

PIANO BOOK 2

PRACTICE GUIDE

2022-2023



Écossaise

JOHANN NEPOMUK HUMMEL



♪ An **Écossaise** (the French word for "Scottish") is a Scottish country-style dance that was very popular in France and England towards the end of the 1700s and early 1800s.

♪ An Écossaise was usually performed in 2/4 time, with men forming one line and women forming another directly across to face them. Each of the couples would perform the same dance steps all together.

♪ The Écossaise was also known for its unique **dynamic** energy, meaning frequent changes in volume and intensity. This is how composers will often create excitement and motion in their music.

♪ Écossaise was written by Hummel as part of his "Six Very Easy Pieces" for piano in 1810.



♪ Johann Nepomuk Hummel (1778-1837) was born in what is now Bratislava, Slovakia (which was Pressburg, Kingdom of Hungary at that time). He was unusually gifted in music as a child, and at the age of 8 years old, he was offered music lessons by Wolfgang Amadeus Mozart. He made his first concert appearance as a pianist at the age of 9 at one of Mozart's concerts.

♪ While living in Vienna and taking lessons from Joseph Haydn (another master of classical composition besides Mozart), Hummel became friends with a fellow students Ludwig van Beethoven and Franz Schubert, both of whom were extraordinarily influential composers!

♪ Hummel's virtuosic talent on the piano and his skill in piano teaching earned him a very high reputation in Europe. His book on the art of playing piano from 1828 helped to bring about a new style of fingering on the piano and of playing ornaments, which influenced European composers and musicians for many decades to follow.

Practice Pointers



♪ One of the trickiest parts about *Écossaise* is that there is such a wide variety of **dynamic changes** and **articulations** throughout the piece. This is mainly what we will focus on as we practice *Écossaise*.

♪ The form of *Écossaise* is **A - B - A**

Remember our musical form sandwiches from book 1? What ingredients would you use for this musical form sandwich?

Draw your sandwich here and describe it to your teacher:



The A Section:

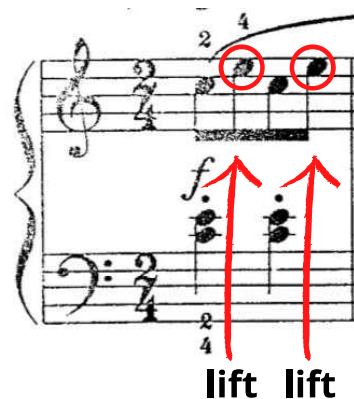
♪ From the beginning of the piece, it is important to play **legato** in the right hand. This is what the phrase mark (the big slur or tie marking above the each phrase) tells us to do.

♪ When you reach the very last note of the first phrase, lightly let go of the note (G) to create the feeling of a **light lift**. You might feel this light lift in your right hand and arm, as well as hear it in sound. (Don't forget the eighth rest at the very end of that bar!)

♪ Practice the two pointers above with the **right hand only** until it feels comfortable.

♪ At the same time as you play the legato phrase with your right hand, you will be playing **staccato** chords with your left hand. It is a challenge to play with a different articulation in each hand, however, the resulting musical effect is quite fun!

♪ A trick you can use to practice this skill, once you are ready to play hands-together, is to let go of the chord in the left hand at the exact time you play the "and" of beat 1 and the "and" of beat 2.



♪ The small hat-like marking in m. 2 is a **marcato**, which is a type of accent. This note needs to "pop" out a bit more!

♪ The finger numbers in brackets below m. 3 is an alternate fingering for that chord.

♪ The second phrase of the A section is very much like the first. Remember to leave a complete **silence** for the quarter-rest at the end of the phrase.

♪ The final two phrases of the A section (the third and fourth lines) are identical in notes and rhythm to the first two phrases, however this time, the music tells us that we must play **piano**! Now, practice all the you have learned so far, but extra quietly!

The B Section:

♪ As with the A section, be sure to begin your practice by learning each hand of this section separately with the correct fingers, articulation, and dynamic.

♪ Throughout the B section, we have half notes (and sometimes quarter notes) in the left hand that must be **sustained** while our other fingers of that hand change notes. Work just on the left hand to begin, being sure to keep your pinky (5th finger) on the lowest note until the beginning of the next note.



♪ This section has many of the "**light lifts**" we saw in the A section. Circle each of these "light lifts" and try to make them as graceful, weightless, and dainty as you can!

♪ In the first 2 measures of the 2nd and 4th lines, these "light lifts" must be particularly light. The **decrescendo** is there to tell you that the second note of each bar must be quieter than the first.



♪ Lastly, the final measures of our 2nd and 4th lines of the B section each have a quarter rest on the final beat. Be careful to keep silent on each of those! (Don't hold your notes for too long.)

A Short Story

HEINRICH LICHNER

♪ Heinrich Lichner (1829-1898) was a German composer from Silesia, which is now part of southern Poland. He was known for the many simple piano pieces he wrote for students learning the instrument.

♪ Even though Lichner lived and composed after the death of the bold and experimental Ludwig van Beethoven, his simple pieces for piano, such as "A Short Story," could sound as though they come from the clear and dainty high classical style of Haydn and Mozart, before the time of Beethoven's career.



♪ As you play this piece, picture the powdered wigs, the frilly clothing, the golden palaces, and the ornate portraits of the 1700s. This is the **"classical style,"** and it is very important to begin understanding how to play it. There will be many opportunities and reminders to play in this style throughout this book. Think "light," "airy," and "elegant."



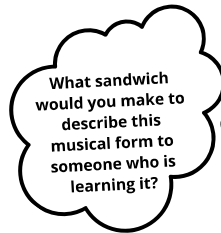
♪ Can you make up your own "short story" with these themes and images? With your teacher, try telling a story that takes place in an 18th century palace. In these palaces would be found kings and queens, royal guards, royal family members, priceless jewels, beautiful art, pristine gardens, and of course, lots of music and dancing!

Practice Pointers



♪ In preparation for learning "A Short Story," preview the C major scale by playing the C Major Scale Exercises on page 5 of the Suzuki Piano Book Vol. 2.

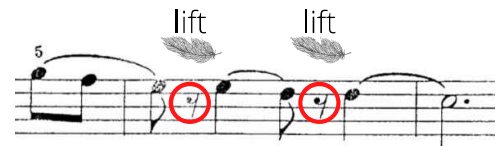
♪ The form of this piece can be described as **A - B - A'**



Remember, the final **A'** is like a version, or cousin of the first **A**. It is very similar, but not quite the same.

The A Section (m. 1-8)

♪ The eighth note rests in the left hand in the very first bar tell us that we have to use the same **light lifts** here as we did in *Écossaise*. This happens again in m. 5.



♪ The piece should begin very softly. Both the crescendo and decrescendo in m. 3, as well as that in m. 7-8 can be very expressive moments only if you begin the piece quietly.

♪ The A section features **Alberti Bass**! Remember Alberti Bass from book 1? The best way to learn the left hand part is to first play the bass notes as solid chords before going on to play the Alberti pattern.

The B Section (m. 9-16)

♪ The pickup notes and first chord of the right hand of the B section are two melodies played simultaneously by the same hand! First, practice the the top notes with the fingering, **5-4-3-4**. Then, practice the bottom notes with the fingering **3-2-1-2**. After this, practice playing them at the same time very slowly until it feels more comfortable.



♪ In m. 15, be sure to lift the chords in the right hand in time to leave enough silence for each of the quarter rests.

♪ The left hand of the B section is almost entirely composed of ascending portions of the C major scale. Practice the left hand by itself, before playing with your hands together. Be mindful of the **clef changes** as you play! (It would be a good idea to circle them!)

The A' Section (m. 17-26)

♪ At the start, this section very closely resembles the A section. The only minor difference is the addition of a few extra notes:



♪ Be sure to catch the **clef changes** in the bottom staff from m. 20-23.

♪ In measure 23, the music shifts away from the usual A section melody and instead involves an ascending and descending C major scale in the right hand, which is continued in the left hand from m. 24 to the end.

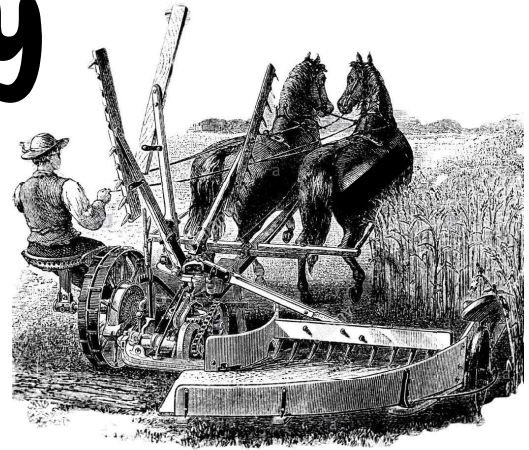
♪ From m. 23 to the end, try to make each note slightly quieter than the last in order to really *express* the long decrescendo. The final pianissimo should sound like nothing but a whisper!





The Happy Farmer

ROBERT SCHUMANN



♪ Robert Schumann (June 8, 1810- July 29, 1856) composed *The Happy Farmer* (German: *Föhlicher Landmann*) in 1848 as a solo piano piece for his oldest child's birthday.

♪ Schumann was born in Saxony (today's central Germany) and started taking piano and general music lessons in his childhood. His teachers noted that he had a rare ability to portray feelings and character traits through melody.

♪ In his 20s, Schumann left Law School in Leipzig to pursue a career as a concert pianist. An injury to his hand, however, cut his career ambitions short. Instead, he became one of the most celebrated composers and music teachers of the **Romantic Era!**



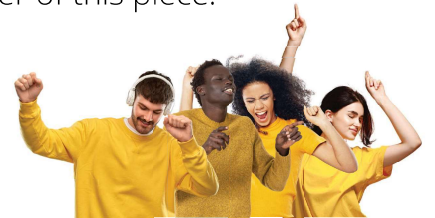
♪ Throughout his life, Schumann was known to have had severe mental health problems. These health conditions are often reflected in his compositions through vastly changing mood swings and dramatic changes of character. Unfortunately, he spent the final two years of his life in an asylum and died at the age of 46.

Practice Pointers



♪ Perhaps the most important note about "The Happy Farmer" is the indication at the beginning: "**Lively and cheerful.**" Many of these practice pointers are meant to help bring out the joyful character of this piece!

♪ The "Happy Farmer" is in binary form, meaning that the form of this piece can simply be described as: **A - B**



♪ This piece is in the key of **F major**, which means that all B notes are flat. To **preview** this piece, review "Musette" from Suzuki Piano School Vol. 1, which is also in F major.

The A Section (m. 1-8)

♪ Unlike usual, the melody for this portion of the piece is in the left hand! Practice this first on it's own, being sure to follow the phrase markings and play legato.

♪ The right hand, then, can be understood as the **accompaniment** to the melody. The effect here is one of **syncopation**, meaning the rhythm of the chords mainly highlight the upbeats (the "ands"). Practice the right hand part alone while counting "1 and 2 and 3 and 4 and," in order to be sure that the chords are steady and played on the correct beats.

♪ Each time we play the same chord twice in a row (such as both duplets in the first measure), they should be played **detached**. This does not mean that they are as short as staccato notes, however it should sound as though they do not "touch" each other. They each just need a little "personal space!"

Excuse me. If I could just have a bit more space, that would be great! Thanks!



The B Section (m. 9-20)

♪ The single trickiest part about the B section is the music in m. 9 and 15 in the treble staff. The notes with the upward stems are the melody, which should be practiced alone with the correct fingers first. As we hold the melody notes with our 5th and then 4th fingers, below are two chords with downward stems that must be played. The top note of these chords should be played with finger 1 on the right hand, while the bottom note should be played with the finger 1 of the **left hand!** In these measures, our left hand steps in as a buddy to lend a helping thumb!



♪ In each measure of the B section, we have spots where one finger must hold a long note while other fingers play shorter notes. Having different types of sounds in each melody line like this gives the sense that more than one melody is being played at once. So cool! This is a tricky skill, but like everything, it takes a bit of concentration at first. Be sure to work on it slowly. It may also highlight these spots by giving yourself some reminders. One way to do this is by using arrows:

A musical score for the B section, measures 9-12. The score is written for piano in 4/4 time. The top staff is the treble clef, and the bottom staff is the bass clef. Red arrows point to specific notes in the treble staff: measure 9 (5th and 4th notes), measure 10 (5th note), measure 11 (5th note), and measure 12 (5th note). Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include accents (>) and fortissimo (f). The bottom staff shows chords with downward stems, with the top note of each chord corresponding to the long note in the treble staff.

*This is from the original score from "The Happy Farmer," so please disregard the minor differences in m. 10 and 12

Minuet in G Major

FROM KLAVIER SUITE IN G MINOR BWV 822

JOHANN SEBASTIAN BACH

♪ Johann Sebastian Bach (1685-1750) is one of the most recognized composers of the **Baroque Period**. *Minuet* was composed around 1705 as part of a larger piece entitled Klavier Suite in G Minor.

♪ Bach was born in Eisenach, Germany, and was the youngest of eight siblings in a musical family. His first instrument was the violin and his father was his teacher.



♪ A **minuet** is the name of a French dance form that was popular in the 17th and 18th centuries. It is characterized by its moderate tempo in triple meter and is meant to give the sense of nonchalance, elegance, and subtlety, traits which describe the ideals of the royal French court at the time.

♪ French Emperor Louis XIV (1638-1715) is known for building the Palace of Versailles, which we look to know as a grand architectural monument of the baroque period. During Louis' reign, you would have heard French baroque music and seen stately court dances in his luxurious palace in Versailles. Notice the ornamentation of his robes, his imperial pose, and the luxurious rugs and canopy that surround him. Can you make your minuet sound like the fancy clothing and chambers of the emperor's baroque palace?



Practice Pointers

♪ Probably the most important feature of **baroque style** playing is the rhythm. Before you begin playing "Minuet in G Major," listen to some recordings of Bach's music for the piano. Ask your teacher for some recommendations! See if you can notice the crisp sound and the persistent, driving feel of the rhythm.

♪ Unlike the gentle **legato** melodies of the **classical style**, you can create a clear and dance-like baroque sound by keeping quarter notes slightly **detached** (which just means non-touching). Remember, detached is not the same as staccato! To do this, lift your finger off the key just slightly early, but not too early. It's as if your finger tips are dancing!



♪ **Preview** this feeling by practicing the quarter notes in the right and left hands of the first bar detached.



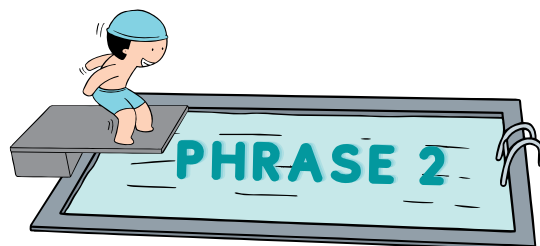
♪ The form of this piece can be described as **A -B**. It is technically called "rounded binary" because there are 2 sections, and the second one finishes with part of melody from the first (it sort of "rounds" it out!).

The A Section (m. 1-16):

♪ In the left hand of m. 2 and 10, don't forget to hold the dotted half note until the end of the bar.

♪ The last beat of m. 4 should sound like a spring board launching into the second phrase (line 2).

♪ In m. 5 -6 and m. 13-14, remember to release the quarter notes in the left hand on beat 2.



The B Section (m. 17-32):

♪ In the the first half of the B section, m. 17-23, you may see that all the C notes are sharp. This is a clue that the music here has actually changed to the key of D major! In m. 25, however, the C becomes natural again and stays that way until the final measure.



♪ Be sure in m. 18, to hold the dotted half note with finger 1 for the whole measure.



♪ Similarly in m. 20, try not to let go of finger 5 on the dotted half note.



Minuet in G Major

FROM J.S. BACH'S "NOTEBOOK FOR ANNA MAGDALENA BACH"

ANONYMOUS

♪ This *Minuet in G Major*, formally known as "Minuet in G Major BWV Anh. 116," is from a collection of musical pieces that were written down by Bach in two notebooks, which he presented to his wife, Anna Magdalena. Bach prepared one of these notebooks in 1722, which included his own compositions, and one in 1725, which included some of his own compositions and some compositions by other composers of the time. This *Minuet in G Major* is from the second of the two notebooks, and we still don't know who composed the piece! (But it definitely wasn't Bach!)



♪ The notebooks for Anna Magdalena Bach give us a good idea of what kind of music people in the 1700s liked to play at home (and, of course, their were no radios or mp3 players!) and also, more specifically, what music the Bach family liked to play at home.

♪ One of the most characteristic traits of music in the "Baroque period" is **counterpoint**. Counterpoint is when there are two or more different melodies being played at the same time in music. Fortunately for us, we've been playing counterpoint this whole time, since we have two hands to play with on the piano! Now you finally know what that's called.

♪ The special thing about counterpoint in Baroque music, especially in the music of Bach, is that it is very sophisticated and is one of the most important aspects of the composition. Notice how in this minuet, as well as the last one, the left hand part does not seem to just accompany the right hand part, but rather, it seems to have it's very own melody. Sometimes, you may notice that it even takes priority over the right hand.

♪ Counterpoint, that is, when there are two or more melodies working together to create harmony, was transformed by Bach in such a way that even the "less important" musical parts (like the accompaniment of the left hand in piano music) now got to play interesting melodies along with the lead parts (like the right hand)!



Now
that's
cool!

Practice Pointers

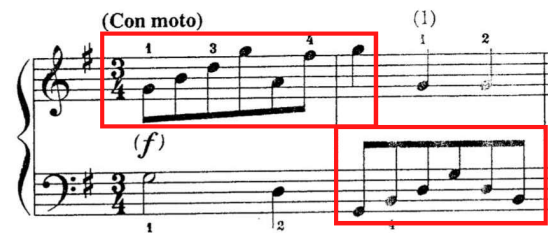


♪ The form of *Minuet in G Major* can be described as **A - B**. Just like the previous minuet, this is a rounded-binary form.

♪ As with the previous minuet, it is best to play quarter detached in order to produce the stately and dance-like baroque style.

The A Section (m. 1-16)

♪ To play *Minuet in G Major* involves performing many G major arpeggios. A good way to **preview** this feeling is to play the right hand of m. 1 followed immediately by the left hand of m. 2. This pattern happens several times throughout the piece. How many times can you find this pattern taking place on the first page?



♪ The right hand of m. 2 features an octave leap in the right hand. This might be the first time you are playing this, so let's take a closer look. An octave is a musical distance (an interval) of eight notes. Playing a high G followed by a low G is certainly a large gap on the piano, but we can focus on two things while practicing this to make it feel easier and to flow more naturally. First, as you play the octave, try to keep your palm relaxed. Second, you do not have to *reach* your thumb all the way down to the low G. Just lift and move your hand.

♪ Stick to the finger numbers written above the right hand of m. 5. Each finger written above that bar gets to take a turn playing the E note!



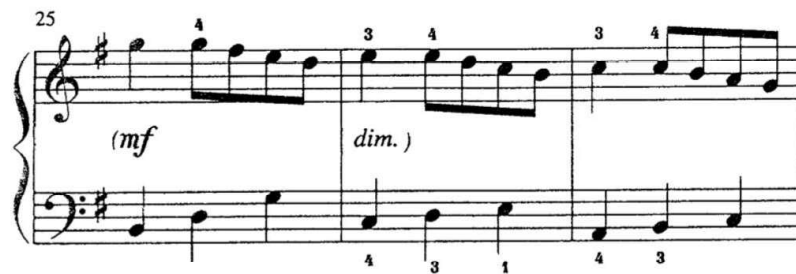
The B Section (m. 17-40)

♪ The B section begins in the key of E minor. All the notes in E minor are the same as those in G major, except that it is common to see D# instead of D.

♪ Draw a practice box around the left hand part of m. 20. This is called a B major arpeggio and we often find them in pieces written in E minor. That D# can be a bit tricky until you get used to it.



♪ Notice the melodic pattern from m. 25-27 in the right hand. Each group of eighth notes begins with finger 4, so be sure to switch to that finger on the second beat of each of those measures.



♪ The B section is like one long crescendo and decrescendo. In m. 17, we begin with a *piano* dynamic marking. Then we move to *mezzo-piano* in m. 19. Then to *mezzo-forte* in m. 21, then finally to *forte* in m. 24. From m. 25-29, the music gradually moves back down to *piano*. Once you feel comfortable playing the correct notes, rhythms, and fingerings in the B section, begin working on incorporating these dynamic changes.

p *mp* *mf* *f* *mf* *mp* *p*

Minuet in G Minor

FROM "KLAVIER SUITE IN G MINOR" BWV 822

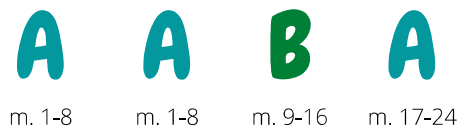
JOHANN SEBASTIAN BACH

♪ Since we have now started to form the back drop of the minuet dance form, the baroque style of playing, and the life and compositions of Bach, lets now move straight into practicing *Minuet in G Minor*.

♪ In the key of G minor, all B and E notes are flat. **Preview** this piece by playing a one-octave G minor scale in the right hand, then the left hand, then both hands together.

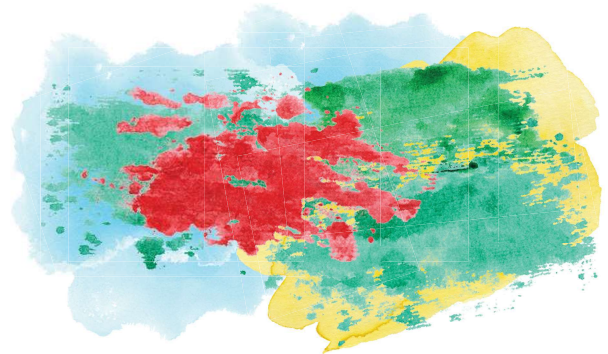
♪ In order to play the clear, dance-like rhythms of the baroque style, begin practicing this piece by playing each hand separately from beginning to end, keeping all quarter notes detached. Can you hear the melody in each hand? That's counterpoint! .

♪ Just like the two previous minuets, *Minuet in G Minor* is in rounded binary form. (Remember, this means it is in the form A - B, but that some of the melody from A returns at the end of B). We can be even more specific here, however, and describe the form of this piece as:



The A Sections:

♪ One of the most beautiful things about minor keys is that composers such as Bach sometimes adjust one or two of the regular minor scale notes to create even more colorful and interesting melodies. This is why you notice that this piece has F# and E natural notes, even though they are not in the key signature. Luckily, you are used to playing these notes in the key of G major. The difficulty of *Minuet in G Minor* is to play either F and Eb, or F# and E natural at all the right times. Look at your music closely as you learn the notes to this piece so that you are playing the correct F and E notes.



The B Section:

♪ Since the first three measures of the B section are composed entirely of quarter notes in both hands, it is a great place to practice playing slightly detached.

♪ You may be wondering why in the right hand in m. 9-10 we are supposed to play the repeated Bb with different fingers each time (fingers 4-3-2). On the piano, it is common to play repeated notes with different fingers each time, especially when they are to be repeated rapidly. Since this piece is *Andante*, it's not too fast; so, it's a great time to start practicing this technique!

Fingerings

♪ First practice the right hand with the correct fingers. Then, make sure that you are playing those quarter notes detached as well.

♪ Remember to hold the dotted half note in the right hand of m. 12 for the full measure.

♪ In m. 13-14, be sure to release the quarter notes of the left hand on beat 2.

♪ These quarter notes (in the left hand of m. 13-14) form an **octave**. Just as in the previous piece, keep your palm relaxed and try not to *reach*. Instead, just lift your hand and move it to play the higher D (especially since there are rests in between!).

♪ In the left hand of m. 16 going into m. 17, notice another octave between two Bb notes. After the holding the lower Bb, lift your hand to switch to the higher Bb at the last moment.

♪ Once you have learned the piece and feel confident with all of the notes and fingerings, choose some quarter notes to **slur** together (instead of playing *all* of them detached). This is a chance to experiment a little! Remember your light lifts at the end of the slur.

♪ As an extra challenge, try playing one hand at a time while singing the melody of the other hand out loud. At first, maybe you can do this as a team with your teacher.



Cradle Song

OP. 13 NO. 2
CARL MARIA VON WEBER



♪ Carl Maria Friedrich Ernst von Weber (1786-1826) was a German composer, conductor, virtuoso pianist, guitarist, and music critic. He was best known for his operas, but also composed many pieces of instrumental concert music as well, such as those for piano. As one of the most significant composers of the early Romantic Era, Weber's compositions influenced many later composers such as Richard Wagner, Franz Liszt, and Frederic Chopin.



♪ The **Romantic Era** was a period in history (following the "Classical Period") where composers emphasized dramatic emotional states, scenes of nature, and various stories in their music. Sometimes music was composed to evoke the calm and tranquil scenes of the country, other times the thunder and rain on stormy seas, and of course, the feelings of love, loss, and sadness. This was a very rich time in the history of music, producing some of the most iconic music of western society!

♪ Cradle Song (or "Wiegenlied" in the original German) is a lullaby, so it was originally composed to be performed by a singer. Below is a translation of the original German poem by Franz Carl Hiemer.

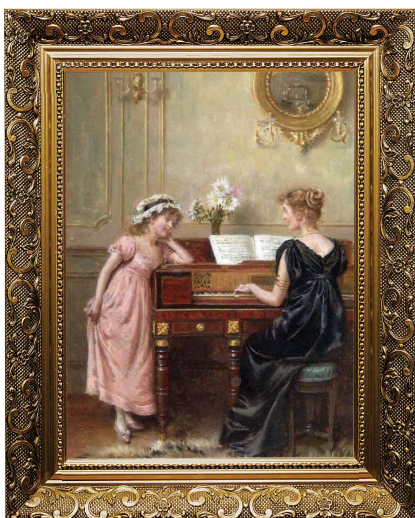
Sleep, my heart's darling, in slumber repose;
Let the fair lids o'er those blue eyes now close;
All is as peaceful and still as the tomb,
Nor shall the gnats wake thee with their low hum.

Now, dearest baby, is morn's golden time;
Not thus thou'lt slumber in life's later prime;
Sorrow and care then will watch by the bed,
Ne'er more sweet peace will there pillow thy head.



Angels from heaven, as lovely as thou,
Watch o'er thy cradle and smile on thee now;
Angels will tend thee in life's later years;
Then they will come to dry manhood's sad tears.

Sleep, my heart's darling, straight cometh the night;
Mother doth watch by thy bed with delight;
Tho' it be early, or late it may be,
Mother's love slumbers not, watching o'er thee.



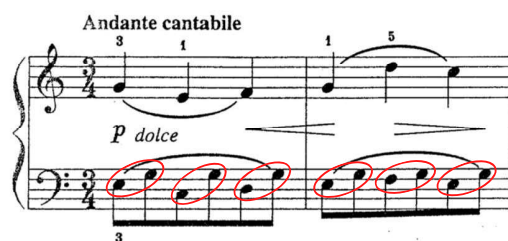
Practice Pointers

♪ The piece begins with the indication, *Andante cantabile*. This is a very beautiful musical indication, which tells the performer to play the melody at a comfortable, natural "walking" pace in a **singing style**. Since this piece began as a song, *cantabile* is telling us to try and mimic the style of a singing voice on the piano. In this piece, our right hand should mimic the lyrical style of a beautiful singer.

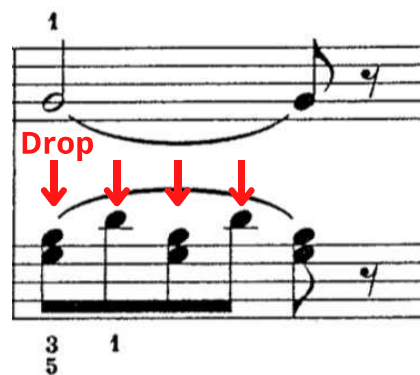
♪ Begin practicing this piece by learning the right hand first. After you have played the melody a number of times and have an idea of how it goes, hum along to your playing. Once your voice has a feel for the melody, learn to sing the first stanza of the text to the melody of the right hand.

♪ The eighth rest at the very end of each line is included in the music because that is where the singer would breathe in between each phrase. It is important to lift off the key for these rests because the feeling of breath is important to the singing, *cantabile* style.

♪ Begin learning the left hand part by first practicing each pair of notes as block chords in quarter notes. This will help your fingers get used to moving to and changing between the proper positions.



♪ In m. 8 and m. 16 we have two-note chords alternating with single notes in the left hand. To play this properly, "drop" finger 2 and 4 (or 3 and 5) down onto the chord, and rotate your wrist in order to play the higher note with your thumb. In other words, do not keep your hand still and press the keys with your fingers. Rather, use the rotation of your wrist to move back and forth between the chord and the note. Draw **practice boxes** around these two measures.



Arietta

WOLFGANG AMADEUS MOZART

♪ Wolfgang Amadeus Mozart (1756-1791) was one of the most influential and well-known composers to have ever lived. He was born in Salzburg, Austria, and showed unusually prodigious talent in music from a very early age. At the age of 5, when he was already proficient on the keyboard and the violin, he began composing and performing before European royalty. At the age of 8 he completed his first symphony.



♪ Mozart composed in virtually every genre of music present in Austria during his life. He wrote symphony, opera, chamber music, concerto music, solo music, and sacred choral music. His compositions are known for their melodic beauty, lyricism, elegance, harmonic and textural richness, and formal genius.

♪ Mozart died at the young age of 35 years old, and completed over 800 compositions during those years. His cause of death is still unknown. Tourists visiting Austria go to his home, to sites that were important to Mozart's life, and to museums established to preserve his memory in order to delve deeper into the never-ending fascination with his life and musical genius. Mozart was not just a wonder to composers through the ages, but also to those people who have been acquainted with his life and music.

Practice Pointers

♪ The first thing to mention is that *Arietta*, like *Écossaise* and *Short Story*, is in the **classical style**. This means that most of our attention will be directed toward the proper articulation of notes (such as light lifts and staccato) as well as toward dynamics in the music. Just as before, aim for a clear, elegant, dainty, and lyrical sound.

♪ The form of *Arietta* can be described as **A - B** and is in rounded binary form.



The A Section (m. 1-16):

♪ The left hand part in every measure of the A section includes a note that is held for all three beats of the bar (the lowest note). It might be slightly confusing because of the way it is written: the reason that there are two of the same notes right beside each other in each measure is just meant to show the performer (you!) that the low note, although held for the measure, is part of the melody of the left hand (rather than just being a supporting note). In other words, the first note of each measure is very important!

♪ In m. 5, there is another opportunity to practice your repeated notes technique on the piano. Each finger gets a turn to play a staccato note! Because of the crescendo in this measure, each finger must play slightly louder than the last.

♪ The dotted rhythms in m. 7 are meant to sound dancey and fun!

♪ After each of the phrase markings in this piece, remember to perform a **light lift**. An example of that is here (m. 6-7):



...and here (m. 18-19):



♪ Invent your own symbol for "light lift" and, using a pencil, draw this symbol in the music at the end of each phrase marking in the piece. There are quite a lot of places to perform the light lift! Can you find them all?

♪ The mini note you see in m. 15 (and m. 39) is called a **grace note**. The best way to learn how to play a grace note is by listening closely to your teachers example and also by listening for grace notes when you listen to classical music. They are very common and they truly do add a bit of grace!

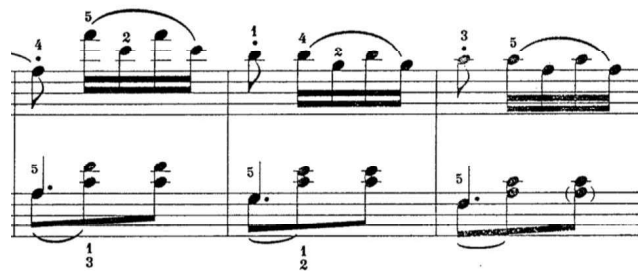


The B Section (m. 17-40):

♪ Whereas the entire A section is marked *piano*, the B section begins abruptly with a *forte*. This is a very dramatic dynamic shift in the music, so try and make it stand out!

♪ Beware of the change of clef in the left hand from m. 17-24.

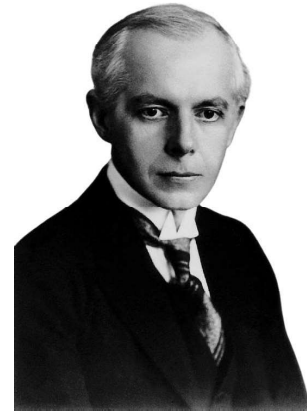
♪ *Leggiero* in m. 28 means "lightly." This indicates that this section of music should be played more lightly on the keys for an airy, elegant, and weightless sound. The articulation of the staccato note followed by four legato notes, as well as the high pitched notes of this passage, are creative ways that Mozart evokes lightness in his music.



♪ *Poco Ritenuto* in m. 32 indicates that you should gradually slow down the notes of that measure just a little bit before returning to the original tempo (*a tempo*) in the next measure.

Hungarian Folk Song

FROM "FOR CHILDREN"
BÉLA BARTÓK



♪ Béla Bartók (1881-1945) was a Hungarian composer known for his work in composition, ethnomusicology, performance on the piano, and music pedagogy (teaching). His compositions were some of the most daring and creative musical works of the 20th century, not least because much of his influence was drawn from Hungarian folk music. During his own time, he was hardly known by the general public - only 10 people attended his funeral! Now, however, musicians and composers remember Bartók for his musical breakthroughs, cultural achievements in bringing Hungarian folk music to the forefront of his music, and his impact on piano teaching in the 20th century.

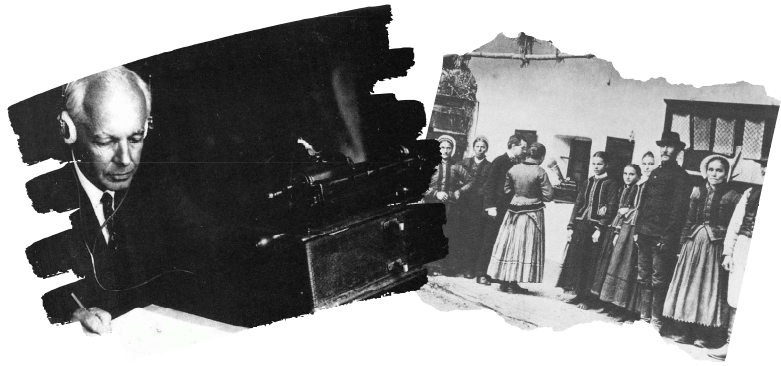


♪ Bartók was the first to bring a recording device into the small rural villages of Hungary to record their music. Hungarian folk music tends to draw on very complex rhythms and unique melodies. The flavour of these melodies - sometimes the very melodies themselves - are brought into Bartók's musical works. These melodies, along with the perhaps even more important presence of the driving, limping dance rhythms of Hungarian folk music, made Bartók's music not only reverent to his Hungarian heritage, but also a fresh and exciting new sound in the musical atmosphere of the 20th century.

♪ When Nazi Germany extended its sphere of influence into Hungary during the late 1930s, Bartók and his wife left Hungary and settled in New York City - the eventual home of Tone Academy of Music! You can still walk by Bartok's apartment on W 57th Street between 8th and 9th Avenues, where you can find a bust and plaque commemorating his time in New York.

♪ *For Children* was originally a collection of 85 Hungarian and Slovak folk songs written down and then arranged for piano by Bartók between 1908 and 1909. These pieces were written for piano students to play, and they got slightly more challenging as the student made their way through the collection. *Hungarian Folk Song* is one of these songs. You can enjoy the fact that Bartók wrote this music just for you to be playing, and would probably be so happy to know that we were all experiencing the beloved music of his country!

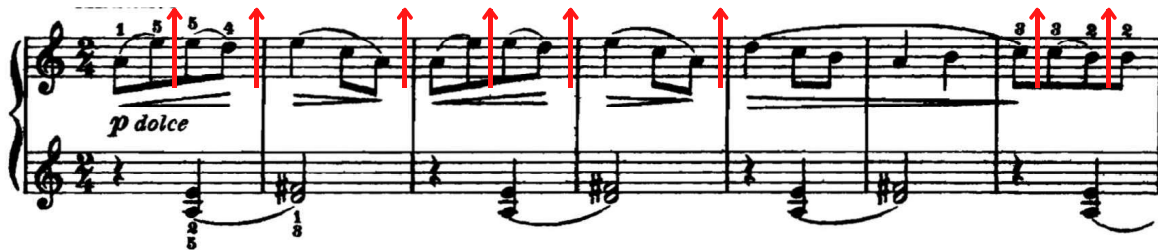
Practice Pointers



♪ Just by looking at the music for *Hungarian Folk Song*, you probably notice how many **dynamic markings** are found in the piece. The piece overall is marked piano and even moves down to a pianissimo by the end. Within this overall soft sound, there are crescendos and decrescendos marked in very frequently in the music. One thing that this shows us is how expressive Bartók wanted his students to play this piece; perhaps it is in an effort to mimic the expressiveness of folk singing.

♪ The rhythmic feel of this piece is soft and sweet (indicated by "**dolce**"), and involves the occasional accented note to give some forward-moving, dance-like movement to the melody. These accents are found in m. 8 and m. 18.

♪ Do you remember the symbol for **light lifts** you used in *Arietta*? Lets use the same symbol in *Hungarian Folk Song*! At the end of every phrase marking or slur, try to perform a light lift. The first seven measures of the piece would sound like this:



♪ Don't forget about these light lifts in the left hand of m. 15-18:

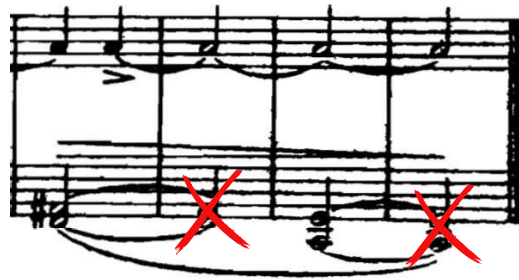


♪ Moving from m. 8-9, and again from m. 9-10, a **tie** glues the A notes together. Here, do not re-articulate those notes. Think of them as melting into the next bar!

♪ Speaking of melting, **Smorzando** may sound like the name of an Italian campfire snack, but it is in fact a legitimate musical marking! Smorzando is a term that tells the performer to both decrescendo and slow down very gradually.

♪ The accent on beat of m. 22 is a very *light* accentuation of the melody. Aim to make it sound clear and smooth.

♪ At the end of the piece, remember to hold those ties in the final four measures.



Melody

FROM "ALBUM FOR THE YOUNG," OP. 68, NO. 1
ROBERT SCHUMANN

♪ Again we meet the brilliant composer Robert Schumann! *Melody* is from a collection of 43 short pieces for piano called *Album for the Young*, of which this is the first piece and *The Happy Farmer* is the 10th! Schumann composed this collection of pieces in 1848 for his three daughters. Just like Bartók's collection *For Children*, Schumann's *Album for the Young* consists largely of music suitable for children and beginners. Also similar to Bartók's work, these pieces get progressively harder as the student advances.



♪ As discussed earlier, Carl Maria von Weber was one of the first significant composers of the **romantic era**. Schumann, then, is perhaps one of the composers who contributed the most to what we know of today as **romantic music**. This does not mean the music is romantic in the sense of two lovers, but rather, that the music is emotionally moving and more emotionally dramatic than music that came before.

♪ Often, romantic composers composed music based on scenes from nature or from everyday life, rather than scenes from palaces and court ballrooms. Does *Melody* remind you of any particular scenes or memories from *your* life?



Practice Pointers



♪ Since this is a romantic piece and many pieces from this period of musical history come from the style of singing, we will have to play the melody of this piece - the right hand - in a singing style (just like *Cradle Song*). Remember in *Cradle Song* when we noticed the rests at the end of certain phrases, meant to give the impression of a singer breathing before the next phrase? In *Melody*, we will have to do this as well. As you play the right hand for this piece, try to hear a singer beautifully and smoothly singing this melody in your head.

♪ **Preview** this piece by drawing a practice box around the left hand of m. 1-2. This can be a tricky passage, so getting an early start on it in order to get used to it is a great idea! Note that the left hand is written in the treble clef.



♪ Beginning with the right hand part, mark each place in the music where you must perform a **light lift**. (Remember, these always take place at the end of a phrase or slur marking). Then, do the same thing for the left hand part.

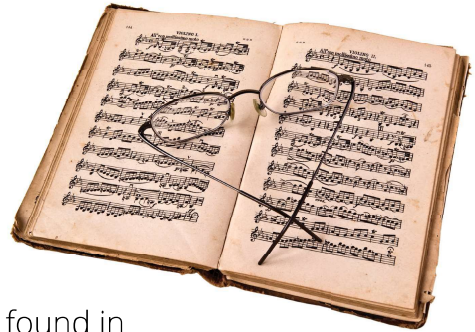
♪ Throughout this piece, we are sometimes presented with optional fingerings. Luckily, you can choose whichever is most comfortable for you! Once you choose, it is important to stick with the same finger numbers every time you practice the piece.

♪ If while practicing the left hand part of this piece you notice any difficulty with the constant shifting of F to F#, know that you are not alone! Just be sure to circle these tricky areas and spend a bit more time on them.

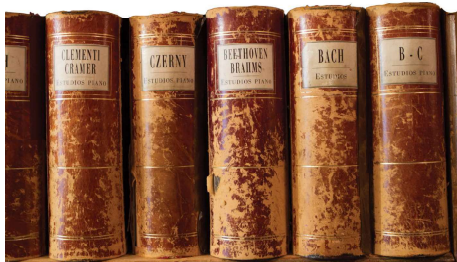
♪ Beginning in m. 5, you may notice the funny little symbol that looks like a tiny crescendo and decrescendo. This is a musical marking that asks the performer to give extra emotional emphasis to those notes. These notes should not quite like punchy accents, but rather should sound like the note has weight - like it is a bit heavier in sound than all the other notes.

Minuet in G Major

FROM J.S. BACH'S "NOTEBOOK FOR ANNA MAGDALENA BACH"
CHRISTIAN PEZOLD



♪ Just like the previous *Minuet in G Major*, this piece was found in Bach's Notebook for Anna Magdalena and was not composed by him. Historians believe that it was probably written by composer and organist, Christian Petzold.



♪ In 1717 Bach went to Dresden to challenge French organist, J.L. Marchand, to a composing and improvising duel. Unfortunately, Marchand didn't show up. But, Bach probably found Petzold's pieces during that trip!

♪ Bach put this piece (and many others not composed by himself) in the *Anna Magdalena Notebook* in order to teach his wife how to play piano, probably never meaning for it to be published. When it was eventually published after Bach's death, all of the pieces in the book were listed as Bach's own compositions, rather than as a collection of pieces that he put together to help his students learn to play piano. That is why these notebooks have caused musicians and historians so much confusion over the last couple centuries!



Statue of Bach in Leipzig



Bach's handwriting in the Anna Magdalena Notebook

Practice Pointers

♪ As we sit down to play this piece, we enter back into the **baroque period!**

♪ In our more classical and romantic pieces, we have been focusing on light lift technique. Now that we are practicing a baroque piece again, we step back into the world of our detached quarter note technique and clear, stately, dance-like rhythms. Do not forget - the Minuet was a very popular dance during those days!



♪ The form of *Minuet in G Major* can be described as **A - B**.

♪ It is important for each section of this piece to first practice each hand separately. Since, in baroque **counterpoint**, each part has its own melody, it is important to feel very comfortable with each part before putting them together.

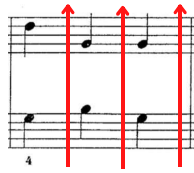
The A Section (m. 1-16):

♪ It is possible in this piece to detach notes that are longer than a quarter note for some extra rhythmic clarity. The first four measures could sound like this:

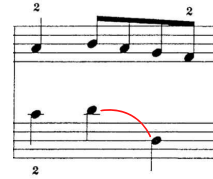
♪ There is an **octave leap** in m. 8. Instead of reaching, lift and move your left hand from the higher D to the lower D.

♪ The mini eighth note in m. 8 is not a grace note, since grace notes usually have a line slashing through them. This is called an **appoggiatura**. An appoggiatura is when an "embellishing" note is emphasized or stressed in the rhythm. The effect is of a temporary tension, that is quickly resolved to a more pleasing, or consonant note. To perform this, play the B note in the right hand at the same time as the D in the left hand (on beat 1). Once you hear the B and the D begin to ring together, then allow the B to fall down to the A.

♪ Keep the quarter notes in m. 10 detached.



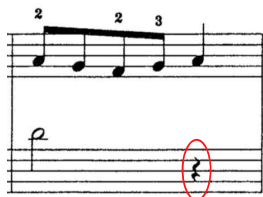
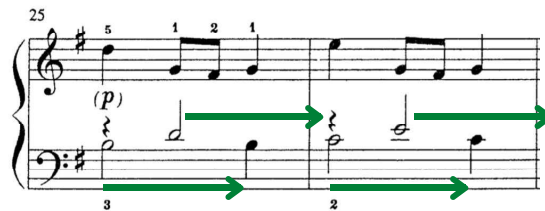
♪ There is another **octave leap** in the left hand of m. 15. Practice relaxing your palm while playing this octave.



The B Section (m. 17-32):

♪ You may notice the presence of C# notes in the B section. Just as in our first *Minuet in G Major*, the music temporarily shifts to D major between m. 20-24. In D major, all the F and C notes are sharp.

♪ There are half notes in m. 25-26 that must be held for their full value.



♪ In m. 28, be sure to release the D in the left hand on beat 3 to make enough room for the quarter rest.

♪ In m. 29, remember to hold the low D in the left hand for the entire measure.



♪ Just as throughout the piece, practice to make all quarter notes from m. 30 to the end detached.

♪ Aside from the mezzo piano at the beginning, there are no dynamic markings present in this piece. **Review** *Minuet in G Major* experimenting with your own ideas of how the dynamics in this piece could sound. Once you find something you like, write them into the score. This is the beginning of musical creativity, and even composition!

Sonatina in G Major

LUDWIG VAN BEETHOVEN

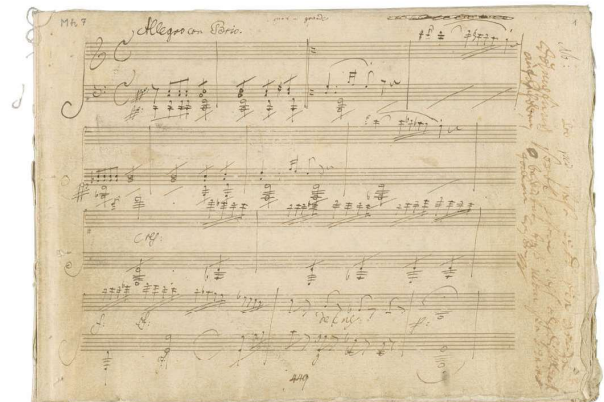
♪ Ludwig van Beethoven (1770-1827) was born in Bonn, Germany. Many consider Beethoven to be one of the greatest composers to have ever lived. He was very much rooted in the Classical music traditions of Haydn and Mozart, yet his music pushes beyond the boundaries that were typical of the time.



♪ Although he was not a Romantic composer, Beethoven opened the way forward for the composers of the 19th century that we now refer to as "Romantic." It is always amazing to think of how a person could be so creative! Much of his creativity came from the literature, poetry, and philosophy that he read during his life in Germany. Beethoven proved to be one of the greatest and most influential musicians, and even artists, of all time.

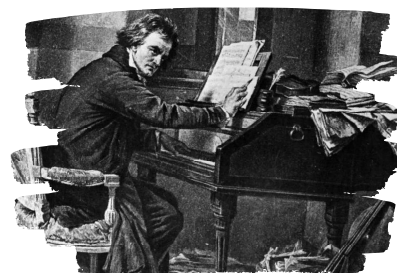
♪ You may know that Beethoven struggled with the slow onset of deafness throughout his life, at least since 1800 when he was 30 years old. During the last 10 years of his life he was completely deaf, and yet, he composed some of the most important works of his life during those years.

♪ *Sonatina* comes from the word *Sonata*, which was a musical **form** that was very popular in the classical period. One of Beethoven's greatest accomplishments was expanding this form and getting very creative with it! A *sonatina* is like a shorter, more succinct *sonata*. It is a great opportunity to begin your basic familiarity with sonata form.



Beethoven's handwriting for his Waldstein sonata

Practice Pointers

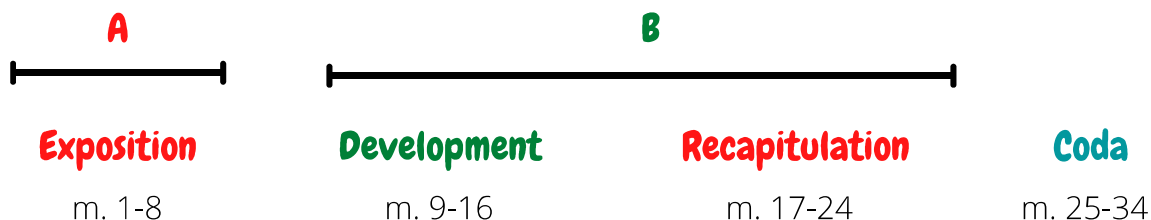


♪ *Sonatina in G Major* two **movements**. A musical work that has movements is sort of like how a movie has many scenes, or how a play or an opera has multiple acts. Each movement is different from one another, yet altogether, they form one whole piece of music.

♪ Both movements are in **sonata form**. Basically, a sonata form is a rounded binary form, like you have been playing for much of this book! The basic parts that make up sonata form are the **exposition**, where the main theme/melody is stated; the **development**, where the composer plays around with that melody (sometimes in other keys); the **recapitulation**, where the main theme comes back; and finally, the **coda**, which is a section that is meant to round off and end the piece.

Movement I: Moderato

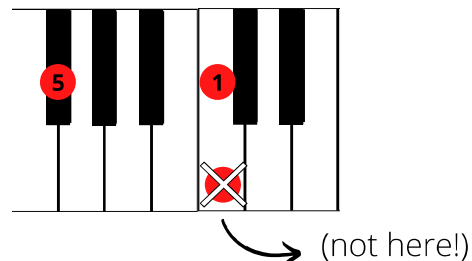
♪ Begin by marking the names of the sonata form sections into your music:



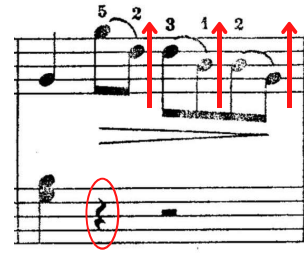
The Exposition:

♪ In m. 1, the grace note in the right hand should be played **before** the beat. In the end, it sounds like the B note is falling quickly into the A note.

♪ In the left hand of m. 1, the pinky is playing an F#, which is a black key. To in order to keep your left hand in a comfortable position, allow your thumb (playing the C) to play up at the top of the key, closer to the black keys.

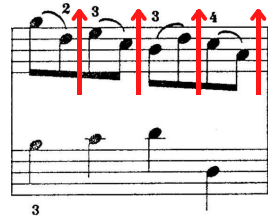


♪ In the right hand of m. 2, we have a bunch of light lifts!



♪ Circle the quarter rests in the left hand of m. 2 and m. 4. Remember to lift your hand in time.

♪ Try playing the Alberti bass in m. 5 as solid chords first, either in quarter notes or half notes.



♪ More light lifts in m. 7:

The Development:

♪ Circle the quarter rests in the left hand of m. 10, 12, 13, 14, and 15. Remember to lift in time.

♪ Just as in the exposition, try practicing the Alberti bass in m. 9 and m. 11 as solid chords first.

The Recapitulation:

♪ The recapitulation is marked *piano* just like the exposition, however you may also notice that it is marked ***dolce***. This means "sweetly" in Italian and is meant to sound slightly different than the exposition in order to provide some variety in the music.

♪ This is identical to the exposition, so lucky for you, you do not have any new musical material to learn in this section! Practice playing what you know from before, but now more "sweetly."

The Coda:

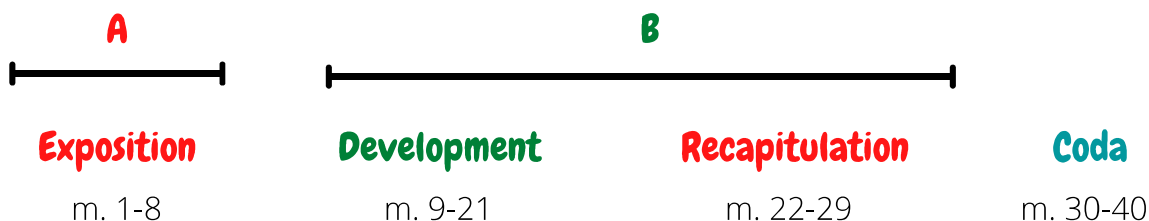
♪ The left hand part for much of the coda is composed of arpeggios. Just like with Alberti bass, start by practicing these arpeggios as solid chords in either quarter notes or half notes.

♪ Don't forget the light lift at the end of m. 26 and m. 30.



Movement II: Romance

♪ As with the first movement, begin by marking the names of the sonata form sections into your music:



The Exposition:

♪ The articulation of the left hand in m. 1-2 is quite specific. Try to emphasize beats 1 and 4 more than rest, so that it sounds like it has a bit more weight. Then, after the emphasis, make those chords sound like they are lifting off into the air! To do this, play your light lifts after the slurs.



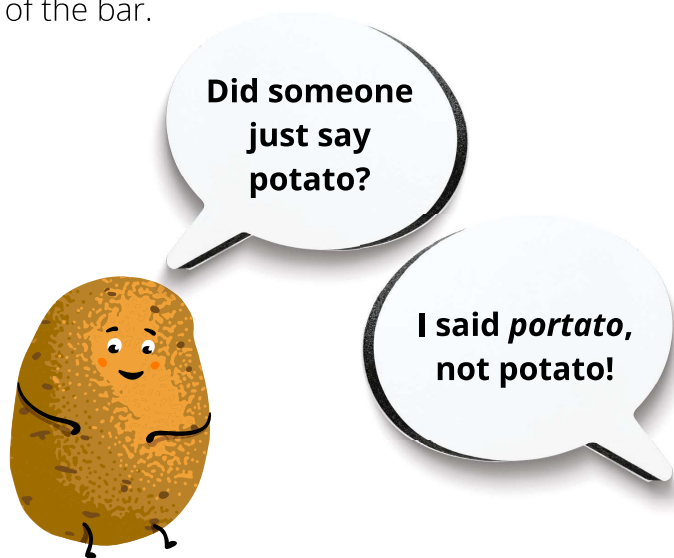
♪ Remember to hold the dotted quarter notes in the left hand in m. 3-4.

♪ In m. 4, the top notes of the left hand part can be played with the right hand.

♪ Circle the rests in the left hand of m. 6 and practice playing this by counting out loud. Try releasing your left hand on the third beat of the bar.

The Development:

♪ In m. 9, the scalar line is marked with both a slur and with staccato. This seems weird, since a slur usually is a sign that you should play legato. So why would there also be staccato notes? This is a technique called **portato**, which is when the notes are played detached, but not too short.



♪ In m.17, there is a **rolled chord**. The chord is played one note at a time, like an arpeggio, but very quickly! You can play the top note of this chord (C) along with the A that is already being held in the right hand.

♪ The **fermata** symbol in m. 19 is used to tell us to hold that note for longer than its rhythmic value. To make sure you hold it for long enough, say "pause" before you keep playing.



♪ For the first three beats of m. 21, it is traditional to slow down and play these notes slightly detached. Doing this gives the sense to the listener that something else is about to happen. And it does! The following three notes are back in tempo and lead us into the recapitulation.

The Recapitulation:

♪ The music in the recapitulation is identical to that of the exposition! If there is anything from the exposition you are still a bit uncomfortable with playing, circle it in the recapitulation as a reminder for yourself.

The Coda:

♪ The coda is like a section of the piece that provides a bit of reflection on the music that just came before it. For this reason, codas often play around with themes that came earlier in the piece, while at the same time, bringing the piece to a close. What can you do to make the coda sound reflective and like it is ending wrapping things up?

♪ Circle the double grace notes in m. 30 and 34. Now that you can play single grace notes, you can try fitting two in!

♪ Try adding a decrescendo to the music for the second half of m. 30 for a bit of added gracefulness and sweetness.



♪ In m. 34, the texture of the left hand changes to **arpeggios**. This type of shift tends to make the music sound more excited - but not excited to end, of course! Beethoven is trying to lead us into an exciting and triumphant ending of *Sonatina in G Major*! He even adds a little echo into the music, which is sort of like remembering a sweet moment. Can you find the echo? Try bringing that out to help your listeners feel excited about the beautiful piece you just played for them!

Children at Play

FROM "FOR CHILDREN"
BÉLA BARTÓK



♪ As mentioned in *Hungarian Folk Song*, Bartók spent a lot of time during his career composing pieces for his piano students. Many of his friends in Hungary who were also composers, perhaps most notably Zoltan Kodaly, were ground-breaking pedagogues. Kodaly's music teaching method, which Bartók would have been very familiar with, is still used today by thousands of music teachers and students around the world (similar to Suzuki!). Because of this, Bartók has several collections of piano pieces that were written as learning pieces for children, including this one! *Children at Play* is from the same collection as *Hungarian Folk Song*.



♪ As the title of the piece suggests, try making *Children at Play* sound fun! The best way to do this is by exaggerating and experimenting. First, do everything the music tells you too, but make it as clear and exaggerated as you can. Then, once you feel pretty comfortable with the piece, you can even try experimenting with things like dynamics and articulation. In other words, you will have to **play** with the song! Have some fun!

♪ Note that the left hand is in the treble clef.

♪ *Semplice* is a musical marking that means "simply." Bartók is trying to tell you not to do anything too wild or dramatic.

♪ In the first line, the left hand will play entirely legato while the right hand plays a variety of articulations. Notice the light lifts after slur markings and the **tenuto** symbol above beat 2 in the second measure. Tenuto means to hold the note for its full value (i.e. not detached or staccato).

♪ Circle the quarter rests in m. 5, 7, 9, 15, and 17. Remember to lift your left hand in time.

♪ Pay attention to the finger numbers in the left hand of m. 6 and the right hand of m. 8. These can prove to be a bit tricky!

♪ Try to stick as closely as you can to the written dynamics, of which there are many! In m. 13 we have *più piano*, which means that we have to gradually get quieter and quieter until the very end.