

Mastering the Piano
Teaching Procedures
Level 6

2. **Preview Scramble 6 (Meas. 44)**

- a. Splitting the notes between the hands makes it possible to play this section faster.
- b. Note the recurring pattern.

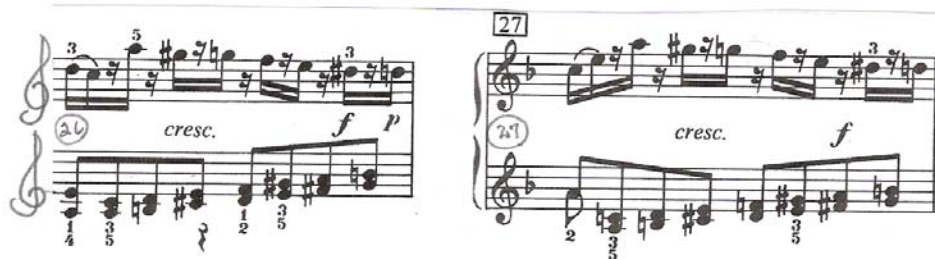
3. Learn the remaining Scrambles in order, noting the following details:

- a. Scramble 1 – It is possible to use the LH in Meas. 10

- b. Scramble 2a - Note the counting of the 32nd notes in Meas. 12.

Mastering the Piano
Teaching Procedures
Level 6

- c. Scramble 3 - Note the fingering patterns in Meas. 26-27



- d. Scramble 2c – Meas. 52-53: The ornaments are played as a 32nd note triplet followed by two 16th notes (the final 16th note is not part of the ornament).



- e. Scramble 7 - Meas. 58: Note the difference between the RH 32nd notes and 16th notes.



- f. Scramble 8 - Meas. 69: Ornamental note is played on the beat (thumb & fifth finger play together)

Mastering the Piano
Teaching Procedures
Level 6



- g. Scramble 11 - Memory aid: Meas. 87 – 90 are identical to Meas. 55 –58.
Meas. 98 -100 are identical to Meas. 87-89 except an octave lower.)



Interpretive Suggestions

1. Mozart is quoted as saying that whenever he wrote music he was always thinking of singing. We know he loved opera and this piece contains many suggestions of an operatic story.
2. The opening andante must gradually build in one unbroken line up to the high E, and then in serpentine fashion, relax downward. Often it is played too slowly. It can be thought of as an orchestra playing an Introduction and, while musical, is not as heavily laden emotionally.
3. Adagio section: the intensity of the melodic line calls for a true adagio tempo.
 - a. The alternation of the solo voice and orchestral declamations create the drama in this section. It may be thought of as a pleading soprano daughter (Meas. 12-19, 23-35) and obdurate, unyielding father (Meas.20-22, 36-38)
 - b. The third hearing of the Adagio melody suggests an acceptance of the inevitable and, perhaps like Romeo and Juliet, a drinking of poison. The diminished 7th arpeggio in Meas. 53 suggests the falling bodies.
 - c. Florid cadenzas twice interrupt the Adagio melody to release the ever-building tension.
 - d. Mozart uses the rests and fermatas to enhance the dramatic changes in color and intensity that characterize this piece.

4. Allegretto: the abrupt change in both mood and tonality reveals Mozart's playful spirit. Perhaps the spirits are now in the Elysian Fields, living happily ever after. Keep in mind that opera stories don't have to make logical sense!
- a. The texture of the writing calls for a beautiful, lyrical sound. Always keep the accompaniment soft.
 - b. In contrast to the child-like simplicity of the Allegretto, the ending is clear and powerful and epitomizes the Classical style.

WALTZ, Op. 64, No. 2 in C# Minor F. Chopin

Scramble Sections

Scramble 1a Meas. 1 (do not include the upbeat) - 9

Scramble 1b Meas. 10 – 16

Scramble 1a Meas. 17 – 25 (Note slight differences in RH (M. 17), LH (M. 18))

Scramble 1c Meas. 26 – 32, 2nd beat

Scramble 2a Meas. 32, last beat - 48, 2nd beat (Compare M. 37, 3rd beat: rest with
M. 53, 3rd beat: interval)

Scramble 2b Meas. 48, last beat - 64, 2nd beat (Compare M. 44, 3rd beat: interval with
M. 60, 3rd beat: rest)

Scramble 3 Meas. 64, last beat - 81, beat 2

Scramble 4 Meas. 81, last beat - 96

Scramble 2a Meas. 97 - 112, 2nd beat

Scramble 2b Meas. 112, last beat - 128, 2nd beat (Note difference of 2nd beat LH in M.
64 & M. 128)

Scramble 1a Meas. 128, last beat - 137

Scramble 1b Meas. 138 – 144

Scramble 1a Meas. 145 – 153

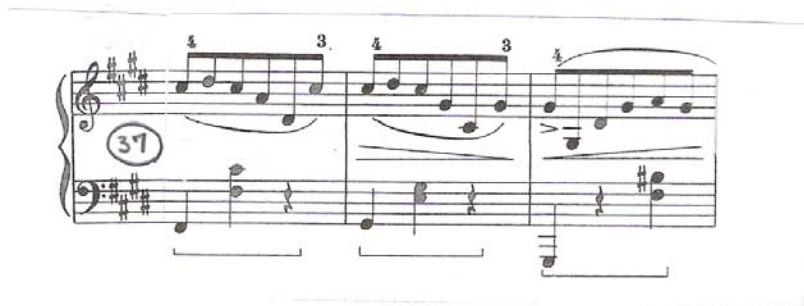
Scramble 1c Meas. 154 – 160, 2nd beat

Scramble 2a Meas. 160, last beat - 176, 2nd beat

Scramble 2b Meas. 176, last beat - Meas. 192 (end).
(Note the slight difference in M. 192 LH. It is permissible to play low C#)

Technical Facilitators

1. **Preview:** C# Minor Scale.
2. Scramble 2a - This section is challenging because of speed and use of thumb on black keys. Learn the RH well first, then add the LH.
 - a. Meas. 37 - 39: Awkward because of hand extension and repeated notes (changing fingers is essential).



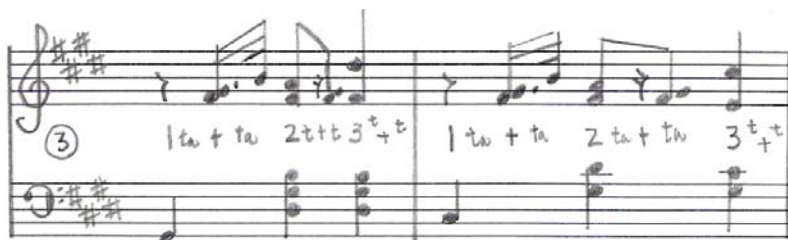
- b. Meas. 45 - 48: This is a tricky chromatic pattern, particularly in Meas. 46.
- c. Scramble 2b - It is identical to Scramble 2a with the following LH exceptions:
 - (1) Meas. 53 does not have the rest in Meas. 37.
 - (2) Meas. 58 has 2-note chords instead of the 3-note chord in Meas. 42.
 - (3) Meas. 60 has a rest on beat three, compared to Meas. 44.
 - (4) Meas. 64 has a 3-note chord instead of the 2-note chord in Meas. 48.

**Mastering the Piano
Teaching Procedures
Level 6**



3. Scramble 1

- a. Careful fingering is essential
- b. The rhythm must be learned precisely. Counting out loud and treating the grace notes as 32nd notes (at the end of the previous beat) makes learning easier.



- c. For ease of execution, lift the RH before playing the grace (32nd) note. The pedal creates the legato.
- d. Scramble 1c, Meas. 30: To execute the trill, begin on the beat and play a 16th note triplet

**Mastering the Piano
Teaching Procedures
Level 6**



4. Scramble 3 - Learn HS before playing HT.

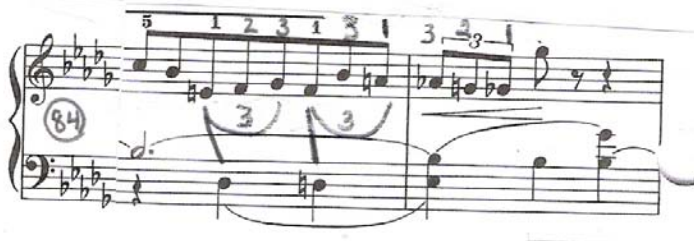
- a. RH – simple to play. The ornament in Meas. 80 is played on the second half of the 1st beat (the second 8th note becomes one 16th note followed by two 32nd notes).



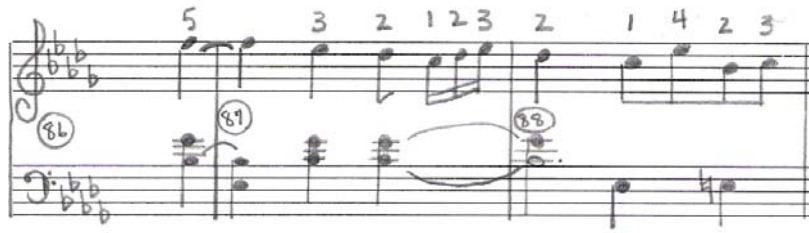
- b. The LH requires careful work because of ties and finger substitutions.

5. Scramble 4

- a. Meas. 84. To be able to see how the poly-rhythm fits together, divide RH into two 8th notes for the first beat and 8th note triplets for the second and third beats.



- b. Meas. 88 ornament: Play as a 16th note triplet on the last half of the third beat in Meas. 87.



c. The LH is challenging for fingering, held and tied notes

Interpretive Suggestions

1. Tempo rubato is the crucial element in making this piece live.
2. The tragic power of the minor sixths in the opening (think Love Story theme) are balanced and lightened by the more playful rhythm in the following measures.
3. In Scramble 3, Chopin builds momentum by using a sequence of single, descending measures.
4. Although the Db Major section (Scrambles 4 and 5) changes from the minor mode, its character is nevertheless a lament.

WEDDING DAY AT TROLDHAUGEN, Op. 65, No. 6 E. Grieg

Scramble Sections

Scramble 1a Meas. 1 - 10, beat 3

Scramble 1b Meas. 10, last beat - 20

Scramble 2 Meas. 21 - 31, beat 3

Scramble 3 Meas. 31, last beat - 41, beat 3

Scramble 4 Meas. 41, last beat - 48, beat 3 ½

Scramble 5 Meas. 48, last ½ beat - 56

Scramble 6a Meas. 57 - 66

Scramble 7a Meas. 67 - 74

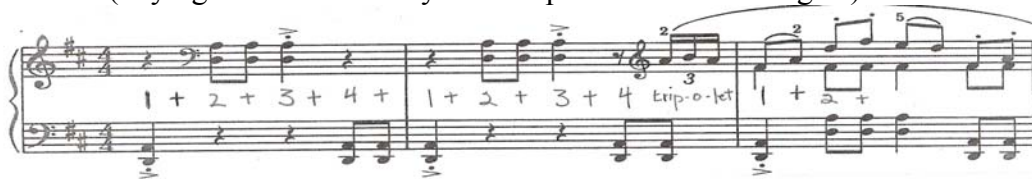
Mastering the Piano
Teaching Procedures
Level 6

Scramble 8 Meas. 75 - 82
Scramble 9 Meas. 83 - 90
Scramble 6b Meas. 91 - 98
Scramble 7b Meas. 99 - 106

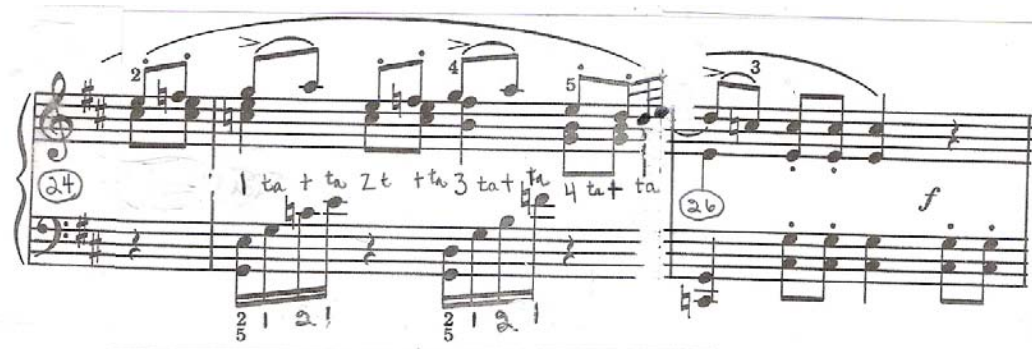
Scramble 1a Meas. 107 - 116, beat 3
Scramble 1b Meas. 116, last beat - 126
Scramble 2 Meas. 127 - 137, beat 3
Scramble 3 Meas. 137, last beat - 148, beat 3
Scramble 4 Meas. 148, last beat - 155, beat 3 ½
Scramble 5 Meas. 155, last ½ beat - 163, beat 3
Scramble 10 Meas. 163, last beat - 180 (end)

Technical Facilitators

1. No preview. Learn each section in order. The key to learning this piece is counting the rhythms to insure rhythmical accuracy.
2. Scramble 1a and 1b
 - a. These sections are identical except that 1b has a LH upbeat and is one octave higher.
 - b. Precise counting is important. Although we espouse counting the smallest unit of rhythm in the music (in this case, the 16th note), it is practical in Scrambles 1a and 1b to count 1 + 2 + etc and to say “trip-o-let” for the triplet 16th notes in Meas. 2, et al. (Saying words for the rhythms helps to control the fingers).



3. Scramble 2

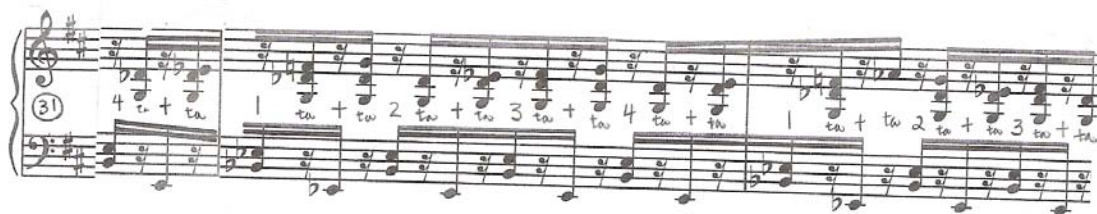


- a. Note the LH fingering in Meas. 25 and 30.

b. Ornamental notes in Meas. 26 and 31 are played ahead of the beat.

4. Scramble 3

a. This looks intimidating, but is quite accessible.



(1) Meas. 31, last beat – Meas. 33, beat 3 is a pattern that repeats three more times. It begins again on the last beat of Meas. 33, 35 and 37.

(2) Counting the subdivisions of the beat (e.g. 1 ta & ta, 2 ta & ta, etc.) is essential.

Listen to the rhythm played by the LH, especially feeling the accents on beats 1 and 3. After this rhythm is comfortably established, it is possible both to emphasize the RH melody and accented notes (Meas. 36 et al) and not have those syncopations disturb the sense of the rhythm.

b. Meas. 39, last beat – 41, beat 3



(1) Must be counted carefully to assure accuracy. Be especially careful with the RH 16th rests that occur on the second half of beats.

(2) LH may be adjusted to accommodate small hands. For chords in the lower octave, omit the upper note and for those in the upper octave, omit the lower note.

5. Scramble 4

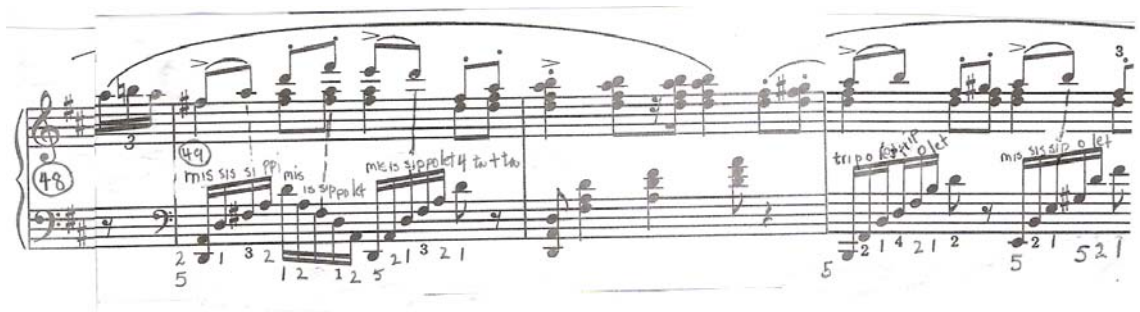
a. Meas. 41, last beat – 44: emphasize LH for steady rhythm.



- b. Meas. 45 – 48, first 3 ½ beats – are visually intimidating but in fact simple. The chords simply go up an octave on each beat. Play the first whole notes very firmly. The following chords can be played less loudly, as they are filling in the big sound and are not melodic in intent.

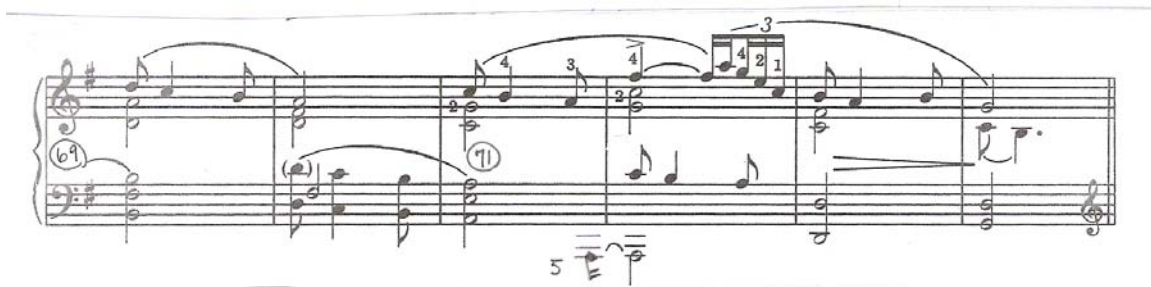
6. Scramble 5 - learn HS before playing HT

- a. RH is almost identical to Scramble 1b except chords have additional notes.
b. LH - should be learned and practiced separately with careful attention to fingering.



- (1) The challenge consists of the changing rhythm patterns in the arpeggios (i.e. four 16th notes, a quintuplet or sextuplet per beat)
- (2) Using words makes it easier to change rhythm patterns (e.g. for 16th notes say: Mississippi; quintuplet say Missis sipp-o-let; sextuplet say: Trip-o-let, trip-o-let).
- c. Meas. 49, 51, 53 and 55 pose a HT challenge -: five LH notes against two RH notes (super-imposed rhythms or poly-rhythms). Do not be concerned about playing these with mathematical precision. When the piece is played up to tempo, the ear will not be able to discern the exact placement of the notes. (We are saying, learn it wrong! For example play two LH notes with the first RH 8th note and play three LH notes with the second 8th note of the beat. It will correct itself at tempo.)

7. Scramble 7a and 7b: Treat Meas. 72 and Meas.103 low A as a grace note.



8. Learn the remaining Scrambles. Apart from the hand crossings in Scrambles 6b and 7b there are no new techniques presented.

Interpretive Suggestions

1. Grieg provides the image in the title of this piece. Through the many tone colors and compositional techniques, he has captured the emotions and activities that are associated with a Norwegian wedding day.
2. LH accompaniments must be played more softly throughout and the melody notes (upper notes of chords) should be emphasized..
3. Beginning with the upbeat to Meas. 32, there is a dramatic build up to the climax beginning in Meas. 49 and continuing to Meas. 56. (This piece is in ABA form so there is a second climax in the return of this passage beginning at the upbeat to Meas.138.)
4. The spirit of excitement and joy in the opening and ending sections is contrasted by the gorgeous lyrical middle section. The emotional climax of this section occurs at Meas. 99. Imagine it as a love song that could be used as the background music for a tender scene in a movie. The theme is very similar to “When You’re In Love” from *Seven Brides for Seven Brothers*.



5. The coda (beginning at the pickup to Meas.164) suggests the wedding guests walking back to their homes in the village, saying “good-night” as they leave the others, until there are none left and the last door slams shut.

NOCTURNE NO. 20 IN C# MINOR F. CHOPIN

Scramble Sections

Scramble 1	Meas. 1 - 4
Scramble 2a	Meas. 5 - 8
Scramble 3	Meas. 9 - 12, beat 2
Scramble 2b	Meas. 12, beat 3 - 16
Scramble 4	Meas. 17 - 20
Scramble 5	Meas. 21 - 24
Scramble 6	Meas. 25 - 28
Scramble 7	Meas. 29 - 32
Scramble 8	Meas. 33 - 45, beat 3
Scramble 2b	Meas. 46, last beat - 49, beat 2
Scramble 9	Meas. 49, beat 3 - 56
Scramble 10	Meas. 57 - 64 (end)

Technical Facilitators

1. Learn in order, one Scramble section at a time.
2. Measure all realizations of ornaments by assigning a specific number of trill notes to each LH 8th note. N.B. Realizations indicated in the score match the recording.
3. Scramble 2a

The image shows a musical score for Scramble 2a of Chopin's Nocturne No. 20 in C# Minor. It consists of two systems of music. The first system shows measures 5 and 6. Measure 5 has a circled '2a' above it, indicating a specific realization of an ornament. The second system shows measures 7 and 8. Measure 7 has a circled '3' above it, indicating a specific realization of an ornament. Handwritten annotations include 'tre corde' in measure 5, 'Nice cup of tea' in measure 7, and 'legato' and 'ped. simile' in measure 7. The score is in C# minor and 3/4 time.

- a. Note the example of the trill realization using four 32nd notes per LH 8th note.
- b. Super-imposed rhythm (triplet against two 8th notes) on beat 4 in Meas. 7: to facilitate learning and accuracy use the words “nice cup of tea” as indicated

Mastering the Piano
Teaching Procedures
Level 6

in the example.
the piece.

Follow same procedure for all similar rhythms throughout

4. Scramble 2b: Learn HS before playing HT. Pay close attention to RH fingering in Meas.15.

Handwritten annotations in the score include a circled '2b' above measure 12, a circled '4' above measure 15, and the words 'Nice Cup Tea' written above the treble staff in measure 15. The bass staff in measure 15 has a 'cresc.' marking below it.

5. Scrambles 5 & 6 - Meas. 24 & 28: ornamental note is played slightly ahead of the beat to enhance the lilt.
6. Scramble 8: For large LH leaps move hand as quickly as possible and Stop to check accuracy before playing the next note.

Handwritten annotations in the score include a circled '8' above measure 33, a circled '8' above measure 34, 'mf' below the bass staff in measure 33, 'mp' below the bass staff in measure 34, and the word 'Stop' written above the treble staff in measure 34.

7. Scramble 10 - Refer to the following example to facilitate coordinating RH fioratura (melodic elaboration) which has an irregular number of notes with the LH 8th note accompaniment pattern. Although the execution is not mathematically precise, subtle distinctions cannot be heard when played up to tempo.

Mastering the Piano
Teaching Procedures
Level 6

Interpretative Suggestions

1. A brief introduction sets the tender mood of the exquisitely beautiful melody that is the essence of this piece.
2. Chopin uses extensive ornamentation to express the melody. The trills and fiortura must be played as lightly and as delicately as possible.
3. All dynamics are expressed in the RH melody which must sing above the accompaniment. The LH is played as softly as possible throughout.
4. The contrasting section at Scramble 8 seems to be a flirtatious interlude before the final return of the delicately elaborated melody.
5. There are three climax points:
 - (1) Meas. 18-19
 - (2) Meas. 29-30
 - (3) Meas. 52-53 – principal climax

IMPROMPTU IN Ab MAJOR, Op. 90, No.4 F. Schubert

Scramble Sections

Section A: Allegretto

Scramble 1a	Meas.	1 - 6
Scramble 1b	Meas.	7 - 12
Scramble 2	Meas.	13 - 18
Scramble 3	Meas.	19 - 30
Scramble 4	Meas.	31 - 38
Scramble 5	Meas.	39 - 46
Scramble 6a	Meas.	47 - 50
Scramble 6b	Meas.	51 - 56
Scramble 7	Meas.	57 - 63
Scramble 8	Meas.	64 - 71
Scramble 9	Meas.	72 - 79
Scramble 5	Meas.	80 - 87
Scramble 6a	Meas.	88 - 91
Scramble 6c	Meas.	92 - 98 (Same as 6b plus extra measure)
Scramble 10a	Meas.	99 - 106

Section B: Trio

Scramble 11	Meas.	107 - 114
Scramble 12a	Meas.	115 - 118, beat 2
Scramble 12b	Meas.	118, beat 3 - 124
Scramble 13a	Meas.	125 - 130, beat 1
Scramble 13b	Meas.	130, beat 2 - 132
Scramble 13a	Meas.	133 - 138, beat 1
Scramble 13c	Meas.	138, beat 2 - 140
Scramble 14	Meas.	141 - 148
Scramble 12a	Meas.	149 - 152, beat 2
Scramble 12c	Meas.	152, beat 3 - 160
Scramble 15	Meas.	161 - 166
Scramble 16	Meas.	167 - 172

Section A: Allegretto

Scramble 1a Meas. 173 - 178

Scramble 1b Meas. 179 - 186

Scramble 2 Meas. 187 - 190

Scramble 3 Meas. 191 - 202

Scramble 4 Meas. 203 - 210

Scramble 5 Meas. 211 - 218

Scramble 6a Meas. 219 - 222

Scramble 6b Meas. 223 - 228

Scramble 7 Meas. 229 - 235

Scramble 8 Meas. 236 - 243

Scramble 9 Meas. 244 - 251

Scramble 5 Meas. 252 - 259

Scramble 6a Meas. 260 - 263

Scramble 6c Meas. 264 - 270

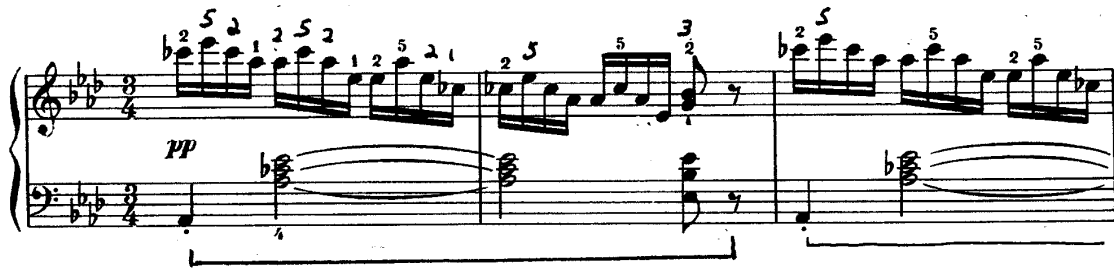
Scramble 10b Meas. 271 - 277 (end)

Technical Facilitators

1. Scramble 1

a. Preview RH Measures 1 & 2.

- (1) Note fingering for 16th note pattern in the following example. The suggested fingering makes it easier to learn and play the passage (and similar ones) lightly with better control and balance although it is not the fingering used in standard triad form.



- (2) It is sometimes helpful to practice the 16th note triad positions in blocked form to facilitate rapid movement of the hand and develop a feel for the triad positions.

Mastering the Piano
Teaching Procedures
Level 6

- (3) Pedaling through the first two measures (and similar ones) prevents a “pop” on the release of the last note of the second measure.
2. Scramble 6 a & b and Scramble 7 - the LH dotted half noted must be sustained.

(6b)

3. Scramble 9 - the first RH quarter note of each beat must sing above the accompaniment notes of the triplets. It is helpful to practice each beat triplet as a blocked chord.

(9)

4. Scramble 10a - Note: Meas. 102 where the pattern changes direction before continuing the descent.

CHANGE

5. Scrambles 11, 12, 13, 14 & 15

- a. Melody notes must be sustained and sing above accompaniment notes. Play bass and inner notes as softly as possible.

Musical score for measures 107-110, marked 'Trio'. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of eighth notes with fingerings 4, 5, 5, 5, 5. The accompaniment in the left hand consists of eighth-note chords with fingerings 4, 5. The dynamic marking is *p* (piano).

- b. Mnemonic: for meas. 125 – 126, 129 (last 2 beats) – 130, and 133 – 134 are triads and inversions. It is helpful to practice these in blocked form.

Musical score for measures 125-130. Measures 125-126 and 129-130 are labeled with '2nd Inversion', 'Root', 'Position', '1st Inversion', and '2nd Inversion'. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of eighth notes with fingerings 5, 5, 4, 5, 5. The accompaniment in the left hand consists of eighth-note chords with fingerings 3, 3, 3, 3, 3. The dynamic marking is *p* (piano).

Interpretative Suggestions

1. This piece is in ABA form. The A section is a rotation study for rapid execution of 16th note using triads and inversions. The B section with its passionate beauty reveals Schubert's brilliant harmonic vocabulary and genius as a lyric songwriter.
2. Interpreting the A Section:
 - a. The 16th note wind-like motif used throughout the A section must be played as rapidly and lightly as possible.
 - b. Strive for balance to the top notes in the chordal phrases.

- c. Beginning at Scramble 5, Schubert begins to create a feeling of increased energy by using half notes on the second beat in the LH. The energy continues to build in Scramble 6 with his accent on the second beat of a tenor melody and reaches a climax at Measure 98 and gradually subsides as it prepares for the entrance of the hauntingly beautiful B section.

3. Interpreting the B Section

- a. The section begins in the minor mode and suggests sadness, suffering or emotional pain and at Meas. 139 changes to major suggesting release from pain or suffering and reaches the most dramatic climax at Meas. 155.
- b. The melody must always sing above the accompaniment notes.

SONATA, Op. 13, “*Pathetique*”, 2nd Movement L. van Beethoven

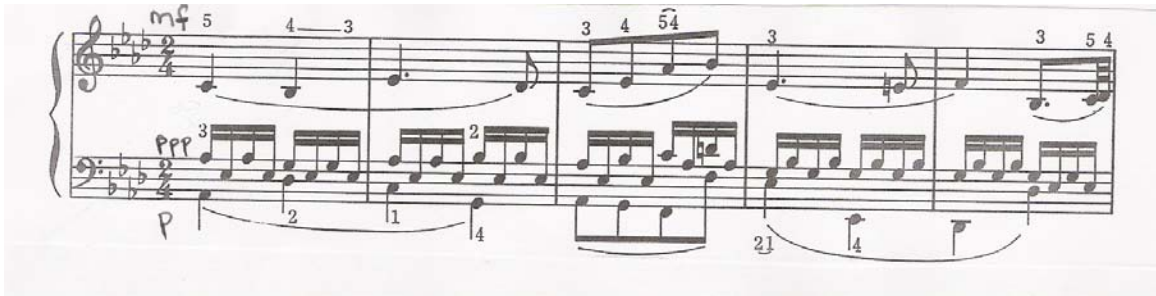
Scramble Sections

Scramble 1a	Meas. 1 - 8
Scramble 2a	Meas. 9 - 16, beat 2
Scramble 3	pickup to Meas. 17 - 28
Scramble 1a	Meas. 29 - 36, beat 2
Scramble 4	Meas. 36, beat 2 ½ - 44
Scramble 5	Meas. 45 - 50
Scramble 1b	Meas. 51 - 58 (theme now has a triplet accompaniment)
Scramble 2b	Meas. 59 - 66, beat 1
Scramble 6	Meas. 66, beat 2 - 73 (end)

Technical Facilitators

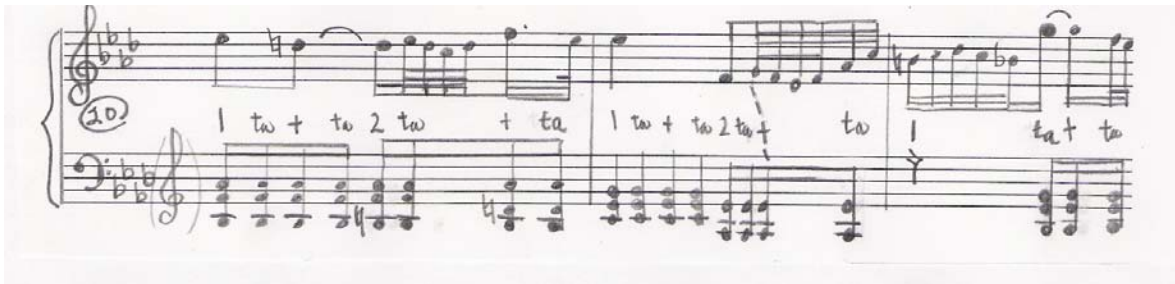
1. Learn each section in order, giving attention to the following details.
2. Scramble 1a and 2a

Mastering the Piano
Teaching Procedures
Level 6



- RH: Balancing between the two voices is necessary in order to hear the melody. The upper voice should be at least *mf*; the inner voice, *ppp*. Thumb and 2nd finger should feel as though they are floating on the keys. For assistance in achieving this balance, see Manual P. 64 for “Feathers and Lead”
- It can be helpful to play the upper and inner voices separately, exaggerating the difference between the two. It may also be helpful to play the voices using both hands - LH playing *ppp* and RH *f* in order to hear the balance of the sounds, then play as written.

3. Scramble 3



- Meas. 20 and 21: Play each ornament as four 64th notes with LH 16th note
- Meas. 22: The ornamental notes are played on the beat as a group of five notes.

4. Scramble 6



- Meas. 67 – Superimposed rhythm (4 against 3) on last half of 2nd beat: Note how to use the phrase “Pass the melted butter” to fit in the rhythm.

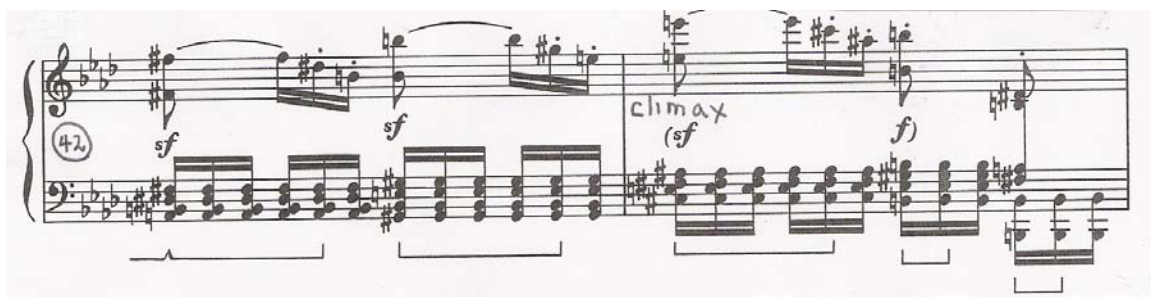
- b. Meas. 68 – turn . The RH plays a 32nd - note triplet followed by two 32nd notes.

Interpretive Suggestions

1. This piece is written in Rondo Form (see Manual P. 83 for analysis).

Theme I	Meas. 1 – 16
Episode I	Meas. 17 – 28
Theme I	Meas. 29 – 36 (abbreviated)
Episode II	Meas. 37 – 50
Theme I	Meas. 51 – 66 (elaborated)
Coda	pickup to Meas. 67 – 73 (end)

2. This movement contains one of the most beautiful and well-known melodies in the piano repertoire and was used in the popular song *Midnight Blue*. Think of the melody as a sung line to feel the flow, shape and length of the melody. Listen to great singers such as Placido Domingo and Beverly Sills for examples of breathing between phrases and the sense of shape (tension and repose) of the musical line.
3. Balancing between the two voices in the RH is essential. Even though the dynamic marking at the beginning is piano, the upper voice must project at least *mf* to be heard above the moving inner voice.
4. Although the marking tempo is Adagio, it is important that the tempo be fast enough to have a sense of forward motion. This permits the melody to flow rather than feeling static.
5. The climax of the movement occurs in Meas. 42-43. It is also the emotional climax of the entire sonata.



6. Scramble 5 (Meas. 45 – 50) is in the brighter key of E major, but the mood turns darker in Meas. 48. The LH assumes some prominence in Meas. 48 and 49 by adding to the feeling of agitation.
7. By Scramble 6 (Meas. 66 – 73) the turbulent feelings of Scrambles 1b and 2b lessen. After the feeling of tension that stirs again at both Meas. 67 and 69 subsides, the music seems to melt away so that the three descending sequences from Meas. 70 to the end recall the serenity of the opening.

POLONAISE in A MAJOR, OP.40, No.1 F. Chopin

Scramble Sections

- | | |
|------------|---|
| Scramble 1 | Meas. 1 - 8 |
| Scramble 2 | Meas. 9 - 16 |
| Scramble 1 | Meas. 17 - 24 |
| | |
| Scramble 3 | Meas. 25 - 40 |
| Scramble 3 | Meas. 41 – 56 (N.B. grace note at Meas. 41) |
| | |
| Scramble 4 | Meas. 57 - 64 |
| Scramble 3 | Meas. 65 - 80 |
| | |
| Scramble 1 | Meas. 81 - 88 |
| Scramble 2 | Meas. 89 - 96 |
| Scramble 1 | Meas. 97 - 104 (end) |

Technical Facilitators

1. No preview - learn in order, one section at a time, paying attention to the following details.
2. Scrambles 1 and 2
 - a. Attention to marked fingerings will facilitate execution of chords, especially in Scramble 2.

**Mastering the Piano
Teaching Procedures
Level 6**

- b. These chords look challenging, but lie easily in the hand. The key to accuracy lies in STOP, quick hand repositioning, then playing easily and comfortably. See Manual, P. 64 for How to Leap Large Intervals Accurately.

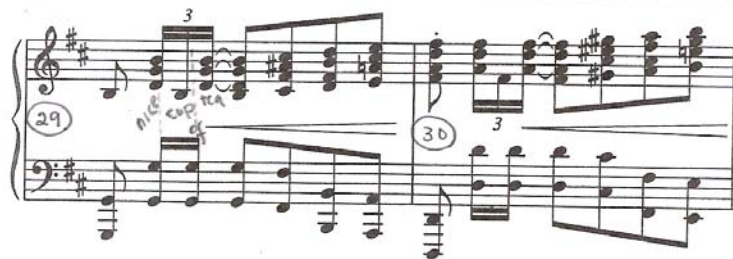


3. Scramble 3

- a. Preview Meas. 32 HT. N.B. - chromatic progression in contrary motion except for the last two LH notes.



- b. Learn Meas. 29 and 30 HS, 2nd half of first beat and first note of 2nd beat. Then HT for superimposed rhythm.



5. Scramble 4

- a. Learn trills using words (e.g. Merry Christmas, Happy New Year) to help unison playing and accurate rhythmic control.

**Mastering the Piano
Teaching Procedures
Level 6**

Handwritten musical score for measures 57 and 60. Measure 57 shows a treble clef staff with a melody and a bass clef staff with a trill (tr) and a 32nd note. Measure 60 shows a treble clef staff with a melody and a bass clef staff with a trill (tr) and a 32nd note. The score includes fingering numbers and a 'lift hand' instruction.

- b. Meas. 61: the ending notes are 16th not 32nd as in Meas. 57 and 59.
- c. Meas. 64: Trill progression
- (1) Use a 5 note trill, beginning on the main note, for each LH 8th note. Use fingering 1 3 1 3 2 for each group and say “mississ-sip-o-let”.
 - (2) Lift the RH between each group. The first note needs to be emphasized.

Handwritten musical score for measure 64. The score shows a treble clef staff with a melody and a bass clef staff with a trill (tr) and a 32nd note. The score includes fingering numbers and a 'lift hand' instruction.

Interpretive Suggestions

1. Known as the Military Polonaise, this is a tribute to Poland’s greatness and Chopin’s love of his country.

**Mastering the Piano
Teaching Procedures
Level 6**

2. The Polonaise is a form in 3 / 4 time with the accent on the second beat of the Measure and the use of the characteristic polonaise rhythm found in the LH of Scramble 3.
3. The loud chords, strong rhythms and stately dramatic style make this polonaise seem like a martial pageant or a processional march or dance representing the Polish national character.
4. Image:
 - a. First two sections suggest a glorification of, and excitement before a battle.
 - b. The D Major section (Meas. 25 – 56) suggests the dignity and power of a great general.
 - c. The trill section (Meas. 57 – 64) suggests the noise, smoke and confusion of an actual skirmish.
5. There are four climax points:
 - (1) Meas. 13-14
 - (2) Meas. 32-33
 - (3) Meas. 64-65
 - (4) Meas. 93-94 (principal climax)

THE CASCADES S. JOPLIN

Scramble Sections

Introduction Meas. 1 - 4
Scramble 1 Meas. 5 - 10
Scramble 2a Meas. 11 - 16, first 8th note
Scramble 2b Meas. 16, last 1 ½ beats - 20 (21)

Scramble 3a Meas. 22 - 25
Scramble 3b Meas. 26 - 29
Scramble 3c Meas. 30 - 33
Scramble 4 Meas. 34 - 37 (38)

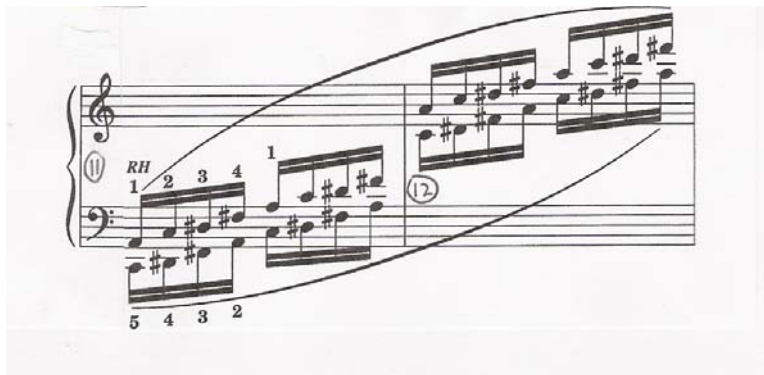
2nd Introduction Meas. 39 - 42
Scramble 5a Meas. 43 - 46
Scramble 5b Meas. 47 - 50
Scramble 5c Meas. 51 - 54
Scramble 6 Meas. 55 - 58 (59)

Scramble 7a Meas. 60 - 61
Scramble 7b Meas. 62 - 63
Scramble 8 Meas. 64 - 67
Scramble 7a Meas. 68 - 69
Scramble 9 Meas. 70 - 76 (end)

Technical Facilitators

1. Learn in order, one page at a time.
2. Page 1 is the most accessible.
 - a. Learn the diminished 7th chord (Meas. 11 and 12) with correct fingering.

**Mastering the Piano
Teaching Procedures
Level 6**



- b. Meas. 13 – 15. Notice that Meas. 17 – 19 are one octave lower, otherwise identical.



3. Page 2 - observe all RH fingering carefully, especially Meas. 28. Attention to fingerings makes this page more comprehensible.
- a. Naming the arpeggiated RH 16th note passage helps to secure fingering positions as well eg, Meas. 22, 26, and 30 are G dominant 7th.
 - b. Meas. 29 is G major and Meas. 25, beat 2 is C major, 2nd inversion.

Mastering the Piano
Teaching Procedures
Level 6

The image shows three systems of musical notation for Level 6. The first system, labeled 30a, features a treble clef with a melodic line containing fingerings (3, 2, 1, 3, 2, 4, 2, 5, 3, 2) and a bass clef with a G7 chord. The second system, labeled 3b, continues the melodic line with fingerings (4, 2, 5, 3, 2, 1, 3, 2) and includes a C#6 chord in the bass. The third system, labeled 29, shows a treble clef with fingerings (5, 1, 4, 2, 3, 1, 4, 1) and a bass clef with a G+ chord. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

5. Page 3 - this page is the most challenging because of the speed of the LH octaves. Play these as lightly as possible after the note patterns are established. It helps facilitate the speed immensely.

- a. Practice Meas. 43 – 47 HS before playing HT.

- b. In Meas. 44 and 48 the RH must be learned carefully before playing HT.

The image shows two systems of musical notation for Level 6. The first system, labeled 43, features a treble clef with a melodic line and a bass clef with a G7 chord. The second system, labeled 44, continues the melodic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1) and includes a G7 chord in the bass. The third system, labeled 47, shows a treble clef with a melodic line and a bass clef with a G7 chord. The fourth system, labeled 48, continues the melodic line with fingerings (1, 2, 3, 4, 5, 4, 3, 2, 1) and includes a G7 chord in the bass. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

- c. Meas. 57: the LH chord changes are awkward. Counting “1 ta and ta” helps to realize that there is time during the “ta’s” to make the chord position change.

**Mastering the Piano
Teaching Procedures
Level 6**



6. Page 4. Attention to fingering in Meas. 60 – 61 makes learning the remainder of this page more accessible.



7. To learn this piece, students must be able to span an octave comfortably.

Interpretive Suggestions

1. This piece is a perfect example of the universally popular, lively Ragtime style. It requires a steady rhythmic beat, without much if any rubato.
2. The personality of this piece is built into the rhythm and notes by Joplin. This music essentially interprets itself.
3. The LH must be played more softly than the RH.
4. The principal climax is the repeat of the last page.
5. This piece divides into two complete sections. The first two pages may be played as a solo while the last two pages are being learned.