

# CONTENTS

<b>Suggested Order of Study</b> .....		<b>3</b>
<b>Foreword</b> .....		<b>4</b>
<b>Glossary</b> .....		<b>7</b>
<b>Sample Marked Scores</b> .....		<b>8</b>
<b>Music (MWC) and Practice and Performance (PP)</b>	<i>MWC Page</i>	<i>PP Page</i>
<b>Bartók, Béla</b>		
Folk Dance .....	29	58
Song .....	30	60
<b>Berens, Hermann</b>		
Frolicking .....	13	28
<b>Czerny, Carl</b>		
The Swing .....	14–15	30
Village Dance .....	12	26
<b>Diabelli, Anton</b>		
Bagatelle .....	9	22
<b>Duncombe, William</b>		
Trumpet Tune .....	10–11	24
<b>Goedicke, Alexander</b>		
Russian Dance .....	28	56
<b>Gurlitt, Cornelius</b>		
Anyone Home? .....	20	40
Dance .....	17	34
Stretching .....	16	32
Told You So! .....	19	38
<b>Kabalevsky, Dmitri</b>		
Light and Dark .....	25	51
A Little Dance .....	27	54
A Little Porcupine .....	26	52
Melody .....	24	48
The Trumpet and the Drum .....	30–31	62
The Trumpeter and the Echo .....	24	50
<b>Köhler, Louis</b>		
Andantino .....	7	18
Melodic Tune .....	6	16
Melody .....	5	13
Waltz of the Young .....	8	20
<b>Oesten, Theodore</b>		
Spring's Delight .....	21	42
<b>Schytte, Ludwig</b>		
Dance .....	22	44
Deep Singer .....	23	46
<b>Türk, Daniel Gottlob</b>		
Carefree .....	4	10
Determination .....	4	12
March .....	5	14
<b>Vogel, Moritz</b>		
Brave Knight .....	18	36

## SUGGESTED ORDER OF STUDY

Baroque–Classic Styles	Page
<b>Türk “Carefree”</b> .....	10
•coordination	
•balance between hands	
<b>Türk “Determination”</b> .....	12
•coordination	
•balance between hands	
<b>Köhler “Melody”</b> .....	13
•balance between hands	
•inflection of nuance	
<b>Türk “March”</b> .....	14
•coordination	
•shifting positions	
<b>Köhler “Melodic Tune”</b> .....	16
•inflection of nuance	
<b>Köhler “Andantino”</b> .....	18
•balance between hands	
•control of dynamics	
<b>Köhler “Waltz of the Young”</b> .....	20
•balance between hands	
•phrase nuance	
<b>Diabelli “Bagatelle”</b> .....	22
•playing of chords	
•homophonic style	
•staccato touch	
<b>Duncombe “Trumpet Tune”</b> .....	24
•rapid repeated notes	
•contrapuntal playing	
•playing out of position	
•extended reaches	
<b>Czerny “Village Dance”</b> .....	26
•broken chords	
•finger dexterity	
•balance between hands	
•phrase nuance	
<b>Berens “Frolicking”</b> .....	28
•finger dexterity	
•balance between hands	
•phrase nuance	
•Alberti bass	
<b>Czerny “The Swing”</b> .....	30
•broken chords	
•finger dexterity	
•balance between hands	
•phrase nuance	

Romantic–Contemporary Styles	Page
<b>Kabalevsky “Melody”</b> .....	48
•balance between hands	
<b>Kabalevsky “The Trumpeter and the Echo”</b> .....	50
•dynamic contrast	
•articulation	
<b>Gurlitt “Stretching”</b> .....	32
•dexterity	
<b>Gurlitt “Dance”</b> .....	34
•coordination	
•balance between hands	
•dexterity	
<b>Vogel “Brave Knight”</b> .....	36
•coordination	
•control of nuance	
<b>Bartók “Song”</b> .....	60
•coordination	
•contrapuntal playing skills	
<b>Kabalevsky “Light and Dark”</b> .....	51
•articulation	
•inflection of nuance	
<b>Kabalevsky “A Little Porcupine”</b> .....	52
•shifting positions	
•articulation	
<b>Gurlitt “Told You So!”</b> .....	38
•balance between hands	
•broken chords	
<b>Gurlitt “Anyone Home?”</b> .....	40
•dexterity	
•balance between hands	
<b>Kabalevsky “A Little Dance”</b> .....	54
•playing of chords	
•balance between hands	
<b>Goedicke “Russian Dance”</b> .....	56
•balance between hands	
•coordination	
<b>Bartók “Folk Dance”</b> .....	58
•coordination	
•contrapuntal playing skills	
•balance between hands	
<b>Kabalevsky “The Trumpet and the Drum”</b> .....	62
•coordination	
•playing out of position	
<b>Oesten “Spring’s Delight”</b> .....	42
•broken chords	
•phrase nuance	
•control of dynamics	
<b>Schytte “Dance”</b> .....	44
•dexterity	
•phrase nuance	
<b>Schytte “Deep Singer”</b> .....	46
•balance between hands	
•legato tone	

This order of study is suggested to allow playing requirements for each piece to build upon skills developed in earlier repertoire in *Masterwork Classics 1-2*.

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. Teachers may want to move more slowly through the Baroque–Classic Styles list than through the Romantic–Contemporary Styles list.

## Carefree

Türk

**Carefree**  
Allegro  
Daniel Gottlob Türk (1756-1813)

**Determination**  
Moderato  
Daniel Gottlob Türk (1756-1813)

See *Masterwork Classics 1-2*, page 4.

## GETTING READY TO PLAY

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

Sight-read *Carefree* and determine the **character, mood, or personality** you think the composer intended. The title already provides a clue! Sample words that could reflect the character of this piece are happy-go-lucky, light-hearted, cheerful, or bright. Write the word you have chosen to describe *Carefree* on the line in this book and on your music in *Masterwork Classics*. \_\_\_\_\_

One of the most important parts of practice is to play a piece so that an individual who does not know the music could discover the character or personality from hearing your performance.

Just as paragraphs are made up of sentences, so too is music. Musical sentences relate to each other and when combined, make a complete thought. The musical sentences, or groups of notes that fit together and make an idea are called **phrases**. When you sing a song in school or somewhere else, you sing phrases. Listen for them when you sing. The same thing happens when music is performed on piano and other instruments. One of the first things a performer does is determine where the musical sentences or phrases are. These are then **marked** in the musical score (music on the page). In *Practice and Performance* and in other music books, the phrases are indicated by open brackets ( [       ] ) placed above the treble clef.

Sing or hum the melody of the music to determine which measures fit into which phrases. Many phrases in Classic period literature are four measures long. This can be used as a beginning for determining phrase lengths. In *Carefree*, you will discover two four-measure phrases. Sing, hum, and play the music to discover the phrases. Place **brackets** around them.

Each phrase has a place to which all the music before it seems to pull. That place is referred to as the **magnet note, focal point, or point of greatest tension**. In this book, this should be indicated by placing an arrow over that point in the phrase. Often the focal point occurs near the end of a phrase. For example, in a four-measure phrase, it is likely that the focal point will occur in the third or fourth measure. The focal point can be determined only by your ear and your instinct. To determine it, sing and play the phrase and listen for the point to which the music naturally seems to want to pull. *That* is the focal point! Place an arrow above that note or chord! The performer will want to move the music to this point in the playing, perhaps with a slight crescendo toward it and a slight diminuendo after it (this is not always the case, however). In *Carefree* the focal points could occur in measure 3 on the first beat of the measure and in measure 7 on the first beat of the measure. Place arrows at these places in your music, or determine other focal points that you think might be more appropriate.

Write the **DYNAMIC INDICATIONS** for each of the phrases.

Phrase one \_\_\_\_\_

Phrase two \_\_\_\_\_

Also mark the dynamic indications with highlighter on the miniature score in this book.

# Melody, Op. 218, No. 18

Köhler

## GETTING READY TO PLAY

First determine the **character** or **personality** of this piece. Sight-read it and listen to what the music seems to express to help you with your decision. Write the word or words that best describe the mood of *Melody* on your music and in this space provided.

Very few **differences** exist **between lines 1 and 2**. Write the differences on the lines below:

differences in rhythm \_\_\_\_\_

differences in dynamics \_\_\_\_\_

differences in notes \_\_\_\_\_

What is the **interval between** both hands in measures 1 and 5? \_\_\_\_\_ What is the interval between both hands in measures 2, 3, 6, 7 and 8? \_\_\_\_\_

Place **brackets around the phrases** or musical sentences in this piece. Now place an arrow at the **focal point** of each phrase. Sing and play the phrase, melody alone. Where does the music seem to pull? \_\_\_\_\_

## PRACTICING FOR PERFORMANCE

Practice step by 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 to practice and review what you have learned in earlier practice.

- Practice the first phrase slowly, gradually increasing speed, to achieve:
  - correct notes, rhythm, fingering
  - appropriate dynamic level
  - the pull of the phrase to the focal point by a gentle rise and fall of the dynamic level
- Practice the second phrase, working on the same goals outlined in No. 1.
- Combine both phrases of the piece as a whole. Work to achieve a smooth and even legato. Aim to have the fingertips inflect the sound gently as the music moves to and from the focal points.

	DAY	DAY	DAY	DAY	DAY	DAY	DAY
Step No. 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Step No. 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Step No. 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## FINISHING FOR PERFORMANCE

Ask yourself:

Do you hear the focal points of the phrases? \_\_\_\_\_

Do you hear a smooth and singing legato? \_\_\_\_\_

Is the right-hand melody slightly louder than the left-hand accompaniment? \_\_\_\_\_

Does your playing reflect the mood or character that you determined for this piece? \_\_\_\_\_

Now focus your practice so that you are able to answer "yes" to all the questions above. Your ear will help you!

The image shows two musical scores. The first is titled 'Melody' by Louis Köhler (1820-1886), Op. 218, No. 18. It is in 3/4 time, marked 'Moderato', and features a melody in the right hand and accompaniment in the left hand. The second score is titled 'March' by Daniel Gottlob Türk (1756-1813), marked 'Allegro moderato'. It is also in 3/4 time and features a melody in the right hand and accompaniment in the left hand. Both scores include dynamic markings like 'f' and 'mp'.

See Masterwork Classics 1-2, page 5.

## To the Teacher

**Character:** lyrical, melodious

**Technique:** aim for smooth sound with even transfer of weight from finger to finger

**Phrasing:** avoid beginning these phrases with accents

**This piece helps a student develop:**

- balance between hands
- inflection of nuance
- matching of tones

### Notes:

The student should practice slowly, listening carefully for a smooth and seamless legato. Help the student learn to achieve a rich and singing tone.