (mm. 5-8) line in off beats, then double notes appear in the L.H. (mm. 9-12). The R.H. pattern changes to staccato and slurs (mm. 12-16), to create a teasing character. After the line ascends and then descends (mm. 13- 26), we hear a surprising diminished chord (mm. 27-31) which likely corresponds to Pinocchio's attempts to kick his father, Geppetto. Staccato is the main type of articulation used throughout this piece, and the music has a regular, well-paced and springing character as well as lightheartedness. Like other pieces with staccato, rhythmic precision is crucial and fingers need to remain close to the keyboard.

Allegretto molto moderato

Musical score for measures 1-8. The piece is in 2/4 time and begins with a piano (*p*) dynamic. The right hand has rests for the first four measures, followed by a melodic line with triplets in measures 5, 6, and 7. The left hand plays a steady eighth-note accompaniment. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated below the staff.

Musical score for measures 9-15. The right hand continues the melodic line with triplets in measures 9, 10, and 11. The left hand accompaniment continues. A mezzo-forte (*mf*) dynamic marking appears in measure 12. Measure numbers 15, 16, 17, 18, 19, 20, and 21 are indicated below the staff.

Musical score for measures 22-30. The right hand has a melodic line with triplets in measures 22, 23, and 24. The left hand features a sustained bass line with some chordal movement. A *Vivace* tempo marking is present above the staff in measure 29. Measure numbers 27, 28, 29, and 30 are indicated below the staff.

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Music by Ettore Pozzoli
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2. Geppetto

This is a canon for two voices, and each line requires legato playing. The first sixteen measures form one long phrase, reaching the climax in mm. 11-12. The last 5 measures of the music constitute a small coda. The main key-center for the music is A minor, but the middle of the piece near the end of the climax reaches the dominant key area. The piece ends on a hopeful note in A major, with the raised third scale degree—C#. Legato playing requires a technique of weight transfer that involves a certain amount of weight released into the finger tips, to be smoothly shifted between each finger, with the help of a flexible wrist that follows the fingers and hand in a circular motion.

2. Geppetto

Moderato

mp

f

più f

rall. molto

dim.

15



Firenze, 1902

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Prelude

In this piece both hands are in five-finger position, with occasional changes and thumb crossings. It demands hand independence, as one hand plays staccato and the other plays legato throughout the piece. It explores a variety of dynamics throughout the music.

19 Prelude

Dmitri Kabalevsky

Moderato

mp

poco cresc.

Prelude from TWENTY-FOUR PIECES FOR CHILDREN, OP. 39

By Dmitri Kabalevsky

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Chagall, Marc (Belorussian painter and designer, 1887-1985, active in France). 1925-26. Musician. watercolors (paintings); gouaches (paintings). Place: Wriston Art Center Galleries, Lawrence University, Appleton, WI. https://library.artstor.org/asset/SS35559_35559_33261857.

Clowns

This piece has the R.H. mostly in the five-finger position with the third finger changing between black and white keys, shifting between major and minor keys to create a humorous gesture. The L.H. leaps within one octave with staccato articulation. The accompaniment needs to be light.

20 Clowns

Dmitri Kabalevsky

Allegro

The musical score for "20 Clowns" is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a 2/4 time signature. The tempo is marked "Allegro" and the dynamics are "mf". The right hand plays a triplet of eighth notes, while the left hand plays a staccato accompaniment of eighth notes. The key signature has one sharp (F#). The second system continues the piece, showing the right hand melody and the left hand accompaniment.

Clowns from *TWENTY-FOUR PIECES FOR CHILDREN*, OP. 39

By Dmitri Kabalevsky

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Gypsy Dance

This rhythmic, folksy dance piece features legato, staccato and tenuto articulation, with syncopated rhythm. Repeated notes should be approached with finger changes. The sixteenth notes need to be even but one should avoid playing mechanically. The student needs to be aware of the pattern and groups of nine notes.

★ Gypsy Dance

Feliks Rybicki

Allegretto

mf

5 4 3 4 5 4 3 1 2 1

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

Statement

The articulation of three note slurs, tenuto and accents are an imitation of language. The character of the music is concise and confident.

Allegro

f il ritmo sempre molto preciso

Statement from Little Piano Book, Op. 60
By Vincent Persichetti
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First Snow

Jenő Takács

Exploring both legato and staccato articulation, this piece has an unusual tonality with a relatively stable five-finger position. Tenuto marked with strong accents brings out the sustained notes.

Jenő Takács

ERSTER SCHNEE
FIRST SNOW

R.H. 1 2 3 4
L.H. 3 2 1 4

Allegretto moderato ♩ = 88 *ten.* *ten.*

p

pp

ten. *ten.*

First Snow from *Doubledouzen for Small Fingers*, Op.63
by Jenő Takács, All rights reserved, use
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Theodor Kullak (1818-1882)

A Polish pianist and teacher, Kullak studied music in Vienna with Czerny, Sechter and Nicolai. He founded the *Neue Akademie der Tonkunst* which specialized in the training of pianists. It became the largest private institute for musical education in Germany. His students included Hans Bischoff, Moritz Moszkowski and Xaver and Philipp Scharwenka. He is considered one of the most influential piano teachers of the 19th century.



Opening of the Children's Party, Op.81 No.4

The music is in the style of a dance form— Polonaise. After a four-measure introduction that features repeated notes and staccatos, the dance begins. The articulations feature staccato in repeated notes and double notes, with small slurs for groups of three notes. The character of the music is festive.

OPENING OF THE CHILDRENS PARTY.

(Eröffnung des Kinderballs.)

Revised by KARL KLAUSER.

TH. KULLAK. Op. 81. N^o 4.

Alla Polacca.

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo marking of *Alla Polacca*. The first system includes fingerings such as 4, 3, 2, 1, 2, 3, 4, 5 and 2, 1, 2. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a *dolce* marking. The fourth system contains first and second endings, with a *Fine.* marking and a piano (*p*) dynamic. The fifth system concludes with a piano (*p*) dynamic and various articulation marks.

Introduction to Chapter 4

Harmonic awareness and its impact on phrase shaping (musical tension and resolution, intervallic relationships, shaping of the melody)

The beauty of the piano as an instrument is its ability to generate the symphonic quality of an orchestra, in which we have not only the singing melodic line, but also the supporting harmonies. It is probably for this reason that the piano has become such a favored instrument for solo recitals. Unlike string, woodwind or brass instruments which usually need accompaniment, the piano itself can be the whole orchestra. The fundamental harmonies carry the melodic line through motives and shapes; they also help add color to the shapes and contours of the music.

Harmony is such a broad topic that the performer can spend a lifetime studying it in order to realize its intricacy and complexity. It is the fundamental element in Western music. Harmony consists of chords, and chords consist of intervals. As the last chapter touched on briefly, we as performers are not just playing many notes, but, note by note, we create lines. When we teach the issue of intervals, we must not only address the actual distance between the notes, such as a minor second is from one key to the very next, but we must lead the student to listen and realize what kind of feeling the minor second interval invokes.

Good balance between the melody and accompaniment needs to be reinforced by the teacher so the melodic line will still be clear and present when it is richly supported by the accompaniment. Accompanimental figures evolved from the figured bass, *Basso Continuo*, during the Baroque period to the popular Alberti bass in the classical period. In recent centuries, due to the development of the piano and the character of the pedal, more arpeggiated L.H. broken chords have evolved.

It is always important to have the students recognize the key areas in the music score as they learn to play a piece. Not only does it provide them with a foundation for future studies in harmony, but it also helps them to identify how the key areas relate to each other. Identifying key areas in a piece can help the student to achieve security in memorization.

A general discussion on harmonic tensions and releases is necessary in this chapter. Students usually would not be aware of the relationship between the chords. György Sándor has commented on this issue as following: “the further harmonies wander away from the tonic the more tension

they create, especially when they contain altered notes.”⁵³ C.P.E. Bach, the prominent leader of the *empfindsam* (sensitive) style said this about dynamic shading: “In general dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them.”⁵⁴

The sense of punctuation in music is similar to that of language. Cadence is a device to identify the conclusion of a phrase, movement or piece. One must know when a phrase ends by identifying the place of cadential point. Usually there is increased harmonic activity (more changing chords) at such points. Students tend to rush through such sections because they do not realize the essence of music cadences.

The following pieces examine issues of different types of accompaniment figures, key centers, harmonic tension versus resolution, the awareness of cadences, intervallic relationships, and the use of harmony to determine the direction of the phrase or the character of the piece.

⁵³ Sándor, 213.

⁵⁴ Bach, 163.

1. Different types of accompaniment figures and key centers

César Franck (1822-1890) Belgian and French composer.



A Doll's Laments

Les plaintes d'une poupée (1865)

There are three parts to this music (A-B-A1). The accompaniment figure in the A section is the *Alberti Bass*, commonly used during the classical period. In B the accompaniment is similar to the *Basso continuo*, used during the Baroque period. Though the main key of the piece is G major, the key center changes several times. In the A section we hear the secondary dominant of E minor (mm. 9-16). In B the key center changes to G minor, and within this change there is a section which implies D minor (mm.31-35).

Andantino

dolce e legato

più forte

mf *p*

pp *dolcissimo*

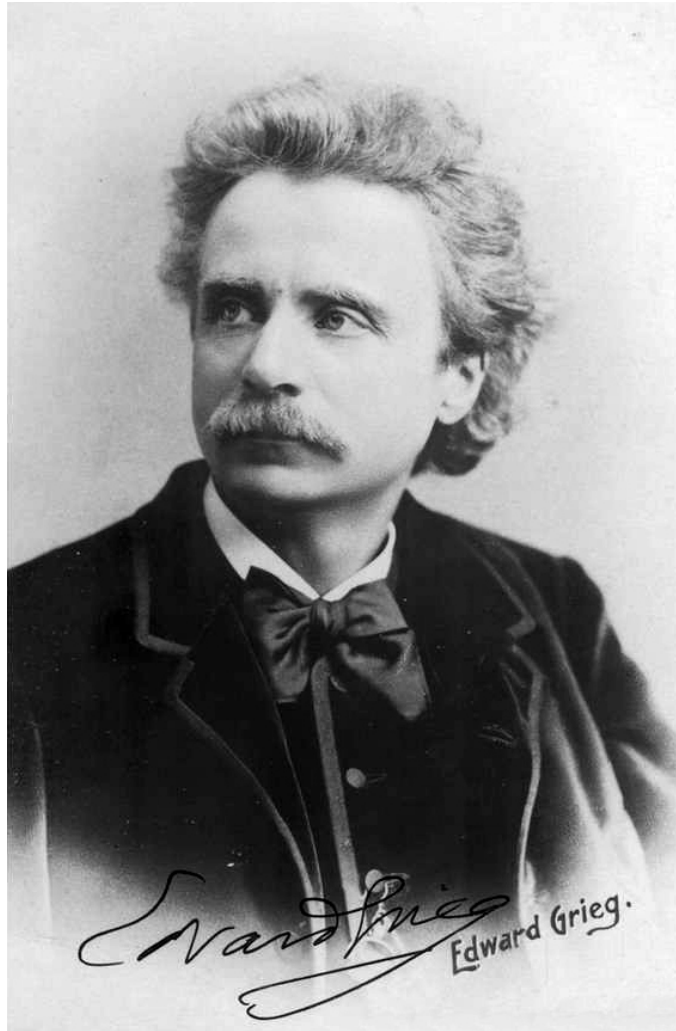
p molto legato

dolce

poco più f

dim. e rall.
pp

Edvard Grieg (1843-1907) Norway



Albumblatt, Op 12 Nr. 7

This music is from his set *Lyric Pieces*, Op.12. The music is sectional. The key center alternates between the main key area, E minor, and the relative major, G major. In the E minor section at the beginning (mm.1-8), the L.H. bass note is like a drone on bass E, which requires a fluent and smooth transfer of hand positions back and forth. Keep the finger numbers indicated by the editor if possible, so the second eighth note in the higher register is not played by the fifth finger. However, the student should be aware of hand alignment, as we discussed in chapter 1. In the G section from measure 9, the melody changes to the L.H. in the middle voice. The accents on the off-beat of the measures imply a folk-like character.

Jules Massenet (1842-1912) France



Élégie

One might have the sound image of a string ensemble in mind when learning this piece. The melodic line in the L.H. is an imitation of the cello line. Notice the off-beat accompaniment figure that provides the music with a sustained sound. This could be the viola and violins in the higher register accompanying the cello solo. While teaching piano, we should encourage our students to be aware of the sound of other instruments, as a way to make their playing more vivid. Key signatures and their related characteristics have long been a subject of study by musicologists.⁵⁵ The E minor key center evokes the character of sadness, as in other pieces presented in this thesis.

⁵⁵ Rita Steblin, *A History of Key Characteristics in the eighteenth and early nineteenth Century*. (University of Michigan Press, 1983).

Élégie

(originally, "Mélodie": No. 5 of *Ten Characteristic Pieces*, Op. 10, 1866)

Jules Massenet
(France, 1842–1912)

Lento, ma non troppo

The musical score for "Élégie" is presented in four systems of piano notation. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a dynamic marking of *mf*. The second system continues the piece. The third system features a dynamic marking of *p* and includes a hairpin crescendo symbol. The fourth system concludes with a dynamic marking of *animato*. The music is characterized by flowing lines and expressive dynamics.

a tempo

rit. *mf*

This system shows the first two measures of a musical piece. The right hand features a series of chords with a melodic line on top, while the left hand plays a rhythmic accompaniment. The tempo is marked 'a tempo'. Dynamics include 'rit.' (ritardando) and 'mf' (mezzo-forte).

cresc.

This system covers measures 3 and 4. The right hand continues with chords and a melodic line. The left hand has a more active accompaniment. The dynamic marking is 'cresc.' (crescendo).

p dim. *pp rit.* *f*

This system covers measures 5 and 6. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. Dynamics include 'p' (piano), 'dim.' (diminuendo), 'pp' (pianissimo), 'rit.' (ritardando), and 'f' (forte).

f

This system covers measures 7 and 8. The right hand has a melodic line with grace notes. The left hand has a simple accompaniment. The dynamic marking is 'f' (forte).

molto più lento capriccio *L.H.*

più lento *dim.* *morendo*

This system covers measures 9 and 10. The right hand has a melodic line with grace notes. The left hand has a simple accompaniment. The tempo is marked 'molto più lento capriccio'. Dynamics include 'più lento' (più lento), 'dim.' (diminuendo), and 'morendo' (morendo). The section ends with 'L.H.' (Left Hand).

2. Musical tension versus resolution

Peter Ilyich Tchaikovsky (1840-1893)

Tchaikovsky was a Russian composer best known for his symphonic works and music for ballet, but his compositions for piano are also charming. Here we will examine two pieces from Tchaikovsky: *Album for the Young*, Op.39, and *April* from *The Seasons* Op.37.



April (Snowdrop)–Four Seasons

The 6/8 meter gives this music a natural flow and rhythm, which in turn can help the student to feel the dance quality of this piece. The music mainly consists of eight-measure phrases, in which each measure has one main chord function. Among these phrases, the chords and the melody lead the music through many key changes (D minor in mm. 6-8, G minor in m. 16, C minor in 20, etc.) through the use of secondary dominants (m. 3, 5, 13, 15, 19, etc.). Be sure to play the melody in the middle register between the two hands as one continuous line, avoiding accents when changing hands (mm. 9-12).

April
(Snowdrop)

Allegretto con moto, e un poco rubato.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes markings for *dolce* and *poco cresc.*. The second system begins at measure 5 with a mezzo-forte (*mf*) dynamic, followed by *p rit.* and *p marc. la melodia a tempo*. The third system starts at measure 10 with *poco cresc.* and *piu f*. The fourth system starts at measure 15 with *poco cresc.*. The bass line features a consistent rhythmic pattern of eighth notes with chords, often marked with 'Re.' and an asterisk. Fingerings and articulation marks are present throughout the score.

20

più f

p

con grazia

p

p

30

mf

35

40

p

rit.

Haydn sonata in G major,

III. Andante

The energy of the pickup note in this piece leads in to the downbeat. For the repeated notes one needs to establish direction by leaning toward the longer note (marked with small arrows in the music). The dynamic markings I have inserted here serve to denote harmonic tension and resolution.

Joseph Haydn

The musical score is presented in three systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings. Red arrows and brackets are used to highlight specific rhythmic and dynamic features. The first system starts with a pickup note and a downbeat. The second system begins with a double bar line and a repeat sign. The third system continues the piece. The score includes various musical notations such as slurs, accents, and dynamic markings. Red arrows and brackets are used to highlight specific rhythmic and dynamic features.

Alexander Gretchaninoff (1864-1956)

A Russian composer, Gretchaninoff was influenced by Tchaikovsky's music. His output was prolific, and his compositions for children especially stand out.

Farewell from Children's Album, Op.98

The E minor key signature gives this piece a nostalgic feeling, which fits the character of a farewell. In the beginning motive of the melody (the first two measures of the melodic line), the leaping interval of a sixth and the descending line help to express the sense of longing (with the upward sixth interval), and a feeling of sadness (the descending line). Notice how the dynamic shaping in the second phrase corresponds to the tension and resolution of the chords, and how the key center of G major is briefly introduced.

The musical score for "Farewell" by Alexander Gretchaninoff, Op. 98, is presented in three systems. The title is "Adieux. В разлуке Farewell". The piece is in E minor, 3/4 time, and is marked "Andantino" and "mf espressivo". The first system contains the first two measures of the melody, featuring a leaping interval of a sixth and a descending line. The second system continues the melody with a "rit." marking and a "p a tempo" marking. The third system concludes the piece with a "rall." marking. The score includes various musical notations such as dynamics, articulation, and fingering.



Alexandre Gretchaninoff

My Dear Mummy from Grandfather's Album, Op.119

Even though there are no dynamic marking suggestions in this edition, it does not mean we should play without shaping. Notice in the beginning motive, the L.H. chords become more dissonant on the third beat, usually to the secondary dominant, which needs to resolve in the next measure. This third beat leads to the downbeat in the next measure and gives the music a natural flow. We need to remind the students that the L.H. is the background color to this music: it is the melodic line that needs to have priority.

Dolce

mf

mf

mf

rall.

a tempo

p

rit.

1 3

1 3

1 4 2 5

1 3 5

1 2 3 5

1 2 3 5

1 4 5

5 4 5

2 4

1 2

1 2 3

5

1 3

1 3

1 4 2 5

1 3 5

Winter Morning, Op.39

Peter Ilyich Tchaikovsky

The key of this piece is B minor, though the actual tonic chord does not arrive until the third line in the music. The form of this piece is A-B-A1. The phrase structure of the music is organized into four-measure groups. The Italian augmented 6th chords on the first beat of the first four measures resolve to D major chords on the second beat. The color of the augmented sixth chords and the secondary dominants (mm. 4-8) give the music a somber mood. The B section (mm. 17-40) starts in the tonic of B minor and lengthens the harmonic movement from tension to resolution over two measures. We hear a German augmented 6th chord (m. 18,20,22,24, etc), and diminished chords (m. 28, 32, 39). The key center in this section mainly focuses on B minor, but changes to B major (m. 36) A minor (m. 38) and A major (m. 40) near the end of this section. This is a wonderful piece to allow students to hear dissonance resolve to consonance.

Winter morning

A

Andante.

2. *p* > *cresc.* *mf* >

It6 D A7

7

13 *mf* > *mf* >

b

B

20

27

34

p *dim.* *smorz.*

B a A

41

A1

p *cresc.* *mf*

47

p *cresc.* *mf*

53

dim. *p*

58

cresc. *mf* *dim.* *p*

3. Cadences

The sick doll, Op.39

This piece has three parts, and the students need to hear each cadence point: 1) from the beginning to measure 16, which settles on a half cadence; 2) mm.17-30, settling on another half cadence; 3) then a coda. In the second phrase the music reaches the climax when the secondary dominant occurs in measure 24. Also, listen to the sound quality of the diminished 7th chord in measure 26. Throughout the piece there is one chord per measure that is introduced with a broken chord texture. Listen to the two inner voices from mm. 35 to the end, noting the changing lines which correspond to the dynamic shaping.

The sick doll

Tchaikovsky

7. *Lento.* $\frac{4}{4}$
mf espr.
marcato il basso



9 *H.C.*
V



17 *p* *f* *dim.*
V/iv iv



26 *H.C.* *coda*
mf *p*



35 *pp* *pp*



Domenico Scarlatti (1685-1757) Italy



Sonata in D minor, K. 34

There are various opinions about the tempo of this piece. In the Henle edition it is marked *Largehetto*, but in Marthe Motchane's edition it is marked *Allegretto*. For intermediate level students, perhaps an *Andante* tempo would fit the lyrical character best, which is neither so slow that the music loses its natural flow, nor so fast that the sentiment of the mood is lost. The piece is in standard binary form, as are most other Scarlatti sonatas. The harmonic cadence of every four measures defines the punctuation in the music. Part A ends in the dominant harmony, and part B starts in F major, the relative major of the original key. In part B, the key center temporarily modulates to G minor, before coming back to the home key of D minor. By realizing these changing key centers and defining the closure of each cadence, one becomes familiar with the content of the music and how each section relates to the other sections. The realization of key centers also helps the performer to strengthen memory. We have to remind our students that learning and memorization of the music is a gradual process. The four types of memory skills (visual, auditory, motoric, and analytical) have to work together to insure a solid memory. If we study the music carefully enough, and learn the relationship between the notes, phrases and key areas, memorization should develop as a natural outcome. Memorization should not be a dull task that is formed by mindless repetition. It is an active, engaged activity which requires careful observation, listening, movement, and understanding.

The image displays a page of piano sheet music, organized into six systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The first system features a melodic line in the treble with a slur and a fingered eighth-note pattern, and a bass line with a quarter-note accompaniment. The second system starts with a piano (*p*) dynamic, showing a more active treble line with slurs and a steady bass accompaniment. The third system returns to mezzo-forte (*mf*), with a complex treble line involving slurs and accents, and a bass line with a triplet. The fourth system is marked mezzo-forte (*mf*) and contains a double bar line with repeat dots, followed by a melodic flourish in the treble and a bass line with a triplet. The fifth system continues with mezzo-forte (*mf*) dynamics, featuring a treble line with a slur and a bass line with a triplet. The sixth system concludes with mezzo-forte (*mf*) dynamics, showing a treble line with a slur and a bass line with a triplet. The page is filled with various musical notations, including slurs, accents, and detailed fingerings for both hands.

Wolfgang Amadeus Mozart (1756-1791) Austria



***Andantino*, KV 236 (588 b)**

This piece shows the lyrical quality of Mozart's music. The teacher should encourage the student to listen to the second movements of Mozart's string quartets, with their long, singing lines, and graceful musical gestures characteristic of Classical-period music. There are clear cadences every eight measures. In A, there are two identical phrases which both end on the dominant, to form a half cadence. The B section is a journey back to the home key: after the V7 is fully established in measure 22 following a series of chord changes in measure 21, E-flat major is fully established in measure 24 by a perfect authentic cadence.

Andantino

Komponiert wahrscheinlich 1790

W. A. Mozart, KV 236 (588b)

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The piece is marked 'Andantino'. The score includes various musical notations such as slurs, triplets, and fingerings (1-5). The first system (measures 1-6) shows a steady accompaniment with some grace notes. The second system (measures 7-12) continues the accompaniment with some rests in the treble staff. The third system (measures 13-18) features a triplet in the treble staff and a repeat sign. The fourth system (measures 19-23) includes a complex melodic line in the treble staff with many slurs and fingerings. The fifth system (measures 24-28) concludes the piece with a final cadence in the bass staff.

4. Intervallic relationship

Feliks Rybicki
I begin to play
Sad Autumn

In this piece the melody features non-chordal tones which move mostly by stepwise motions in the beginning two measures. Notice how the L.H. broken chords develop: slowly in the beginning, one broken chord per harmony for three measures, then the pace increases to two chords per measure. The accidentals in the chords add color to the music (m. 2,4,7). The key center modulates to G minor for three measures. The added D flat in measure 7 is especially exotic in sound. Blocking the L.H. chords allows the students to hear the underline harmonic structure.

The image displays two systems of musical notation for the piano accompaniment of 'Sad Autumn'. The first system is marked 'Andante' and 'p' (piano). It consists of a treble clef staff with a melody and a bass clef staff with broken chords. Fingerings are indicated by numbers 1-5. The second system continues the piece with similar notation, including a modulation to G minor (one flat) in the third measure of the system. The bass clef staff in the second system shows a sequence of chords with fingerings: 3/4, 2/2, 1/5, 4/5, 3/4, 1/4, 5/4, 3/2, 1/5, 5/3, 1/5, 4/2, 1/2, 2/4, 2/1, 1/2, 4/1, 3/5.

Longing

Feliks Rybicki

Both hands play legato in this piece. While the L.H. ascends and descends in stepwise motion, the R.H. has more expressive intervals, which could be vocal imitation implying sighs and yearnings. The piece consists of two eight-measure phrases. The first phrase portrays sighing by way of the two descending notes connected with a slur after a long note. The octave leaps in the following phrase indicate longing, and with the help of crescendo intensify the feeling of yearning and desire.

The image displays two systems of musical notation for the piece 'Longing' by Feliks Rybicki. The first system is marked 'Andante mesto' and 'p sempre legato'. It consists of two measures. The right-hand part (R.H.) features a long note followed by two descending notes slurred together, with a red box labeled 'Sighing' above it. The left-hand part (L.H.) plays a stepwise ascending and then descending line. The second system is marked 'cresc.' and 'mf' followed by 'f dim.'. It also consists of two measures. The R.H. part shows octave leaps, with red boxes labeled 'Longing' and 'counting' above it. The L.H. part continues with stepwise motion. Performance markings include 'p', 'mf', and 'f dim.'. Fingerings are indicated with numbers 1-5. The key signature is A minor.

Key: A minor

5. use of harmony to determine the direction of the phrase or the character of the piece

Dreams

In this piece the L.H. has the main melody, with a deep and singing line that evokes the sound of the cello. This composition for children incorporates intricate harmonic language: the tonality is in between F major and D minor, but this is not revealed until the third line of the music. The obscurity of tonality gives the music a vague and dreamy quality. The double-note accompaniment needs to have a soft and gentle touch, and both notes need to sound exactly together. In the last measure of the third line, the F-A-F chord in the R.H. might be too large for children, in which case they can use a broken chord approach. As a last resort, the F on the thumb can be left out, playing only A-F, a sixth.

R.H. Harmony begin to change

Musical score for the first system, showing piano accompaniment. The bass line has a '5' marking. The treble line has fingerings 2, 3, and 1. The music consists of chords and moving lines in both hands.

New Upper Layer

Musical score for the second system, showing piano accompaniment. The treble line has a '5' marking and a 'rall.' instruction. The bass line has a '9' marking. The music consists of chords and moving lines in both hands.

Dream
By Alexandre Tansman
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Little Stroll

This piece explores many colorful chords, with the L.H. descending in a half-step line. Those chords can be blocked to listen for the harmonic progression. Notice that, in the beginning, when the melody plays the pattern G-A, it is the L.H. that gives the music different colors.

Little Stroll Petite Promenade

ALEXANDRE TANSMAN

Allegro comodo

p grazioso



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Fairy Tale, Op.27

A-B-A in structure, this music features subtle harmonic changes. Though the melody is simple and pleasant, it is the L.H. that gives the music meaning and color. This can be clearly seen in the first measure plus one beat, which features seven repeated notes in the theme. The theme is four measures long. Instinctively we might suggest that the student aim those repeated notes toward the last note, the first note in measure 2 being the goal of the repeated notes. However, by tracing the changing line in the L.H. and blocking the descending chord, we see that the real dissonance is on the third and fourth beats of the first measure in the theme. The original key is in E-flat major in both A sections.

20
Fairy Tale

Kabalevsky

Andantino cantabile

E-flat Major

ped. simile

Fairy Tale from *THIRTY PIECES FOR CHILDREN*, OP. 27

By Dmitri Kabalevsky

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Introduction Chapter V, The Artistic Image

Seeking the artistic image in music is the goal of the advanced performer, but young piano students should also be aware of this artistic quality early in their study. To realize artistic images in music, one needs to acquire a certain degree of technique, which has been the topic of the previous four chapters. However, as has been emphasized, mere pursuit of technique is not going to guarantee musicality.

Often, when we are training piano students, we are primarily addressing technical issues. We tell students how to hold their hands and move their fingers. One thing that distinguishes an ordinary piano teacher from an artist is the ability to guide artistic interpretation and inspiration.

“‘Interpretation in music is simply the act of performance.’ So says Percy Scholes in the *Oxford Companion to Music*. . . . Interpretation in its most advanced stages cannot be taught, but those things which will enable the performer to give an interpretation can be indicated as he progresses.”⁵⁶ It is appropriate to briefly examine Heinrich Christoph Koch’s ideas regarding inspiration in *The Spiritual Condition of the Composer*. Koch said

In order for some degree of facility in composing to manifest itself in the composer who wishes to invent the plan of a composition through which a certain feeling is to be aroused, he must be in a spiritual condition called inspiration.⁵⁷

Koch quoted Johann Georg Sulzer on the meaning of “Inspiration”:

All artists . . . confirm that they sometimes experience an extraordinary feeling in their soul by which their work is made uncommonly easier. Ideas suddenly develop themselves with seemingly no effort, and the best of them flow forth in such abundance as if the product of some higher force. Without doubt, this is what one calls ‘inspiration.’⁵⁸

Koch believed that “the purpose of the fine arts is to awaken feelings in the audience which would educate their heart and inspire noble resolutions. . . He is concerned more with the immediate aim, the awakening of feelings in the audience, for this has a bearing on the process of composition.”⁵⁹

The “inspiration” state might be the same as a “flow” state in modern psychology. “‘Flow’ is a highly coveted yet elusive state of mind that is characterized by complete absorption in a given

⁵⁶ Joan Last, *The Young Pianist: An Approach for Teachers and Students*, 2nd ed. (Oxford University Press: Oxford, New York, 1972).

⁵⁷ Johann Georg Sulzer and Heinrich Christoph Koch, *Aesthetics and The Art of Musical Composition in the German Enlightenment*. Edited by Nancy K. Baker and Thomas Christensen. (Cambridge University Press, New York, 1995), 186.

⁵⁸ *Ibid.*, 187.

⁵⁹ *Ibid.*, 117.

task as well as by enhanced skilled performance.”⁶⁰ Although composers and performers have come to represent two specific professions, the two share the same creative medium, music. We, as performers, share the joy of musical creativity with composers. In order to play a piece well, we need to identify with the composer’s emotional state when he/she created the work. We, as teachers, should lead the students to be mindful of questions regarding the compositions we are studying.

C.P.E. Bach stated, “A musician cannot move others unless he too is moved. He must of necessity feel all the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener.”⁶¹ This correlates with the meaning of “Technique of the Soul,” which is the “emotional skills needed by a performing artist and the ways to acquire them.”⁶² Berman quoted and examined the Russian actor and stage director Konstantin Stanislavsky’s work in order to make the point that performers need to be emotionally involved and to identify with a piece to create an artistically credible performance. However, Bach also warned us to avoid the feeling of “excess of affect and melancholy” which is a cause of “a sluggish, dragging performance.”⁶³ It is important to be objective when playing music. In Chapter One we address the issue of separating emotional tension from physical tension during piano playing. When one is too occupied with one’s own emotions, thoughts and actions, one cannot listen to oneself objectively.

Thus the following chapter presents music with the intent of raising the following questions: What is the mood of the composition? What is the sound quality of this music? What motives or themes are present in the music? What kind of character or story is the music depicting?

⁶⁰ Sarah Sinnamon, Aidan Moran and Michael O’Connell, “Flow Among Musicians: Measuring Peak Experiences of Student Performers,” *Journal of Research in Music Education* 60, no.1 (April 2012), pp.6-25. Accessed 12/14/2020. <http://offcampus.lib.washington.edu/login?url=https://www.jstor.org/stable/41348849>

⁶¹ Bach, 152.

⁶² Berman, 170

⁶³ Bach, 152

1. What is the mood of this music?

Cornelius Gurlitt

Loss.

Tristamente means sorrowfully and sadly. The structure of this piece consists of two sixteen-measure parts and an eight-measure coda. The large intervallic leaping gestures (m. 1, 5, 9, 11, 13, etc.) evoke a sense of longing and allow the musical line to fall or descend, another gesture related to sadness. During the repeated ascending musical sequences (mm. 9-16), the music is expressing a heightened emotional state through the quickly changing key centers and dynamics (mm. 9-16 & mm. 25-32). From mm. 1-8 there is a formal structure in the music, called a period, which contains an antecedent (mm.1-4) that ends with a weak cadence, and a consequent with a perfect authentic cadence (mm. 5-8). The goal for us in analyzing music is to understand the reasoning and intentions of the composers. We need to be mindful of questions when we are practicing. One of the goals as we study music and performance is to “decode” the message from the composer through the written score. Let us examine how the weak cadence at measure 4 affects the music: the melody ends as a musical question when it moves up from scale degree three to five (G-B), with a quarter rest following. We need to be careful to lift the pedal on the quarter rest and listen through the silence for its full length, as silence is also part of music and can create musical tension.

First Loss

Though the tempo indicates "*Nicht Schnell*" meaning "not fast", this music has a natural momentum in that after the *fp* (highly expressive) first eighth-note, the following eighth notes begin to take turns running between the hands, overlapping with each other and sometimes even juxtaposing one over the other (mm. 20-24) to make the texture a bit more complicated. The beginning material in the first pickup note and measure one is a "motive". A motive (Eng.)/ motif (Fr.)/ Motiv (Ger.) means a short musical idea—melodic, rhythmic, harmonic or any combination of the three. This motive is rich in minor second, which is a dissonant interval with great musical tension. The *crescendo* sign literally means to get louder, but as a matter of practice, performers are taught to regard the spot where this sign appears as the softest spot, as to allow for an increase in volume. Schumann expresses his pain and suffering, and it accumulates into an overwhelming feeling of torment with the motives entering one after another four times (mm. 20-24), a musical term known as *stretto*. Then just as the pleading theme comes back with heightened passion (mm. 25-28), a decisive and strong voice interrupts the complaining, as if the grown-up self is saying to the little self: take courage, be strong, have faith for the future!

Erster Verlust. Robert Schumann

Nicht schnell.

16. *fp* motive

Key: _____

Etwas langsamer. Im Stretto

Benjamin Godard (1849-1895) France

Benjamin Godard was considered a child prodigy in violin, though he did not win major competitions. Although he established himself as a composer throughout Europe with his prodigious works when he was young, his early promise did not develop into maturity in his later works. His best-known work to this day is the Berceuse from his opera, *Jocelyn*, written in 1888. Here we explore *First Sorrow*, among his best works written for children, from the collection *Etudes Infantines*, Op. 149 Book I (1893-94).

First Sorrow

Unlike the pieces by Robert Schumann or Robert Fuchs describing loss, this work describes a sad mood in a major key, E flat major. There is a broad spectrum of harmonic colors and dynamic levels that need careful examination to evoke this mood. A detailed harmonic analysis might be helpful to recognize the relationships between musical tension and resolution in each phrase. Through harmonic analysis, we see an abundant use of diminished 7th chords that give the music a dark hue. Children do not have a large vocabulary to describe their feelings, so we might assume they are simple and can only feel simple emotions. Clearly the composer has provided an insight with respect to this belief, suggesting that their feelings can be strong, exquisite, and as subtle as grown-ups' emotions. Teachers can help a child to empathize with the sad feeling of loss by asking the child about the first thing he/she has ever lost. The answer could be a doll, a toy, a pet, or a person.

Premier Chagrin

The musical score for "Premier Chagrin" is presented in two systems. The first system begins with the tempo marking "Andante quasi adagio" and the dynamic "pp". The piano part features a melodic line with fingerings 2, 1, 3, 2, 3, 5, 3 and a dynamic of "pp". The bass part provides harmonic support with chords and fingerings 5, 3, 4, 5, 1, 3, 5, 4. A "Ped. simile" marking is present. The second system continues the piece with dynamics "cresc.", "mf", "dim.", and "p". The piano part has fingerings 3, 1, 5, 3 and a dynamic of "mf". The bass part has fingerings 5, 3, 4, 3, 5, 4, 3, 4, 5, 5. The score concludes with a double bar line.

2. What sound quality does the music convey?

Le Printemps, Book I

II. Op.25, No.2

Souple—This piece must be flexible and supple in both tone quality and through wrist movement. We have mentioned that a soft dynamic also needs to have good sound quality. In this piece, the dynamic range is mostly from *p-pp*. One can let the fingers be more extended, so the part of the fingers with more padding touch the key instead of the very tip, to create a gentle and sustained sound. Using verbal description to describe the movement involved to create an ideal sound will inspire the student to form the sonic image of a piece. In this piece, one interpretation could be a walk in the woods in the early spring, where the dirt is soft from a light shower, and there are many subtle colors of green. The melodic motive is like pieces of light green leaves or tiny flowers curiously poking out of their buds. The ostinato accompaniment figure and the melody switch places in this piece. The repeated notes in the melody involve finger changes to connect the sound. The L.H. wrist moves in small circular motions, but is mostly in a stable position. Some large chords need to be rolled because of the span.

II. Op. 25, No. 2

Darius Milhaud

Souple 3 2 1 3

p

L.H. wrist small circular motion

ostinato

7 3 2 1 2 3 4 3 2

5 2 2

10 *pp* 4 3 1 2

13

Purple

The color purple has been associated with royalty, mystery, and intensity. This piece evokes the depth of the night sky and the shimmering of crystalline stars. The chords are written with a polytonal technique which has a mysterious effect due to the dissonance. The hands, octaves apart with the identical notes, are the sparkling objects. Moving from a low register to a higher register on the piano is difficult and needs careful execution. Notice the edited after-note pedal. This helps to create a mysterious atmosphere by blending the polytonal chords. One still needs to be careful to not allow the sound to be blurred. Follow the editorial fingering in the consecutive eighth-double notes, as it supports finger legato. In general, pedal cannot cover the fault of a broken legato, so whenever possible, one should use finger legato, even with the help of the pedal.

The tone quality of the chordal section needs to be deep; the touch required is a slow but penetrating release of energy. The upper notes in the higher register come as if coming from a different sphere. The sound needs to be light but also clear.

3. What motive or theme does this music consist of?

Bach Invention No.2 in C minor, BWV 773

There is a lyrical quality to this music. The theme is made up of two measures of sixteenth notes starting on an upbeat, featuring stepwise motion as well as larger intervals such as descending sixths, octave leaps and a leap of a diminished seventh. One can shape the music based on the contour of the melody. There can be nuances, but the music also needs to be simple. The ornaments in the R.H. in mm. 3-4 should be approached from the upper note. In measure 11, the L.H. leaps down more than an octave to form the theme in B-flat major. Pay attention to the distance as it is a substantial leap. From mm. 20-22 the music becomes more challenging as there is note-against-note counterpoint for every sixteenth note. This invention is among the more challenging of the two-part inventions, and should not be the first one introduced to the student.

Exposition

BWV 773

Inventio 2.

Musical notation for measures 1-2 of the Exposition section. The score is in G minor, 3/4 time. The right hand features a melodic line with slurs and a fermata over the final note. The left hand provides a steady accompaniment. Red arrows point to specific notes in both hands, and red chevrons indicate phrasing or articulation points.

Musical notation for measures 3-5 of the Exposition section. The right hand continues the melodic line with slurs and a fermata. The left hand accompaniment is consistent. A red arrow points to a note in the right hand, and a red chevron is present in the left hand.

Episode

Musical notation for measures 6-8 of the Episode section. The right hand features a more active melodic line with slurs and a fermata. The left hand accompaniment continues. A red arrow points to a note in the right hand.

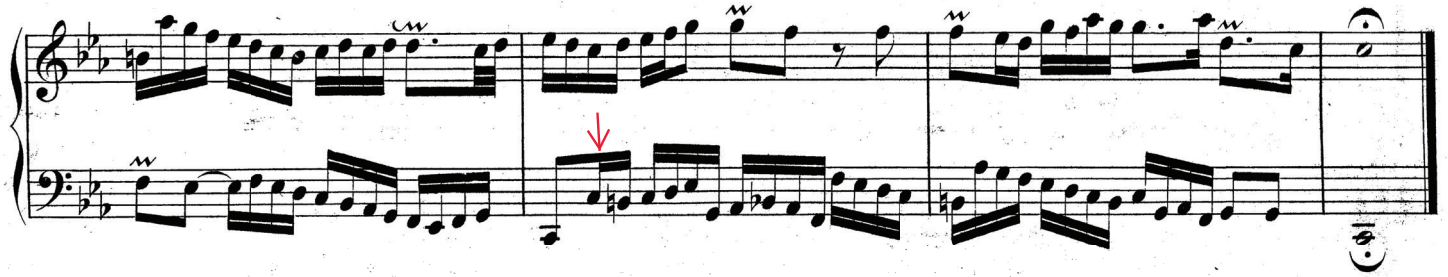
Musical notation for measures 9-11 of the Episode section. The right hand has a complex melodic line with slurs and a fermata. The left hand accompaniment is active. A red circle highlights a note in the left hand, with the word "leap" written above it and a red arrow pointing to it.

Musical notation for measures 12-14 of the Episode section. The right hand continues with a melodic line, including a red arrow pointing to a note. The left hand accompaniment is active with slurs and a fermata.

Musical notation for measures 15-17 of the Episode section. The right hand features a melodic line with slurs and a fermata. The left hand accompaniment continues with slurs and a fermata.

Challenging section

note against note counterpoint



Lady Seated at the Virginal by Johannes Vermeer, 1672

Sinfonia 11, in G minor, BWV 797

The texture as well as the counterpoint of this music is relatively simple. The subject features a descending scalar line over 8 measures. There are three subjects in this piece. The point of interest in the music is the suspensions, which are formed by dissonance, such as the beginnings of measures 3, 4 and 6, with the interval of a second. The student should be encouraged to find all the suspensions and place some emphasis on them, or at least be aware of their existence. Hand orientation in measures 33 and 34 is a bit challenging as the L.H. moves up toward the treble register. This is one of the most accessible three-part inventions, and is a good introduction to this set.



The music lesson by Johannes Vermeer, 1662-1665

Sinfonia **M.**

1

gentle,
from upper note

8

15

22

+

29

mod: dm: V VI V

36

i mod: cm: V I mod: B-flat

This system contains measures 36 through 42. The music is written in a grand staff with treble and bass clefs. Measure 36 starts with a treble clef and a bass clef. The key signature has two flats. The notation includes various chords and melodic lines. Below the staff, there are harmonic markings: 'i' under measure 36, 'mod: cm: V' under measure 37, 'I' under measure 38, and 'mod: B-flat' under measure 39.

43

V I

This system contains measures 43 through 49. The music continues in the grand staff. Measure 43 starts with a treble clef and a bass clef. The notation includes various chords and melodic lines. Below the staff, there are harmonic markings: 'V' under measure 46 and 'I' under measure 47.

50

vii*

This system contains measures 50 through 56. The music continues in the grand staff. Measure 50 starts with a treble clef and a bass clef. The notation includes various chords and melodic lines. Below the staff, there is a harmonic marking: 'vii*' under measure 56.

57

V V7

This system contains measures 57 through 63. The music continues in the grand staff. Measure 57 starts with a treble clef and a bass clef. The notation includes various chords and melodic lines. Below the staff, there are harmonic markings: 'V' under measure 58 and 'V7' under measure 63.

64

This system contains measures 64 through 70. The music continues in the grand staff. Measure 64 starts with a treble clef and a bass clef. The notation includes various chords and melodic lines. There are no harmonic markings below the staff in this system.

James Hook (1746-1827)

Hook was an English composer who showed strong musical talent at an early age and made a name for himself as an organist, teacher, and composer of light and charming music, particularly songs. He was well versed in the *early classical styles* of his day, including *style galant* and the Mannheim style. In his keyboard sonatas, two-movement works gave way to three-movement structures with the usual fast-slow-fast order of movement. The aim of this keyboard music is pedagogical. *Guida di Musica* (composed from 1785-1796) is one of his most important pedagogical works.



No. 12

I. Andantino pastorale

This piece requires rhythmic accuracy for the dotted notes (scotch snap), as well as articulation that features slurs and non-legato spacing, which create the gracefulness of early classical gestures and forward motion in the music. The L.H. plays a drone-like bass. The piece is in A-B-A form where A is in E major and B is in E minor. The middle section contrasts with the character of the outer section, in which a *Strum und Drang* (storm and stress) sequence takes place. The A and B sections contrast light versus darkness, sweetness versus intensity.

Sonatina no.12 in E

Andantino pastorale (♩ = 84)

James Hook

A

mp

EM

più f

mp FINE

B

p

em

sequencing

mf *cresc.*

Master Morose with the long nose
Walter Niemann

The music in this piece is held together by three motives. A motive is a musical unit consisting of several notes, which usually have a certain meaning, and which appear throughout the music. The opening motif is marked *kläglich* (pathetic), which also appears at the end of the piece as *sehr kläglich* (very pathetic) and seems to depict the character of Master Morose with a long nose. The chord in the second measure, which is very dissonant, has a strange sound and is resolved to the half diminished chord in the third measure as the F# moves to G. The second motif is A-B-C, in which a lively character is portrayed. Maybe it is the schoolchildren learning to read, and laughing at the schoolmaster as he passes through. Then comes the *barsch dreinfahrend* (driving harshly) motive, the offended Master pressing the gas pedal on his car: notice the accent on the downbeat and the shaping of the dynamic. The A-B-C motive develops into a vocal chorus from mm.12-18, which is mixed with giggling from the staccato passage marked *scherzando* in mm. 20-27. In the end the word *wutend* (angry) appears as the main character bursts into anger.

Schulmeister Hase mit der langen Nase.

Water Niemann

5.

Langsam.
Die lange Nase
kläglich p

Mäßig.
munter leiernd
A B C

barsch dreinfahrend

f *barsch* *mf* *cresc.*

scherzando *cresc.* *f* *scherzando*

rallent. *in tempo*
mf *barsch*

rallent. molto **Langsam.** **Wild.**
f *p* *pp sehr kläglich pp* *f*

barsch

The Jovial Peasant (Happy Farmer)

Robert Schumann

This song is a true mood-lifter, as the music possesses a fresh and lively character. What can be more uplifting than finishing a day's work and returning home? The music begins on the offbeat in both the melody and the accompaniment, which provides a sense of forward momentum. The melody is mostly in the bass, played by the L.H., simple and repetitive. The repeated chords in the R.H. require a "free"/flexible (relaxed) wrist and an organized palm and finger to make the chords sound focused and light. After m. 9, the melody begins to double in the top voice, like a companion who joins the farmer in his happy song. The articulation of portamento appears in this song again (as in *Poor Little Orphan* (6)) in m. 10 and m. 16, which could be interpreted as a special moment of emphasis and expressivity. To achieve this kind of expression, one must take time to listen to each chord's sound change, as each chord with portamento articulation has a different function (I-V-vii/V). However, the time taken can be like a small *ritardando*, but only slightly, and there must be an *a tempo* (back to tempo) in the next measure. This freedom of timing leads to the topic of rubato, an Italian word with the word root in "rub": to take away/robbed. An excellent definition, from Grove online, is "The expressive alternation of rhythm or tempo."⁶⁴ The Grove dictionary further explains that there are two types of rubato, one meaning only the melody's tempo is altered, and the accompaniment kept strict, another meaning is that the entire musical material is affected.

⁶⁴ (Grove Music Online. 2001; s.v. "rubato" [Accessed 26 Dec. 2020. <https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024039.>])

Fröhlicher Landmann,

von der Arbeit zurückkehrend.

Robert Schumann

Frisch und munter.

10.

The image displays a musical score for the piece "Fröhlicher Landmann" by Robert Schumann, starting at measure 10. The score is written for piano in 2/4 time and consists of five systems of two staves each (treble and bass clef). The tempo/mood is indicated as "Frisch und munter." The first system begins with a forte dynamic marking (*f*). The music features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A red rectangular box highlights a specific passage in the third system, where the right hand plays a sequence of chords and the left hand plays a corresponding melodic line. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5) for both hands. The piece concludes with a final forte dynamic marking (*f*) at the end of the fifth system.



Evening Bell by Isaac Levitan, 1892

Evening Bell—Theodor Kullak

The music depicts a small European town on a peaceful evening as the sun starts to set, different types of bells forming a chorus. A tiny silver bell in B flat, played pianissimo, introduces the scene. The tone of the piece alternates between both hands in the beginning (mm. 2-10). Perhaps this is an imitation of the chanting in church. In the middle section we hear a bigger bronze bell in E flat, while the silver bell continues to ring (mm. 15-16, mm. 23-24). These measures involve the technique of hand crossing, where the L.H. goes over the R.H. Focusing the eyes for the high B flat before the second finger arrives will improve accuracy. In this section we also hear some bass notes that could indicate an even bigger bell. The music ends in *ppp* as the dark night falls and the townpeople go to sleep.

EVENING BELL.

3

(Abendglöcklein.)

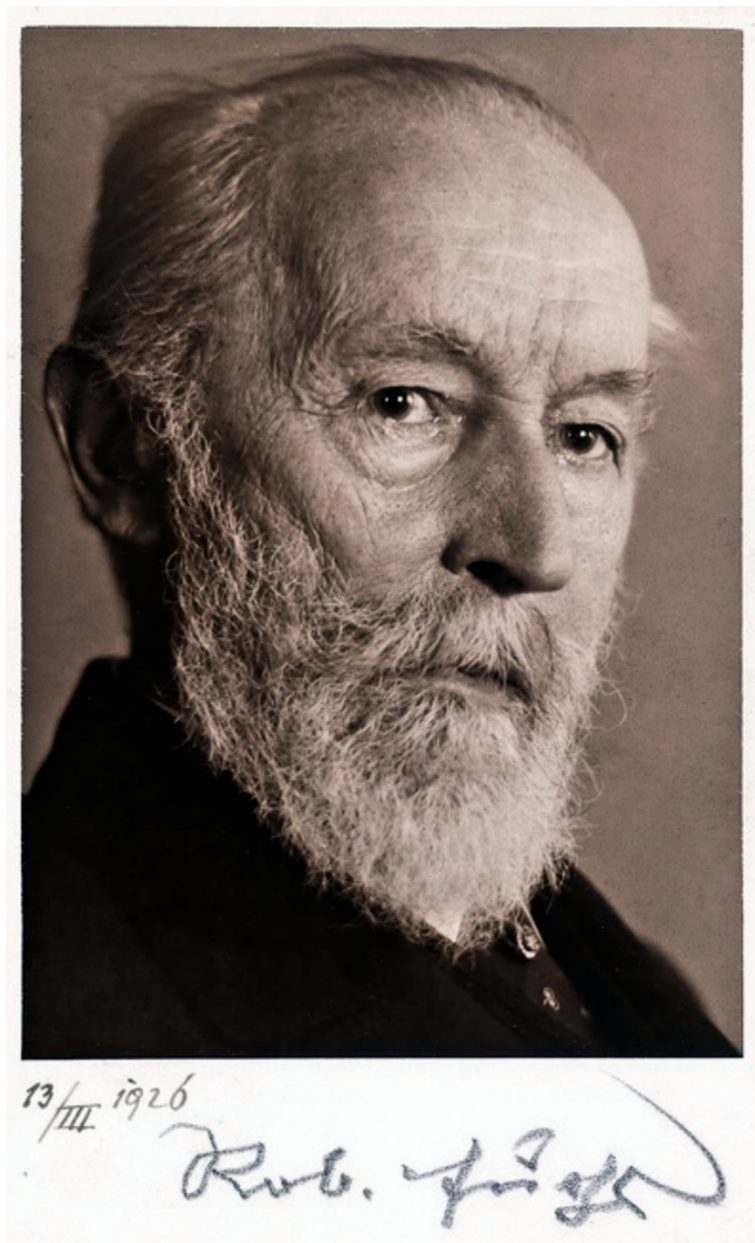
Revised by KARL KLAUSER.

TH. KULLAK. Op. 62. N^o 12.

Andantino con moto.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino con moto'. The score consists of six systems of two staves each. The first system starts with a *pp* dynamic and includes a first ending. The second system features a *p* dynamic and a *dolce* marking. The third system includes a *p dolce* marking and a *pp* dynamic. The fourth system has a *mf* dynamic. The fifth system is marked *rall.* and includes a *pp* dynamic. The sixth system is marked *a tempo* and includes *p*, *dimin.*, and *ppp* dynamics. The score concludes with a double bar line and a repeat sign.

Robert Fuchs (1847-1927) Austrian composer, pedagogue and organist, Fuchs taught a generation of musicians, including Mahler and Sibelius. Brahms was a friend who supported him during his earlier development as a composer and thought highly of his work. His two descriptive albums for children: *Jugendklänge* (Youthful Sounds), Op.32 (1880s) and *Jugend-album* (Children's Album), Op.47 (1890) have been compiled by the Associated Board of the Royal School of Music.



Op. 32 No. 4 The Little Trumpeter

The main motive that holds this piece together is the imitation of trumpet calls. This music begins with calls and responses that reflect contrast in sound related to distance in space. The dynamic shade changes dramatically from a climax of *ff* to a sudden drop to *p* with one hand dropping out (mm. 10-11 & 15-16); throughout the music we see subtle dynamic indications from *p*, *mp*, *mf*, *f* and *ff*. When instructing beginning students, a piano teacher will often encounter questions about how soft and loud each dynamic indication should be. There seems to be no definite answer to this question, and decisions about the execution of dynamics must be based on the context of the music. Ideally, one dynamic range is not a fixed level and should have multiple nuances of sound. It is our goal as performers to bring what is written on the page to life in our performance. This piece is full of youthful energy, crisp in its staccato articulation and colorful in the variety of sound shadings that describe the broadness of open space and fresh air, as if the little trumpeter has gone into the open field in the countryside at dawn blowing his instrument, and then is joined by others responding to him. The fingers, in staccato, need to remain close to the key surface, with support from the hand. Firm fingertips are needed to generate an articulated, bright sound, which is a quick and focused release of the energy of the hand. The response calls from a distance have a round tone quality, suggesting the sound of woodwinds.

Der kleine Trompeter The Little Trumpeter

Robert Fuchs

Op. 32 No. 4

Frisch und munter [Brisk and lively]

mf *p* *mf*

mp *f*

ff *p*

ff *p*

cresc. *f*

challenging L.H. *P*

L.H. practice *P* alone

[♩ = c. 92]

Spanish donkey-driver

Jenő Takács

In this piece the L.H. remains within an octave while the R.H. changes positions. The accompaniment reminds us of the sound of guitar strokes. The composer even indicates this to us using the term *quasi Gitarre*. The melody needs to be approached with rubato and flexibility.

SPANISH DONKEY - DRIVER

Allegretto e molto rubato

quasi Gitarre

p

cantabile

espr. e rubato

senza Ped.

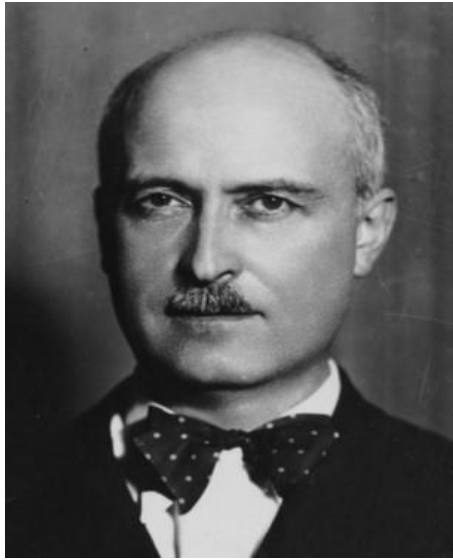
Spanish Donkey-Driver from *Double douzen for Small Fingers*, Op.63

By Jenő Takács, All right reserved, use

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Jacques Ibert (1890-1962)

Ibert's work was influenced by drama due to his experience as a piano accompanist for silent films and his love for the stage. *Histoires* (1912-22) consists of ten picturesque pieces composed over a decade for intermediate level piano students.



II. Le Petit âne Blanc (Little White Donkey)

This music vividly depicts a scene where one cannot see the donkey but hears the footsteps from far away. The footsteps are accompanied by the sound of human singing from far away (mm. 3-10), and the sound of small bells worn by the white donkey (mm. 11-12). From m.25 on the music begins to have offbeat accents and two-note slurs, which imitate the hee-haw sound of the happy donkey. From mm. 30-53, the music suddenly becomes a cheerful dance, with a more substantial hee-haw sound; mm. 38-45 sound as if a big, strong donkey has joined the joyful dance. Could the sudden cheerfulness be the little white donkey reunited with his good friend? With the music being pushed to *f* and the offbeat accent we arrive at the climax of the piece mm. 46-47. After m. 54 the peaceful mood of the beginning comes back, with a lighter L.H. accompaniment suggesting a sense of reminiscence. This return of the beginning material at the end follows the A-B-A' form, in which the A' depicts the movement of the main character into the distance. One needs to pay clear attention to the rhythm of the last four measures, as the offbeats and dotted rhythm with the tie are challenging.

II. Le Petit âne Blanc

singing from distant

Avec une tranquille bonne humeur *pp* *Lointain*

Très léger
pp

donkey footsteps

5

small bell sound

10

pp

15

hee-haw

Un peu cédé

25 *mf*

Tea * Tea * Tea * Tea * Tea *

38 *p*

big donkey joined the dance

42 *sf*

Tea *

un peu

rhythm

Au Mouvt

80 *mp*

poco sf

Tea *

Luting He (1903-1999)

Luting He was born into a poor farmer's family in Shaoyan, Hunan province in China. Living among nature and being surrounded by folk songs from his rural hometown nurtured his heart and inspired his work. His work is among the first Chinese nationalist piano literature written, which combines the folk element in Chinese songs with the western compositional method of counterpoint. It won him first place and social recognition in a compositional competition held by Alexander Tcherepnin, who wished to discover the nationalistic elements in Chinese piano repertoire. The main concert hall (Luting Music Hall) at the Shanghai Conservatory of Music is named after him, honoring his contributions to music.



A Buffalo Boy Playing His Small Flute--1934

This work has three parts, A-B-A' in form. The overall harmonic scheme is I-V-I.

In A & A', the harmony is on the tonic (I), and the compositional technique incorporates two-part counterpoint, starting with the right hand, the bass coming in a beat later. The two voices are interwoven with each other to create a continuous flow that is naturally self-sustaining. The first phrase (mm. 1-8) has a short+short+long structure, a phrase structure that was common during the

classical period in western music. The character is serene and carefree. Hand independence is one of the technical challenges in this part, similar to the works of J. S. Bach. The middle B part features a different character, lively, naughty and playful. Instead of counterpoint, here the music features melody and accompaniment. The meter becomes 2/4, and there are two long phrases in this section. Note that the L.H. accompaniment changes follow a pattern, which is a good figuration that encourages keyboard orientation.

Overall, this work needs a variety of articulations to achieve the right character, with legato and portamento in A & A' and staccato in B. Parts of the A & A' section also involve the *una corda* pedal for a subtle change of color in sound, so both the right and left pedal are used.

Sergey Eduardovich Bortikievich (1877-1952)

Bortikievich was a Russian composer whose compositions displayed partly Russian, partly Asian styles. His compositions were also influenced by Chopin and Liszt. His smaller character works are excellent choices for the intermediate to early advanced level.



The Ugly Duckling

Probably one of the best known Anderson fairy tales, *The Ugly Duckling* depicts the story of a seemingly different duckling's difficult situation from birth. He is bullied by all the creatures around him, until he realizes that he is a swan. The music reveals the inner struggle of the little duckling, with a solitary theme in *Andantino* (walking tempo) that is sweet but very sorrowful. The dissonance of the accompaniment also adds to this melancholy color, and the syncopation reveals a kind of hesitation with each of the steps. The music leads us to different characters. We hear the mean hens chasing the duckling with quick grace notes over the augmented triads in the *Piu mosso* (more quickly) section, which should be played aggressively. There is a thirty-second note tremolo imitating the sound of the turkey cock (male turkey) persecuting him, with a big crescendo. The music repeats the whole scene from the lonely duckling theme to the persecuting theme one more time, before we hear the swans flying by in the *un poco maestoso* section, in which he recognizes himself. The music broadens with arpeggiated triplets from the low bass moving upwards. The descending four note motive depicting the sorrowful duckling in the beginning theme comes back, this time with chordal texture and a much expanded quarter note tempo. The music no longer sounds melancholy, but has a sense of relief and joy, as he finally recognizes himself as a swan. We have three against two in the music between the arpeggiated triplets and the melody. The music ends softly and peacefully, as the swan finds reconciliation with himself. There is an added

charm when the composer inserts the narrative of the story to the music. Young students will find it very appealing.

Aufführungsrecht vorbehalten
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10.

Das häßliche junge Entelein.
Le vilain petit Caneton. ♣ La brutta piccola anitra.
The Ugly Duckling.

Serge Bortkiewicz, Op. 30 N° 10.

Andantino. Einsam, seul, abandonné *solitary*
dolce, dolente
pp una corda

von den Hühnern verfolgt
pésecuté par les poules
persecuted by hens
Piu mosso. *f marc.*
p *

und von dem Truthahn
et par le dindon.
and by the turkey cock
m.d. pp *cresc.*
p *

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Verlag D. Rahter, Leipzig

4412

Tempo I.

molto

sf

p dolce

*

pp

Più mosso.

f marc.

p

*

*

m. d. pp

cresc.

molto

*

*

Tempo I.

ten. rit.

p

pp subito

Endlich, bei den Schwänen erkennt es sich selbst.
 Enfin, entre cygnes, il se reconnait.
 At last amongst the swans he recognizes himself.

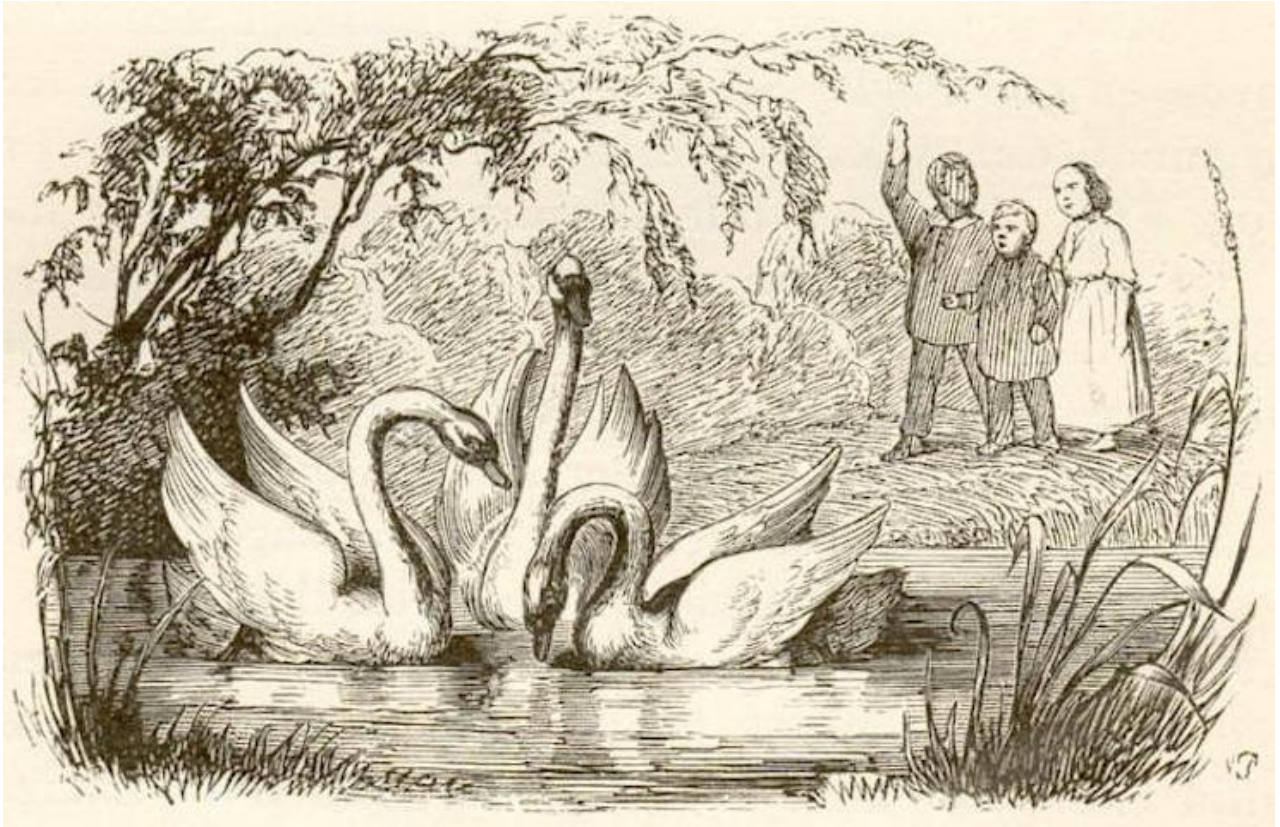
Un poco maestoso.

pp

p

pp

pp



Illustrated by Vilhelm Pedersen, Andreson's first illustrator, published in *New Fairy Tales, First Book, First Collection*, 1844

Conclusion

In general, I believe the intermediate level is one of the most crucial periods in a musician's development. The students need to have a balance between repertoire and finger exercises, and the fundamentals of technique need to be taught bearing musical goals in mind, so technique and skills alone do not become the end goal in themselves.

The issue of boundaries is subtle and invisible, but it is important and relevant to piano learning and teaching. As teachers, we should not encourage our students to play like us and learn only by imitation. Doing so, we hamper the creativity of our students and the sense of ownership they have for their work. I believe teaching is a way of learning, not a way of being egoistic. We learn from teaching different students and different personalities. It is our mission to bring out the best in our students by challenging them with goals, but at the same time protecting them in their vulnerability and inspiring their creativity and artistic imagination. We should do our best to allow the students to form their own interpretations in their musical learning and discover their own musical personality. In the end, the best gift a teacher can give to a student is to prepare him/her to be independent, and able to make independent interpret decisions.

I believe my way to pass love and care to others is to give what I have received. I want to use my former mentor Mr. Eugene Pridonoff's metaphor from his 70th birthday as my motto: our attitude toward any relationship or life itself is like going against the current; if one does not move forward or do something, the natural tendency is to go backward.

Writing this thesis has strengthened and empowered me as a musician and teacher. It is my hope that the readers of this paper will sense this joy, so they too will discover the intrinsic value and beauty of music.

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Index: Composer and Composition List

Komponist unbekannt (unknown composer)	Menuet in F Major, BWV Anhang 113..... 54 <i>Anna Magdalena Notebook</i> Menuet in A minor, BWV Anhang 120..... 61 <i>Anna Magdalena Notebook</i>
Johann Sebastian Bach (1685-1750)	Two Part Invention in C minor, BWV 773..... 162 Sinfonia No.11 in G minor, BWV 797..... 165
Sergey Eduardovich Bortikievich (1877-1952)	The Ugly Duckling..... 188 <i>From Andreson's Fairy Tales, Op.30</i>
Johann Baptist Cramer (1771-1858)	Andantino espressivo..... 89 Etude in F minor..... 91
Paul Creston (1906-1985)	No.2 Languid Dance..... 58
William Duncombe (1736/38-1818/19)	Sonatina in C Major..... 53
César Franck (1822-1890)	A Doll's Laments..... 122
Robert Fuchs (1847-1927)	No.4 The Little Trumpeter, Op.32..... 179
Benjamin Godard (1849-1895)	First Sorrow..... 157 <i>Etudes Infantines, Op. 149</i>
Alexander Gretchaninoff (1864-1956)	Farewell—Children's Album, Op.98.....134 My Dear Mummy..... 135 <i>Grandfather's Album, Op.119</i>
Edward Grieg (1843-1807)	Albumblatt, Op.12 Nr.7..... 125
Cornelius Gurlitt (1820-1901)	The Sunshiny Morning..... 59 <i>Albumleaves for the Young, Op.101</i> By the Spring..... 85 Loss..... 154
Joseph Haydn (1732-1809)	Sonatina in G, Hob.XVI:8 movement I & II..... 69 Movement III..... 133
Luting He (1903-1999)	<i>Buffalo Boy Playing His Small Flute</i> 185

James Hook (1746-1827)	Sonatina No.12 in E Major, Op.12..... 168
Jacques Ibert (1890-1962)	<i>II. Le petit âne Blanc, Histoires</i> 182
Dmitri Kabalevsky (1904-1987)	Folk Dance, Op.39..... 48 Galop.....31 Prelude..... 113 Clowns..... 115 Playing Ball, Op.27..... 37 Little Prank.....67 Lyric Piece..... 101 Meadow Dance..... 174 Fairy Tale.....151
Theodor Kullak (1818-1882)	<i>Opening of the Children's Party</i> 118 Op.81 No.4 <i>Evening Bell</i> 175 No.12 Op.62
Jules Massenet (1842-1912)	<i>Élégie from Dix Pièces De Genre</i>127
Felix Mendelssohn (1809-1847)	No.5 in D major, Op.72..... 25
Darius Milhaud (1892-1974)	<i>Les Jouets from A Child Loves</i> 71 <i>Le Printemps, Book I, No.2 Op.25</i> 49
Robert Muczynski (1929-2010)	No.6 Fables, Op.21..... 49
Walter Niemann (1876-1953)	<i>Falling Flakes</i> 96 <i>In children's Land, Op. 46</i> <i>Master Morose with a long nose</i>170
Vincent Persichetti (1915-1987)	Berceuse, <i>Little Piano Book, Op.60</i> 82 Capriccio..... 95 Dialogue.....83 Statement..... 116 Humoreske.....28 Fanfare..... 29

Francis Poulenc (1899-1963)	<i>II. Staccato from Villageoises</i> 99
Ettore Pozzoli (1873-1957)	1. <i>Pinocchio takes the first steps, Pinocchio</i>110 2. <i>Geppetto</i> 112 8. <i>The Blue haired fairy</i> 56
Henry Purcell (1659-1695)	Minuet in A minor, Z. 649..... 15 Hornpipe in E minor..... 63
Feliks Rybicki (1899-1978)	<i>Skipping-rope</i>105 <i>I begin to play for Piano, Op.20</i> <i>Water Nymphs</i> 14 <i>Sad Autumn</i>146 <i>Gypsy Dance</i> 116 <i>A Cradle-Song for Little Eve</i> 24 <i>I can play Everything, Op.22</i> <i>Mazurka</i> 73 <i>Kujawiak</i> 75 <i>Cat and Mouse</i> 177 <i>The Young Modernist, Op.23</i>
Robert Schumann (1810-1856)	<i>Poor Little Orphan</i>106 <i>Album for the Young, Op.68</i> <i>Little Hunting Song</i> 108 <i>First Loss</i> 156 <i>The Jovial Peasant</i> 172
Kazimierz Serocki (1922-1981)	<i>Oberek</i> 76 <i>The Childhood Notebook, Op.69</i>
Dmitri Shostakovich (1906-1975)	<i>Clockwork Doll</i> 50 <i>The Childhood Notebook, Op.69</i>
Robert Starer (1924-2001)	<i>Purple</i> 160 <i>Sketches in Color</i> <i>Shades of Blue</i> 33 <i>Bright Orange</i> 65 <i>Pink</i> 102
Jenő Takács (1902-2005)	<i>It's raining on the bridge</i>8 <i>For Me, Op.76</i> <i>A Dance from Old Vienna</i> 9 <i>Sleigh Ride</i> 27 <i>Hungarian Wedding Dance</i> 19 <i>Raindrops</i> 94 <i>Gliding</i> 21

	<i>Douledozen for Small Fingers, Op.63</i>	
	<i>Camping</i>	7
	<i>From Far Away Shores</i>	14
	<i>Indian Dance</i>	47
	<i>Dialogue</i>	83
	<i>First Snow</i>	117
	<i>Boogie-woogie</i>	57
	<i>Spanish Donkey-Driver</i>	181
Alexandre Tansman (1897-1986)	<i>Little Gavotte</i>	11
	<i>Happy Time</i>	
	<i>Lullaby</i>	12
	<i>Little Stroll</i>	150
	<i>Dream</i>	148
	<i>Chant Ancien</i>	18
	<i>La Balle</i>	36
	<i>Pour Les Enfants</i>	
	<i>Final</i>	20
	<i>Going for a Walk</i>	22
	<i>In the Garden</i>	62
	<i>Hide & Seek</i>	98
	<i>Reflections</i>	23
	<i>Thousand and One Nights</i>	84
	<i>Waking Up</i>	103
	<i>Little Dream</i>	88
	<i>Little Monkey</i>	42
Peter Ilyich Tchaikovsky (1840-1893)	<i>April (snowdrop)</i>	130
	<i>Four Seasons</i>	
	<i>Winter Morning</i>	137
	<i>Album for the Young, Op.39</i>	
	<i>The Sick Doll</i>	140
Georg Philipp Telemann	<i>Fantasia in G Major, No.7</i>	39
Exercises	<i>Rotation exercise</i>	17
	<i>Exercise for Galop</i>	32
	<i>Skipping and hand rotation exercise</i>	35
	<i>Three against two in C major Scale</i>	52