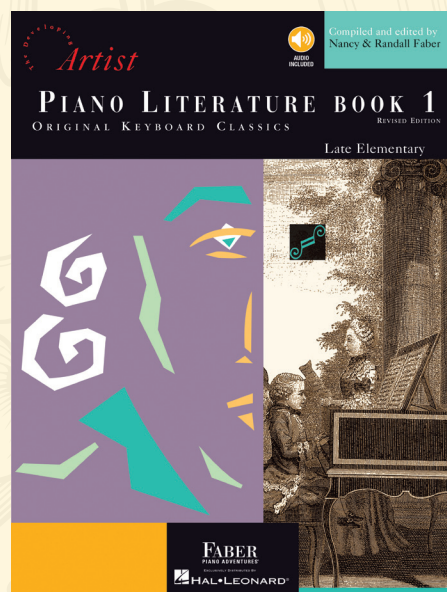


PIANO LITERATURE BOOK 1

CORRELATION CHART to the Piano Adventures® Method

by Nancy and Randall Faber



Piano Literature Book 1

BAROQUE

Canario 3
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Level 3B: Primary Chords in A Minor

Procession in G, Gavotte in C 4
Level 3A: Court Dance
Level 3B: Energico

CLASSICAL

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Teacher Note: These correlations are suggestions only.

Piano Literature Book 1

Canario, p. 4

- Key of G major
- Alberti bass at an *allegretto* tempo
- Dance-like rhythms
- Short melodic slurs

Canario

Joachim Von der Halle
(17th century, date unknown)

Allegretto

f

p

FF1000

3A Lesson Book

Looking-Glass River, p. 12

- Key of C major
- Alberti bass as an *andante* accompaniment for a singing melody
- Longer melodic phrases

The Alberti Bass

The Alberti bass is a common L.H. broken chord pattern named after the Italian composer Domenico Alberti.

• Notice the pattern: bottom-top-middle-top.

Warm-up

I chord

IV chord

V7 chord

• Play the I chord Alberti bass example to end.

Ternary Form

Ternary form or ABA form means three sections – an A section, B section, and a return to the A section. If the A section is slightly changed, we label it A'.

• Write A, B, or A' in the boxes given.

Andante (♩ = 112-120)

(light thumb)

Looking-Glass River

Key of Major

12 Theory pp.4-5 Tech pp.6-9 Perf pp.4-5 Sight pp.10-13

3B Lesson Book

Primary Chords in A Minor, p. 7

- L.H. Alberti bass exercise in the key of A minor
- Legato L.H. primary chords

Primary Chords in A Minor: i iv V7

4. Practice hands separately, then hands together. In a minor key, the i and iv chords are minor and shown in lower case Roman numerals.

mf

mp

5. Now play this L.H. Alberti bass pattern.

mf

mp

Challenge: Two-Octave A Minor Scales*

6. Practice these scales o-o-w-o-y.

• First play without the G♯ to form the A natural minor scale.

• Repeat with the G♯ to form the A harmonic minor scale.

Smooth and steady

R.H.

mp

mf

Smooth and steady

L.H.

mp

mf

*Teacher Note: The melodic minor scale is introduced in the Level 5 Lesson Book.

FF1000 Theory p.2 Tech p.2 (The Up/Down) p.5

Quick Thought: The **Alberti bass** can have many moods; a quick dance accompaniment as in “Canario,” a smooth harmonic backdrop as in “Looking-Glass River,” or a primary chord pattern in A minor that uses gentle L.H. rotation.

Piano Literature Book 1

Procession in G, p. 6 Gavotte in C, p. 6

- Keys of G and C major
- Binary form
- Independence of the hands
- Articulated dance rhythms with short slurs and staccatos

Procession in G
Michael Praetorius (1571-1621)

Stately

Gavotte in C
Georg Philipp Telemann (1681-1767)

Moderato

FF1030

3A Lesson Book

Court Dance, p. 10

- Key of C major
- Binary form
- Independence of the hands
- Articulated dance rhythms with short slurs and staccatos

Binary Form or AB Form
Remember, musical form is the overall structure of a piece.
Binary means two parts or sections.
Both the A section and B section repeat.

A **B**

Court Dance
Alexander Birnagle (1706-1809, England) original form

Moderato (♩ = 104)

Count: 1 + 2 + 1 + 2 + 1 + 2 + etc.

From 24 Short and Easy Pieces
10 **Feel** pp. 2-3

3B Lesson Book

Energico, p. 8

- Key of A minor
- A B A coda
- Fast, articulated R.H. triplets
- L.H. primary chords in A minor with crisp staccatos

sfz - sforzando A sudden strong accent on a single note or chord.

• Which form of the A minor scale is used in this piece?
natural or harmonic

• Which two primary chords are used in measures 1-16?
i iv or V7

Energico
Key of A Minor
N. Fäber

Allegro (♩ = 128-144)

From 24 Short and Easy Pieces
8 **Theory** p. 3 **Technique** p. 6 **Light** pp. 6-9

Energico is Italian for energetic, vigorous, or powerful.

Quick Thought: Binary form is often used for dances of various kinds. Notice how the articulations help to give the music rhythmic vitality.

Piano Literature Book 1

The Highlander, p. 8

- Key of G major
- Binary form
- “Bagpipe” 5th drone with a grace note
- Articulated melody with short slurs and staccatos

The Highlander
(La Montagnarde)

Moderato

Jean-Joseph Mouret
(1682-1738)

*The student may wish to initially learn this piece without the L.H. grace note.

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3A Lesson Book

Court Dance (Rock Variation), p. 11

- Key of C major
- Binary form
- Driving L.H. bass that requires precise rhythmic coordination between the hands

Many composers today combine elements of rock and jazz with classical music. This rock variation uses a steady L.H. beat with accents and snappy rhythms.

Court Dance (Rock Variation)

Fast beat (♩ = 184)

Reinhold—Faber

Do you prefer the original or the rock variation of Court Dance? Can you memorize your favorite one?

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3B Lesson Book

Phantom of the Keys, p. 32

- Key of A minor
- R.H. and L.H. grace notes
- Highly articulated “caper on the keys” that requires fast fingerwork and crisp staccatos

Grace Note Warm-up

Practice these examples (Your teacher will demonstrate.)

mp

Phantom of the Keys

Key of ___ Major/Minor

Mischiefous, with energy (♩ = 88-100)

N. Faber

Theory pp. 14-15 Tech p. 21 Sight pp. 36-39

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

Piano Literature Book 1

Bagatelle, p. 10

- Key of C major
- Binary form
- 5-finger patterns centered around tonic and dominant
- Light L.H. thumb on the repeated notes
- Contrapuntal lines with staccato and legato

CLASSICAL
1750 - circa 1850

Bagatelle

Allegro

James Hook (1746-1827)

FF1000

3A Lesson Book

Court Dance and Rock Variation, pp. 10-11

- Key of C major
- Binary form
- Court Dance:**
 - Staccato and legato articulations
- Rock Variation:**
 - Parallel R.H. 6ths, syncopation, and accents

Many composers today combine elements of rock and jazz with classical music. This rock variation uses a steady L.H. beat with accents and snappy rhythms.

Court Dance (Rock Variation)

Fast beat (♩ = 184)

Reinagle—Fisher

Do you prefer the original or the rock variation of Court Dance?
Can you memorize your favorite one?

11

3B Lesson Book

Fiesta España, p. 10

- Key of A minor
- A B A¹ coda
- L.H. broken-5th pattern requiring a light L.H. thumb
- Quick hand shifts
- Pedaling for coloristic effect

Motive and Sequence

motive—a short musical pattern.
sequence—a musical pattern repeated on another pitch. A sequence may be higher or lower than the motive.

Fiesta España
Key of A Minor
N. Fisher

Allegro (♩ = 160-176)

Count 1 2 3 4

mp sfz mp p mf

10 Theory pp.4-5 Ped pp.2-3 Light pp.10-13

Quick Thought: In most **L.H. accompaniment patterns** the thumb is played lightly. This helps create a natural rhythmic flow for the performance tempo.

Piano Literature Book 1

Minuet, p. 12

- Key of C major
- Binary form
- Longer phrases in the A section
- Simple counterpoint
- Staccato dance rhythms in the B section

12

Minuet

James Hook (1746–1827)

Moderato

FF1030

3A Lesson Book

Morning, p. 16

- Key of F major
- Lyric flowing phrases shaped with *cresc.* and *dim.*
- Blocked chord accompaniment
- Connected pedaling

Edvard Grieg wrote the music for the theatre play *Peer Gynt* by Henrik Ibsen. This colorful folk tale relates the adventures of Peer Gynt, a Norwegian mountain boy, as he journeys to the four corners of the world.

Morning was written for Act IV of the play, with Peer Gynt having arrived in Africa.

• First play hands separately, noticing the fingering and chord changes.

Morning

Key of **F Major**

Edvard Grieg (1843–1907, Norway) arranged

Moderately (♩ = 100–120)

16

Theory pp. 8–9 Tech p. 3 (Pedal by Ear), pp. 11–13 Part pp. 6–7 Sight pp. 18–21

3B Lesson Book

Snowfall, p. 12

- Key of C major
- A A B A' coda
- Long phrases with broken R.H. 3rds
- Simple L.H. harmony using a broken-5th pattern
- Connected pedaling

Often a piece in a major key goes to the **relative minor** for harmonic variety, then returns to the major.

- In what measure does *Snowfall* go to the relative minor?
- First learn the R.H. melody. Notice the fingering.
- Then play hands together. Keep the L.H. thumb very soft—as light as a snowflake!

Snowfall

Key of **Major/Minor (coda)**

N. Fábri

Gently moving (♩ = 100–112)

12

Tech p. 3 (Hearing the Melody), p. 7, pp. 8–9

Quick Thought: Passages with longer phrases are almost followed by a *diminuendo* at the end. This matches natural speech when our voice lowers slightly at the end of a sentence.

Piano Literature Book 1

Little Dance, p. 13

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

Little Dance

Allegretto

Daniel Gottlieb Türk (1759-1813)

13

3A Lesson Book

Interval Warm-up, p. 19

- Key of C major
- Use of rotation for broken intervals
- All intervals presented within the C scale: 2nd, 3rd, 4th, 5th, 6th, 7th

Interval Warm-ups

2ND 3RD 4TH 5TH 6TH 7TH

• Play and listen to the intervals grow from a 2nd to an octave.

R.H. 2nd 3rd 4th 5th 6th 7th octave C4

L.H. 2nd 3rd 4th 5th 6th 7th octave C4

• Transpose Interval Warm-ups to G major. Remember the F!

• Now transpose to F major. Remember the B!

7th St. Blues

Key of _____ Major

Steady walk (♩ = 88-112)

19

3B Lesson Book

Rage Over a Lost Penny, p. 18

- Key of G major
- Section cadences on the tonic or dominant
- Octave leap at the end of the B section
- Daniel Türk, the composer of “Little Dance,” lived around the same time as Beethoven. Whose music was more dramatic?

Beethoven wrote some of the world's greatest music but also had a humorous side as seen in this composition.

Another famous composer, Robert Schumann, wrote of the piece: “It would be difficult to find anything sadder than this whim... It is the most amiable, harmless anger, similar to that felt when one cannot pull a shoe from off the foot.”

Enjoy this entertaining classical piece!

Rage Over a Lost Penny

Key of _____ Major/Minor

• First practice the R.H. alone. Notice the fingering.

• Listen for crisp staccato as you play hands together.

Allegro (♩ = 80-100)

18

Quick Thought: Beethoven was always creating new ways to be **musically inventive** and exciting.

Piano Literature Book 1

Morning, p. 14

- Key of C major
- Binary form
- Song-like melody with simple L.H. harmony
- 2-measure phrases followed by a longer 4-measure phrase
- Section B begins on the dominant and cadences on the tonic
- Legato lines achieved without pedal

14

Morning

Moderato

Anton Dvohák
(1781–1858)

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3A Lesson Book

Land of the Silver Birch, p. 20

- Key of D minor
- Song-like melody with L.H. ostinato
- 2-measure phrases followed by a longer 4-measure phrase
- Legato touch enhanced with the use of the damper pedal

Land of the Silver Birch

Flourishing along (♩ = 138–160)

Canadian Folk Song
arranged

C = Common Time
C is the symbol for common time.
Common time is the same as 4/4.

Circle the C in the music.

Teacher Duet: (Student plays as written and pedals for the duet.)

mp pp mf mf

20

3B Lesson Book

Snowfall, p. 12

- Key of C major
- A A B A¹ coda
- Long R.H. phrases with simple L.H. broken 5ths
- Cascading 3rds with longer pedaling create shimmering, pianistic color.

Snowfall

Key of Major/Minor (circle)

Often a piece in a major key goes to the relative minor for harmonic variety, then returns to the major.

- In what measure does *Snowfall* go to the relative minor?
- First learn the R.H. melody. Notice the fingering.
- Then play hands together. Keep the L.H. thumb very soft—as light as a snowflake!

Graciously moving (♩ = 100–112)

N. Fisher

Teacher Duet: (Student plays as written and pedals for the duet.)

mp pp mf mf

12

Quick Thought: Classical music does not use the damper pedal as much as Romantic and Contemporary pieces. We see pedal is used for coloristic effect in “Land of the Silver Birch” and “Snowfall.” However, in the Classical piece, “Morning,” the fingers must do the necessary work to connect the tones all on their own, without the damper pedal.

Piano Literature Book 1

Quadrille, p. 15

- Key of C major
- Binary form
- A study in staccatos
- Articulated, robust R.H. melody
- I and V7 blocked L.H. chords

Quadrille

Allegretto

Frans Joseph Haydn (1732-1809)

FF1010

3A Lesson Book

Cossack Ride, p. 22

- Key of A minor
- A study in staccatos and accents
- Articulated, robust R.H. melody
- Staccato L.H. 5ths with accents

Common Time to Cut Time

$C = \frac{4}{4}$ beats in a measure the ♩ gets one beat

Let's cut it in half! $C = \frac{2}{2}$ beats in a measure the ♩ gets one beat

Cut time is also known as *alla breve*.

- Tap quickly, feeling 2 beats per measure. Remember, the ♩ gets the beat.

1 2 1 2 1 + 2 + 1 2

- First, play slowly in common time. Feel 4 beats per measure.
- When ready, play faster in cut time. Feel 2 beats per measure.

Cossack Ride

Allegro (♩ = 112)

22 Theory p.11 Perf pp.8-9 Sight pp.26-29

3B Lesson Book

Sea Chantey, p. 16

- Key of E minor
- Theme and Variations
- A study in staccatos and accents
- Articulated, robust L.H. melody
- Staccato R.H. blocked chords

Cut Time Review

$C = \frac{2}{2}$ beats in a measure the ♩ gets one beat

Cut time is notated the same as $\frac{4}{4}$ time, but is played feeling 2 beats per measure.

Sea Chantey

Key of Major/Minor

Theme

With energy (♩ = 92-100)

Traditional melody arranged

Variation 1

Remember the ♯ for each hand!

*A chantey is an energetic sailor song.

16 Theory p.7 Tech pp.12-13 Perf pp.4-6 Sight pp.14-15

Quick Thought: What is more important, the **melody** or the **harmony**? “The melody,” we say. And this is right. Yet the harmony, with its articulated staccatos and accents, is the perfect “musical partner” for the melody to be expressive.

Piano Literature Book 1

Sonatina in G, p. 16

- Key of G major
- A B A form
- Alberti bass
- R.H. phrases shaped with *cresc.* and *dim.*
- H.T. coordination that is more challenging

[illegible]

3A Lesson Book

Willow Tree Waltz, p. 62

- Key of D major
- A B A coda
- Musical gestures split between the hands
- One-octave ascending R.H. arpeggios. Use the technique of half wrist circles (low wrist to higher wrist)
- Balance between the hands

puce is the Italian word for little.
puce rit. means to slow down a little.

Flowing (♩ = 132-140)

Key of _____ Major

N. Fabis

mp

1

2

mf

3

To Circle

puce rit.

4

mf

5

6

7

8

9

10

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3B Lesson Book

Liebestraum, p. 42

- Key of C major
- Through-composed
- Broken-triad accompaniment in 6/4
- R.H. phrases shaped with *cresc.* and *dim*
- More challenging H.T. coordination. Broken L.H. triads

New Time Signature

$\frac{6}{4}$ = 6 beats in the measure
the 4 gets the beat

Think of $\frac{6}{4}$ as a combination of $\frac{3}{4}$ + $\frac{3}{4}$:

Liebestraum

(Dream of Love, No. 3)

Key of Major /Minor

Franz Liszt
(1813–1886, Hungary)
arrange

Allegro moderato (♩ = 104–120)

3

mp *dolce*

Side: thumb left.

4

mp *cresc. over* *cresc. over*

5

mf

42

Theory p.20 Tech pp.26-27 Pencil pp.16-17 Sight pp.50-55

FT1018

Quick Thought: The legato phrasing of the classical “Sonatina in G” can have expressive nuances within the melodic line. Similarly, the “Willow Tree Waltz” and “Liebestraum” are expressive pieces that rely on the **performer to give it artistic beauty** through personal interpretation.

Piano Literature Book 1

Adagio and Allegro, p. 18

- Key of A minor
- A section (*adagio*)
B section (*allegro*)
A section (*adagio*)
- Marked contrast of tempo and dynamics
- Motive and sequence
- Use of pedal for a rich opening and closing sound

18

Adagio and Allegro

J.C. Bach and F.P. Ricci
(1735-1782) and (1732-1817)

The allegro section may be played freely, as in a cadenza.
(A cadenza is an elaborate, showy section, often without bar lines.)

FF1030

3A Lesson Book

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.

3B Lesson Book

Adagio and Allegro, p. 56

- Key of A minor
- A section (*adagio*)
B section (*allegro*)
A section (*adagio*)
- Marked contrast of tempo and dynamics
- Motive and sequence
- Use of pedal for a rich opening and closing sound
- Use of L.H. octaves

This piece has two tempi (speeds).

- Play the Adagio very slowly with big tone.
- Contrast with the Allegro using light, fast fingerwork.

Adagio and Allegro

J.C. Bach and F.P. Ricci
(1735-1782) and (1732-1817)
original form

Adagio (very slow) ($\text{♩} = 69-76$)

Allegro, as in a cadenza ($\text{♩} = 104-116$)
Remember, a cadenza is a showy passage played freely, often without bar lines.

*The lower notes of the L.H. octaves are embellishments from the original single notes.

56 Theory pp.28-29 © Bach p.35 © Ricci pp.24-25 © Light pp.80-85

FF1030

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 version in the Piano Literature Book 1 with single notes? Teachers can have a brief discussion that **Classical composers often did these kinds of additions in their pieces.**

Piano Literature Book 1

Little Prelude, p. 20

- Key of A minor
- Through-composed
- Broken-chord gestures split between the hands
- Shaping of slur gestures with *cresc.* and *dim.*
- Connected pedaling

Romantic
c. 1830 - 1910

Little Prelude

Moderato

Frédéric Schmitt
(1868 - 1909)

FF1000

3A Lesson Book

Lunar Eclipse, p. 24

- Key of C minor
- A B A coda
- Broken-chord gestures split between the hands
- Shaping of slur gestures with *cresc.* and *dim.*
- Connected pedaling

tenuto = stress mark
This mark means to hold the note its full value.
Hint: Press deeply into the key.

Lunar Eclipse

Moving freely (♩ = 112-132)

L.H. 2 over

L.H. 2 over

L.H. 2 over

To Coda

24 Theory pp.12-13 Tech p.15 Sight pp.30-33

3B Lesson Book

Legend of Madrid, p. 27

- Key of D minor
- Through-composed with a cadenza in the middle
- Free tempo for the cadenza
- L.H. broken-chord accompaniment
- Connected pedaling

Grace note
A small note with a slash. It is an ornamental note, played quickly into the note that follows.
(See page 26. Your teacher will demonstrate.)

Legend of Madrid
Key of Major/Minor

N. Fábri

With motion, "in two" (♩ = 69-84)

FF1000

Theory pp.12-13 Tech pp.18-19 Prof pp.10-11 Sight pp.32-35

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

Piano Literature Book 1

Melody for Left Hand, p. 22

- Key of G major
- Cheerful L.H. melody that uses a dotted-quarter-note rhythm pattern
- R.H. harmony using blocked chords
- 2-measure phrases followed by a longer 4-measure phrase

22

Melody for Left Hand
(Opus 108, No. 12)

Ludwig Schytte
(1848–1909)

Moderato

FF1000

3A Lesson Book

Scarborough Fair, p. 27

- D minor tonal center
- Carefully counted intro to set a *moderato* tempo
- Lyric R.H. melody requiring shaping of the phrase
- Words offering the opportunity to sing
- 4-measure phrases

Scarborough Fair

Moderato (♩ = 116–132)

English Folk Song
arranged

theory pp. 14–15 tech p. 16 perf pp. 10–11 light pp. 34–37

27

3B Lesson Book

Cat Patrol, p. 24

- Key of D minor
- *Vivace* piece using 6/8 rhythm patterns and a coda
- Contrasting L.H. melody at m. 17
- Mostly 2-measure phrases
- Staccatos and accents

Cat Patrol

Key of Major/Minor

N. Filer

Vivace (♩ = 116–132)

theory p. 11 tech pp. 16–17 perf pp. 8–9

24

Quick Thought: Memorization can be something to explore in **small steps**. Consider having the student in Literature Book 1 memorize 4 measures of every piece. This is a great place to start. Students may find that they can do more, but this builds the “memory muscle” fostering quick recognition of patterns—melodic, harmonic, and rhythmic.

Piano Literature Book 1

Two Preludes, p. 23

- Key of G major
- Through-composed
- Prelude I: L.H. melody with R.H. broken chords
- Prelude II: R.H. melody with L.H. broken chords
- 2-measure phrases followed by a longer 4-measure phrase
- Connected pedaling

Two Preludes

I

Andante

Fritz Spindler (1817-1985)

II

Andante

FF1030

3A Lesson Book

Amazing Grace, p. 36

- Key of G major
- Through-composed
- Melody played by the R.H. and the L.H.
- Words offering the opportunity to sing
- A slow tempo with a rich tone required for soulful expression
- Connected pedaling

Amazing Grace

Words by John Newton
Traditional melody arranged

Slowly, soulfully (♩ = 88-96)

D.S. al Fine 96
Return to the segno 96 sign and play until Fine (ending).

mf

Amazing Grace, how sweet the sound, that saves a wretch like me, from endless woe.

once you have been blind, but now I see, 'cause Jesus Christ has freed the souls of sinners like me.

FF1030

3B Lesson Book

Tropical Island, p. 40

- Key of G major
- Through-composed
- Features L.H. changing triads for a tropical, exotic sound
- Expressive L.H. melody at m. 9
- Mostly 2-measure phrases
- Connected pedaling

Triad Quiz

Write the name for each triad below.
Use a capital letter for major. Ex: G.
Use a capital letter with a small m for minor. Ex: Gm.

Ex: F#

New play each triad on the piano.

Tropical Island

Lazy and relaxed (♩ = 80-88)

N. Fisher

mf

FF1030

Quick Thought: Accompaniment patterns play an important role in the expressiveness of the music. Whether the chords are blocked or broken, they help to establish the character of the piece, develop the texture, and contribute to the forward rhythmic flow.

Piano Literature Book 1

Waltz for Four Hands, p. 25

- Key of C major
- H.T. waltz melody played in parallel motion
- Short slurs on 8th-note melodic patterns
- Staccatos on quarter notes for light, elegant “waltzing”

25

Student Part

Waltz for Four Hands
from *The Children's Musical Fire*
(Opus 87, No. 35)

Primo

Heinrich Wülfahnt
(1795–1883)

Play BOTH HANDS 1 octave HIGHER throughout.
Allegretto

1 *mp*

2 *Fine*

3 *mf*

4 *D.C. al Fine*

5 *f*


6 *rit.*

FF0109

3A Lesson Book

Sleigh Ride Holiday, p. 29

- Key of C major
- 6/8 rhythm patterns with a R.H. melody
- Slurs on the short 6/8 patterns
- L.H. features I, IV, and V7 chords



Sleigh Ride Holiday

Traditional melody

Briskly (♩ = 200)

mp

1

2

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3B Lesson Book

Gavotte, p. 50

- Key of C major
- R.H. melody that features chord inversions
- Short slurs on the 8th-note patterns
- L.H. octave jumps create a classical dance character

A gavotte is a dance in moderate time, popularized in 18th century France.

Rounded Binary Form

When part of the A section returns within the B section, the form is rounded binary.

- Is *Gavotte* in binary form or rounded binary form?

Gavotte
 Benjamin Carr
 (1760-1801, U.S.A.)
 original form

Musical score for *Gavotte* in 2/4 time, Moderato (♩ = 108-120). The score is in rounded binary form, consisting of two 8-measure sections. The first section (measures 1-8) ends with a repeat sign. The second section (measures 9-16) begins with a repeat sign and includes first and second endings. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

12.11.17

Quick Thought: Time signatures play an important role in the overall essence of the piece.

The “Waltz” is in a lilting 3/4 and the “Sleigh Ride” in a quick 6/8 for the sleigh’s forward motion. The “Gavotte” is in 4/4 with a stronger downbeat and light afterbeats to convey the dance steps. Each time signature gives a boundary in which the music conveys its musical meaning.

Piano Literature Book 1

The Hunt, p. 26

- Key of C major
- Programmatic piece
- Through-composed
- *Allegro* piece in 3/4
- Begins with 2-note “horn calls” followed by a 4-measure phrase
- Harmony is I to V or V to I

26

The Hunt
(Opus 117, No. 15)

Cornelius Gurlitt
(1820–1901)

Allegro

FF1030

3A Lesson Book

Snowflake Rag, p. 49

- Key of C major
- Intro A B A coda
- Syncopated melody
- Easy “ragtime” broken-chord accompaniment
- Chromatic passages

Ragtime Piano

Ragtime is a style of American music that became popular in the early 1900s. The L.H. plays a steady march-like rhythm. The R.H. plays a syncopated “ragged” melody that often accents between the beats.

Snowflake Rag

Cheerfully (♩ = 132–144)

FF1030

Theory pp.29-31 Tech pp.30-31 Pefl pp.24-25 Sight pp.68-71 49

3B Lesson Book

The Return, p. 51

- Key of C major
- Programmatic piece
- Binary form
- *Vivace* piece in 6/8
- By the same composer as “The Hunt,” Cornelius Gurlitt.

The Return

Cornelius Gurlitt
(1820–1901, Germany)
original form

Vivace, “in two” (♩ = 92–104)

FF1030

Theory p.24 Tech p.31 Pefl pp.20-21 Sight pp.68-71 51

Quick Thought: Each of these pieces features a quick R.H. melody in the Key of C major.
Each chord accompaniment is based largely on **I and V7 chords**.

Piano Literature Book 1

Tarantella, p. 28

- Key of A minor
- Programmatic piece
- Through-composed
- *Allegro* melody in 6/8
- Fast scale passages
- Staccato L.H. chords that briskly mark 2 beats per measure

28

Tarantella
(Opus 14, No. 8)

Frank Lercy
(1858–1913)

Allegro

FF100

3A Lesson Book

Tchaikovsky's Theme, p. 56

- Key of D major
- *Andante* melody in 6/8
- Short, melodic passages with coloristic accidentals
- Gentle L.H. blocked chords
- Connected pedaling

Tchaikovsky's Theme
from Piano Concerto No. 1, 2nd Movement

Key of Major

Peter Tchaikovsky
(1840–1893, Russia)
arranged

• Feel the "big beats" on counts 1 and 4.
This will help the music flow.

Andante (♩ = 126–144)

p dolce (sweetly)

Count: 1 2 3 4 1 4 1 2 3 4 1 4

ff

cresc. marc.

ff

p *al tempo*

56 Theory p.34 Pedal pp.28-29 Sight pp.76-79

3B Lesson Book

The Return, p. 51

- Key of C major
- Programmatic piece
- Binary form
- *Vivace* melody in 6/8
- Fast broken-chord inversions
- Pedal used intermittently to give resonance

• First play slowly feeling 6 beats per measure.
• When ready, play *vivace* feeling 2 beats per measure.

The Return

Corneilus Guritt
(1835–1901, Germany)
original form

Vivace, "in two" (♩ = 92–104)

FF100

Theory p.24 Tech p.31 Pedal pp.20-21 Sight pp.68-71 51

Quick Thought: All three pieces use **tempo as a key factor in expressiveness** for the piece—be it a wild tarantella, a poetic Tchaikovsky melody, or a fast-paced hunt. In all cases, the tempo sets the character for an artistic performance.

Contemporary

Piano Literature Book 1

On the Ocean Floor, p. 30

- Key of C major
- Programmatic piece
- Through-composed
- A bass melody, split between the hands, that rises and falls
- 2-measure chord clusters “bookend” the phrases
- Pedal for underwater effect
- Peaceful

Contemporary
circa 1900–present

On the Ocean Floor
from *The Ocean* (Deep Sea Explorations on the Piano)

Hans Ali
(20th century, date unknown)

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3A Lesson Book

Sakura, p. 6

- Key of A minor
- R.H. melody that rises and falls
- L.H. ostinato is the “canvas” for the R.H. melody to be “painted”
- Phrase shaping with *cresc.* and *dim.*
- Connected pedal
- Peaceful

Review Piece

An **ostinato** is a musical pattern that is repeated over and over.

- In this piece, the L.H. ostinato uses two intervals: _____ and _____.
- Play the L.H. ostinato alone with pedal before playing hands together.

Sakura
(Cherry Blossoms)

Traditional, Japan
arranged

Technique Hint: The arrows indicate a graceful, upward wrist motion.

Peacefully ($\text{♩} = 66-76$)

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3B Lesson Book

Swing Low, Sweet Chariot, p. 52

- Key of G major
- R.H. melody that rises and falls
- Chord inversions played by both the R.H. and the L.H.
- Connected pedal
- Big, dramatic ending

Chord Inversion Warm-up

R.H. L.H.

Swing Low, Sweet Chariot
Key of _____ Major/Minor

Moderately slow, with swing ($\text{♩} = 69-76$)

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Quick Thought: All the pieces use **imagery to convey the character of the music**—the underworld of the sea for “On the Ocean Floor,” floating blossoms in the air with “Cherry Blossoms,” and from the heavens above, chariots descending with “Swing Low, Sweet Chariot.” This imagery guides tempo and touch, giving an invaluable view into the composer’s creative thoughts.

Piano Literature Book 1

The Busy Machine, p. 32

- Key of C major
- Programmatic piece
- Cut time
- A study in staccato 3rds
- Interlinking pattern between the hands
- The *meno mosso* passage gives a “human expression,” so to speak, before returning to the busy machine.

32

The Busy Machine

V. Doblanisky
(20th century, date unknown)

Vivace

FF1030

3A Lesson Book

Cossack Ride, p. 22

- Key of A minor
- Programmatic piece
- Cut time
- Fast, slurred passages with crisp staccatos
- Mid-section legato phrases give a brief interlude before the “return” of the cossack

Common Time to Cut Time

$C = \frac{4}{4}$ beats in a measure
the $\frac{1}{2}$ gets one beat

Let's cut it in half!

$C = \frac{2}{2}$ beats in a measure
the $\frac{1}{2}$ gets one beat

Cut time is also known as *alla breve*.

- Tap quickly, feeling 2 beats per measure. Remember, the $\frac{1}{2}$ gets the beat.

$C = \frac{2}{2}$

1 2 1 2 1 + 2 + 1 2

- First, play slowly in common time. Feel 4 beats per measure.
- When ready, play faster in cut time. Feel 2 beats per measure.

Cossack Ride

Allegro ($\text{♩} = 112$)

22 Theory p.11 Perf pp.8-9 Light pp.26-29

3B Lesson Book

Cat Patrol, p. 24

- Key of D minor
- Programmatic piece
- 6/8 study with legato against staccato
- The mid-section interlude has a legato L.H. melody before the return of the “cat patrol”

Articulation refers to the different kinds of touch used to play the keyboard—legato, staccato, accent, and tenuto.

- Capture the mysterious, yet playful character of *Cat Patrol* by carefully observing the articulations for each hand.

Cat Patrol

Key of Major/Minor

N. Filer

Vivace ($\text{♩} = 116-132$)

24 Theory p.11 Tech pp.16-17 Perf pp.8-9

Quick Thought: The pieces in this set also use **imagery to convey the character of the music**: “The Busy Machine” uses staccatos to evoke the sound of a machine while “Cossack Ride” uses cut time to describe a fast, exciting horseback ride. The title “Cat Patrol” presents a *vivace* 6/8 caper that takes our fingers on a D minor rollicking ride.

Piano Literature Book 1

Shepherd Pipes, p. 34

- Key of D minor
- Programmatic piece
- Lyric melody in 2-measure phrases
- Shaping phrases with *cresc.* and *dim.*
- L.H. D-A 5th throughout
- “Patches of pedal” to enhance the richness of the phrases

34

Shepherd Pipes

Ta'iana Salotiniakapa
(Chorus unknown)

EF1100

3A Lesson Book

Land of the Silver Birch, p. 20

- Key of D minor
- Programmatic piece
- Lyric melody shaped with *cresc.* and *dim.*
- L.H. 7ths predominate
- Connected pedal to enhance the lyric phrases

Land of the Silver Birch

Canadian folk melody
Words by Pauline Johnson
arranged

Flowing along ($\text{♩} = 138-160$)

Teacher Duet: (Student plays as written and pedals for the duet.)

20

EF1100

3B Lesson Book

Fantasia Con Spirito, p. 58

- Key of D minor
- Programmatic piece
- Connected pedaling for the dramatic *fortissimo* introduction
- Energetic melody in 2/4
- 4-measure phrases
- Accents create rhythmic energy

The character of a piece refers to the mood of the music.
Like *Adagio* and *Allegro*, this piece has two contrasting sections, each with its own character and tempo.

Fantasia Con Spirito

N. Fokker

Slowly, with drama ($\text{♩} = 100-108$)

big time

Quickly, mischievously ($\text{♩} = 112$)

light, just fingerwork

58

EF1100

Quick Thought: Composers often present melodies against the **simplest of harmonic backgrounds**, as in “Shepherd Pipes” and “Land of the Silver Birch.” The simple, pure L.H. bass lets the R.H. melody artistically present itself. “Fantasia Con Spirito,” on the other hand, is at the other end of the spectrum. Full, rich harmony in a robust rhythmic setting becomes essential to the melody’s successful message.

Piano Literature Book 1

Pantomime, p. 35

- Frolicking, mischievous piece in C major with colorful accidentals
- Short, articulated R.H. slurs
- Bitonal passages using clusters and triads
- R.H. octave shifts bring “orchestral colors” to the piece (m. 13, m. 31, and mm. 41-42)
- Dramatic ending with a 2-hand gesture

Pantomime

Nancy Faber
(1955-)

Quickly, playfully

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3A Lesson Book

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

Pachelbel Canon, p. 60

- In contrast to “Pantomime,” the Canon is a lyric, *andante* piece in C major
- A variety of phrases from short to very long
- No accidentals—all diatonic within the Key of C
- Follows a strict chord progression: C—G—Am—Em—F—C—F—G
- A peaceful *piano* ending with hymn-like C chords

A Closer Look at Harmony

- Play these chords built on the C scale. Notice that the I, IV, and V chords are **major**. The ii, iii, and vi chords are **minor**.

- The Pachelbel Canon is based on a repeating 4-measure chord pattern:

Chord names: C, G, Am, Em, F, C, F, G

I, V, vi, iii, IV, I, IV, V

- Name the inversions used for the R.H. in measures 1-4.

Pachelbel Canon

Johann Pachelbel
(1653-1706, Germany)
organist

Andante (♩ = 100)

Count 1 ♩

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Quick Thought: Think of your fingers as the “players in the orchestra” and yourself as the conductor. Think the tempo in your head so the “players” make a good beginning. You, the conductor, know the sound of the piece for the “players” to create.



THE PIANO METHOD AND PIANO LITERATURE

partnering together...



How do we introduce piano literature *within* the piano method curriculum?

THREE GUIDELINES

- *Similarities* of form, keys, articulations, and harmonies
- *Comparisons* of musical character, accompaniment styles, use of pedaling, and individual pianistic expression
- *Challenges* that are well-suited to the student's reading and technique

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