

Preface

During the 1981-82 season, Tony Caramia took a leave of absence from the University of Illinois to teach and compose at the New School for Music Study. A gifted pianist, teacher and improvisational jazz artist, Mr. Caramia was commissioned to create music of special appeal to intermediate piano students, especially teenagers. Three collections composed during that year have already appeared: *Sounds of Jazz*, Books 1 and 2 and *Folksongs Revisited*.

Another project during Mr. Caramia's year at the New School was this set of *Six Sketches*. Each sketch creates its own special musical world—unique and wholly different from any of the others. The collection gives intermediate students a chance to work with music that is easy to learn, technically and rhythmically interesting, musically sophisticated, and tonally rich and satisfying. The pieces make ideal recital selections, for they create an effect far beyond their level of difficulty.

Our students voted these six pieces, "The best of Caramia." We believe you and your students will agree.

Frances Clark and Louise Goss

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Performance Notes

Proclamation is a majestic piece, to be played with a big, full sound but no harshness. The left hand crossings should be felt as bold but graceful leaps, unhurried and dignified.

Highland Lament is gentle and unassuming. Give the lilting melody the tonal color of a flute or recorder, and fade into the distant highlands at the end.

March is played with snap and crispness in an absolutely steady march tempo. Exaggerate the contrast between the short notes and the four-note slurs.

City Fountain is a play on water effects—a simple left-hand melody sings out against soft and shimmering right-hand arpeggios.

Reverie evokes a mood of tender contemplation. The left-hand melody is strong and smooth; the right-hand chords are soft, as if coming from a great distance.

Perpetual Motion is an energetic tour de force in which the rhythmic motion never stops or wavers. The tempo should be as fast (but no faster) than you can play it absolutely cleanly and clearly.

March

Briskly

The musical score is written for piano in 6/8 time and consists of four systems. The first system begins with a *mp* dynamic marking and includes fingering numbers 2, 1, 3, 1 in the right hand and 2, 1, 3 in the left hand. The second system features a crescendo hairpin. The third system starts with a *mf* dynamic marking and includes fingering numbers 2, 1, 1, 3, 1. The fourth system includes fingering numbers 2, 3, 2, 1, 3, 1, 2, 1, 5 in the right hand and 3, 2, 1 in the left hand. The score concludes with a final chord in the right hand.

City Fountain

Effervescent

mp

cresc.

ped. simile

dim.

mf

2 2 5 2 5

2 2 5

2 2 5

2 2 5

1 2 5 1 2 5

Detailed description: The image shows a page of musical notation for a piano piece titled 'City Fountain'. The page is numbered '8' in the top left corner. The title 'City Fountain' is centered at the top in a large, black, serif font. Below the title, the word 'Effervescent' is written in a smaller, bold, black font. The music is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a piano (*mp*) dynamic marking. The second system has no dynamic marking. The third system begins with a crescendo (*cresc.*) marking. The fourth system begins with a decrescendo (*dim.*) marking. The fifth system begins with a mezzo-forte (*mf*) dynamic marking. The bass line of the first system includes fingering numbers 2, 2, 5, 2, and 5. The bass line of the second system includes 2, 2, and 5. The bass line of the third system includes 2, 2, and 5. The bass line of the fourth system includes 2, 2, and 5. The bass line of the fifth system includes 1, 2, 5, 1, 2, and 5. A 'ped. simile' marking is placed below the first system's bass line. The music features a consistent eighth-note melody in the treble clef and a bass line with chords and single notes in the bass clef.