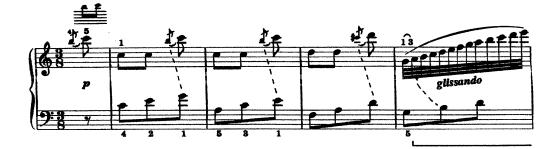
GRAND WALTZ M. Clementi

Scramble Sections

Scramble 1a	Meas.	1, plus upbeat -	- 8, first 2 beats
Scramble 1b	Meas.	8, last beat -	16, first 2 beats
Scramble 2	Meas.	16, last beat -	20, first 2 beats
Scramble 2	Meas.	20, last beat -	24, first 2 beats
Scramble 3	Meas.	24, last beat -	28, first 2 beats
Scramble 4	Meas.	28, last beat -	32, first 2 beats
Scramble 4	Meas.	32, last beat -	36, first beat
Scramble 5	Meas.	36, last two beats	- 40, first 2 beats
Scramble 1a	Meas.	40, last beat -	8, first 2 beats
Scramble 1b	Meas.	8, last beat -	17 (fine)

- 1. Preview glissando Meas. 4 (others are identical)
 - a. Practice RH glissando on finger 3





- b. HT teaching procedure for coordination of glissando with LH.
 - (1) Play RH G (thumb) with LH G (finger 5) on Beat 1.
 - (2) Substitute RH finger 3 for RH thumb on Beat 1 and begin to glissando on Beat 2 as LH plays B.
 - (3) RH continues glissando on Beat 3 as LH plays D.
 - (4) Play beat 1 of next measure HT RH thumb on F and LH finger 5 on G.
 - (5) Counting out loud facilitates coordination.
- 2. Learn each section in order.
- 3. A bit of trivia some students find fun: in the first 4 measures, the LH harmonic progression is the same as the familiar "Heart and Soul" duet that so many piano students love to play with their friends.

Interpretive Suggestions

- 1. RH melody must be louder than LH accompaniment.
- 2. Image: a lighthearted carefree dance
 - a. Enhanced by playing the 2nd RH thumb note softly (Section 1a and similar)
 - b. Enhanced by legato LH under the detached RH

SONATA IN C MAJOR, K. 95; L. 358 D. Scarlatti

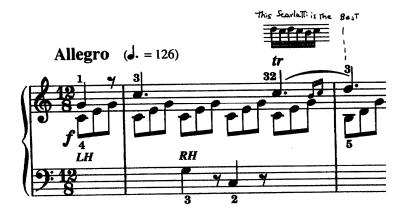
Scramble Sections

Scramble 1	Meas. 1,	plus upbeat -	4, first 3 beats
Scramble 1	Meas. 4,	last beat -	8, first 3 beats
Scramble 2	Meas. 8,	last beat -	12, first 3 beats
Scramble 3	Meas. 12	, last beat -	16, first 3 beats

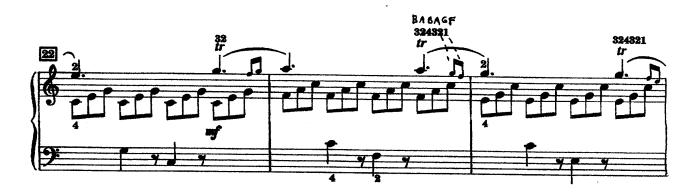
Scramble 2	Meas.	16, last beat	-	20, first 3 beats
Scramble 4	Meas.	20, last beat	-	23, first 3 beats
Scramble 5	Meas.	23, last beat	-	end

Technical Facilitators

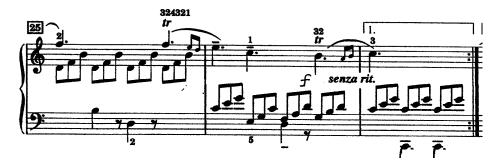
1. Preview trill in Meas. 1 HT - realization is in the score. Using words facilitates clarity (e.g. "this Scarlatti is the best").



- 2. Scramble 5
 - a. Preview trills note the change in the trill pattern and observe fingering.



b. Learn Meas. 26 HS first (aim for fast tempo), then HT



- (1) Practice moving the RH quickly after the 2nd beat and stop briefly to check for accuracy before playing the 3rd beat. Follow the same procedure between the 3rd and 4th beats.
- (2) The brief stop is easily removed after the feeling for the accurate arm motion is secure.
- c. Assign remainder HS first, then HT
- 3. Learn remaining sections in order HS, then HT.

N.B. Scramble 2, Meas. 9 – explain that the first RH ornamented note plays simultaneously with the first LH note as indicated in the score.

Interpretive Suggestions

- 1. Image: the RH notes feel as if they are bouncing lightly from one note to the next. The hand crossings are fun and impressive, and counting out loud prevents feeling rushed.
- 2. LH accompaniment is played as softly as possible throughout.

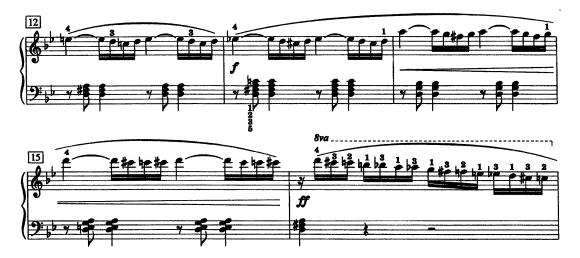
ETUDE IN G MINOR, Op. 82, No. 99 C. Gurlitt

Scramble Sections

Scramble 1a	Meas. 1 - 4
Scramble 2	Meas. 5 - 8
Scramble 3a	Meas. 9 - 12
Scramble 3b	Meas. 13 - 17 (octave higher; Meas. 13 LH has 4-note chord & meas.16
	different from Meas. 12)
Scramble 1b	Meas. 18 - 21
Scramble 4	Meas. 22 - end

Technical Facilitators

- 1. Preview the chromatic scale with the RH, ascending and descending.
- 2. Meas. 12: the RH C natural is correct. There is a tendency to play C#.



- 3. Meas. 10 15: Note RH fingering carefully.
- 4. Meas. 9 15: be sure to distinguish between the LH eighth and quarter notes.

Interpretive Suggestions

- 1. There are 3 climaxes in this piece: Meas. 7, Meas. 16 and the end (the main climax).
- 2. In Meas. 1 through 6, there is a surge of energy in each measure.
- 3. Meas. 7 and 8 and Meas. 16 and 17: the long chromatic descent feels like letting the air out of a huge balloon.
- 4. Using a stop watch or the metronome for several weeks to measure the increase in speed makes learning this piece an exciting challenge.

SONATINA, OP. 36, NO. 3, ALLEGRO (3rd Movement) Clementi

Scramble Sections

Scramble 1	Meas. 1	-	16
Scramble 2	Meas. 17	-	20
Scramble 3	Meas. 21	-	28
Scramble 4	Meas. 29	-	44
Scramble 1	Meas. 45	-	60
Scramble 2	Meas. 61	-	64
Scramble 5	Meas. 65	-	68
Scramble 2	Meas. 69	-	72
Scramble 6	Meas. 73	-	82

Technical Facilitators

1. No preview. Learn in order.



2. Scramble 4: Observe RH fingering in Meas. 30 - 37 for smooth execution.



Interpretative Suggestions

- 1. Observe the articulation, rests and dynamic markings to enhance the lively, playful spirit of this music.
- 2. N.B. the f_z indications are meant for emphasis rather than accent.
- 3. The LH accompaniment must be played as softly as possible throughout.
- 4. Imagine a playground where children are jumping, running and swinging to feel the youthful energy inherent in this piece.
- 5. The final eight-measure passage begins softly and builds to a joyous climax at the end.

L'ORAGE (THE STORM), Op. 109, No. 13Burgmüller

Scramble Sections

Scramble 1	Meas. 1 - 9
Scramble 2	Meas. 10 – 17
Scramble 3	Meas. 18 – 31

- 1. No Preview. Learn one section at a time, HT if sight-reading is secure, HS if not.
- 2. Scramble 1: Counting out loud is important to maintaining steady rhythm.
 - a. For HS work, tap the rests with the LH while playing RH notes.

- Mastering the Piano Teaching Procedures Level 3
- b. Accent every beat while learning.



- c. Add pedaling after the notes are secure.
- 3. Scramble 2: Learn HS or HT.
 - a. Meas. 10, 11, 12 and 14 set the RH in the octave position for accuracy and memory.
 - b. For security on RH *sf* chord in Meas. 15, practice moving from D octave (last beat, Meas. 14) to F octave, then add the inner notes of the chord.



- 4. Scramble 3 Learn either HT or HS.
 - a. Notice the key change in Meas. 22
 - b. Memory aid: RH chords in Meas. 27, 28, 29 and 30 are identical to those in Meas. 16 and first beat of Meas. 17 except that the first and last chords in the progression are now in D major instead of D minor.

c. Silly words make it easier to feel the LH rests in Meas. 27 last beat, to the end. Refer to the following example.



Interpretative Suggestions

- 1. As the title suggests, this piece is stormy and full of sound and fury.
- 2. The surging dynamic levels and crashing *sf* create the stormy effect.
- 3. Use of the pedal combined with the timbre (tone color) of the piano's low register intensifies the drama.
- 4. The less dense texture, the change to the major tonality and the dimuendo at the end suggest the calm after the storm blows itself out.

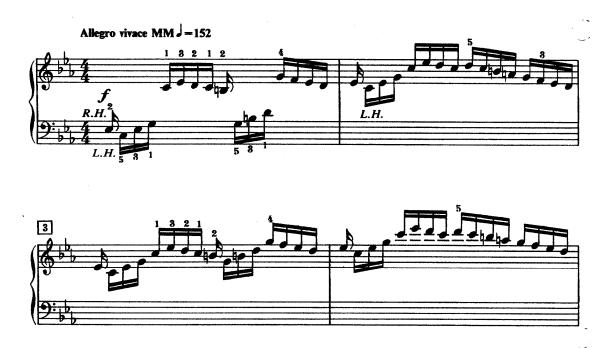
SOLFEGGIETTO C. P. E. Bach

Scramble Sections

Scramble 1Meas. 1-4 (in C minor)Scramble 2Meas. 5-8Scramble 1Meas. 9-12 (in G minor)

Scramble 3	Meas. 13 -	16
Scramble 1	Meas. 17 -	20 (in F minor)
Scramble 4	Meas. 21 -	25
Scramble 5	Meas. 26 -	30
Scramble 1	Meas. 31 -	35 (in C minor) - Note altered ending

- 1. No preview. Teach in order, one section at a time. Use the metronome for every section, gradually increasing the tempo.
- 2. Scramble 1
 - a. Teach C minor first. Pay close attention to the fingering. The suggested fingering works in all keys.



- b. Counting out loud promotes even rhythm.
- c. Once C minor is mastered, learn the remaining Scramble 1 sections in G and F minor. Using the same fingering in all keys facilitates learning.
- 3. Scramble 2
 - a. Meas. 5 and 6 memory aid: feel the LH octave chords (C minor, F minor, Bb

major and Eb major).



- b. Remind students to lift fingers to avoid the tendency to hold the keys down.
- 4. Scramble 3 easy to learn and play. Observe LH rests in Meas. 13 and 15.
- 5. Scramble 4 It is common to play solid octaves on LH whole notes in Meas. 22, 23, and 24.
- 6. Scramble 5
 - a. Teach HS (LH first).
 - b. Memory aid: LH thumb descends chromatically in Meas. 26, 27 and 28, then skips from F# to Eb in Meas. 29.

Interpretive Suggestions

- 1. The main characteristics of this piece are high energy, vitality and the feeling of perpetual motion.
- 2. The contrasting textures and dynamics provide the impetus for infusing the music with a continuous supply of energy.
- 3. The final note should not be released abruptly.
- 4. Steady rhythm provides the framework for an effective interpretation for this immensely popular piece.

WALTZ in A Minor, post. F. Chopin

Scramble Sections

Scramble 1	Meas.	1, plus upbeat - 4
Scramble 2	Meas.	5 - 8, first 2 beats
Scramble 1	Meas.	8, last beat - 12
Scramble 3	Meas.	13 - 16
Scramble 4	Meas.	17 - 20
Scramble 5	Meas.	21 - 24
Scramble 1	Meas.	25 - 28
Scramble 6	Meas.	29 - 32
Scramble 7a	Meas.	33 - 36
Scramble 7b	Meas.	37 - 40, first 2 beats
Scramble 1	Meas.	40, last beat - 44
Scramble 2	Meas.	45 - 48, first 2 beats
Scramble 8	Meas.	48, last beat - 52
Scramble 9	Meas.	53 - end

Technical Facilitators

- 1. Learn in order, section by section, RH first. Go over LH chords, then play HT.
- 2. Mnemonic: In Scrambles 4, 5, 7a, and 7b, LH chord bottom note is always E.
- 3. Mnemonic: Meas. 21. Use words for RH rhythm. Say in rhythm: "tri-po-let mississippolet hold" (last 16th note feels like a pick-up to the next measure). If students can say the words in rhythm, they can play them rhythmically.



4. For trills: Meas. 51 – say "Mississippi"

Meas. 55 – say "Elephant, Kangaroo" and for the 8th notes that follow say "This Chopin is great"

Interpretive Suggestions

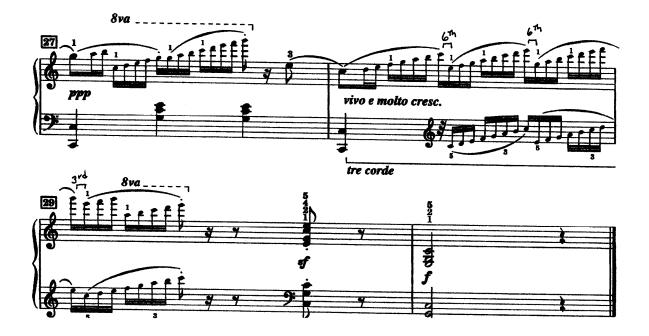
- 1. This piece is a plaintive love song, filled with tenderness and longing.
- 2. LH must be delicate throughout.
- 3. The melody line suggests the dynamic shaping. Singing the melody will help students express the music effectively and feel the lyrical phrasing.

THE PEARLS, Op. 109, No.2 F. Burgmüller

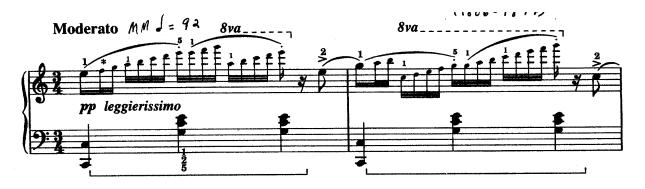
Scramble Sections

Scramble 1	Meas. 1 - 4, first 3 beats
Scramble 2	Meas. 4, last 8^{th} note - 8
Scramble 3	Meas. 9 - 12
Scramble 4	Meas. 13 - 16
Scramble 1	Meas. 17 - 20, first 3 beats
Scramble 2	Meas. 20, last 8^{th} note - 24, first 3 beats
Scramble 5	Meas. 24, last 8^{th} note - 27, first 3 beats
Scramble 6	Meas. 27, last 8^{th} note - end

- 1. Preview C and G major scales RH as fast and light as possible
- 2. Preview Scramble 6. Note: Meas. 29 RH and LH drop a 3rd instead of a 6th.



Learn remaining sections in order.
N.B. The 16th notes that identify the melody must be brought out and given full value. The 32nd notes are printed in small type to indicate that they must be played softly to distinguish them from the melody notes.



- 4. Mnemonics:
 - a. Note the difference in RH between Meas. 10 (first note G) and 14 (first note B).
 - b. In Scrambles 1, 2, and 5: the LH bottom note of each chord is always G except in Meas. 5 and 21.
 - c. In Scrambles 3 and 4: the LH bottom note of each chord is D.

Interpretive Suggestions

- 1. The title reminds us of the time when teachers exhorted their pupils to play scales as evenly matched as a beautiful string of pearls.
- 2. Melody notes should be brought out and filigree scales should be played more softly. The sparkling rapid scale passages are easy to play and make the pianist sound like a virtuoso. Image: The scale passages give a feeling of flying into the air away from the melody notes.
- 3. LH chords must be played softly.