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Deux Rigaudons

Jean-Philippe Rameau (1683–1764)



Keys to this piece:

- Both hands are equally important. Bring out the answering *motive*.
- Observe the *articulation* which highlights the *character*.
- Add *ornaments* on the repeats to decorate the melody and add variety. They must fit rhythmically and maintain the *character*.

Allegretto (♩ = 72–88)
Rigaudon I



Sonatina in B-flat Major

Anton Diabelli (1781–1858)



Keys to this piece:



The melody shows the influence of vocal music with the focus on the long notes. It is grouped into two- and four-measure phrases.



The rhythm, *articulation*, and texture of the LH accompaniment affects the *character* of the music. Note where light touches of pedal are added for color.



This sonatina is in sonata-allegro form with the typical elements of contrasting moods and key relationships.

Op. 168, No. 4

Allegro moderato (♩ = 120–138)

Exposition

A theme

5

B theme

9

13



Rêverie

Peter Ilyich Tchaikovsky (1840–1893)



Keys to this piece:



The descriptive title reflects the implied mood of the music.



The expressive melody must always be shaped and project above the broken or solid chord accompaniment.



Use the *damp(er) pedal* to blend the melody and harmony.

Andante (♩ = 69–84)

Op. 39, No. 21

The musical score is presented in four systems, each with a measure number in a box at the beginning:

- System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The melody is marked with a *pp* dynamic. Fingerings are indicated: 2, 5, 1, 2, 2, 5, 1, 2. The piano accompaniment has fingerings: 4, 5, 1/2, 4, 1/2, 5, 3.
- System 2 (Measures 5-8):** Starts with a *poco più f* dynamic. The melody has a *mp* dynamic. Fingerings: 1, 2, 3, 3, 1, 2, 4, 3, 2. The piano accompaniment has fingerings: 3, 4, 5-4, 5. Includes a *poco rit.* marking.
- System 3 (Measures 9-12):** Starts with an *a tempo* marking. The melody has a *p* dynamic. Fingerings: 2, 2, 2, 2, 2, 2, 2, 2. The piano accompaniment has fingerings: 4, 4, 3, 4.
- System 4 (Measures 13-16):** Starts with a *mf* dynamic. The melody has a *f* dynamic. Fingerings: 2, 5, 5. The piano accompaniment has fingerings: 5, 5, 1, 2, 3, 4. Ends with a *Fine* marking and a *rit. 2nd time* instruction.



THE IMPRESSIONIST PERIOD

(1890–1930)

Composers

Claude Debussy (1862–1918)

Maurice Ravel (1875–1937)

Keyboard Instruments

Piano

Typical Forms

Character Piece

Prelude


Dance

Suite


KEYS TO STYLISTIC MASTERY

Melody


Often based on *pentatonic scales, whole tone scales, or modes*.

 Play the melody to determine if it is based on one of these scales.


Often found in the top note of a 4th or 5th; in the middle register, surrounded by two outer layers of sound; passes from one hand to the other.


 Find the melody and highlight it with a pencil or marker. Practice the melody alone.

Often consists of chords shifting in parallel motion.

 Slightly bring out the top note of shifting parallel chords.

Rhythm

Changes from duple  to triple subdivisions of the beat within the measure.


 Tap the rhythm to feel the contrasting subdivisions. Learn the music with the metronome set to the quarter note.

Uses two against three, three against four, and *syncopation*.


 Tap the rhythm before you play the passage.

Harmony

Chords with no 3rd or an added 2nd; also augmented chords and 7th, 9th, 11th and 13th chords.


 Write in the names of the chords to simplify memorization.

Polytonality used to create interesting harmonies.

 Write in the names of the chords using letter names.

Tempo

Changes and *ritardandos* specifically indicated by the composer.

 First learn the piece keeping a steady tempo. Then carefully pace the *ritardandos* and tempo changes.

Rubato directions are indicated in the music. Directions are often in French.

 Look up the French words used to indicate *rubato*.

Texture

Open 4ths and 5ths or chords that shift in parallel blocks to different pitches.

- Practice these blocked intervals or chords alone. As the hand shape stays fixed, keep the arm loose.

There are *contrapuntal* layers of sound each with its own color.

- Practice each layer or voice separately to determine its color.

Pedal point is used to create a gong effect in the bass.

- Look for the long bass note and sustain it with the pedal. Sometimes the *pedal point* is written on a separate staff.

Use of parallel chord passages that give a floating atmosphere.

- Listen to how these chord passages do not resolve or go to a destination.

Technique

Different arm gestures on chords to help achieve muted colors.

- Play chords by depressing the keys from the arm; stroke keys with the pads of your fingers. Gently pull the forearm towards your body.

Smooth weight transfer for broken chords and melodies divided between the hands.

- Practice these chords and melodies, making them sound like one hand is playing.

Top notes of blocked 4ths and 5ths must be emphasized.

- Bring out the top note of blocked intervals by *voicing* them.

Chords, solid and broken, require a variety of touches—stroking, sinking, rolled.

- Decide on the touch required for the appropriate sound. The forearms should always be free of tension.

Dynamics

Sudden changes occur.

- Observe where the composer indicates sudden dynamic changes and listen as you play.

The full range of the instrument is utilized, from *ppp* to *fff*; many levels of soft dynamics.

- Be sure to play using the very specific dynamic markings. Carefully differentiate *mp*, *p*, *pp* and *ppp*.

Expression

Very specific marks of *articulation*, particularly *tenutos*, *portatos*, *staccatos*, slurs and different kinds of *accents*.

- Exaggerate the suggested *articulations* to help project the *character* of the music.

Pedal

Variety of pedal: *legato pedal*, changing with the bass note, and/or blending harmonies over several measures.

- Use the pedaling suggested. If none is given, experiment with full and *half pedal*. Keep the pedal down on long bass notes.

Una corda (u.c.) pedal is often indicated.

- First learn without the *u.c.* to get as soft a tone as possible. Then add *u.c.* where indicated and experiment with other places it might be effective.

Additional Considerations

Inspiration from impressionistic paintings, nature, the world of fantasy, and Eastern sounds and colors.

- Look at the titles and listen to how the composer creates the colors of a painting, the sounds of nature, or tells a story. Listen for the Eastern scales and the sounds imitating bells and gongs.

Sonorities often at extremes of the keyboard; emphasis is on color and atmosphere.

- Notice how the composer uses the entire keyboard. Decide what color or atmosphere is being created.



Chinese Dragon Festival

Dennis Alexander (b. 1947)



Keys to this piece:

- 🗝️ This piece creates distinctly different moods in each section, both using the *pentatonic scale* on black keys.
- 🗝️ Blend sounds by observing the specific pedal markings.
- 🗝️ The three staves show the three layers of sound; a huge “gong” effect is created with the open fifth on the lowest staff.

Moderato (♩ = 72-80)

Allegro (♩ = 92-100)

11

pp

f 1 3

14

f 1 *f*

17

3 1 1

20

ff 1/5 8va

23

mp rit.

D.C. al Fine



Pajaro Triste

from *Impresiones Intimer*
(Sad Bird from *Intimate Impressions*)

Federico Mompou (1893–1987)



Keys to this piece:



The music reflects the title of the music—a sad bird.



The expressive melody must always be shaped; it is harmonized with 7th, 9th and 11th chords.



Several tempo changes are indicated; *rubato* is implied.

Lento (♩ = 54–63)

Measures 1-4: *p*, *espress.*

Measures 5-9: *p*, *pp*, *sfz*, *accel.*, *cresc.*

Measures 10-14: *rit.*, *p*, *mf*, *a tempo*

Measures 15-18: *espress. rit.*, *p*, *pp*, *p*, *a tempo*

*“Let it ring” ties indicate to hold the notes with the pedal into the next harmony.

20

dolce (sweetly) *p*

25

pp *poco accel.* *poco cresc.* *rit.*

30

a tempo *p* *pp* *sfz*

35

espress. *p* *rit.* *pp* *a tempo*

40

dolce *pp* *rit.* *ppp*

u.c.






Toccata Chromatica

Dennis Alexander (b. 1947)



Keys to this piece:

-  A wide range of the keyboard is used.
-  **Quartal** and **quintal harmonies** are juxtaposed throughout.
-  Alternating hand and repeated broken chord patterns throughout the piece create excitement, speed and drama.

Maestoso (♩ = 66) *8va*

ff

3

Allegro fiero (♩ = 116–126)
(Lively and bold)

poco a poco accel.

f

5

sf

sf

7

LH over RH