

Piano Literature Book 1: BAROQUE 1600 - 1750

3A Lesson Book

“Canario,” pp. 4-5

- Key of G
- Alberti bass in a cheerful allegretto tempo
- Dance-like rhythms
- Short melodic slurs

Quick Thought: The Alberti bass can be used as a quick, upbeat accompaniment (“Canario”) or as a smooth harmonic background for a singing melody (“Looking Glass River”).

“Looking Glass River,” pp.12-13

- Key of C
- Alberti bass as a legato accompaniment against a singing melody
- Longer melodic lines

3B Lesson Book

“Primary Chords in A Minor,” #7 Alberti bass, p.7

- L.H. Alberti bass pattern in A minor
- Smooth legato

“Court Dance and Gavotte in C,” pp. 6-7

- Key of G and C
- Binary form
- Staccatos and short slur articulations
- Independence of the hands
- L.H. moving bass lines

Quick Thought: Binary form is often used for dances of various kinds. Expect articulations that help give the music rhythmic vitality and energy.

“Court Dance,” pp.12-13

- Key of C
- Binary form
- Articulated dance rhythms with short slurs and staccatos,

“Baroque Dance,” p.26

- Key of F
- Binary form
- Articulated dance rhythms with short slurs and staccatos

“The Highlander,” pp. 8-9

- Key of G
- Binary form
- Bagpipe drone with L.H. 5th using a grace note
- Articulated melody with short slurs and staccatos

Quick Thought: Precise staccatos give music vital energy and an exciting sense of rhythm. Articulation is to rhythm as dynamics are to sound.

“Court Dance, Rock Variation,” p11

- Key of C
- Binary form
- Driving L.H. bass
- Staccatos requiring precise rhythm between the hands

“Phantom of the Keys,” pp.32-33

- Key of Am
- Highly articulated “caper on the keys” requiring crisp staccatos and rounded hand for scale passages

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“Looking Glass River,” pp.12-13

- Key of C
- Alberti bass as a legato accompaniment
- Harmony based on chord patterns

Quick Thought: In most L.H. accompaniment patterns the thumb is played lightly. This contributes to the rhythmic character of the piece.

“Minuet,” p. 12

- Key of C
- Binary form
- Long phrases in the A section
- Staccato dance rhythms in the B section

Quick summary: Passages with long phrases are often followed by passages with short slurs and staccatos for a variety of touch.

“A Little Dance,” p. 13

- Key of G
- Symmetrical phrases
- Phrases ending on the dominant and tonic
- Intervals of the 2nd, 3rd, 4th, 5th, 6th and octave

Quick Thought: Beethoven was always creating new ways to be inventive, exciting, and unforgettable.

“Morning,” p. 13

- Key of G
- Binary form
- A study in legato
- Melody with simple harmony
- 2-measure phrases followed by a long 4-measure phrase
- Section B begins on the dominant and cadences on the tonic
- Legato touch achieved without pedal

Quick Thought: Classical music does not use pedal as much as contemporary sounds. Pedal can be used to enhance a legato sound (as in “Land of the Silver Birch” and “Snowfall”) but the fingers must do the necessary work of connecting from one key to the next.

“Looking Glass River,” pp.12-13

- Key of C
- Alberti bass as a legato accompaniment against a singing melody
- Longer melodic lines

“Morning,” pp.16-17

- Key of F
- Long flowing phrases shaped with crescendos and diminuendos
- Blocked chord accompaniment
- Connected pedaling

“Interval Warm-up,” pp.16-17

- All intervals of the scale: 2nd, 3rd, 4th, 5th, 6th, 7th

“Land of the Silver Birch,” pp.20-21

- Key of D
- A study in legato
- Melody with ostinato
- 2-measure phrase followed by a long 4-measure phrase
- Legato touch enhanced with the use of the damper pedal

3B Lesson Book

“Snowfall,” pp. 12-13

- Key of C
- Harmony based on a tonic-dominant pattern requiring a light thumb

“Rage Over a Lost Penny,” pp. 18-19

- Key of G
- Phrases marked with staccato melody notes
- Blocked chord accompaniment
- Fast tempo

“Rage Over a Lost Penny,” pp. 18-19

- Key of G, sections marked by cadencing on the tonic or dominant
- Octave leap at the end of the B section
- The composer of “A Little Dance” (Turk) lived around the same time as Beethoven. Whose music was more dramatic?

“Snowfall,” pp. 12-13

- Key of C
- A study in legato
- Melody with simple harmony
- Legato touch enhanced with the use of the damper pedal

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“Quadrille,” p. 15

- Key of C
- Binary form
- A study in staccatos
- Robust, articulated R.H. melody
- L.H. staccato blocked chords

“Cossack Ride,” pp.22-23

- Key of Am
- A study in staccatos and accents
- Articulated R.H. melody
- Staccato L.H. 5ths

3B Lesson Book

“Sea Chantey,” pp. 16-17

- Key of Em
- A study in staccatos and accents
- Articulated L.H. melody
- Staccato R.H. blocked chords

Quick Thought: What is more important, the melody or the harmony? The melody, we say. Yet the harmony, with its rhythmic staccatos and accents, gives the perfect partner for the R.H. melody to come alive.

“Sonatina in G,” pp. 16-17

- Key of G
- ABA form,
- Alberti bass
- Legato R.H. phrases shaped with crescendo and diminuendo

“Willow Tree Waltz,” pp.62-63

- Key of D
- Two-hand gesture
- Phrase shaping
- Balance between the hands

Note: This “Sonatina in G” is a little beyond the level of 3A. Perhaps consider teaching it with the last piece in the 3A Lesson Book. Or, the teacher may choose to teach it earlier for the student who is ready for the challenge.

“Rage Over a Lost Penny,” pp. 18-19

- Key of G
- Sections marked by cadencing on the tonic or dominant
- Lively R.H. articulated melody
- Blocked chord harmony using G major and E minor chords

Quick Thought: This “Sonatina in G” has lovely, legato phrasing and expressive nuance within the melodic line. The “Rage over the Lost Penny” has bold rhythm and dynamic contrast. Both are classical pieces. Classical music is filled with variety!

“Adagio and Allegro,” pp. 18-19

- A (adagio) B (allegro) A (adagio) form
- Great tempo contrast
- Great dynamic contrast
- Motive and sequence
- Use of pedal for dramatic effect

“Adagio and Allegro,” pp.56-57

Note: This “Adagio and Allegro” is beyond the level of 3A. Consider teaching it at the next level. Or teach it with demonstrations that model technique, rhythm, and the character of the piece.

“Adagio and Allegro,” pp.56-57

- A (adagio) B (allegro) A (adagio) form
- Great tempo contrast
- Great dynamic contrast
- Motive and sequence
- Use of pedal for dramatic effect
- Added L.H. octaves
- Mordents
- Notation changed in the Allegro section

Quick Thought: Which version of this piece is preferable to the student? The more difficult one with octaves in the 3B Lesson Book? Or the slightly easier one in the Literature Book 1? Have a brief discussion that Classical composers often did these kinds of additions in their pieces.

Piano Literature Book 1: ROMANTIC

3A Lesson Book

“Little Prelude” pp. 20-21

- Key of Am
- Through-composed
- Broken-chord pattern between the hands
- Shaping with crescendos and diminuendos, connected pedaling

“Lunar Eclipse,” pp.24-25

- Key of Cm
- ABA coda form
- Broken chord pattern between the hands
- Shaping with crescendos and diminuendos
- Connected pedaling

3B Lesson Book

“Snowfall,” pp. 12-13

- Key of C
- ABA coda form
- Broken pattern using R.H. 3rds
- Shaping with crescendos and diminuendos
- Connected pedaling

Quick Thought: Broken chord passages often use the damper pedal to give a wash of musical color. The harmony “hangs in the air” and creates a beautiful sound through the pedal effect.

“Melody for Left Hand.,” p. 23

- Key of G
- Singing L.H. melody using a dotted rhythm pattern
- R.H. harmony with blocked chords
- 2-measure phrases followed by a longer 4-measure phrase

“Amazing Grace,” p.36

- Key of G
- Melody with R.H. and L.H. (m.11)
- Singing
- Rich tone required

“Fiesta Espana,” pp.10-11

- Key of Am
- ABA coda form
- R.H. harmony with blocked chords

Quick Thought: Blocked accompaniment patterns can give a variety of textural backdrops for the melody; a steady, cheerful march sound, as in “Melody for L.H.,” or a calm, serene backdrop as in “Amazing Grace,” or a snappy, rhythmic vamp of blocked chords as in “Fiesta Espana.”

“Two Preludes.,” p. 23

- Key of G
- Prelude 1 with singing L.H. melody and R.H. broken chord accompaniment
- Prelude 2 with singing R.H. melody and L.H. broken chord accompaniment
- Two-measure phrases following by a 4-measure phrase
- Connected pedaling

“Amazing Grace,” p.36

- Key of G
- Melody with R.H. and L.H. (m.11)
- Singing
- Rich tone required

“Fiesta Espana,” pp.10-11

- Key of Am
- ABA coda form
- R.H. harmony with blocked chords

Quick Thought: Accompaniment patterns can take a simple harmony and make it more interesting through broken chords. These broken chords give a forward movement to a more sedate melody.

“Waltz for Four Hands,” pp.24-25

- Key of C
- Primo melody in octaves
- Short slurs on 8th note patterns
- Staccatos on quarter notes for elegant “waltzing”
- Secondo featuring a light waltz chord pattern

“Little March,” p. 9

- Key of C
- R.H. march melody with emphasis on the tonic and dominant
- L.H. single-note harmony with emphasis on the tonic
- Leading tone and dominant, short slurs on the 8th note patterns

“Snowfall,” pp. 12-13

- Key of Am
- ABA coda form
- R.H. harmony with blocked chords

Note: This can be taught at any time. It is paired with “Snowfall” as both are in C and in $\frac{3}{4}$ time.

Quick Thought: Both marches and waltzes have a certain “feel” that comes from the time signature. A waltz is always in $\frac{3}{4}$. A march is generally in $\frac{4}{4}$ or $\frac{2}{4}$. Harmony notes may be the same, keys and tempi may be the same, but the time signatures are always different.

Piano Literature Book 1: ROMANTIC

3A Lesson Book

“The Hunt,” pp.26-27

- Key of C
- Programmatic piece
- Through-composed form
- Quick, rollicking dash in $\frac{3}{4}$
- Melody begins with short 2-note horn calls followed by a 4-measure phrase
- Harmony is only I to V or I to V7

“Snowflake Rag,” pp.26-27

- Key of C
- Intro A B A coda form
- Lightly syncopated melody
- Steady L.H. broken chords
- Chromatic scale passages
- B section in A minor

3B Lesson Book

“The Return,” p. 51

- Key of C
- Programmatic piece
- Binary form
- R.H. rollicking dash in 6/8 by the same composer as “The Hunt”, Cornelius Gurlitt

Quick Thought: All three pieces feature an energetic R.H. melody in the Key of C over a basic chord accompaniment based largely on I and V7 chords.

“Tarantella,” pp.26-27

- Key of Am
- Programmatic piece
- Quick, allegro melody in 6/8 featuring fast scale passages
- Staccato L.H. blocked chords marking 2 quick beats per measure

“Tchaikovsky’s Theme,” p.56

- Key of D
- Beautiful andante melody in 6/8 featuring scale passages with colorful accidentals
- Gentle L.H. blocked chords
- Connected pedaling

“Energico,” p. 8

- Key of Am
- Fast piece featuring R.H. triplets
- Crisp staccato L.H. blocked chords marking the 4/4 time

Quick Thought: All three pieces use tempo as a key factor in the expressiveness of the piece; be it a wild dance, a poignant, poetic melody, or a fiery, dramatic composition. In all cases, tempo sets the character for a colorful performance!

Piano Literature Book 1: CONTEMPORARY

Characteristics

“On the Ocean Floor,” pp.30-31

- Key of C
- Programmatic piece
- A low rising and falling melody split between the hands
- 2-measure chord clusters “bookend” the melodic phrases
- Rich B section chords descend down the keys
- Piece ending very low with “bubbles of 4ths” rising to the top
- Peaceful

Quick Thought: All three pieces use imagery to convey the character of the piece; deep below the water with “On the Ocean Floor”, in the air with “Cherry Blossoms,” and from the sky with “Snowfall.” This imagery can guide tempo and touch, and gives us an invaluable view as to the composer’s creative thoughts.

“The Busy Machine,” pp.32-33

- Key of C
- Programmatic piece
- Cut time
- A study in staccato thirds
- Interlinking rhythm pattern between the hands
- Meno mosso middle passage gives “human expression”, so to speak, before we return to the digital machine sound

Quick Thought: All three of the pieces again use imagery to create a kind of musical story. The “story” cannot be created with just notes. Attention must be given to the tempo, the dynamics, the articulation, and phrasing. We see it is not just the story, but “how we tell the story” that makes the music interesting.

“Shepherd Pipes,” p.34

- Key of Dm
- Programmatic piece
- Lyrical melody in 2-measure phrases
- Phrase shaping with crescendo and diminuendo
- L.H. D-A fifth throughout
- “Patches of pedal” to enhance the richness of the phrases

Quick Thought: Composers often present melodies against the simplest of harmonic backgrounds; a L.H. fifth, for example, that remains essentially unchanging. This gives a simple and effective bass for a R.H. melody to present itself with artistic expression.

“Pantomime,” p.35-37

- Frolicking, playful piece in C major with colorful accidentals
- Short articulated R.H. slurs
- Bitonal passages using clusters and triads
- Octaves shifts for tonal color, and a dramatic ending with a two-hand gesture

Quick Thought: Think of your fingers as the players in the orchestra and yourself as the conductor. As the “conductor” direct your fingers (the players) to play certain passages slowly for correct “muscle memory.” Think the tempo in your head so the “players” make a good beginning, and know the sound of the piece that you wish the “players” to create.

3A Lesson Book

“Sakura,” p.6

- Key of Am
- A rising and falling R.H. melody
- L.H. ostinato is the “easel” for the melody to be “painted”
- Phrases shaping with crescendo and diminuendo
- Peaceful

“Cossack Ride,” pp.22-23

- Key of Am
- Programmatic piece
- Cut time
- A study in fast slurred passages and crisp staccatos
- Mid-section legato phrases provide a brief interlude before the return to the “cossack ride”

“Land of the Silver Birch,” pp.20-221

- Key of Dm
- Programmatic piece
- Lyrical melody shaped with crescendo and diminuendo
- Use of L.H. D-A fifths
- Connected pedaling to enhance the richness of the phrases

Note: “Pantomime” is beyond the level of 3A. Consider teaching it at the next level. Or teach it with demonstrations that model technique, rhythm, and the character of the piece.

3B Lesson Book

“Snowfall,” p. 12

- Key of C
- Programmatic piece
- Gentle cascading R.H. melody based on thirds
- L.H. provides a tonic-dominant ostinato pattern
- Peaceful

“Cat Patrol,” p. 24

- Key of Dm
- Programmatic piece
- Staccato against legato study in 6/8 time
- Mid-section interlude with a legato L.H. melody before the return to the “cat patrol”

“Cat Patrol,” p. 24

- Key of Dm
- Programmatic piece
- Staccato against legato study in 6/8 time
- Use of L.H. fifths
- Contrasting piece from “Shepherd Pipes” also in Dm

“Gypsy Camp,” pp.58-59

- Key of Dm with colorful accidentals
- Programmatic piece
- Short articulated R.H. slurs
- Broken-chord L.H. accompaniment
- Dramatic ff ending