



2. Learn Scramble Sections as follows:

- a. Scramble 6 – challenging because RH notes change on every beat
- b. Scramble 7 - challenging because RH notes change on every beat

The image shows two musical excerpts. The first excerpt, labeled '23', consists of three measures of music. The right hand plays a constant eighth-note pattern with notes that change every beat. The left hand plays a constant eighth-note pattern. Handwritten annotations include a circled '6' above the first measure and various fingering numbers (1, 2, 3, 4) above the notes. The second excerpt, labeled '26', also consists of three measures. The right hand plays a constant eighth-note pattern with notes that change every beat. The left hand plays a constant eighth-note pattern. Handwritten annotations include a circled '7' above the first measure, a circled '8' above the second measure, and various fingering numbers (1, 2, 3, 1, 5, 2, 5, 1, 5, 2, 5) below the notes. The word 'dim' is written below the first measure of the second excerpt, and 'p' is written below the second measure. At the bottom of the second excerpt, the fingerings '5 2 1 3' are written and underlined.

- c. Scramble 1 – easy, but learned at this time as motivational reward
- d. Scramble 2 - preview ornaments (difficult to articulate at a fast tempo)
  - (1) Suggest playing 3 notes ahead of the beat. (4 notes on the beat is “academically correct”, but very challenging. It is almost impossible to hear the difference at a fast tempo.)
  - G A G
  - (2) Observe ornament fingering carefully. We suggest using 3 1 2 . (Although a 4 note trill beginning on the upper auxiliary is academically correct, a 3-note suggested trill is more easily accessible and the difference is not discernible when the piece is played up to tempo.)
- e. Scramble 8 - a motivational reward
- f. Scramble 3
  - (1) Notice F major arpeggio at ending. Say out loud F A C F A C F
  - (2) Remainder of section is easier because of patterns

- g. Scramble 4 - last two measures are tricky because of changing RH notes
- h. Scramble 5 - a motivational reward
- i. Scramble 9 – short and not too difficult. (We use silly words for LH: “plop, plop, plop and fizz, fizz, fizz”)
- j. Scramble 10 - feel diminished 7<sup>th</sup> chords descending in half steps. Note where the pattern takes a whole step in m. 39 from A to C to (m. 40) G to B flat

- k. Scramble 11 – a reward and happy ending as this is parallel to Scramble 3.

### Interpretive Suggestions

1. Implied three-voiced counterpoint
  - a. Compare to a string trio
    - (1) Violin plays upper voice (pizzicato)
    - (2) Viola plays inner voice (legato)
    - (3) Cello plays lower voice (bowed, legato slur)
  - b. Voices in upper and lower parts are distinguished by articulation (Upper voice is staccato and lower voice is slurred)
  - c. RH inner voice plays a soft accompaniment (violists always get the boring part!)

2. Pedal is not necessary nor is it appropriate to the Baroque contrapuntal style
3. Dynamics – create gradations within the phrasing of the upper voice

**SONATA in C major, K. 545 – 1<sup>st</sup> movement, Allegro ..... W.A. Mozart**

***Scramble Sections***

- Scramble 1 Meas. 1 - 12  
Scramble 2 Meas. 13 - 28  
Scramble 3 Meas. 29 - 41  
Scramble 4 Meas. 42 - 57  
Scramble 5 Meas. 58 - end

***Technical Facilitators***

1. Scramble 1 (Exposition – 1<sup>st</sup> theme)
  - a. Preview Meas. 11 - LH first, then HT

The image shows a musical score for measures 11 and 12. Measure 11 features a forte (f) dynamic. The right hand (RH) plays a melodic line with notes G4, A4, B4, and C5, with fingerings 5, 3, and 1. The left hand (LH) plays a trill on the 5th and 4th notes of the C4 octave. Measure 12 features a piano (p) dynamic. The RH continues with a scale-like passage starting on G4, with a fingering of 2. The LH continues with the trill, also with a fingering of 2.

- b. Preview Trill Meas. 4 – begin trill on upper auxiliary and play 3 RH notes per LH 8<sup>th</sup> note
    - c. The remainder is easy, but scale passages must be fingered carefully

2. Scramble 2 (Exposition – 2<sup>nd</sup> theme)

- a. Preview Meas. 25 long trill – begin trill on upper auxiliary and play 2 RH 32<sup>nd</sup> notes per LH 16<sup>th</sup> note. Practice slowly at first, gradually increase tempo

- b. Meas. 15 & 17 trill - begin on upper auxiliary, play 2 RH 32<sup>nd</sup> notes per LH 16<sup>th</sup> note - (RH: play A G A G 32<sup>nd</sup> notes, next G is tied 16<sup>th</sup> note then play F# 16<sup>th</sup> note). An alternative realization is to play triplet 32<sup>nds</sup> (A G A), G (16<sup>th</sup> note) tied to next G, also a 16<sup>th</sup> note then play F# (16<sup>th</sup> note)

- c. Meas. 18 through 21 – Mnemonic: LH finger 2 plays the same note in each measure. (this helps accuracy as well)

3. Scramble 3 (Development) - emphasize correct fingering for smooth scale passages

4. Scramble 4 (Recapitulation – 1<sup>st</sup> theme)

- a. Trills – same process as Scramble 1
- b. Attention to LH fingering in Measure 50. Use 3 2 1 4 (on B flat) 3 2 1 etc.

5. Scramble 5 (Recapitulation – 2<sup>nd</sup> theme) - parallel to Scramble 2

### ***Interpretive Suggestions***

1. LH Alberti bass and accompaniment patterns should be played softly.
2. All rapid passages should be played lightly and evenly... avoid heavy thumb sounds
3. Avoid excessive pedaling.
4. This well-known piece is easily accessible to students and allows them to experience the light-hearted spirit and profound substance of Mozart's music. It illustrates the structure of sonata allegro form and with imagination, Mozart's love for opera. With the opening soprano solo, the "vocalize" (singing scale exercises, Meas. 5-10 and Meas. 46-55), the "vamp" (Meas.13) as the cast prepares to go on stage, and the dramatic finale at the end of each act (Meas.28 and end), the story of an opera can be imagined and interpreted through the music.

## **RHAPSODIE MIGNONNE, Op. 410 .....C. Kölling**

### ***Scramble Sections***

Scramble 1	Meas. 1 - 8
Scramble 2	Meas. 9 - 16
Scramble 3a	Meas. 17 - 20
Scramble 3b	Meas. 21 - 24, first beat
Scramble 4	Meas. 24, second beat - 31
Scramble 5	Meas. 32 - 40
Scramble 6a	Meas. 41 - 44
Scramble 6b	Meas. 45 - 48
Scramble 7a	Meas. 49 - 52
Scramble 7b	Meas. 53 - 56
Scramble 8	Meas. 57 - 70
Scramble 9	Meas. 71 - 80
Scramble 10	Meas. 81 - 98
Scramble 11	Meas. 99 - 110
Scramble 12	Meas. 111 - 118
Scramble 13	Meas. 119 - 126
Scramble 14	Meas. 127 - 136

- Scramble 1b Meas. 137 - 140 first 1 ½ beats  
Scramble 2 Meas. 140, last ½ beat - 148, first beat  
Scramble 15 Meas. 148, second beat - end

### Technical Facilitators

1. Preview Measures 15 & 16. These RH chord positions are awkward. Practice as solid chords that include the grace note. Practice quick hand position changes, then Stop before playing the next chord to check accuracy.

Musical score for measures 13-16. The score is in treble clef with a key signature of one flat (B-flat). Measure 13 starts with a piano (*ff*) dynamic. The right hand plays chords with grace notes, and the left hand plays a bass line. Fingering numbers (1-5) are indicated above the notes. Brackets are placed under the bass line notes.

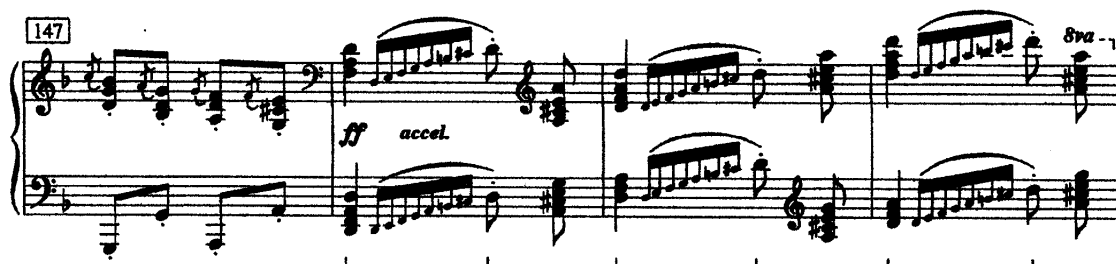
2. Scramble 8: Practice arpeggiated diminished seventh chord in Measures 61 and 62 for facility

Musical score for measures 57-62. The score is in treble clef with a key signature of one flat (B-flat). Measure 57 starts with a piano (*p*) dynamic and the tempo marking *Poco lento*. The right hand plays arpeggiated diminished seventh chords. Fingering numbers (1-4) are indicated above the notes. Handwritten annotations include *dim. 7<sup>th</sup>* and *dim. 7<sup>th</sup>* above the final two measures. Brackets are placed under the bass line notes.

3. Scramble 11 - Measures 103 and 104 and similar HT coordination is helped by noting that both thumbs play together on the second half of each beat.

Musical score for measures 103-104. The score is in treble clef with a key signature of one sharp (F-sharp). Measure 103 starts with a piano (*mf*) dynamic. The right hand plays a series of chords with grace notes. Fingering numbers (1-4) are indicated above the notes. The left hand plays a bass line. Brackets are placed under the bass line notes.

4. Practice ascending D minor melodic scale HT to prepare for Measures 148 – 150.



5. Technically this piece lies well under the fingers. Learn segment by segment.

### ***Interpretive Suggestions***

1. Drama, humor, flash, charm, tenderness and virtuosity abound in this piece. It is tremendously appealing to performer and audience alike. It gives the effect of gypsy magic and suggests some of the flare and dash of Liszt's 2<sup>nd</sup> Hungarian Rhapsody. Meas.103-126 suggests a circus calliope
2. There are two principal climaxes: at Measures 96 –98 and Measure 148 to the end.
3. The performer has total freedom to enjoy and show off as much as possible.

## **WALTZ, Op. 64, No. 1, *Minute* ..... F. Chopin**

### ***Scramble Sections***

- Scramble 1a Meas. 1 - 20  
Scramble 2a Meas. 21 - 36 (37, first 2 beats)  
Scramble 3a Meas. 37, last beat - 49  
Scramble 4 Meas. 50 - 53



- Scramble 3b Meas. 54 - 65
- Scramble 5 Meas. 66 - 69
- Scramble 6 Meas. 70 - 73
- Scramble 1b Meas. 74 - 93
- Scramble 2a Meas. 94 - 109, first 2 beats
- Scramble 2b Meas. 109, last beat - end

## Technical Facilitators

1. Preview – Db Major Scale prior to learning this piece.
2. Scramble 1a
  - a. Learn trills HT in Measures 10, 12 and 20 (Trill in Meas. 18 is identical to Meas. 10).
    - (1) Begin trills on main note. Trill is played as a 16<sup>th</sup> note triplet (= 8<sup>th</sup> note).
    - (2) Counting is essential. Trill in Meas.10 is on the first half of the beat and in Meas. 12 is on the second half of the beat. Students must feel the timing and placement of the eighth note.

The image shows two systems of musical notation for piano. The first system covers measures 10 through 15, and the second system covers measures 15 through 20. Both systems are in a 3/4 time signature with a key signature of two flats (Bb and Eb). The right hand (RH) part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and trills. The left hand (LH) part provides harmonic support with chords and single notes. Measure numbers 10, 15, and 20 are boxed in the original image. Fingerings are indicated by numbers 1-5 above notes. Trills are marked with a '3' and a wavy line. Counting cues like '1 + 2 + 3 +' are present in measures 10, 12, and 20. Brackets under the LH part indicate groupings of notes.

- b. Learn RH (students read the music) - Go over fingerings carefully.
  - (1) Note: The opening four measures establish a pattern (fingering 1 2 5 3), but the second measure varies that pattern (fingering 1 2 3 2 5 3).
  - (2) Meas. 1 – first note: A trill may be added. In the recording, Ab Bb Ab is used.

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- c. Once RH is secure, learn LH. Go over fingerings. Play HT after a few days. When the LH patterns are well established, it is possible to play the chords very softly by moving the hand from the single low note *very quickly* to the chord position, then take time to check for accuracy and play the chords as lightly as possible. This exercise is called “practicing fast, very slowly” (fast position change at a slow tempo). Then, with increasing confidence, the tempo may be increased with no loss of accuracy plus beautifully light chords.

3. Preview Scramble 6 – long trill

- a. Learn as a measured trill – 2 options:

- (1) Option 1 (matches the recording): begin on main note, play four 16<sup>th</sup> notes per beat – the last beat of Meas. 73 must have a quintuplet (5 notes)

- (2) Option 2 - begin on upper auxiliary, play four 16<sup>th</sup> notes per beat

- (3) Count out loud with subdivisions. E.g. 1 ta & ta, 2 ta & ta, 3 ta & ta, etc. For option 1, say Mississippelet on last beat of Meas. 73.

- b. When tempo increases, eliminate the subdivisions and count only the main beats: 1 2 3/ 2 2 3/ 3 2 3/ 4 2 Mississippelet

4. Scramble 1b – Assign. Identical to 1a except that Meas. 1 & 2 are different from Meas. 74 & 75 and LH Meas. 92 has a three-note chord instead of the two-note chord in Meas. 19.

5. Scramble 2a

- a. Learn RH first, then LH (go over fingerings and held notes), then HT

- b. Learning aid: from the last 8<sup>th</sup> note in Meas. 24 to the second 8<sup>th</sup> note in Meas. 27, there is a descending two octave Db major scale.

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6. Scramble 2b

- a. The only difference from 2a occurs in the last four measures.
- b. Learn the rhythm of Meas. 122 and 123 as triplets. Meas. 124 is in 8<sup>th</sup> notes.

7. Scramble 3a

- a. Learn section. Go over HS, then play it HT.
- b. Learn Meas. 45 HT at the lesson to secure the super-imposed rhythm. It is helpful to say: "Pass the melted butter".

Handwritten musical notation for measures 45 and 45. The first measure shows a piano piece with a treble clef, a key signature of three flats, and a 4/4 time signature. It features a triplet of eighth notes in the right hand and a bass line in the left hand. The second measure shows the same piece with lyrics "Pass the melted butter" written below the notes. A bracket above the notes indicates a triplet of eighth notes.

8. Scramble 4

- a. Go over carefully.
- b. Learn trill Meas. 50 – 2 Options
  - (1) Option 1 (matches recording) - 5 notes beginning on main note

Handwritten musical notation for measure 50. The notation shows a treble clef, a key signature of three flats, and a 4/4 time signature. It features a trill in the right hand and a bass line in the left hand. The lyrics "Miss-iss-ipp-ee-let" are written below the notes. Fingerings are indicated above the notes: 1 3 1 3 1 for the first five notes and 2 1 for the last two notes.

- (2) Option 2 - 4 notes beginning on upper auxiliary
- c. Learning aid for Meas. 51-53: the first 2 beats form the interval of a 7<sup>th</sup>. These are followed by two more 7<sup>th</sup>s that descend by half steps.

9. Scramble 3b

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- a. Learn RH – Grace notes are played softly ahead of the beat.
  - b. Learning aid: practice grace notes and main note as a solid interval. After hand position is established, these notes are separated.
  - c. Notice RH is identical to 3a - it merely adds the grace notes. Meas. 44 –45 and Meas. 60 –61 used the identical six notes – the only difference is rhythmical distribution.
  - d. Student may add LH at home. It is identical to the LH of 3a except for the first two measures (54 – 55) and the last two measures (64 – 65).
10. Scramble 5 - go over notes carefully for accuracy and fingering, and for students, assign for home learning.

### ***Interpretive Suggestions***

1. The mood is light, playful and charming. The middle section is lyrical and romantic, especially appearing because of the rich harmonies in Meas. 49, 64 and 65
2. The style calls for tempo rubato where the rhythm must be stretched, but not broken.
3. Play LH as softly as possible throughout. LH chord patterns are characteristic of Chopin’s widely-spaced figures that add richness to the sound, but they must not be accented.
3. Pedaling is essential because it transforms the percussiveness of the piano into a magically lyrical sound and sustains the widely-spaced LH bass notes.
4. The final cadence is a cascade of sound and is most easily achieved by playing softly. The last two measures change character to create a strong statement.

**SONATA QUASI UNA FANTASIA Op. 27, No.2 (*Moonlight*), 1<sup>st</sup>  
Movement ..... L. van Beethoven**

### ***Scramble Sections***

- Scramble 1    Meas. 1 - 5, first 2 beats  
Scramble 2    Meas. 5, last 2 beats - 9, first beat

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Scramble 3	Meas. 9, last 3 beats - 14
Scramble 4	Meas. 15 - 23, first 2 beats
Scramble 5	Meas. 23, last 2 beats - 31
Scramble 6	Meas. 32 - 42, first 2 beats
Scramble 2	Meas. 42, last 2 beats - 46, first beat
Scramble 7	Meas. 46, last 3 beats - 51, first 2 beats
Scramble 8	Meas. 51, last 2 beats - 59
Scramble 9	Meas. 60 - end

### Technical Facilitators

1. Preview Scramble 6 - Learn RH of Meas. 32 – 37 first (students at the lesson), then learn the remainder.
  - a. Meas. 32 – 37 are not difficult to play, but challenging to remember.
  - b. Suggestion: Use 4-note chord pattern fingerings to facilitate memory
    - (1) Learn first as blocked chords
    - (2) Meas. 32, 34, 35, 36 are diminished 7<sup>th</sup> chords followed by inversions. Finger each 4-note block: 1 3 2 5, 1 3 2 5, 1 3 2 5 (Meas. 32, 34, 35). Meas. 36 and 37 (except last 3 notes) are descending Diminished 7<sup>ths</sup>.
    - (3) Meas. 33 – C# minor 4-note chord – Finger: 1 4 2 5, 1 3 2 5, 2 5 4 2

- c. After the previewed chord patterns are learned, assign the remainder of Scramble 6
2. Learn remaining Scramble Sections in order. Go over carefully for accuracy of notes and rhythm.

3. Scramble 8 - is parallel to Scramble 4, but is in a different key and is four measures longer.
4. Scramble 9
  - a. Note: Measures 62 –63 use 4-note chord patterns similar to those in Scramble 6
  - b. Learn first as blocked chords
  - c. Note the RH leap in Meas. 63 – beat three, 2<sup>nd</sup> note



- d. Meas. 64 and 65 are identical to Meas. 62 and 63.
5. Playing Scramble Game for a few weeks helps to secure memory.

### ***Interpretive Suggestions***

1. RH must play both the melody and accompaniment simultaneously. The weakest fingers must play the melody. Learning aid: Distribute the weight of the arm so that it falls most heavily on the fifth finger (turning the hand slightly away from the thumb and toward the fifth finger helps).
2. Requires lavish pedaling, but the pedal must be cleared for each new harmony.
3. The undulating rhythm in the accompaniment must not drag.
4. All melody notes must be heard above the accompaniment. Most are in the soprano, but occasionally they are heard in the alto or bass voice.
5. The dynamic level is always rising or falling, but this ebb and flow is always gradual. There are no sudden bursts of sound to disturb the overall mood.

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6. This movement is one of the most famous pieces ever written. Beethoven did not call it *Moonlight*. A possible reason it triggered that name is because of the constant triplet figures which seem to suggest the lapping of water. This rhythm is always used by composers in Barcarolles (pieces about being on the water). The title, however, is more superficial than the brooding intensity of this movement warrants.





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2. Learn the remainder of the Scramble Sections in order.
3. Scramble 1b
  - a. Say “3 4 5 you’ve got it” or any other words to assist in articulating the ornamental notes.
  - b. Give yourself permission to hear the notes clearly. It is only when the performer feels rushed that these notes have a tendency to jam.
4. Scramble 5a, 5b, 5c, and 6
  - a. Fingering is key! There are several possibilities, but once one is selected, it must be practiced consistently.
  - b. Memory aid: say the name of the first note of each 16<sup>th</sup> note group out loud. It creates a strong mental anchor.
5. Scramble 4b
  - a. For accuracy and ease of playing the broken octaves:
    - (1) Feel the wrist going down-up on each octave (this helps to reduce the tendency of the wrist to tighten and then hurt) and lift the hand between each 2 note slur. The pedal creates the legato, not the hand.
    - (2) Watch the thumb: try to play on the white keys as close in to the black keys as possible. This prevents unnecessary in-out motion of the hand and reduces fatigue.
  - b. Use Stop-Prepare to position LH chords. Play together as in 4a.

The image shows a musical score for piano, likely from a teaching book. It features a passage with broken octaves. The score is written for both hands on a grand staff. The right hand plays a series of broken octaves, starting with a forte (f) dynamic. The left hand plays a steady eighth-note accompaniment. Brackets under the left hand indicate slurs for two-note groups. Fingerings 1 and 5 are indicated above the first two notes of the right hand. A box around the first measure of the right hand contains the number 89.

6. Scramble 7

- a. Meas. 102, 109, 115, 122. Play the RH ornamental notes simultaneously with the main note. To do otherwise has a great tendency to distort the rhythm.

- b. Meas. 117 to end

- (1) Play with an increasing sense of power and drama
- (2) The last two LH chords are often rolled for greater volume and excitement.

### ***Interpretive Suggestions***

1. Image
  - a. Mozart created this Rondo because of the Janissary Marches. These were street celebrations featuring acrobats, dancers, exotic animals and a great carnival atmosphere.
  - b. Each section can be thought of as representing a different character or troupe of the March.
2. In the opening section, it is important to feel the connecting tension of the eighth note rests: the entire phrase is one musical thought, not a series of short fragments.
3. This is truly a virtuoso piece: heroic, dramatic, grand in scale and power and needs to be played with all the vigor and sense of theater one can imagine.

## MINUET, Op. 14, No.1 ..... I. Paderewski

### **Scramble Sections**

Scramble 1a	Meas. 1 - 8
Scramble 2a	Meas. 9 - 17 (first ending)
Scramble 2b	Meas. 9 - 14 + Meas. 18 & 19, first two beats (2 <sup>nd</sup> ending)
Scramble 3	Meas. 19, third beat - 27, first two beats
Scramble 4	Meas. 27, last beat - 35
Scramble 2c	Meas. 36 – 43 (first ending) or 44 (second ending), first two beats
Scramble 5a	Meas. 44, last beat - 52
Scramble 5b	Meas. 53 - 60
Scramble 6	Meas. 61 - 76
Scramble 1b	Meas. 77 - 84
Scramble 2b	Meas. 85 - 92, first two beats
Scramble 3	Meas. 92, last beat - 100, first two beats
Scramble 4	Meas. 100, last beat - 108
Scramble 2c	Meas. 109 - 116, first two beats
Scramble 7	Meas. 116, last beat - 120
Scramble 8	Meas. 121 - 124
Scramble 9a	Meas. 125 - 128
Scramble 9b	Meas. 129 - 134
Scramble 10	Meas. 135 - end

### **Technical Facilitators**

1. Preview Meas. 32 – 34 (in Scramble 4)
  - a. Learn cadenza first (Meas. 34), then add RH scale passage
  - b. Meas. 34 – cadenza: it is easier to play the cadenza by dividing the notes between the hands. The following fingering may be used:

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2. Preview Long Trill – Meas. 65 - 76 (in Scramble 6)
  - a. Step 1 – Learn LH. It must be secure before the section can be played HT.
  - b. RH - learn a measured trill - four 16<sup>th</sup> notes per beat beginning on the main note. Counting out loud or using words like “Merry Christmas, Happy New Year, Mississippi” help coordination and control.

- c. When each hand is secure, play HT slowly, gradually increasing the tempo, but DO NOT attempt Meas. 73 – 76 HT until trill can be played rapidly.
  - d. When trill is automatic, play Meas. 73 –76 HT and concentrate on LH notes, listening particularly for the ornament

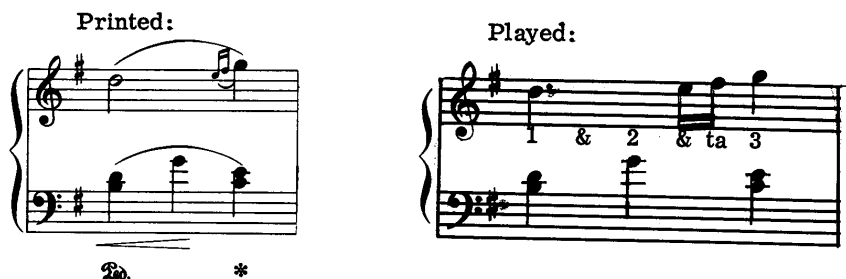
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If extra help is needed to fit in the 3<sup>rd</sup> beat with the ornament, learn it as follows: Break both hands down into two 8<sup>th</sup> notes. Say the words “Nice cup of tea” for the super-imposed rhythm on the 2<sup>nd</sup> half of the beat.



3. Scramble Sections: 1a, 2a, 2b, 2c and 3
  - a. Learn in order and introduce it while working on the Long Trill section (Meas. 65 - 76)
  - b. Learn Meas. 1 – turn: Play five notes beginning on main note (all other turns are played similarly).
  - c. Learn Meas. 5 – ornamental notes: Play as two 16<sup>th</sup> notes on the second half of the second beat.



- d. Use Stop Prepare between Meas. 8 and 9 for clean articulation of the grace note (played ahead of the beat).



- e. Go over the three different endings of Scramble 2 and learn the rest.
- f. Scramble 3 – LH octaves: use fingers 5 –1 for all of the octaves.

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4. Scramble 5a and 5b
  - a. Meas. 48 and similar measures: ornaments may be thought of as last half of the preceding beat.
  - b. Meas. 53 and 57: Grace note is played slightly ahead of the beat and should be played **sf** so that the tone lasts for the entire passage. The melody in the upper voice is played softly.
  - c. Memory aid for LH
    - (1) Meas. 45 – 48: upper note of each chord is G
    - (2) Meas. 49 – 52: upper note of each chord is F
    - (3) Meas. 53 – 56: lowest note of each chord is G
    - (4) Meas. 57 – 60: lowest note of each chord is F
5. Scramble 7: Preview Trilled notes
  - a. Start trill on main note and play: four 16<sup>th</sup> notes and one 16<sup>th</sup> note quintuplet for each melody half note; one 16<sup>th</sup> note quintuplet for each melody quarter note.
  - b. Fingering: For every half note use 1 3 2 3 2 3 2 3 2 and for every melody note change (always C) use 1 3 2 3 2.

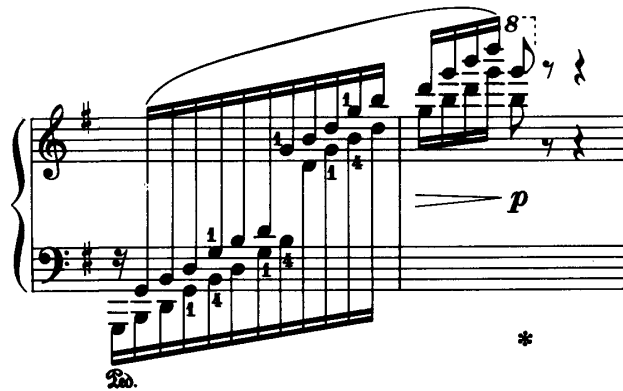


6. Scramble 6 is already learned.

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7. Scramble 1b - Simply point out LH tied note in Scramble 1b, otherwise it is identical to Scramble 1a.

8. Scramble 10 – Meas. 135 & 136: HT arpeggio. Practice HS first.  
Memory aid: LH begins on lowest G, arpeggio finishes with RH on highest G.



9. Scramble 8, 9a and 9b - RH pattern is repeated in different octaves. Go over at lesson for accurate fingering.

### ***Interpretive Suggestions***

1. Opening *non legato* should not be taken too literally. Discrete pedaling is permissible. The opening theme, however, must feel like a dance and over-pedaling will detract from the lilting feeling.
2. During the dramatic crescendos in the octave passages, make sure the LH does not overpower the RH melody.

3. The section marked *con forza la melodia* (Scramble 5) must sing like a little lament, building to the long trill and then fading into a return to the *pianissimo* theme.
  
3. The coda (beginning at Scramble 7) begins delicately and contains an exciting *accelerando* that pushes the piece to the bottom of the keyboard and then allows the pianist to float to the top and end gently.

## SONATA No. 84 in D MAJOR ..... P. A. SOLER

### **Scramble Sections**

Scramble 1	Meas. 1 (plus upbeat) - 8, first 1 ½ beats
Scramble 2	Meas. 8, last 1 ½ beats - 18, first 2 ½ beats
Scramble 3	Meas. 18, last ½ beat - 26
Scramble 4	Meas. 27 - 35
Scramble 4	Meas. 36 (N.B. - 1 <sup>st</sup> RH note added) - 44
Scramble 5	Meas. 45 - 54 (2 <sup>nd</sup> ending 55)
Scramble 6	Meas. 56 - 59
Scramble 6	Meas. 60 - 63
Scramble 7	Meas. 64 - 70
Scramble 8	Meas. 71 - 79
Scramble 9	Meas. 80 - 88
Scramble 9	Meas. 89 (N.B. 1 <sup>st</sup> RH note added) - 97
Scramble 10	Meas. 98 - 107 (2 <sup>nd</sup> ending 108)

### **Technical Facilitators**

1. No Preview - learn in order
  
2. Scramble 1
  - a. Meas. 1 and 5: set RH in D Major 4-note chord position.



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Meas. 2 and 6: set RH in A Major 4-note chord position.

The image shows a musical score for two measures. The key signature is one sharp (F#) and the time signature is 8/8. The first measure is marked with a forte *f* dynamic and contains a trill in the right hand. The second measure is marked with a piano *p* dynamic and contains a trill in the right hand. Handwritten annotations above the staff indicate chord positions: 'D major' for the first measure, 'A Major' for the second measure, and 'D Major' for the third measure. The bass line consists of quarter notes with fingerings 1, 2, 1, 2, 1, 2, 1, 2.

b. Meas. 6: learn trill using words (e.g. Merry Christmas – Happy New Year). N.B. use same words for all other 8-note trills.

3. Scrambles 2 and 3

a. Insist on changing fingers for RH repeated notes (Meas. 12 & 13 and Meas. 20 through 24).

The image shows a musical score for measures 16 through 24. The key signature is one sharp (F#) and the time signature is 8/8. Measure 16 is marked with a box containing the number 16. The score includes a trill in the right hand in measure 16, followed by a series of eighth notes in the right hand. A *crescendo poco a poco* marking is present across measures 17, 18, 19, and 20. The bass line consists of quarter notes with fingerings 1/3, 2/4, 1/3, 2/4. Fingerings for the right hand are indicated as 3, 3 4, 3 2 1, 3 2 1, 3 2 1, 3 2 1.

b. Meas. 26: learn trill with word (e.g. Mississipp-o-let-stop).

4. Scramble 4: go over fingering HS in Meas. 31 & 32. RH for held note; LH for accuracy.

5. Scrambles 9 and 10 in D Major are parallel to Scrambles 4 and 5 in A Major.



2. Lean the hand toward the 5<sup>th</sup> finger to facilitate bringing out the upper voice melody which must sing above the accompanying voices.
3. Fingering is the key to smooth chord progressions.
4. Pedaling is essential.

### ***Interpretive Suggestions***

1. The use of the pedal was part of Chopin's genius. In this piece the pedal allows the melody to rest not only on the richness of the harmonies, but also on the incredible beauty of the overtones.
2. Intensity of emotion characterizes this Prelude. The luscious harmonies in the cello and bass register that build to two enormous climaxes in Meas. 8 and Meas. 12 create a rich profundity that reaches deep into the soul and engenders a sense of power.

### **O POLICHINELO from Prole du Bèbè No.1 ..... H. Villa-Lobos**

### ***Scramble Sections***

Scramble 1	Meas. 1 - 11
Scramble 2	Meas. 12 - 27
Scramble 3	Meas. 28 - 47
Scramble 4	Meas. 48 - 59
Scramble 5	Meas. 60 to end (Coda)

### ***Technical Facilitators***

1. No preview. Learn in order
2. Scramble 1 – Go over carefully for fingering and rhythm
  - a. Counting out loud is essential.

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- b. Say “Mississippi” for each group of four 16<sup>th</sup> notes. Say “Mississipolet” for each group of five 16<sup>th</sup> notes. Say “Mississipoletti” for one group of six 16<sup>th</sup> notes in Meas. 7.

- c. Concentrating on the RH rhythm seems to help prevent the hands from getting out of synchronization.
- d. A flexible wrist is essential.
3. Scramble 2 – go over carefully for fingering and accuracy.
- a. Meas. 12: Repeated F# is tricky at a fast tempo. Use Stop-Prepare

- b. Suggested fingering in Meas. 12:  
RH: fingers 1 3 5 on triads throughout  
LH: fingers 1 2 3 1 2 3

4. Scramble 3 - go over carefully for accuracy.
- a. Observe accented melody notes.

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- b. Counting out loud is essential for control.
5. Scramble 4 - go over carefully
- a. Meas. 48 and 49 are similar to Meas. 12 - Fingering:
    - RH: fingers 135 on triads throughout
    - LH: fingers 2/4 1 2 3 1 2 3 2/4
  - b. RH of Meas. 50 –59 is challenging. Accent the first note of each beat to play fast and keep the wrist flexible to prevent tension. See the following example (end of Scramble 5.b. explanation)
  - c. Counting out loud is essential for correct LH rhythm.
6. Scramble 5
- a. Tremolo Meas. 62 – 63: Play eight 16<sup>th</sup> notes per measure, alternating hands and beginning with the RH.
  - b. When this piece is played as a solo rather than as a part of the cycle, it is common to play through Meas. 61, return to Meas. 12 and play again from Meas. 12 to the end. When played as a solo, It is also common practice to end it with a RH glissando, playing from Middle C (substitute RH after LH plays Middle C) two octaves up to High C which is played simultaneously with the LH bass Low C.  
Helpful hint: After substituting RH finger on Middle C, quickly find LH lowest C with finger before starting the glissando. Then, the eyes need look only to top C for accuracy.

The image shows a musical score for 'O Polichinelo' by Villa-Lobos, measures 58-63. The score is written for piano and includes the following markings and features:

- Measure 58:** Starts with a *dim.* (diminuendo) marking. The bass line features a continuous sixteenth-note pattern. The treble line has a melodic line with a *ff* (fortissimo) dynamic marking.
- Measure 59:** Features a *con ped.* (con pedale) marking. The bass line continues with the sixteenth-note pattern, and the treble line has a melodic line with a *ff* dynamic marking.
- Measure 60:** Features a *ff* dynamic marking. The bass line continues with the sixteenth-note pattern, and the treble line has a melodic line with a *ff* dynamic marking.
- Measure 61:** Features a *ff* dynamic marking. The bass line continues with the sixteenth-note pattern, and the treble line has a melodic line with a *ff* dynamic marking.
- Measure 62:** Features a *ff* dynamic marking. The bass line continues with the sixteenth-note pattern, and the treble line has a melodic line with a *ff* dynamic marking.
- Measure 63:** Features a *ff* dynamic marking. The bass line continues with the sixteenth-note pattern, and the treble line has a melodic line with a *ff* dynamic marking. The score ends with a *Glissando* marking and a *2-3* marking.

Handwritten annotations include a box around the measure number 58, a box around the measure number 63, and a handwritten *\* D.S.* marking above the treble staff in measure 59. There are also some handwritten notes at the bottom right of the page, including *2-3* and *3*.

### Interpretive Suggestions

1. The faster this piece is played, the more brilliant it sounds.
2. Play softly. The speed insures brilliance, and the light touch permits speed.
3. O Polichinelo (The Buffoon or Punch) is the best known piece from Villa-Lobos' Prole do Bèbè No. 1 cycle. Its dazzling perpetual motion is appealing and fun to play. It is purely and simply a delightful piece of music with no deep emotional content or pretensions.