

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)

Technical Facilitators

1. Preview glissando – Meas. 4 (others are identical)

a. Practice RH glissando on finger 3

The first system of musical notation shows a piano introduction in 3/8 time. The right hand starts with a piano (*p*) dynamic and a glissando on finger 3. The left hand provides a simple accompaniment. The second system shows a practice exercise for the right hand, starting with a box containing the number 5. It includes fingerings (1, 3, 2, 5) and dynamics (*mf-f*).

- 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

Mastering the Piano
Teaching Procedures
Level 3

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#.

The image shows two systems of musical notation for piano. The first system, labeled '12', consists of a right-hand staff with a chromatic scale and a left-hand staff with chords. The right-hand staff has a natural C note, and the left-hand staff has a dynamic marking 'f'. The second system, labeled '15', also consists of a right-hand staff with a chromatic scale and a left-hand staff with chords. The right-hand staff has an '8va' marking and a dynamic marking 'ff'. The left-hand staff has a dynamic marking 'ff'.

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.

Musical notation for the first technical facilitator exercise, showing a four-measure sequence in treble and bass clefs. Fingerings are indicated above the notes: 1, 4, 8, 8, 1.

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

Musical notation for the second technical facilitator exercise, measures 27-30. Measure 27 is boxed. Fingerings are indicated above the notes: 1, 5, 4, 3, 1, 4, 8.

Musical notation for the second technical facilitator exercise, measures 31-34. Measure 31 is boxed. Fingerings are indicated above the notes: 1, 4, 3, 1, 1, 4, 3, 1.

Musical notation for the second technical facilitator exercise, measures 35-37. Measure 35 is boxed. The word *cresc.* is written below the first measure. Fingerings are indicated above the notes: 4, 3, 5, 3, 1, 2, 5, 2, 3, 5, 3, 1, 2, 5, 3, 1, 3.

Interpretative Suggestions

1. Observe the articulation, rests and dynamic markings to enhance the lively, playful spirit of this music.
2. N.B. the *fz* 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

Technical Facilitators

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.

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

25 *p* *sf* *p* *mf* *rit.* *p* *a tempo*

28 *sf* *dim. e rit.* *pp*

I like spaghetti. And I like lasagne and pizza pie

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 diminuendo at the end suggest the calm after the storm blows itself out.

SOLFEGGIETTO C. P. E. Bach

Scramble Sections

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

Mastering the Piano
Teaching Procedures
Level 3

- 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

Technical Facilitators

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.

Allegro vivace $MM \text{ } \text{♩} = 152$

The musical score consists of two systems. The first system shows measures 17 and 18. The right hand (R.H.) has a quarter note G4, followed by eighth notes A4-B4-C5, and a quarter note D5. The left hand (L.H.) has a quarter note C4, followed by eighth notes B3-A3, and a quarter note G3. Fingering is indicated: 1 3 2 1 2 for the right hand and 5 8 1 for the left hand. The second system shows measures 19 and 20. The right hand has a quarter note E5, followed by eighth notes F5-G5, and a quarter note A5. The left hand has a quarter note F4, followed by eighth notes E4-D4, and a quarter note C4. Fingering is indicated: 4 for the right hand and 5 8 1 for the left hand. The piece ends with a repeat sign and a first ending bracket.

- 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).

The image shows a musical score for a piano exercise in C minor, consisting of four measures. The notation is written on a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The first measure is labeled 'C minor' and contains a descending eighth-note scale in the right hand (5, 4, 3, 2, 1) and a descending eighth-note scale in the left hand (1, 2, 3, 4, 5). The second measure is labeled 'F minor' and contains a descending eighth-note scale in the right hand (5, 4, 3, 2, 1) and a descending eighth-note scale in the left hand (1, 2, 3, 4, 5). The third measure is labeled 'Bb Major' and contains a descending eighth-note scale in the right hand (5, 4, 3, 2, 1) and a descending eighth-note scale in the left hand (1, 2, 3, 4, 5). The fourth measure is labeled 'Eb Major' and contains a descending eighth-note scale in the right hand (5, 4, 3, 2, 1) and a descending eighth-note scale in the left hand (1, 2, 3, 4, 5). Fingerings are indicated by numbers 1-5 above or below notes.

- 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 mississippi-let 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 |

Technical Facilitators

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.

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.