

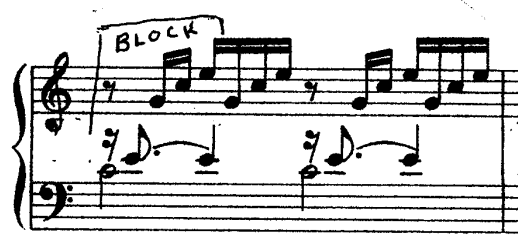
## PRELUDE IN C MAJOR from *The Well-Tempered Clavier I* ..... J.S. Bach

### Scramble Sections

Scramble 1	Measure 1	- 4
Scramble 2	Measure 5	- 8
Scramble 3	Measure 9	- 11
Scramble 4	Measure 12	- 15
Scramble 5	Measure 16	- 19
Scramble 6	Measure 20	- 23
Scramble 7	Measure 24	- 31
Scramble 8	Measure 32	- end

### Technical Facilitators

1. Easy to play, a challenge to memorize. Scramble Game helps secure memory.
2. Learn first as blocked chords. Assists in feeling for chord progressions.



3. Learn each Section in order.
4. Memory aid: Scramble 7 – LH first note is G throughout
5. Thumbs on each hand must be controlled and played softly so that there is no bump or interruption in the flow.

### Interpretative Suggestions

1. Religious and harp-like in style. Playing as blocked chords reveals Bach's Lutheran chorale style. Half notes in bass imply the use of organ pedals, and a slight emphasis on the first half note of each measure adds to this effect.
2. Pedaling is optional, and if desired, using pedal can enhance the religious nature and the feeling of a sustained organ pedal.

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3. Shape the phrases with the first two beats of each measure. The repeated last two beats are treated as echoes.

Musical score for piano, measures 7-8. The score is in 7/8 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Handwritten annotations include "ECHO" with dashed lines above the second and fourth measures, and "P" in the first measure of the left hand. Fingerings are indicated with numbers 1-5 above notes.

The echo effect stops at Scramble 7 and a gradual crescendo builds to the climax point of the piece in measure 29, suggesting the sound of the organ swelling to fill the vast upper reaches of the cathedral. After the climax, decrescendo to the end.

4. Measure 33 suggests the voice of a male singer in the choir loft while measure 34 suggests the antiphonal response from a boy in the opposite loft.

Musical score for piano, measures 33-34. The score is in 7/8 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. A box labeled "33" is in the top left. Handwritten annotations include fingerings (1-5) above notes and a large slur over the right hand's melodic line.

## SONATINA, Op. 20, No. 1, *Allegro* (1<sup>st</sup> Movement) ..... Kuhlau

### Scramble Sections

Scramble 1	Measure 1 through 8, 1 <sup>st</sup> 3 beats
Scramble 2a	Measure 8, last 1 ½ beats through 14
Scramble 2b	Measure 15 through 16
Scramble 3	Measure 17 through 23
Scramble 4	Measure 24 through 27
Scramble 5	Measure 28 through 31
Scramble 6	Measure 32 through 38
Scramble 7	Measure 39 through 46, 1 <sup>st</sup> beat
Scramble 8	Measure 46, last 3 beats through Measure 49
Scramble 1	Measure 50 through 57, 1 <sup>st</sup> 3 beats
Scramble 2a	Measure 57, last 1 ½ beats through 63
Scramble 2c	Measure 64 through 65
Scramble 9	Measure 66 through 72
Scramble 10	Measure 73 through 76
Scramble 11	Measure 77 to end

### Technical Facilitators

1. No Preview. Learn in order one section at a time.  
Learn the RH first, add LH when RH is secure.
2. Scrambles 2a, 2b and 2c
  - a. Learn 2a first. Use words to facilitate the rhythm change from 8<sup>th</sup> note sub-divisions to triplets between Meas. 11 & 12 (e.g. Merry Christmas, Happy New Year for 8<sup>th</sup> notes (4 beats) and Elephant, Kangaroo for triplets (2 beats)).
  - b. Learn 2b and then 2c.
    - (1) N.B. Scramble 2b: LH goes to F# solid octave First (Mnemonic: First starts with letter F).

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Scramble 2c LH goes to B solid octave (Mnemonic: B is the 2<sup>nd</sup> letter in the alphabet).

- (2) Play Scramble with a, b, and c cards to focus concentration on the key change in the recapitulation beginning at Scramble 2a in Measure 50.

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3. Scramble 3 and Scramble 9: Learn RH fingering carefully for facility and accuracy.
4. Scramble 5 - Meas. 28 – 29: Note the different intervals in the interlaced scales. The same pattern occurs in Scramble 11 – Meas.77 – 78

The image displays two musical staves, measures 26 and 29, from a piano piece. Measure 26 features a right-hand melodic line with a complex fingering pattern (1, 3, 1, 3, 4, 1, 3, 1, 3, 2) and a dynamic marking of *p* (piano), followed by a *cresc.* (crescendo) marking. The left hand provides a simple accompaniment. Measure 29 continues the right-hand melodic line with a similar fingering pattern (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) and a dynamic marking of *f* (forte), followed by a *dim.* (diminuendo) marking. The left hand accompaniment is also present.

5. Scramble 6: Observe RH rests and slurring carefully.
6. Overall facilitator: Attention to fingering and articulation is essential for smooth execution of the technical requirements – arpeggiated patterns, accompaniment patterns, rapid scale work, slurring, and syncopation. (Note: some editors place a staccato dot at the end of a slurred passage - e.g. Scrambles 6 & 8. These dots indicate the end of a phrase. Avoid a “pop” or “bump” on these notes.)

**Interpretative Suggestions:**

1. The spirit of this Classical Sonatina is light-hearted and cheerful.
2. Play rapid passages lightly. General guide: the faster the playing, the lighter the touch.
3. The opening melody (Scramble 1) seems to communicate youthful delight that suddenly changes mood at Scramble 2 when the melody moves to the LH. When the harmony changes to C Minor, it seems like a young person is mocking a serious adult attitude. At Scramble 3, the youthful energy and ebullience return.
4. Attention to the dynamics, rests and articulation adds to the excitement and brings out the charming character of this piece.

5. The accompaniment should always be played more softly than the RH or LH melody.

## WALTZ IN D MAJOR ..... Franz Schubert

### Scramble Sections

- Scramble 1 Beginning through Measure 8, 1<sup>st</sup> 2 beats
- Scramble 2 Measure 8, last beat through Measure 16
- Scramble 1 Measure 17 through Measure 24, 1<sup>st</sup> 2 beats
- Scramble 3 Measure 24, last beat through Measure 28, 1<sup>st</sup> 2 beats
- Scramble 4 Measure 28, last beat through Measure 32, 1<sup>st</sup> 2 beats
- Scramble 5 Measure 32, last beat through Measure 40, 1<sup>st</sup> 2 beats
- Scramble 3 Measure 40, last beat through Measure 44, 1<sup>st</sup> 2 beats
- Scramble 6 Measure 44, last beat through Measure 48, 1<sup>st</sup> 2 beats (da Capo follows)

### Technical Facilitators

1. No preview to piece. Learn each section in order, RH first, then HT.
2. Measure 2, last beat to Measure 3, 1<sup>st</sup> beat, move RH quickly, stop and check before playing to ensure accurate hand placement.



3. Memory aid: Measure 8, last beat through Measure 12 – Finger 2 both hands, is anchored on F#; Measure 13- 16 Finger 2 both hands anchored on D.

### Interpretive Suggestions

1. Image: Blustering good humor surrounding innocence and charm.

2. In the opening section the Left hand must be played more softly than the Right Hand in spite of the dynamic marking.
3. Scramble 5: the Hand crossing suggests an intimate conversation between female and male.

## SONATA IN D MAJOR ..... Mateo Albeniz

### Scramble Sections

- 1 Meas. 1 – 7, first quarter note
- 2a Meas. 7, last 2 eighth notes - 11, first 4 eighth notes
- 2b Meas. 11, last 2 eighth notes - 15
- 3a Meas. 16 – 19
- 3b Meas. 20 – 24, first quarter note
- 4a Meas. 24, last 2 eighth notes - 28, first 4 eighth notes
- 4b Meas. 28, last 2 eighth notes - 36, first quarter note
- 5a Meas. 36, last 2 eighth notes - 40, first 4 eighth notes
- 5b Meas. 40, last 2 eighth notes - 46 (47, first 4 eighth notes)
- 6a Meas. 47, last 2 eighth notes - 51, first 4 eighth notes
- 6b Meas. 51, last 2 eighth notes - 56, first quarter note
- 7a Meas. 56, last 2 eighth notes - 60, first 4 eighth notes
- 7b Meas. 60, last 2 eighth notes - 64, first 4 eighth notes
- 8a Meas. 64, last 2 eighth notes - 68, first 4 eighth notes
- 8b Meas. 68, last 2 eighth notes - 73, first quarter note
- 9 Meas. 73, last 2 eighth notes - 77, first 4 eighth notes
- 9 Meas. 77, last 2 eighth notes - 81, first 4 eighth notes
- 10 Meas. 81, last 2 eighth notes - 85, first quarter note
- 2a Meas. 85, last 2 eighth notes - 89, first 4 eighth notes
- 2b Meas. 89, last 2 eighth notes - end

### Technical Facilitators

1. There are no major technical challenges in this piece. Learn in order.
2. The repeated LH notes must be played lightly (e.g. Meas. 15 –22)
3. Note fingerings and different notes of Scramble 5a (Meas. 36 – 38) and 9 (Meas. 73-75)

Scramble 5:

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Musical score for measures 36-50. The score is in 4/4 time and G major. Measure 36 is marked with a circled '36'. Measure 49 is marked with a circled '50a' and measure 50 with a circled '50b'. The piece features piano (p) and forte (f) dynamics. Fingerings are indicated by numbers 1-5. The bass line consists of a steady eighth-note accompaniment.

Scramble 9:

Musical score for measures 68-74. The score is in 4/4 time and G major. Measure 68 is marked with a circled '68'. Measure 74 is marked with a circled '74'. The piece features piano (p) and forte (f) dynamics. Fingerings are indicated by numbers 1-5. The bass line consists of a steady eighth-note accompaniment.

4. The technical challenge is to keep a steady beat.

**Interpretive Suggestions**

1. This sonata, written during the Classical Period, is very much in the Baroque style of Soler or Scarlatti. It is exciting because of the energy generated by the use of repeated notes and the sudden bursts of sounds of the fanfare-like chords.
2. The essence of this piece is dynamic contrast.



## PRELUDE IN C MINOR, Op.28, No.20 ..... F. Chopin

### Scramble Sections

- Scramble 1 Meas. 1 - 2
- Scramble 2 Meas. 3 - 4
- Scramble 3 Meas. 5 - 8
- Scramble 3 Meas. 9 - 12
- Ending Chord

### Technical Facilitators

1. General learning facilitator for piece with 4 or 5 note chords: guide hand position by playing the finger # 2 note, then play the octave and fill in the remaining notes. It is often helpful to practice just the octaves without the inner notes to learn the melodic sequence.
2. Mnemonic for Scramble 3: Meas.5 & 6, 9 &10 – LH descends in half steps after the C octave.

The image shows a musical score for the first four measures of the Prelude in C Minor, Op. 28, No. 20 by Chopin. The score is in 4/4 time and features a complex rhythmic pattern of sixteenth notes. The right hand (RH) plays a melodic line with a sequence of chords, while the left hand (LH) plays a descending line of octaves. Handwritten annotations include a box around the first measure, a 'p' dynamic marking, and labels for 'Half Steps' and 'whole Step' in the LH line.

3. All 16<sup>th</sup> notes must be precisely counted to avoid the suggestion of a triplet, but they must not be rushed.

### Interpretive Suggestions

1. Image: the music suggests the dignity and majesty of a person who has experienced a tragedy, for example, a mother of a soldier who died, receiving a medal on his behalf. She would rather have her son than a medal!
2. LH must be softer than the RH throughout.
3. Strive to bring out the upper note in each RH chord.

## FÜR ELISE ..... L. van Beethoven

### Scramble Sections

- 1a Meas. 1 – 8 (9), first three 16<sup>th</sup> notes
- 2 Meas. 9, last three 16<sup>th</sup> notes - 15, first three 16<sup>th</sup> notes
- 1b Meas. 15, last three 16<sup>th</sup> notes - 23 (24, first three 16<sup>th</sup> notes)
- 3 Meas. 24, last three 16<sup>th</sup> notes - 38, first note
- 1c Meas. 38, last three 16<sup>th</sup> notes - 47, first three 16<sup>th</sup> notes
- 2 Meas. 47, last three 16<sup>th</sup> notes - 52, first three 16<sup>th</sup> notes
- 1b Meas. 52, last three 16<sup>th</sup> notes - 61
- 4a Meas. 62 - 69
- 4b Meas. 70 - 78
- 5 Meas. 79 - 83
- 1a Meas. 84 - 91, first three 16<sup>th</sup> notes
- 2 Meas. 91, last three 16<sup>th</sup> notes - 96, first three 16<sup>th</sup> notes
- 1b Meas. 96, last three 16<sup>th</sup> notes - end (note the slightly different ending)

### Technical Facilitators

1. Preview Measures 13 - 16 (end of Scramble 2 and beginning of Scramble 1b)
  - a. A marvelous aid for accuracy of the Left Hand leap in measure 13: Play 5-1 with Left Hand, then play 2-1-5 with Right Hand. This eliminates jumping up an octave with finger 5 to finger 5 in Left Hand. Counting Out Loud is Essential
  - b. The most common error in learning or playing this piece is incorrect counting. (Piano teachers often refer to Fur Elise as the most abused piece in the repertoire because the counting in these measures is often incorrect!)
  - c. The repeated D#-E's cause the confusion. Simply counting how many times they repeat helps enormously. Say, "1x 2x 3x 4x 5x 6x and go on now". At measure 38-40, Beethoven repeats them only 5 times! All other times, it is 6 repeats.

The image shows two staves of musical notation. The top staff is labeled with a circled '13' and contains measures 13, 14, and 15. The bottom staff is labeled with a circled '15' and contains measures 15, 16, and 17. The notation includes various musical symbols such as notes, rests, and fingerings. Handwritten annotations in red and black ink provide technical facilitators. In measure 13, there are markings for 'p', 'r.h.', and '1 5'. In measure 15, there are markings for '1 x 2' and '3 2'. In measure 16, there are markings for '3', '4', '5', '6', and 'x'. In measure 17, there are markings for 'x 3 x 4 x 5' and 'x 6 x 7 now go on'.

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- d. After the preview is learned, Scrambles 1 and 2 are easy
2. Teach the remainder in order
3. Scramble 3
  - a. Teach RH first
  - b. RH meas. 32 – 36 needs practice to be comfortable playing at tempo.
  - c. Go over LH and then HT. Aid: Counting out loud helps students control the LH pattern because F is played on the first beat in Meas. 25 – 29
4. Scramble 4 - Changing fingers is essential on LH repeated notes

**Interpretive Suggestions**

1. Pedaling is essential.
2. LH accompaniment should be softer than RH throughout.
3. Because Scramble Section 5 suggests an angry person, the story of the lives of Elizabeth and Robert Browning seems appropriate: Her father did not want Elizabeth to marry Robert and forbade him to visit, threatening Elizabeth that he would kill her dog (a water spaniel named Flush) if he found out that Robert had been in the house. We can hear her gasp, “No, No” in measures 77-78. So Elizabeth and Robert run away to Italy (measure 79 etc.) and they take the dog with them. They lived happily ever after. It doesn’t matter that Beethoven did not know this story. It serves to bring the music to life for both the performer and the audience.

## IMPORTANT EVENT, Op. 15, No.6 ..... R. Schumann

### Scramble Sections

- Scramble 1a Meas. 1 with pickup – Meas. 4, first 2 beats
- Scramble 1b Meas. 4, last beat - Meas. 8, first 2 beats
- Scramble 2 Meas. 8, last beat - Measure 12
- Scramble 3 Meas. 13 - Meas. 16, first 2 beats
- Scramble 1a Meas. 16, last beat - Meas. 20, first 2 beats
- Scramble 1b Meas. 20, last beat - end

### Technical Facilitators

1. No Preview. Learn in order.
2. Scrambles 1a and 1b are identical. Scramble 1b is one octave lower than Scramble 1a.

The image displays two systems of musical notation for a piano piece. The first system, labeled '1a', shows a right-hand melody with chords and a left-hand accompaniment. Handwritten fingering numbers (4, 5, 4, 3, 5, 4, 5, 4, 1) are written above the right-hand notes. The second system, labeled '1b', shows a similar progression of chords and notes, with a double bar line at the end of the first system.

3. Scramble 1a: Learn RH first. Add LH after RH is secure. Then play Scramble 1b. Observe RH chord fingerings carefully to facilitate smooth progressions.
4. Overall Facilitator for learning RH chord progressions: Whenever there is a common note between two chords, hold the common note down before playing

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the new chord and adjust the hand for the new position (during learning only).  
E.g. Opening two RH chords: finger 2 is on E for both chords.

5. Scramble 2 LH Memory Aid: The interval between the first 2 LH notes in Meas. 9, 11 and 12 is a fourth and a third in Meas. 10.

**Interpretative Suggestions**

1. Schumann indicates the mood of this piece in the title. It is full of pomp and ceremony and suggests a stately tempo. (This piece is often used in ceremonial compilations created specifically for wedding processions or recessionals.)
2. The melody is in the upper voice and should sing above the other notes in the chord.
3. The LH should be played softly enough so that it does not overpower the RH.
4. Schumann places important notes on the strong beats; therefore, the upbeats should have less emphasis than the downbeats.
5. The dynamics create the picture Schumann is trying to paint. The important event is in the foreground in Scrambles 2 and 3 and recedes at the end.

## LE PETIT NÈGRE (CAKEWALK) ..... Debussy

### Scramble Sections

- Scramble 1a Meas. 1 – 8
- Scramble 2 Meas. 9 – 16, first beat
- Scramble 3 Meas. 16, last beat – 21, first beat
- Scramble 4 Meas. 21, last beat – 29, first beat and a half
- Scramble 5 Meas. 29, last 8<sup>th</sup> note - 38
- Scramble 1b Meas. 39 - 46
- Scramble 2 Meas. 47 – 54, first beat
- Scramble 4 Meas. 54, last beat – 62, first beat and a half
- Scramble 5 Meas. 62, last 8<sup>th</sup> note - 71
- Scramble 1b Meas. 72 - 79
- Scramble 2 Meas. 80 – end (note extra chord at end)

### Technical Facilitators

1. Preview Scramble 1a (the remainder of the piece is learned in order)

- a. Teach LH first

- (1) Meas. 3 – 7 – made up entirely of 3<sup>rds</sup> ( Meas. 6 – augmented 2<sup>nd</sup> interval looks like a 3<sup>rd</sup> on the keyboard)
- (2) Use fingers 2 & 4 throughout LH meas. 3-7. These 3<sup>rds</sup> are moving in half steps throughout these measures and it is easier to play and learn using the same fingers. The touch is portato making it unnecessary to use legato 3<sup>rd</sup> fingerings.

The image shows two systems of musical notation for the piano piece 'Le Petit Nègre' by Debussy. The first system covers measures 3 through 7. The right hand (RH) part features a rhythmic pattern of eighth notes with slurs and accents, marked 'f con molto ritmico' and 'f marcato'. The left hand (LH) part consists of a series of chords, with fingerings 2 and 4 indicated for the notes. The second system covers measures 5 through 8. The RH part continues with similar rhythmic patterns, marked 'mf e dim.' and 'mf'. The LH part shows a sequence of chords with fingerings 1 and 2. A box containing the number '5' is placed at the beginning of the second system. The word 'Simile' is written below the LH part of the second system, and '(RH under)' is written above the RH part of the second system.

- b. Teach RH after LH is secure.
  - (1) Starting each measure with RH finger 2 in Scramble 1a makes it easier to learn
  - (2) Count out loud to play the Cakewalk rhythm precisely. Say: “1 ta & ta, 2 ta & ta” or use words such as “shave and a hair-cut”.
- c. Student may play HT shortly after learning RH and will find it easy if conscientious about counting out loud.
- d. After Scramble 1a is secure HT, student may play 1b. The only difference between 1a and 1b is the first two measures where LH has notes instead of rests.

2. Scramble 2

- a. Note RH is identical to the first four measures of Scramble 1, but is played two octaves lower.
- b. Because RH is familiar, students may play HT immediately, counting out loud and playing slowly enough to become comfortable with LH over RH.

3. Scramble 3 – easy. Point out the tied notes.

4. Scramble 4

- a. Teach RH first

- (1) Unusual voicing of harmonies creates a coordination challenge. Some chords surround the melody.
- (2) Have student say “loud, loud, soft, loud, loud, soft” to learn how to distinguish the accompaniment from the melody in Meas. 21 –25.

The image shows a musical score for measures 21 through 25. The tempo is marked 'a tempo'. The score is written for two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand melody consists of eighth notes with a 'Cakewalk' rhythm. Dynamics are marked as 'Loud', 'soft', 'Loud', 'soft', 'Loud', 'soft', and 'p' (piano). Fingerings are indicated above the notes: 4, 5, 1, 3, 2, 3, 2, 2, 1. The left hand accompaniment consists of quarter notes and half notes. Dynamics are marked as 'con' (conforto) and 'pedale'. Fingerings are indicated below the notes: 2, 1, 4, 2, 1, 5.

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b. Meas.28 and 29: LH may play accompaniment interval of a 4<sup>th</sup> (easier)

c. Note the fingering for Meas. 26 –27

The image shows a musical score for two staves, treble and bass clef, covering measures 26 and 27. The music is in a key with one flat (B-flat major or D minor). The treble staff contains a melodic line with slurs and handwritten fingering numbers: 2, 3, 4, 1, 2, 3, 5, 2, 3, 4. The bass staff contains a supporting line with slurs and handwritten fingering numbers: 4, 3, 2, 1, 4, 2, 1, 4, 2. There are also some handwritten annotations like 'a' and 'pp' in the score.

d. Once RH is learned, it is easy to play HT since LH merely doubles the RH melody.

5. Scramble 5 - same procedure as Scramble 4

a. Note: Meas.30 – 32 are identical to Meas. 22 – 24 except for ornamental notes

b. Ornamental notes are played ahead of the beat.

6. General: this pieces looks intimidating when reading because of the accidentals, and in many graded systems is listed as more difficult that it really is. If taught using the procedures defined above, it is easily accessible.

### Interpretive Suggestions

1. Debussy loved American jazz and this Cakewalk is strongly reminiscent of this idiom.
2. Pedaling enhances the legato and tone color in the lyrical parts of Scrambles 4 and 5.
3. The crisp execution of the rhythm brings this exuberant piece to life and creates an effective contrast with the dreamy melody in Scrambles 4 and 5.



## WALTZ IN Ab, Op. 39, No. 15 ..... J. Brahms

### Scramble Sections

- 1a Meas. 1 - 9, first 1 ½ beats
- 2a Meas. 9, last 1 ½ beats - 15
- 1b Meas. 16 - 23, first 1 ½ beats
- 2b Meas. 23, last 1 ½ beats - 30, first beat
- 3 Meas. 30, last 2 beats - end

### Technical Facilitators

- 1. Learn section by section HS, then HT
- 2. Scramble 2a and 2b: RH position
  - a. Meas. 9, last 1 ½ beats - feel Eb octave, changing only inner notes at beginning of each measure
  - b. Meas. 11 - change fingering at beat 3 to reposition hand for Ab octave position which continues similarly through Meas. 13

The image shows two systems of musical notation for the Waltz in Ab, Op. 39, No. 15 by Johannes Brahms. The first system begins at measure 5 and ends at measure 13. The second system begins at measure 10 and ends at measure 13. The notation includes treble and bass clefs, a key signature of two flats (Ab), and a 3/4 time signature. The right hand (RH) features a melodic line with various ornaments, slurs, and fingering numbers (1-5). The left hand (LH) provides a harmonic accompaniment with chords and single notes. Dynamic markings include 'poco cresc.' and 'poco'. The score also includes first and second endings for the final section.

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- c. Attention to fingering facilitates smooth chord progressions
- 3. Scramble 3 - correct fingering is essential for a smooth execution and for holding the tied notes in Meas. 33, 34 and 35

**Interpretive Suggestions**

- 1. Image: listen to a beautiful song being sung as the baby is rocked to sleep.
- 2. Strive to bring out the top notes of the RH chords.
- 3. Scramble 3 – the coda suggests that the baby has drifted off to dreamland.

## TARANTELLA .....A. Pieczonka

### Scramble Sections

- Introduction - Meas. 1 - 9
- Scramble 1a Meas. 10 - 25
- Scramble 2 Meas. 26 - 51
- Scramble 1b Meas. 52 - 68
- Scramble 3a Meas. 69 - 85, first 3 beats
- Scramble 4 Meas. 85, last 3 beats - 101, first 3 beats
- Scramble 3b Meas. 101, last 3 beats - 121
- Scramble 1a Meas. 122 - 137
- Scramble 2 Meas. 138 - 163
- Scramble 1b Meas. 164 - 179, first 3 beats
- Scramble 5 Meas. 179, last 3 beats - 199
- Scramble 6 Meas. 200 - end

### Technical Facilitators

1. Preview A harmonic minor scale, ascending and descending. Then learn Scramble 6 as a bonus. It consists essentially of interlaced A harmonic minor descending scales and is motivating and fun to play. Meas. 204 –212: practice playing the RH without looking at it to keep the eyes free to watch the LH leaps.

8va Descending A harmonic Minor Scales:

204

*ff*

*sempre ff*

209

8va

2. Learn each remaining section in order. Learn RH and then add LH

3. Scramble 2 – meas. 26 and 34: For large leaps, move hand rapidly but stop briefly to check accuracy before playing the higher note.
4. Scrambles 3 and 4:
  - (1) It is helpful to practice RH triplets as blocked chords for accuracy of inner notes and memory.
  - (2) Because of the fast tempo and use of pedal in this section, it is not necessary to try to hold the melody notes (dotted quarter notes) for full value, but they must sing above the accompaniment notes (remaining two notes of the triplet).



5. Mnemonics:
  - a. Measures 18 – 21, notice chromatic descent of LH 5<sup>th</sup> finger
  - b. Difference between 1a and 1b: Meas. 23 – RH goes down to G, then up an octave. Meas. 65 – RH goes to high E
  - c. Difference between Scramble 3a and 3b: Meas. 79 – RH beat 4 stays on C#. Meas. 111, RH beat 4 goes up to high A.
  - d. Scramble 1b beginning measure 164 ends differently at Meas. 179 and LH is different: compare Meas. 66 and 178.
6. This is not as challenging as it sounds. It is not a good choice for students who cannot reach an octave.

### Interpretive Suggestions

1. Image: As the title indicates, the piece represents the wild dance of a person bitten by the deadly tarantula spider.
2. Speed and dynamic control create the excitement necessary for a dazzling performance.