

**Selected Piano Music for Children after 1940:
An Annotated Catalogue of Music Scores**

by

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A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Musical Arts, The City University of New York.

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Abstract

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by

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This dissertation explores numerous piano pieces, by major composers, written for children. Each piece is discussed in analytical, musical and pianistic points of view as well as its pedagogical significance and some ideas regarding performance practice. Chapter 1 explores three collections of works by three composers (mainly Russian-speaking composers) and chapter 2 deals with pieces from two collections of works by twenty composers (from various nations). A number of pieces in chapter 1 have modal qualities as well as Russian traditional folklore. The music pieces studied in chapter 2 include musical elements of twentieth century including impressionism, neo-classicism, serialism, minimalism, chromaticism, etc.

Each piece is graded in Easy (Grade 3), Easy (Grade 4), Intermediate (Grade 5), Intermediate (Grade 6), Intermediate/Advanced (Grade 7), Intermediate/Advanced (Grade 8), or Advanced (Grade 9 and up) level.

The appendix includes titles and composers of useful piano pieces not studied in the dissertation.

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Introduction

Twentieth-century music is overly neglected in piano pedagogy. Most piano books for young beginners including method books and supplementary books rely heavily on the repertoire of the Classic and Romantic periods. Many books do not introduce any post-Romantic musical ideas. Thus, students encounter modern music, with its new sounds and techniques, only after many years of piano study—after they have already developed and fixed their ears in eighteenth- and nineteenth-century harmonies and techniques. It is only recently that I have included more twentieth-century literature in my own teaching. Consequently, some students (including some of my own former students) came to believe that modern music is written “wrongly,” because the music sounds wrong to their ears. As a result, they are reluctant to play pieces with “wrong” notes and harmonies. While there is nothing wrong with young children starting their musical training with the Classic and Romantic repertoire, I believe that they must also have their ears opened to many different varieties of pianistic sound. These pianists are of a new generation, and should therefore accustom themselves to post-Romantic techniques and styles.

It is difficult to find truly extraordinary pieces for children who need to know the music of contemporary composers. Sylvia Rabinof says that there is a “vocabulary of contemporary idioms and the new sounds and techniques of composers influenced by Debussy, Schoenberg, Bartok, John Cage, Stockhausen and company” in newly published piano pieces. However, she points out by saying that “along with these exotic flowers, our

gardens still contains nineteenth-century blooms nostalgically romantic and baroque in style.”¹ Thirty years later, her observation remains fairly accurate. Young pianists still study Classical and Romantic music almost exclusively.

Moreover, this body of new music needs to be categorized for teachers and students to use effectively and successfully. Therefore, I will focus on contemporary music of major composers of many different nations will be considered; among their many compositions, I will search for piano pieces written specifically for young children.

As there are numerous piano pieces from past generations for youngsters, I will concentrate on music written after Bartók’s *Mikrokosmos* (1940), a collection of 153 piano pieces composed and arranged in order of increasing technical and musical difficulty, written for the purpose of teaching young children. Because *Mikrokosmos* is both well-known and widely praised, it has been well studied and most teachers know its importance and value. Thus, I will concentrate my study on music written after 1940 and explore new music for young pianists.

Although the term “twentieth century” no longer sounds so modern in the twenty-first century, music from the Baroque to the Romantic periods still dominates the world of music education. Many compositional styles have been employed from 1940 to the present, including impressionism, neo-classicism, serialism, and minimalism, and many of these have indeed found their way into children’s piano music. Nevertheless, in repertoire for teaching children, modern music is underrepresented. These styles were adapted by composers and used in their compositions with elements of folklore. The dissertation will

¹ Sylvia Rabinof, “An Annual Survey: Piano Music for Children,” *NOTES*. 31:2 (December, 1974), 423-432.

deal with compositions of well-known composers as well as those I judge to be underestimated.

There were many pieces that I found useful and valuable in my teaching. However, for the purposes of this dissertation, I chose to focus on music by approximately twenty-five composers that uses techniques and ideas that were different from the repertoire that has been mainly used by piano teachers and young students. By doing so, I had to leave out many collections of great music. In order to compensate for this, I have included an appendix of the works of around thirty-five composers including some studied in depth in the dissertation.

Chapter 1 studies three collections of works by three composers and Chapter 2 deals with pieces from two collections of works by twenty composers. Each piece is discussed in analytical, musical, and pianistic points of view as well as their pedagogical significance and some ideas regarding performance practice. I have adapted a grading system based on the system created by the Associated Board of the Royal School of Music. Like the Associated Board of the Royal School of Music, my system ranks pieces in five levels. Beginner (Grade 1-2), Easy (Grade 3-4), Intermediate (Grade 5-6), Intermediate/Advanced (Grade 7-8), or Advanced (Grade 9 and up). However, this dissertation will not be studying pieces in Beginner (Grade 1-2) level. The first four are subdivided into two parts each, while the highest grade is undivided. I assigned grades based on my own assessment of each piece's difficulty. Criteria for technical levels includes number of hand positions, crossing of thumbs, independence of hands, chords, tempos, numbers of sharps and flats,

accidentals, hand stretches, overlapping phrases, polyrhythm, polyharmony, different articulations, etc.

Chapter I

Collections of Works by One Composer

Introduction

This chapter discusses three collections of works, each by a different composer. They are *30 Children's Pieces, Op. 27* by Dmitri Kabalevsky, *Young Pianist's Album; Miniatures of Progressive Difficulty* by Murad Kazhlayev and *Six Children's Pieces for Piano* by Tikhon Khrennikov.

At the head of the description of each piece below are given the title, key, meter, number of measures, overall structural format and tempo, as well as the first few bars of music. The analytical description that follows considers many musical and pedagogical aspects including tonality/modality, melody, harmony, rhythm, texture, form, fingerings, and pedaling. At the end of each description I have assigned a level of difficulty: Easy-Grade 3, Easy-Grade 4, Intermediate-Grade 5, Intermediate-Grade 6, Intermediate/Advanced-Grade 7, Intermediate/Advance-Grade 8, and Advanced-Grade 9 and up.

These three collections utilize elements of Russian folk-music. Thus, it is important to understand and have an idea of the nature of Russian folk-song. Gerald R. Seaman says that "folk-song is the basis of a great deal of the so-called Russian 'Classical' music of the nineteenth century, and even today the intonations of Russian folk song are apparent in the

works of Soviet composers.”² Marina Ritzarev characterizes the folklore of Russia as “diatonic and modal (with characteristic mutable mode), with free rhythm and melismatically developed melody, lacking any hint of dance rhythms, the lyric songs that are often heterophonic and embellished with highly variable subsidiary voices – altogether a quite unique and specifically Russian phenomenon.”³ Vadim Prokhorov talks about the history and the evolution of musical aspects of Russian folk songs including the characteristics such as asymmetrical rhythmic patterns, three, five, or seven measure melodic phrases with irregular metric patterns, musical forms of AABB or ABAB, modes, pentatonic and whole-tone scales as well as a twelve-tone mode, dissonances alternated with consonances, migration of the melody from the top voice to the middle ones and back to the top, typical device of harmonization including chains of parallel unisons, octaves, fifths, and triads, etc.”⁴ These characteristics can be found in the collections. A particularly thorough discussion of Russian folk music is also found in Taruskin’s *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*.⁵

² Gerald R. Seaman, *History of Russian Music* (New York: Frederick A. Praeger, 1967), 1:1.

³ Marina Ritzarev, *Eighteenth-Century Russian Music* (Aldershot: Ashgate Publishing Limited, 2006), 15.

⁴ Vadim Prokhorov, *Russian Folk Songs: Musical Genres and History* (Lanham: The Scarecrow Press, Inc., 2002)

⁵ Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra* (Berkeley: University of California Press, 1996).

Kabalevsky, Dmitri (1904-1987)

30 Children's Pieces, Op. 27 (Boosey & Hawkes, 1946), 52 pp.

1. <i>Waltz</i>	Easy 4	16. <i>Ballade</i>	Int. 6
2. <i>A Little Song</i>	Easy 4	17. <i>Dance on the Lawn</i>	Int./Adv. 7
3. <i>Etude in A Minor</i>	Int. 6	18. <i>Sonatina</i>	Int. 5
4. <i>Night on the River</i>	Easy 4	19. <i>War Dance</i>	Int. 6
5. <i>Playing Ball</i>	Int. 6	20. <i>A Short Story</i>	Int. 5
6. <i>A Sad Story</i>	Int. 5	21. <i>The Chase</i>	Int. 5
7. <i>An Old Dance</i>	Int. 5	22. <i>A Tale</i>	Int. 5
8. <i>Lullaby</i>	Easy 4	23. <i>Snow Storm</i>	Int. 5
9. <i>A Little Fable</i>	Int. 5	24. <i>Etude in F major</i>	Int./Adv. 7
10. <i>Clowning Around</i>	Int. 5	25. <i>Novelette</i>	Int./Adv. 7
11. <i>Rondo</i>	Int. 6	26. <i>Etude in A major</i>	Int./Adv. 7
12. <i>Toccatina</i>	Int. 6	27. <i>Dance</i>	Int./Adv. 7
13. <i>A Little Joke</i>	Int. 6	28. <i>Caprice</i>	Int./Adv. 7
14. <i>Scherzo</i>	Int. 7	29. <i>Cavalryman</i>	Int./Adv. 7
15. <i>March</i>	Int. 6	30. <i>A Dramatic Event</i>	Int./Adv. 8

There are 30 short pieces, but they are not arranged in order of progressive difficulty, which ranges from Easy (Grade 3-4) to Intermediate/Advanced (Grade 7-8). This book includes brief teaching notes on each piece by John York that focus on pianistic issues. In addition, he also gives an approximate grading for each piece. His grading for some of the pieces in the collection is different from those that I have assigned. York's grading is as follows; Easiest (grades 1-3): nos. 1, 2, 4, 6, 8, 9. Moderate difficulty (grades 4-5): nos. 3, 5, 7, 10, 11, 12, 13, 15, 16, 18, 19, 20, 21, 22, 25. Most difficult (grades 6-7): nos. 14, 17, 23, 24, 26, 27, 28, 29, 30.

This collection is one of a few of children's piano pieces by Dmitri Kabalevsky. Each piece challenges young students to make music with imagination, inspired by the

composer's title. The use of various modes, unexpected changes of key, chromatic notes, and unusual cadences creates music that is unique and interesting. Some pieces are aimed at both technical and musical development.

1. *Waltz*. G major, 3/8, 36 measures, **a** (mm. ^{1/8}1-8): **a'** (mm. ^{1/8}9-15): **b** (mm. ^{1/8}16-24): **a** (mm. ^{1/8}25-32): *codetta* (mm. ^{1/8}33-36)⁶, *Allegretto cantabile*.



This charming piece is built out of slurred patterns of two notes, ascending and descending, that appear in both hands throughout the piece. In the **b** phrase, the music travels through different unrelated chords (which are not from the key of G major) starting from G-sharp major chord (m. 13) and D-sharp major chord (m. 14) at the end of **a'** phrase. The various chords in the **b** phrase add color to the music. Loose and relaxed wrists, using circular motion, can stress the beginning note and lighten the ending note of the slurred notes. This can help students execute correctly and smoothly the balanced interlocking slurs between two hands. (Easy 4)

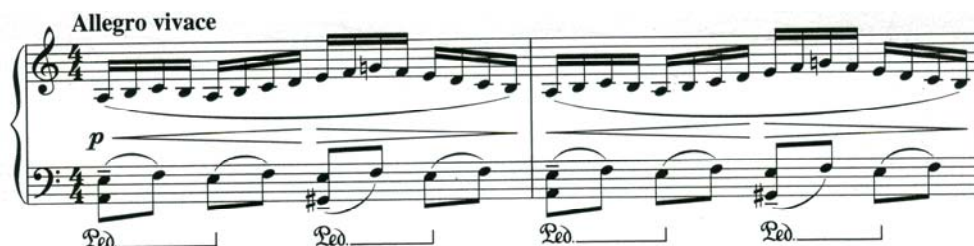
⁶ Number of pieces in the dissertation contains partial measure and upbeat. In order to analyze these pieces, I have adopted some of the analytical symbols used by Tovey in *A Companion to Beethoven's Pianoforte Sonatas: Bar-to-bar Analysis* (London: The Associated Board of the Royal Schools of Music, 1931, p.v and publisher's note p.11). Numbers in fractions indicate the length of the upbeat preceding the measure whose number immediately follows in standard sized type. Hence, 2/41 means that measure one has a half-note's worth upbeat with two quarter notes. Phrases are marked with lower case letters (e.g., **a** or **b**) and sections with upper case letters (e.g., **A** or **B**). When a section contains more than one significant phrase, it is indicated (e.g., **A** [**a** + **b**]). When a phrase overlaps, the same measure number will be written twice, both for the end of the previous phrase and for the beginning of a new phrase.

2. *A Little Song*. E minor, 4/4, 17 measures, *a* (mm. 1-8): *a'* (mm. 9-17), *Andantino*.

The musical score is written for piano in E minor, 4/4 time, and consists of 17 measures. It is divided into two systems. The first system (measures 1-8) has a melody in the right hand and accompaniment in the left hand. The melody is marked 'Andantino cantabile' and 'p dolce'. The accompaniment is marked 'pp'. The second system (measures 9-17) has a melody in the left hand and accompaniment in the right hand. The melody is marked 'Andantino cantabile' and 'p dolce'. The accompaniment is marked 'pp'. The score includes slurs and dynamic markings.

A simple two-measure motive and its derivatives create two phrases of melody, each of 4 + 4 measures, with the roles of melody and accompaniment switched for the second phrase. As the title and *cantabile* indicate, the melody is quite singable and the breathing points occur where slurs end simultaneously in all voices, usually after every two measures. Bringing out the melody (especially when the left hand takes it over in the second phrase) with a good singing tone is the most important lesson to be learned from this piece. Also, the slurs sometimes overlap between the two hands (mm. 1-2, mm. 9-10, mm. 13-14, etc.), which means that students have to develop independence between the hands. Chromaticism in the accompaniment gives harmonic variety as the music progresses. (Easy 4)

3. *Etude in A Minor*. A minor, 4/4, 18 measures, *a* (mm. 1-7): *a'* (mm. 8-11): *a''* (mm. 12-18), *Allegro vivace*.



This is a piece that emphasizes playing continuous scalar motion in the right hand, mainly in the middle portion of the keyboard. Thus, it is a moto perpetuo piece throughout except a few measures of stopping points (m. 7, m. 12 and mm. 17-18). Chromatic notes in the left-hand accompaniment (m. 3, third beat) occasionally clash with the figures in the right hand. The *a'* phrase incorporates more chromatic notes and thus the sense of the key is lost here. However, when mm. 1-2 return at mm. 12-13 (which is the beginning of *a''*), there is the feeling of a recapitulation. The most difficult task here is to follow the dynamic and slur markings, executing *crescendos* and *decrescendos* within rapidly moving sixteenth-note passages while also observing the pedal markings (rare in this collection). Suggested fingering for the pattern shown in the first measure is 1-2-3-2-1-2-3-1-2-3-4-3-2-1-3-2. Having this fingering as a principle, it can be applied and altered in other places. In mm. 15-16, the best fingering seems to be the repetition of 1-2-3-4 for ascending scale with a few chromatic notes. (Int. 6)

4. *Night on the River.* Aeolian mode on B, 3/4, 18 measures, *a* (mm. 1-7): *a'* (mm. 7-13): *a''* (mm. 13-18), *Andantino*.



This is a short piece with three phrases of equal length and identical beginnings. A drone effect in the left-hand accompaniment conjures up a pastoral mood and the use of an A-natural means that this piece is in Aeolian mode on B. While the right-hand rhythm (e.g., m. 1 and m. 2) gives the feeling of a ripple in the river, the running eighth-note passages (e.g., mm. 5-6) seems to represent the motion of the river. B flat in the second phrase (mm. 7-13) creates a whole new atmosphere in the piece. Gentle tone and stillness in the arms will help playing this piece effectively. (Easy 4)

5. *Playing Ball.* D major, 3/8, 54 measures, *A* (*a* [mm. 1-8]+*b* [mm. 9-16]+*c* [mm. 17-24]+*d* [mm. 25-32]+*e* [mm. 33-38]): *A'* (mm. 39-54), *Vivace leggiero*.



This piece is built on one motive containing three repeated notes followed by a two-note chord. This figure, which then springs up and down the keyboard, effectively depicts a bouncing ball. The 3/8 meter and fast tempo add to the effect even more. In the course of the piece, the motive is inverted and divided differently between the hands. Caesuras come

at eight-measure intervals with the exception of one six-measure phrase in the middle of the piece. To play the repeated notes clearly and rapidly, 3-2-1 fingering in both hands are recommended. Accents and dynamics play important roles in expressing the character of the piece. (Int. 6)

6. A Sad Story. Aeolian and Phrygian mode on F, 2/4, 34 measures, *A* (*a* [mm. 1-8]+*b* [mm. 9-16]): *A'* (*a'* [mm. 17-24]+*a''* [mm. 25-32]): *codetta* (mm. 33-34), *Cantabile*.

The image shows a musical score for a piece titled "A Sad Story". It is in 2/4 time and features a right-hand melody and a left-hand accompaniment. The score is divided into two systems. The first system is marked "Cantabile" and "mp". The second system is marked "p crescendo" and "f". Both systems feature a right-hand melody with slurs and a left-hand accompaniment with repeated notes and a "Ped." marking. The key signature has three flats (B-flat, E-flat, A-flat).

Cadences in this piece are based on parallel fifths or octaves (e.g., m. 7-8). The G flat in the cadential movements adds a Phrygian color to the Aeolian mode on F established at the outset. These cadential motions, along with free use of natural, melodic and harmonic minor scales, create a modal sound. Aeolian and Phrygian modes (both “minor” sounding modes), *Cantabile* marking, a smooth, unexciting rhythm, chromaticism and the pedal (connecting notes and blurring the sound) contribute to the feeling of sadness. A few accidentals and successive chordal jumps in the left hand add difficulty to an otherwise simple piece. (Int. 5)

7. *An Old Dance*. A minor, 3/4, 22 measures, **A** (mm. 1-8): **B** (mm. 9-14): **A'** (mm. 15-22), *Tempo di Menuetto*.



As the title and the tempo marking indicate, this piece suggests a miniature rounded-binary form of the classical minuet (**A** modulates and **A'** remains in the tonic, although the **B** is usually in a different key), but simplified without repeat signs. However, the three-measure phrases in the **B** section (mm. 9-14) deviate from the classical minuet, which is constructed from two-measure units (corresponding to the 6-beat step-pattern of the minuet dance). Bringing out the different phrase lengths by stressing the down beat of the first measure in each phrase, and expressing different dynamics and feelings between **A** and **B** sections heighten the piece's interest. The pedal marking (only in **A** and **A'** sections) helps establish the mood (soft and graceful vs. loud and strong) and articulation (slurs and staccatos in slurs vs. staccatos). The difficulties presented by the piece are playing ornaments over double notes and realizing complex articulation throughout the piece. (Int. 5)

8. *Lullaby*. Phrygian mode, 2/4, 37 measures, *introduction* (mm. 1-2): A (*a* [mm. 3-14]+*a'* [mm. 15-20]+*b* [mm. 21-31]+*a''* [mm. 32-37]), *Moderato cantabile*.



Over a constant pattern of four eighth notes in the left-hand accompaniment, a mellow tune unfolds. The left hand takes over the melody for a brief moment (mm. 15-28). Although a few entrances of F-sharps and D-sharps hint at the key of E minor, this piece stays faithfully in the Phrygian mode, with the fifth between the final and the fifth degree (here E and B) playing an important role throughout the piece (mm. 4-5, mm. 19f. in the bass, mm. 36f., etc.). Unisons in both hands in the accompaniment, in mm. 29-31, signal for the return of the melody in its original key. However, when the motive comes back for the last time, it is inverted.

Phrases in the melody and the accompaniment have a swaying motion representing the character of a lullaby. The last six measures, with its descending line and *diminuendo* to *pianissimo*, describe the baby falling asleep. Legato playing as well as developing a tender sound is important for both the accompaniment and the melody. (Easy 4)

9. *A Little Fable*. Dorian E mode, 4/4, 18 measures, *a* (mm. ^{1/4}1-9): *b* (mm. 9-18), *Allegro moderato*.



This piece sounds quite humorous due to its entirely unison staccato melodies with unexpectedly changing rhythms. Many consecutive accidentals in the middle of the piece (mm. 12-15) destabilize the Dorian mode. These accidentals, with the technique of playing notes entirely in unison, make this otherwise simple piece challenging. This piece offers a good study for playing staccato, and for quick rhythmic changes using hands in parallel motion. (Int. 5)

10. Clowning Around. F major, 6/8, 48 measures, **A** (mm. 1-16): **A'** (mm. 17-40): **codetta** (mm. 41-48), *Vivace*.



Motives and phrases freely change from major to minor (by changing A and D to A flat and D flat) depicting the title. Three-note figures broken between the hands dominate the piece. Hands are positioned close together, which can cause unnecessary tension in the arms. To avoid this and to play correctly the off-beat slur figure in the tempo *vivace*, the left hand should assume the role of leader and the right hand of follower. It is therefore a good piece to develop left and right hand coordination. (Int. 5)

11. **Rondo.** C minor, 4/4, 34 measures, *a* (mm. 1-4): *episode* (mm. 5-8): *a'* (mm. 9-16): *episode'* (mm. 17-24): *a''* (mm. 25-34), *Moderato*.



This piece presents a rondo-like alternation of a short theme and episodes. Each thematic and episodic return undergoes changes and expansions. The second episode is also altered, lengthened, and refashioned through harmonic development. The gloomy rondo theme is in a minor key with dynamic markings of *mezzo forte* or *forte*. However, the melody in the episode sounds “brighter” mostly because it is in a higher register with *piano* or *mezzo piano*.

Melodic lines are primarily built in parallel triads. Bringing out the difference between phrases marked *non legato* (mainly for the theme in *mezzo forte* or *forte*) and those with slurs (mainly for the episode in *piano* or *mezzo piano*) requires attention. Students should particularly focus on practicing the right-hand double thirds. (Int. 6)

12. *Toccatina*.⁷ Aeolian mode, 2/4, 49 measures, *a* (mm. ^{1/8}1-13): *a'* (mm. 13-35): *a''* (mm. ^{1/4}35-49), *Allegretto*.



A balanced mixture of major, minor, and diminished chords brightens and energizes this piece. Phrases *a*, *a'* and *a''* have the same first four measures. However, in *a'*, Dorian mode on E-flat (with the occasional exception of A natural) appears (mm. 19-24) before chromaticism takes over the rest of the phrase. The melody is in the left hand, while the right hand plays triadic accompaniments. The left-hand melody must be brought out and yet played *cantando e legatissimo* as marked.

A difficulty lies in playing the right-hand triads (which are the first-inversion chords that move in parallel motion) softly and staccato. This piece is a good practice for juxtaposing a legato line in the left hand with staccato accompaniment. (Int. 6)

⁷ “Toccatina” is the diminutive of “toccata”, that is, “a little toccata”. As “freely composed keyboard music, independent of the dance, of cantus firmi or of any vocal model, first appeared in certain fifteenth-century German manuscript,” it is one of the musical genres that has its popularity still in nineteenth- and twentieth-century music. John Caldwell. “Toccata.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28035> (accessed April 4, 2008).

13. A Little Joke. C major, 2/4, 53 measures: **A** (mm. ^{4/32}1-16): **B** (mm. ^{1/8}17-34): **A'** (mm. ^{4/32}35-53), *Vivace leggiero*.



The five-note scale-figure played by the right hand is the focus of this study. The two eighth notes that follow in the left hand make a humorous contrast with the scalar gesture. In the middle section, this figure changes its direction. Now, the left hand is playing the five-note scale-figure going up. Also, the two eighth notes start the motive before the scale. With a *vivace leggiero* tempo, evenness and clarity is the most important issue for students. The very end must be played in witty fashion by not slowing down, as the composer indicates *senza ritardando*. (Int. 6)

14. Scherzo. B minor, 3/4, 37 measures, **A** (mm. 1-12): **A'** (mm. 13-29): *codetta* (mm. 29-37), *Allegro scherzando*.



This piece is built on a two-measure motive that has contrasting elements; a diatonic melodic figure and a chromatic one. Constant repetition and variation of the short staccato motives make the piece sound humorous and joke-like. The fast tempo, staccato, quick

changes in dynamics, and accents on weak beats also create a scherzo-like mood in this piece. The chromatic figures, which are passing tones, have little effect on the sense of key (m. 2, m. 4, etc.).

This piece features various groupings of articulations. The more complicated combinations include slurred notes and single held notes followed by staccatos or staccato notes under them. Following the dynamic markings while accurately executing all the articulations at tempo will challenge young students. However the structure is quite simple, in that the *A* section repeats with a small development in the *A'* section. (Int./Adv. 7)

15. March. B-flat major, 2/4, 66 measures, **introduction** (mm. ^{1/8}1-4): **a** (mm. 5-12): **b** (mm. 13-20): **a** (mm. 21-28): **c** (mm. 29-36): **a** (mm. 37-44): **b** (mm. 45-52): **a** (mm. 53-60): **close** (mm. ^{1/8}61-66; intro reprise), *Tempo di Marcia. Allegro*.



This piece has a symmetrical structure: **introduction-a-b-a-c-a-b-a-close**. The introduction begins on the dominant of B-flat major. However, the piece closes with the same material as the introduction, returning to the key of B flat, which is the key of all the **a** sections (suggesting a classical Rondo form). Each section returns without any change in its distinct key; and applied chords create a smooth transition between key areas. Staccatos should be played clearly at all dynamic levels and accents must be played with strength but without harshness. (Int. 6)

16. *Ballade*. C-sharp minor, 4/4, 35 measures, *introduction* (mm. ^{1/4}1-2): **A** (mm. ^{3/8}3-17): **B** (mm. ^{3/8}18-31): *close* (mm. ^{1/4}32-35), *Andantino con moto*.⁸



This intimate and charming piece has a sudden change of key to F minor without a benefit of modulation in m. 17. The thematic material goes through many different keys in section **B**. With the characteristics of steady accompaniment and flowing melody, the piece flows continuously until the very end. Therefore, while it is important to understand the structure of sub-phrases, they must be played as long connected phrases. The accompaniment should be supportive but not heavy. Teachers should help students use proper *rubato* when the melodic line reaches the peak; for examples in m. 4, m. 9, m. 19 and m. 24. Downbeats of measures next to these measures can be held a little longer than their note values. This can be done naturally since the *rubato* starts at the peak of the melodic line. The pedal is marked by the composer; it emphasizes the downbeats and gives the weight to the bass notes. (Int. 6)

⁸ “*con moto*” means “with motion”, rather quick.

17. *Dance on the Lawn*. C major, 4/4, 26 measures, *introduction* (mm. 1-2): *a* (mm. ^{2/8}3-10): *b* (mm. ^{2/8}11-18): *codetta* (mm. ^{2/8}19-26), *Andantino*.

The image shows a musical score for 'Dance on the Lawn' in C major, 4/4 time, marked 'Andantino'. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is a simple, childlike tune with a range of an octave, indicated by a dashed line with an '8' above it. The accompaniment is a triadic pattern in the left hand, with a 'Ped.' (pedal) marking under the first four measures. The dynamics are marked 'P' (piano) in the first measure and 'mf' (mezzo-forte) in the second measure.

The right hand plays the childlike, happy melody and the left adds the character of dancing and jumping with triadic accompaniment. Playing each chord correctly will be challenging due to the octave jumps between them. This problem can be helped by concentrating on the thumb, keeping the hands close to the keys, and using fingers rather than wrist in executing the staccato chords. The pedal is used throughout the piece to help smooth out left-hand leaps (the melody will be clear since it is played in the upper register of the keyboard). The right-hand melody must be presented neatly and freely; it should not be affected by the left hand. (Int./Adv. 7)

18. *Sonatina*.⁹ Aeolian mode, 4/4, 43 measures, *A* (*a* [mm. ^{1/16}1-12]+*b* [mm. 13-24]): *A'* (*a'* [mm. ^{1/16}25-32]+*b'* [mm. 33-43]), *Allegretto*.

The image shows a musical score for 'Sonatina' in Aeolian mode, 4/4 time, marked 'Allegretto'. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is a simple, childlike tune with a range of an octave, indicated by a dashed line with an '8' above it. The accompaniment is a triadic pattern in the left hand, with a 'stacc. sempre' (staccato sempre) marking under the first four measures. The dynamics are marked 'mf' (mezzo-forte) in the first measure.

⁹ According to Sonata form is the same as Sonata form without a development section. This piece has *A* section as an exposition and *A'* section as a recapitulation. Hugh M. Miller and Dale Cock Rell, *History of Western Music*, 5th ed. New York: HarperCollins Publishers, 1991.

This piece has elements in common with the *Toccatina* (number 12 in this collection): Aeolian mode, an upbeat note E going to the downbeat note A, and the harmonic progression of tonic to minor dominant seventh in the first two measures. In this piece, however, the melody (which has a sharply dotted rhythm) is in the right hand and the left hand plays chordal accompaniment. The opening A-minor phrase modulates to Aeolian D mode (m. 9) and soon moves to a G-centered area (m. 13, not exactly modal, major or minor). The re-transition occurs from measure 21 to 24 and serves as the pathway to the return of the theme. In the recapitulation, a brief moment of A major, which is the return of *b* in the tonic, brightens the mood. The chromatic descending line in the bass (mm. 36-39) leads the music back to Aeolian mode (mm. 40-43). Harmonic varieties in the left-hand chords add complexity to the music. The dotted rhythms should be played clearly and precisely. (Int. 5)

19. War Dance. F minor, 4/4, 26 measures, *a* (mm. 1-16): *a'* (mm. 17-26), *Allegro energico*.

The concept of war in the title is evoked by the prevailing minor key and the heavy sounds played in the low register of the keyboard. The rigid and weighty character of the

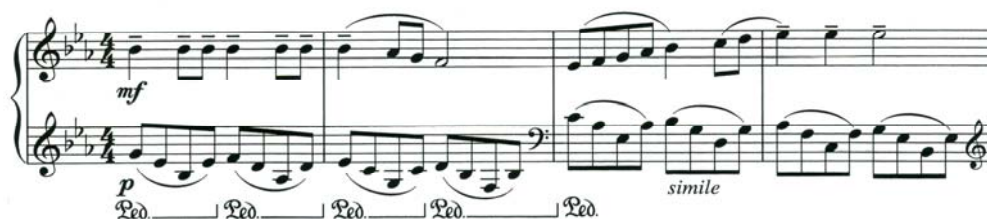
music represents the dance of soldiers, which can be interpreted as a march. The rhythmic pattern in the first measure is repeated throughout the piece and the consistent rhythm is realized in various textures. The example below shows that the rhythmic pattern moves between the soprano and the bass.

Example 1. (mm. ^{1/4}19-21)



Students should take the tempo marking into a consideration and make sure that it does not drag. One can understand this piece as two hands at “war” with each other (e.g., mm. 5-8). The warring quality is expressed through the two melodic lines (m. 5 ff.). The imitation offers a way to develop independence in the hands. Motives are repeated and developed throughout the piece in both hands. Sudden dynamic changes need much attention and practice. The musical expression and technique demand equality between the hands, making this a good piece for developing strong fingers. (Int. 6)

20. A Short Story. E-flat major, 4/4, 37 measures, **A** (mm. 1-8): **B** (mm. 9-24): **A** (mm. 25-32): *codetta* (mm. 33-37).



This is the only piece in this collection without a tempo marking. However, *Andante* can be a suitable tempo for this piece due to a narrative character of the piece, gently unfolding melodic lines, constantly moving left-hand accompaniment, etc. Every phrase here, including the *codetta*, encompasses four measures. As the melody is gentle and tranquil, so too the accompaniment does not make any big changes. The Alberti bass, which calmly supports the “story” in the melody, continuously shifts up and down to neighboring notes just as water flows and wind blows. The many repeated notes and phrases in the melody may be intended to simulate speaking or narration. Harmony and dynamics intensify in the **B** section as if the story is becoming more complex.

Bringing out the melody with a gentle and clear sound, and playing the accompaniment *piano* or *pianissimo* is important but difficult. Making circular motion with the relaxed wrist can help even out the notes as well as gently bring out the chromatic line created by the first note (played by the thumb) of each four-note figure in the accompaniment. (Int. 5)

21. The Chase. G minor, 2/2, 44 measures, **A** (**a** [mm. 1-8]+**b** [mm. 9-16]): **A'** (**a'** [mm. 17-24]+**b'** [mm. 25-32]): **A''** (**a** [mm. 33-40]): *codetta* (mm. 41-44), *Allegro moderato*.



This is another piece in the collection that, like no. 9, has both hands entirely in unison (here, two octaves apart) for the whole piece. Linear melodic lines shift around

without establishing a firm sense of key. The unstable harmony with neighboring and chromatic notes pushes the music forward. The melodic figure with eighth-note triplets (e.g., m. 1, 3 or m. 5-7) suggests galloping horses on the chase. Also, the three quarter notes at the last measure with *poco ritardando* and accents in *fortissimo* depict exhausted steps after the long chase.

There are a number of features in this work (unpredictable and not repeated the same way) such as long and short slurs, *tenuto* markings, accents, staccatos, and various dynamics which help distinguish sections and give the piece its character. The right hand should lead because the left hand will most likely be heavier and louder due to its low register compared to the right hand. (Int. 5)

22. A Tale. Aeolian mode on F-sharp, 2/4, 44 measures, **A** (mm. ^{2/16}1-24): **B** (mm. 25-38): *coda* (mm. 39-44), *Andantino*.



Contrasting motives in the right and left hand in the **A** section portray a tale that is cute and fun. Parallel thirds between two hands (with the rhythmic figures derived from the **A** section) dominate the **B** section (there are strict parallel tenths for ten consecutive measures), which is in the key of A major. The right-hand melody tells the story throughout the piece, in many different keys, dynamics, and registers. The left-hand figure, a rhythmic *ostinato* also derived from the melody, agrees with the melody, supporting but

never taking over the story. Fingerings for the repeated note in the left-hand figure are not written out. However, changing fingers for the three repeated notes would be advisable (e.g., 1-2-1). Pursuing a long phrase in the melody will make the piece sound beautiful. It will be a good interpretational exercise to create one long line of music out of small phrases.

(Int. 5)

23. *Snow Storm*. Aeolian mode on G, 2/4, 104 measures, A (mm. 1-20): A' (mm. 21-77): A'' (mm. 78-104), *Presto*.



Restless four-measure phrases comprise the whole piece. This piece is in Aeolian mode on G. However, there are several F-sharps in a chromatic movement in the left hand (mm. 54-57 and mm. 62-69).

Contrasting three-note slurs in the left hand (which is leading the piece) against two-note slurs in the right hand is the only technique used in the piece. Interestingly enough, this piece (as in number 12 in this collection) also has the interval of a sixth in each measure throughout the piece (on the second beat of each measure). The hands are locked in this relationship and the pattern does not break until eight measures before the end.

The tempo *presto* can easily make the notes unclear. Clarity in the sound, especially in the left hand, and control over the tempo and rhythm will be the lesson to learn in this piece. Also, dynamics are very important here since they convey well the title of the piece. Crossing hands at the end is an interesting device. (Int. 5)

24. Etude in F major. F major, 4/4, 47 measures, **A** (mm. 1-14): **B** (mm. 15-37): **A'** (mm. 38-47), *Allegro marcato*.¹⁰



This piece is constructed with small and big arpeggiated figures and scalar passages. In **A** and **A'** sections, one hand is playing arpeggiated figures and the other is playing scale figures (mm. 1-8 and mm. 38-45; the right hand with arpeggios and the left hand with scale figures and mm. 9-14; the right hand with scale figures and the left hand with arpeggios). In the middle section, however, an arpeggiated figure is played in unison an octave apart by both hands creating many different harmonies.

This is a good piece to build stamina in all fingers. Wrists and arms must not be stiff to play the piece with the indicated tempo and dynamics. Students need to learn to relax and prepare for the next phrase after the fast moving triplets. Crossing over and under fingers to play arpeggios for three octaves (e.g., m. 4, m. 8, etc.) is the most difficult technique in this etude. (Int./Adv. 7)

¹⁰ “*Allegro marcato*” means “lively and marked”; accented; well-pronounced.

25. *Novelette*. D minor, 6/8, 58 measures, *introduction* (mm. 1-2): A (mm. ^{1/8}3-14): B (mm. ^{1/8}15-39): B' (mm. ^{1/8}40-47): A' (mm. ^{1/8}48-58), *Molto sostenuto*.



Expressive melody, astonishing harmony, and meaningful short phrases make this a touching work. The A section suggests Aeolian mode on D by its use of D pedal point (open fifth with a note A) and C-natural (in both hands). However, the C-sharp at the cadences confirms this piece as D minor. Open fifths in the bass produce a gentle rocking feeling while the right hand thirds should predominate and contrast with the left.

The left hand should move freely and effortlessly from octave to octave. Parallel thirds in the right hand pose legato challenges. Students can concentrate on the top notes of parallel thirds and play them legato by listening carefully and bringing them out. They must also observe all the details in the melody and bring out the small and large climaxes within the phrases, as well as in the piece as a whole. Total relaxation in shoulders and upper arms is required to play this piece successfully. (Int./Adv. 7)

26. *Etude in A major*. A major, 2/4, 105 measures, A (a [mm. 1-16]-a' [mm. 1-14, mm. 17-18]): B (b [mm. 19-79]): A' (a' [mm. 80-91]+b' [mm. 92-105]), *Allegro*.



This is similar to the *F-major Etude* but it is longer and a little more complex because of the greater diversity of rhythmic figures and the different combinations of the musical material. This piece also requires stamina in all fingers. Students should practice to build strong fingers and relaxed arms. The slur markings tend to stress the strong beats in each measure with triplets. Thus, following the articulations and dynamics scrupulously will enhance the pleasure and the purpose of playing this long piece. (Int./Adv. 7)

27. Dance. D minor, 2/4, 56 measures: **A** (mm. ^{2/8}1-24): **B** (mm. ^{2/8}25-38): **A'** (mm. ^{2/8}39-56), *Moderato scherzando*.



Harmonic changes in this piece give hints of Russian folk-music, such as in the mixture of Aeolian mode on D with D harmonic minor by the use of both C and C-sharp. Yet, the **B** section starts clearly in Aeolian mode on G and drifts into chromaticism. Parallel thirds with staccatos throughout the piece will help students develop strong and even fingers. However, it is not easy to play the consecutive thirds with good quality tone in both notes and bring out the top at the same time. Thus, students must listen very carefully to their playing and make sure that all the notes (especially in the parallel thirds) are played with a solid tone and that the top notes are stressed a little more. Staccatos with accents should be clearly brought out which add the charm to the piece. Melodic lines

tossed between right and left hands (e.g., mm. 9-15) must come out with confidence.

(Int./Adv. 7)

28. Caprice. Mixolydian mode on E, 2/4, 71 measures, **A** (mm. 1-32): **B** (mm. 33-50): **A'** (mm. 51-71), *Andantino*.



This is the third piece in the collection that has the same melodic line played in both hands an octave apart. The composer freely exchanges the use of C and C-sharp in the **A** section. The mixture of these two notes instantly changes the feeling of major and minor mode. Mixolydian mode on E in the **A** section is changed to Aeolian mode on C-sharp (with modulations) in the **B** section.

One special technique to be studied here is the combination of a long held note (imitating the sound of a bagpipe) with moving staccato notes in the same hand. Either thumbs or fifth fingers are used to hold notes and the remaining fingers play moving notes. These are important and good skills to learn and this piece will surely help students do that.

(Int./Adv. 7)

29. *Cavalryman*. B-flat minor, 2/4, 63 measures, **A** (mm. 1-20): **B** (mm. 21-43): **A'** (mm. 44-63), *Allegro molto*.



This piece emphasizes the black keys with modes and keys coexisting. Although the **B** section employs Phrygian mode on F (until the music starts to move back to B-flat minor), important places such as cadences (in **A** sections) determine that this piece is in B-flat harmonic minor. This piece is difficult in that many different pianistic techniques are required to play the music well. Sudden changes occur in dynamics, articulations, melodic positions, in the entrances of melody and accompaniment. Students must shift quickly and adjust to the new material as the phrase changes. This can be an impressive piece in performance if all the details and techniques are executed correctly. (Int./Adv. 7)

30. *A Dramatic Event*. F minor, 2/4, 73 measures, **A** (mm. 1-33): **b** (mm. 34-48): **a'** (mm. ^{1/32+1/8+4/32}49-73), *Grave*.



As the title suggests, this piece contains dramatic elements: double-dotted anacrustic rhythms and the tempo marking *Grave*, which are a clear reference to the so-called French Overture style of the Baroque period, *crescendos* ending with big chords in

forte, thick chords with *fortissimo* markings in a very low register, and a sudden *fortissimo* ending after a *pianissimo*. Students need to keep the *Grave* feeling as indicated on the music and play the piece dramatically with subtle and heavy tone. (Int./Adv. 8)

Pieces Divided by the Level

Easy: Grade 3

None

Easy: Grade 4

1. *Waltz*

2. *A little Song*

4. *Night on the River*

8. *Lullaby*

Intermediate: Grade 5

6. *A Sad Story*

7. *An Old Dance*

9. *A Little Fable*

10. *Clowning Around*

18. *Sonatina*

20. *A Short Story*

21. *The Chase*

22. *A Tale*

23. *Snow Storm*

Intermediate: Grade 6

3. *Etude in A minor*

5. *Playing Ball*

11. *Rondo*

12. *Toccatina*

13. *A Little Joke*

15. *March,*

16. *Ballade*

19. *War Dance*

Intermediate/Advance: Grade 7

14. *Scherzo*

17. *Dance on the Lawn*

24. *Etude in F major*

25. *Novelette*

26. *Etude in A major*

27. *Dance*

28. *Caprice*

29. *Cavalryman*

Intermediate/Advanced: Grade 8

30. *A Dramatic Event*

Kazhlayev, Murad (b. 1931)

Young Pianist's Album; Miniatures of Progressive Difficulty (Moscow: Muzyka, 2002), 46 pp.

1. <i>Etude</i>	Easy 4	25. <i>Waves. Etude</i>	Int. 5
2. <i>Tightrope Walkers</i>	Easy 4	26. <i>Azerbaijani Dance</i>	Int.5
3. <i>Morceau</i>	Easy 4	27. <i>Girls' Dance</i>	Int. 6
4. <i>The Drummer</i>	Easy 3	28. <i>Trumpeters</i>	Int. 6
5. <i>Darghin Folk-Song</i>	Easy 4	29. <i>Procession</i>	Int. 5
6. <i>Prologue</i>	Easy 4	30. <i>Joy of Work. Harvesting</i>	Int. 6
7. <i>The Sun</i>	Easy 4	31. <i>Little Waltz</i>	Int. 5
8. <i>An Ashug's Song</i>	Easy 4	32. <i>Caravan</i>	Int./Adv. 7
9. <i>Dance</i>	Easy 4	33. <i>Spindle. Etude</i>	Int./Adv. 7
10. <i>Orientalia</i>	Easy 4	34. <i>Meditation</i>	Int./Adv. 7
11. <i>Granddaughter's Lullaby</i>	Easy 4	35. <i>Humorous Oriental Dane</i>	Int./Adv. 7
12. <i>Little Waltz</i>	Easy 4	36. <i>Tarantella</i>	Int./Adv. 7
13. <i>Young Shepherd</i>	Easy 3	37. <i>Lullaby (You're My Little One...)</i>	Int./Adv. 7
14. <i>Little Hammers</i>	Easy 4	38. <i>Dance Tune</i>	Int./Adv. 7
15. <i>Narration</i>	Easy 4	39. <i>Prelude</i>	Int./Adv. 7
16. <i>Pipe</i>	Easy 4	40. <i>Gavotte</i>	Adv. 9
17. <i>Morning</i>	Easy 4	41. <i>Fughetta</i>	Int./Adv. 8
18. <i>Lak Folk-Song</i>	Easy 4	42. <i>Song Without Words</i>	Adv. 9
19. <i>Lezgin Dance</i>	Easy 3	43. <i>Humoresque</i>	Adv. 9
20. <i>Old Minuet</i>	Int. 5	44. <i>Mount Elbrus. Dance</i>	Adv. 9
21. <i>March</i>	Int. 5	45. <i>Concert Waltz (fragment)</i>	
22. <i>The Caspian Sea</i>	Int. 6	46. <i>Concert Lezgin Dance (fragment)</i>	
23. <i>Joke</i>	Int. 5		
24. <i>The Organ-Grinder. Old Waltz</i>	Int. 5		

The shortest work is eight measures long and the length of each piece increases as the music becomes more difficult. Titles of each piece and the table of contents at the end of the album are given both in Russian and in English. The first forty-four pieces are for solo piano and the forty-fifth and forty-sixth pieces are for four hands. However, these two four-handed compositions are not whole pieces but only fragments and are not included in

the catalogue. The contents of this album range from Easy (Grade 3-4) to Advanced (above Grade 8) level.

As an Azerbaijani composer, Kazhlayev employs a mixture of traditional and non-traditional elements in this collection. His music is famous and popular in Russia and neighboring countries as much for “its energy, color, melodic simplicity, rhythmic variety, inventiveness and brilliance of orchestration as the inherent blending of the traditions of formal art, light music and jazz.”¹¹ In this collection, many of these characteristics are present. Repetitive simple rhythms, various modes, and folk elements like drones and parallelism give the quality of traditional Russian music. On the other hand, chromaticism, unusual meter, and non-tonal combinations represent the contemporary aspect of the pieces. Also, the composer expresses the connection to native Azerbaijani music by the titles of many pieces (e.g., no. 5, no. 8, no. 18, no. 19, no. 26, and no. 44).

1. *Etude*. C major, 2/4, 16 measures, *a* (mm. 1-8): *a'* (mm. 9-16), *Allegro moderato*.



This is a duet between the hands. However, after the first section ends with a half cadence, the same melodic lines start the second section with voices reversed.¹² Except for

¹¹Mikhail Grigor'yevich Byalik. "Kazhlayev, Murad." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14805> (accessed April 5, 2008).

¹² It is “invertible counterpoint.”

the register and the endings of each section, both sections have the same musical aspects, including dynamics, phrase structures and slur markings.

This is a good piece to teach the concept of polyphonic texture, with its equal importance of both hands, and need to develop the skill of hearing independent lines. Articulating non-simultaneous phrases of various lengths, which overlap between two hands, is the most prominent technique in this piece. (Easy 4)

2. *Tightrope Walkers*. No key signature, 2/4, 9 measures, *a* (mm. 1-8): *a'* (mm. 1-7, m. 9), *Con moto*.



This piece begins in F major then moves to Dorian on C (mm. 5-9): in the first three measures, F major is established with the accidental B-flat; however, with the introduction of E-flat, the music soon travels into Dorian mode on C. The wobbly feeling of dangerous ‘Tightrope Walking’ is portrayed by unstable harmonies and shifting key areas as well as articulations such as *staccato* notes before the slurred note which are difficult to coordinate. One should not forget about the *fermata* on the very last note of this piece, which finally gives the feeling of stability and rest. The melody is in the right hand and the left hand supports the tune with another, less active melodic line.

This piece introduces the concept of first and second endings. It would be necessary for teachers to explain the concept of double endings to their students and discuss possibilities of providing different musical ideas for the second time such as by using

different dynamics, emphasizing different melodic lines, or even adding simple improvised ornaments. (Easy 4)

3. *Morceau*.¹³ No key signature, 3/4, 16 measures, *a* (mm. 1-8): *a'* (mm. 9-16), *Andantino*.



This piece has harmonic uncertainty. With the hint of Dorian mode mixing with the prevailing D-minor, the melody and the supporting line freely engage chromatic notes. The periodic structure (2 measures + 2 measures + 4 measures) makes one phrase, which then is repeated. The two-measure phrases are all variations of the same material. However, the last four measures of both periods (the same melodic line) are re-harmonized.

According to the standard Baroque Practice, students should play the inverted mordent in m. 2, from the main note. However, students should start from the neighbor note to play the short trill in m. 4.¹⁴ Each phrase (long or short) is marked by slur lines as well as dynamic signs of *crescendo* and *decrescendo*. (Easy 4)

¹³ “*Morceau*” means “piece” in French.

¹⁴ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, 1st ed. (New York: W. W. Norton, 1949).

4. The Drummer. A minor, 3/8, 8 measures, *a* (mm. 1-8; repeated), *Allegro*.



In this piece, eight measures are repeated exactly, as indicated by the repeat sign. The right hand, dominated by repeated-note patterns, plays the role of the drummer; the left-hand accompaniment, which is imitating another drum, is constructed from short two-note chords. The most important aspect of the left hand is that it sits on a note A (in the middle register) except at the cadence. Fingerings are provided by the composer for the whole piece. Changing fingers of 3-2-1 for the repeated notes is a good exercise for small hands of young children. Keeping the tempo steady, especially when playing the repeated-note rhythms, is also important. (Easy 3)

5. Darghin¹⁵ Folk-Song. A minor, 6/8, 9 measures: *a* (mm. 1-3; repeated): *b* (mm. 4-9; repeated), *Moderato*.



This piece utilizes of three-measure phrases (mm. 1-3, mm. 4-6, mm. 7-9), and *hemiola* (m. 8).¹⁶ It is divided into two sections by repeat signs and the second repeated

¹⁵ This term refers to the people who lived in the northwest of Derbent Passage in the former Soviet Union and spread out to the Caspian Sea. They are famous for mining and hand-weaving and typically live in mountainous areas. (www.ozturkler.com. Accessed on June 18, 2006))

section is twice as long as the first repeated section. This is a good chance to teach students about adding musical ideas in the piece for the second time, and where they are not indicated such as *ritardando* in m. 9 because it is common to slow down at the end of the piece especially for the repeated phrase. Two different melodic lines in one hand, which is the technique that dominates the piece, must have a well-balanced quality of sound. (Easy 4)

6. Prologue. Dorian mode on F, 6/8, 27 measures, *a* (mm. 1-5): *a'* (mm. 6-11): *b* (mm. 12-18): *b'* (mm. 20-27), *Andante cantabile*.



This is an interesting composition, consisting mainly of a single melodic line played by alternating hands. At the end, two hands finally play different lines together. Each of the first three phrases ends with a musical question with ascending notes and connects to the next phrase until the last phrase *b'*(m. 20ff.), which is then answered by an F-minor chord (m. 27). The indications *m.d.* and *m.s.* (for right and left hands), respectively, are introduced here for the first time. Fingerings are written in some places. The rhythm, with frequent use of *hemiola* (m. 4, m. 9, and m. 10) and syncopations (m. 3, m. 7, and m. 8) can be a little difficult at first. However, if the students learn and start to feel the rhythm, the quick shifts and changes in rhythm can be fun and beneficial. (Easy 4)

¹⁶ This rhythmic device consists of superimposing 2 notes in the time of 3, or 3 in the time of 2. It is a rhythmic device much used in pre-cadential progressions by composers especially in the baroque period. Don Michael Randel, *The New Harvard Dictionary of Music*, 2nd ed. (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), p. 376.

7. *The Sun*. C major, 2/4, 13 measures, *a* (mm. 1-12): *a'* (mm. 1-11, m. 13), *Allegro energico*.

Allegro energico [Весело, энергично]

f Дождь - дик шум-ный про-лес-ся, солн-це в лу-жах рез-вит-ся.
 Солн-це, друг наш сердеч-ный, мы под солн-цем бес-печ-но

With 12 measures of music in a strophic setting and two stanzas of Russian text, this piece is very tonal and has the style of traditional four-part and three-part writing. The three-measure phrases do not feel odd but blend well with the chorale-like style. The “drone” on the note C in the bass (and also in the alto) in the first part of the piece suggests the sound of folk music. Parallel sixths between the soprano and tenor are changed to parallel thirds after six measures.

The composer gives the only dynamic marking *forte* in the beginning of the piece, which matches the indication of *energico* (however, this would be rather un-chorale-like). Making smooth melodic lines and bringing out the top melody among other voices with a good singing tone will be the main goal in this piece. (Easy 4)

8. *An Ashug's Song*.¹⁷ C major, 4/4, 8 measures, *a* (mm. 1-4; repeated): *a'* (m. 5-8; repeated), *Allegretto*.



The material in the first four measures in C major (with an augmented second in the melody) comes back with some variations on the melody and accompaniment in the second four-measure phrase, which starts on A minor and ends in C major. Chromatic descending lines and unexpected chromatic notes over pedal points give exotic flavors to the music in both phrases. Changing the mood from the first phrase in *mezzo forte* to the second phrase in *piano* will make the piece sound more interesting. Also, it would be even more fun to make some changes in the music such as adding ornaments and changing dynamics for each repeated time. As the title suggests, rising and falling motions of the melodic line represent the feelings of love and longing. (Easy 4)

¹⁷ The word “ashug” in Azerbaijani is derived from the word “ashig,” which means “a person who has fallen in love.” (Azerbaijan, officially now the Republic of Azerbaijan, is located on the western shore of the Caspian Sea at the southeast extremity of the Caucasus). Hundreds of years ago there were wandering musicians in Azerbaijan who performed special songs of love on unusual instruments. They were called “ashugs” – singers of love and the ashug art became a uniting force for the nation. Azerbaijani ashug art is considered to be one of the most ancient layers in the musical and poetic heritage of Azerbaijani Turks. (http://azworld.org/Art_Humanities/Music/general.htm and <http://www.infoplease.com/ipa/A0107305.html>, accessed on June 20, 2006).

9. *Dance*. G major, 2/4, 9 measures, *a* (mm. 1-4): *a'* (mm. 5-9), *Tranquillo, poco a poco accelerando*.



This piece is a clear example of homophony with a right hand melody and a simple left hand accompaniment. As the tempo marking suggests, the dance gets faster and faster until the music stops on a *sforzando* chord. A hint of minor mode with E-flat in the left hand (m. 4) and of the Mixolydian mode with the lowered seventh degree (F-natural) in both hands (m. 8) is implanted in the piece, adding some zest to this short work. Staccatos in both melody and accompaniment must be played sharply to bring out the flavor of this piece. (Easy 4)

10. *Orientalia*. D minor, 4/4, 5 measures, *a* (mm. 1-4): *a'* (mm. 1-3, m. 5), *Allegro moderato moderato*.



In this short piece (four measures repeated with first and second endings), the composer paints the atmosphere of the Orient by using a variant of “Gypsy” scale¹⁸ that the intervals between these notes are minor seconds or augmented seconds. Unresolved C-

¹⁸ This is also called “Hungarian minor.” The scale here contains D, E-flat, F-sharp, G (or G-sharp), A, B-flat, C (or C-sharp), and D.

sharps, frequent use of short trills, and extensive use of half steps and augmented seconds project the sound of non-Western music. Playing many short trills in the scale coming down is an important technique to be learned in this piece. (Easy 4)

11. Granddaughter's Lullaby. F minor, 6/8, 13 measures, *introduction* (mm. 1-2): *a* (mm. 3-6): *a'* (mm. 7-10): *a''* (mm. 7-9, mm. 11): *codetta* (mm. 12-13), *Andante*.



A simple but serious-sounding melody with a gently undulating two-note chordal accompaniment makes the perfect Lullaby. After the left-hand accompaniment in 6/8 meter introduces the mood, the melody begins in m. 3.

Although the overall dynamic level for this piece is soft, each phrase has the markings of *crescendo* and *decrescendo*. At the very end of the piece, a little echo of the tail of the melody starts with *mezzo piano* but ends very softly (because of the marking *calando*).¹⁹ Since the dynamic marking is *pianissimo* for most of the piece, students need to learn to produce a sound that is at once soft and also projects the gentle and calm melody. The left-hand accompaniment must support the melody but shouldn't overpower it. (Easy 4)

¹⁹ "Calando" means "gradually diminishing the tone"; becoming softer by degree.

12. *Little Waltz*. C major, 3/4, 18 measures, *a* (mm. 1-8): *b* (mm. 9-16): *b'* (mm. 9-14, mm. 17-18), *Andantino*.



This is a simple and charming piece. The melodic accompaniment in the left hand has durational accents on the second beat throughout the piece except in m. 4, m. 8 and m. 16. The left-hand accompaniment has clear, four-measure phrases. The right-hand melody also has clear, four-measure phrases but these phrases always start melodically on the second beat. The first notes of each measure in the left-hand accompaniment in the second section, where eight measures are repeated with first and second endings, make a descending chromatic scale that should be brought out. Thus, this section has a feeling of continuous forward motion although the melody is divided into two phrases. (Easy 4)

13. *Young Shepherd*. Phrygian mode on G, 4/4, 9 measures, *a* (mm. 1-4): *b* (mm. 5-8): *b'* (mm. 5-7, m. 9), *Moderato*.



This is a short piece with only one dyad (G and D) accompanying the melody. Throughout the piece, the left hand plays the drone (which has a long association with pastoral music) in each measure and holds it for the whole measure. Primitive melodic lines (five-note scale based on the first five notes of Phrygian mode on G) lie upon this

continuing sound of open fifth. Above the drone, the melody repeats itself many times with small changes suggesting and imitating the sound of a flute. The short range of the melody (a fifth) is characteristic of Russian folk music²⁰. As the accompaniment continues with no change, the melody also carries on until the end. Except for a few short trills, this piece is simple and easy. (Easy 3)

14. Little Hammers. C major, 2/2, 9 measures, *a* (mm. 1-8): *a'* (mm. 1-7, m. 9), *Allegro scherzando*.



Staccatos and slurred pairs of notes ending with a staccato represent the sound and the motion of hammers. The chromatic ascending line in the melody and the chromatic descending line in the accompaniment with the dynamic marking of *crescendo* lead the piece into the climactic first and second endings (mm. 5-8). This is a good piece for developing the skill of playing staccatos connected to slurred notes, with or without accents. Playing the first measure *piano* for the second time after the first ending in *mezzo forte* will need extra attention. It would be easier and appropriate to take some time after the first ending to breathe and to prepare to play the piece for the second time. (Easy 4)

²⁰ Vadim Prokhorov, *Russian Folk Songs: Musical Genres and History* (Lanham: Scarecrow Press, Inc., 2002).

15. *Narration*. E minor, 3/4, 16 measures, *a* (mm. 1-16), *Sostenuto*.

This piece starts in the low register of the keyboard with bass clefs in both hands. A hint of the E-natural and harmonic minor scales and the sound of the Phrygian mode with F-natural (m. 7, m. 8, and m. 15) help the piece keep moving. However, measure 9 seems to be where the melody breaks into a second phrase. The *crescendo* marking also supports the idea of a new phrase. Students must make a long line out of the shorter phrases under slurs. (Easy 4)

16. *Pipe*. A major, 2/4, 8 measures, *a* (mm. 1-4): *a'* (mm. 5-8), *Con moto*.

This piece is constructed from a mixture of sixteenth notes and eighth notes in the melody supported by a left-hand accompaniment largely in open fifths (especially A-E), which suggests a drone. This drone effect conjures up the image of the continuous sound of bagpipes. The music slips away from the key of A major to an unstable zone (F major: bVI in m. 4 and B-flat major: bII in m. 7). However, soon it comes back to the tonic

without any transition (m. 5 and m. 8). *Ritardando* marking at the end of the piece helps students play the sixteenth notes staccato. (Easy 4)

17. Morning. D major, 3/4, 10 measures, *a* (mm. 1-8): *a'* (mm. 1-6, mm. 9-10), *Andante cantabile*.



This piece features four-part homophonic writing (very similar to the first half of number 7; it consists of 8-measures plus first and second endings). A bright sound comes from the upper register of the keyboard (only treble clefs are used in this piece). It is important to notice the drone-like bass (mm. 1-5) in a high register as well as the parallel fifths in the right hand, unlike number 7. Thus, the piece is not typical chorale style despite the strict four-part writing. *Legato* is written at the beginning of the piece (which has no slurs) and this requires a long connected melody with a singing-tone quality. Bringing out the melody in this homophonic setting is the main focus of this piece. (Easy 4)

18. Lak²¹ Folk-song. G minor, 6/8, 13 measures, *a* (mm. 1-6): *b* (mm. 7-12): *b'* (mm. 7-11, m. 13), *Moderato*.



²¹ The Laks are an ethnic group who live mostly in Dagestan Republic in Southern Russia. They speak the Lak language. Melvin and Carol R. Ember. *Cultures of the World* (New York: Mcmillan Liabary Reference, 1999).

A folk-song like quality is suggested mainly by the rhythm in three-measure phrases with a measure of *hemiola* in the middle (6/8 + 3/4 + 6/8). The open fifth at the end also suggests folk style. The starting note of the simple melody, which is repeated many times with only a few changes in the notes, descends by a major second in m. 7 and m. 10. Every phrase in this piece has descending motion, which is also enhanced by the falling bass line.

This piece is divided into two equal sections by double bars and the second section is repeated with a first and second endings. Constant rhythmic changes from duple to triple will become easy after some practice, since this pattern is repeated many times. (Easy 4)

19. Lezgin²² Dance. B-flat major, 6/8, 8 measures, *a* (mm. 1-6): *a'* (mm. 1-4, mm. 7-8), *Allegro*.



This is a six-measure piece (repeated with first and second endings) with two melodic lines played by both hands in treble clef. The lower line keeps the pulse in the music with four notes (D – E-flat – F – G) going up and down. A three-measure phrase is played four times with almost no change. Hairpin dynamics show that each phrase except the last has a *crescendo* followed by *decrescendo*. (Easy 3)

²² The Lezgin are a Dagestani people. Almost a half of these people live in the Republic of Azerbaijan, on the north-eastern zone, bordering the Russian Republic of Dagestan. The rest of the Lezgin population lives in southern Dagestan just across the Russian border. The ‘lezginka’ is the traditional folk dance of the Lezgin. It is both a couples’ dance and a male solo dance, often performed with a sword. The man, imitating an eagle, falls to his knees, leaps up, and dances with precise steps and strong arm and body movements. When the dance is performed in pairs, couples do not touch; the woman dances quietly as she watches the man’s performance. (<http://geo.ya.com/travelimages/az-lezgin.html>, accessed on June 24, 2006)

20. *Old Minuet*. C minor, 3/4, 20 measures, *a* (mm. 1-8): *b* (mm. 9-16): *b'* (mm. 9-13, mm. 17-20), *Moderato*.



Calm, sad, and set in a minor key, this piece is musically a little more complex than previous ones with such features as imitation, left and right hand lines of equal importance, and hairpin dynamics within overlapping phrases (see Example 2).

Example 2. (mm. 9-15)



The two-measure phrase units correspond to the six-beat step pattern of the baroque and classical minuet. Fingerings are provided by the composer throughout the piece.

Expressing and differentiating legato lines and staccato notes are important in playing this music. Overlapping phrases (see Example 2) offer the chance to learn to think “polyphonically.” (Int. 5)

21. *March*. D major, 2/4, 9 measures, *a* (mm. 1-4; repeated): *b* (mm. 5-8): *b'* (mm. 5-7, m. 9), *Marciale*.



This is a simple song with two four-measure phrases (each phrase repeated, with the second phrase having first and second endings) with a lively, two-note chordal accompaniment in “march” rhythm in the first phrase, and gentler slurred-notes in the second phrase. Except for the chromatic line in the tenor (which acquires a few accidentals in the second phrase) and F natural in the melodic line in a few of places, this piece does not modulate from D major. F natural (m. 3 and m. 7) adds a feeling of a minor mode key to the music but fades away quickly since it functions as an incomplete upper neighbor note or an accented passing tone. A long *crescendo* in the second phrase with constant off-beat Ds in the bass adds tension and gives interest to the piece. The suggested fingerings for the left-hand notes (mm. 5-8) are the first finger, or the first and the second fingers, on the strong beats (except the second beat of m. 8; the first and the third fingers for the down beat are better here), and fifth finger on every weak beat D that follows (see Example 3). (Int. 5)

Example 3. (mm. 5-8)



22. *The Caspian Sea*. C major, 4/4, 16 measures, *a* (mm. ^{2/8}1-4): *a'* (mm. ^{2/8}5-8):
a'' (mm. ^{2/8}9-12): *b* (mm. ^{2/8}13-16), *Adagio cantabile*.



This is a somewhat more advanced piece compared to the previous ones. It is in C major but has a dark atmosphere due to low-register notes (suggesting the depth of the sea), *Adagio* tempo, and chromatic notes in the accompaniment. Playing this melody requires a supportive accompaniment. The composer indicates with a parenthesis that the downbeat of m. 1 should be played by left-hand thumb. This allows the right hand to move up easily to the E on the second beat. Thus, the fingering for the right hand should be 1 on the first-note upbeat, 3 on the E (m. 2), and 2 on the B (m. 3). This way, young students can play the melody with a comfortable hand position.

The octave tremolos (introduced here for the first time in this collection) at the end of the piece remind us of the roaring waves while the slow-moving left hand with repeated

Cs and especially with open fifths suggests the depth of the sea. Having both hands in such a low register of the piano (mm. 1-8) occurs also for the first time in this collection and it could be another challenge for students, along with the triplets in the right hand while the left hand plays a tremolo. (Int. 6)

23. Joke. D major, 2/4, 16 measures, *a* (mm. 1-8): *a'* (mm. 9-16), *Allegretto*.

The image shows a musical score for the piece 'Joke' by Franz Liszt. The score is in D major (two sharps) and 2/4 time. It is marked 'Allegretto [Довольно скоро]' and 'p'. The right hand features a lively melody with many chromatic passing tones and non-diatonic notes, while the left hand plays a tremolo pattern. The piece is divided into two sections, 'a' (measures 1-8) and 'a'' (measures 9-16).

The lively melody with many clashing half steps between the two hands sounds funny and joke-like because the students may think they are playing wrong notes. Two similar sections in this piece have the same tonal material with different arrangements. The texture changes from strict two-voice polyphony to homophony in the second section and the melody of the first section repeats one octave lower in the second section with a different ending. There are many chromatic passing tones and non-diatonic notes, which blur the tonal center. However, each four-measure phrase starts strongly in D major. Also, D-A chords in the bass of the second section give a firm sense of D as tonic. Short slurs, staccatos and accents as well as dynamics must be learned thoroughly and executed correctly since these articulations and dynamics are the characteristic elements suggested by the title. (Int. 5)

24. *The Organ-Grinder. Old Waltz.* G minor, 3/4, 25 measures, *introduction* (mm. 1-4): *A* (*a* [mm. 5-12]+*a'* [mm. 13-16]): *B* (mm. ^{2/8}17-24, mm. 17-23, m. 25), *Andantino cantabile*.

Andantino cantabile [Не спеша, напевно]

The musical score is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 9. The key signature is G minor (two flats) and the time signature is 3/4. The tempo/mood is 'Andantino cantabile' with the Russian instruction '[Не спеша, напевно]'. Dynamics include piano (*p*) and mezzo-piano (*mp*). The left hand accompaniment features a steady waltz rhythm with a held bass note and two-note dyads. The right hand features a melodic line with sequential turning patterns.

A beautiful melody unfolds in a waltz setting. The left hand plays a waltz rhythm with a held bass note (although the bass note is usually a quarter-note on the down beat) and two two-note dyads. The pedal is not indicated. However, it is necessary for the bass note to be held throughout each measure. It is notable that this is the first piece that requires pedal, jumps of more than an octave in the left hand, and taking the left-hand accompaniment notes in the right hand (m. 23).

This twenty-four-measure piece is in two sections. It is easy to distinguish these two sections, since each starts the same way (m. 5 and m. 13). The second section has an eight-measure phrase beginning five measures into the section, which is repeated with first and second endings. Thus, the second section becomes much longer than the first.

Sequential turning patterns in the melody, both going up and coming down, reflect a turning and grinding motion. Melodic shapes must be shown inside the big phrases. The

climax comes naturally by the shapes and lines of the melody (m. 17). A solid and beautiful, singing tone is required to play the melody effectively and expressively. (Int. 5)

25. *Waves. Etude*. C major, 6/8, 16 measures, *a* (mm. 1-8): *b* (mm. 9-16), Allegro.



This is a good piece for learning smooth connections between the two hands. Broken chords of three eighth-notes in each hand are placed closely together and connected by slurs, sounding like small and big waves (e.g., mm. 1-4). The right and the left hands play polychords (harmonically unrelated broken triads) throughout the piece, such as C major and B major (m. 1), A-flat major and C-flat minor (m. 7), and D major and B-flat minor (m. 15). Only the beginning and the ending notes C represent the key of C major.

Achieving seamless flow in spite of the break between the right and the left hand is the main challenge of this etude. After practicing slowly, while carefully listening to every note, students can play the piece up to the tempo *Allegro*. Dynamic markings must be practiced from the start of learning this piece. Also, a double-flat (m. 7) is introduced for the first time in this collection. (Int. 5)

26. *Azerbaijani*²³ *Dance*. C major, 6/8, 32 measures, *a* (mm. 1-8): *a'* (mm. 9-16): *b* (mm. 17-24): *b'* (mm. 25-32), *Allegro non troppo*.



This piece has four eight-measure melodic phrases: *a*, *a'*, *b*, and *b'*. The *a* phrase unfolds first over the C-major pedal point in the accompaniment and then over the A-minor pedal point the second time. The two *b* phrases as well as the left-hand accompaniment are constructed from sequences. The chromatic sequential movements of the accompaniment make harmonies rich and diverse. Ornaments on the first beat add character to the piece. Playing these ornaments quickly and with rhythmic snap in the fast tempo can be a little difficult. (Int. 5)

27. *Girls' Dance*. E minor, 6/8, 17 measures, *introduction* (mm. 1-2): *a* (mm. 3-6): *b* (mm. 7-10): *b'* (mm. 11-17), *Andantino*.



The atmosphere of this music is dark and grotesque rather than pretty, due to its minor key and low-register left-hand accompaniment, which repeats constantly with almost

²³ See foot note 17.

no rhythmic change. The 6/8 meter implies a metrical feeling of two to the measure. The large intervals of the left-hand accompaniment will be difficult for the small hands of children. Thus, students must learn to stretch their fingers without straining muscles. The left-hand melodic accompaniment sets the mood and the rhythm for this piece. Along with the accompaniment, the mixture of minor and major harmony gives the feeling of gloomy and bizarre music. Frequent uses of syncopation (m. 3, m. 5, m. 7, m. 10, m. 11, etc.) creates hemiola and add the character to the music. Consecutive sixteenth-note triplets in the melody (m. 9, m. 11 and m. 13) must be played cleanly in tempo. (Int. 6)

28. Trumpeters. E major, 2/4, 24 measures, *introduction* (mm. 1-4): *a* (mm. 5-12): *a'* (m. 13-20): *codetta* (mm. 21-24), *Allegro giusto*.²⁴



A repeated-note figure imitating a trumpet sound begins and ends the piece. Then comes the main motive (m. 5), with the characteristic triadic materials of a trumpet fanfare, which is clearly stated (mm. 5-7), repeated (mm. 13-15) and varied (m. 11 and mm. 19-20). Chromatic half steps and passing tones create an area without a certain key center in the middle of the piece. Instead of resolving the harmony, the harmonic progressions in the first phrase lead to a totally unrelated area (m. 12) and the second phrase starts the same

²⁴ A term “*allegro giusto*” signifying the movement indicated is to be performed in an equal, steady, and exact time. *Giusto* is sometimes used to indicate moderation, as *Allegro giusto*, a moderate allegro.

way as the first phrase (m. 13) as if pretending nothing really happened. Repeated notes can be played by alternating fingers (2 and 3). This is a good piece for practicing the alternation of fingers on repeated notes and playing staccatos. (Int. 6)

29. Procession. E-flat major, 4/4, 20 measures, *introduction* (mm. 1-4): *a* (mm. 5-8): *b* (mm. 9-12): *a'* (mm. 13-16): *b'* (mm. 17-20), *Marciale maestoso*.²⁵

Marciale maestoso [Торжественным маршем]

For more than half the piece, the soft (*pianissimo*) yet solemn (*marciale maestoso*) left-hand accompaniment limits itself to a drum-like, restrained use of two pitches in the low register (E-flat and A).

Phrases of this piece contribute to an interesting overall structure by having two separate structures for the melody and the accompaniment. The overall form follows the structure of the melodic line which is *a*(m. 5), *b*(m. 9), *a'*(m. 13), *b'*(m. 17) form. However, in the left-hand accompaniment, the first and the second phrases are exactly the same and the third and the fourth are similar, which then result in the phrase structure of *a*(m. 5), *a'*(m. 9), *b*(m. 13), *b'*(m. 17).

²⁵ “*Marciale*” means “war-like” and “*maestoso*” means “majestically”.

The tessitura shifts in both hands to the treble register occur from m. 13. This provides a huge difference in terms of sound and texture, with the *ostinato* rhythm in the left hand giving way to a melodic counterpoint against the right hand.

Constant alternation of A-natural and E-flat in the left-hand part creates tritones throughout the piece. Moreover, D-flats (as accented passing tones) and chromatic notes blur the key of E-flat major. The whole piece must be played staccato since the composer writes *staccatissimo* in the beginning of the piece. Students must bring out syncopations and slurs with accents in the context of *staccatissimo*. (Int. 5)

30. Joy of Work. Harvesting. G major, 5/8, 6/8, 4/8, 3/8, 17 measures, **a** (mm. 1-4): **a'** (mm. 5-9): **b** (mm. 10-13): **b'** (mm. 14-17), *Allegro*.



This piece depicts people moving busily and working happily under the sun. The frequently changing meters—four of them—will be a challenge to a young student. The 5/8 meter, which starts and ends the piece, can feel the most uncommon and unnatural. In the middle of the piece, the meter changes with every measure for six consecutive measures. Accents on the down beats where the meter changes help students play the piece without getting lost metrically.

The left-hand accompaniment is constructed with only two notes (G and D-flat). Tritones in the accompaniment as well as accented and unaccented passing tones of

chromatic semitones, and the use of augmented seconds in the melody (m. 4, and m. 9), which also adds a kind of oriental flavor, blur the key of G major: it sounds minor. The whole piece is played *mezzo piano* in *Allegro*. (Int. 6)

31. Little Waltz. No key signature, 3/4, 29 measures, *introduction* (mm. 1-8): *a* (mm. ^{2/8}9-25): *a'* (mm. ^{2/8}26, 9-16, mm. 26-29), *Andante cantabile*.



This piece has a non-traditional tonality in a slow waltz rhythm. The left-hand has a typical waltz accompaniment (a bass note followed by a half-note chord). A tranquil and tender melody comes in after a four-measure introduction. Chromatic bass lines, common use of tritones, parallel diminished fifths, and half-step motion contribute to making this piece drift and wander around tonally. However, one can not disregard the opening drone on C in the bass (mm. 1-8), which certainly suggests C as tonic (this impression is strengthened by the melodic leaps G-E in the right hand); thus, the piece might be considered to end on the V, which is G. The V-like B-major cadence in the first ending (mm. 20-21) is soon followed by the resumption of G-major in the bass.

There is also a strong E-minor flavor in much of the melody. Still, the music seems to go from key to key without one being central. The repeated anacrusic motive informs the melodic line (see Example 4).

Example 4. (mm. 4-8)



Hence, the melody (normally with large intervals) is fragmented. However, dynamic markings naturally follow the contour of the melody and that helps students hear the arch of the melody. Use of the pedal is recommended for sustaining the accompaniment and the flow of the melody. (Int. 5)

32. Caravan.²⁶ Lydian G mode, 4/4, 27 measures, *introduction* (mm. 1-2): **A** (*a* [mm. ^{2/4}3-6]-*a'* [mm. ^{2/4}7-10]-*b* [mm. ^{2/4}11-14]-*b'* [mm. ^{2/4}15-18]): **B** (*c* [mm. ^{2/4}19-22]-*c'* [mm. ^{2/4}23-26]): *codetta* (mm. ^{2/4}27-27), *Andante giusto*.



²⁶ A company of travelers, pilgrims, or merchants on a long journey through desert, insecure, or hostile regions, esp. in Asia or Africa. (<http://www.merriam-webster.com/dictionary/caravan>, accessed on September 17, 2007).

This piece has a characteristic rhythm as the basic frame and the motive. This rhythmic figure, one-measure motif in the left-hand accompaniment, has a strong beat note C-sharp (raised fourth of G scale, which creates tritonal bass line and suggests Lydian mode on G). This tone (used in both melody and the accompaniment throughout the piece) gives an exotic flavor to the music. Clashing ninths, a consistently raised fourth degree, and the lowered and raised second degree of the G-major scale in the melody make the piece sound bright and harmonically adventurous. It is also necessary to mention the insistent Ds in the left hand, which helps to establish G as the tonic. However, it also is the note D that creates the clashing sound of ninths with the constant bass-note C-sharp.

This is a good piece for helping youngsters take delight in hearing and playing dissonances. Students should be careful not to get faster when they play the rhythmic figure and make *poco a poco crescendo* from *pianissimo* at the beginning to a *fortissimo* chord at the end. (Int./Adv. 7)

33. Spindle. Etude. E minor, 2/4, 26 measures, *a* (mm. 1-4): *a'* (mm. 5-8): *transition* (mm. 9-17): *a''* (mm. 17-26), *Allegro*.



Like most spinning songs and pieces, this is written in a *moto perpetuo* (“perpetual motion”) style to represent the constantly turning spinning wheel (or, here, a spindle). The spinning motion of the spindle is expressed by eight sixteenth-notes in each measure in

either the right or the left hand. This figure keeps the piece going until the spindle stops at the very end. Off-beat accents in different places in the figure add rhythmic variety to the constant running sixteenth notes. Many accidentals include double sharps and flats that make this music sound contemporary. The composer makes the chords sound diverse by constantly changing intervals and notes of chords.

As one hand depicts the spindle with running sixteenth notes, the other hand plays constantly changing chords. And it makes this piece breathless. Finding good fingerings for the running notes is difficult (suggested finger number for mm. 1-2 and mm. 5-6 is 1-5-4-5-3-4-2-3 or 1-3-2-3-1-4-2-3). The basic idea is keeping arms, hands and fingers in position (not twisted or bent). While having fingers move rapidly, hands and arms should move horizontally with relaxed shoulders. However, teachers must try many different sets of fingerings for different students and have them learn the piece thoroughly before playing it up to tempo. This piece offers a chance for the teacher to introduce other pieces of the spinning song genre, such as Schubert's song "Gretchen am Spinnrade," etc. (Int./Adv. 7)

34. Meditation. C minor, 2/4, 16 measures, *a* (mm. 1-8): *a'* (mm. 9-16), *Andante cantabile*.



This piece is in four-part chorale style. Neither the melody nor the harmony has unstable elements. Chromatic notes in the melody and harmony are prolonged in order to

absorb the shock, so that they do not disturb the quiet meditation the piece represents. Dynamic markings, which are printed in every measure, help to indicate the phrase boundaries along with slur markings. However, there is often both a *crescendo* and a *diminuendo* within a single phrase and also extended over two phrases. In the latter case, two phrases can be combined to make a longer one, by correctly expressing the dynamics. This piece's inner voices and bass share most of the expressive chromaticism. And these melodic lines should be brought out. (Int./Adv. 7)

35. Humorous Oriental Dance. C major, 6/8, 19 measures, *introduction* (mm. 1-2):
a (mm. 3-6): *a'* (mm. 7-10): *b* (mm. 11-14): *b'* (mm. 15-19), *Moderato*.

Moderato [Умеренно]

The left-hand rhythm of this piece is a typical Asian rhythm called “Gut-Gue-Ree Jang-Dan,”²⁷ such as is used in Korean folk songs. Accented two-note chords (E-flat and B-flat) in the accompaniment on the fifth beat in every measure as well as the grace notes in the right hand represent the humorous element of the dance. Moreover, odd phrasing in the

²⁷ Sung Chun Lee, Duk Won Kwon, Il Hyung Baek, and Hyun Jung Hwang, *Theory of Korean Traditional Music*, 2nd ed. (Seoul: Pung Nam Yi Chun Sa, 2004).

right hand melody in mm. 4-10, which creates an accent on the fifth beat (corresponding to the accented note in the left hand), add witty flavor to the piece.

Because of the perfect-fourth dyad in the left-hand accompaniment figure (which gives a touch or hint of polytonality to the piece), E natural in the right-hand melody (perfectly tonal in C major) brightens the melody even more. Overall, the melody is tonal in C major; its few chromatic notes serve as passing tones or neighboring notes. On the other hand, the left-hand accompaniment plays the role of adding oriental and contemporary flavor to the piece by using a typical Asian dance rhythm,²⁸ hemiola and chromatic lines in double thirds.

The first half of the piece has a repeated one-measure motif as the accompaniment. Students must clearly bring out the articulations and ornaments that the composer put in to enhance the oriental character. Since the title tells the performer that the piece is a humorous dance, short mordents and grace notes must be quick to give spark to the piece.
(Int./Adv. 7)

²⁸ See foot note 25

36. *Tarantella*.²⁹ A minor, 5/8, 20 measures, *introduction* (mm. 1-4): *a* (mm. 5-8; repeated): *b* (mm. 9-12; repeated): *a'* (mm. 13-16; repeated): *codetta* (mm. 17-20), *Allegro con brio*.³⁰

Allegro con brio [Быстро, с огнём]

The 5/8 rhythm is the most outstanding element among the many twentieth-century characteristics of this piece (although the typical meter for a Tarantella is fast 6/8). A one-measure figure (the only rhythmic figure in this piece) of the left-hand accompaniment consists of five eighth-notes that are clearly divided by accent markings into two groups of three eighth-notes and two eighth-notes. Excluding the four measures of the *introduction* (a repeated one-measure figure in the left-hand accompaniment) and the *codetta* (arpeggios alternating in the two hands with chords at the end), the three four-measure phrases are

²⁹ “A folkdance of southern Italy also used in art music. It derives its name from Taranto (the ancient Tarantum) in Apulia. The tarantula (*Lycosa tarentula*) also derived its name from the town of Taranto, a coincidence that may have given rise to the popular but repeatedly discredited legend that the dance (sometimes called ‘tarantula’ in literary references) was a cure for the mildly toxic bite of the spider. A disease known as tarantism, prevalent in southern Italy from the 15th century to the 17th, seems to have been more a form of hysteria than a consequence of the bite.” Erich Schwandt. “Tarantella.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27507> (accessed April 5, 2008).

³⁰ “*Brio*” means “vigor, animation, and spirit.”

repeated. Due to the constantly repeating rhythmic figure in the accompaniment, this piece moves without a stop, which is characteristic of the tarantella, until the A-minor chord at the end. The free use of chromatic notes and dissonances makes the music sound grotesque. There is a hint of minimalism in this piece due to the repeating one-measure accompaniment, the unchanging rhythm throughout the piece, and the loss of tonal center in the melody. This is a very good and entertaining piece to teach music of uncommon meter. (Int./Adv. 7)

37. Lullaby ('You're My Little One...') F minor, 4/4, 28 measures, *introduction* (mm. 1-4): *vamp* (mm. 5-6): *theme* (mm. 7-12): *variation I* (mm. 13-19): *variation II* (mm. 20-28), *Andantino espressivo*.

The image shows a musical score for a piece in F minor, 4/4 time. The score is divided into two systems. The first system is marked "Andantino espressivo [Не спеша, выразительно]" and includes dynamics "p" and "cresc.". The second system includes markings for "rit.", "a tempo", "mf", and "p". The score is written for piano and features a repeating rhythmic figure in the accompaniment.

This Lullaby sounds mellow and romantic, due to the composer's use of rich harmonies of late-Romantic music, similar to that found in music by Tchaikovsky or Rachmaninoff.

The piece starts with a four-measure introduction that contains the seed of the theme. The two-measure vamp (mm.5-6) follows a simple accompaniment that prepares the theme and occurs only once in the piece. The main body of the piece is a composite of three phrases which are *theme* (in F minor; mm. 7-12), *variation I* (in Bb minor with the melody in the left hand; mm. 13-19), and *variation II* (in F minor; mm. 20-28).

A rhythmic figure in the melody dominates the piece (see Example 5).

Example 5. (mm. 9-12)



It begins in the introduction and holds through the entire piece without much change. Since the rhythmic figure is one-measure long, every measure has basically the same rhythm.

One distinct harmonic movement that is introduced at the very beginning of the piece in the *introduction* (mm. 1-4) is B-flat minor to E-flat major7 (IV-VII), A-flat major to D-flat major 7 (III-VI), and G-1/2 diminished 7 to C major 7 (II-V). Downward motion through the cycle of 5ths recurs more with a little variation (mm. 9-12 and mm. 22-25). The F-major chord at the end of the piece resolves all the tensions and feelings that are developed throughout the piece and brings it to a quiet conclusion.

The theme and the variations are clearly indicated with either *a tempo* or new dynamics. The tone in general should be calm and gentle since the piece is a Lullaby and

the loudest dynamic is *mezzo forte*. However, students must make the piece interesting by following the small *crescendo* and *decrescendo* markings in the piece. (Int./Adv. 7)

38. Dance tune. D major, 2/4, 50 measures, *introduction* (mm. 1-2): **A** (*a* [mm. 3-10]+*a'* [mm. 11-18]): **B** (*b* [mm. 19-26]+*b'* [mm. 27-34]): **A'** (*a* [mm. 35-42]+*a''* [mm. 43-50]), *Allegro scherzando*.



This piece has an *introduction* (2 bars): **A** (*a* [8 measures] + *a'* [8 measures one octave lower]): **B** (*b* [8 measures] + *b'* [8 measures]): **A'** (*a* [8 measures] + *a''* [8 measures]). Most of the two-note chords in the *A*-section accompaniment have intervals that create dissonances, such as minor seconds, and augmented fourths. The parallel fifths and thirds in the accompaniment form chromatic lines and also add dissonant sounds to the piece.

The **B** section speaks the same harmonic language as the **A** section. However, contrasting elements include the lyricism made by the parallel sixths between the melody and the melodic line of the left-hand accompaniment along with dynamic markings of *forte* and *piano*; articulations of staccato and legato; and major and minor mode.

The main technical challenges of this piece, however, are staccato notes and short slurs with two or three notes. Students must thoroughly understand the various markings of accents, slurs, tenutos and staccatos and play them correctly. (Int./Adv. 7)

39. *Prelude*. C minor, 4/4, 20 measures, **A** (*a* [mm. 1-4]+*a'* [mm. 5-8]): **B** (*b* [mm. 9-12]+*b'* [mm. 13-16]): **A'** (*a*[mm. 1-4]+*a''* [mm. 5-7]): *coda* (mm. 17-20), *Andante sostenuto*.



This piece is composed in four-voice chorale style with a simple structure. The new key signature and the dynamic marking of *subito pianissimo* clearly mark the beginning of the second section.

The first seven measures are repeated at the end, as indicated by the *Da capo al segno e Coda* (appearing for the first time in this collection). Here, the composer places the *segno* at m. 8, not at m. 9. Therefore, the second phrase (mm. 5-8 in the first time) is interrupted after only three measures by the *coda* instead of first “cadencing” in C at the end of m. 9. However, the last measure of the **A** section is stretched out in the *coda* (the first three beats in m. 8 are heard in mm. 17-18).

The harmonic progressions often are very chromatic and dissonant. Many sevenths, ninths and elevenths in the chords make the piece colorful and harmonically rich. A bright C-major chord at the very end resolves and relieves all the tensions and dark feelings.

(Int./Adv. 7)

40. Gavotte. C major, 4/4, 5/4, 9 measures, *a* (mm. ^{4/16}1-4): *a'* (mm. ^{4/16}5-8): *a* (m. ^{4/16}9, mm. 1-4): *a''* (mm. ^{4/16}5-7, m. 9), *Andantino ritmico*.

Andantino ritmico [Не спеша, ритмично]

This is an interesting piece in which 4/4- and 5/4-meter measures constantly alternate. However, meter is not the only element that changes with every measure. Just as there are two meters in this piece, so, too, are there two rhythmic figures. The first is a down beat-accented quadruple rhythm with upbeat in 4/4 meter (m. 1, m. 3, m. 5 and m. 7) and the second is a syncopated rhythm with accents on off-beats in 5/4 meter (m. 2, m. 4, m. 6, m. 8 and m. 9).

The co-existence of two meters and the fourth-beat upbeat of each phrase distinguish the piece from the standard Baroque gavotte that are commonly given to young students such as those gavottes by Bach. On the other hand, a simple phrase that recurs throughout the piece and 4/4 meter in the beginning of each phrase, which gives the feeling of the quadruple meter for the phrase, are elements similar to Bach's gavottes.

The composer maintains metrical alternation in the second half of the piece but exchanges melody and the accompaniment between the hands. Dissonances, blocks of chords, harmonies that don't resolve, and unexpected half steps in melodic lines make typical and characteristic twentieth-century music. (Adv. 9)

41. *Fughetta*. C minor, 2/4, 24 measures, *a* (mm. 1-9): *b* (mm. 9-17): *b'* (mm. 17-24), *Allegro energico*.



The title of this piece implies some kind of fugue or fugal style, texture and treatment. However, this piece starts as a canon. In the first eight measures, the left hand (which enters in m. 2) imitates the right hand perfectly. The subject of this two-voice imitative piece never returns after its first entrance in each hand. A new subject takes up the remainder of the piece (mm. 9-24). This piece has only one statement of the subject in each hand and moreover, there is no answer in the dominant.

Lowering the second and the fifth scale degrees in the *a* phrase provokes harmonic instability. Also, in the *b* phrases, harmonies constantly move from chord to chord and slip into different keys without being resolved or connected, which keeps up the harmonic tension.

In terms of technique, bringing out the articulation of slurs, accents, and staccatos simultaneously and especially differently in both hands as well as playing the required dynamics are the most difficult aspects of this piece. This is another piece to help students think and hear “polyphonically” in terms of independently unfolding lines rather than harmonic progressions. (Int./Adv. 8)

42. Song Without Words.³¹ A minor, 4/4, 28 measures, *a* (mm. ¹/₈/1-12): *b* (mm. ¹/₄12-24): *a'* (mm. 24-28), *Andante cantabile*.



This tranquil piece is in four-part (sometimes three-part) counterpoint. The dynamics range only from *piano* to *mezzo forte*. Dissonant chords and unexpected harmonic resolutions are implanted in the otherwise primarily tonal environment. In the middle of the piece, in mm. 13-16, the left hand takes the melody as the right hand plays the chordal accompaniment. In this part, a syncopated rhythm with energetic chords in the accompaniment and the dynamic of *crescendo* to *mezzo forte* establish a small climax. Also, this climactic phrase divides the piece into two sections. It is interesting that, at the beginning, slurs cover only a few beats, whereas in mm. 6-23 they are generally much longer; from m. 24 to the end the shorter slurs return. Primary melodic lines must be brought out while secondary melodic lines support them. Students should learn and understand other melodic lines in the piece as well as the main melody. In this way, they will learn to think polyphonically. (Adv. 9)

³¹ This is a nineteenth-century genre of piano music, “a short piece of a lyrical nature.” “It is thus like the romance, but unlike it in being confined to piano music.” “The German form of the term (*Lied ohne Wörter*) was invented by Mendelssohn and is almost exclusively used for the 48 pieces in eight books that he composed between 1829 and 1845. These pieces are very varied in mood, though not in style; all are melodious, and most begin and end with a few bars of the accompaniment corresponding to the prelude and postlude of a song.” Maurice J.E. Brown and Kenneth L. Hamilton. “Song Without Words.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26214> (accessed April 5, 2008).

43. *Humoresque*.³² G minor, 2/4, 40 measures, *theme* (mm. 1-9): *variation I* (mm. 9-16): *variation II* (mm. 16-22): *variation III* (mm. 22-32): *variation IV* (mm. 32-39): *codetta* (m. 40), *Allegro*.



This is an energetic and lively piece. The right hand takes the melody and the left hand plays a dyadic accompaniment throughout the piece.

This piece has a tonal structure of *theme* (8 measures in G minor): *variation I* (7 measures in G minor): *variation II* (6 measures in D minor): *variation III* (10 measures in A minor): *variation IV* (8 measures in G minor): *codetta* (1 measure in G minor). The beginning of each variation overlaps with the end of the previous section. Here, the composer cleverly manipulates the harmony and transposes the key into the new section.

Although the phrase structures, keys, and styles of the accompaniment change, the basic rhythmic motives of the melody and the left-hand leaps in the accompaniment recur constantly throughout the piece.

The left-hand accompaniment requires more attention and practice since it should not overpower the right-hand melody. Among many accents in the piece, the three accented notes accompanied by slurs in m. 33 and m. 35 are not only difficult to execute properly but

³² A title used by some composers of the nineteenth century for pieces of whimsical character. The term comes from humor in the sense of mood rather than wit. Works include Schumann's *Humoreske* in B-flat major for piano op.20 (1838), and Dvorak's set of eight *Humoresques* for piano op.101 (1894). *The New Harvard Dictionary of Music*, p. 382.

also crucial to understand, since this is the moment of defying the rhythm that dominates the entire piece.

This piece has characteristic elements similar to another piece, *Joke* (no. 23). The melodic motif in the right hand, as well as the two slurred notes with staccatos in the left-hand accompaniment, give the same feeling to the music. (Adv. 9)

44. Mount Elbrus.³³ *Dance*. No key signature; starts on D major chord and ends in G major, 12/8, 65 measures, *introduction* (mm. 1-3): *A* (mm. 3-17): *B* (mm. 17-25): *A'* (mm. 25-37): *B'* (mm. 37-41): *A''* (mm. 41-55): *B''* (mm. 55-65), *Allegretto*.



This complex piece has many different musical aspects. Fragments of melodies appear and disappear throughout. Octaves and chords in both hands begin and end the piece.

The *A* sections have chords in both hands with duple and triple rhythm mixed together, creating a *hemiola* effect (m. 4 and m. 9), and slow chordal accompaniments with triplets in the melodic line (mm. 6-8 and mm. 10-16). The *B* sections are the only ones with a key center, although the first four measures of the piece establish a clear G-major feeling. Melodic lines, chords and octaves move heavily and slowly in this section. At the

³³ A peak located in the Western Caucasus Mountains, in Russia, near the border of Georgia. A stratovolcano that has lain dormant for about 2000 years, it is the highest mountain in the Caucasus which belongs to Europe. Mount Elbrus should not be confused with the Alborz (also called Elburz) Mountains in Iran. www.ewpnet.com/Mtelbrus.htm (accessed April 5, 2008).

end of each of the **A** sections, the music prepares itself to go to the **B** sections by getting louder in dynamics and having connections to the established key such as through the dominant-seventh chord of the new key, connecting notes in the bass (passing tones), or connecting notes in the melodic line.

In all three **A** sections, there is a phrase with crossing hands. Fully understanding and expressing the rhythmic varieties and sectional characteristics is very important.

Students must add their own pedaling to the piece. (Adv. 9)

Pieces Divided by the Level

Easy: Grade 3

- 4. *The Drummer*
- 13. *Young Shepherd*

19. *Lezgin Dance*

Easy: Grade 4

- 1. *Etude*
- 2. *Tightrope Walkers*
- 3. *Morceau*
- 5. *Darghin Folk-Song*
- 6. *Prologue*
- 7. *The Sun*
- 8. *An Ashug's Song*
- 9. *Dance*

- 10. *Orientalia*
- 11. *Granddaughter's Lullaby*
- 12. *Little Waltz*
- 14. *Little Hammers*
- 15. *Narration*
- 16. *Pipe*
- 17. *Morning*
- 18. *Lak Folk-Song*

Intermediate: Grade 5

- 20. *Old Minuet*
- 21. *March*
- 23. *Joke*
- 24. *The Organ-Grinder. Old Waltz*

- 25. *Waves. Etude*
- 26. *Azerbaijani Dance*
- 29. *Procession*
- 31. *Little Waltz*

Intermediate: Grade 6

- 22. *The Caspian Sea*
- 27. *Girl's Dance*

- 28. *Trumpeters*
- 30. *Joy of Work. Harvesting*

Intermediate/Advance: Grade 7

- 32. *Caravan*
- 33. *Spindle. Etude*
- 34. *Meditation*
- 35. *Humorous Oriental Dance*

- 36. *Tarantella*
- 37. *Lullaby (You're My Little One...)*
- 38. *Dance Tune*

Intermediate/Advanced: Grade 8

- 41. *Fughetta*

Advanced: Grade 9

40. *Gavotte*

42. *Song Without Words*

43. *Humoresque*

44. *Mount Elbrus. Dance*

Khrennikov, Tikhon (1913 -)

Six Children's Pieces for Piano (Moscow: Muzyka, 2003), 11 pp.

1. <i>I Miss My Friend</i>	Int. 6
2. <i>Resoluteness</i>	Int. 6
3. <i>First Kiss</i>	Int./Adv. 8
4. <i>Little Song</i>	Int. 5
5. <i>Fugato</i>	Int./Adv. 8
6. <i>Tig</i>	Int./Adv. 7

This is a collection of six one- or two-page descriptively titled pieces. They incorporate many different musical techniques, ideas, and meanings: simple melody-plus-accompaniment, two-voice imitation and fugal texture, repeating rhythmic motives, technically challenging chordal-octave passages, phrases that shift to higher and lower registers, and fast running notes. The pieces are essentially tonal. However, dissonances and non-harmonic tones as well as modes other than major and minor are used freely. The level of this collection ranges from Intermediate to Intermediate/Advanced. The title of the collection, titles of each piece, and the name of the composer are given in both Russian and English.

1. *I Miss My Friend*. G minor, 4/4, 13 measures, A (*a* [mm. 1-4]+*a'* [mm. ¹/₈5-8]+*a''* [mm. ¹/₈9-13]), *Moderato*.



The mood is well expressed with the tempo *Moderato* and the minor key. Melodic lines quickly rise but soon fall, with many neighboring notes to give the feeling of

hesitation and looking back. Yearning is well conveyed by the phrase *a'* with short melodic figures in m. 9 and m. 10 that repeat the melody of the opening measure of the theme. The ending of this piece on the fifth degree in the melody portrays a sadness that will never be resolved until one meets the friend again. Thus, all these feelings and moods make this piece intimate and personal.

This piece is in one section and only thirteen measures long, but it is divided into three short phrases of similar character. These phrases all rise to a peak using leaps of a third, fourth and sixth, but then quickly descend smoothly in mainly scalar fashion. The second phrase is the most intense because of its higher register, the same repeated material, and the louder initial dynamic marking (*mezzo forte*) with a crescendo following.

Tonally, *a* and *a''* are in the tonic but *a'* enters abruptly in the sub-dominant. The lack of harmonic movement in the first three measures in each phrase (mm. 1-3, mm. 5-7 and mm. 9-13) and a simple harmonic scheme in *a a' a''* communicate a sad and suppressed feeling. Moreover, except for the two half-cadences in m. 4 and m. 8, only minor tonic and subdominant chords are used in the piece. Two half-cadences in *a* and *a'* with virtually the same harmonic ending of $i-II^b-V_{6/4}$ and $iv_{6/4}-VII^{\#}_{6/4}-V_6$ are the only points of any harmonic interest whatsoever. The cadence of *a'* with V_6 followed by the tonic makes the entrance of the final phrase sound natural and smooth.

The ascending and descending triadic intervals (mm. 1-8) and roll of a tenth in the chords (mm. 9-13) might pose difficulties for small hands. In these places, a student must not get too caught up in playing the left hand but rather concentrate on the right-hand

melody, paying special attention to the dynamic markings of *mezzo piano*, *diminuendo*, and *piano* at the very end. (Int. 6)

2. **Resoluteness.** A minor, 4/4, 2/4, 39 bars, **A** (mm. 1-16): **B** (mm. 16-26): **A'** (mm. 26-39), *Con fuoco*.³⁴



“Resoluteness” is depicted in sections **A** and **A'** by dotted rhythms. These strong rhythms, which are the main feature of the piece, are found on every beat in alternating hands until they give way to another texture. A continuous series of 6/4 chords in the right hand and an insistent drum-like repetition of low E in the left hand in the **B** section also express resoluteness.

The melody, echoing back and forth between two hands, continues without a pause throughout sections **A** and **A'**.

Section **B** (m. 16) begins with parallel 6/4 chords that last for three measures—parallel chords are a typical feature of Russian folk music. The insistent pedal-point-like repeated note E in the low register, with the triplet rhythm and *forte* dynamics, make the piece sound even more determined. Then, with the marking *diminuendo* and the whole-note triads in the right hand, the music seems to slow down and calm down. It is now hinting that the resoluteness is weakening.

³⁴ *Con fuoco* means “with fire” in Italian.

However, as *A'* begins, in almost the same way as *A*, the sense of resoluteness is restored. The same material, except for a few unaccented notes, is now played one octave lower. This makes the piece sound more serious and determined, and reiterates the material of the *A* section with an even more affirmative determination.

One might even see the three-fold statement of the A-minor chord at the end of the very tonal piece as serving as a “resolute” assertion of that harmony although it is marked *piano*. The whole layout of the music helps players enact the title. When playing this piece, one must clearly bring out the dialogue between the two hands as well. (Int. 6)

3. *First Kiss*. A minor-D major, 4/4, 2/4, 18 measures, *a* (mm. ^{1/8}1-9): *b* (mm. 10-15): *codetta* (mm. 15-18), *Moderato*.



This piece depicts many different emotional stages. The first phrase, where the story begins, starts with a single melody in the right hand with a left-hand quarter-note triad jumping in on the last beat, interrupting the flow of the melody. A hesitant, unsure and even scared feeling is depicted here. A first little climactic moment in the beginning (mm. 3-4) soon subsides with both hands descending.

The continuance of the phrase in m. 6 after this moment, the music becomes more insistent. The right-hand melody is in parallel thirds and the left-hand has a melodic line that is almost as important as the right-hand melody.

Also, the harmony gets more intense and interesting. After the A-minor chord of Aeolian mode on A (flatted seventh degree) in the beginning of the piece, a G-sharp-minor chord follows in mm. 4 and 5. Such parallel chords a semitone apart seem to be an organizing principle for the piece since this occurs elsewhere. Examples can be shown in mm. 6 and 7 with B-flat-major and A-minor; a sequence, immediately repeated, of A-minor, G-sharp-minor chords, G-minor and F-sharp-minor chords in m. 12; and at the end, E-flat-major chords twice resolving to D-major chords in mm. 15 to 17. (see Example 6)

Example 6. (mm. 11-18)

After a *decrescendo* at the end of the *a* phrase, a real climax of the piece begins with the dynamic marking *molto crescendo* (m. 11). Here, only in one measure, the dynamics change from *mezzo piano* to *fortissimo* (the down beat of m. 12). And this is where the “kiss” would seem to occur. For the next two full measures (mm. 12-13), a series of eighth-note chords—all minor triads, accented *fortissimo*, occurs. After this whirling

emotional and musical climax, the music cools down with the marking of *diminuendo* (m. 14). The music then shifts to D major in a calmer and more stable mood with an Alberti-bass in the left hand. The piece ends on a soft D major chord.

Pianistically and technically, the climax of this piece (mm. 12-14) is difficult. A student needs big hands and muscles to play this short passage easily. The emotional content and the title, as well as the technical difficulty, make clear that this piece is not designed for very young children.

Given that most of the pieces begin and end on the same tonality, this particular piece is unique since it begins in A minor and ends on a D major chord. Might this imply that nothing can ever be the same after the first kiss? (Int./Adv. 8)

4. Little Song. D minor, 4/4, 9 measures, *introduction* (m. 1): *a* (mm. ²/₈2-9), *Moderato*.

The image shows a musical score for a piece titled 'Little Song'. It is in D minor, 4/4 time, and consists of 9 measures. The tempo is marked 'Moderato'. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melody with various ornaments and phrasing slurs. The lower staff features an Alberti-bass accompaniment. The dynamics are marked as 'mp' (mezzo-piano) at the beginning, 'cresc.' (crescendo) in the second measure, 'mf' (mezzo-forte) in the third measure, and 'cresc.' again in the eighth measure. The piece concludes with a soft D major chord.

The eight measures of the little melody are divided into four smaller phrases that are each only one-and-a-half measures long. It is interesting to see how the composer makes

the music “little” in many aspects. Along with the cute little tunes in the right hand, eighth-notes with *staccatos* in the left hand add charm to this piece. The constant jumping eighths seem to depict a little child jumping around in happiness.

The piece moves around different key areas even though this piece is short. The key scheme is unique and interesting. In the chain of keys modulating in quick succession, each new key is reached via its V, which is not true in the other pieces in this collection. Alternating broken fifths and octaves of the accompaniment (m. 1) set the piece in the tonality of D right from the beginning. When the right-hand melody comes in (upbeat to m. 2), the first sub-phrase (mm. ^{2/8}2-3) emphasizes the pitches of the D-minor triad. It is also supported by a bass line using the tonic and dominant pitches D and A. After the D-minor opening, the second sub-phrase (mm. ^{2/8}4-5) starts in D minor but modulates to C major (m. 5) with the note B-natural in the right-hand melody (m. 4). Then, the key of F major is signaled by its fourth degree, B-flat, in the melody. With the note B-flat in the beginning of the third sub-phrase (m. ^{2/8}6-7), the key is now in F major. In the fourth sub-phrase (m. ^{2/8}8-9), C-sharp is introduced in m. 9, establishing an A-major chord (the dominant of D minor), which smoothly leads the music back to D minor in the last measure of the piece. The piece ends in D minor, confirmed by the dominant-seventh chord with its C-sharp at the final cadence.

Between the endings and the beginnings of melodic sub-phrases, the lower “voice” in the right hand fills in the gap in the melodic line (m. 3, m. 5 and m. 7). These short fills must be treated and played differently from the melody. This piece starts softly at

mezzo piano and gets louder and louder as similar patterns of music repeat. After reaching up to *forte* (m. 7), the music subsides with *diminuendo* and concludes *piano*.

One specific technical difficulty here is that one hand is staccato and the other is slurred. Thus, the piece offers the students an opportunity to develop independence of hands in matters of articulation. The two right-hand “voices” also need timbral differentiation, as if two people are conversing. Since the two hands are not very different rhythmically (they both move mainly in eighth notes), the student is able to concentrate on articulation. Also, the right hand slurs go across the bar-line, increasing the difficulty in articulation. (Int. 5)

5. Fugato.³⁵ No key signature and central tonality, 4/4, 31 measures, *subject/answer* (mm. 1-9): *episode I* (mm. 9-17): *stretto* (mm. 17-25): *episode II* (mm. 25-31), *With energy*.

The image displays a musical score for a piece titled "Fugato". The score is written in 4/4 time and is marked "Энергично" (Energetic) and "f" (forte). It consists of two systems of music. The first system shows the right hand with a melodic line featuring triplets and slurs, while the left hand is mostly silent. The second system shows both hands with complex rhythmic patterns and slurs across bar lines.

³⁵ “A term that generally refers today either to a piece of music that resembles fugue in some ways but lacks certain necessary characteristics of a true fugue, or to a loosely fugal passage within a predominantly non-fugal movement”. Paul M. Walker. “Fugato.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10352> (accessed April 5, 2008).

This piece is like a miniature Fugue in that it has a subject, an answer, a countersubject, episodes, and a stretto. However, it does not follow the rules strictly in that it does not have the normal harmonic relationship between the subject and the answer. Instead of the second voice answering at the fifth, the answer comes at a minor second.

This piece does not establish a central tonality. Chromatic notes, whole tones, dissonances between two melodic lines, and a resolution to unrelated notes at a cadence (mm. 16-17) prevent this piece from settling on any key. Even at the end, the piece ends in C-sharp major after two C-sharp minor chords (m. 30), which are not related to any specific key. However, there are brief tonal moments, using elements of tonality such as triads. A minor at the beginning of the piece (m. 1), D minor at the stretto (m. 17) and B-flat major in mm. 11-13 are some of the main examples. These important points of repose help players and listeners recognize the entrance of the subject and rest from the long dissonant and chromatic phrases.

When the countersubject (right hand; mm. 5-8) comes back in m. 23, only the second half is used.

The two episodes are different in character. The first one (mm. 9-17) has chords and octaves; and the second one (mm. 25-31) has sequential lines, which are derived from the opening part of the subject, between the two hands.

This is a good piece for introducing young pianists to fugues and contemporary sound. However, technical difficulties (especially octaves in mm. 12-14) as well as musical complexity might be too great for very young children. This piece is more suitable for older children with hands big enough to play octaves. As all studies of fugue require,

students should develop their ears to listen to more than one musical line in the piece and learn to hear and think polyphonically. (Int./Adv. 8)

6. *Tig*.³⁶ C major, 4/4, 17 measures, *a* (mm. 1-9): *a'* (mm. 9-17), *Allegro*.



This piece is primarily a combination of sixteenth-note scales and eighth-note staccatos. As its title reveals, the piece describes children chasing after one another. However, performers must use their imagination to depict the running and chasing of children. Otherwise, this piece might end up sounding like a scale exercise.

Although the composer freely uses flats, the scales are essentially tonal. Mostly, a single line is played in octaves; both hands are playing scales and eighth-note staccatos in unison. When the scales are not played simultaneously, the left hand imitates the right-hand scale after one measure. After all these continuous running notes, with changing directions up and down, the piece ends in a big C-major chord as if the children can run no more and stop to catch their breath.

³⁶ The edition used by this author has a typographical error: the Russian title is translated as “Tig”, instead of “Tag.”

This piece contains one major challenge: the four-note- and eight-note scale sequences ascending and descending in both hands. The fast tempo makes it difficult to play these runs cleanly and evenly. Moreover, it is even more difficult to change directions quickly and precisely. Since the same line is played by both hands at the same time, the students need to make sure that fingers in both hands are equally developed.

Teachers should encourage their students to practice the piece slowly before they play it in tempo. Playing the entire piece *forte* is hard for students, although it is a good exercise. Students should be able to play the piece with force while keeping their arms and wrists relaxed. (Int./Adv. 7)

Pieces Divided by the Level

Easy: Grade 3

None

Easy: Grade 4

None

Intermediate: Grade 5

4. *Little Song*

Intermediate: Grade 6

1. *I Miss My Friend*

2. *Resoluteness*

Intermediate/Advance: Grade 7

6. *Tig*

Intermediate/Advanced: Grade 8

3. *First Kiss*

5. *Fugato*

Chapter II

Collections of More Advanced Works by Various Composers

Introduction

This chapter studies two collections of works by various composers. They are *The Young Pianist's Anthology of Modern Music: 42 Easy and Intermediate Works by Contemporary Composers for Recital and Study* and *Das neue Klavierbuch: 42 Leichte Klavierstücke zeitgenössischer Komponisten I* (The New Piano Book: 42 Easy Piano Pieces by Contemporary Composers, Book 1).

Only pieces composed after 1940 in the collections are listed here, graded into level of difficulty. Pieces included in the collections treated in chapter one are not discussed.

The summary description for each piece (including title, key, meter, number of measures, musical structure, tempo markings and first few measures of the music) is the same as in the first chapter. Some pieces will have the year of composition in parenthesis next to the title.

The Young Pianist's Anthology of Modern Music: 42 Easy and Intermediate Works by Contemporary Composers for Recital and Study (Associated Music Publishers, Inc. 1972),
65 pp.

<i>Praeludium</i>	Hans Bauernfeind	Int./Adv. 7
<i>For Elizabeth Rudolf</i>	Leonard Bernstein	Int./Adv. 7
<i>For Susanna Kyle</i>	Leonard Bernstein	Int. 6
<i>Languid Dance</i>	Paul Creston	Int. 6
<i>Rustic Dance</i>	Paul Creston	Int. 6
<i>El Rabadà</i>	Ricard Lamote de Grignon	Int. 5
<i>Nocturne No. 1</i>	Herbert Haufrecht	Int. 6
<i>Mountain Idylls:</i>	Alan Hovhaness	
1. <i>Moon Lullaby</i>		Int. 6
2. <i>Moon Dance</i>		Int. 5
3. <i>Mountain Lullaby</i>		Int. 6
<i>Fable</i>	Robert Muczynski	Int. 6
<i>Blue Gray Fog</i>	George List	Int. 6
<i>Maria de los Reyes</i>	Joaquin Rodrigo	Int. 5
<i>The Roly-Poly</i>	Siegfried Strohbach	Int. 6
<i>Tales from the Flamenco Kingdom:</i>	Carlos Surinach	
1. <i>Pepper King</i>		Int. 6
2. <i>Sweet Beauty</i>		Int. 6
3. <i>Witch Dance</i>		Int./Adv. 7
<i>Raindrops</i>	Jenő Takács	Int. 5
<i>The Little Fly</i>	Jenő Takács	Int. 6
<i>Mischief</i>	Alexandre Tansman	Int. 6
<i>Rainy Day</i>	Alexandre Tansman	Int. 6
<i>Three-Score Set</i>	William Schuman	
I.		Int./Adv. 8
II.		Int./Adv. 7
III.		Int./Adv. 8

Pieces are not arranged in order of progressive difficulty. Difficulty level of this album ranges from Intermediate (Grade 5-6) to Advanced (above Grade 8).

The works in this collection have many different characteristics, since they are composed by many different composers from many different nations. The length of each piece tends to be longer and the level of difficulty is higher than the collections in chapter 1.

The diversity of style represented ranges from simple and classical to atonal and contemporary. This collection also has a descriptive title for each piece (some titles simply tell the genre of piano music such as *Praeludium*). Each composer uniquely and interestingly creates music according to each title. Many pianistic and pedagogical issues concerning phrasing, breathing, fingering and pedaling are raised in these compositions.

Praeludium (1959), from *Kleine Suite* (Little Suite) by **Hans Bauernfeind**. C major, 2/2, 83 measures, **A** (**a** [mm. 1-10]+**a'** [mm. 11-20]+**b** [mm. 21-28]): **B** (**c** [mm. 29-36]+**d** [mm. 37-54]): **A'** (**a''** [m. 55-64]+**a'''** [mm. 65-74]+**b'** [mm. 75-83]), *Fließend*.³⁷



This piece starts like the second piece from Twelve Little Preludes (BWV 929) by J.S. Bach. The two works sound similar because the same elements are used: C major, pedal point on C for a few measures in the bass line, and a down-beat eighth rest followed by consecutive eighth notes. As the tempo marking and cut-time meter signature indicate, this piece should be smoothly flowing and fast enough to be felt in two beats to the measure.

In terms of dynamics, sections **A** and **A'** are mainly *forte* and the middle section **B** is *piano*. The *forte-piano-forte* layout is also applied to the phrases in both **A** and **A'** sections: the phrases **a** and **c** are *forte* and **b** is *piano*. This kind of simple dynamic pattern can help

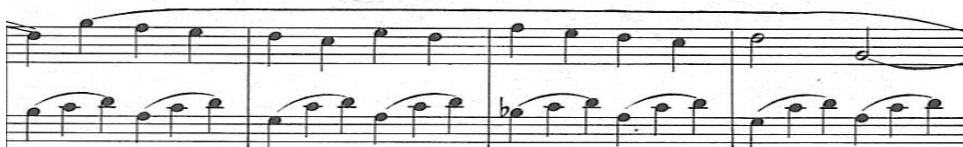
³⁷ “*Fließend*” means “flowing, running; fluent, smooth.”

young players understand how the piece is organized on large- and small-scale levels, especially since in this piece dynamics change with each section of the work.

Section **B** slows down in the rhythm, with quarter-note triplets in the left hand and quarter- or half-notes in the right hand. Here, the music should go on without any hesitation or slowing down in tempo.

The rhythm is consistent and regular in both **A** and **A'** sections with continuing eighth-notes in the right hand. However, in the **B** section, the rhythm is more complicated because of two quarter-notes in the right hand and triplets in the left. Examples are shown in mm. 32-34 and in m. 36. There are not many places with this kind of rhythmic conflict in the piece (see Example 7).

Example 7. (mm. 32-36)



In terms of the harmony, both **A** and **A'** sections start in the key of C-major and the piece ends in C major. However, soon after the C-major beginning, the key gets blurred (from m. 4) and notes that stand out from the broken-chord-like figures (flowing eighth notes) in the right hand make an irregular chromatic line (mm. 4-6). The C-octave, open-fifth pedal points in the left hand at the beginnings of **A** and **A'** sections change into stepwise melodic lines (mm. 11-16 and mm. 65-70), while the right hand persists with running eighth-notes in the broken-chord figuration.

The bass emphasizes a different rhythmic pattern from the melodic line. While the right-hand melodic line stays in the groups of four eighth-notes, the bass repeats the same chord at five beat intervals throughout the *A* and *A'* section. This feature gives a strong accent on irregular places in different measures and adds a special effect in the music. Two different rhythmic accents occur in these sections. Also, by gently accenting the first note of each triad in the right hand, the rhythm becomes even more articulated.

The *B* section, with the two-measure *ostinato* in the left hand (mm. 29-30), at first supports the mode of Mixolydian in G which is established by the right hand with F-natural (mm. 32 and 34). However, with the presence of more B-flats and A-flats, this section overall also does not sound as if it is in a certain key or mode.

The left hand in mm. 29-36 is structured *a a a' a* (the *a'* briefly introduces B-flat). In mm. 37-54, additional flats are introduced as the bass-line gradually descends in winding fashion, to the low D (mm. 53f.) that leads to low C and the return of the opening material (*A'*; m. 55).

In this somewhat expressionless and exercise-like piece, passages in which the chords are played together in both hands and the eighth-notes played an octave apart (mm. 21-24, and especially mm. 75-78) create small climaxes. The *crescendos* precede the dynamic markings of *forte* and *fortissimo*, respectively, and help the music develop toward the climax.

It is important to remember that this piece needs to be played smoothly and in a flowing manner. Students must not be caught up with individual notes on the right hand but rather must think in terms of phrases and sections. To execute this accurately and

musically, the students need to take some time and change the mood when they start the new sections with new dynamics. (Int./Adv. 7)

For Elizabeth Rudolf³⁸ (1949-51), No.1 from *Five Anniversaries* by **Leonard Bernstein**. No key signature (but signature of seven sharps in the middle section of the piece), 2/4, 69 measures, *A* (mm. 1-17): *A'* (mm. 17-41): *A''* (mm. 41-58): *codetta* (mm. 58-69), *Allegretto*.



This piece has a bright and happy character. Short phrases of melody and rhythm in groups bring out the happy mood throughout the piece.

The key signatures of this piece are interesting. The piece starts with no sharps or flats in a triadic setting with the clear feeling of C-major (although the music soon becomes non-tonal). Then, for the section *A'*, the key signature changes to seven sharps. This section begins clearly in the key of C-sharp major (the C-sharp is preceded by a minor dominant in m. 16) and continues until the beginning of the next section (mm. 41-46). Here, the composer does not start the section *A''* with a new key (unlike the *A'* section where he surprisingly starts the new section by raising the music a half-step) but, continues with in same key from the previous section, which has seven sharps. Then, the key and the music follow the first section in the middle of the *A''* section.

³⁸ Gus Rudolf was a conducting student of Leonard Bernstein's at Tanglewood. Elizabeth, his mother, invited Leonard Bernstein for a visit to their dude ranch in Sheridan, WY. This piece is a thank you gift. Jane Magrath. "Bernstein's Anniversaries and Other Works for Solo Piano." In *The American Music Teacher*. 38:1 Sept.-Oct. 1988. pp. 16-21.

The melodies are structured with short segments that are repeated and modified. Overall, the piece is constructed with the melodic segments of *a* (two measures; mm. $\frac{2}{8}$ 3-4, mm. $\frac{2}{8}$ 19-20, mm. $\frac{2}{8}$ 25-26, mm. $\frac{2}{8}$ 32-33, mm. $\frac{2}{8}$ 42-43), *a'* (three measures; mm. $\frac{2}{8}$ 5-7, mm. $\frac{2}{8}$ 21-23, mm. $\frac{2}{8}$ 44-46), *b* (three measures; mm. $\frac{2}{8}$ 8-10, mm. $\frac{2}{8}$ 47-49), *b'* (seven measures; mm. $\frac{2}{8}$ 11-17, mm. $\frac{2}{8}$ 50-56), *c* (four measures; mm. 22-25 and modified when repeated; mm. $\frac{1}{4}$ 27-33, mm. 58-62), and *d* (seven and a half measures; mm. $\frac{1}{4}$ 36-42 and modified when repeated; mm. $\frac{1}{4}$ 63-69). And the irregular rhythms and unpredictable arrangements of these melodic segments portray the happy character of the person. The frequent use of minor ninths or minor seconds in the bass along with the treble notes in the right hand throughout the piece adds more character to this piece.

Pedagogical advice for this piece in general and for the *A'* section is that the teacher should show the relationship between the main musical motives that are presented in *A* and then varied in *A'*. Then, the students can focus on working on the middle section which is more difficult. The middle section is the most complicated because of the key signature and also due to its many dissonances. Seven sharps might be difficult for young students for they not only have to put sharps on every note but also they need to consider other accidentals such as double sharps. Once the students master section *A'*, the remaining sections will be easy. Also, in the *A'* section, sustaining the melody with fourth and fifth fingers above the motive while the thumb and second or third fingers play the thirds will be difficult. Students need a large hand to do this. (Int./Adv. 7)

*For Susanna Kyle*³⁹ (1949-51), No.5 from *Five Anniversaries* by **Leonard**

Bernstein. C major, 3/4, 2/4, 5/4, 23 measures, *a* (mm. 1-8): *b* (mm. 9-14): *a'* (mm. 15-23),
Peacefully.



This piece has a simple structure with frequently changing meter. The music sounds peaceful and seems to portray an innocent child. Compared to the previous piece, this piece sounds tonal at first.

The beginning measures are clearly in C-major. However, F-sharps (which is part of a D-major chord that resolves to E-minor instead of G) from m. 5 in the melody start to blur the key. Both F-sharps and some F-naturals follow, with section *a*, ending on a D-major chord. Then the music continues without a central key in the *b* phrase. The B-major chord in this phrase at the cadential point (m. 14) sounds unnatural and unprepared after the three chords in the previous measure of A-minor, G-minor and F-major (mm. 13-14). However, the B chord acts as a dominant of the new key (E-major) in the *a'* phrase, which is a return of the theme in a new key. A harmonic pattern with parallel chords of C-major, D-major, and E-minor seventh (mm. 5-6) is shown towards the end of the third phrase *a'* with parallel chords of E-major, F-sharp-major, and G-sharp-minor seventh (mm. 19-20).

³⁹ Susanna Kyle is the daughter of Betty Comden and Steven Kyle. Betty Comden was an old friend and collaborator (On the Town) of Leonard Bernstein. Stefan Litwin. In his liner notes for CD on "Leonard Bernstein's Works for Piano."

An unrelated D-minor chord comes in after the three parallel chords and the piece ends in C-major chord.

Downbeats that are tied over from the previous measure as well as frequent changes in meter upset the regular flow and give a feeling of unpredictability, which expresses the unrestricted nature of a child. Also, the last beat or 1 1/2 beats of the measure are often tied and give the effect of *tenuto* or a ceasing of forward motion. The music stops frequently with the rhythmic pause in the phrases *a* and *a'*. This technique makes the rhythm unpredictable. Students can enjoy and express these musical stops. They should feel the stopping of a flow rather than counting the beat. However, if that is over done, then the charm of different meters which make the piece interesting can be lost. Therefore, after much practice, students must naturally express both rhythmic *tenuto* and rhythmic precision.

The dynamics for this piece are very soft. The piece starts in *piano* and ends in *pianississimo*. The *mezzo forte* in m. 12 for both hands indicates the short climax of the piece and brings out the phrases between the two hands. The crescendo starting at the m. 10 must be carried to the m. 12. *Decrescendo* markings in both m. 10 and m. 11 indicate the shaping of the small phrases with just a little decrescendo in the sound. (Int. 6)

Languid Dance, from *Five Little Dances* (Op.24, No.2) by **Paul Creston**. No key signature, 3/4, 24 measures, A (mm. 1-14): A' (mm. 15-24), *Drowsily*.



This piece is composed of off-beat syncopated triads in the right hand with the melody in the left hand, a feature that continues throughout the whole piece. While the right-hand triads constantly set the languid mood by dragging off-beat rhythm, the left-hand melody is shaped into phrases from two beats up to two measures in length.

The melody in the left hand lazily moves up and down in small intervals. It is important to look carefully at the expression marking “smooth and sustained.”

The harmonies of two cadences in m. 14 and mm. 23-24 settle on a D-major chord and a B-flat-major chord (though a D-major chord is heard in m. 5 briefly). These are where the left hand sits on the notes D and B-flat, which are really the only points of repose in the piece. These two places are where the right-hand triads harmonically coincide with the left-hand melody for a long period of time and give the feeling of resolution. Also the melody itself does not establish a strong sense of the key. The right hand and the left hand freely go between major and minor.

The piece starts and ends softly. Two “expressive high points” occur in mm. 8-12 and mm. 19-20 with markings of “increase gradually” and a sudden *mezzo forte*. However, these two points serve to change the mood rather than as climaxes because these moments are not built up enough and they do not stay at the peak long enough. It is sensible that the

languid dance would not need much of a climax, for the climax might ruin the mood that this piece is portraying.

The whole layout including the manner of performing this piece is easy for students to understand. The basic technique for this piece would be clearly bringing out the left-hand melody and softly and smoothly adding the right-hand accompaniment on top of that. (Int. 6)

Rustic Dance, from *Five Little Dances* (Op.24, No.1) by **Paul Creston**. C major, 2/4, 46 measures, **Introduction** (mm. 1-2): **A** (mm. 3-12): **B** ([mm. 13-24]+**transition** [mm. 25-34]): **A'** (mm. 35-46), *Heavily*.



This is a character piece portraying people dancing in the countryside. As the title already tells about the piece, it is rhythmic and fun. The structure of the music is simple and easy to understand.

Phrases in this piece tend to be short and move to many different key areas. In the **B** section, each phrase involves a new chord. A series of harmonies start from the Lydian mode on E (mm. 13-16). It moves parallel to Lydian mode on D (mm. 17-20), C-sharp-major (mm. 21-22), A-major seventh (mm. 23-24), C-sharp-major (mm. 25-26), Lydian mode on D (mm. 27-28), A-major (mm. 29-30), and to A-minor which then has B seventh chord in m. 34 (mm. 31-34). It is necessary to note the importance of the note E in mm. 31-

33 followed by B seventh, which is dominant seventh of E-major (m. 34), which then leads to the return of the **A** material in the key of E. All these harmonic changes happen without smooth connections or pivot chords. However, the key changes in the melodic figure (mm. 25-30) occur as the last note of the previous phrase becomes the leading tone of the new phrase.

The **A'** section has different harmonization from the **A** section, and starts in E-major rather than C-major (though this is the return of the beginning material). But the second phrase of the **A'** section ends the piece in C-major with the C-major chord ending.

As the composer marks the piece “heavily,” the overall sound of the music is loud. The left-hand accompaniment with accents gives the effect of stomping the feet. On the other hand, the middle section **B** has more of the lyrical character with soft dynamics. And because of the **B** section, the two **A** sections seem even louder and stronger. Students can imagine a picture of men dancing for the two **A** sections and women dancing for the **B** section.

The composer puts accents and staccatos in the left hand only for the first two measures, which is the introduction. However, it would be fine to continue with the same articulation for both **A** and **A'** sections. That will help the **B** section accompaniment to be heard as more smoothly connected and give the overall feeling of gentleness. (Int. 6)

El Rabadà,⁴⁰ from the suite *Migajas*⁴¹; Easy Pieces for Piano by **Ricard Lamote de Grignon**. C major, 2/4, 24 1/2 measures, *A* (mm. $\frac{1}{8}+\frac{2}{16}$ 1-8): *A'* (mm. $\frac{1}{8}+\frac{2}{16}$ 9-16): *A* (mm. $\frac{1}{8}+\frac{2}{16}$ 17-24), *Molt lleuger*.⁴²



This piece (especially *A* sections) sounds as if it was composed in the Classical period. In many of its musical aspects, such as simple rhythmic motives, traditional harmony, regular phrases and perfect cadences, this piece shows a traditional approach to music.

There are three standard eight-measure periods with a semi-cadence on the dominant at the mid-point of each (mm. 5, m. 13 and m. 21). The *A'* section, which one might expect to be sharply contrasting, uses the same rhythmic and similar melodic motives as those used in *A*. The rhythmic and melodic motives express a simple and joke-like character.

The *A* section is in the key of C-major and the *A'* section is in the key of A-minor, which is the relative minor, so the *A'* section stays in a traditional harmonic relationship. F-sharps and G-sharps do not act as dissonances. The F-sharps are played as passing notes and the G-sharps as leading tones of A minor in the *A'* section. The G-sharp (which is a

⁴⁰ “*Rabadà*” means “hindquarter or rump” in Spanish.

⁴¹ “*Migajas*” means “crumbs or scraps” in Spanish.

⁴² “*Molt lleuger*” means “very quickly” in Catalan.

part of the G-sharp-diminished seventh chord; vii⁷ in A-minor) in the middle voice in *A'* section, adds a little spice to the piece without disturbing the key of A-minor. Here, the bass note is constantly A (adding the pedal-point effect) and the right-hand melody stays strictly in the key of A as well.

Each section starts softly. Then, there is a crescendo towards the end which makes the endings of the sections much louder than the beginnings of the sections. This happens all three times and makes cadences clear and affirmative.

The fermata in the left hand in measure 16 must not be too long since the return of *A* would be less effective. This only means a little pause before the *A* section repeats to make the start of the recapitulation even more musical.

This piece is not hard to play, technically or musically. Students only need to show the mood and the pleasant feeling of the music. Following the dynamics and presenting the cadences clearly will help depict the character of the piece. (Int. 5)

Nocturne No.1, from *Three Nocturnes* by **Herbert Haufrecht**. No key signature, 4/4, 36 measures, *A* (mm. 1-12): *A'* (mm. 13-25): *A''* (mm. 26-36), *Andantino*.



The image shows a musical score for the first four measures of a piece. The tempo is marked 'Andantino' with a quarter note equal to 72 beats per minute. The time signature is 4/4. The score is written for piano. The right hand plays a melody of quarter notes, and the left hand plays a bass line of quarter notes with a pedal point on A. The first measure is marked 'p', the second measure is marked 'pp', and the third measure is marked 'p'. The fourth measure is marked 'p'. The key signature is one flat (B-flat).

This piece does not have a melody or a long melodic line. Instead of having a melody and an accompaniment, segments of melody-like notes set the mood and express

the overall feeling of the piece. The music is calm and it has the dark color that represents the onset of night suggested by the title.

Although this piece does not have clearly established key or harmonies that function in a traditional way, the music does not sound atonal. The reason for this is that the beginnings of the small phrases start somewhat tonally. The triads and chords have only one or two dissonances that do not affect the harmonies too much (m. 1, m. 3, m. 5, m. 7, etc.). Also, the phrases with many more dissonant notes function as passing lines (mm. 11-12) or as a transition (mm. 17-25). On the other hand, C is the tonal center. The bass line in particular is clearly anchored in a C tonality, despite some diversions (especially the transition sections). Therefore, we hear familiar harmonies in the important places and feel that the music sounds tonal (see Example 8).

Example 8. (mm. 9-16)

The first section is varied twice (mm. 13-18 and mm. 26-36). The first variant section is a little more complicated, both harmonically and musically, than the second repeated section. Therefore, just as the composer puts in '*Tempo I*' on the A'' section, the

last section is more closely related to the first section than the middle section *A'*. In other words, the middle section serves as a kind of development section with transition (mm. 19-25) back to the *A* theme.

The music distributes itself naturally into two-measure units (except for mm. 21-25) in most parts. However, sometimes the two measures are treated as 1 + 1 (e.g., mm. 1-2 and mm. 3-4) and sometimes as a continuous two-measure unit (e.g., mm. 5-6 and mm. 11-12). Harmonic rhythm and the movement of the bass line determine this. The *crescendo* and *decrescendo* markings and *crescendo* with *subito piano* underlie these groupings. The soft dynamics reflect the title—evening and night are times of quiet and repose.

The rhythmic relationship between left and right hand is the most characteristic feature of this piece. The left hand keeps the down beat and simply marks each beat. It hardly changes its rhythm except in m. 19. On the other hand, the right hand constantly goes against the downbeat, which is clearly and strongly played by the left hand. The syncopated rhythm as well as the tied notes characterizes the main rhythm in the right hand. The off-beat rhythm gets flourished in m. 29, with quarter-note triplets and seven eighth-notes for the two beats.

A nocturne normally does not “swing” as a dance or water music does. However, the gentle rhythmic rocking between left and right hands could possibly suggest a cradle rocking (with its suggestion of nocturnal sleep). Thus, when the students need to learn to push and pull the rhythm, it may not be easy to make it sound natural. However, they will benefit greatly in trying to do so. If they concentrate on executing dynamic markings and articulations in the music, the musical swing will happen naturally. (Int. 6)

Mountain Idylls: 1. Moon Lullaby by Alan Hovhaness. No key signature, 2/4, 22 measures, A (mm. 1-9): *Bridge* (mm. 10-14): A' (mm. 15-22), *Largo*.



This is the first piece of the three-piece collection titled “Mountain Idylls.” Here, the composer sets the dark atmosphere with the gentle rocking motion to portray the lullaby.

The composer had a special love for the mountains since he was a boy, which is shown in his music as well as in his drawings.⁴³ The series of *Mountain Idylls* can be a good example for his affection for nature and especially for the mountains.

The composer is famous for mixing the sound of East and West and “employment of incantatory melodies over static harmonies and rhythmic cycles,”⁴⁴ which are expressed in this piece.

The left-hand accompaniment has the bass note E on the downbeat of every measure throughout the piece. However, this pedal point E and the fact that the opening melody in the right hand and the last chord in the left-hand cluster have an E does not mean that the piece is in the key of E. This is because of the non-tonal melody in the right hand and the left-hand clusters on the second beat of each measure that follow the bass note E.

⁴³ <http://www.hovhaness.com>, accessed on September 11, 2007.

⁴⁴ <http://www.hovhaness.com>, accessed on September 11, 2007.

These clusters (even though they use only white notes until the last chord) do not suggest any specific key.

The **A**, **A'** and even the **Bridge** sections have the same left-hand figure. The short bridge, which is in a different key, has no melody in the right hand but an alternation of open fifths or sevenths with seconds (mm. 10-14).

Irregular phrases are another characteristic of this piece. The phrase construction for the **A** section is 5 + 4. The **Bridge** section has one phrase with five measures. The last section has phrases that are 5 + 3.

The tempo *Largo*, soft dynamics of *piano* and *pianissimo* throughout the piece, the mood, and the gentle roll of the clusters in the accompaniment depict well the sound of a lullaby. Moreover, non-traditional melodies and harmonies convey the impression of somewhere far away and something mysterious.

The hand crossing and the left-hand jump with rolling clusters throughout the piece might seem to be a challenge at first. However, since the tempo is very slow, students will have enough time to find the position of the chords and gently move the hand up and down the keyboard. Also, the consistent figure of the left hand helps students learn the left-hand accompaniment fast. The different dynamics of *pianissimo* in the left hand and *piano* in the right hand in the sections **A** and **A'** distinguish the melody and the accompaniment.

The composer puts in precise pedal markings for all his pieces in this collection. The pedal markings in this piece mostly coincide with the phrase markings of the right-hand melody. However, the pedal is held throughout the **bridge** section and creates an effective mood in the piece. (Int. 6)

Mountain Idylls: 2. Moon Dance by **Alan Hovhaness**. Dorian Mode, 6/8, 28 measures, A (*a* [m. 1-4]+*a* [m. 5-8]): A' (*b* [m. 9-12]+*a* [mm. 13-16]): A' (*b* [m. 17-20]+*a* [mm. 21-24]): *Codetta* (mm. 25-28), *Allegro*.



This piece is built basically on one musical idea. The left-hand accompaniment consists of groups of three eighth-notes throughout the piece except for the very last note. As the part of the “Mountain Idylls” series, this piece portrays dancing in the moonlight.

This piece stays strictly in the Dorian mode and never deviates from it except for the very last note, a high F-sharp in the left hand, after an ascending line of triplets. This note seems to cancel the feeling of Dorian mode and leaves either the suggestion of B minor or D major with Picardy third. This effect is amplified by the length of the note, which is 2 ½ measures (see Example 9).

Example 9. (mm. 23-28)



The composer has distributed phrases *a* and *b* and also the dynamics in a way to make them recur unexpectedly. The unpredictable phrases and dynamics give a quality of complexity and sophistication to an otherwise seemingly simple piece. The diagram of the

relationship between the phrase and the dynamics is *a* (mm. 1-4)-*piano*, *a* (mm. 5-8)-*pianissimo*, *b* (mm. 9-12)-*mezzo piano*, *a* (m. 13-16)-*piano*, *b* (mm. 17-20)-*pianissimo*, *a* (mm. 21-24)-*piano*, and *codetta* (mm. 25-28)-*piano*. In one case, the repetition is immediate (producing an echo effect) and in the other case there is intervening material so the dynamic relationship is lost. It wouldn't be easy to bring out the difference in these dynamics. Therefore, using soft pedal for each time a *pianissimo* phrase occurs would be helpful not only to reduce the sound but also to change the color and the mood of the melody.

In spite of the soft dynamics and the simple repetitive melody and accompaniment, which give the ideas of calm and gentle music, the tempo, surprisingly enough, is *Allegro*. And this tempo vitalizes the triplets in the left-hand accompaniment. In general, the left-hand accompaniment has the upper and the lower neighbor effect because the triplets in the left hand move up, come back down, and go back to the original notes. This kind of movement in the fast tempo implies the briskness of a dance. Also, with all the elements of the piece, the music well represents the reflection of the dancing in the moonlight. (Int. 5)

Mountain Idylls: 3. Mountain Lullaby by **Alan Hovhaness**. No key signature, 2/4, 41 measures, *A* (mm. 1-12): **Bridge** (mm. 13-20): *A'* (mm. 21-33): **Codetta** (mm. 34-41), *Allegro*.



Along with the “Moon Lullaby,” this piece is another lullaby in the collection of “Mountain Idylls” and has a similar texture of melody and pedal-point accompaniment. It has the same tempo marking and dynamics as the other piece. This piece also portrays the tranquil and restful mood and the darkness of night in the mountains.

The melody generally stays in the middle register of the keyboard. One can imagine that this idea is used to depict the soft and gentle singing of a lullaby in the night. The image of the darkness of night in the mountain is dramatized even more when the melody is repeated an octave lower in the *A'* section (mm. 21ff.). The rhythmic motives of most of the piece are derived from the initial four-measure phrase (except two eighth-notes followed by a quarter-note rhythm of mm. 9-11 does not occur earlier) and do not change significantly.

The left-hand accompaniment mainly provides the harmony. It is consistent and does not have a big change in terms of the harmony, the rhythm and the articulation. Harmonically, the left hand supports the melody with clusters that include various chromatic notes. The accompaniment clusters jumps two octaves in mm. 21-28.

Rhythmically, the three-note clusters (two-note clusters in the *bridge*) fall on the first beat of each measure and are immediately followed on the second beat by the same cluster an octave higher, providing steady and unchanging feeling. The articulation does not change throughout the piece: the two groups of clusters are smoothly connected with the support from the pedal (see Example 10).

Example 10. (mm. 21-24)



The pedal marking is specific and understandably follows the harmony of the left-hand clusters rather than the right-hand melody. In the final phrase of *A* (mm. 9-12) and *A'* (mm. 29-33), the pedal is held for four measures. It is important to play these two phrases very softly, as the dynamic marking indicates *pianissimo*. Also, the pedal is slightly delayed in m. 14 and m. 18 so that the ornament in the melody will not be blurred, yet the low bass “pedal point” can be caught. This is a challenge for young players. (Int. 6)

Fable, from *Fables*; Nine Pieces for the Young (Op. 21, No.7) by **Robert Muczynski**. G minor, 6/8, 20 measures, *A* (mm. 1-6): *A'* (mm. 7-12): *A''* (mm. 13-20), *Moderato*.



This is a two-part duet-like piece. It is in the key of G minor with the third degree note freely raised. As the title suggests, the music tells a story in a rather tranquil and simple tone.

This piece is built on three-measure phrases, except for the very last phrase, which is a two-measure echo. The melody clearly tells the beginning and the ending of each

phrase. As all the phrases either strictly repeat the beginning melody or slightly modify it, players and listeners can easily recognize the three-measure phrases.

In the *A'* section, the story is told in a somewhat more creative way since the original melody from the *A* section is divided into two hands. The two hands play one melodic line, where the melody is cut in half and played in different registers. The second melodic line overlaps with the first melody. The “*espress*”⁴⁵ in m. 7 indicates the beginning of the melody in the left hand, urging the players to clearly bring it out. It has even more importance since it is the start of the *A'* section (see Example 11).

Example 11. (mm. 7-10)



The overall dynamic of this piece is *piano*. It starts softly and ends in *pianissimo*. However, when the *A''* section starts, *mezzo forte* is indicated. The beginning of this section (which is transposed) reaches the highest register in the music and also the left hand provides open chords to add more sound and color to the music. The short moment of a little bit of excitement soon subsides with the *decrescendo* into the *piano* in the following phrase. (Int. 5)

⁴⁵ “*Espress*” means “expressively.”

Fable, from *Fables*; Nine Pieces for the Young (Op. 21, No.9) by Robert Muczynski. Dorian mode and D-minor, 5/8, 29 measures, **A** (mm. 1-8): **B** (mm. 9-18; mm. 9-16, repeated): **A'** (mm. 19-29), *Allegro*.



The 5/8 rhythm is the dominating feature and the interesting characteristic of this piece. The lively melody and accompaniment in the fast tempo tell the story in an exciting manner.

The composer puts (3+2) above the time signature and the dotted bar line. He also adds accent markings on the beginning of each division. From the start, the piece sounds exciting and lively because of the tempo (*Allegro*), the dynamics (*forte*), the irregular meter with the accents on the first and the fourth beats, and the indication “*senza pedale*.”

There are two kinds of melodies in the piece; one is active and lively and the other is lyrical and singing. The first type is in the **A** and **A'** sections. The singing tone of the melody in the left hand creates a different mood in the **B** section. The “*cantabile*” marking for the left hand in the **B** section signals the moment when the music becomes lyrical. Although the tempo does not change throughout the piece, the music seems to be slower in the **B** section because of the slower rhythm (no sixteenth notes). However, even here, the short two-measure melodic phrases still retain some of the music’s excitement.

There are some dissonant harmonies in the piece and they tend to blur the established key. However, since each section starts with a clear key and harmonies (mm. 1-4 in Dorian mode on D, mm. 9-12 in Phrygian mode on A, and mm. 19-22 again in Dorian mode), the piece sounds both modal and tonal.

An important concern is bringing out the rhythmic accents in a clear and crisp tone throughout the piece. (Int. 6)

Blue Gray Fog, from *Music for Children; Eight Pieces for Piano* by **George List**.

No key signature, 3/4, 2/4, 25 measures, **A** (mm. 1-12): **B** (mm. 13-25), *Mistily*.



The muted tones (*una corda*), the alternation between the triple and duple meter, and the unsettled harmonies depict a landscape filled with the blue gray fog.

The two melodic lines in the **A** section do not function as the melody of the piece. Instead, the segmented melodic lines in both hands set a mood from the very beginning. In the **B** section, however, the right-hand melody becomes longer and it develops the singing quality of a real melody. Here, the left-hand notes support the right-hand melody in the form of melodic motives mainly with a short-short-long rhythm.

The music is primarily linear but the flow is punctuated by staccato dyads. Essentially two-voice counterpoint becomes four parts or a single voice, providing variety in the texture in the short piece. The composer portrays the foggy scenery and the gently moving fog by choosing the light texture. The dynamics of *pianissimo* with the markings

of *una corda* and a somewhat slow tempo with the indication of “mistily” agree with the idea of picturing the light colored fog as the title “blue gray fog” indicates.

The alternation of 3/4 and 2/4 meter makes the music flow but also makes it pause at times. The haziness of the piece is well-depicted in these constant metric changes.

Students need to make smooth changes in the rhythm and be aware of the phrase rather than simply counting the beats.

In the **B** section, the picture seems to get a little clearer. The melody in the right hand stands out. Here, instead of setting the mood and expressing the general beauty of the scene, a more vivid picture starts to come out. The long melodic line with the “*legato e cantabile*” marking introduces different musical ideas than in the previous section. One can imagine that this section depicts where the fog is clearing up and the previously hidden objects start to become visible.

Creating special tone colors for different lines of melody will be the most challenging technique that students will face. To produce a different sound for different voices, students must understand and learn the individual lines. After thoroughly understanding and listening to each line, they can play and hear the differences among them when they play. (Int. 6)

Maria de los Reyes (Sevillanas), from *El Album de Cecilia; Six Pieces for Small*

Hands by **Joaquin Rodrigo**. C major, 3/4, 41 measures, **A** (**a** [mm. 1-8]+**a'** [mm. 9-16]): **B**

(**b** [mm. 17-24]+**b'** [mm. 25-32]): **A''** (**a** [mm. 33-39]+*petite reprise* [mm. ^{4/8}40-41]),

Allegro.

This piece is simple and charming in its musical contents. Repetitions of phrases and the simple texture make the piece easy for young students.

This piece is in two-part counterpoint. While the melody is altered as it repeats, the corresponding eight-measure melodic line in the left-hand repeats without any changes, giving the ostinato left-hand effect, except at the very last phrase where the left-hand melodic line gets interrupted by the ending of the piece. The last two measures of every right-hand phrase are always the same, producing a kind of musical rhyme or cadential refrain. Thus, the structure of this would be (**a** [mm. 1-4] + **r** [mm. 5-8]), (**a'** [mm. 9-12] + **r** [mm. 13-16]), (**b** [mm. 17-20] + **r** [mm. 21-24]), (**b'** [mm. 25-28] + **r** [mm. 29-32]), (**a** [mm. 33-36] + **r** [mm. 37-39]), (**r** [mm. 39-41]). The simple and repetitive left-hand accompaniment stays in one position consisting of the notes C-D-E-F-G with the second

finger crossing over the thumb to the note A only once. The composer even adds fingerings for every note in the piece. As he composed this piece in the collection of *Six Pieces for Small Hands*, he certainly had in his mind that this piece was intended for very young students.

This piece is clearly in C major with no accidentals or non-harmonic notes and perfect cadences on C. The student should not stop or hesitate to go on at the cadences because the bass line in the left hand (with the connecting notes to the next phrases) does not stop nor slow down. However, the very last cadence has the *ritardando* marking, which gives the feeling of finality to the piece.

Only one dynamic, *mezzo forte*, is given in the very beginning and it holds throughout the piece. It is evident that the composer intended to make this piece simple, since there are not any difficult technical problems in it. (Int. 5)

The Roly-Poly (*Das Stehaufmännchen*) (1952), from *Die Spielzeugkiste* (*The Toy Chest*); *Six Piano Pieces* by **Siegfried Strohbach**. G major, 6/8, 4/8, 3/8, 5/8, 61 measures, **A** (*a* [mm. 1-12]+*a'* [mm. ^{4/16}13-22]): **B** (*b* [mm. ^{4/16}23-35]+*b'* [mm. 36-48]): **A'** (*a''* [mm. 48-61]), *Allegro, leggiero*.



In this piece, the right and the left hand play basically the same rhythm but different notes in the **A** and **A'** sections, which gives rich harmonies and provides the thickness in the

sound. Although the **B** section begins with the same melody and rhythm as the **A** section, textures are sufficiently different from the **A** and **A'** sections. When the right hand plays the melody and the left hand plays the double notes supporting the melody in the **B** section, both hands express the same musical ideas and cause the sound to be more complete. The rocking back-and forth in the music (e.g., m. 1, m. 3, etc.) imitates the movement of the Roly-Poly.

The two-measure thematic material repeats and creates a sub-phrase, and the repeated sub-phrases create a section. Even in the **B** section, the melodic segments come from the thematic material of the beginning, although it is altered. Thus the entire piece is built out of the thematic material presented in the first two measures, which are varied and altered throughout.

The two-measure thematic material alternates 6/8 meter with 4/8 meter and 3/8 alternation with 5/8 meter is used to conclude the musical ideas at the end of the section. The repeating phrases help students learn the piece. However, the constant change of meter certainly adds an element of difficulty since metrical accents are constantly shifting.

Double notes and parallel fourths can be challenging for students. The tempo *Allegro* can make it even more difficult, especially with constant meter changes. Thus, it is important to play the piece lightly, especially since the composer indicates *leggiero* next to the tempo marking. That will add the character to the piece as well as help the students play the piece in a more relaxed manner. (Int. 6)

*Tales from the Flamenco*⁴⁶ **Kingdom: 1. Pepper King** (*El rey de la pimienta*) for Children (1955) by **Carlos Surinach**. No key signature, 2/4, 32 measures, **A** (*a* [mm. 1-5]+*a* [mm. 6-10]): **B** (mm. 11-19): **A'** (*a* [mm. 20-24]+*close*[mm. 25-32]), *Allegro moderato*.



According to Israel Katz, there are three characteristic flamenco scales: the medieval Phrygian (E-F-G-A-B-C-D-E); a modified Phrygian scale with augmented seconds (E-F-G-sharp-A-B-C-D-sharp-E); a bimodal pattern alternating between major and minor seconds (E-F-F-sharp-G-G-sharp-A-B-C-D-sharp-E). Common features of flamenco also include primarily diatonic melody, with infrequent leaps of thirds and fourths, and the Phrygian cadence (A-G-F-E). Cross rhythms, polyrhythmic passages and the use of various ornaments are other characteristics of flamenco.⁴⁷ However, these flamenco features are not clearly shown in the compositions by Surinach. This piece, as well as the

⁴⁶ This is a Spanish musical genre that originated in Andalusia in southern Spain. Though Gypsies did not create the genre, they played an important role in developing it and thus, it is also known as “Gypsy song.”

⁴⁷ Israel J. Katz. “Flamenco.” In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03780> (accessed April 5, 2008).

following two pieces, has scalar passages (that has an octatonic scale⁴⁸) with notes that cannot be related to the standard Flamenco scale. The repeating minor seconds in this piece might be an abstract representation of Flamenco rhythm played by castanets.

The octatonic scale that is consisting of the notes C-D-flat-E-flat-E-F-sharp-G-A-B-flat appears in mm. 17-18 as a descending scale starting from B-flat. However, the piece is not strictly built on this scale.

There is no melodic line in either hand. In both *A* and *A'* sections, the right hand consists of only two alternating sixteenth-notes, F and E, producing a measured trill-like effect. In the *B* section, the left hand has a similar figure. When one hand is playing the trill-like figures, the other hand plays two-or three-note clusters followed by single notes. This piece, with the clusters in *fortississimo* and many rhythmic accents and articulations, concentrates on presenting dramatic characteristics of the “Pepper King.”

The dynamics give a dramatic quality to the piece. The *forte* with *sforzando* and accents in the very beginning start the music off with a strong feeling, which continues to the end of the *A* and *A'* sections. Moreover, every measure has either *sforzando* or accents or both, to emphasize the irregularity of slurred notes and short phrases. The unexpected two-note clusters in both hands (m. 5 and m. 10) have *fortississimo* with *sforzando*, which truly surprises the listener. This “big bang” acts like a cadence and ends the phrase. After all the loudness in the music, the piece ends softly with small accents in *piano*.

⁴⁸ A descending octatonic scale appears in sixteenth notes in mm. 17-18, beginning on B-flat, A, G, F-sharp, etc.

This can be an effective and enjoyable piece for students. Every slur has accents and *sforzando* at the beginning, which helps students bring out the articulation as well as small groups of notes marked by slurs. (Int. 6)

Tales from the Flamenco Kingdom: 2. Sweet Beauty (La belleza graciosa) (1955) by **Carlos Surinach**. No key signature, 2/4, 24 measures, **A** (mm. 1-12): **B** (mm. ^{3/16}10-18): *coda* (mm. 19-24), *Andante*.



The composer tries to paint beauty in a gentle manner. The sweetness of the piece is depicted by *dolce*, indicated by the composer along with the tender melodic lines. With the note G or G-D (open fifth) as a pedal point in the bass, two melodic lines in both hands question and answer each other. The melody in the right hand consists mainly of half and whole steps. The left-hand melodic line often answers the right hand and also provides harmonic support. This piece has repetitive melodic figures rather than a long, ear-catching and singing melody.

Two octatonic scales provide the pitch material for this piece: F-G-A-flat-B-flat-B-C-sharp-D-E (scale 1) and F-F-sharp-A-flat-A-B-C-D-E-flat (scale 2). While the right-hand phrases utilize each scale distinctly (e.g., scale 1 in mm. 1-4, mm. ^{5/16}5-10, ^{4/16}11-16, etc.), the left-hand mixes two scales in one phrase (e.g., ^{3/16}7-12).

In spite of whole tones and half tones, the piece constantly gives the feeling that it is in the key of G (either in G minor or sometimes in G major) because of the G pedal point throughout the piece. Moreover, the strong feeling of G is given also by the right-hand notes since the note G or the notes in the G triad sound on the main beats. Thus, even though it is difficult to tell the exact mode of the piece, it is true that the piece is centered on G.

Four sixteenth-notes followed by an eighth-note triplet comprise the main rhythmic figure of the piece. As the piece is based on this rhythmic figure, other rhythmic variety is minimal. However, the composer varies and alternates the rhythm somewhat within limits and makes the piece sound interesting.

The piece starts *mezzo piano* with *dolce* and ends in *pianississimo*, where the composer portrays the “Sweet Beauty” in a soft and gentle voice. However, towards the end of the piece, the climactic moment appears in mm. 17-18 with *crescendo*, *crescendo molto*, and *fortississimo*. This moment is prepared from the very beginning and especially from m. 13, where the *crescendo* starts. However, there is an abrupt dynamic change to *pianissimo* right after the *fortississimo* measure (m. 19).

Bringing out the start of each melodic figure is the important technical challenge of this piece. The left-hand figures especially need more attention because students need to hear both bass line and the melodic figure at the same time. It would be a good idea to catch with the pedal the long bass notes in the left hand (m. 1, m. 3, m. 6, m. 9, etc.). (Int.

6)

Tales from the Flamenco Kingdom: 3. Witch Dance (Danza de la hechicera)

(1955) by **Carlos Surinach**. No key signature, 3/8, 3/4, 80 measures, **A** (**a** [mm. 1-6]+**a** [mm. 7-12]+**b** [mm. 13-18]+**b'** [mm. 19-22]+**b'** [mm. 23-26]+**c** [mm. 27-32]): **B** (mm. 33-49): **A'** (**a** [mm. 50-55]+**b** [mm. 56-61]+**b''** [mm. 62-64]+**b'** [mm. 65-68]+**c'** [mm. 69-74]+**d** [mm. 75-80]), *Allegro molto*.



The fast tempo, scales, accented notes, meter changes and dynamic changes contribute to portray the dancing of a witch. The 80 measures of music pass by quickly with great effect.

The third type of octatonic scale is used here with notes E-flat-F-F-sharp-G-sharp-A-B-C-D. The scale can easily be detected in the scalar passages in mm. 45-48. While the **B** section utilizes this scale exclusively, the **A** and **A'** sections give a hint of octatonicism.

The most characteristic element of the piece is the use of the *hemiola* in both **A** and **B** sections although the rhythm is different in each. In the **B** section, the right hand and the left hand conflict in two different meters with a D-major pedal point in a one-measure accompaniment figure. The repetition of the short and simple figures expresses the briskness of the dance. One can easily imagine the turning, stepping, and even flying motions of the witch.

While the right hand creates effective sounds and suggests the movements of a dance, the left hand supports with the steady beat in 3/8 meter (mm. 1-18, etc). Then the

music becomes more dance-like when the left hand plays the traditional dance accompaniment (mm. 33-44).

The dance starts somewhat relaxed with the dynamic marking of *mezzo piano* and a *legato* indication in the left hand. From m. 13, the music gets louder and more excited in the upper register of the keyboard. Then with scales going up and down (mm. 45-48), the dance reaches the climactic moment. In the *A'* section, the music gets louder after only six measures (which is shorter than the 12 measures in the first section). In the end, the one-measure figure repeats many times, increasing the intensity of the music. Then, everything stops briefly on the half-note *fortississimo* A-flat major chord and then the music sweeps the listener along to the short and loud ending (see Example 12).

Example 12. (mm. 75-80)



This piece is not suitable for small hands because of the big leaps in the left hand accompaniment (mm. 1-18, etc.). It would be difficult to play the left hand *legato* in the fast tempo. When playing this piece, the students must imagine and picture the dancing witch and try to bring out all the effects as much as possible. After they master every musical idea, including all the accents and other articulations in the piece, the tempo can be increased. The faster tempo can be very exciting. (Int./Adv. 7)

Raindrops (Regentropfen) (Op.76), from *Für Mich (For Me)*; *Little Recital Pieces* by **Jenő Takács**. No key signature, 2/4, 27 measures, **A** (mm. 1-6): **B** (mm. 7-20): **A** (mm. 21-26): *ending* (m. 27), *Allegretto*.



The composer puts double-bar lines at the end of the first section indicating that the music pauses there. The double-bar lines seem to be in an odd place, but this coincides with the fermata in measure 26 when the **A** section repeats at the end of the piece. Thus, the composer clearly divides the piece into three sections by putting a double bar (m. 6) and two fermatas (m. 20 and m. 26). In performing the piece, a little break (a short breath) would be good at the double-bar lines in m. 6.

In the **B** section, except for mm. 11-12, the basic material is clearly related to the **A** sections. Also, mm. 17-20 are a repetition at an octave higher of the previous four measures.

The notes with staccatos give the effect of raindrops throughout the piece. The composer starts with the top notes followed by the bottom notes. Then, he changes direction and starts with the bottom notes followed by the top notes. (see Example 13)

Example 13. (mm. 21-27)



This piece is strictly in the octatonic scale, consisting of C-sharp-D-E-F-G-A-flat-B-flat-B. The only exception occurs in m. 11 with the note E-flat in the left hand. The intervals of seconds, thirds and sixths are the only harmonic intervals existing in the piece. Even when there is a bass line with long notes (mm. 11-20), these notes are connected by seconds and thirds. With many crashing minor seconds in the piece, no key is established.

The composer adds a little note at the end of the piece. He writes '[35 sec.]' on the very last measure where there is an eighth note and the rest which means that the piece should be played in 35 seconds (see Example 13).

Every phrase has different dynamics and they follow the sequence of *piano-mezzo forte-piano-mezzo forte-piano*. However, after the *diminuendo* marking towards the end (m. 26), the very last note of high C-sharp ends the piece with a *sforzando* on the single note.

This piece is simple. Finger numbers are written out for the most part and the fingers fall naturally on the keys. Students can practice playing staccatos in a charming and musical way through this piece. (Int. 5)

The Little Fly (*Die kleine Fliege*) (Op.76), from *Für Mich* (*For Me*); *Little Recital Pieces* by **Jenő Takács**. No key signature for the upper staff and five flats for the lower staff, 4/4, 21 measures, **A** (mm.1-16): **Coda** (mm. 17-21), *Moderato*.

This is a piece depicting the movement and the sound of a little fly. The composer puts two-beat rests between irregular phrases, thus depicting how flies fly around randomly and suddenly stop. The repetition of four-sixteenth-note figures with the left hand holding down a note comes in irregular succession. The number of repetitions of the figure between the two-beat rests can be shown as 2,6,4,2,6,2,2,16,8, respectively. As a recital piece, it is fun and effective.

The left hand only plays on black keys and the right hand on white keys. The composer puts different key signatures on the top and the bottom staves. Having two key signatures can make it difficult to read notes. However, the stepwise left-hand and the clustered right-hand notes make the piece relatively easy.

Like many other pieces that depict movement, this piece also does not have a melody plus accompaniment structure. Instead, three consecutive notes on the right hand follow the leading note in the left hand and together they make a figure that is reiterated as it moves up and down the keyboard. This four-note figure consists of only minor and major seconds with the first note always being on a black key.

The sound of the figure is made even more suggestive with the long-held pedal. The indications such as *crescendo*, *decrescendo*, *accelerando*, *pedal*, *senza pedal* and various dynamic markings give color and variety. The tempo is only *Moderato* and thus not too challenging for students. (Int. 6)

Mischief, No. 9 from *Ten Diversions for the Young Pianist* by **Alexandre Tansman**.
 C major, 4/4, 29 measures, **A** (*a* [mm. 1-4]+*a* [mm. 5-8]): **B** (*b* [mm. 9-11]+*b* [mm. 11-13]):
C (*c* [mm. 13-14]+*c'* [mm. 15-16]): **B'** (*b'* [mm. 17-19]+*re-transition* [mm. 20-23]): **A'**
 (mm. 24-29), *Allegro moderato*.



This is another rare case of a tonal piece in the collection. With its repetition of short phrases and straightforward rhythmic layout, the piece, sounds vivacious and full of spirit.

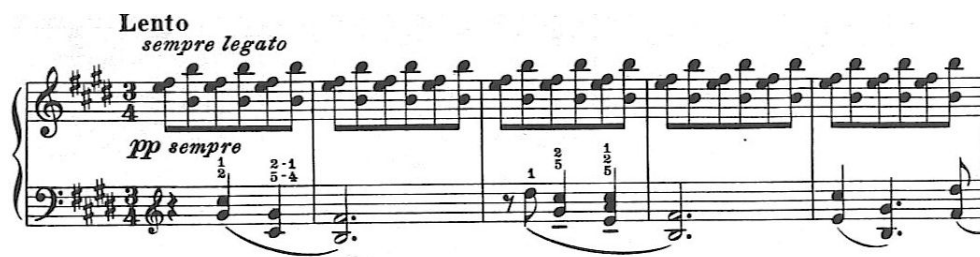
C major is clear in **A** and **A'** sections. Even in the **B'** (mm. 20-23), where there are triads with accidentals and parallel triads, the left hand plays the note C all along the way. Thus, the feeling of the key of C is preserved.

The downbeats are clear throughout the piece except for mm. 20-22 where the right hand chords are accented off the beat. Either the right hand or the left hand, if not both hands, plays on the beat clearly. The rhythmic character of this piece has a march-like quality and gives a boyish feeling to the music.

Likewise the melodic lines (with staccatos and accents throughout the piece) are not lyrical, but march-like. The many short phrases are different in its character, just as a child gets into many different kind of mischief.

Overall, the music is pleasant to play and to listen to. The students, by following all the musical ideas that the composer provides—such as slurs, accents, staccatos, and dynamic markings—can make the piece interesting and full of character. (Int. 6)

Rainy Day, No. 5 from *Ten Diversions for the Young Pianist* by **Alexandre Tansman**. E major, 3/4, 28 measures, **A** (*a* [mm. 1-8]+*b* [mm. 9-16]+*c* [mm. 17-28]), *Lento*.



This tranquil and lyrical piece sounds somewhat like Debussy. With the right hand setting up the mood for the piece and the left hand adding the melodic lines, the piece depicts the feeling of a “Rainy Day.”

The right-hand accompaniment does not change throughout the piece. Its continuous eighth notes express the gentle rain drops and set the main mood for the piece. The left hand, on the other hand, adds colors and some interesting ideas to the picture. The two successive melodic segments in the left hand, gentle in character, are eight measures long; they do not repeat in the piece. The third melodic line, phrase *c*, has an extra four measures of ending. To bring out the melody (or specific notes) on the double

notes or triads in the left hand, the composer sometimes adds the *tenuto* markings on certain notes to help the students recognize the important notes.

The music is vaguely in E major and never obviously breaks away from the key. However, it never clearly sits in the key, either. The right-hand accompaniment does not give an explicit E-major feeling and the left-hand melody often sits on the dominant but never resolves to the tonic. Thus, the key of E major is not definite until the end of the piece, with the E-major chord in the left hand (mm. 27-28).

This piece is musically difficult. Students need to play the right-hand accompaniment softly and gently (although the octaves might be a little difficult on the small hands). Then, they need to concentrate on the left-hand melody and bring out the melodic line distinctly, yet expressively. Bringing out a single note of the dyads or triads will be a challenge for the students. However, by practicing those figures separately and repeatedly, they will learn to play them correctly and musically. (Int. 6)

Three-Score Set, For C.E., by **William Schuman**. This piece was written for a French-born American composer and pianist, Carl Engel (July 21, 1883-May 6, 1944) to celebrate his sixtieth birthday.

As the title indicates, the piece is divided into three movements and the second is a slow movement. In overall organization, the composer sets the piece in fast-slow-fast movement. However, each movement consists of only twenty measures. This is the only piece in the collection that does not have a descriptive title.

I. No key signature, 6/8, 20 measures, *a* (mm. 1-13): *a'* (mm. 14-20), [a dotted quarter note]=*circa* 96.



The left hand consists only of three-note chords, all dotted half-notes, one per bar, consisting of the intervals of a perfect fourth on the bottom and a major second on the top. Such three-note clusters are played on the down beat and held throughout each measure. When this configuration moves on the keyboard, its construction does not change until the end of the piece, when it reaches a B-major chord (mm. 19-20). There is an audible curve in the left hand clusters. The lowest chord is the first chord, which then ascends to an octave higher, at which point the right hand repeats its opening material (mm. 7-9); falls down at m. 14; and rises back till mm. 19-20, which is the only time it forms a chord.

The right-hand melodic line is somewhat freer, although it is composed of many fourths and seconds. Also, a few times the right-hand notes imitate the left-hand cluster in a broken figure; the notes imitate the cluster immediately after the left-hand cluster (m. 1 and m. 7) or they come in at other times (mm. 7-9 is the repetition of mm. 1-3 one octave higher and in a slightly different rhythm).

When *a'* starts, the return of the first phrase is not very obvious (m. 14). However, in the previous phrase, with the *ritardanto* (m. 13) and the *fermata* on the last note, the music has the feeling of closure. Then, the same rhythm in the melodic line as the

beginning with the *a tempo* suggests the return of the first phrase. The *a'* becomes more evident when the part of the same melodic line appears (mm. 16-17).

It is wise to have the student learn the left-hand accompaniment first, because all the clusters have the same intervals. For the right-hand melody, students will have to read the notes very carefully, paying special attention to the many accidentals. Only then should they put two hands together and enjoy the interesting sound that the piece presents.

This piece has a contemporary quality. It might not appeal to students' ears at first. However, it surely is a good piece to open their ears to new sound. (Int./Adv. 8)

II. No key signature, 3/2, 4/2, 20 measures, **A** (mm. 1-10): **A'** (mm. 11-20), [a half note]=*circa 40*.



This piece starts with planing major triads in contrary motion in a slow tempo but with very loud dynamics. These triads make bitonal chords between the two hands (e.g., B-major chord vs. C-major chord, A-major chord vs. D-major chord, and G-major chord vs. E-flat-major chord in m. 1). The right-hand triads are in root position and the left-hand triads are in second inversion.

The beginning two-measure phrase is repeated, this time in *piano* (mm. 3-4). This phrase comes back as the return of the first section (m. 11). The piece concludes as this figure rhythmically slows down.

When the beginning material comes back in *A'*, it does so in *piano* (still keeping the contrary motion). In this section, however, the left-hand triads sometimes take the root position instead of all second-inversion triads as in the first section. Also, the musical emphasis on D major in the left hand stems from the fact that D is the only chord in root position (mm. 15-18). While there are D-major chords in the left hand, there are always B-major chords in the right hand causing a D/D-sharp clash. A striking feature of the work is the B-major triad on the downbeat of eight out of a total of twenty bars of music in the right hand.

The idea of contrary motion of two lines seems to be the main concern of this piece. Not only the phrases with the triads, but also other phrases that have the two melodic lines, move in the contrary motion (mm. 5-8). Also, moving from chord to chord challenges the students to pick up their arms and drop them on each chord, playing softly as well as loudly.

While the first section has dynamic variety with accents on certain notes, the second section is simply soft and moves more quietly. The students can learn notes without too much difficulty since they repeat. Also, the very slow tempo will help the students execute the dynamics and accents on the notes. (Int./Adv. 7)

III. No key signature, 4/4, 7/8, 20 measures, **Introduction** (mm.1-2): **A** (mm. 3-9): **A'** (mm. 10-20), [a quarter note]=*circa 144*.



This is the most challenging piece of the three. It has many notes in a very fast tempo and the rhythm changes abruptly with syncopations (see Example 14).

There are two melodic lines that are both very important. However, the right-hand melody is more complicated than that of the left-hand line because it has more rhythmic variety due to sudden changes in the rhythm and note values.

The *Introduction* based on the section *A* is not harmonized but just a melody played in both hands an octave apart. The *A'* functions as an extended treatment of *A*, the beginning three measures of *A'* (mm. 3-5) being the same as the first three measures of *A'* (mm. 10-12). This piece ends the way it started: at the end of the *A'* section, the material from the *Introduction* comes back.

This piece sounds somewhat jazz-like in some places. Especially the staccatos on the bass notes and the syncopated notes added with short slurs and staccatos on the top notes surely remind us of jazz (see Example 14).

Example 14. (mm. 12-20)

With many accidentals and chromatic notes, the piece never establishes nor stays in a tonal center. Even at the end, where there are chords in both hands, they together make dissonant sounds (the right hand has a G-major triad in root position when the left hand has an octave E with the note B in the middle). The final chord, together in both hands, is an E-minor seventh chord, which is not a usual chord on which to end a piece. However, it certainly creates the dramatic ending with the *crescendo* from the previous measure, which has chords with staccatos and accents added to each chord (see Example 14).

It is important to practice hands separately and fully understand melodic lines of each hand. Nevertheless, students will need plenty of time to put two hands together since the two melodic lines together make a whole new sound. (Int./Adv. 8)

Pieces Divided by the Level

Easy: Grade 3

None

Easy: Grade 4

None

Intermediate: Grade 5

El Rabadà

Mountain Idylls: 2. Moon Dance

Maria de los Reyes

Raindrops

Intermediate: Grade 6

For Susanna Kyle

Languid Dance

Rustic Dance

Nocturne No. 1

Mountain Idylls: 1. Moon Lullaby

Mountain Idylls: 3. Mountain Lullaby

Fable

Blue Gray Fog

The Roly-Poly

Tales from the Flamenco Kingdom: 1. Pepper King

Tales from the Flamenco Kingdom: 2. Sweet Beauty

The Little Fly

Mischief
Rainy Day
Intermediate/Advance: Grade 7
Praeludium
For Elizabeth Rudolf
Tales from the Flamenco Kingdom: 3. Witch Dance
Three-Score Set: I.
Intermediate/Advanced: Grade 8
Three-Score Set: II.

Three-Score Set: III.

Das neue Klavierbuch: 42 Leichte Klavierstücke zeitgenössischer Komponisten I (The New Piano Book: 42 Easy Piano Pieces by Contemporary Composers, Book 1). (Mainz: Schott Musik International GmbH & Co. KG, 1968), 31 pp.

<i>Präludium</i>	Harald Genzmer	Int./Adv. 7
<i>Drei kleine Stücke</i>	Wilhelm Mahler	
I.		Int./Adv. 8
II.		Int./Adv. 7
III.		Adv. 9
<i>Aria</i>	Bernd Zimmerman	Adv. 9
<i>Invention</i>	Kurt Hessenberg	Adv. 9
<i>Serenata</i>	Wolfgang Fortner	Adv. 9
<i>Lied</i>	Wolfgang Fortner	Adv. 9
<i>Elegie No. IV</i>	Wolfgang Fortner	Adv. 9
<i>Air</i>	Henk Badings	Int./Adv. 7
<i>Scherzo pastorale</i>	Henk Badings	Adv. 9

Pieces are not arranged in order of progressive difficulty. The level of difficulty of this album ranges from Intermediate (Grade 5-6) to Advanced (above Grade 8). The pieces in this collection written before 1940 are omitted from discussion.

Unlike the other collections studied here, which in general use descriptive or programmatic titles, this collection has pieces with abstract, generic titles, such as *Präludium*, *Aria* and *Invention*. This gives a more “adult-like” feeling to it. The majority of the pieces don’t have a tonal center, which makes the music sound more contemporary than that in the other collections. A double meter indication, a phrase with a 12-tone series, and overlapping short phrases are some of the unique features of this collection.

Präludium, from *Kleines Klavierbuch*, by **Harald Genzmer**. C major, 4/4, 24 measures, A (mm. 1-9): A' (mm. 10-19): A'' (mm. 20-24), *Moderato*.



This piece contains one musical idea and continues without much change or dramatic character. The music unfolds in a gentle way.

The piece starts and ends in C major though not keeping the key of C major throughout. After a couple of measures in the beginning, the music wanders around chromatically but without establishing any other key. For example, the melodic line at m. 10 starts on F-sharp, a diminished fifth below C, the first note of the first phrase. And here also, no key is detected. Even without an established key, the piece sounds somewhat relaxed rather than uneasy (although there is tension in the sound an atonal piece often gives).

Both right and left-hand parts move mainly in small intervals. Thus, the music moves smoothly and gently in both hands. The flow of the music is supported by the constant rhythm of eighth notes. Both in the Alberti-bass like accompaniment and in the melodic line of the right hand, a continuous rhythm is preserved in the first ten measures.

The three phrases are not articulated by clear cadences. On the other hand, the composer uses the same material for the beginning of each phrase. The opening of the second phrase has the same rhythm and similar melodic contour as the first phrase, but then the phrase progresses with different melody and harmony.

The *A* and *A'* sections have the same general melodic shape. Small segments of melody keep rising till they reach a peak, then descend to the end of each phrase. This happens in all three phrases (although in the *A''* this contour is not as clear as other two phrases).

The dynamic markings also support the natural line of these phrases with crescendo for rising and decrescendo for falling. Each phrase starts with *p* and swells to *forte*, then gets softer and prepares the beginning of the next phrase in *piano*.

The composer indicates in the beginning that this piece needs to be played with the pedal. However, since he does not tell us where to change and to stop the pedal, it is up to the player. There are many ways of applying the pedal for the piece but, the simplest way would be putting the pedal down and changing it when the harmony changes in the accompaniment. For example, from mm. 1-4, students can change the pedal on every half measure and in mm. 5-6, the pedal needs to be changed each beat since there is a chromatic line in the left hand. (Int./Adv. 7)

***Drei kleine Stücke*, by Wilhelm Mahler.**

I. No key signature, 6/4, 4/4, 20 measures, *A* (mm. 1-14): *A'* (mm. 15-20),

*Langsam und ausdrucksvoll.*⁴⁹

⁴⁹ “*Langsam und ausdrucksvoll*” means “slowly and expressively.”

Instead of indicating meter changes when they occur, the composer gives 6/4 and 4/4 meter signatures at the beginning of the piece to indicate that there is not a single meter operating the piece. Although most of the piece is in 6/4, mm. 15-16 and mm. 19-20 are in 4/4. However, there also are two measures (mm. 11-12), in 7/4, which are not indicated by the meter signature. Many 6-beat measures are really in 3/2 (e.g. mm. 3-10) and only mm. 15-16 and mm. 19-20 are in 4/4. The performer is therefore faced with the problem in the 6/4 measures of deciding whether to play these as 6/4 or 3/2. It is difficult to feel the beat of 6/4, 4/4 or 7/4 (especially without any indication of 7/4) since the piece is slow and the notes are long. Thus, the musical challenge is to bring out these various metrical changes.

The first three measures (mm. 1-3) contain all 12 tones of the chromatic scale in the melody of both hands (played two octaves apart). However, the composition of this piece is not based on the 12-tone series. The opening theme (first four measures of the piece) comes back in the end (mm. 15-20) with a modified rhythm in the melody and a complicated accompaniment that produces an effect very different from the opening statement. Nonetheless, the player should understand this as the return of the opening melody, which now closes the piece as well (with octaves in the right hand).

As the piece starts with a 12-tone series and continues without traditional harmonic languages and established keys, the piece sounds atonal and contemporary. Thus, instead of concentrating on dissonant harmonies or harmonic relationships between the voices, it is better to hear and enjoy the individual lines.

Although the piece begins monophonically with double-octave doublings, it is essentially polyphonic, with mm. 5-9 being in strict 3-voice polyphony and the texture

thickening as the piece progresses with some chords having as many as seven notes (m. 16, second beat) or even eight (the final chord).

The overall characteristic of the piece is tied notes held over the bar lines and tied notes in different voices. Listening to those sustained notes with other moving voices can be a good lesson for the students. Since the piece is in a slow tempo with the rhythm moving slowly, playing and expressing tied notes and changes in harmonies will not be too difficult.

The composer marks certain notes in the upper staff to be played by the left hand and other notes in the bottom staff to be played by the right hand (m. 6 and m. 17). He also adds finger numbers on some of the notes, especially where the melodic lines need to be connected. His fingerings help students play the melody *legato*.

The climax in the piece is clear (m. 15); it is built up from m. 12 with *crescendo* and faster moving eighth notes reaching *fortissimo* at the climax. This is when the original melody comes back in octaves in the right hand with the left-hand bass line supporting it.

Octaves, big stretches of the hand and held notes as well as the unfamiliar and unexpected sound of the music will be difficult for very young students. However, it will definitely be a good piece for introducing the sounds of contemporary music. A suggested tempo for this piece is a quarter note= between 50 and 60. (Int./Adv. 8)

II. A minor, 2/2, 39 measures, *a* (mm. 1-22): *a'* (mm. 23-39), *Lebhaft und straff*.⁵⁰

Lebhaft und straff

Without any key signature or accidentals on the notes, the piece has no strong cadences but seems to be centered around A because of the prominence given to the notes A and E. Parallel perfect fourths in the left-hand accompaniment and in the right-hand melody keep the music from staying in one key. The music then, vaguely settles again in A minor (m. 15) when the new section starts. The final chord of the piece, which supports the key of A minor, has the bass in octave A and an A-minor chord (implied because there is no third but all Cs in the piece are natural) with added ninth note.

As happens in many other pieces that are lively and active, this piece is also built on short, repeated and varied phrases, including in the low register at the very end of the piece. The two-measure sub-phrase in the beginning functions as thematic material and is repeated and altered throughout the piece.

This piece does not have a climax. It starts loud and gets softer in the middle (mm. 17-26). Then the music gets louder and ends on *fortissimo*. It might intimidate the students to bring out the notes in different registers and different voices in the second section with such soft dynamics (*decrescendo* from *pianissimo*). However, they should concentrate on

⁵⁰ “*Lebhaft und straff*” means “lively and strictly.”

voicing the different parts and keeping the mood for the piece rather than thinking too much about the soft dynamics.

The rhythm is simple and repetitive. However, the tied notes and the long notes that are held over or under the moving notes need special attention. Articulations—including accents, *tenuto* markings and staccatos—take an important role in the piece to bring out its character.

Fingerings are usefully provided on some of the notes. The hand crossing in the second section (mm. 23-24) is where a special effect is introduced. The students should play those high notes in the left hand gently, not covering the melody in the right hand. (Int./Adv. 7)

III. No key signature, 4/4, 32 measures, **A** (mm. 1-11): **B** (**b** [mm. 12-17]-**b'** [mm. 18-21]-**b''** [mm. 22-25]): **C** (mm. ¹/₄26-32), *Sehr langsam*.⁵¹



The beauty of this piece is in the overlapping short phrases. With such a slow tempo, the phrases can be juxtaposed and woven together skillfully.

Like the first piece in “*Drei kleine Stücke*”, this piece has many tied notes beginning on either strong or weak beats that are held to strong beats. The same idea of holding and listening to the long notes (as found in the previous piece) can be applied to this piece as well, since the long notes act like suspensions or simple extensions in the rhythm. The

⁵¹ “*Sehr langsam*” means “very slowly.”

composer adds slur markings over groups of notes to tell the students which phrases need to be brought out with different tone colors.

The second section, however, has a somewhat different lay-out from the first. Here, the music is much more homophonic. The melodic line is played by the right hand at the beginning of the section; then, the left hand has a new melody (which is shifted again to the right hand). Here, the melodic line has an added voice line on the top (mm. 22-25), which makes the piece difficult musically and technically, since the two different voice lines have to stand out distinctly. Also, another voice (melodic line) is added in the chordal accompaniment throughout the section.

The piece is not difficult rhythmically. In the first section, each voice stands out in the simple rhythm mainly with the eighth notes. Moreover, the second section has chordal octaves that clearly mark each beat in the measure and keep the steady rhythm.

Bringing out different voices—some are clearly evident (e.g., mm. 1-5) and some are hidden among the other notes (e.g., mm. 22-25)—will be the most challenging technique for students. They must try to hear and express those different voice lines by applying different tone colors and dynamics or by trying to emphasize the beginnings of sub-phrases (melodic lines).

Oftentimes the composer writes down the finger numbers to help students play the notes legato. However, in m. 7 the thumb and fifth finger must stretch over the interval of a tenth, and there are other places where it is not easy to smoothly connect the notes in both hands. In these cases, the pedal is useful. Though the composer did not put in any pedal markings, students can add the pedal to the piece. Since the piece is very slow and at a soft

dynamic level, the use of the pedal throughout piece is highly recommended. For example, when the harmony changes rather quickly in *A* section, the pedal can be changed on each beat (mm. 1, 3, 5, etc.) and in the beginning of *B* section, every two beats can be held by the pedal. (Adv. 9)

Aria, from ‘*Enchiridion*’, *Kleine Stücke für Klavier*, by **Bernd Alois Zimmermann**.

No key signature, 5/8, 3/8, 4/8, 6/8, 34 measures, *A* (mm. 1-10): *B* (mm. 11-21): *A'* (mm. 22-27): *Coda* (mm. 28-34), *Andante molto cantabile*.

As the title suggests, this piece has a singing melody in the right hand with the accompaniment in the left hand. The composer writes “*ben tenuto e sempre legato*”⁵² in the beginning of the piece indicating that the melodic line should be sustained and smoothly connected. He writes the same musical expression again in m. 12 and emphasizes his concern for the sustained sound and the smooth connection of the melody.

The melody, which stays in the middle range of the piano, is very vocal in quality due to the small intervals between the notes and simple rhythmic patterns. The melody continues without a pause until the end of the piece. Even when the five measures of the beginning of the melody are restated later on in the piece (mm. 22-26), it does not give the clear feeling of restart. Rather, the melody seems to continue without noticing that the

⁵² “*Ben tenuto e sempre legato*” means “well held and always connected.”

opening material came back. The continuation in the dynamic markings (diminuendo from the previous measures) and different harmony in the accompaniment also make the moment one of continuation rather than re-starting. In any event, it is the player's job to make the return audible.

The *A* section is loosely bi-tonal with the right hand in E and the left hand in a tritonal B-flat relationship. The melody in the right hand uses the notes of the natural E-minor scale (with F-sharp and no other accidentals) throughout and the accompaniment in the left hand in the natural C-minor scale (with E-flat, A-flat and also A-natural, and B-flat). The B-flat quality of the left hand is sometimes compromised by the A-flat but soon gets canceled by the A-natural that follows. The melody emphasizes "E" in both *A* and *A'* sections and the accompaniment low "G" and "C" (which is V-i) in cadential measures (m. 6) and especially in the *coda* (mm. 28-34). For the melody, the notes meander around E and do not range far from it. And the first two measures of the left-hand accompaniment become the center having the chords constantly drawn back to it. The left-hand accompaniment even gives a hint of minimalism, in that the same harmonies, all in eighth notes, are used repeatedly but in varying phrase lengths (see the Example above). This is not the case of one figure repeating over and over again. However, the figures in the accompaniment that are constantly pulled back to one point (the beginning two measures) give the feeling of repetition.

Pianistically speaking, the left-hand accompaniment is much more difficult than the right-hand melody. For the melody, the chief concern must be to make the line connected. On the other hand, for the accompaniment, connecting the notes and chords when they

jump is not easy. Especially when there are octaves, it becomes more challenging (mm. 12-15 and mm. 28-34). Students will need to practice these difficult sections with extra attention to pedaling and keeping the hand in position (see Example 15).

Example 15. (mm. 12-15)



This piece is not for very young students. Even for older students, playing consecutive chords with octaves will be difficult. (Adv. 9)

Invention, from *Sieben kleine Klavierstücke*, by **Kurt Hessenberg**. No key signature, 2/4, 3/4, 50 measures, **A** (mm. 1-11): **B** (mm. ^{1/8+1/4}12-33): **C** (mm. 34-42): **D** (mm. 43-50), *Sehr rasch und übermütig*.⁵³



Unlike Bach's inventions⁵⁴, this piece does not start with a subject introduced by one voice in the tonic key nor start with a two-part counterpoint. Rather, both hands play the theme in octaves, the first 10 measures sounding like an introduction. The conclusion

⁵³ "Sehr rasch und übermütig" means "very rapidly and cheerfully."

⁵⁴ David Schulenberg states in his book "Bach's Keyboard Music" that "all are imitative, and although none is a full-fledged fugue, several resemble double fugues insofar as the two parts open by simultaneously stating subject and countersubject, afterwards exchanging their material at the dominant." David Schulenberg. *The Keyboard Music of J. S. Bach*, 2nd Ed. (New York: Taylor & Francis Group, 2006). p. 187

of the first section is highlighted by real two-part counterpoint in the piece for the first time (upbeat to m. 10). When the subject (mm. 1-3) is repeated in m. 11, the second voice does not come in the tonic key like a “tonal answer” in a fugue. In fact, the subject is always altered a little (the intervals between the notes in the subject change).

Though the first section starts more like an introduction, it exposes the subject as in an exposition. On the other hand, the middle section starts to develop the subject material and the section comes to a resting point with *ritardando* marking and a slower rhythm (mm. 34-42). Then, the subject enters on D and in *stretto*, suggesting the feeling of coda (mm. 43-50).

The heart of the piece is the **B** section which has five entries of the subject beginning on A-flat, C, B, B and F-sharp. The **C** section is dealing with fragments of the subject and the **D** section brings in the subject in *stretto*.

The first two measures (mm. 1-2) and the last measure (m. 50) are the only places where the key is clearly in C major. In other places, the music freely travels around notes and never establishes or stays in one key.

After the introduction-like section in *forte*, the true invention-like **B** section starts in *piano*. This long second section is also developed dynamically into *fortissimo* when the music prepares to stop in the **C** section. The **D** section starts again in *piano* and ends in *pianissimo*. The dynamics clearly support and suggest the divisions of the three sections. It is also notable that there is an alteration in the statement of the subject with intervallic differences by whole tone and semi-tone.

This is a good lesson piece for young students. Without complicated countersubjects and strict invention techniques, they can learn fugal principles in a simpler form while also encountering a more contemporary sound. The composer writes in fingerings on some notes. Many notes in this piece are pianistically written and the fingerings enable this piece to be played rapidly without awkward hand positions. (Adv. 9)

*Serenata*⁵⁵, from *Kammermusik für Klavier*, by **Wolfgang Fortner**. B-flat major, 2/4, 36 measures, **Introduction** (mm. 1-3): **A** (mm. 3-11): **Interlude** (mm. 11-13): **A'** (mm. 13-25): **A** (mm. 26-34): **Coda** (mm. ^{1/8}35-36), *Larghetto*.



The left-hand accompaniment is made of one thematic figure that is one measure long and is repeated 29 times in the piece. However, the composer creatively adds eighth rests between the repeated figures, which makes the figure fall on different beats each time it is repeated. After five measures, the figure starts again on the down beat, having been played four times.

The key of B-flat major is suggested in a few places and it is stated at the beginning of each section in the right-hand melody (mm. 3-5, mm. 13-15, and mm. 26-28). Also, the left-hand accompaniment has B-flat and F in the figure, which gives a strong feeling of a B-flat tonality. However, the note G-flat (the sixth note of the scale on a weak beat) in the

⁵⁵ “Serenata” means “evening music” in Italian.

left-hand figure weakens the B-flat major key; and the melodic lines in the right hand use flats freely and make dissonances. Thus, the B-flat tonality starts out in B-flat major and gradually moves into the feeling of B-flat minor. The melody is clearly in major and the left hand's modal ambiguity is further evidenced with D-natural and D-flat simultaneously in m. 35 and A-flat and A-natural in m. 36. Even at the end of the piece the major and minor mixture appears with G-flat in the left hand and D-natural in the right hand (m. 36).

Unlike the relatively easy left-hand repeated figure, the right hand is much more difficult. Two melodic lines that are woven together in the right hand need to be brought out as separate voices. Here, the melodic figures are written in their original form (mm. 3-4) or inverted (mm. 13-14) and then they are developed (mm. 7-11) and altered (mm. 15-17). It is interesting to see that the composer has two whole rests in mm. 1-2, and m. 12 to show that there are two melodic lines on one staff.

The tempo is slow. However, the rhythm in this piece is complicated. Triplet sixteenth notes and four sixteenth notes alternate and sometimes the two groups are played simultaneously (m. 16-17). Also, the left-hand rhythmic figure and the right-hand rhythmic figure together can make the rhythm that is three against two (mm. 10, m. 20 and m. 32).

Playing these two rhythmically complicated voice lines is not so easy. The student needs to clearly show the beginnings of each entrance for each voice and make a difference in the tone color to distinguish the voice lines.

Right before the *A'* starts, the music, which has been soft from the beginning, starts to get a little louder (mm. 21-25) to *mezzo forte*. This is not so much of a change as to be labeled a climax. However, it adds a colorful moment to the music and also helps the final

phrase to be brought out (which is again in *piano*), before it decreases to a *pianissimo*.

Since this is evening music, the piece is written to convey a relaxed mood in a slow tempo.

(Adv. 9)

*Lied*⁵⁶, from *Kammermusik für Klavier*, by **Wolfgang Fortner**. D minor, 5/4, 3/4, 4/4, 6/4, 2/4, 34 measures, **A** (mm. 1-8): **A'** (mm. 9-16): **B** (mm. 17-26): **A'** (mm. 27-34), *Andante con moto*.

Andante con moto ♩ = 63

Wolfgang Fortner

As the title clearly states, this piece has a singing melody on top of chords in a “chorale” texture. The eight-measure melody is repeated three times throughout the piece and starts chorale-like at the beginning with the melody in soprano. Then, the melody is heard in the left hand with the expression marking “*Linke Hand hervorheben*,” meaning the left hand must be emphasized.

The eight-measure melody is divided into four segments with different meter combinations (5/4+3/4, 5/4+3/4, 4/4+5/4, 3/4+6/4). The uneven rhythm, repeated notes, repetitive short phrases, and simple melodic line that pauses frequently (each sub-phrase pauses with long notes) make the melody chant-like.

When the melody is placed in the left hand, the right-hand accompaniment plays simple chords over the melodic line. However, the chords are not played on every syllable of the melody as was the chorale-style first phrase; it is therefore more homophonic than

⁵⁶“*Lied*” means “song” in German.

the chorale style. The chords have longer note values than the melodic line and help the melody on the left hand be brought out clearly.

The **B** phrase, where the material is different from the **A** or **A'** phrases, sounds like an interlude. The register and the dotted rhythm of the melodic figure are much more instrumental (not as singable) than the main melody of the piece. The more active **B** phrase interrupts the mood that the calm and serene melody had established thus far. This section leads to the climactic point (m. 23).

The climax and the return of the melody seem to be placed too closely and lack the moment to calm down and prepare for the initial serene feeling of the song. Thus, it would be better to make a *ritardando* in m. 26 where the music gets softer and to briefly pause on the last chord of the **B** phrase and take some time to get into the mood for the singing section.

The constant use of seconds in the chords blurs the key of D minor. However, the key is detected and reinforced throughout the piece, especially in **A** and **A'** phrases.

The most important technique for this piece is to bring out the melody among other chords and the accompaniment. The **B** phrase can be played out and students can really express the climax without restraint and control (as they would need to control and restrain to play the **A** and **A'** phrases). (Adv. 9)

*Elegie*⁵⁷ No. IV, from *Sieben Elegien*, by **Wolfgang Fortner**. No key signature, 4/4, 5/4, 31 measures, **A** (mm. 1-8): **B** (x [mm. 9-12]-y [mm. 13-15]-z [mm. 16-21]): **A'** (mm. 22-31), *Adagio*.

The slow tempo, slow moving rhythm and the notes in the middle register of the keyboard express the feeling of Elegy. The most characteristic feature of the piece is the frequent change in dynamics: the composer inserts different dynamic markings almost every measure. There are three places where *forte* is indicated (mm. 1-2, m. 14 and m. 25). The last time *forte* is indicated is emphasized even more with the “*molto espr.*” and *crescendo* in m. 24. This section has a strong character created by loud dynamics.

The middle phrase **B** contrasts with the outer sections in slower rhythm. Unlike the **A** and **A'** phrases, with their quarter-note motion in 4/4 meter, the **B** phrase has a faster rhythm, with quarter notes and eighth notes in 5/4 meter (except mm. 14-15 in the middle of the section).

A melodic figure (mm. 9-10) is repeated and altered in different ways in the middle section. It is repeated a major-second up and the eighth-note figure is repeated (mm. 11-12). The composer stresses the figure the second time and emphasizes it more by making it louder. He then carries the musical momentum towards the climactic moment (mm. 14-15).

⁵⁷ “*Elegie*” means “elegy” in German which is a poem or song that expresses sadness, especially for somebody who has died.

The same idea of repeated phrase occurs right after the climax (mm. 16-17). However, this time, the composer indicates that the repeated figure should be softer. Here, the figure is repeated twice with some alteration in rhythm as well as in interval.

The piece has many sub-phrases and the musical flow tends to be interrupted by frequent dynamic changes and the repetition of melodic figures. Thus, keeping the flow of the music and holding the piece together needs extra attention for this specific piece. The slow tempo makes it harder to hold the musical idea together. The students need to concentrate on the melodic line and think linearly, rather than listening to chords and hearing music vertically.

The meter change in the **B** section needs to be mentioned (mm. 9-13 and mm. 16-21). This change in meter clearly divides music into its phrases (the phrase *x* and *z*) and sections (different from outer **A** sections).

It is advisable for students to add pedal to the piece, although this is not indicated. The pedal can be changed when the harmony changes. For example, for mm. 3-5, the pedal needs to be changed each left hand chord and the change of the pedal can be done almost every beat in this piece. Also, the middle phrase can be pushed a little in terms of tempo (without actually thinking of getting faster). Students can feel more rapid movement in the phrase and express it naturally. That will add more expression to the music and differentiate all phrases. (Adv. 9)

Air, from *Reihe kleiner Klavierstücke*, by **Henk Badings**. No key signature, 3/4, 35 measures, **A** (mm. 1-13): **B** (mm. 14-24): **A'** (mm. 23-35), *Adagio*.



This piece is simpler and easier to understand than some of the other contemporary pieces in this collection.

The piece is divided into three sections and the **B** section has more characteristic elements (such as faster tempo, more dissonances, various rhythms etc.) than the outer **A** and **A'** sections, which are mainly calm and expressive with a beautiful melody.

There are three voices. The melody is in the right hand while the left hand plays two supporting lines in the accompaniment. The two supporting melodic lines in the left hand must be brought out with the expressive tone as the main melody. These secondary melodic lines are heard more vividly in the **b** phrase.

The tranquil and expressive melody is long and takes all of 13 measures each time in the **A** and **A'** phrases. In the **B** phrase, however, the melodic line does not keep the character of the original melody. With the '*Poco più mosso*' in the beginning and '*stringendo*' in the middle of the phrase, segments of the melody introduce and express the rushing feeling, changing the serene mood that the first section had set up.

After the short moment of excitement in the **B** phrase, the music returns to the original mood with expressive melody and the calm and gentle accompaniment in the left

hand. The *A'* phrase starts the same as the *A* phrase but soon changes its direction (instead of the melodic line moving up, it comes down) and settles to an end.

The melody emphasizes the note C-sharp in many places (the melody even starts on C-sharp both times in *A* and *A'* phrases, and the piece ends in a C-sharp octave). However, the dissonances throughout the piece never allow any key to be established.

This piece is written comfortably in terms of finger and hand positions. Students will not have any trouble connecting the notes smoothly and playing them *legato* because all the notes fall under the fingers naturally. They can easily play this piece without any pedal and still make long lines for the melody and supporting melodic lines. (Int./Adv. 7)

Scherzo pastorale, from *Reihe kleiner Klavierstücke*, by **Henk Badings**. No key signature, 3/8, 48 measures, *A* (mm. 1-14): *B* (mm. 15-26): *A'* (mm. 27-41): *Closing* (mm. 42-48), *Vivace*.



This piece can be imagined as portraying birds and other living things or little children playing and jumping around in the open air. Short melodic figures with staccatos, grace notes, and slurred notes with staccatos express the liveliness and happiness of the pastoral scene.

The two *A* and *A'* phrases have the character of a happy and bright nature. The cuckoo-bird-sounding two-note figure in the right hand followed by the same figure with same intervals in the left hand opens the piece, providing a lively sound in *piano* and

leggiero. Another figure with double notes in the left hand followed by the two-note clusters in the right hand (slurred with staccatos) (mm. 7-10) fills in the first phrase.

The **B** phrase, however, is where something serious occurs. With the *crescendo* from the previous phrase, the new phrase begins in *forte*. Here, the melodic lines in both hands express contrasting musical ideas. In a low register (the left hand has the bass clef in this phrase only), the two notes that are a major seventh apart make the bass line, and a three-measure melodic figure is repeated over sustained notes in the bass. This figure whispers in *piano* after the strong bass entrance. By differentiating this phrase, the overall character of the piece is emphasized.

Triple meter in the very fast tempo sets the mood right from the beginning of the piece. The tempo gets even faster in the **A'** phrase where the composer writes in “*più mosso*” and “*accelerando*” (mm. 34-37). This happens only for four measures, after which the tempo resumes its original speed. However, it certainly adds more character and excitement to the music. Though the dynamic for this short phrase is *piano* throughout, adding a *crescendo* (which might occur naturally) would be acceptable (mm. 34-37).

The figures of both light and soft character in both hands clash with each other in minor seconds. This is the only dissonance that happens in every measure in the **A** and **A'** phrases. Since the tempo is very fast and the notes are short with staccatos, the clashing minor seconds do not affect the piece greatly or sound too dissonant. In the **B** phrase, the interval of a minor second is not as strictly emphasized as in the other phrases. However, the idea of a minor second is preserved in both the melodic line and the bass.

Keeping the tempo and playing the figures rhythmically and playfully at the same time will be a task that the students need to work on. It is very possible to speed up and lose the rhythm in a very fast tempo. Playing the sixteenth notes, using the third and the fourth fingers (m. 3, m. 6, m. 30 and m. 33) needs extra attention also. Since the fourth finger is the finger that is hard to control, those figures need more practice. (Adv. 9)

Pieces Divided by the Level

Easy: Grade 3

None

Easy: Grade 4

None

Intermediate: Grade 5

None

Intermediate: Grade 6

None

Intermediate/Advance: Grade 7

Präludium

Air

Drei kleine Stücke: II.

Intermediate/Advanced: Grade 8

Drei kleine Stücke: I.

Advanced: Grade 9

Drei kleine Stücke: III.

Lied

Aria

Elegie No. IV

Invention

Scherzo pastorale

Serenata

Conclusion

As a Korean, I looked into the market of piano music in South Korea. Piano music in Korea has a short history, although there is a large body of it because of a great interest in Western music, which has overpowered Korean traditional music. In fact, almost every child learns to play piano before entering elementary school. The majority of parents of young children think that learning piano is a necessary part of their children's education and that the piano is the basis of all instruments. This, of course, has resulted in the huge demand for piano music. However, in my search of music stores in Daegu, the third largest city in the country, I found no published piano music on sale for children composed by contemporary Korean musicians. As part of my research for the dissertation, I talked to a few leading publishers and sales people in music stores and found out that musicians, mainly piano teachers, rely heavily on method books and arrangements of songs of different types created mainly by foreign composers. Publishers do not want to publish contemporary piano pieces composed by contemporary Korean composers because those pieces are unmarketable.

I was able to contact the composer Kook Jin Kim and obtain his compositions written for children. They were once published, but are not available anymore. These works are listed in the appendix

I suppose that South Korea is an extreme example of the case regarding a rejection of contemporary music composed by native composers. I understand that China has a great

body of piano pieces for children written after 1940 by native composers and Japan has a lot of indigenous music published as well.

Having come to understand and realize these facts, I came to appreciate greatly the great volume of children's music and the history of schools in educating young pianists in Russia. When I visited music stores in Moscow in 2003, I was surprised to see how much children's piano music was composed by Russians and by composers of neighboring nations. Even here in America, we find much music composed by Russian composers.

The first chapter dealt with the music by three composers from the former Soviet Union. The Russian music schools have been very famous side by side with German music schools. Throughout the centuries, people have approved of the teachings of Russian music schools since, as we all know, the Russian music schools have produced a number of great pianists. They are famous for preserving the principles and old traditions of musical training as well as moving forward to develop new techniques and the sound of the future. Their passion and effort are shown clearly in the amount of children's music that is constantly being composed and published.

Another reason for selecting Russian music for half of the dissertation is that Russian schools have many famous piano teachers who have dedicated their careers in teaching young students. The Gnessin⁵⁸ sisters, Eugenia, Helena and Maria are a few of many good examples. They founded a music college back in 1895 after graduating from the Moscow conservatory. Tikhon Nikolaevich Khrennikov (Class of 1932), a graduate of

⁵⁸ http://www.gnesin.ru/history/gnes_history_eng.html, accessed on January 13, 2008.

the Gnessin music academy, is one of many important musicians that the school has produced. Chapter I of the dissertation introduces and studies piano music written by him.

Dmitiri Kabalevsky is a composer who wrote a great deal of children's piano music not to mention piano music in general. He has many more collections of children's music other than the ones studied in the first chapter of the dissertation.

An Azerbaijani composer, Murad Kazhlayev's music was introduced in this chapter since his music is very popular in Russia and its neighboring countries. The collection of children's pieces studied here does not have many jazz elements that he frequently uses in his compositions. However, "the traditions of formal art" is mixed with contemporary principles as explained in the introductory statement to the analysis.⁵⁹

It is interesting to see that pieces composed in Eastern Europe seem to concentrate more on meanings and feelings of music rather than the technical problems and contemporary musical idioms mentioned above. The pieces tend to have more descriptive and narrative qualities. Even short pieces try to portray scenes and pictures of various objects. They try to imitate many different sounds created in our daily lives as well as express native traditions in their music.

I believe that bringing out the meanings and feelings of music that are written on paper is very important in teaching young students. And the works in Chapter 1 concentrate on portraying picturesque scenes and describing human feelings. Each descriptive title supports the idea of picture painting through music. They successfully bring in the past, tradition, and the nationality in music to make the piece interesting. At

⁵⁹ Mikhail Grigor'yevich Byalik. "Kazhlayev, Murad" In *Grove Music Online*. *Oxford Music Online*, <http://www.osfordmusiconline.com/subscriber/article/grove/music/14805> (accessed April 7, 2008).

the same time, these composers introduce modes, chromaticism, irregularity and unusual meters in the music and provide children with the sound that is certainly different from the music of the Classic and Romantic periods of Western music that they mostly learn.

The unique sound and techniques of each piece analyzed in Chapter 2 provide a good starting point for “tasting” contemporary music. While the compositions in Chapter 1 deal with ideas for music suggested in descriptive titles, folklore that is adopted and re-illustrated, techniques that are not too difficult, and musical issues that are somewhat familiar to young students, the pieces in Chapter 2 deal with higher-level music that involve the difficult techniques and sounds of contemporary music.

In Chapter 2, the twentieth century idioms—such as minimalism and atonality—can be found in pieces written by composers from all over the world. These techniques and musical idioms are important educational material and need to be introduced and taught to young piano students since the new ideas in these compositions will enhance and open the students’ ears to different musical sounds.

The fact that they contain compositions from many different nations makes the collections especially good. Students can have an opportunity to try unique pieces that bring out the characteristic sound of music from different places around the world. While educating students musically and technically (pianistically), this collection will broaden their minds and understanding of many different musical languages at the same time. Thus, Chapter 1 and Chapter 2 each has an importance of its own. They both help educate young students, but with different ideas, musical idioms, pianistic techniques, and genres in piano music.

The compositions studied in the dissertation are not even a tip of an iceberg. There is a huge volume of piano music composed by contemporary composers throughout the world. I hope that pianists as well as piano teachers get to know these educational and musical compositions and use them to teach their students about the richness and diversity of music.

Appendix 1
**List of Collections of Piano Music for Children Not Discussed in
the Dissertation**

Composer	Title	Editor/ Publisher	Published Year
Atarov, Alexandra	<i>10 Easy Pieces for Piano 'Pages from Family Album'</i>	Moscow: Center for the Humanities; VLADOS	2002
Badings, Henk Herman	<i>Little Piano Pieces</i>	Schott & Co. Ltd., London	1951
Bernstein, Leonard	<i>Five Anniversaries</i>	Boosey & Hawkes. New York	1964
Bronner, Mikhail	<i>Pieces for Piano</i>	Moscow: Verzhe- AV	2001
Creston, Paul	<i>Five Little Dances</i>	G. Schirmer, Inc. New York	1946
Fortner, Wolfgang	<i>Chamber Music for Piano</i>	Schott & Co. Ltd., London	1951
Fortner, Wolfgang	<i>Seven Elegies</i>	Schott & Co. Ltd., London	1950
Genzmer, Harald	<i>Little Piano Book</i>	Schott & Co. Ltd., London	1950

Genzmer, Harald	<i>Piano Sonatina No.1</i>	Schott & Co. Ltd., London	1941
Haufrecht, Herbert	<i>Three Nocturnes</i>	Associated Music Publishers, Inc., New York	1962
Hessenberg, Kurt	<i>Seven Little Piano Pieces, Op.12</i>	Schott & Co. Ltd., London	1941
Hovhaness, Alan	<i>Mountain Idylls</i>	Associated Music Publishers, Inc., New York	1955
Kabalevsky, Dimitri	<i>30 Children's Pieces Op.27</i>	New York: International Music Company	1950
Kabalevsky, Dimitri	<i>24 Little Pieces, Op.39</i>	New York: MCA Music, MCA Inc.	1964
Kabalevsky, Dimitri	<i>15 Klavierstücke für Kinder</i>	Hamburg: Sikorski	1964
Kabalevsky, Dimitri	<i>Was Kinder Erleben</i>	Hamburg: Sikorski	1964
Kazhlayev, Murad	<i>Young Pianist's Album; Miniatures of Progressive Difficulty</i>	Moscow: Muzyka	2002
Khachaturian, Aram	<i>Children's Album, book I for piano, Op.62</i>	Hamburg: Sikorski	2002
Khachaturian, Aram	<i>Children's Album, book II for piano, Op.100</i>	Hamburg: Sikorski	2002
Khrennikov, Tikhon	<i>Six Children's Pieces for Piano</i>	Moscow: Muzyka	2003
Kim, KookJin	<i>Korea Sonatine Album I</i>	Korean Publishing	1994
Kim, KookJin	<i>Korea Sonatine Album II</i>	Korea Music Education Corp.	2006

Kim, KookJin	<i>New Piano Sonatine II</i>	Moonye Korea Publications	1978
Kim, KookJin	<i>Piano Pieces</i>	D.J. Music Publishing Co.	1996
Kim, KookJin	<i>Sor-Rhi for Piano II</i> (Sound for Piano)	Korean Publishing	1991
Kim, KookJin	<i>Piano Variations</i>	Moonye Korea Publications	1976
Kim, KookJin	<i>Korean Sound for Four Hands I</i>	D.J. Music Publishing Co.	1996
Kim, KookJin	<i>Korean Sound for Four Hands II</i>	D.J. Music Publishing Co.	1997
Kim, KookJin	<i>Ballades for Piano</i>	D.J. Music Publishing Co.	1996
Kodaly, Zoltan	<i>Children's Dances; For the Black Keys</i>	Hawkes & Son Ltd., London	1947
Kodaly, Zoltan	<i>24 Little Canons On Black Keys</i>	Schott & Co. Ltd., London	1947
Lamote de Grignon, Ricard	<i>Easy Pieces for Piano</i>	Union Musical Española, Madrid	1953
Ledeniov, Roman	<i>Album of Piano Pieces for Children</i>	Moscow: Center for the Humanities; VLADOS	2003
List, George	<i>Music for Children</i> (Eight Pieces for Piano)	Associated Music Publishers, Inc., New York	1952
Maler, Wilhelm	<i>Three Small Piano Pieces</i>	Schott & Co. Ltd., London	1948

Mizokami, Hideo	<i>Piano Ensembles</i>	St. Petersburg: Muzyka	2003
Muravlev, Alexei	<i>Piano Music for Children</i>	Moscow: Center for the Humanities	2003
Muczynski, Robert	<i>Nine Pieces for the Young</i>	G. Schirmer Inc., New York	1967
Peterson, Oscar	<i>Jazz Piano for the Young Pianist; Exercises, Minuets, Etudes & Pieces, book 1-3</i>	Hansen House Music	1965
Pyankov, Vallerie	<i>Piano Pieces for Children</i>	Moscow: Center for the Humanities; VLADOS	2002
Podgatis, Efrem	<i>Children's Album, Op.19</i>	Moscow: Muzyka	1999
Podgatis, Efrem	<i>Three Pieces, Op.76</i>	Moscow: Muzyka	1999
Rodrigo, Joaquin	<i>El Album de Cecilia (Six Pieces for Small Hands)</i>	Union Musical Española, ñMadrid	1953
Schuman, William	<i>Three-Score Set</i>	G. Schirmer, Inc., New York	1943
Strohbach, Siegfried	<i>The Toy Chest (Six Piano Pieces)</i>	Breitkopf & Härtel, Wiesbaden	1955

Surinach, Carlos	<i>Tales from the Flamenco Kingdom</i>	Associated Music Publishers, Inc., New York	1955
Takács, Jenő	<i>For Me</i> (Little Recital Pieces)	Ludwig Doblinger K.G. Wien, München	1963
Tansman, Alexandre	<i>Ten Diversions for the Young Pianist</i>	Associated Music Publishers, Inc., New York	1946
Turrin, Joseph	<i>Children's Suite for Piano Solo</i>	Moscow: Muzyka	1946
Zimmermann, Bernd Alois	<i>"Enchiridion" Little Piano Pieces</i>	Schott & Co. Ltd., London	1954

Appendix 2

Brief Notes on the Composersⁱ

Badings, Henk Herman (1907-1987)

A Dutch composer, he used unusual musical scales of six or eight notes and harmonies employing the octatonic scale and the 31-tone series. He also created many electronic compositions. In addition to his 600 compositions exploring all genres, he composed music for amateurs and for educational purposes, especially in recent years.

Bauernfeind, Hans (1908-1985)

He was an Austrian composer, organist and choirmaster. He studied with Joseph Mark, a late romantic music composer and mainly composed church music.

Bernstein, Leonard (1918-1990)

This American conductor, composer and pianist, was the first conductor born in the United States of America to obtain world-wide acclamation. As a conductor of the New York Philharmonic, he had a great impact on the popular audience's acceptance and appreciation of classical music. His own work as a composer, particularly his scores for such Broadway musicals as *West Side Story* and *On the Town*, helped build a new relationship between classical and popular music. He also composed many pieces for young people.

Bronner, Mikhail Borisovich (b.1952)

A graduate of the Moscow Conservatory, where he studied composition with Khrennikov, this Russian composer mainly writes music for the theatre and uses theatrical elements in other musical compositions. He is also an expert choral composer and uses a range of contemporary expressive techniques in his numerous works set to sacred texts. His music for children is considered especially effective.

Creston, Paul (1906-1985)

Born in New York of Italian parents, he made rhythm a foundation of his own distinctive style. He emphasized shifting subdivisions of regular meter and focused on irregular ostinato patterns. He was one of the first composers who composed serious concert pieces on unconventional solo instruments like the saxophone. He also composed solo pieces for marimba, accordion and trombone. He is the author of *Principles of Rhythm* (New York, 1964), and *Rational Metric Notations* (Hicksville, NY, 1979).

Fortner, Wolfgang (1907-1987)

As a progressive composer and music teacher in Germany, he was praised as one of the leading composition teachers of his time. His influence on a whole generation of young composers was tremendous, due to his ability to convey skills and techniques effectively

and also by his interest in discovering and encouraging each student's individual talent. Towards his later career, he employed 12-note techniques with non-serial relations in his compositions. He composed in many musical genres including sacred music.

Genzmer, Harald (1909-2007)

He was a German composer of contemporary classical music who studied with Paul Hindemith. Under this influence, he composed in all genres except opera. He also experimented with electronic instruments. There are many pedagogical compositions in addition to his orchestral, chamber music and choral works. He had an interest in amateur music-making, especially that involving young children, and produced numerous works for that purpose.

Haufrecht, Herbert (1909-1998)

He was a musicologist, composer, pianist, music editor and folklorist. Among his several published items, there are *Folk Songs in Settings by Master Composers* (prefaced by Virgil Tompson 1970) and *Folk Songs of the Catskills* (edited and annotated with Norman Cazden and Norman Studer, 1982).

Hessenberg, Kurt (1908-1994)

This German composer, contributed to all musical genres except opera. His compositions are known for generally being pedagogical and conservative. His style is often contrapuntal and he had a very personal style of harmony.

Hovhaness, Alan (1911-2000)

He was an American composer of Armenian and Scottish descent who rejected serialism and atonality. He was a pioneer of East-West 'fusion' music. His long association with mountains since his boyhood always remained important to him and became a lifetime inspiration for his compositions. He was one of the most prolific composers of the twentieth century, with well over 400 compositions.

Kabalevsky, Dmitri (1904-1987)

Born in St. Petersburg, he was a successful Russian composer, pianist, teacher and writer on music. He taught young pianists, and his first pieces were written for his young pupils. He also wrote concertos for violin (1948), cello (1948-1949), and piano (1952) as well as many piano pieces and songs for young children. His continuous efforts in educating children resulted in his development of a system of musical education. His books about music for children include *Educating the Mind and the Heart* (Moscow, 1984) and *People of the Same Age: Talks about Music for Young Children* (Moscow, 1987).

Kazhlayev, Murad (b.1931)

He is an Azerbaijani composer and conductor. His music is very popular in Russia and its neighboring countries. The energy, color, melodic simplicity, rhythmic variety, inventiveness and brilliance of orchestration as the inherent blending of the traditions of formal art, light music and jazz are characteristics of his music.

Khrennikov, Tikhon Nikolayevich (1913-2007)

As a Russian composer, pianist, leader of the Union of Soviet Composers, and film actor, he composed in many musical genres including incidental music and film music. He formed a personal style including “lyricism and an attraction to popular theatrical genres.” He also often put actual folk melodies in his operas. He received many prizes including Stalin Prize (1942, 1946, and 1952) and Lenin Prize (1974).

Lamote de Grignon, Ricard (1899-1962)

Like his father, Joan Lamote de Grignon, he was also a composer and a conductor born in Barcelona. His major works include an opera and a composition for chorus and orchestra.

List, George (b.1911)

After graduating from the Juilliard School of Music, majoring in flute performance, he continued his study and finally received his Ph.D. from Indiana University (1954), where he taught folklore for many years. As an American ethnomusicologist, he edited *The Folklore and Folk Music Archivist* (1958-68). Ethnomusicology and folklore, Latin American folk music, North American folk music and music of the Hopi Indians are the main fields of his scholarly works.

Maler, Wilhelm (1902-1976)

The music of this German composer and teacher shows the influences of Reger and of Busoni as well as Impressionism and folk elements. He concentrated more on teaching after the war and gained a wide reputation. He published a work on music theory, *Beitrag zur durmolltonalen Harmonielehre* (Munich and Leipzig, 1931, 4/1957).

Muczynski, Robert (b.1929)

This American composer and pianist has focused greatly on music for piano solo and for small chamber combinations.

Rodrigo, Joaquin (1901-1999)

He was a blind Spanish composer who composed the *Concierto de Aranjuez* (1940), the best-loved guitar concerto in the classical repertoire. He was raised to the nobility by King Juan Carlos and given the title “Marques de la jardines le Aranjuez”.

Schuman, William (1910-1992)

Born in New York, this American composer was appointed as a Director of Publications at G. Schirmer, Inc. and later became the president at Juilliard School and the Lincoln Center. He is famous for his orchestral music. He also wrote choral music with special emphasis on American poetry.

Strohbach, Siegfried (b.1929)

The works of this German composer and conductor include numerous sacred and secular choral works, chamber music, songs, stage music, and piano music.

Surinach, Carlos (1915-1997)

He was a Spanish-born American composer and conductor and one of this century's premier composers of the dance. He is known mainly for his energetic ballet scores influenced by traditional flamenco rhythms and melodies. In addition to his ballet music, he also wrote chamber music, choral music, music for guitar and for piano, and a number of works for orchestra.

Takács, Jenő (1902-2005)

He was a Hungarian-Austrian composer and pianist. The many collections of piano pieces for children consist of some 200 compositions. Contemporary idioms including 12-tone to boogie-woogie, neoclassic to blues, and neo-romantic to completely abstract constructions can be found here. These pieces range from teaching pieces to concert repertoire requiring all the necessary techniques the young students need to master.

Tansman, Alexandre (1897-1986)

This French composer and pianist of Polish birth was influenced by Stravinsky's "repetitive, rhythmic patterns" and Ravel's "chords of the 11th and 13th." His music also preserved many distinctively Polish elements, such as Mazurka rhythms and Polish folk melodies.

Zimmermann, Bernd Alois (1918-1970)

He was a German composer. In his theatrical compositions, he adapted folk elements, vernacular and early music. He also used a technique of a collage of layered textures with quotations from famous pieces of other composers.

ⁱ Information in these thumbnail biographical sketches has been taken from www.grovemusic.com, www.hovhaness.com, www.josephurrin.com, www.leonardbernstein.com, www.library.ex.ac.uk, www.naxos.com, www.schirmer.com, www.schott-music.com/shop/artists/1/6718/.

Appendix 3

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