

ROMANCE, Op. 24, No. 9 J. Sibelius

Scramble Sections

| | |
|-------------|---|
| Scramble 1 | Meas. 1 - 10, first 1 ½ beats |
| Scramble 2a | Meas. 10, last 1 ½ - 18, first 2 beats |
| Scramble 3 | Meas. 18, last beat - 29, first 8 th note |
| Scramble 4 | Meas. 29, last 2 ½ beats - 32 |
| Scramble 5 | Meas. 33 - 40, first 1 ½ beats |
| Scramble 6 | Meas. 40, last 1 ½ beats - 44 |
| Scramble 7 | Meas. 45 - 48 |
| Scramble 8 | Meas. 49 - 52 |
| Scramble 9 | Meas. 53 - 56, first 8 th note (N.B. overlaps with beginning of Scramble 10) |
| Scramble 10 | Meas. 56 - 63, first 1 ½ beats |
| Scramble 2b | Meas. 63, last 1 ½ beats - end |

Technical Facilitators

1. Scramble 9 - Preview Db Major Scale in parallel and contrary motion.
 - a. Learn Meas. 55 through the first note of Meas. 56. This is a Db scale in parallel and contrary motion. Use Stop-Prepare on Eb note before contrary motion begins.
 - b. After the scale is mastered go over the remainder of Scramble 9. This repeating pattern is easily learned and being able to play the entire section is motivating.

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53

gva *B^b*
LH 2 RH 3

fz dim. poco

54

B^b

55

Stop *gva*

cresc.

senza ped.

56

(8)

fz f *segue* *fz*

con ped.

2. Learn the remainder in order, one section at a time.
3. Scramble 1

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- a. Meas. 1 –5 plus Meas. 7 –9: Feeling the 4-note chord shape and keeping the hand in the chord position facilitates learning and accuracy.
- b. Meas. 6 (except the 1st RH chord) is a Db chord with inversions.
- c. LH melody must sing out above the RH accompaniment.

5

4-4-4-4
5-3-2

p

con pedale

espressivo

mp

4. Scramble 2a - Go over HS first.
5. Scramble 3 - Go over HS first.
 - a. Go over two note slurs carefully.
 - b. Note: pattern in last 2 ½ beats in Meas. 26 plus first 8th note in Meas. 27 repeats twice; each repetition is identical (except for Meas. 27, LH, beat 2) but an octave lower.

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6. Scramble 4 - Because of the LH hand crossing over the RH, coordination can be challenging. Go over HS and then HT. Counting out loud facilitates control of the LH syncopated accompaniment.

7. Scramble 5
 - a. LH of Meas. 33 - 35 is identical to Meas. 3 - 5.

 - b. Go over RH for accuracy and fingering.

 - c. N.B. Meas. 33 through the first three 8th notes in Meas. 36 repeat identically in Meas. 37 - 40, first three 8th notes (except for Meas. 35, RH, 1st beat has F and Meas. 39, RH 1st beat has Gb)

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The image shows three staves of piano music. The first staff (measures 33-41) is marked 'p ben marcato' and 'mf'. The second staff (measures 42-48) is marked 'p ben marcato' and 'mf'. The third staff (measures 49-52) is marked 'p dolce' and 'mp'. The music features complex chordal textures and melodic lines in both hands.

1. Scramble 6 – starts out identically to the beginning of Scramble 2a (except LH has extra F in Meas. 41) and changes at the second half of Meas. 42. Go over at lesson HS and then play HT.
2. Scramble 7 – is simply two measures that are repeated identically (Note printing error in Meas. 47 in some editions): RH Bb octave should have F as well)
 - a. Roll the LH chords that span more than an octave. E.g. 2nd half of 1st beat in each measure.
 - b. Meas. 46 and 48 - Ab 7th chords and inversions.
3. Scramble 8 - octave passage: watch thumbs for accuracy. Practice HS first: Meas. 51 - RH: ascends on all black keys except Ab until the last note of Meas. 52 and LH: ascends on D diminished 7th chord notes

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The musical score for Scramble 10, measures 48-51, is presented in G major (one sharp) and 4/4 time. Measure 48 begins with a circled '8' above the staff. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The dynamics 'cresc. molto' and 'f cresc. possibile' are indicated. A sixteenth-note triplet in measure 51 is marked with a '6'.

11. Scramble 10
 - a. Go over HS first.
 - b. Melodic theme is now in upper note of RH chords and should stand out.
 - c. RH Meas. 60 – 63 is identical to RH Meas. 56 – 58 except the chords are thinned out (3 notes vs. 4) as the mood continues to relax from the climax in Meas. 56.
12. Scramble 2b – can be learned easily. N.B. RH Meas. 63, last three 8th notes – Meas. 70 are identical to Scramble 2a (with extra F in LH in Meas. 64) with the addition of a four measure coda.

Interpretive Suggestions

1. As the title suggests, this is a love song. The beautiful melody that is in either the RH (which sound like a female voice) or LH (which sounds like a male voice or a cello) must always sing above the accompaniment.
2. The intensity begins to build at Scramble 7 and gradually increases until the powerful climax at Meas. 56 and gradually begins to relax with a more elaborate return of the opening theme. Scramble 2b returns to the gentle melody as it was originally stated and the fragments that follow the fermata seem to be tender memories of the romance.

PRELUDE IN C# MINOR, Op. 3, No. 2 S. Rachmaninoff

Scramble Sections

| | | |
|-------------|-------|------------------------|
| Scramble 1a | Meas. | 1 - 5 |
| Scramble 2a | Meas. | 6 - 13 |
| Scramble 3a | Meas. | 14 - 16 |
| Scramble 4a | Meas. | 17 |
| Scramble 3a | Meas. | 18 - 20 |
| Scramble 5 | Meas. | 21 |
| Scramble 6 | Meas. | 22 - 24 |
| Scramble 7 | Meas. | 25 - 26 |
| Scramble 3b | Meas. | 27 - 29 |
| Scramble 4b | Meas. | 30 |
| Scramble 3b | Meas. | 31 - 33 |
| Scramble 8 | Meas. | 34 - 35, first 2 beats |
| Scramble 9 | Meas. | 35, last 2 beats - 42 |
| Scramble 1b | Meas. | 43 - 48 |
| Scramble 2b | Meas. | 49 - 54 |
| Scramble 10 | Meas. | 55 - end |

Technical Facilitators

4. Preview Scramble 9 - chord progression (diminished 7th to Minor triad). Consistent and identical fingering for each progression facilitates learning.

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N.B. after the first 4 progressions are learned, they repeat one octave lower. This is motivating.

Handwritten musical score for piano, measures 35-46, in D major. The score is divided into three systems. System 1 (measures 35-38) shows a sequence of chords with fingerings and a "Pattern Repeats" annotation. System 2 (measures 39-40) shows a "Partial Repeat" of the previous pattern. System 3 (measures 41-46) shows the final progression, with measure 46 marked as "1b" and featuring a forte (ff) dynamic. The key signature has two sharps (F# and C#), and the time signature is 2/4.

2. Learn remainder in order. Go over HS for accuracy and pay close attention to fingering.
3. Scramble 1a & 1b: Memory aid - Measures 3 & 4 and Meas. 45 & 46 are identical.
4. Scramble 2a: Meas. 6 & 7 - Note RH fingering pattern. LH fingering remains the same for each chord.

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2a

6

5. Scramble 6 & Scramble 8 chord progressions are identical to those in Scramble 9. The RH plays triplets rather than blocked chords.

20

23

6. Scramble 3b - play LH low C# ahead of the beat.

26

3b

7. Scrambles 1b and 2b

- a. Practice HS.
- b. If the hand is too small to handle chords, omit a doubled note (e.g. Meas. 52, second half of 3rd beat – omit LH upper F# and/or RH lower E).
- c. Meas. 51 and 53 - play C# octave (half notes) quickly ahead of the beat.

The image shows a musical score for measures 51 and 53. The score is written for piano, with a treble and bass staff. Measure 51 is marked with a box containing the number 51. The key signature is two sharps (F# and C#). The tempo/mood is indicated as 'agitato'. The score features dense chordal textures. Handwritten annotations include: 'ahead of beat' with an arrow pointing to the start of measure 51; 'omit if necessary' with an arrow pointing to a chord in measure 52; and 'omit' with an arrow pointing to a chord in measure 53. The score ends with a 'dim.' (diminuendo) marking and a fermata over the final chord.

Interpretive Suggestions

1. Known also as “The Bells of Moscow”, this piece has a sonorous texture reminiscent of loud ringing bells summoning the people to labor.
2. The driving *agitato* of the middle section creates a sense of urgency enhanced by the descending chromatic lines and the frenzied chord sequence which leads back to the ‘bells’ demanding summons.
3. The ending diminuendo seems to reflect the exhaustion of the laborers as they return home.
4. Climax points:
 - a. Meas. 27
 - b. Meas. 35 - 2nd half (beginning of Scramble 9)
 - c. Meas. 43 - principal climax

CLAIR DE LUNE from *Suite Bergmasque* C. Debussy

Scramble Sections

| | |
|------------|----------------|
| Scramble 1 | Meas. 1 - 14 |
| Scramble 2 | Meas. 15 - 26 |
| Scramble 3 | Meas. 27 - 36 |
| Scramble 4 | Meas. 37 - 42 |
| Scramble 5 | Meas. 43 - 50 |
| Scramble 6 | Meas. 51 - 65 |
| Scramble 7 | Meas. 66 - end |

Technical Facilitators

1. No preview. Learn in order one section at a time. The major challenge in this piece is rhythm. The distinction between 3 notes per beat and 2 notes per beat must be carefully learned.

- a. Tap the rhythm while counting out loud before playing. See the following Meas. 3 example for 2 counting options:

Option 1: Tap main beats with LH and tap RH rhythm while saying out loud:
“ 1 ta ta, 2 &, 3 & ”

*Andante very expressive**

pp con sordino

1 Ta Ta 2 + 3 +

- Option 2: Tap main beats with LH and tap RH rhythm saying:
“1 ta ta, Nice Cup of Tea, Nice Cup of Tea”

1 Ta Ta Nice cup of Tea Nice cup of Tea

- b. Option 1 is easier, but if beats 2 & 3 are not properly proportioned, use Option 2.

c. Listening to the recording will also help with rhythmic accuracy.

2. Scramble 1. Go over HS for accuracy and fingering. Tap rhythm and then play.

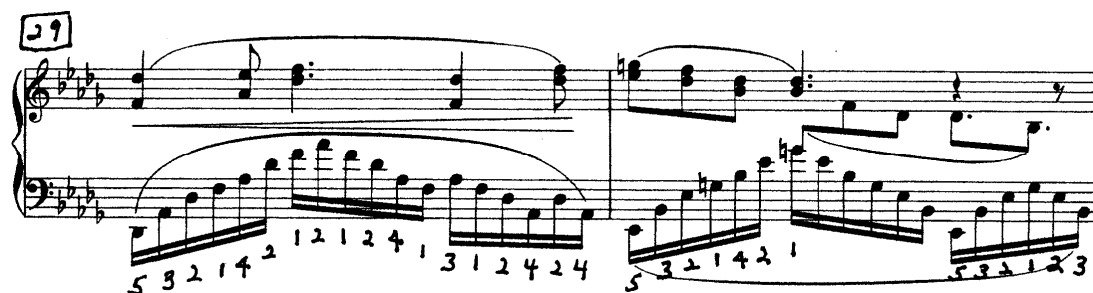
3. Scramble 2

a. Tap rhythm. N.B. Meas. 19: count 1 & 2 & 3 &, instead of 1 2 3 4 5 6 as the sextuplet in the score indicates.

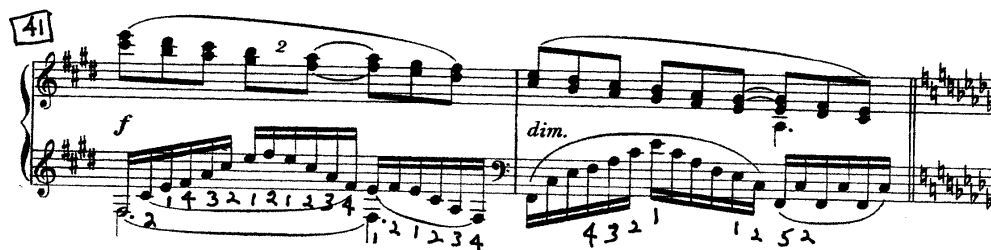


b. Go over HS for fingering and accuracy.

4. Scramble 3 – Go over HS for fingering, especially LH of Meas. 29 – 30.



5. Scramble 4



a. Learn LH fingering in Meas. 41-42. (The pedal will hold the first note F#)

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- b. RH in Meas. 37 – 40: Practice exaggerating dynamic level of melody notes and keep accompaniment notes soft. Say “loud” on melodic notes and “soft, soft, soft” on remaining RH inner notes

**Originally: En animant*

6. Scrambles 5, 6 and 7 – Learn HS.

- a. Meas. 71 - Have RH play last 2 notes on lower staff. This sets the hand for the final chord.

Interpretive Suggestions

1. Climax points
 - a. The first Climax occurs at Meas. 25.
 - b. The Principal Climax is at Meas. 41
 - c. The final climax point is at Meas. 49.
2. This piece was inspired by Paul Verlaine's poem *Fêtes galantes* which contains a verse entitled "Clair de lune".
3. It is essentially an aria which means that the solo voice must sing above the accompaniment in the lyrical, expressive style of a singer.

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4. Pedaling is essential. Although some of the long held bass notes seem to imply using the sostenuto pedal, it is not necessary nor even desirable. (There was no sostenuto pedal on the French pianos of Debussy's time.) Use overlapping pedaling and change pedal when harmonies change.
5. Debussy gives explicit instructions for interpretation and in fact, said specifically that his music should be played exactly as he indicated. While his instructions are helpful, performers must use imagination in order to play with integrity and feeling. Pretending to be in a garden with a cool and clear full moon sets a wonderful emotional scene for the soft yet ringing upper notes so desirable in this music.

LIEBESTRÄUME No. 3 F. Liszt

Scramble Sections

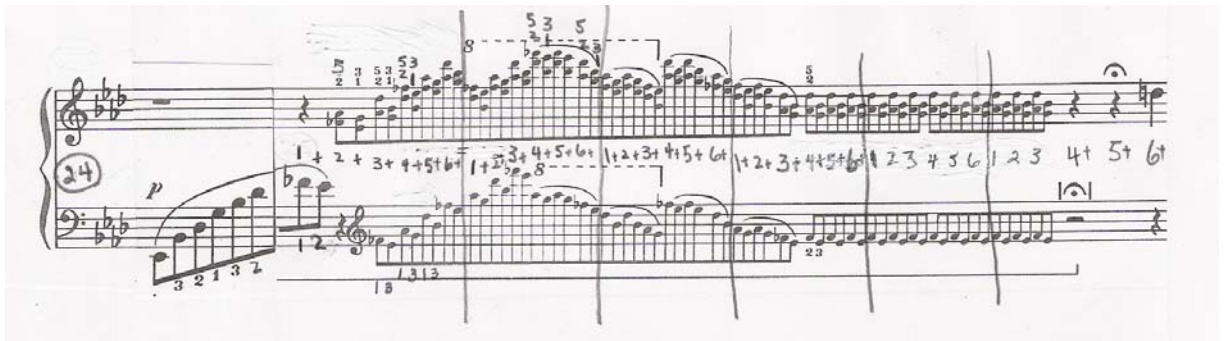
- Scramble 1a Meas. 1 - 3
Scramble 1b Meas. 4 - 6, beat 5
Scramble 1a Meas. 6, last beat - 9 (except Meas. 8 LH Gb on beat 4 and Meas. 9 LH rolled chord on beat 4)
Scramble 1c Meas. 10 - 12, beat 5
Scramble 2 Meas. 12, last 8th note - 24, beat 3
Scramble 3 Meas. 24, beat 4 - 25
Scramble 4 Meas. 26 - 37, beat 1

Scramble 5 Meas. 37, beat 2 - 58
Scramble 6 Meas. 59 - 60, beat 5
Scramble 7 Meas. 60, last beat - 85 (end)

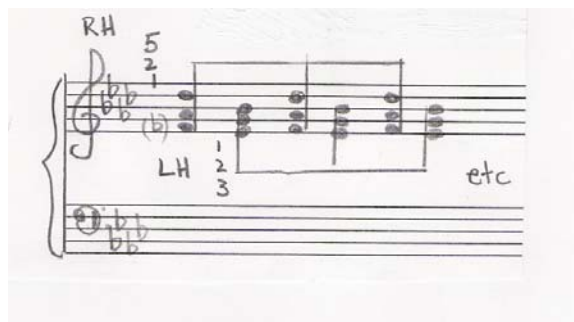
Technical Facilitators

1. Preview Scramble 3 – cadenza

- a. Dividing Meas. 25 into 6 artificial measures facilitates learning.
Count: 1 & 2 & 3 & 4 & 5 & 6 & and accent beat 1 while learning.



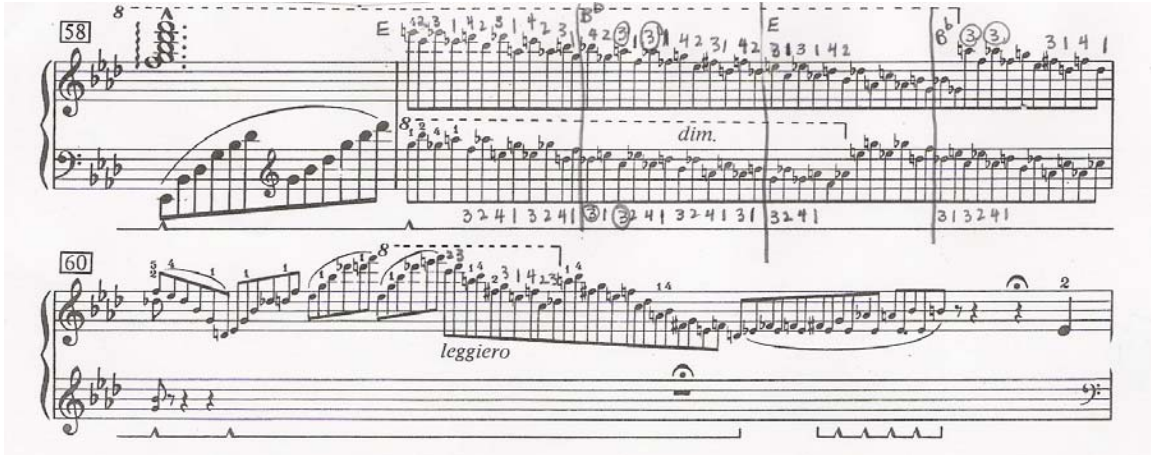
- b. Artificial Meas. 4 – 4th beat through 3rd beat of Artificial Meas. 6: it is easier to play 3-note chords in each hand and play alternating the hands as follows:



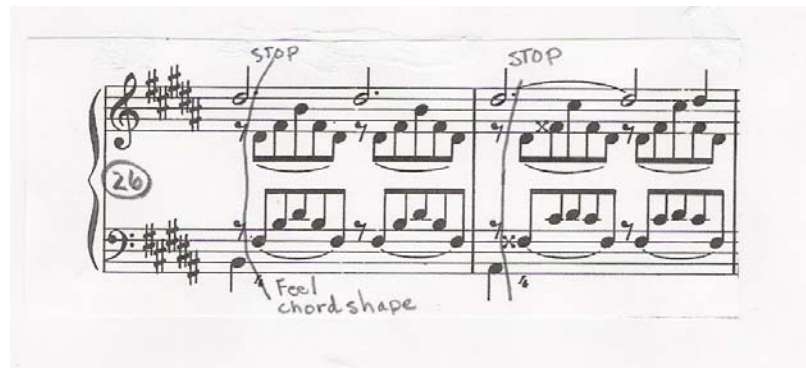
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2. **Preview Scramble 6 – cadenza** (if Scramble 3 is not secure, delay this until it is.)

- a. Meas. 59 and 60 - Divide into 4 Artificial measures to facilitate learning.
Count 1 & 2 & 3 & 4 & 5 & 6&



- b. Meas. 59, RH: Use fingering 3 1 3 1 when groups of 2 white keys occur in the chromatic pattern (e.g. A F Ab Fb). The fingering pattern remains consistent throughout Meas. 59.
- c. LH fingering: Use Fingering 1 3 1 3 when groups of 2 white keys occur in the chromatic pattern. E.g. - F Db E C.
- d. Meas. 60: fingering for Artificial Meas. 3 and 4 RH Pattern - 3 1 4 2 3 1 4, etc.
4. Scramble 4: Use Stop-Prepare for LH leaps between Bass quarter note and beginning note of eighth note accompaniment pattern. Move the hand quickly and stop before playing first eighth note.



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1. Scramble 5: Use Stop-Prepare for large leaps in both hands. Meas. 41 –43 and Meas. 47 – 49 are especially challenging at tempo. The hands should move quickly to the new position and stop to check accuracy before playing.



2. Learn remaining Scramble numbers.

Interpretive Suggestions

1. This piece is the third of three Nocturnes entitled *Leibesträume*. It is based on the poem *O Love* by the German poet Ferdinand Freiligrath which is about love, not in the romantic sense, but rather in the broader context with universal meaning.
2. The melody must be brought out at all times, and because it is sometimes divided between the hands, its dynamic level should be exaggerated during the learning process. The opening measures suggest a tenor voice; at Meas. 26 a soprano sings the melody. The accompaniment must remain softer at all times.
3. Beginning at Meas. 26, the intensity builds to a powerful principal climax on the first note of Meas. 58 and immediately subsides in the descending chromatic ripples in the cadenza. This diminuendo leads to the gentle dreamlike state of the last section (Scramble 7).
4. Liszt, who was an extremely devout person, often inserts music of such a spiritual nature that it feels like a benediction (Meas. 77-85)



ETUDE, Op. 10, No. 2, “*Revolutionary*” F. Chopin

Scramble Sections

| | |
|-------------|--|
| Scramble 1a | Meas. 1 - 8 |
| Scramble 2a | Meas. 9 - 14 |
| Scramble 3a | Meas. 15 - 18 |
| Scramble 2b | Meas. 19 - 24 |
| Scramble 4 | Meas. 25 - 28 |
| Scramble 5 | Meas. 29 - 36 |
| Scramble 6 | Meas. 37 - 40 |
| Scramble 1b | Meas. 41 - 48 |
| Scramble 2c | Meas. 49 - 54 |
| Scramble 3b | Meas. 55 - 58 |
| Scramble 2d | Meas. 59 - 64 |
| Scramble 7 | Meas. 65 - 68 |
| Scramble 8 | Meas. 69 - 73, first 8 th note |
| Scramble 9 | Meas. 73, second half of 1 st beat - 76 |
| Scramble 10 | Meas. 77 - end |

Technical Facilitators

1. The key to learning this piece is careful, consistent LH fingering and the RH 16th note passages (Scramble 1).
2. Learn in order, one section at a time. Learn LH first.
3. Scramble 1
 - a. Learn LH first, then RH 16th notes in Meas. 5 – 9, first 8th note.
 - b. After learning HS, go over RH chords and play HT.

c. See following example for fingering.

Allegro con fuoco Op. 10, No. 12

3

5

7

4. Scramble 2 - The repeated pattern makes learning this section easier. Note the pattern changes at Meas. 14.

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5. Scramble 3 - Learn LH of Meas. 17 – 18 first to secure the fingering.

Measures 16 and 18 of a piano piece. Measure 16 shows a treble clef with a whole note chord and a bass clef with a half note chord. Measure 18 shows a treble clef with a whole note chord and a bass clef with a half note chord. Fingering numbers are provided for the left hand in both measures.

6. Scramble 4 - following the LH fingering pattern in Meas.25 and the first half of Meas. 26 facilitates learning.

Measures 24 and 26 of a piano piece. Measure 24 shows a treble clef with a whole note chord and a bass clef with a half note chord. Measure 26 shows a treble clef with a whole note chord and a bass clef with a half note chord. Fingering numbers are provided for the left hand in both measures. Dynamics include *ten.*, *fx*, and *cresc.*

7. Scramble 5

- Large LH leaps are challenging. Moving LH as quickly as possible to the next note after the leap and stopping briefly to check the new position promotes accuracy.
- Careful fingering facilitates learning.

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8. Scramble 2c – Meas. 52 and similar measures with super-imposed rhythm (RH triplet against LH 16th notes): Learn HS carefully, then play HT. It is not necessary to practice HT with mathematical precision because at the fast tempo, the exact placement of notes is imperceptible. Just make sure the notes on the main beats are played together.

Interpretative Suggestions

1. The fast tempo demands that the LH 16th notes be played lightly. The RH chords create all dynamics. Where both hands play 16th notes (e.g. Scramble 1), accenting the notes on the main beats will create enough energy for a feeling of power.
2. In this piece, known as the “Revolutionary” Etude, Chopin speaks of his nationalism as he seems to describe the violence and tumult of the Polish revolution. Imagining Chopin shouting, “Fight for Poland”, enhances the feeling of power in the last four notes of the ending.

NOCTURNE, Op. 9, No. 2 F. Chopin

Scramble Sections

Scramble 1a Meas. 1 (do not count upbeat) - 4, first 3 beats

Scramble 1b Meas. 4, last note - 8, first 3 beats

Scramble 2a Meas. 8, last beat - 12

Scramble 1c Meas. 13 - 16, first 3 beats

Scramble 2b Meas. 16, last beat - 20

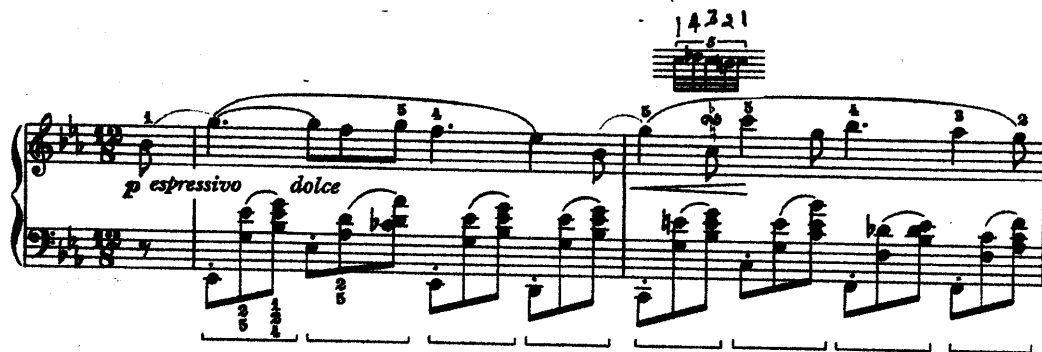
Scramble 1d Meas. 21 - 24

Scramble 3 Meas. 25 - 29

Scramble 4 Meas. 30 - end

Technical Facilitators

1. No Preview. Learn in order, one section at a time. Learn RH first and add LH to each RH section as it is learned.
2. Scramble 1a - Go over HS. (Note fingering for turn in Meas. 2 beginning on main note C: 1 4 3 2 1)



3. Scramble 1b

- a. RH is an elaboration of Scramble 1a melody. LH is identical except for notes an octave higher on beats 1, 3 and 4 in Meas. 5 and beat 1 in Meas. 6.
- b. Ornaments

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- (1) Meas. 5: Play 3 notes beginning on the main note (fingering – 2 4 3).

- (2) Meas. 7: Begin on the main note (F) and play as follows:

4. Scramble 1c

- RH - an elaboration – identical to Scramble 1b except for Meas.13 (compare to Meas. 5) and Meas. 16 (compare to Meas. 8).
- LH is identical to Scramble 1b except Meas. 5, 2nd beat, note C flat on 3rd triplet. Compare Meas. 13, bottom note is Bb, the last chord has only 2 notes instead of 3.
- Play ornamental notes on the 1st beat of Meas. 13 on the beat simultaneously with first LH note of the measure which is the low E flat).

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13 a tempo

f *p* *cresc.*

Ped. simile

15

16

5. Scramble 2b

- a. RH is identical except for the 1st beat of Meas. 18 (compare to Meas. 10 in Scramble 2a). There are 4 notes to the beat against the LH 3 notes. Go over this measure for accuracy of the superimposed rhythm (say, “Pass the melted butter” to facilitate.)

17

f *p* *cresc.*

Pass the melted butter

18

- b. LH is identical to Scramble 2a, except the last chord in Meas. 16 has only 2 notes instead of 3.

6. Scramble 1d

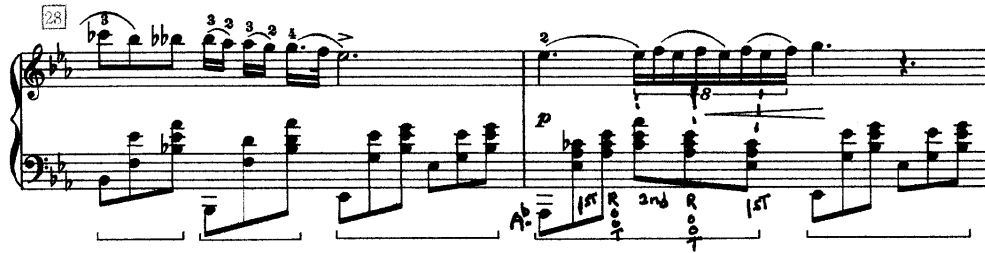
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- a. RH: a further elaboration – similar to 1c except for the grace note in Meas. 22 and extended elaboration of the melody in Meas. 24.
- b. Meas. 24 – RH rhythm on the last two divisions of the LH triplet on beat 2: Play quintuplet (5-notes) for each LH 8th note.



7. Scramble 3

- a. Learn Meas. 29 for 8 against 3 superimposed rhythm on beat 2. Memory aid: LH is an Ab Minor chord in 1st inversion, Root position and 2nd inversion.



- b. Go over remainder HS before playing HT.

8. Scramble 4

- a. Learn cadenza in Meas. 32. The first 4-note pattern repeats 12 times (fingered: 3 2 4 1) before it breaks out to finish the cadenza (count the number of repetitions every time you play it). It should be played as lightly as possible to facilitate speed.

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8 *ff* senza - - - tempo - - - - - cresc.

8 *dim.* *rall.* *smorz.* *pp* *a tempo* *ppp*

- b. Go over the remainder HS before playing HT.

Interpretive Suggestions

1. This piece can be described as a love-song for the piano. The melody should be phrased and shaped as a singer would. The opening major 6th interval (B flat to G) is considered to be the most loving sound in our musical vocabulary.
2. The RH melody must sing out at least two dynamic levels above the LH accompaniment.
3. There are 3 climaxes:
 - a. Meas. 13
 - b. Meas. 21
 - c. The principal climax occurs at the beginning of Meas. 32 and as the extension subsides on the Bb, the cadenza seems to create a dream-like mood that leads to peaceful rest at the end.

FANTASIE-IMPROMPTU, Op. 66 F. Chopin

This well-loved Impromptu, in ABA form with Coda, is made up of two distinctly different themes. The brilliant, pianistic A sections surround a passionate, lyrical song which was made popular as *I'm Always Chasing Rainbows*. The major technical challenge lies in the three-against-four rhythmic construction of the A section which combines rapid playing and rhythmic complexity. The middle section (B), more vocal than instrumental, is characteristic of Chopin's diatonic melodies which favor eight-measure sections. Once the rhythm of the first few measures are mastered, the repeating rhythmic pattern makes the piece accessible to students. Although written in *duple* time (2/2), it is easier to teach if a *quadruple* (4/4) meter is assumed. When the student can play the section fast enough, the counting can easily be changed to 2/2.

Scramble Sections

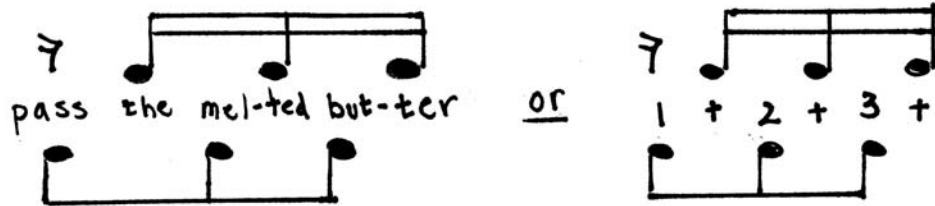
| | |
|---------------------------|--|
| Introduction | Meas. 1 - 4 |
| Scramble 1a | Meas. 5 - 8 |
| Scramble 1b | Meas. 9 - 12 |
| Scramble 2a | Meas. 13 - 16 |
| Scramble 2b | Meas. 17 - 24 |
| Scramble 1a | Meas. 25 - 28 |
| Scramble 3 | Meas. 29 - 35, first ½ beat |
| Scramble 4 | Meas. 35, last 3 ½ beats - 40 |
| | |
| Introduction to B Section | Meas. 41 - 42 |
| | |
| Scramble 5a | Meas. 43 - 50 |
| Scramble 5b | Meas. 51 - 58, first 3 beats |
| Scramble 6 | Meas. 58, last beat - 62 |
| Scramble 5b | Meas. 63 - 70, first 3 beats |
| Scramble 6 | Meas. 70, last beat - 74 |
| Scramble 5b | Meas. 75 - 82 (last note is different) |
| | |
| Scramble 1a | Meas. 83 - 86 |
| Scramble 1b | Meas. 87 - 90 |
| Scramble 2a | Meas. 91 - 94 |
| Scramble 2b | Meas. 95 - 102 |
| Scramble 1a | Meas. 103 - 106 |
| Scramble 3 | Meas. 107 - 113, first ½ beat |
| Scramble 4 | Meas. 113, last 3 ½ beats - 118 |
| Scramble 7 | Meas. 119 - 128 (coda) |

Scramble 8 Meas. 129 - 138 (end)

Technical Facilitators

1. Learn Meas. 5 (beginning of Scramble 1a)

- Teach RH first. The student must be comfortable with the fingering before attempting the challenge of HT rhythm. Playing SLOWLY is essential.
- LH: It is not complex, but must be secure before HT is attempted.
- Play HT SLOWLY. Count as follows:



- This counting is a practical approach to teaching this poly-rhythm. See P. 48 for a full explanation. When the student is comfortable playing HT, the tempo can be increased. At the final tempo, the performer listens for the main beat notes to play together and then listens primarily to the RH notes. The LH notes fit themselves in easily.
2. Assign remaining RH of Scramble 1a
- Note: Meas. 5 and 6 are identical.
 - Go over fingerings carefully in Meas. 7 – 8.
3. Assign remaining LH of Scramble 1a.
4. Assign all of Scramble 1a HT
- Be sure student plays SLOWLY.
 - During learning, it is helpful to accent the first note of each LH triplet so that the student feels where both hands play together.

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5. Assign Scramble 4.

- This is a motivational reward to balance the complexity of the opening rhythm.
- Teach at the lesson to ensure correct fingering and accuracy.
- Meas. 35: For small hands, the LH chord may be rolled.



6. Scramble 1b: Learn HS, noting especially the RH fingering.

- Note Meas. 9 is identical to Meas. 5. The A# in Meas. 10 starts the pattern change.
- Learn this Scramble HT: do not attempt speed until memory is secure, rhythm is solid and fingering is consistent.



7. Learn introduction (Meas. 1 – 4)

8. Learn Scramble 2a HS

- a. Note RH fingering
- b. Note: Meas. 13 and 15 are identical
- c. If student has control of 3 against 4 rhythm, assign HT for home study.

9. Scramble 3

- a. Learn HS first.
- b. Play slowly for accuracy
- c. Caution: RH fingering is tricky.
- d. LH arpeggio patterns need careful work.
- e. When HS is secure, assign HT, but be sure to go over HT at lesson.

10. Scramble 2b: Learn HS first, if Scramble 2a is secure.

- a. Observe the accent on the second RH 16th notes in Meas. 17 through 22.
Note: accent change between Meas. 16 and 17.



- b. The notes in Meas. 17 – 18 are identical to notes in Meas. 13 –14 in Scramble 2a.
The only difference is accent.
- c. Note: Meas. 21 and three beats of Meas. 22 are identical to Meas. 23 and three beats of Meas. 24. Accents are removed in Meas. 23 – 24.
- d. Learn HT after HS is secure and accents are correct.

11. Scramble 7.

- a. Learn HS.
- b. HT is straightforward so play HT after a few days of HS practice.
- c. Mnemonic (memory aid): Meas. 119 – 120 are identical to Meas. 121 – 122.

- d Mnemonic: Meas. 123 and 124 are identical.
- e Mnemonic: First 2 beats of Meas. 125 repeat three more times to complete Meas. 125 and 126.
- f Identical Meas. 127 – 128 are simple.

12. Scramble 8

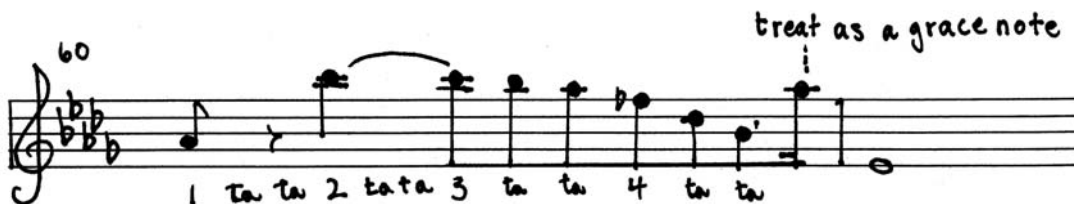
- a. Play this HT immediately as it is uncomplicated.
- b. Meas. 135 – 136: large RH reaches. Keeping the hand loose and the wrist flexible, helps to keep these 16th notes even. In Meas. 135 it is possible to play the first three E#s with the LH thumb.
- c. The soprano notes in the final two chords should sing above the others.

13. Scramble 6.

- a. Learn RH first.
 - (1) Combination of leaps and fingerings are challenging to execute smoothly.
 - (2) Play trill in Meas. 59 as follows:



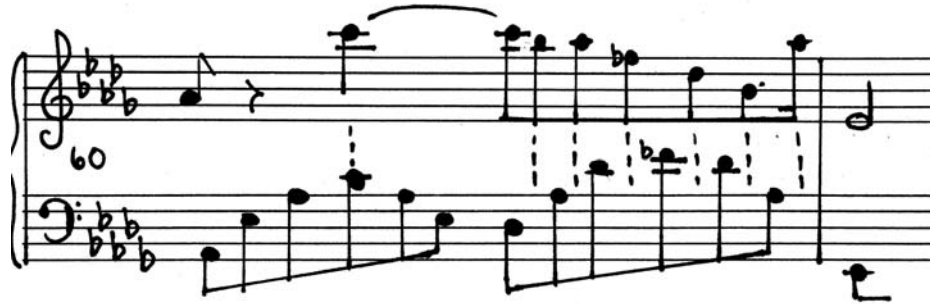
- (3) Meas. 60: do not be concerned about septuplet rhythm. It is easier to correct when dealt with HT. For RH only, learn as follows:



- b. After RH is secure, play HT.

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- (1) It is usually best to spend a week or so practicing this section HS before playing HT.
- (2) Learn Meas. 60 Slowly as follows:



14. Scramble 5a

- a. Preview Meas. 43 HT for 2 against 3 rhythm.

- (1) This is simple after the 3-against-4 rhythm in the opening section.
- (2) Learn HS first.
- (3) For HT rhythm say: “Nice cup of tea”
- (4) RH trill is played as follows:



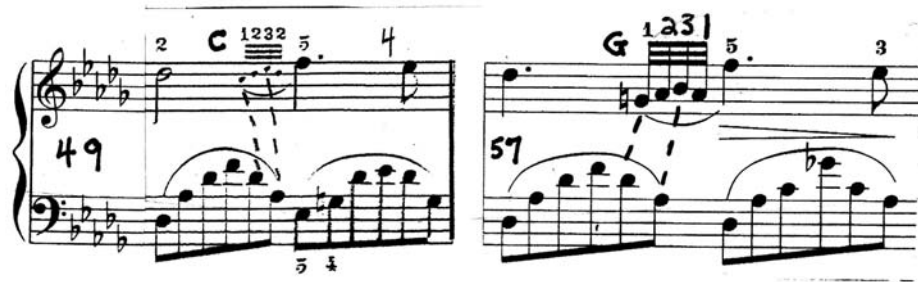
- b. Teach all of Scramble 5a HT and add Introduction (Meas. 41 and 42).

- (1) Learn HS.
- (2) Learn HT only if Meas. 43 is secure.
- (3) Trill In Meas. 47 is identical to trill in Meas. 43.

15. Learn Scramble 5b HT.

- a. Note: Difference between 5a and 5b involves ornamentation.

- b. Note: Meas. 57 as compared with Meas. 49 in Scramble 5a:



- c. Note the difference between the last measure in 5a compared with 5b: The Eb does not resolve at Measure 50 but does resolve to Db in Scramble 5b at Measure 58.
- d. Note: Scramble 5b (Meas. 75-82): the only difference is that the last RH note (Eb) does not resolve (Meas.82)

Interpretive Suggestions

1. The beginning and ending sections (A within the ABA form) must be played lightly for speed. Nevertheless the RH is still louder than the accompaniment.
2. In Scramble 3, accenting the first LH note per sextuplet in the ascending bass line (beginning with the second half of Meas. 32 –34) will help facilitate the crescendo to the climax at Scramble 4.
3. The B section in Db major must be interpreted and phrased as a song. The melody must sing above the accompaniment.
4. Tempo rubato, especially in the Db major section, is essential to Chopin's style. Because this portion of the piece is famous, rubato is often overdone. Chopin, said: "the hand supplying the accompaniment should be kept in strict rhythm, while the melody line is tempo rubato."
5. Pedaling is essential. Chopin's compositional style explored and extended the use of the damper pedal more than any other composer up to that time.

HUNGARIAN DANCE No. 5 J. Brahms

Scramble Sections

| | | |
|-------------|-------|---------|
| Scramble 1 | Meas. | 1 - 8 |
| Scramble 2 | Meas. | 9 - 12 |
| Scramble 3 | Meas. | 13 - 16 |
| Scramble 4 | Meas. | 17 - 24 |
| Scramble 5 | Meas. | 25 - 28 |
| Scramble 6 | Meas. | 29 - 32 |
| Scramble 7 | Meas. | 33 - 40 |
| Scramble 8 | Meas. | 41 - 44 |
| Scramble 9 | Meas. | 45 - 48 |
| Scramble 10 | Meas. | 49 - 54 |

| | | |
|--------------|-------|---------|
| Scramble 11a | Meas. | 55 - 58 |
| Scramble 11b | Meas. | 59 - 62 |
| Scramble 11c | Meas. | 63 - 66 |
| Scramble 11b | Meas. | 67 - 70 |

| | | |
|------------|-------|---|
| Scramble 1 | Meas. | 71 - 78 |
| Scramble 5 | Meas. | 79 - 82 |
| Scramble 6 | Meas. | 83 - 86 |
| Scramble 7 | Meas. | 87 - 94 |
| Scramble 8 | Meas. | 95 - 98 |
| Scramble 9 | Meas. | 99 – end (has additional 3 chords at the end) |

Technical Facilitators

Note: Although there are some challenging measures, the piece lies beautifully under the hands. It is so much fun to play that the challenges are well worth the effort for a lifetime of pleasure given and received.

1. Preview Scramble 5 (particularly Meas. 25 and 26)

a. Practice HS

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-
- The image shows a musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef, in the key of D major (two sharps) and 2/4 time. The piece is marked with a tempo of "Moderato".
- The score is divided into two systems. The first system starts at measure 22, marked with a circled "22". It features a melody in the right hand and a bass line in the left hand. The melody includes a trill in measure 24, marked with a circled "5". The second system starts at measure 26, marked with a circled "26". It includes a dynamic marking of *f* (forte) and a section marked "8va" (octave) in the right hand. The piece concludes with a final chord in measure 30, marked with a circled "6".
- Below the score, there are two sets of fingerings for the right hand, corresponding to measures 24 and 29. The first set of fingerings is for measure 24: 1 2 3 2 1 2. The second set of fingerings is for measure 29: 2 4 6, 1 2 4, 2 3 1, 1 2 4.

- ## 2. Preview Scramble 6

- b. Practice RH in 2-note impulses, then overlapping groups of three as described in Scramble 5 preview.

26 *Diva*

27 *p*

28 *p*

29 *p*

30 *p*

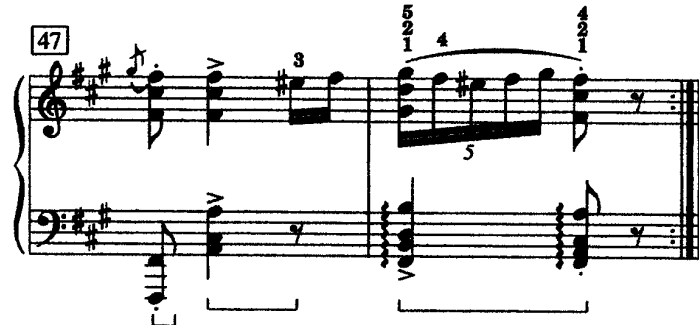
31 *f marc.*

- 352

d. Practice HT.

3. Preview Meas. 48.

- a. Practice RH. The pedal is used. As soon as the RH chord is played, release the inner notes, keeping only the top note legato. Say the words: “I can play this so well” to aid articulation.



b. Practice LH with eyes closed.

c. Practice HT.

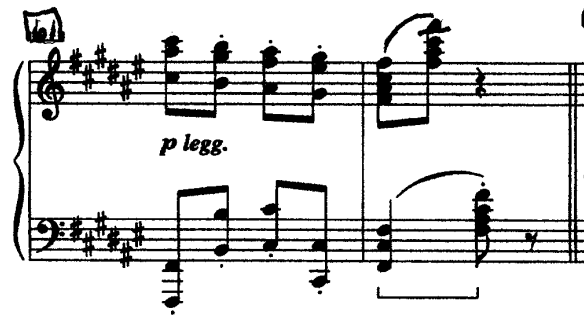
4. Preview Meas. 57 – 58, Meas. 61 – 62.

- a. The challenge is LH accuracy. Use Stop-Prepare to practice LH leaps, making fast re-positions of the hand, then checking accuracy before playing the notes.
- b. RH Meas. 58 – memory aid. If the hand is big enough to use fingers 4 2 1 on the first chord, the 2nd finger plays A# in all three chords.



c. Practice HS well first, then HT.

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5. Learn the remainder of the piece section by section.
6. Meas. 1, etc. - LH rolled chords: Play opening 5th finger note, then listen mostly for the thumb-note of the following chord. It creates the right zippy, syncopated effect.

Interpretive Suggestions

1. Regardless of the dynamic markings, the RH is always louder than the LH.
2. Generous pedaling is permitted in the Vivace section.
3. The texture of the writing provides great musical contrasts – e.g. the light 16th note of Meas. 13 – 16 and the thick chords of Meas. 55m – 62 are instantly different in character from the opening measures.
4. This famous Dance, beloved by all, is also famous in its orchestral version. It has been used as background music for satire and comedy. Have outrageous fun with this piece.
5. The principal climax is at the end.

RHAPSODY in G MINOR, Op.79, No. 2 J. Brahms

Scramble Sections

- Scramble 1a Meas. 1 – 4, beat 3
Scramble 1b Meas. 4, beat 4 – Meas. 8, beat 3
- Scramble 2a Meas. 8, beat 4 – Meas. 12
Scramble 2b Meas. 13, beats 1-3
- Scramble 3 Meas. 13, beat 4 – Meas. 20, beat 3
- Scramble 4 Meas. 20, beat 4 – Meas. 24, beat 3
- Scramble 5a Meas. 24, beat 4 – Meas. 28
Scramble 5b Meas. 29 – Meas. 32, beat 3
- Scramble 6a Meas. 32, beat 4 – Meas. 36, beat 3
Scramble 6b Meas. 36, beat 4 – Meas. 39, beat 3
Scramble 6c Meas. 39, beat 4 – Meas. 40
- Scramble 7a Meas. 41 – 44
Scramble 7b Meas. 45 – 48
Scramble 7c Meas. 49 – 53, beat 3
- Scramble 8 Meas. 53, beat 4 – Meas. 64, beat 3
- Scramble 9a Meas. 64, beat 4 – Meas. 66, beat 3
Scramble 9b Meas. 66, beat 4 – Meas. 68, beat 3
Scramble 9a Meas. 68, beat 4 – Meas. 70, beat 3
Scramble 9c Meas. 70, beat 4 – Meas. 72, beat 3
- Scramble 10a Meas. 72, beat 4 – Meas. 76, beat 3
Scramble 10b Meas. 76, beat 4 – Meas. 80, beat 3
Scramble 10c Meas. 80, beat 4 – Meas. 85, beat 3
- Scramble 1a Meas. 85, beat 4 – Meas. 89, beat 3
Scramble 1b Meas. 89, beat 4 – Meas. 93, beat 3
- Scramble 2a Meas. 93, beat 4 – Meas.97
Scramble 2c Meas. 98, beats 1-3
- Scramble 11 Meas. 98, beat 4 – Meas. 105, beat 3

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Scramble 12 Meas. 105, beat 4 – Meas. 109, beat 3

Scramble 13 Meas. 109, beat 4 – Meas. 115

Scramble 14 Meas. 116 – 123 (end)

Technical Facilitators

1. This piece sounds huge technically yet there is not one configuration that requires more than an octave span
2. Practicing the RH segments as blocked chords assists memorizing.

Previews:

1. Scramble 2a and 2b.

The image shows handwritten musical notation for two segments, 2a and 2b, on a piece of paper. Segment 2a is marked 'in tempo' and consists of two staves. The right hand (RH) part features a series of chords and eighth notes, with some triplets indicated by a '3' over a bracket. The left hand (LH) part consists of a steady eighth-note accompaniment. Segment 2b is located below 2a and also consists of two staves. It continues the musical material with similar chordal textures in the RH and eighth-note accompaniment in the LH. The notation is handwritten in black ink on a white background.

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- a. The LH leaps are challenging. Practice HS. It is helpful for memory to say out loud the name of the first note of each triplet
- b. As an exercise, practice the LH octave jumps by first substituting the thumb for the 5th finger note. This helps the eye to see where the hand is going and helps the hand to judge the distance better.
- c. Meas. 13 – practice the LH leap A – A as fast as possible, position the hand as fast as possible to D, STOP, then jump D – D as fast as possible, reposition the hand quickly to the low A, STOP, play A – A as fast as possible. This builds the ability to play these leaps quickly and accurately.
- d. Meas. 12 – RH. Note the fingering of last chord. Meas. 13 – RH. Note the fingering of the first chord – use 4th finger on F#. Note that the 2nd finger plays D in the middle of both of these chords.
- e. Practice both Scramble 2a and 2b HS and HT with MM.

2. Scramble 2a and 2c



- a. RH: note fingering of 1st chord in Meas. 98. Use 5th finger on the F natural even though it is unusual and somewhat awkward. It permits the 2nd finger to stay on the D in the middle of the previous chord plus this one. At tempo, it permits greater accuracy.
- b. Note that in Meas. 98 the LH walks down from A to G to F#

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3. Scramble 3: The LH configurations are typical of Brahms' writing: they create gorgeous music, cover a lot of ground and do not lie readily under the fingers.

The image shows two systems of handwritten musical notation for a piano exercise. The top system is in treble clef, marked *mp*, and features a complex, flowing melody with many slurs and fingerings (e.g., 5 4 3, 5 4 3 2 1, 5 4 3 2 1). The bottom system is in bass clef, marked *cresc.* and *etc.*, and features a complex, flowing bass line with many slurs and fingerings (e.g., 5 4 3 2 1, 5 4 3 2 1, 5 4 3 2 1). The notation is dense and covers a wide range of the keyboard, including ledger lines.

- Practice 1 measure at a time, noting the fingerings carefully; they really work. Write in the names of the ledger line notes.
 - As soon as each grouping feels comfortable, play as lightly and softly as possible, almost detached. The pedal will make them sound legato and permit the required speed.
4. Scramble 11

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- This is the parallel segment to Scramble 3.
- Note especially the different configuration and fingering in Meas. 101.

5. Scramble 6c/ Measure 48/Measure 52



- Practice RH as blocked chords.
- Note both RH and LH fingerings carefully.
- Last RH note of Meas. 48 is B (interval of a 6th from D).
- Last RH note of Meas. 52 is G# (interval of an augmented 4th from D).

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e. Practice these measures HS and HT with the MM.

6. Measures 83-85: Note the descending repeating RH pattern highlighted in the example below for memory assistance.

7. Measures 116-119: Note the descending repeating LH pattern highlighted in the example below for memory assistance.

8. Meas. 109: there is a challenging leap between beats 2-3 and beats 3-4.

- Practice the remaining Scramble sections in order. Use of the MM throughout the learning process ensures uniform technical mastery.

1. This piece is titled “Rhapsody” and is certainly rhapsodic (Webster: extravagantly enthusiastic). It can also be analyzed as a Sonata-Allegro form:

- This music embodies Brahms' sweeping lyricism. There is a soaring melodic line, an inner voice in triplets, and a bass line, mostly in octaves. Because of the brilliant

splitting of the melody between the hands, a person listening to, but not seeing the music performed could easily believe that the pianist has three hands.

3. Balancing between the hands (see Manual P. 70) is important for hearing the melody. The RH 5th finger plays most of the melody notes and gets a terrific workout. The inner and bass voices need to be carefully modulated, that is, played very softly so that the melody seems to sing.
4. In discovering the Architecture of the piece (see Manual P. 73), the three principal climaxes occur at:
 - (1) Meas. 29: In the Exposition. This is the least dramatic climax.
 - (2) Meas. 79: In the Development. This great emotional 2nd climax occurs almost exactly two-thirds of the way through this piece (the perfect proportion).
 - (3) Meas. 114: In the final Coda. Although this is a grand 3rd climax, it feels less powerful than the 2nd one.
5. For an imaginative suggestion, this piece has the grandeur and sweep of the Odyssey. On the journey home, the success of which is not certain, Odysseus and his crew must set forth with courage and optimism. The sirens lie in wait, singing their seductive songs (suggested at Meas. 14-20). By stuffing their ears with cotton, they are able to resist the songs and are able to sneak past (Meas. 21-32).
6. The Development suggests many other trials, some of which require the utmost stealth and by the principal climax at Meas. 79, it becomes clear that the heroes have triumphed.
7. In Meas. 99-105 there is an echo of the sirens calling but they seem far away and not a serious threat.
8. The Rhapsody ends triumphantly.