

# How To

## Get Students “In the Groove”

BY MARIENNE USZLER

### Prepare the Swing Rhythm

- Have the student tap or clap even eighth notes while chanting



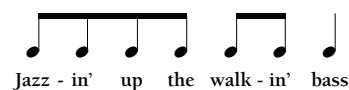
Try this with the left-hand notes in measure 1.

Repeat, as in a loop, with eyes closed.

- Have the student tap or clap swing eighth notes while chanting



or



Try this with the left-hand notes in measure 1.  
Repeat, as in a loop, with eyes closed.

### Prepare the Left-Hand Moves

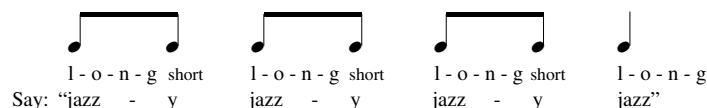
The idea here is to make sure the fingers cover all the notes in the pattern as a group. Then plan the moves based on where the thumb is: C, F, and G

- Block the patterns as they change in the piece. Make sure the student sees that the left-hand second finger covers a black key on the C and F patterns.
- Block the patterns in all the odd-numbered measures, followed by playing the quarter-note patterns (as they change) in all the even-numbered measures. Teacher plays the right-hand chords.

### Swing Rhythm (common in jazz and blues)

In *swing rhythm*, 8th notes are played in a *long-short* pattern.

Tap or clap the 8th notes below in swing rhythm with your teacher.



If the **tempo mark** includes the word “swing,” play the 8th notes with a *long-short* swing rhythm.

### Practice Suggestions:

- First play *Cool Walkin' Bass* with even 8th notes at a slower tempo.
- Then play with the 8th notes in a *long-short* pattern at a moderate **swing tempo**.



### Cool Walkin' Bass

Moderate swing (♩ = 108-116)

Bud - dy plays a walk - in' bass, he can swing it.

swing the eighths!

Bud - dy plays a walk - in' bass, he can swing it.

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Where are the blocked pattern and the quarter-note pattern the same?

(Measures 1-4)

Where are the blocked pattern and the quarter-note pattern different?

(Measures 5, 6)

Where does the quarter-note pattern change direction?

(Measures 7, 8)

Where do the patterns move quickly? (Measures 9-11)

There are two patterns on F. Check where the fourth finger is!

Where does the hand move in the last measure?

- Student plays the left hand (as is) with swing rhythm.  
Sing the words in the piece. Teacher plays the chords.

5  
3  
1

Bud - dy's got a talk - in' bass, he can sing it.

7  
1 2 3 4 3 4

Bud - dy's got a walk - in' bass, hear him swing it.

9  
1 2 3 4 1 4 3 2

cross over

5  
1

Pluck - in' those bass strings, do - in' his jazz thing.

11  
1 2 3 4

Bud - dy's gon - na play it to - night!

8va - - - 5 - - -

Remember, an *accidental* is a sharp, flat, or natural that is not in the key signature.  
Point out 3 measures which have **no accidentals**.

**Teacher Duet: (Student plays as written.)**  
8va higher throughout

*mp*

*mf*

From *Piano Adventures Lesson Book*  
Level 3A, pp. 34, 35

### Prepare the Right-Hand Chords

- ◆ Show how the right hand barely moves. Notice the common tones.  
(Measures 1-8: Thumb stays on C; fingers 3 and 5 slip up, then back)  
(Measures 8, 9: Fifth finger stays on G; thumb slides down)
- ◆ Check out the right-hand moves in measures 9-11.  
(Steps and skips)
- ◆ Practice all the right-hand chord moves with eyes closed!
- ◆ Have student play the right-hand chords as written.  
Teacher plays the bass.

- ◆ Have student play the right-hand chords as written, but with eyes closed! Teacher plays the bass.

### Play the Piece

When you play, the right hand should take care of itself. (That's why you practiced the chords with eyes closed.) Watch the left hand, and *think* in the left hand. That's where the action is.

### Swing It!

Put on the CD or MIDI accompaniment and get in the groove! III

# How To

## “Fly” Through a Fugue

BY MARIENNE USZLER

### The Flight of the Fugue

“Fugue” comes from the Latin “fuga” which means “flight.”

In a fugue, voices “flee” or “chase” one another by means of imitation.

This is a fun fugue.

- ◆ The subject is short
- ◆ Each announcement comes in right after the one before
- ◆ Each announcement enters just *after* the downbeat
- ◆ The counter subject is also short

It's nice to know that Pachelbel wrote something besides that “Canon!”

### The Subject Is ...

The most important element in a fugue.

- ◆ It sets the mood of the fugue
- ◆ It must be heard clearly each time it enters
- ◆ It should be articulated the same way each time
- ◆ It gives the fugue its overall shape

### Know the Subject

- ◆ Decide how to play (articulate) the subject. The words the editors suggest make it easy to capture its spirit: Knock, knock, knock, please let me in!

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The rhythm and the melody have joined forces to create an immediately appealing motive. Think or sing this lyric during practice: “Knock, knock, knock, please let me in, let me in” at each entrance—soprano, alto, tenor, and bass. The fugue subject (the primary melody) occurs ten times in 15 measures, and it should always sing out above the other voices.

## Little Fugue in C Major

JOHANN PACHELBEL  
(1653–1706)

(Andante) (♩ = 76–84)

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All the “knocks” are short.

Lean a little on “please.”

Slur “let me in.” Push off crisply on “in.”

- ◆ Play through the entire fugue with a steady tempo—subject only. Use the correct hand and fingering. (Don't miss the change to the right hand on the last note of the second entry!) Keep the tone solid—no dynamics yet. Make sure the articulation of each subject is exactly the same. Be careful not to slur the last “knock” to “please.”

## Hear the Subject

- ◆ Play through the entire fugue, subject only, as before. This time *hear* how the subject gives the fugue harmonic shape—the tonality you hear on “please.”

Mm. 1-5: I-V-I-V-I

M. 6: Modulation to A Minor

Mm. 7, 8: (In A Minor) V-I





Mm. 9-11 (Back to C Major) V-I-I

- ◆ You can hear and see how the fugue has two parts.  
Part I: Almost entirely in C Major, moving to its relative minor (A) at the end  
Part II: Beginning in the relative minor (A), sliding quickly back “home” to C


## Counter Attack

The **counter subject** is the material that appears with or “counter to” the subject. In most fugues the counter subject has the same, or similar, motives that reappear each time the subject is announced.

In this fugue, the counter subject uses one of two rhythmic figures as it joins the subject and pushes to beat 3 (“please”):

Subject			
Counter Subject		OR	

In just one place (M. 9) it comes in *on* the second beat. Be ready for it!

Subject	
Counter Subject	

- ◆ Play each entry of the subject together with its counter subject. Practice just “Knock, knock, knock, please.” Be sure to use correct fingering in each hand. If you are ready for each entrance with both the subject and counter subject, you’ll be prepared to play most of this fugue.
- ◆ The fugue gets “thicker” as it moves toward the end. In the beginning there are two voices, then three, then back to two (to modulate to A Minor). Watch how the lower voice climbs up the scale to A. The fugue then pushes on to a four-voice climax, after which it drops back to three, then two voices to close. ■■■

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