

Introducing Repertoire and Other Teaching Tips That Last for a Lifetime

Gayle Kowalchyk and E. L. Lancaster

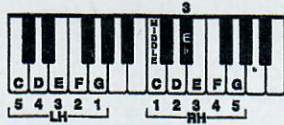
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 - Selected Examples from *Premier Piano Course*. Alfred Music. (see pages 7 and 8.)
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 - “Rhythm Machine” by Lynn Freeman Olson. Carl Fischer.
 - “Gypsy Earrings” by Bret Adams. Alfred Music.
 - “Dream Echoes” by E. L. Lancaster. Alfred Music.
 - “The Great Smoky Mountains” by David Carr Glover. Alfred Music.
 - “Just Struttin’ Along” (from *Jazz, Rags & Blues, Book 2*) by Martha Mier. Alfred Music.

9. Materials to Explore

- *Technique through Repertoire* by Christopher Madden and Jani Parsons. Piano Education Press of The Frances Clark Center (available from Amazon).
(See page 9.)
- *Piano Literature for Teaching and Performance: A Graded Guide and Annotated Bibliography* by Jane Magrath. Piano Education Press of The Frances Clark Center.
- *Repertoire by Rote* by Dennis Alexander and Amy Greer. Alfred Music.

14 ROTE

Major to Minor



RH 3 plays both E and Eb.

E. L. Lancaster & Kevin Olson

Lively

Handwritten musical notation for the first system of exercise 14. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays a sequence of notes: C4, D4, E4, F4, G4, with fingerings 1, 2, 3, 4, 5. The left hand (LH) plays notes: C3, D3, E3, F3, G3, with fingerings 5, 4, 3, 2, 1. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the second system of exercise 14. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays notes: G4, A4, B4, C5, with fingerings 2, 3, 4, 5. The left hand (LH) plays notes: C3, D3, E3, F3, G3, with fingerings 2, 1, 1, 5. A box labeled '5' is placed above the first measure.

Optional Duet Accompaniment (Student plays one octave higher than written.)

Handwritten musical notation for the optional duet accompaniment. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays notes: C4, D4, E4, F4, G4, with fingerings 4, 1, 4, 1, 5. The left hand (LH) plays notes: C3, D3, E3, F3, G3, with fingerings 1, 4, 1, 4, 5.

Major to Minor

NOTE 15

E. L. Lancaster & Kevin Olson

Handwritten musical notation for the first system of exercise 15. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays notes: C4, D4, E4, F4, G4, with fingerings 1, 3, 3, 3, 3. The left hand (LH) plays notes: C3, D3, E3, F3, G3, with fingerings 5, 1, 5, 1. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the second system of exercise 15. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays notes: G4, A4, B4, C5, with fingerings 2, 5, 1. The left hand (LH) plays notes: C3, D3, E3, F3, G3, with fingerings 2, 1, 1, 5. A box labeled '5' is placed above the first measure.

TEACHER

Major to Minor (Major and Minor 3rds, Hands-Together Coordination)

Introduce and Explain Map

- Notes above the line are played with the RH; notes below the line are played with the LH.
- RH finger 3 plays both E and Eb.

4. Play the LH identifying the intervals between the notes.

- Play the hands-together notes in mm. 1-5.
- Play mm. 6-8 pointing out how the hands alternate.

Demonstrate and Teach by Rote

- Play the RH of mm. 1-4 pointing out where E changes to Eb.
- Play the RH of mm. 5-8 identifying the intervals between the notes.
- Play the entire RH.

- Play the entire piece and add optional duet accompaniment.
- Play the piece with the optional duet accompaniment in the keys of G, D, F, and B-flat major. (See page 24.)

From Rote to Note, Book 1

20 ROTE

Midnight Chase

RH plays all white-key chords and a few single notes. LH plays broken fifths and a few single notes. Play all chords and single notes staccato.



E. L. Lancaster & Kevin Olson

Moderate rock tempo

Handwritten musical notation for the first system of exercise 20. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays chords: F, Em, A, G. The left hand (LH) plays notes: A, G. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the second system of exercise 20. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays chords: Dm, Bb, F, D. The left hand (LH) plays notes: F, D. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the third system of exercise 20. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays chords: Bb, C, Dm, Em. The left hand (LH) plays notes: D, E. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the fourth system of exercise 20. It shows a treble clef with a 4/4 time signature. The right hand (RH) plays chords: F, A. The left hand (LH) plays notes: A, G. A box labeled '5' is placed above the first measure.

Midnight Chase*

NOTE 21

E. L. Lancaster & Kevin Olson

Moderate rock tempo

Handwritten musical notation for the first system of exercise 21. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays chords: F, Em, A, G. The left hand (LH) plays notes: A, G. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the second system of exercise 21. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays chords: Dm, Bb, F, D. The left hand (LH) plays notes: F, D. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the third system of exercise 21. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays chords: Bb, C, Dm, Em. The left hand (LH) plays notes: D, E. A box labeled '5' is placed above the first measure.

Handwritten musical notation for the fourth system of exercise 21. It shows a grand staff with a 4/4 time signature. The right hand (RH) plays chords: F, A. The left hand (LH) plays notes: A, G. A box labeled '5' is placed above the first measure.

*Teacher: See page 22 for instructions.

At the Skating Rink

Dennis Alexander
Martha Mier

Slowly

5

9

Duet: Student plays one octave higher.

Slowly

10

17

13

17

21

25

27

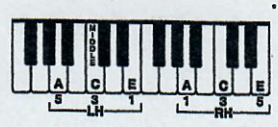
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Premier Express Repertoire, Book 1

Étude in A Minor

ROTE 13

In each measure, the RH and LH alternate playing descending broken chords and inversions while playing legato. Smoothly connect the chords from hand to hand.
Use the damper pedal, changing at the beginning of each measure.



Moderato

Ludwig Schytte (1848-1909)
Op. 160, No. 16

1 Am Dm/A G C/G

5 F Dm/F E Am/E

9 Am Dm/A G C/G

13 Dm/F Am/E E

Étude in A Minor

NOTE 14

Ludwig Schytte (1848-1909)
Op. 160, No. 16

Moderato

1

5

9

13

From Rote to Note, Book 2

Knowledge of Chords

- Major
- Augmented
- Minor
- Diminished

- Inversions of Triads

- Major Seventh (Cmaj7)
- Dominant Seventh (C7)
- Minor Seventh (Cm7)
- Half-Diminished Seventh (Cm7b5)
- Diminished Seventh (Cdim7 or C°7)

18 Use with Unit 8, pages 106-110

Lead-Sheet Harmonization

Harmonize "Hopelessly Devoted to You" with root position chords. Play each chord two times per measure.

Hopelessly Devoted to You

(from *Grease*)

Words and Music by John Farrar

Moderately slow

There's no where to hide since you pushed my love a -
 side. I'm out of my head, hope - less - ly de -
 vot - ed to you hope - less - ly de -
 vot - ed to you.
 hope - less - ly de - vot - ed to you.

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Alfred's Group Piano for Adults: Popular Music, Book 1 (46270)

35 Use with Unit 16, pages 202-210

Lead-Sheet Harmonization

Harmonize "The Sound of Silence" with the indicated chords.

- Use an Alberti bass accompaniment in measures 2, 4, 6, 8, 12, 13, 15, and 16.
- Play a block chord or the single tone root of the chord in other measures.

The Sound of Silence

Words and Music by Paul Simon

Moderately slow

Hel - lo des - cend, my old friend. I've come to talk with you a -
 gain, be - cause a vi - sion soft - ly creep - ing
 left its mark while I was sleep - ing. And the
 vi - sion that was plant - ed in my brain will no - more
 with - in the sound of sil - ence.

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50 Use with Unit 23, pages 282-295

Lead-Sheet Harmonization

Harmonize "Killing Me Softly" with block chords. Play a chord on a beat 1 of each measure and hold for 3 counts. On beat 4, move to the next chord.

Killing Me Softly

Words and Music by Charles Fox and Norman Gimbal

Moderately slow

I heard he sang a good song. I heard he had a style,
 And no I came to see him to let him for a while.
 And then he was this young boy, a stran - ger to my eyes.
 Stirring my pain with his fin - ger, sing - ing my life with his words.
 Kill - ing me soft - ly with his song, kill - ing me soft - ly with his
 song. Kill - ing my whole life with his words, kill - ing me soft -
 ly with his song.

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grape

grape - fruit

wa - ter - me - lon

straw - ber - ry



Rhythm Workout

On your lap, tap the rhythm
3 times daily as you count aloud.

RH

LH

Count: 2 + + +

Burleske*

CD 25/96 GM 18

Leopold Mozart
(1719-1787)

Allegretto

f

LH detached

4

8

12

* A burlesque is a humorous piece that often uses some serious elements also.

Prelude in G Minor

NOTE 29

Use the damper pedal for the chords in mm. 8-9.

Allegro

Giuseppe Concone (1801-1861)
Op. 37, No. 6

mf five-finger pattern arpeggio

G minor

D major

G minor

ascending chromatic scale

D above middle C

1 3 1 2 3 1 3 1 3 1 2 3

1 3

C minor

Gm/D

3 D's above middle C

middle C

1 3 1 2 3 1

G minor five-finger pattern below middle C

1 3 4

1 3 4

1 3 4

Gm/D D above middle C

D below middle C

2 G's below middle C

descending chromatic scale

NOTE 30

Prelude in G Minor

Giuseppe Concone (1801-1861)
Op. 37, No. 6

Allegro

mf

4

7

p cresc.

1 3 1 2 3 1 3 1 2 3 1 3

1 3

1 3 1 2 3 1

Artistic Etude 1

The Heart of the Phrase

Phrases have a heart—a special note or notes representing the most important place (peak) in the phrase. The other notes in the phrase either lead to or go away from the heart notes. In *Evening Tide*, the heart symbol (♥) represents the peak of each phrase. Often the heart of the phrase is this:

- first note ○ highest note ○ longest note
- last note ○ lowest note

Play *Evening Tide* with a flexible wrist, emphasizing the heart of the phrase with a rich but unaccented sound.



Evening Tide

Technique Tip Listen carefully for perfectly timed pedal changes.

Moderately, with expression

heart of the phrase

Feel the gen - tic eve - ning tide flow - ing in the

4 sea. ... eve - ning tide ... far and wide,

7 so warm and mild. ... As the moon be -

10 ... just to rise ... shin - ing from a - bove.

13 We - ter all a - glow as it flows, rip - pling on the beach.

16 then slips back gent - ly ... eve - ning

19 ... tide. ... poco rit. e cresc. ...

Premier Piano Course Technique 3

Artistic Etude 4

Choosing the Heart Note

In Technique 3, you learned how to play the heart of the phrase—a special note or notes representing the most important place (peak) of the phrase.

Remember that often the heart of the phrase is this:

- first note ○ highest note ○ longest note
- last note ○ lowest note

Previously, the heart notes were marked for you. Now, you will choose your own. Two possible "heart notes" are marked for each line of music. Play and then select your favorite heart note for each line. Color the heart with a red pencil. Play each heart note with musical and gentle emphasis.

Choosing heart notes is not a science—this means that often there are several possible correct choices. Rarely is there only one good choice. Enjoy experimenting with your choices!



From the Heart

Slowly, with expression

5

9 a tempo

15 Fine

17 a tempo

21

23

25 D.C. at Fine

Premier Piano Course Technique 4

Artistic Etude 4

Finding the Heart Note

In *Technique Book 4*, you chose your own heart notes from the choices marked in the music. Now, you are ready to find your own heart notes. If needed, review *Technique 3*, page 4, and *Technique 4*, page 32.

- o Play *A Note from the Heart* and choose where you would like to play your heart note in each phrase. Draw the heart with a red pencil.
- o Add \leftarrow and \rightarrow to indicate how the other notes in the phrase lead to and go away from the heart notes.



A Note from the Heart

✓ **Technique Tip:** Play the RH chords lightly in measures 1-22 to allow the LH melody to "sing out."

Moderato e cantabile

Premier Piano Course Technique 5

Painting a Picture with Music Colors

Painters and pianists are similar. Artists paint colorful pictures that can be seen; pianists create colorful sound images that are heard. The piano is capable of many different colors when it is played high or low, loud or soft, quickly or slowly, staccato or legato, and in many other ways.

Color is important in your playing! If all your sounds are alike in color, the playing will not be interesting or appealing to listeners.

New Tempo Marking
Adagio = slowly



The Painted Desert*

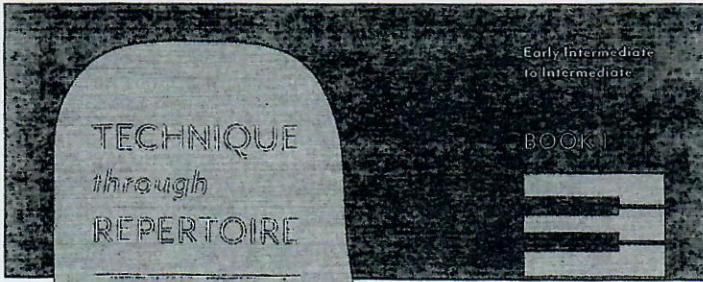
CD 31/32 GM 16

Adagio

* The Painted Desert, located in Arizona, gets its name from the multi-colored layers of rocks that cover the area.

Premier Performer

- Paint a picture with sound in *The Painted Desert* by:
- o Playing the beginning (mm. 1-4) and ending (mm. 21-26) very softly.
 - o Playing the RH chromatic scale passages very legato.
 - o Playing the RH louder than the LH in mm. 9-12 and mm. 17-20.



TECHNIQUE
through
REPERTOIRE

Early Intermediate
to Intermediate

BOOK 1

Technique through Repertoire is designed to help students develop essential technical skills by studying passages from classical piano literature. The approach is to study the repertoire in a way that is both enjoyable and effective. With carefully selected exercises, students will develop the skills necessary to play the repertoire with confidence and accuracy. The book is divided into two sections: the first section contains exercises that focus on technique, and the second section contains exercises that focus on repertoire. This approach allows students to develop their technical skills while also enjoying the music they are learning.

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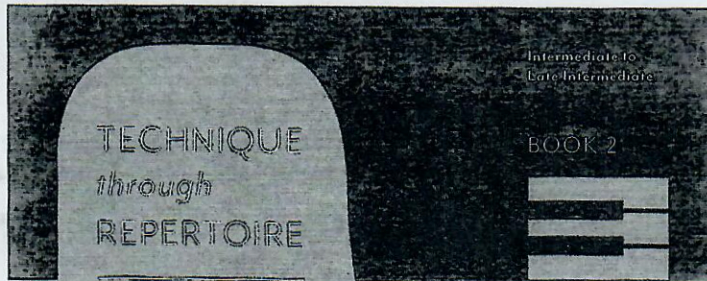
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Technique through Repertoire, Books 1 and 2



TECHNIQUE
through
REPERTOIRE

Intermediate to
Late Intermediate

BOOK 2

Technique through Repertoire is designed to help students develop essential technical skills by studying passages from classical piano literature. The approach is to study the repertoire in a way that is both enjoyable and effective. With carefully selected exercises, students will develop the skills necessary to play the repertoire with confidence and accuracy. The book is divided into two sections: the first section contains exercises that focus on technique, and the second section contains exercises that focus on repertoire. This approach allows students to develop their technical skills while also enjoying the music they are learning.

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Articulation

Tambourin

Allegro (♩ = 108–116)

Jean-Philippe Rameau (1683–1764)
(mm. 1–4)

Musette in D Major

from *Notebook for Anna Magdalena Bach*

Allegro (♩ = 84–92)

Johann Sebastian Bach (1685–1750)
BWV Anh. 126 (mm. 1–4)

Song, "Come Home, Lidi"

from *For Children, Vol. 1*

Quasi adagio (♩ = 69–80)

Béla Bartók (1881–1945)
Sz. 42, No. 3 (mm. 1–10)

Alternating Hands

Song without Words
from *The First Lessons*

Allegretto (♩ = 108–116)

Cornelius Gurliitt (1820–1901)
Op. 117, No. 34 (mm. 9–16)

Angels' Voices

from *25 Progressive Pieces*

Allegro moderato (♩ = 96–104)

Johann Friedrich Burgmüller (1806–1874)
Op. 100, No. 21 (mm. 1–4)

Secrets

from *Children's Carnival*

Andantino (♩ = 108–116)

Amy Beach (1867–1944)
Op. 25, No. 5 (mm. 9–16)