

# How To

## Organize the Presentation of a Piece

BY FRANCES LARIMER

The goal in presenting a new piece is to encourage the student to look at it as a whole, and to locate rhythmic and pitch patterns (what is alike and what is different). Block (where possible) the various patterns with appropriate fingering. See the score as units (patterns) of sound rather than progressing from one note to the next. This process becomes quicker and easier as students get accustomed to following such a process with each piece.

There are three steps in the presentation which culminate in the assignment.

### Step One: INTRODUCTION

Have the student look at the picture and name the instruments.

- ◆ Which instrument sounds the lowest?

Ask the student to listen and follow the score as the teacher plays, carefully looking and listening for rhythm and pitch patterns.

### Step Two: ANALYSIS

- ◆ Did you see and hear any rhythm and pitch patterns in the bass clef?
- ◆ How many times did you see and hear this bass pattern?
- ◆ Which instrument in the picture might play this pattern?

Have the student place his hands over the notes of the pattern with the given fingering and play the notes blocked. (Student will discover the slight change in mm. 13 and 14)

- ◆ Did you see and hear any measures where the bass pattern changes slightly? (mm. 9-10, 19-20)

Cover the bass notes in mm. 9-10 and play as a block, then proceed to the last two notes in m. 19 to m. 20.

**Review:** The key signature for C major has no flats or sharps.

**New:** Flats or sharps that are written in the music but are not in the key signature are called **accidentals**. A *natural* is also an accidental.

Notice the B $\flat$  accidental in measure 2.

How many accidentals are in the last measure? \_\_\_\_\_



## New Orleans Celebration

**Rhythm Check:** With your L.H., tap the rhythm for measures 1-4. Keep the beat steady and *feel* the dot on beat 2.

Moderately, with a strong beat (♩ = 96-108)

The musical score for 'New Orleans Celebration' is in 4/4 time and C major. It consists of three systems of music. The first system starts with a measure number '1' in a box. The second system starts with a measure number '4' in a box. The third system starts with a measure number '7' in a box. The bass line (left hand) has a consistent rhythmic pattern of quarter notes and eighth notes. The treble line (right hand) has a more complex pattern with some rests and accidentals. The score is divided into three systems, each with a measure number in a box (1, 4, 7).

- ◆ Did you see and hear any rhythm and pitch patterns in the treble clef?
- ◆ How many times does a pattern occur?
- ◆ Where do you find slight changes in the pattern? (mm. 9, 10, 12-14)
- ◆ Are there any big changes in the treble clef? (mm. 17-20)

Using the given fingering, have the student block the treble clef pattern in mm. 6-7. Repeat this process with the pattern changes in mm. 8-11, mm. 12-15, and mm. 17-20.

### Step Three: WORKOUT

Move through the piece and locate all the places where each

**CREATIVE** Compose a short piece in the Key of C major that uses one or more **accidentals**. Call it "Accidentally on Purpose" or a title of your choice.

## ASSIGNMENT

- ◆ Review and rehearse the moves in the bass and treble parts before playing hands together.
- ◆ Select a "thinking" tempo, one that remains steady and controlled throughout.
- ◆ Listen that the "instruments" create a celebration!

From *Piano Adventures Lesson Book*  
Level 2B, pp. 40, 41

hand moves from one grouping to another. Ask the student to locate all the moves and mark them with an X.

#### Left-hand moves

This involves only the last two measures of the piece. Ask the student to play mm. 19-20, making a smooth move without hesitation. If necessary, again block the notes and make the move.

#### Right-hand moves

These are mainly shifts between E and E♭. The student should practice the moves without looking at the hands. There are larger moves in mm. 15-17, 18-19, 19-20. Play these in correct rhythm, look ahead, and prepare for the moves.

The student might need to review the dotted-quarter rhythm as introduced on p. 38. Walk a steady pulse and tap or clap mm. 1-4. To reinforce this rhythm, have the student play the bass line while the teacher plays the treble line.

Since there is little simultaneous motion between hands, the student should be able to play hands together without difficulty once the moves have been rehearsed.

Remind the student that this piece is a celebration! The bass instrument sets a strong beat and pattern for the treble instruments to play against. Play firmly, but within the given dynamic range. Note the ending—from *f* to *p*! ■■■

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### Step One: INTRODUCTION

Discuss the picture and a description of The Milky Way and stars within it. Have the student listen without looking at the score while the teacher plays the piece.

- ◆ Which sounds might imitate The Milky Way and stars shining within it?

### Step Two: ANALYSIS

Look at the score and observe the strong pattern in the right hand.

- ◆ What is the rhythm?
- ◆ Does the rhythm change anywhere?

Look at the pitch pattern in the first four measures.

- ◆ Does this pattern change anywhere? (mm. 5-8)

- ◆ What happens to these two pitch patterns on the next page?
- ◆ Where do they repeat, and where do they change? (mm. 9-12 are like mm. 1-4) (mm. 13-16 are modified slightly from mm. 5-8)  
Look at the left-hand part.
- ◆ What happens in m. 2? In mm. 3 and 4?
- ◆ Does the left-hand crossover pattern occur anywhere else in the piece? (mm. 6-8, mm. 10-12, m. 16)

The student discovers the left-hand differences between mm. 5-8 and mm. 13-16.

#### Practice Hint:

- Play the R.H. alone, with pedal.
- Play the L.H. alone, with pedal. Notice the leaps across the keyboard.
- Play hands together with pedal, creating a dreamy, faraway sound.



### The Milky Way

Key of \_\_\_\_ major

Spinning gently (♩ = 76-88)

L.H. 2 cross over *mf*

*mp*

3 4 2

5 1

5

1 2 3 4 1 *mf*

5 1

7 4 1

5 1

(p) 1

(p) 1

5

Discuss how the changing pattern groups throughout the piece could be labeled using letters. (A B A B')

### Step Three: WORKOUT

Have the student block the right-hand pattern in the first measure. Move down to m. 5, then block that pattern.

- ◆ Does the hand need to move?

Scan through the second page for the same patterns. (mm. 9, 13, 15)

The student should discover that the right hand never moves out of one position—only the fingers change.

9 2 2 *mp* *L.H. 2 over mf*

11 4 *(p) 1* 5

13 1 2 3 2 1 *mp* 3 1

15 2 3 4 5 *L.H. 2 over rit. pp*

**DISCOVERY** Point out 2 places where the L.H. plays the **leading tone** in the key of G.

The newsletter is wonderful. I especially liked the two articles on teaching specific pieces. Here's an idea other teachers may find helpful.

I keep a complete set of the Faber teaching materials on my Clavinova (which I use as a second piano). In these books I write down any great ideas I discover to help teach a piece. Now I will add the notes from your magazine to those pages also. That way I won't forget them, since these pages are typically open when I am teaching.

Wilma Hawkins  
Via e-mail

Play the right hand softly and smoothly with pedal as indicated. Listen that the pedal changes are connected so that there are no gaps. The directions at the top of the piece indicate "spinning gently". To accomplish this with ease, keep the fingers resting on top of the keys within each pattern.

Play the left hand with pedal. Prepare the crossovers ahead so that there is no delay in the rhythm. Pay careful attention to the dynamic markings. The crossover high notes imitate stars.

#### Technical point

To control the soft tone of this piece, have the student play with the tone coming from balanced free arms, and with fingers close

to the keys. Tonal control and evenness should come from the arms, rather than from individual fingers.

#### ASSIGNMENT

- ◆ Review the pattern groups in the right hand and the crossovers in the left hand, maintaining the indicated dynamic levels.
- ◆ Play hands together at a comfortable tempo, without hesitation at the crossovers.
- ◆ Listen for a smooth "spinning" effect with stars (higher left-hand notes) shining through.