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FOREWORD

Written for the student, *Practice and Performance 4* gives practice guides for each piece in *Masterwork Classics 4*. Brief notes for the teacher also appear for each selection.

The student should use this volume as his practice guide at home or in the practice room. When individual lesson time is short, it can help the teacher by organizing effective student practice techniques. The teacher should check the student's answers to the questions posed for each piece. Also, points made in the section "Notes to the Teacher" can save lesson time by giving the teacher a focus in presenting the piece.

Instructors of piano pedagogy courses in colleges and universities might elect to use this volume as a class text or workbook. It makes available for the prospective piano teacher, as does no other book currently available, structured information that a piano student should receive when playing particular pieces from the standard repertoire. In essence it is a "method" for playing the classics.

The language used in this commentary volume is not "watered-down" for the young piano student. It is important that the young students, as well as older pre-college and adult students, learn to speak intelligently and with correct terminology about music. Students who tested this volume began to display a consistent thought process in practice procedures and, perhaps even more importantly, an increased awareness of the importance of listening to themselves in practice — of hearing what they play.

Teachers will have specific and differing purposes for using this commentary volume with each student. Recognizing the personal needs of many students, as well as various teaching styles and personal preferences, several possible modes for the use of *Practice and Performance* are listed below.

1. For Student Study both at home and at the lesson. This is an ideal situation for using this volume. The written questions and the commentary for each piece can be reinforced by the teacher, who will emphasize important concepts and will stress other points from the volume as he/she prefers. This usage can serve as a springboard for more detailed historical as well as theoretical study.

2. For Student Study independent from the lesson. Some teachers will prefer to have students work from this volume at home during practice. The volume is written to be self-explanatory for students. It is a practice and listening guide for students.

3. For "Preparation" of Student Literature before assigning it. Teachers may want to use the volume only for the section titled "Preparing for Performance" to mentally and visually prepare students for each piece before beginning study on it. This insures that the student does not begin a score without a guide as to the mood, meaning, and structure of the music.

4. For Reinforcement of Aural Goals. Teachers may use the final section separately for each piece. "Finishing the Performance" provides questions a student can ask himself/herself about the performance of the piece. It is designed to help him know what to listen for in the final stages of perfecting a piece. The goal of this section is to develop the skill of listening to oneself and the knowledge of what to listen for. The student should practice using this series of questions "with his/her ear as the teacher."

Practical Uses for the Practice Guide

Practice and performance suggestions for each selection in *Masterwork Classics* 4 are given in this order:

GETTING READY TO PLAY — preparation

PRACTICING FOR PERFORMANCE — playing

FINISHING FOR PERFORMANCE — evaluating what was heard and reworking the performance

- **Getting ready to play** suggests elements that a student should consider before he/she begins to play a piece. This section helps the student prepare before beginning to practice. The student learns how to look at a new score and what to look for in it. For each piece, the student first establishes what the character, mood, affect (for Baroque literature), or feeling of the piece should be. He/she writes answers to specific questions in the practice guide.

The student also scans the score to observe considerations such as the basic form, appearances of repetitions, strong cadential areas, phrase structure, and unusual fingerings. From the beginning the student is asked to determine a musical plan — a shape for each phrase. This is accomplished by asking him/her to write brackets around the phrases in the music in *Masterwork Classics* such as this []. Open brackets are placed at beginnings and endings of phrases in the margin above the treble clef. The student then is asked to place an arrow ↓ above the note or harmony of greatest tension in the phrase. This is explained in one of several ways. This point of tension may be defined as the “magnet note” (the note to which all notes preceding it pull), the “focal point,” the “peak” of the phrase, the “goal” of a phrase, the “point of greatest tension,” or the “strongest chord.”

- **Practicing for performance** presents a viable practice plan to use in working on a particular piece. It suggests to a student what to do, how to do it, and in what order. It gives him/her guidelines along the way to help his/her ear know when to move on to the next step. Of course, teachers may alter the order of steps presented or alter the practice plan. This detailed plan allows the student to know exactly what to do in working out each piece. Consistent with the philosophy of the entire volume, directions often are given in a manner that directs the student to move ahead when he/she “hears” a certain point accomplished.

- **Finishing for performance** is totally aurally oriented in focus. Its goal is to teach students how to listen to themselves by suggesting points for which to listen. Most of the questions begin “Do you hear...?” The pianist lets his/her ear be the guide (“the teacher”) in working toward specific aural goals.

The questions that ask what the student “hears” in performance are an attempt to direct the listening. Since our goal is always to be able to “hear what we play,” it follows that students need to know what it is that they listen for in the music. This goal reflects the focus of the questions in this section.

Music in the literature volumes is carefully sequenced and structured so that

1. concepts are presented gradually through standard literature
2. concepts build upon each other and are reinforced
3. the number of concepts found in a piece increases in a gradually paced way rather than haphazardly

For these reasons, it is suggested that repertoire in each period be taught in the order of the list at the front of the volume. A student will work with pieces from at least two of the periods at the same time as reflected in the parallel columns.

Organization of the Guide

Sequential Presentation

SUGGESTED ORDER OF STUDY

The repertoire may be taught in this sequence to allow playing requirements for each piece to build upon skills developed in earlier repertoire in **Masterwork Classics 4**.

Literature is listed in two columns since most students will study at least two pieces from this book simultaneously. This dual list allows contrast of style and sound for the student.

Baroque-Classic Periods

- Mozart "Menuet in C Major" . . . 30**
 • detailed articulation
- Clementi "Pyrenese Melody" . . . 32**
 • voicing above chordal texture
- Mozart "Country Dance in G Major" . . . 34**
 • detailed articulation
 • voicing above chordal texture
- Haslinger "Sonatina in C Major" (Allegretto) . . . 36**
 • detailed articulation voicing above chordal texture
- Pepusch "Voluntary" . . . 10**
 • detailed articulation
 • movement about the keyboard
- Clarke "King William's March" . . . 12**
 • detailed articulation
 • movement about the keyboard
- Handel "Menuet in D Minor" . . . 14**
 • expansion and contraction of the hand
 • independence in fingering between hands
- Haydn "Scherzo in F Major" . . . 38**
 • detailed articulation
 • technical facility
- Bach, J. C. F. "Schwäbisch" . . . 40**
 • detailed articulation
- Purcell "Air" . . . 16**
 • independent fingering between hands
- Purcell "Hornpipe" . . . 18**
 • fingering shifts while playing independent lines
- Handel "Menuet in A Minor" . . . 20**
 • fingering shifts while playing independent lines
- AMB Notebook "Menuet in G Major" . . . 22**
 • fingering shifts while playing independent lines
- Beethoven "German Dance in C Major" . . . 42**
 • chords in melodic line
- Beethoven "Country Dance in C Major" . . . 44**
 • broken chords in accompaniment
- Beethoven "German Dance in G Major" . . . 46**
 • broken chords in accompaniment
- AMB Notebook "Menuet in G Minor" . . . 24**
 • Legato and phrasing
 • playing ornaments
- AMB Notebook "Polonaise in G Minor" . . . 26**
 • fingering shifts while playing independent lines

Romantic-Contemporary Periods

- Bartók "Piece No. V" . . . 66**
 • detailed articulation
 • preparation for contrapuntal style
- Bartók "Piece No. VI" . . . 67**
 • detailed articulation of short moves
 • preparation for contrapuntal style
- Bartók "A Magic Game" . . . 68**
 • rapid playing or staccato chords
 • balance of melody and chordal accompaniment
- Streabbog "A Pleasant Morning" . . . 50**
 • balance of melody and chordal accompaniment
- Gurlitt "In the Garden" . . . 52**
 • balance of melody and um-pah accompaniment
- Gurlitt "Murmuring Brook" . . . 54**
 • balance of melody and accompaniment in a single hand
- Rebikov "Playing Soldiers" . . . 70**
 • movement about the keyboard
 • detailed articulation
- Kabalevsky "Galop" . . . 72**
 • movement about the keyboard
 • detailed articulation of short motives
- Kabalevsky "Clowns" . . . 74**
 • detailed articulation
- Streabbog "By the Seaside" . . . 56**
 • transfer of sound between hands
 • seamless legato
- Gurlitt "Serenade" . . . 58**
 • balance of melody and broken-chord accompaniment
 • seamless legato
- Burgmüller "Arabesque" . . . 60**
 • clarity of passagework
- Burgmüller "Progress" . . . 62**
 • transfer of sound between hands
 • clarity of passagework
- Bartók "Rhythmic Dance" . . . 76**
 • chords in melodic line
- Shostakovich "Hurdy-Gurdy" . . . 78**
 • broken chords in accompaniment
- Gretchaninoff "Etude" . . . 80**
 • rhythmic evenness

affect — the feeling or mood that the music or a part of the music portrays

Alberti bass — accompaniment figure based on broken chords and used in many sonatinas and sonatas; named after Domenico Alberti

allegretto — moderately fast; tempo between andante and allegro

allegro — happy

AMB Notebook (Anna Magdalena Bach Notebook) — Anna Magdalena, the wife of J. S. Bach, received this notebook from her husband for her twenty-fourth birthday. In it she wrote many of the favorite pieces of the members of the Bach family circle. Several of these pieces which are included in *Masterwork Classics* have become quite popular Baroque pieces.

andante — walking tempo

Anh. (Anhang) — found sometimes in the numbering of a piece by a composer, it refers to the appendix of the thematic listing of the works of that composer

animato — animated

articulation markings — signs for legato, staccato, and other indications for the lengths and groupings of notes

balance — used here to refer to relative loudness of the melody to the accompaniment

binary form — form of a piece having two sections, each of which is repeated

BWV Anh. (Bach Werke Verzeichnis Anhang — Catalog of Bach's Works — Supplement) — the listing of Bach's complete works in the Schmieder thematic catalog

brackets ([]) — signs to be used in the margin above the treble clef to enclose phrases

cadence — chords (or melody) at the conclusion of a phrase, a section, or a piece that give the impression of an ending

con moto — with motion

Dal Segno al Fine (D. S. al Fine) — designation to go back to the sign and play to the end

deciso — decisive

dolce — sweetly

écossaise — dance in quick 2/4 time popular in the 19th century

energico — with energy

focal point — used here to refer to the note(s) or harmony that sounds like the point of greatest tension and importance in a phrase; it is often the peak or loudest point in a phrase

fermata (♯) — pause; hold the tone or silence beyond the indicated time value

Fine — end

form — the plan for a piece, similar in some ways to an architect's plan for a house

giocoso — humorous

Hob. (Hoboken) — refers to Hoboken's thematic

catalog of all of Haydn's works; the numbering of Haydn's music is based on this catalog

imitation — repetition of a phrase or fragment

K. (Kochel) — refers to Kochel's Thematic List of the Complete Works of Mozart; the numbering of Mozart's music is based on this catalog and later additions and revisions

legato — smooth and connected

ma non troppo — but not too much

maestoso — majestically

marcato — marked, accented

marziale — martial

menuet — graceful dance in moderate triple meter

moderato — in a moderate tempo

mordent (♯) — musical ornament consisting of three notes, the written note, the note immediately below it, and the repetition of the written note

motive — short figure (rhythmic or melodic) that recurs throughout a composition. It is usually much shorter than a theme.

nicht schnell — not fast

ornament — sign for a quick inflection of notes such as the trill and the mordent

perpendosi — dying away

phrase — a division of music, similar to a sentence

più — more

poco — little

portato — manner of performance halfway between staccato and legato

programmatic — music which is influenced by an idea that is non-musical. It may be indicated in title or described in a preface. The program for a piece might be a mood set by the composer's title or it might be a story told through the music.

scherzando — playful

senza — without

symmetry — balance of parts

tapering the end of a phrase — lessening of sound at the end of a phrase

tempo di marcia — tempo of a march

vivace — lively

vivo — lively

voicing — bringing out a note or a melody above other notes in the musical texture

tranquillo — tranquil

trill — ornament consisting of the alternation of a note with the note above it

WoO (Works without opus number) — Numbering of Beethoven's works for which he did not leave an opus number

PERFORMANCE AND PRACTICE NOTES

Baroque Period

What is "Priming for the Pinnacle?"

We all want to get to the "pinnacle!" The pinnacle is the highest point. The pinnacle of a mountain looks inviting from down below. And then when we reach it — by car, by hiking, by a tram or ski lift — it is even more breathtaking and exciting than we had ever imagined!

Someone who is "priming" for a goal is "getting ready, preparing" for that goal. In a sense, we are "priming for the pinnacle" in everything we do! That is exactly what this book helps you do. It is written to help the performer work toward stylistic and top quality performances — with every piece he/she plays.

Each piece has a guide to help the student learn to think, listen, and concentrate. It is a practice guide, a rudimentary analysis guide, and a listening guide. It is a step in helping students learn what they can do in practice.

Doctrine of Affections — What is the "Affect?"

The first thing to think about with any Baroque piece in this section is "what is the mood or affect of this piece?" In Baroque music most pieces have a certain feeling or affection that continues through the entire piece. To decide from the onset what affect we feel the composer meant the piece to convey makes all of the practice on that piece aim toward that feeling or mood. It creates an emotional and "sound" goal for the performer to strive to convey from the beginning.

Rhythm in the Baroque

Many pieces written in the Baroque were based on different kinds of dances. These dances had specific characteristics that make them individual, just as you might imagine that the waltz and the menuet are very different. One of the best ways to make a dance come alive is to play with buoyant and steady rhythm.

Strong rhythm actually is at the heart of all Baroque music and style. The rhythm is often continuous and lively. It needs strong definition and energy. The movement is forward-looking, and often it seems that Baroque music rattles off one phrase after another with a lively underpinning rhythmic figure. In performance of all Baroque music, be aware of this underpinning so that it keeps your performance vital and hearty.

Dynamics and the Baroque Harpsichord

While crescendo and diminuendo were impossible on the harpsichord, Baroque composers undoubtedly intended phrase shaping and nuance in the music they wrote. Some instruments such as the violin and the human voice (the singer) could give this nuance easily. It seems that we limit the piano as an instrument unnecessarily if we perform Baroque music without an arch or nuance to the phrase. The answer is to not over-do the phrasing. A teacher can be most helpful in molding a piece into a tasteful, stylistic performance.

Since the harpsichord was able to add and subtract blocks of sound through "couplings" and changes of manual, the sound of the harpsichord could be loud, then suddenly soft, and so on. We can imitate this in our performances today by including sudden changes of dynamics where the harpsichordist might have changed manuals or where he/she might have echoed a repeated phrase on a different manual.

TEACHERS' THUMBNAIL GUIDE TO THE REPERTOIRE

Listed for each piece are performance considerations which are emphasized in each selection

Baroque Literature

Voluntary Pepusch

- detailed articulation
- movement about the keyboard
- rhythmic stability
- fingering principles

King William's March Clarke

- detailed articulation
- movement about the keyboard
- playing of ornaments
- fingering principles

Menuet in D Minor Handel

- expansion and contraction of hand
- independence in fingering between hands
- movement about the keyboard
- feeling for octaves

Air Purcell

- independence in fingering between hands
- sustaining a long melodic line

Hornpipe Purcell

- fingering shifts while playing independent lines
- skill in playing trills
- coordination of independent lines

Menuet in A Minor Handel

- lingering shifts while playing independent lines

Menuet in G Major, BWV Anh. 116 AMB Notebook

- fingering shifts while playing independent lines
- expansion and contraction
- legato and singing tone

Menuet in G Minor, BWV Anh. 115 AMB Notebook

- playing ornaments
- legato and phrasing
- independence of fingering between hands

Polonaise in G Minor, BWV Anh. 119 AMB Notebook

- lingering shifts while playing independent lines
- independence of voices
- detailed articulation
- precise rhythmic values

Voluntary

J. C. Pepusch

Voluntary

J.C. Pepusch
(1667-1752)

Andante maestoso

mf non legato

See Masterwork Classics 4, page 4.

Getting ready to play

(Write the answers in this book and on the music in *Masterwork Classics*.)

“Voluntary” is marked “andante maestoso,” “walking majestically.” Sight-read through part of the piece and then add one additional word that you think helps describe the mood or affect of this piece. _____

The short melody in measure 1 is a motive. Both the melody and the rhythm make it distinctive. Writing in *Masterwork Classics*, circle the motive each time it appears in the piece. In which measures does the motive appear? _____

When you play, you will want to bring out the motive, since it appears in both the right hand and left hand and may be hidden to the listener.

This is one of the few Baroque pieces you have played that has not been in binary form — that is, it does not have repeat signs and two distinctive sections. A piece written in only one section is “through-composed.”

Many Baroque pieces feature phrases that are continuous. Four-measure phrases are predictable and easy to find and to hear. Since the phrases here are not four measures long, you must look for other clues to determine phrase lengths. Cadences often signal the end of a phrase. Two ways that you learned earlier to find a cadence are

- (1) to look for longer note values than the notes before, and
- (2) to look for jumps in the bass or other signals that give a strong key center at the cadence.

Following these rules and looking for longer note values and skips in the bass, you will find cadences at the ends of measure 5, measure 7, measure 10, and measure 14.

Writing in *Masterwork Classics* 4, bracket the phrases in your music ([]). Then play the melody listening carefully for phrase endings and cadences.

You may also recall that staccatos in slower Baroque pieces often mean that the notes should be played about one-half of their real value. Try playing long staccatos or portatos on the quarter notes. Make them sound like they are approximately equal to eighth notes.

Practicing for performance

(Answer the questions in your mind and in the way you practice.)

Practice step by step. Be sure that you do not move ahead until you have met all of the thought and sound goals for the previous step that you worked on. These goals come from what you have learned about earlier pieces as well as what you find written in the step. Your ear will tell you when you have learned a step well enough to move ahead! At the beginning of your practice the following day, you will want to go back several steps to practice and review what you have learned in earlier practice.

1. Because this piece is through-composed, you will want to practice it carefully phrase by phrase. First take the idea that repeats — the motive — and practice it hands separately each time it occurs, concentrating on

- fingering
- articulation

Set a tempo that is slow. Practice each phrase hands alone and slowly, until you learn it well. Then work on the phrase hands together concentrating on the two goals above. Follow this procedure for every phrase in the piece. During one day, you may be able to accomplish this with only several phrases. It is better to listen and get all of these points right than to practice too many sections in a day and not play them well.

2. Some spots to check on as you practice are the following:
measure 4, right hand thirds (connect — need extra practice!)
measure 6, 8, 12, articulation is tricky!
measure 9-11, left hand fingering (memorize the fingering — what notes does the fourth finger play on?)
measure 13, right hand fingering

Finishing for performance

(Answer the questions in your mind.) Ask yourself:

Does your performance sound “walking and majestic?”

Does your performance convey the affect upon which you decided?

Do you hear strong rhythm in your performance?

Does the rhythm bounce in your performance?

Do you hear steady and stable rhythm so that someone could march to it?

Does the articulation sound exactly as indicated in the music?

Do you hear a dynamic arch for the phrases?

Do you hear a point of greatest tension in each phrase?

Do you hear each phrase taper gently at the ends?

Let your ear be your teacher as you work for these goals.

To the Teacher

Affect: pompous, stately

Fingering: many shifts; the most difficult Baroque piece in terms of fingering shifts to this point; legato double-third fingering

Phrase definition: irregular phrase lengths

Coordination: different articulations between the hands; double thirds in measure four should be legato


This piece helps a student develop:

- legato double thirds in a single hand
- fingering accuracy
- different articulations between the hands
- rhythmic stability in performance

Notes:

Fingering requirements in this piece are sophisticated but not excessively difficult. Students must take care to finger exactly as written in the score (or as indicated by the teacher) and to do so consistently.

This may be a student's most difficult work with double thirds up until now. The teacher should prepare the student to play connected and smooth thirds.

Precision with the  figure should be emphasized.

This may be a student's first Baroque piece that features continuous phrases that propel forward to the end. It is important that the student hear and express the phrase structure so that he/she does not play the notes only.