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How to Use the Series

The *Pathways to Artistry* Series can be used:

- **As a method:** Once students have acquired basic reading skills, *Pathways to Artistry Technique Book 1* and *Repertoire Book 1* can replace the instructional method book. Students can then continue with *Pathways to Artistry Technique Books 2* and *3* and *Repertoire Books 2* and *3*.
- **With a method:** *Pathways to Artistry Technique Books* and *Repertoire Books* can be used in conjunction with another method to reinforce reading skills and expose students to the sounds, technique, style, form and artistic ideas in the *Pathways to Artistry* series.

If students have not used this series as part of their early training, the *Technique Books* are recommended for transfer students at more advanced levels in order to acquire a clear understanding of technical skills and a clear vocabulary to express them.

The *Repertoire Books* can also be used by more advanced students for developing sight-reading skills, since they gradually progress from pieces in five-finger hand positions to those that prepare for early intermediate masterworks (e.g. Clementi sonatinas).

About *Pathways to Artistry Repertoire Book 3*

Repertoire Book 3 is written to logically follow *Repertoire Book 2* and to develop technical skills that are emphasized in *Pathways to Artistry Technique Book 3*.

This book contains 13 newly composed piano solos at the early intermediate level. The pieces were written to reflect the four stylistic periods—Baroque, Classical, Romantic and Contemporary.

The pieces use important new skills introduced in *Technique Book 3*, and reinforce those skills already explored in *Technique Books 1* and *2*. The pieces will develop the student's ear for a variety of styles and provide a logical stepping-stone into early-level masterworks such as pieces from Bach's *Notebook for Anna Magdalena* and Clementi sonatinas. Since the pieces are arranged in a somewhat progressive order of difficulty, it is advisable to study them in this order.

The pieces were written to:

- **Reinforce reading skills.** Students can further develop strong reading skills by identifying new concepts such as arpeggiated patterns, large intervallic skips and chromatic scales, as well as reviewing major scales, scale-like passages, inversions and other patterns that are common in piano repertoire.
- **Allow students to play in a variety of keys and tonalities.** *Repertoire Book 3* has pieces in the keys of C, D, B, F, F-sharp and C-sharp major, as well as A, D and F minor and other modal tonalities.
- **Emphasize the technical skills learned in *Pathways to Artistry Technique Book 3*.** Technical skills learned in *Technique Book 3* as well as several skills previously learned in *Technique Books 1* and *2* are labeled in each piece. When the student is introduced to a piece, teachers should point out these technical skills to ensure that the student can execute them in the music. Teachers should make note of previously learned skills and stress the importance of constantly reinforcing and increasing one's "physical vocabulary."
- **Lead to awareness and understanding of form.** Formal sections are labeled in each piece. Analyzing the form of each piece helps students with both interpretation and memorization.
- **Developing a sense of different style periods.** A music history timeline at the beginning of each piece highlights the style period that is represented by that piece. In addition, the source of inspiration is listed under the title. Teachers can expand upon the basic information given in the book by relating the influences of history, art, fashion and social values from each period upon the music.
- **Lead to artistic performance.** In addition to learning new pieces and reinforcing reading skills, students should memorize and polish as many pieces as possible. If students understand the form and style of each piece and have mastered the technical skills, memorization and polishing for performance are the natural next steps. This will help students see each piece as its own artistic entity.

The Flying Horseman

Inspired by the dramatic music of Robert Schumann (1810–1856)

Prepares the student to perform music from the

Baroque Era
ca. 1600–1750

Classical Era
ca. 1750–1820

Romantic Era
ca. 1790–1910

Contemporary Era
ca. 1900–present

Allegro e agitato (Fast and excited)

Catherine Rollin

A Section

wrist staccato

Musical notation for the first system. The piece is in 6/8 time and B-flat major. The right hand starts with a treble clef and a 5-finger fingering. The left hand starts with a bass clef and a 1-3-5-3-1 fingering. The dynamic marking is *mf*. The tempo is **Allegro e agitato**. The instruction "wrist staccato" is written above the right hand.

4

Musical notation for the second system. The right hand continues with a treble clef. The left hand continues with a bass clef. The dynamic marking is *p*.

7

B Section $\frac{5}{3}$ push-off staccato

Musical notation for the third system. The right hand continues with a treble clef. The left hand continues with a bass clef. The dynamic marking is *f*. The instruction "push-off staccato" is written below the left hand. A 5-finger fingering is shown for the first note of the left hand in the final measure.

10

Musical notation for the fourth system. The right hand continues with a treble clef. The left hand continues with a bass clef. The dynamic marking is *mp*. A $\frac{4}{2}$ time signature change is indicated above the right hand. A 5-finger fingering is shown for the first note of the left hand in the final measure.

Chromatic Etude

Inspired by the fanciful style of Russian composer Dmitri Shostakovich (1906–1975)

Prepares the student to perform music from the

Baroque Era
ca. 1600–1750

Classical Era
ca. 1750–1820

Romantic Era
ca. 1790–1910

Contemporary Era
ca. 1900–present

Scherzando (Playfully) A Section

Catherine Rollin

1 slur push-off staccato
p forearm staccato cresc. mf p
1 2 3 4 1
chromatic scale
(fingering adapted to specific situation)

5
cresc. mf
1 2 3 4 1
chromatic passage with chromatic fingering

9 B Section
mf-p
1 2 3 1 3 2 1
1 5

13 2. D.S. al Coda
molto rit. f
Coda a tempo
1 2 3 4 1 5