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Evaluation of Intermediate Piano Literature

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Evaluation of Intermediate

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PREFACE

Kind thanks go to Dr. Catherine Smith of Eastern Illinois University who graciously guided the work of this paper and spent many tedious hours checking each musical example.

CHAPTER I

INTRODUCTION

The purpose of this study is to present literature from well-known composers for the intermediate piano student, describing each composition for its pedagogic possibilities. It was necessary to determine the musical attainment of an intermediate student according to specific problems within his capabilities. Grades three and four of several piano method books were analyzed for their pedagogic content. The various problems were categorized for clarity and convenience. A survey of literature by well-known composers was made to select compositions of the intermediate level. Each piece was analyzed and described using the categories derived from method books. The literature is divided into four historical periods with a brief introduction to each, explaining characteristics, problems or performance practices idiomatic to a specific period.

Need for Study

Piano teachers have the responsibility of selecting literature conducive to musical growth. George McNabb states that "the time spent in teaching the pupil is but a small part of the whole job of teaching. The real problem of finding and selecting the right materials is created by the tremendous amount of materials on the market, not by a scarcity of them."[1]

Music stands are crowded with new music, some of which contain large letters stating the purpose of the piece as that of developing wrist staccato, legato thirds, parallel octaves or other similar technical feats. These pieces are seldom written by any of the well-known composers and often lack musical value. Ernest Hutcheson alludes to this condition while discussing Schumann's Album for the Young.

> Nine-tenths of the "teaching" pieces that flood the market might be thrown into the trash barrel without a pang to make way for that golden treasury of music known as the Album for Youth. What a blessing it would be to rid ourselves of the litter-ature of swing songs devoid of swing, cradle songs that don't rock, skating pieces, popguns and what not! These are true teaching pieces in the sense that they are written to be taught, not played.[2]

McNabb also states that improper selection of teaching materials is one of the greatest contributing factors to students who "have not the slightest idea of touch, tone, phrasing, interpretation, memory, or anything connected with fine pianism. They display deplorable taste and lack of balance in repertoire."[3] In an article discussing standards of piano teaching, Robert Pace comments on the varying qualities of teachers. He sadly recognized the fact that there are those teachers who know only a few trite "teaching pieces." He describes a good teacher as one who knows that assigning a succession

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[1]George McNabb, A Selected List of Graded Teaching Material for the Piano, ed. Ruth Watanabe (Rochester, N.Y. Eastman School of Music, University of Rochester, 1952), p. 1.

[2]Ernest Hutcheson, The Literature of the Piano (New York: Alfred A. Knoff, Inc., 1948), p. 180

[3]George McNabb, op. cit. p. 5.

of "teaching pieces" is not a valid approach to piano teaching.[4] Beryl Rubinstein likewise laments the use of the popular "teaching piece." He advises the use of good literature and feels that in music of real worth students will encounter works which take in all "attributes of musicianship and all branches of piano technic and the ultimate goal, the discernment of beauty in music. The music of the masters is good teaching material because it is good music."[5] McNabb states, "Original music by the masters should be presented as soon as the student is technically and musically able to cope with it. The benefits are incalculable."[6] Ruth Slenczynska notes that the virtuoso and the most inexperienced student work with the same raw material, the printed score. It is essential to "give the budding musician a reliable set of tools and to spark the love for music and the desire to communicate."[7]

It is often difficult to find original compositions by the masters which are within the student's playing ability. It has been stated that worthwhile literature is a positive factor to good musical development and bad literature produces negative effects.

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[4]Robert Pace, "Standards in Piano Teaching," Music Journal (1961 Annual), p. 8.

[5]Beryl Rubinstein, Outline of Piano Pedagogy (New York: Carl Fischer, Inc., 1936), p. 45.

[6]McNabb, op. cit. p. 3

[7]Ruth Slenczynska, Music At Your Fingertips (New York: Doubleday & Co., Inc.), p. 12.

CHAPTER II

DEFINITION OF INTERMEDIATE

There is much ambiguity concerning the grading of piano literature with numbers, letters, and words.

> There is no uniformity in the grading systems used by publishers. Some use a Grade 1 to 10 system, some a Grade 1 to 7 system. Still others list material under such classifications as very easy, easy, moderately easy, moderately difficult, difficult, very difficult; or elementary, intermediate, advanced intermediate, moderately advanced, advanced, etc. Publishers and individuals do not agree as to their various reasons for their grading decisions. One determines the grade by the variance in the technical difficulties within a piece, or by the most difficult passage; another by the variance in the technical problems and the musical content of the piece. Some take into consideration the needs of the average students, personal opinion, judgment and experience.[8]

The term "intermediate" in this paper is used to denote a particular level of musical development according to specific problems within the student's capabilities. It was found in a survey of piano method books that this level tends to correspond with grades three and four in most books and grade two in a few rare instances. The books surveyed include the following:

1. Michael Aaron, Piano Course, Grades Two and Three
2. Helen Curtis, Fundamental Piano Series, Books Two, Three and Four

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[8]McNabb, op. cit. p. 1.

3. Angela Diller and Elizabeth Quaile, Third Solo Book and Fourth Solo Book
4. Bernice Frost, At the Piano, Books Two, Three and Four
5. Mark Nevin, Piano Course, Book Three
6. John Thompson, Modern Course For the Piano, Books Three and Four
7. Bernard Wagness, Piano Course, Book Three

To further clarify the term intermediate, a classification was made of the problems involved in these books. Four categories were chosen to classify the various problems. They include technique, reading, rhythm, and interpretation. Again there is ambiguity and disagreement about the meaning of the above terms. Some would claim that technique in the broad sense of the word, "embraces the whole mechanism of performance . . ." but in a more narrow sense, means the ". . . skill in the physical movements which are necessary to produce the desired results."[9] Another author, Sidney Harrison, states that "rhythm, expressiveness and interpretation, and so on are so bound up with technique that one cannot separate gesture and emotion."[10]

The author of this paper, being aware of the interrelatedness of these various aspects, still feels that a classification is necessary. The following definitions from Harvard Dictionary of Music will indicate the meaning of each term as it is used in this paper.

> Technique is the mechanical skill . . . in the mastery of an instrument, the complete coordination of all the bodily movements required.
> Rhythm is everything pertaining to the temporal quality (duration) of the musical sound.

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[9]Clarence G. Hamilton, Piano Teaching, Its Principles and Problems (Boston: Oliver Ditson Co., 1910), p. 56.

[10]Sidney Harrison, Piano Technique (London: Sir Issac Pitman & Sons, Ltd., 1953), p. 32.

> Interpretation is the personal and creative element in the performance of music.[11]

A fourth category, reading, was added. There are some problems which are inherent in the musical notation. The difficulty does not lie in the execution of them, but rather in deciphering the notational devices employed by the composer. The profuse use of leger lines, accidentals, ties, etc., confuses the eye until familiarity produces comprehension at a glance. Broken chord accompanying figures and running note passages are primarily technical problems but they are more easily executed when recognized as segments of a familiar chord. In discussing his complicated theory of Ideo-Kinetics, Bonpensiere describes reading as a definite part of piano attainment.[12] Julia Broughton classifies the problems in the following way: rhythm, fingering, expression and right notes.[13] A comparison can be made with the terms chosen for this paper. Rhythm has been so-named, fingering has been classified as technique, expression has been termed interpretation and "right notes" has been broadened to reading.

After choosing four categories, it was quite obvious that certain pianistic difficulties could be listed under more than one category. For example, realization of an ornament could be listed under all four categories. For the sake of brevity the difficulty is listed under that

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[11]Willi Apel, ed. Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1960), pp. 733, 640, 359.

[12]Luigi Bonpensiere, New Pathways to Piano Technique (New York: Philosophical Library, 1953), p. 115

[13]Julia Broughton, Success in Piano Teaching (New York: Vantage Press, 1956), p. 30.

category to which it is most related. If an ornament occurs in a situation which requires finger facility it is listed under the category of technique rather than the other three categories. Similar disposition has been made in like situations.

CHAPTER III

RESULTS OF METHOD BOOK SURVEY

PROBLEMS ENCOUNTERED BY INTERMEDIATE STUDENTS

I. Technique

A. Scale
1. All major and minor keys
2. Thumb crossing under fingers
3. Fingers crossing over thumb
4. Chromatic passages
5. Finger substitutions, extensions and contractions
6. Agility in rapid passages
7. Crossed hands
8. Interwoven hand passages
9. Ornamentation
   a. Grace notes and appoggiatura
   b. Turns
   c. Trills
   d. Various Baroque ornaments

B. Chords
1. Broken
   a. Alberti bass
   b. Rolled
   c. Arpeggios
   d. Crossed hands
2. Block
   a. Triads in various rhythms
   b. Moving parallel intervals
   c. Six and seven note chords

C. Pedal
1. Markings usually given
2. Syncopated pedaling
3. Irregular pedaling
4. Una corda

D. Touches
1. Forearm staccato
2. Finger staccato
3. Wrist staccato

4. Legato
5. Legato against staccato
6. Portato
7. Slurs
8. Slurs into staccato
9. Singing tone
10. Simultaneous notes of different values
11. Emphasizing top note of chords
12. Emphasizing inner melodies
13. Controlled arm weight
14. Light and heavy accents

II. Reading

A. Range
1. Leger lines
2. 8va
3. Three staves
4. One hand written in both clefs
5. Ties

B. Key and Tonality
1. Recognition of chords in block and broken form
2. Recognition of intervals
3. Chromatic accidentals
4. Accidentals resulting from modulations
5. Contemporary harmonies

III. Rhythm

A. Patterns
1. Dotted eighth and sixteenth note patterns
2. Quarter notes against eighth note accompaniment
3. Sixteenth note patterns with accents on second and fourth beat
4. Triplets
5. Change from triplets to dotted eighths and sixteenths
6. Five sixty-fourth notes on half of beat
7. Thirty-second notes
8. Sixty-fourth notes
9. Triple against duple
10. Rest of all kinds

B. Kinesthetic Realizations
1. Syncopation
2. Natural rhythmic accent and flow

IV. Interpretation

A. Markings
1. Tempo indications in Italian
2. Dynamic indications in Italian
3. Melodic shading
4. Ornamentation

B. Musical Types
   1. Dance forms
      a. Waltz
      b. Habanera
      c. Mazurka
      d. Gigue
      e. Minuet
      f. Polonaise
      g. Musette
      h. Tarantella
   2. Various forms
      a. March
      b. Nocturne
      c. Impromptu
      d. Folk songs
      e. Chorale
   3. Analytical forms
      a. Sonata
      b. Rondo
      c. Binary
      d. Ternary

C. Artistic Considerations
   1. Phrasing
   2. Distinguishing melody from accompaniment
   3. Melodic shadings and nuances
   4. Continuity of line

Careful study of types of problems and situations which the student encounters in method books was followed by a collection of original pieces by well-known composers. These pieces were chosen to meet the problem of the intermediate student. However, students have individual needs and limitations and may react differently to a particular piece. Some characteristics of the selected music can be predicted as possible problems and these are listed. Other descriptive material is included, not as a problem, but as further enlightenment into the character of the music. Some pieces were chosen for technical advancement while others may primarily increase ability and knowledge or understanding in the areas of rhythm, reading and interpretation. A concluding statement lists the main pedagogic value of the piece.

The pieces have been classified according to the historical period in which they were written. Each group of pieces is preceded by an introduction to the period explaining characteristics or performance practices of that period. When available, quotes are given about specific composers.

CHAPTER IV

INTRODUCTION TO BAROQUE MUSIC

Many dates are given for the Baroque period. Hugh Miller, in his History of Music, declares this period to be between the years of 1600 and 1750, while other historians begin it at the last third of the 16th century. It is difficult to classify an historical period according to exact years and more feasible to classify it according to certain broad characteristics that were manifested in musical performance.

Baroque music has been described as characterized by an over-all grandeur and as spectacular music, highly ornamented and with many contrasts.[14]

There is much uncertainty about the performance of Baroque music, mainly because:

> It was the policy to include not, as we do, as much as possible in the written notation, but as little as possible. It was a conviction that whereas notation is from its nature rigid, music is expressive and flexible; hence every subtlety which can be left to the trained imagination of the performer is best so left.[15]

Frederick Dorian, in The History of Music in Performance, explains the scarcity of markings, especially those of phrasing, by the fact that

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[14]Hugh M. Miller, History of Music, (New York: Barnes and Noble, Inc., 1953), p. 62.

[15]Robert Donnington, "Baroque Interpretation," Groves Dictionary of Music and Musicians, ed. Eric Bloom, I (1962), p. 445.

the composers generally performed or supervised the performances of their own compositions. In other instances, the interpretation of the parts was left to the discretion of the players who were to use their instinct and musical common sense to phrase correctly without signs or symbols.[16]

There is no infallible guide for deciding the correct performance practices of this music. Most suggestions emphasize the necessity of study and research and finally the dependence upon a carefully edited score.

Several general rules and principles can be given as an aid for pupil and teacher in performing this music. It should be noted that different countries and composers had varying practices at one particular period and these specifics changed with the passing of time.

Concerning fingering practices, it can be said that precise finger work was preferred over heavy wrist or arm action.[17] In Germany and Italy the thumb was rarely used and the resulting crossings of fingers produced an up-beat slurring of pairs of notes in scale passages. In England and Spain the thumb was used more freely and resulted in on-the-beat slurring of the scales. Neither style favored the even legato which is preferred today. Melodic lines were broken up into little units of two or three notes and running passages must have been played more slowly and "lumpily" than their notation suggests to the modern player. Rippling scales and smooth broken-chord patterns of the late 18th and 19th century style were neither possible nor admired in earlier

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[16]Frederick Dorian, The History of Music in Performance (New York: W. W. Norton & Co., Inc., 1942), p. 163.

[17]Hutcheson, op. cit. p. 18.

times.[18] It should be noted here that contemporary criteria do not encourage uneven scale execution, although logical phrasing would be condoned.

A crispness of tone is considered a necessity for much Baroque music. Articulation is used to denote emphasis of attack and interposed silence between the notes. Light accents which give an easy but pointed flow are considered desirable. There is little place for heavy accents, such as marcato and pesante, except for very special effects. It has been suggested that a slight silence or a near-silence may occur between every two notes. There must not be a complete break of sound, which would give a disjointed effect, but rather a special crispness peculiar to Baroque music. Conversely, there are contexts which require a true legato. A silence of articulation can be used before syncopated notes, the syncopated note being further stressed by some degree of accent. The silence of articulation should be more pronounced before the beginning of phrases, either robbed from the preceding note or being added without measure to the time.[19]

Phrases should be inflected according to their own natural peaks and stresses. Baroque authorities warn us not to accent mechanically each note at the beginning of a measure.[20]

Dynamics are most stylistically treated when sudden contrasts of tone are used rather than elaborate shading. Contrasting dynamics between sections is a well-known Baroque practice. Experts warn that deep feelings

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[18] Thurston Dart, The Interpretation of Music (London: Hutchison University Library, 1960), p. 132.

[19] Donnington, op. cit. pp. 449-450.

[20] Ibid., p. 447.

of passion should not enter into the simple expressiveness and suggest that dynamics starting at a light pianissimo should not exceed a moderate forte.[21]

Expression and mood of the music is one of the more difficult aspects to describe. It is understood that one must avoid imposing stylistic expressions of another period on this music, especially the emotional spirit of the Romantic era. The early composers wrote for the church, stage or chamber and expected the performer to be able to appreciate which piece was meant for a particular occasion. For the theater, the style was varied; for the chamber, the style was delicate and finished; for the church, it was moving and grave. Words such as Andante, Presto and Allegro were diversely applied to different kinds of music.[22] Again, it is necessary for the musician to determine, after careful consideration, the correct and most musical interpretation in keeping with the Baroque tradition.

The use of the pedal in Baroque music is controversial since the instruments of the time did not have the sustaining power of the modern piano. Rosalyn Tureck reminds us that the clavichord and organ were both capable of sustaining tones and producing a true legato. She advises the use of the pedal as "a refined aid primarily for connecting contrapuntal lines in legato, and occasionally for expressing certain musical subtleties in varying the qualities of sonority between sustained and detached tone."[23] She also warns against using it as a crutch for finger

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[21]Hutcheson, loc. cit. p. 18.
[22]Dart, op cit. p. 78.
[23]Rosalyn Tureck, An Introduction to the Performance of Bach, (New York: Oxford University Press, 1960), pp 6-7.

legato or quantity of tone. Quality of tone can be enhanced by the contrasts of the una corda pedal.[24]

The most bothersome aspect of Baroque music is ornamentation. It is essential to understand the function of ornaments. Some ornaments may be considered frills and extraneous to the melody and text of the music. Others are intricate parts of the melody, harmony and text and should be treated as such. Josef Hofmann states that the instruments of the early 18th century were characterized by tones so thin and of such short duration that the composers and players had to resort to tricks to produce the deception of a prolonged tone. They had a method of moving the finger sideways upon a key after it was struck, producing a vibrato. Hofmann feels that since it was the fashion of the time to over-ornament everything from architecture to dress, one should question the necessity of retaining the superabundant embellishments in their entirety. He feels that we study antique works "for their musical substance and not for the sake of geegaws and frills which were either induced by the imperfections of the instrument or by the vitiated taste of the times."[25] "It is a difficult and responsible task to determine what to retain and what to discard. This, to a large extent, must depend upon what part the ornament plays in the melody of the composition, whether it is really an integral part or an artificial excrescence."[26]

Conversely, Thurston Dart, in his Interpretation of Music, warns that "even though ornaments on the harpsichord have a snap and glitter which they can never have on the piano, they are an important part of

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[24] Ibid.

[25] James Francis Cooke, Great Pianists on Piano Playing, (Philadelphia: Theodore Presser, Co., 1917), p. 164.

[26] Ibid., p. 165.

the texture and pianists who eliminate every ornament are defying the wishes of the composers of this period."[27] Hutcheson gives the crude quotation of "When in doubt, leave 'em out." It should be noted that this author is not advocating a violation of Baroque practices and further says that "Correct musical instinct and sound judgment must always decide the interpretation of the various ornaments, for Bach evidentally moved with considerable freedom in this field, which in his time, was in no small confusion." He states that he does not encourage carelessness or mere caprice and recommends an understanding of ornamentation.[28]

In <u>The Pianist's Problems</u>, Newman suggests the <u>Harvard Dictionary</u> as a reliable source in illustrating each ornament.. He gives two general rules which apply to early ornamentation.

1. Trills in the music from Bach to Mozart generally begin on the upper note and the beat. It may begin below the principal note but rarely on the note itself.
2. Appoggiaturas begin on the beat and receive part of the value of the principal note. Two rules that may be helpful in determining the length of the appoggiatura are: a. Give the appoggiatura its written value. b. Give the appoggiatura half the value of the principal note unless the latter is dotted, then two-thirds of the value.[29]

It would be impossible to describe here the various ornaments specifically, for many books have been devoted to their explanation. Three particularly good books on Baroque ornamentation as well as performance practices are:

1. C. P. E. Bach, <u>Essay on the True Art of Playing Keyboard Instruments</u>, Ed. by William Mitchell, New York: W. W. Norton & Co. Inc., 1948.

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[27]Dart, <u>op. cit</u>. p. 75

[28]Hutcheson, <u>op. cit</u>. pp. 45-46.

[29]William Newman, <u>The Pianist's Problems</u> (New York: Harper and Brothers, 1956), pp 100-101.

2. Arnold Dolmetsch, The Interpretation of the Music of XVII and XVIII Centuries, London: Oxford University Press, 1916.
3. Walter Emery, Bach's Ornaments, London: Novello and Co. Ltd., 1957.

Teacher and student must depend upon research and musical intuition plus good editors, "who have conscientiously indicated the composer's probable wishes. The performer must then be sure his interpretations of the sounds are idiomatic and stylish according to the circumstances in which the music was written."[30] A consolation can be found in the realization that "there is usually not one solution, but a choice of solutions within certain limits, the problem [is] to find the best one for a particular context of melody, harmony, rhythm, tempo, mood, and technique."[31]

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[30] Dart, op. cit. p. 166.
[31] Newman, op. cit. p. 102.

PRESENTATION OF COMPOSITIONS

FROM THE BAROQUE PERIOD

Polonaise in G Minor
J. S. Bach

Technique

1. Parallel sixths and thirds in an eighth note and two sixteenth note pattern and consecutive eighth notes in moderate tempo
2. Wise finger planning needed for smooth connection of interval movement
3. Independence of hands especially in measures thirteen through seventeen

Reading

1. Ties
2. Accidentals

Rhythm

1. Left hand rhythmic pattern of eighth, two sixteenths and another eighth note which is finished in right hand by two sixteenths, an eighth note and an eighth rest in measures nine and ten—requires an awareness of pulse
2. Simultaneous notes of different values in one hand, complicated by alternations between the inner line notes being held while upper notes are played and on the next beat; upper note held while the inner notes are played in measures thirteen through seventeen

Interpretation

1. Recognition of the festive and stately mood of the polonaise with its short motives
2. Accurate phrasing, especially in the first and last section with alternating segments between the hands
3. Slurs within phrases

Pedagogic Value

1. Consecutive sixths and thirds
2. Realization of ties and simultaneous notes of different values in the same hand
3. Awareness of the polonaise's energetic rhythmic pattern

Source: Johann Sebastian Bach. Little Note Book for Anna Magnalena Bach, p. 62 (New York, Edwin F. Kalmus, 1949).

Pavana
John Bull

Technique
1. Scalar runs complicated by leaps of sixths, ninths, and tenths in sixteenth note patterns
2. Repeated notes intermingled with sixteenth note runs
3. Short runs of four notes covering the intervals of a second or third
4. Left hand fifth finger holding a "d" while other fingers play a pattern beginning a fifth above and running to the "e" and back up, requiring muscle control (measure eleven)
5. Block and broken chords with inner moving parts

Reading
1. Extended bar lines grouping more than four counts in the first few measures
2. Ties

Rhythm
1. Dotted eighth and sixteenth note pattern against four sixteenth to be differentiated from dotted quarter and an eighth note against sixteenths
2. Awareness of the pulse needed from first section to second section
3. Off-beat entrances--sixteenth note rest with opposite hand playing the downbeat

Interpretation
1. Form of theme and variations typical of this period: "A" presented in key of C and varied by a running note passage in key of G, "B" presented in key of D and varied in like manner in the same tonality and "C" presented in key of G and varied in G. (Composers influenced by ecclesiastical modes rather than keys but tonal relationships can be seen)
2. Awareness of the pavane, a 16th century court dance
3. Opportunity for interpretive contrasts between sections

Pedagogic Value
1. Finger facility and tone control in long runs in slow tempo
2. Interpretive contrasts in a sectionalized form

Source: The Fitzwilliam Virginal Book, Vol I. p. 62, J. A. Fuller Maitland and W. Barclay Squire, ed. (New York: Dover Pub. Inc., 1963).

Praeludium
William Byrd

Technique
1. Left and right hand finger facility in close scalar runs resembling a turn (six notes covering the interval of a third and fourth)
2. Hands close together

Reading
1. Leger lines
2. Left hand in both bass and treble clef

Rhythm
1. Four notes to a beat changing to eight and later six to the beat
2. Simultaneous notes of different values in same hand-fifth finger of either hand held on half or whole note while eighth and sixteenths are played with the other fingers

Interpretation
1. Solid tone on chords and slow moving notes in one hand while other hand moves quickly over rapid note patterns
2. Runs alternating between the hands demanding a continuity of tone and line
3. Simulation of the crisp and brilliant effect idiomatic of the virginal

Pedagogic Value
1. Steadiness of pulse during various rhythmic patterns
2. Tone control of long sustained notes against running notes

Source: The Fitzwilliam Virginal Book, Vol. 1, 83, J. A. Fuller Maitland and W. Barclay Squire, ed. (New York: Dover Pub., Inc., 1963).

Sarabande
Arcangelo A. Corelli

Technique
1. Connecting large chords and filled-in octaves
2. Legato and slurred octaves

Reading
1. Accidentals

Rhythm
1. Left hand eighth notes against right hand quarters, half notes, and dotted quarter and eighth notes
2. Simultaneous notes of different values--notes held for two measures with right hand thumb while melody is played by other fingers

Interpretation
1. Recognition of style of sarabande as a piece of slow and dignified expression
2. Realization of largo tempo
3. Tone control on sustained notes
4. Observance of four measure phrases in a slow tempo

Pedagogic Value
1. Interpretive skills demanded in maintaining slow tempo
2. Control of sustained and expressive tones in phrases

Source: Arcangelo Corelli. 24 Pieces for the Piano, Vol. I, p. 2, (New York: Edwin F. Kalmus, n.d.).

The publishers of the above edition do not give the source of the collection. In a biography of Corelli by Pincherle, the author lists the various transcriptions that have been made for harpsichord, pianoforte, and clavecin. It is impossible to determine the exact work but it is possible that they came from some arrangements about which is said, "They present great interest from the point of view of the arrangement in that the part for the keyboard is fully realized . . ."[32]

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[32]Marc Pincherle, Corelli, His Life, His Work (New York: W. W. Norton & Co., Inc., 1956), p. 217.

Les Petit Moulins a vent
(The small windmills)
by Francois Couperin

Technique
1. Scalar runs in both hands
2. Sixteenth note rhythmic patterns simultaneously in both hands with non-parallel movement
3. Finger exercise-type note pattern in sixteenths where several notes alternate with one
4. Leap of a tenth in a sixteenth note running pattern
5. Left hand octaves moving in quarter notes against running sixteenth notes in right hand
6. Hands unusually close together

Reading
1. Left hand abrupt change from bass to treble clef
2. Repeat signs
3. First and second endings

Rhythm
1. Rhythmic pattern sixteenth against eighth notes in opposite hand
2. Most entrances on the second beat in $\frac{2}{4}$ meter
3. Entrances of the left hand on the last sixteenth note of the count
4. Natural rhythmic accent

Interpretation
1. Lightness and clarity of sound
2. Awareness of binary form with its key changes
3. Sequences at different tonal levels
4. Varying touches
5. Understanding of phrase structure (changing rhythmic passage motion to be used as a basis for judging phrase length)

Pedagagic Value
1. Finger facility and hand independence
2. Understanding of phrase structure

Source: Francois Couperin. Pieces de Clavecin. Livre 3 (London: Augener Ltd., n.d.).

Suite I
Henry Purcell

Technique
1. Right hand sixteenth note trill-like figures in Almand
2. Both hands broken chords in eighth notes in Prelude
3. Quick hand position changes in Prelude
4. Left hand parallel thirds in Minuet

Reading
1. Left hand written in both bass and treble clef
2. Leger lines
3. Time signatures designated as C, ₵, and 3 for $\frac{3}{4}$

Rhythm
1. Eighth note movement in first two pieces and quarter note in last two
2. In Almand sudden switch from quarters and eighths to sixteenth note patterns
3. Simultaneous notes of different values in the same hand, demanding notes be held for precisely the right amount of time

Interpretation
1. Recognition of a 17th century suite and its individual dances
   a. Prelude as introductory piece
   b. Almand in moderate duple time with short running figures
   c. Corant with subtle texture and shifting melodic interest
   d. Minuet, delicate with graceful dignity
2. Melodic fragments alternating between hands
3. One note melody in the right hand to be emphasized over moving parallel thirds in left hand
4. Need for clarity of tone and ability to stress important part

Pedagogic Value
1. Acquaintance with an entire suite
2. Execution of changing rhythmic patterns

Source: Henry Purcell. Original Works for the Harpsichord, Vol. I, pp. 5-7, William Barclay Squire, ed. (London: J. & W. Chester, Ltd., 1918).

Les Tendres Plaintes
(The tender complaints)
Jean Philippe Rameau

Technique
1. Left hand movement in eighth notes with patterns requiring finger facility
2. Right hand ornaments
3. Co-ordinative problems between hands
4. Left hand four and two note phrase groups
5. Slurs in left hand reach the interval of a tenth

Reading
1. Leger lines
2. Left hand in both treble and bass clef
3. Ties

Rhythm
1. Rhythm constant with eighth note movement in left hand and quarters and half notes in right hand

Interpretation
1. Recognition of Baroque rondeau form with main theme, couplet or alteration of theme, return to theme, a section in the relative major and the final return to the theme
2. Long melodic phrases having slurs within
3. Right hand melody over moving eighth note left hand accompaniment
4. Need for clear articulation

Pedagogic Value
1. Acquaintance with Baroque rondeau form--opportunity for interpretative contrasts between sections
2. Finger facility in playing ornaments and slurs

Source: Jean Phillippe Rameau. Pieces De Clavecin, p. 36, Durand & Fils, Ed. (Philadelphia: Elkan-Vogel Co., n.d.).

Sonata in C Minor
Antonio Soler

Technique
1. Scalar runs in dotted rhythms, triplets and a few sixteenths
2. Parallel thirds and sixths
3. Sustained notes
4. Slurs and portato

Reading
1. Leger lines
2. Many accidentals, generally in a momentary key change or fulfilling minor scale principles

Rhythm
1. Change from simple rhythm with quarters and dotted quarters and eighth notes to four sixteenth notes on the first beat, followed by a half note and quarter note (eighth measure)
2. Sudden change from two measures of dotted eighths and sixteenth notes to triplets, requiring an awareness of pulse
3. Triplet pattern ending with one eighth and four thirty-second notes on the fourth beat
4. Syncopation using eighth notes and ties in the right hand and quarter notes in the left (meter $\frac{2}{2}$)

Interpretation
1. Cantabile style
2. Second section an imitation of the first except it wanders through several keys until it returns to the original key (Typical of composer's binary form)
3. Introduction of new thematic ideas demanding interpretive contrasts
4. Need for a duet-like tone balance between the hands in imitative sections although most of piece is solo-accompaniment style

Pedagogic Value
1. Rhythmic variation requiring an awareness of pulse
2. Tone quality control in cantible style

Source: Antonio Soler. Sonatas for Piano, Vol. I, p. 12, Frederick Marvin, ed. (New York: Mills Music Inc., 1957).

CHAPTER V

INTRODUCTION TO CLASSIC MUSIC

The music of the Classic period, dating from 1750 to 1820, can be generally described as objective, showing emotional restraint, refinement, polish and a certain amount of superficiality. The form of this music reveals careful balance and symmetrical proportion. Melodies are characterized by a new individuality and are often folk-like in their clarity and simplicity, in contrast to the long lines and figurative styles of Baroque polyphony. Phrases tend to be shorter and more regular than those of the Baroque period. Dynamic shading becomes important as composers began using the crescendo and diminuendo.

The following quotations may further clarify the characteristics of this music. Hans Tischler, in The Perceptive Music Listener, states that one will find neither excessive seriousness nor boisterous hilarity since neither tragedy nor comedy go to extremes. "A fine balance is brought about between melody and significant accompaniment, between expressive leading voice and inconspicuous, but masterly polyphony, between even tempo and meter and ever new rhythmic-melodic variants or development."[34] Kathleen Dale describes classicism in music as "the

[34]Hans Tischler, The Perceptive Music Listener (Englewood Cliffs, N. J.: Prentice Hall, Inc., 1963), p. 120.

outcome of the composer's objective attitude of mind towards his art; of his intention to lay emphasis on perfection of form rather than on intimacy of expression and of his paramount feeling for symmetry and balance. The composer makes his musical effect by musical means alone."[35]

There are a few generalities about performance practices of this period. It must be emphasized that not every statement about classic characteristics will apply to each specific composer or to all of any one composer's music. The later composers, especially Beethoven and Schubert will exhibit characteristics digressing from the "typical" classic tradition.

Tone production must be considered in relation to the capabilities of the instrument for which the composer wrote. "The early pianoforte and harpsichord brought about a stronger finger action (from the knucklejoint with curved fingers) and hand action from the wrist for staccato work."[36] Even though this caused a bigger sound than the early clavecins and virginals it was not the full sonorous sound of our modern piano, a fact which should be considered in performing works of this period.

Deciding correct tempo for classic music is difficult since Italian words such as <u>Allegro</u>, <u>Andante</u>, etc. were not standardized and had different connotations to individual composers. Research into a specific composer's practices is the most reliable procedure for playing a tempo at correct speed. In a study of Haydn's piano sonatas, it was shown how tempo could be derived from considerations of the Italian indication

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[35]Kathleen Dale, <u>Nineteenth Century Piano Music</u> (London: Oxford University Press, 1954), p. 10.

[36]Cooke, <u>op. cit.</u> p. 323.

by the composer, meter, passage work and pulse unit.[37]

Ornamentation was not used as profusely during the classic period as in the baroque era. Generally the ornaments which do occur, unless indicated specifically by the composer, should be realized in adherence to baroque practices.

A few comments have been found which reveal specific characteristics of individual classic composers. It is said of Haydn that "his clavier works are invaluable for the cultivation of clarity of style, accuracy of detail and delicacy of touch."[38] Percy Scholes states that Haydn's music is light and tuneful although many Haydn experts assert the composer's ability to express great emotion.[39]

In Mozart, all the loveliness and magic of music are comprehended. "Never has melody gushed forth from so exhaustless a spring. Never have form and style been so supremely attained."[40] His works abound in dynamic directions of forte, piano, sforzando and crescendos of short duration. Pianissimo, fortissimo, and long crescendos were still impractical on the instruments of the time. Slurs were closed without intending a break in the legato, a practice of many classic composers.[41] Mozart's music demands a delicate clarity with which the pedal must not interfere, although too little pedal will cause an undesirable dryness in the tone. This advice for pedaling pertains to many composers of

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[37]Alan Aulabaugh, "An Analytical Study of Performance Problems in the Keyboard Sonatas of F. J. Haydn" (unpublished Ph.D. dissertation, Department of Music, State University of Iowa, 1958), p. 38.

[38]Clarence Hamilton, Piano Music, It's Composer's and Characteristics (Boston: Oliver Ditson Co., 1925), p. 63

[39]Percy Scholes, The Listener's History of Music (London: Oxford University Press, 1954), p. 20

[40]Hutcheson, op. cit. p. 66.

[41]Hutcheson, op. cit. pp. 66-70.

this period.[42] Performance suggestions include the following:

1. Distinction of melody from accompaniment
2. Clean-cut difference between piano and forte
3. Exact observance of touch, phrasing and inflection as marked
4. Beauty of tone and purity of style[43]

Beethoven used the classic forms while incorporating Romantic ideals.[44] His music becomes a source of dramatic expression. Ernest Hutcheson gives the following basic principles of taste and style:

1. Metrical accents or a faint swelling toward the beat give the listener the correct feeling of meter.
2. When a short phrase is repeated, a slight change of tone should be made.
3. Melodic repetitions of the same note should rarely be played with equal tone, but with crescendos, diminuendos, or a swelling toward the middle note.
4. Dissonances attract accents, especially suspensions which then need a soft resolution.
5. Polyrhythms should be learned by ear.
6. Last note of the phrase is soft and unaccented.
7. Emotional reaction to the music may be uninhibited.[45]

Schubert's music has a wealth of melody, profoundly interesting harmonies and compelling rhythms. It is said that "If you keep true to classical style and play as if you were singing, you cannot misinterpret Schubert."[46]

One further comment may be helpful in playing Schubert's, Mozart's and Beethoven's dance music, especially the waltzes and German dances. They must be "given a rendition full of popular spirit and pointed

[42] Rubinstein, op. cit. p. 39
[43] Hutcheson, op. cit. p. 79
[44] Howard McKinney and W. Anderson, Music in History (Chicago: American Book Co., 1954), p. 520
[45] Hutcheson, op. cit. p. 12
[46] Hutcheson, op. cit. p. 66.

rhythm, yet without any sharpness. Distinct accents on the first beat and an emphasis upon the bass note are both desirable."[47]

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[47]Dorian, *op. cit.* p. 135.

PRESENTATION OF COMPOSITIONS

FROM THE CLASSIC PERIOD

Sonatina No. 4 in F Major
Adagio
Ludwig van Beethoven

Technique
1. Both hands scalar figures, broken chords, trill patterns and interval leaps in sixteenth note patterns
2. Alberti bass in left hand in sixteenth notes
3. Legato in both hands
4. Slurs against legato

Reading
1. Leger lines
2. Left hand written in bass and treble clef
3. Accidentals caused by modulations

Rhythm
1. Sixteenth note movement opposite quarters, eighths and thirty-second notes
2. Rhythmic pattern of two thirty-second note triplets with first note tied to previous note played against sixteenth notes in opposite hand
3. Left hand finger holding dotted half note while thumb plays eighth notes
4. Syncopation of sixteenth note, eighth note and sixteenth note played against four sixteenth notes
5. Need for subdivision of beats

Interpretation
1. Maintenance of Adagio tempo and legato line
2. Markings of dolce and dynamic marking never exceeding piano
3. Small crescendos and descrescendos
4. Control of soft tones at a slow tempo
5. Small phrasing in one hand against longer phrase line in opposite hand
6. Determination of melodic line and emphasis of such against running note pattern in opposite hand

Pedagogic Value
1. Interpretive possibilities with tone and phrasing
2. Difficult rhythmic patterns to be understood intellectually (Playable because of slow tempo)

Source: Ludwig Van Beethoven. Sonatinas, p. 46
(New York: Edwin F. Kalmus, n.d.).

Sonatina in F Major
Op. 36, No. 4
Con Spirito
Muzio Clementi

Technique
1. Right hand with running note passages--scalar, broken chord and various interval jumps
2. Left hand broken chords, octaves and block chords
3. Possible use of rotary motion in left hand
4. Mordent on running eighth note
5. Repeated staccato thirds in eighth notes
6. Coordination of staccato against legato in opposite hand
7. Forte marking on sixteenth note runs

Reading
1. Leger lines
2. Broken chords to be read as block chords
3. Accidentals

Rhythm
1. Eighth note movement against whole notes, quarters, eighths and sixteenths
2. Rhythmic change at measure twenty-two with dotted eighth and sixteenth and two quarter notes in both hands
3. Off-beat entrances after other hand plays the beat

Interpretation
1. Changes from forte to piano
2. Con spirito marking with dolce section
3. Small phrasing within longer line by slurs and staccato
4. Right hand dominance of melodic line although a few moving parts in left hand need emphasis
5. Sonatina form--first theme in tonic, second theme in dominant. Return of both themes in the tonic.

Pedagogic Value
1. Finger facility especially in right hand
2. Articulation of slurs, phrasing, staccato

Source: Muzio Clementi. Sonatinas For the Piano, Vol. 40, p. 14 (New York: G. Schirmer, 1893).

Sonatina
Op. 36, No. 4
Andante con Expressione
Muzio Clementi

Technique
1. Right hand legato parallel thirds
2. Right hand sixteenth note pattern lower note alternating with higher ones
3. Left hand broken octaves in sixteenth notes
4. Turn on eighth note
5. Legato, staccato and slurs

Reading
1. Accidentals from chromaticism
2. Leger lines
3. Left hand changing to treble clef

Rhythm
1. Rhythmic patterns of dotted quarters eighth notes, dotted quarters and two sixteenth notes
2. Change from eighth note to sixteenth note movement

Interpretation
1. Slow tempo played expressively
2. Many dynamic levels
3. One main idea presented and elaborated, then repeated with alterations. Opportunity to artisticality present the second occurrence of the main idea
4. Ability to express the tension and release exhibited in the preceding measure before the second entrance of theme (measure twenty-five to twenty-seven)
5. Short phrases demanding unity
6. Harmonic expression in measure two, first beat
7. Opportunity for good tone quality

Pedagogic Value
1. Expressiveness in dynamics and harmony
2. Contrasting thematic ideas and varied return of first idea

Source: Muzio Clementi. Sonatinas For the Piano, Vol. 40, p. 16 (New York: G. Schirmer, 1893).

Sonatina
Op. 36, No. 4
Rondo
Muzio Clementi

Technique

1. Right hand scalar passages in sixteenth note triplets in fast tempo
2. Hands alternating passages of unlike material, one scalar, the other broken chord
3. Trill moving against sixteenth note triplets
4. Turn on an eighth note with rest following
5. Left hand broken chord accompaniment in sixteenth note triplets
6. Legato runs against staccato single notes

Reading

1. Left hand in treble and bass clef

Rhythm

1. Changing rhythm patterns from eighth notes to sixteenth note triplets
2. Quarter rest after playing six notes to the beat, requiring an awareness of the pulse
3. Off-beat accents and natural accents

Interpretation

1. Predominantly forte with two piano markings
2. Form is not a true rondo, but a rondo mood of gaity and brightness
3. Emphasis of one note melody over broken chord bass accompaniment

Pedagogic Value

1. Rhythmic changes and awareness of pulse
2. Finger facility in allegro vivace marking

Source: Muzio Clementi. Sonatinas For the Piano, Vol. 40, p. 17 (New York: G. Schirmer, 1893).

La Roxelane
Joseph Haydn

Technique
1. Right hand scalar passages in sixteenth notes moderately fast tempo
2. Right hand alternating note patterns of broken thirds and seconds in sixteenth notes
3. Parallel interval movement in slurs and staccato in right hand
4. Tricky sixteenth note passage moving in unexpected directions
5. Left hand solid and broken chord accompaniment in touches differing from right hand
6. Quick hand position changes

Reading
1. Left hand written in both treble and bass clef
2. Quick changes in register of piano
3. Accidentals and interesting harmonic changes

Rhythm
1. Fairly regular rhythm with quarters, eighths and sixteenth notes and some dotted note rhythms
2. Necessity of coordinating eighth notes and sixteenths, quarter notes and sixteenths against eighth notes
3. Off-beat entrance in left hand--two sixteenth entering on the half beat as right hand is playing four sixteenths
4. Natural rhythmic accent, indicated by slurs throughout

Interpretation
1. Many dynamic changes between piano and forte
2. Awareness of theme and variation form--making contrasts between the variations
3. Regular phrasing, generally four or six measures
4. Light crisp articulation except in legato passages
5. Alternation of major and minor in the variations

Pedagogic Value
1. Acquaintance with theme and variations
2. Development of finger facility

Source: Joseph Haydn. Eight Various Compositions for Piano Solo, p. 36 (New York: Edwin F. Kalmus, n.d.).

Allegro in C Major
Op. 20, Nr. 1
Friedrich Kuhlau

Technique
1. Right hand scalar runs with accidentals in eighth and sixteenth notes
2. Left hand one note melody accompanied by right hand broken chords in eighth notes
3. Alberti bass accompanying single note melody in right hand
4. Repeated notes with finger changes
5. Consecutive staccato thirds
6. Moving octaves in bass
7. Block chords moving down by octaves with rests between
8. Legato against staccato
9. Slurs to staccato

Reading
1. Leger lines
2. Accidentals
3. Left hand in both treble and bass clef

Rhythm
1. Eighth note movement in first and last section; middle section with sixteenth note runs
2. Triplet patterns beginning and ending abruptly between duple rhythms
3. Off-beat entrances against steady eighth notes

Interpretation
1. Dynamic markings from piano to forte
2. Accents occurring on any of the beats
3. Right hand melody dominance although two short passages have left hand melody
4. Legato melody and runs with smaller phrase units
5. Big sound requiring forceful playing

Pedagogic Value
1. Scale study and finger agility in rapid note runs
2. Expressiveness through articulation

Source: 27 Pieces Sonatinas and Sonatas, Book I, p. 32. (New York: Edwin F. Kalmus, n.d.).

Menuetto III in B^b Major
W. A. Mozart

Technique
1. Broken chords combining slurs and staccato
2. Left hand two octave leap and leaps of a tenth in a dotted eighth and sixteenth note pattern in moderato tempo
3. Legato thirds, sixths and other intervals
4. Left hand legato filled-in octaves
5. Right hand octaves connected by a slur from an inner note in a dotted eighth and sixteenth note passage
6. Many quick hand position changes of register
7. Staccato notes in left hand against a legato line in right hand

Reading
1. Left hand in both treble and bass clef
2. Accidentals
3. Wide range of keyboard
4. Repeat signs

Rhythm
1. Many dotted note patterns (dotted eighths and sixteenth note, dotted eighths and two thirty-second, dotted quarter and eighth notes)
2. Syncopation with sixteenth note, eighth note and sixteenth note

Interpretation
1. Awareness of the form and graceful style of the classic minuet
2. Terraced dynamics
3. Acquaintance with the light and graceful style of the minuet
4. Sustained line through interval leaps and dotted rhythm patterns
5. Regular four bar phrases with smaller phrasing within

Pedagogic Value
1. Realization of regular phrasing with inner smaller phrasing
2. Sustained interval movement

Source: W. A. Mozart. 12 Minuettos Book II, p. 4, Leonard Duck, ed. (New York: C. F. Peters Corporation, 1953).

Waltz No. 7, Op. 127
Franz Schubert

Technique
1. Ascending parallel octaves in staccato fortissimo on white keys in right hand
2. Block chordal accompaniment in left hand
3. Grace note in right hand
4. Staccato in right hand against left hand legato

Reading
1. Leger lines

Rhythm
1. Coordination of quarters, dotted quarters and eighths against a consistent quarter note rhythm
2. Natural rhythmic accents

Interpretation
1. Sudden and dramatic dynamic changes from fortissimo to piano or pianissimo
2. Form consisting of main theme treated several ways (four phrases with similar melodic material) then a Trio of contrasting nature, repeating to first section as a Minuet and Trio
3. Form encouraging interpretive contrasts between sections, emphasized by dynamic and melodic changes
4. Measure six, seven and eight opportunity for artistic ability to be shown in echo-type passage
5. Melodic emphasis over chordal accompaniment
6. Long phrases often extended eight measures with smaller inner phrasing

Pedagogic Value
1. Right hand octave study
2. Interpretive contrasts between and within sections

Source: Franz Schubert. Dances for Piano, Vol. 1537, p. 51, (New York: G. Schirmer Inc., n.d.).

CHAPTER VI

INTRODUCTION TO ROMANTIC MUSIC

The dates 1820 to 1900 are given as those of the Romantic period. The music is characterized by individualism, emotionalism, subjectivity and nationalism. Composers became interested in writing music centered around a specific subject matter, especially that of the ancient or medieval world, the supernatural, and the weird. Melodies are characterized by a warmth of personal feeling; phrases are less regular than in the classical melody; harmonies use new chords and new chord progressions, along with more nonharmonic or non-chordal tones; and modulation becomes important for its own effect rather than as a means of getting from one key to another.[48]

Kathleen Dale defines romanticism as a "comprehensive term which resists exact definition. It is exemplified in music by the insistence laid upon the expression of personal feelings and emotions or upon abstract ideas which have universal significance."[49] It is also characterized by impatience with the restraints imposed by conventional forms, by the introduction of picturesque and the exotic, and by the attempts to translate other arts into music.[50]

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[48] Miller, op. cit. pp. 134-136. [49] Dale, op. cit. p. 10
[50] Ibid.

The piano became especially important with the composers having a "conception of the piano's cantabile tone as equivalent to the human voice, the strings or the wind-instruments; and of the piano's percussive qualities and pedal effects as capable of evoking other orchestral colors."[51] The concept of the piano functioning in an orchestral idiom demands that the performer be aware of harmonic effects and produce masses of rich and voluminous sound. A more powerful technique, emphasizing arm action, became possible with the advent of the stronger pianos with steel frames. Beryl Rubinstein advises using the damper pedal freely in the many and long arpeggios and chord passages. It should be used constantly in the music with the following exceptions:

1. It should not interfere with the clarity of the melodic line
2. It should not interfere with the clarity of phrasing
3. It should not be used on detached tones
4. It should not confuse harmonic progressions[52]

The emphasis upon expression requires the performer to give a personalized interpretation. Frederick Dorian states that "the interpreter no longer 'performs'. He 'reproduces' the art work. The very word 'reproduction' evinces the fact that a specific process of re-creation is implied."[53] Schumann, when asked about the poetic or fantasy-provoking titles of his music, stated that "it is the music which must always remain the primary concern of the interpreter."[54] He grants that delving into the poetic background will stimulate the performer's thought and fancy, but the performer must first of all

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[51] Rubinstein, op. cit. p. 78
[52] Ibid., p. 49.
[53] Dorian, op. cit. p. 219
[54] Ibid., p. 229.

grasp the character of his scores from the musical content.[55]

The following are specific characteristics of a few typical romantic composers.

Chopin was a superb inventor of melody and every note in his music, essential or ornamental, is imbued with song. He insisted on flexibility, recommending the various touches and especially the full-toned legato. Bad phrasing was intolerable and he disliked sharpness of accentuation.[56] It is said that he preferred to perform for a small circle of friends on a small piano and displayed much tenderness, delicacy, gentleness and yet a high degree of restraint.[57] "The mazurkas are rightly regarded as among the most characteristic of Chopin's works. The romantic susceptibility of the Polish temperament, marked by abrupt transition from energy to lassitude, gaiety to melancholy, exaltation to morbid depression, finds here its fullest and most intimate expression."[58]

Schumann requires imagination, poetic insight, and sometimes a sense of mysticism. Niceties of details matter less than freedom, warmth of feeling, humor and tenderness.[59]

Mendelssohn's music needs a variety of touches and strict observance of all directions. The legato must be singing in melody, even and "pearly" in passage-work. An elastic hand staccato calls for a flexible and practiced wrist.[60] His _Songs Without Words_ are musical poems with soulful character. One should avoid over-sentimentality as Mendelssohn was a purist who worshipped classical forms and

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[55] Ibid.

[56] Hutcheson, op. cit. pp. 189-192.

[57] Dorian, op. cit. p. 236.

[58] Hutcheson, op. cit. p. 197.

[59] Ibid., p. 185.

[60] Ibid., p. 150.

interpretive principles.[61]

Some of Weber's music is midway between classic and romantic. Playing his works gives a "glowing world of sound, in which immediacy of expression counts far more than formal balance or systematic development of thematic material."[62]

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[61] Dorian, <u>op. cit.</u> p. 2[illegible]3-4. [62] Dale, <u>op. cit.</u> p. 53.

PRESENTATION OF COMPOSITIONS

FROM THE ROMANTIC PERIOD

Mazurka in A^b Major
Op. 24, No. 4
Fredrick Chopin

Technique
1. Right hand eighth note runs with mixture of large and small interval jumps
2. Left hand down beat and chords an octave away
3. Left hand broken chord covering span of an eleventh
4. Left hand series of sixths slurred to a triad
5. Legato and portato
6. Irregular pedalling needed

Reading
1. Left hand written in treble clef
2. Accidentals in chromatic pattern in left hand, second section

Rhythm
1. Measures alternating first beat rhythmic pattern from dotted eighth and sixteenth to two eighth notes
2. Second beat with eighth note triplet and third beat with two eighth notes
3. Sixteenth note rest in pattern of eighth, sixteenth rest and sixteenth note
4. Accents on second and third beat need to give Mazurka spirit

Interpretation
1. Dynamic level of piano modified by crescendos and diminuendos
2. Recognition of Mazurka, Polish national dance with spirit, strong rhythmic flow and accents on second and third beat
3. Long phrasing broken into sections
4. One note melodic line to be emphasized over downbeat and chord accompaniment

Pedagogic Value
1. Study in changing rhythms
2. Melodic line with wide range

Source: Fredrick Chopin. Mazurkas pour Piano, p. 52, Paderewski, Bronarski, Turczynski, ed. (Varsovie: Institut Fryderyk Chopin, 1949).

Norwegian Melody
Edvard Grieg

Technique
1. Right hand holding top note down with fifth finger while other fingers continue melody (muscle control required, especially of fourth finger)
2. In measure fifteen right hand with difficult movement involving close intervals with black and white keys
3. In measure twenty-four right hand scalar passage in eighth notes pianissimo with fz octaves in staccato on third beat of each measure
4. Middle section with triads and four-note chord clusters in staccato; difficult to keep soft and crisp with clear articulation in right hand

Reading
1. Ties in treble and bass not parallel
2. Chord clusters

Rhythm
1. Duple rhythm on second beat and triplets on third beat in right hand (left hand dotted or tied half notes)
2. Coordinating irregular mixture of eighths and quarter notes
3. Natural rhythmic accents

Interpretation
1. Tempo marking presto in marcato style
2. Predominantly forceful with extra accents on second and third beats
3. Ternary form with middle section in parallel minor and pianissimo
4. Melody in right hand over drone bass—middle section one-note melody over three and four note chords (all *pp*)
5. Small phrase groups requiring continuity of line

Pedagogic Value
1. Excellent study in duple and triple note patterns
2. Right hand technical demands

Source: Edvard Grieg. *Lyric Pieces for Piano Solo*, Vol. 1, Op. 12, p. 12 (New York, Edwin F. Kalmus, n.d.).

Father and Mother
A. Gretchaninoff

Technique
1. Right hand sixteenth note pattern; higher melodic notes alternating with lower accompanying notes
2. Right hand three sixteenth note slurred passages, middle note being an interval; necessary to pivot on middle interval to connect all three notes
3. Coordination of various rhythmic and melodic patterns
4. Large reaches

Reading
1. Key of E major and middle section in C# minor
2. Repeat signs

Rhythm
1. Left hand eighths and two sixteenth notes against right hand rest and three sixteenth notes
2. Basically sixteenth note movement, right hand often having every other note function also as an eighth

Interpretation
1. Moderato tempo marking to be played in a singing style, cantando
2. One bar introduction with rallentando and fermata
3. Ternary form: first section in E major, middle in C# minor and last section returning to E major
4. First section right hand melodic line in eighth notes held while sixteenth notes are played in between (Necessary not to accent accompanying sixteenth notes often hit with the thumb)
5. Middle section, left hand melody in eighth notes against right hand sixteenth notes. Small phrasing not always parallel in both hands
6. Two and four note grouping of melodic eighth notes within a possible four bar phrase
7. Opportunity for contrast between sections

Pedagogic Value
1. Melodic emphasis
2. Interpretive contrasts between sections

Source: A. Gretchaninoff. A Child's Day, Op. 109, p. 7, (New York: Edward B. Marks, 1927).

Song Without Words in E Major
Op. 30, No. 3
Felix Mendelssohn

Technique
1. Right and left hand broken chords in sixteenth notes
2. Right hand triads and chords with different intervals to be connected
3. Legato, portato and slurs
4. Emphasizing melody in top note of three note chord

Reading
1. Key of E major
2. Accidentals for key change

Rhythm
1. Feeling pulse from sixteenth notes in introduction to quarters and eighths in piece
2. Distinguishing dotted eighth and sixteenth note on count from dotted quarter and eighth note on count one
3. Syncopation in right hand melody: eighth note and quarter on first count and a half

Interpretation
1. Adagio tempo
2. Quick dynamic changes
3. Phrases beginning on third count in $\frac{4}{4}$ meter; need for continuity of line across bar lines

Pedagogic Value
1. Expressive playing in Adagio tempo

Source: Felix Mendelssohn. Songs Without Words, No. 170Aa, p. 25, Kullack & Niemann, ed. (New York: Peters Edition, n.d.)

From Foreign Lands and People
Robert Schumann

Technique
1. Right hand finger substitutions to maintain one-note legato line
2. Accompanying triplet figure divided between both hands
3. Predominantly legato touch
4. Irregular pedalling needed

Rhythm
1. Fitting right hand dotted eighth and sixteenth against left hand triplet eighth notes
2. Last measure syncopation by tie on first of triplet

Interpretation
1. Dynamic level of piano changed by only three crescendos or descrescendos
2. Rounded binary form; melody's second appearance needs varied interpretive treatment
3. One note melody to be emphasized over rolling bass
4. Middle section bass melody emphasized over moving parts
5. Phrases that can be divided into sections; need for continuity of line

Pedagogic Value
1. Continuity of line by careful fingering
2. Differentiating melody from accompaniment, especially in middle section

Source: Robert Schumann. Scenes from Childhood, Op. 15, p. 3, Clara Schumann, ed. (New York: Edwin F. Kalmus, n.d.).

Sicilian
Robert Schumann

Technique
1. Right hand short running note passage in sixteenth notes (presto tempo)
2. Left hand moving triads in eighth notes, fast tempo; inner notes not parallel
3. Left hand rhythmic and melodic change in measure seven
4. Sixteenth note passages slurred in groups with accents and portato all at piano level

Reading
1. Left hand written in treble and bass clef
2. Accidentals

Rhythm
1. Change from $\frac{6}{8}$ with eighth note movement to $\frac{2}{4}$ with sixteenth movement
2. Right hand pattern of twelve sixteenth notes then a pattern change to two sixteenth and an eighth

Interpretation
1. Acquaintance with 18th century dance, of Sicilian origin, in moderate $\frac{6}{8}$ meter
2. Sectionalized form with da capo ending for ABA
3. Complete change of character in each section
4. First section predominantly piano with three short crescendos leading to a brief forte second section all piano at presto tempo
5. Right hand one note melody over left hand accompaniment
6. Continuity of line which has portato and repeated notes

Pedagogic Value
1. Interpretive contrasts between sections

Source: Robert Schumann. Album for the Young, Op. 68, n. 9, Clara Schumann, ed. (New York: Edwin F. Kalmus, n.d.).

Little Neopolitan Song
Peter I. Tschaikovsky

Technique

1. Right hand short scalar passages in sixteenth notes, moderate tempo
2. Vivace section with right hand having short scalar runs with three repeated note inserted
3. Right hand chord jump of an octave
4. Left hand continuous staccato at piano down beat and chords in bolero-type rhythm
5. Right hand frequently varying slurs and staccato (in six sixteenth notes the first pair are staccato, second pair slurred and third pair staccato--all co-ordinated with left hand staccato)

Rhythm

1. Left hand Andante section constant pattern of eighth, two sixteenths and two eighth notes
2. Coordinative problems between hands playing like rhythms then changing to unlike patterns
3. Syncopation in right hand by accent on second beat tied into downbeat of next measure
4. Natural rhythmic accent and flow of patterns
5. Vivace section syncopated rhythms in right hand through slurring

Interpretation

1. First section markings of Andante grazioso contrasted with second section marked Vivace
2. First section predominantly soft--difficult to play sharp rhythmic pattern on piano level
3. Second section predominantly forte with diminuendos
4. Sectionalized form with an easy moving graceful mood contrasted with forceful and dynamic second section
5. Right hand melodic emphasis over left hand accompaniment
6. Small phrases to be part of a cohesive musical unit

Pedagogic Value

1. Rhythmic coordination
2. Interpretive contrasts between sections

Source: Peter I. Tschquikovsky. Album for the Young, p. 26
Poldi Zeitlin, ed., (New York: Edward B. Marks, 1954).

Andante with Variations
Op. 3, No. 4
Carl Maria Von Weber

Technique
1. Right hand legato parallel interval movement (theme)
2. Right hand sixteenth note scale passages (first variation)
3. Left hand sixteenth note broken chord accompaniment (second variation)
4. Right hand grace notes on eighth note (third variation, meter: $\frac{6}{8}$
5. Left hand block chords on an eighth note in $\frac{6}{8}$ meter; next note is quick jump an octave away
6. Careful and irregular pedaling
7. Predominantly legato touch through all variations; some staccato against legato, mixture of staccato and slurs in sixteenth note groups

Reading
1. Leger lines
2. Accidentals

Rhythm
1. Eighth notes played against sixteenth notes
2. Dotted eighth and two sixteenths to be played with four sixteenths in opposite hand
3. Slow syncopated pattern in second variation; right hand syncopated eighth notes against left hand sixteenth notes
4. Difficult rhythmic change from Variation Two in $\frac{2}{4}$ to Variation Three in $\frac{6}{8}$.
5. Important eighth note rests in theme melody
6. Natural and off-beat accents

Interpretation
1. Markings of Amoroso, Legato, Andante cantabile style Allegretto
2. Many dynamic changes
3. Recognition of theme and variations and devices used for variation and mood contrasts; i.e. first variation with same tempo as theme but quicker notes are used to change tempo feeling
4. Right hand melody and left hand various accompanying figures, need to emphasize melody (especially difficult in Variation Two)
5. Generally four bar phrases with inner smaller groupings, phrasing not always parallel in both hands
6. Artistic contrasts between variations

Pedagogic Value
1. Awareness of theme and variation form and similarities or differences between theme and its variations

Source: Carl Maria Von Weber. Master Series for the Young, p. 11, Edwin Hughes, ed. (New York: G. Schirmer, Inc., 1947).

CHAPTER VII

INTRODUCTION TO CONTEMPORARY MUSIC

Music of the 20th century displays characteristics that depart from many of the established practices or return to certain styles modified by new concepts and techniques. Neoromanticism is a return or continuance of the German romantic tradition characterized by "over-ripe emotionalism" but advanced in harmonic or rhythmic idioms. Neo-classicism is a return to the classic point of view which emphasizes objectivity and simplification of material and form. New movements include impressionism and expressionism. Impressionistic music is described as having "refinement, delicacy, vagueness, and an over-all 'luminous fog' atmosphere."[63] Expressionistic music is not concerned with any impressions of external subjects as impressionism, but rather reveals the inner self.[64] Any of these modern movements may be characterized by the following devices or conditions.

Tonality has been greatly altered from that of previous music. Composers have begun using polytonality, a practice of writing in two or more keys at once. Opposed to polytonality is atonality or "an absence of the relationship of all the tones to a central keynote."[65]

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[63]Miller, op. cit. p. 173. [64]Ibid.

[65]John Howard and James Lyons, Modern Music (New York: Thomas Y. Crowell, 1957), p. 75.

Composers often use the device of designating a "row" or succession of twelve different tones on which the piece is built. All tones must be sounded in order before any may be heard the second time. The "row" may be altered by inversion or retrograde or a combination of the two devices.[66]

Rhythm and meter have likewise been treated in unconventional manners. Frequently changing meters produce an irregularity of accent and rhythmic patterns become diverse and complicated.

Harmonies emphasize dissonance, often with the complete avoidance of consonance. Tone clusters result as several neighboring notes are struck simultaneously.[67]

Another new trend, advantageous to the teachers of the young, consists of writing Gebrachsmusik or music for use. Composers desire to reach the amateur or young musician through less difficult and demanding music than that for the concert artist.[68]

The problems of the Baroque score and its omissions have been avoided by modern composers who include specific directions for the performance of their music. The traditional Italian marks of expression and tempo are often replaced by picturesque and humorous admonitions. Stravinsky feels the whole matter of "interpretation" should be rejected since interpretation reveals the personality of the performer rather than that of the composer. "To qualify for competent performing one must above all transmit the composer's thoughts without falsifying them by personal, willful interpretation."[69] Although

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[66]Howard & Lyons, op. cit. pp. 79-81.
[67]Miller, op. cit., pp. 180-182.
[68]Howard & Lyons, op. cit. p. 120. [69]Dorian, op. cit. p. 324.

Stravinsky's view of interpretation is more extreme than most contemporary composers, it is indicative of the more objective approach to performing.

The abundance of directions given by composers alleviates the need to explain any particular performance practices. One exception may be the function of the pedal in Impressionistic music, especially that of Debussy. His music is made up largely of effects brought about by the pedals. "Even though melodic line and phrasing must be clear, the total effects are frequently nebulous and often deal with color alone. The pedal may be held over long stretches regardless of so-called dissonance."[70]

Many teachers hesitate to introduce this strange and new music to their students, fearing student and parental reactions. George McNabb suggests that this music be used as soon as the student is capable of playing it. It can be used along with the great literature of earlier times and as the student advances his musical taste will broaden to include music of all periods.[71] The following pieces are only a very few of the many compositions written for intermediate capabilities as the new Gebrachsmusik has provided a wealth of teachable literature unlike any earlier period of musical history.

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[70] Rubinstein, op. cit. p. 40. [71] McNabb, op. cit. p. 4.

PRESENTATION OF COMPOSITIONS

FROM THE CONTEMPORY PERIOD

Evening in the Country
Bela Bartok

Technique
1. Right hand repeated notes
2. Right hand quick turn-like figure
3. Left hand block chord accompaniment with difficult changes
4. Irregular pedaling
5. Legato, staccato, slurs, slurs with portato

Reading
1. Changes from treble and bass clef
2. Leger lines
3. Ties
4. Accidentals

Rhythm
1. Syncopation by eighth notes and ties
2. Changing rhythm patterns; eighth and two sixteenths changing to two sixteenth and an eighth note
3. Triplet sixteenth notes in syncopated pattern
4. Many meter changes all with quarter note to the beat (Theme is played first in $\frac{4}{4}$ then in $\frac{3}{4}$)

Interpretation
1. Two themes alternating, one lento rubato and the other vivo non rubato
2. Dynamics terraced with only one crescendo.
3. Right hand melody dominance over left hand chordal accompaniment
4. Opportunity for large interpretive contrasts between sections
5. Form ABABA needs each section presented with changed interpretation
6. Observance of Bartok's precise markings for various accents and staccato

Pedagogic Value
1. Interpretive contrasts, varying the returning ideas

Source: Bela Bartok. Ten Easy Pieces for Piano, p. 6
(New York: Edwin F. Kalmus, n.d.).

Bolero
Alfredo Casella

Technique
1. Right hand short five note passages with accidentals
2. Left hand ostinato passage requiring finger change on a repeated note for an octave jump
3. Coordination between hands in a mixture of touches: Left hand staccato, slur to portato and staccato on each figure, Right hand legato

Reading
1. Accidentals

Rhythm
1. Left hand with consistent eighth, two sixteenth and four eighth note Bolero rhythm
2. Coordination of right hand sixteenth and eighths and triplet sixteenth notes with Bolero bass
3. Three against two in sixteenth notes
4. Natural rhythmic accent

Interpretation
1. Allegro spagnuolo (Spanish style) with light staccato and accents
2. Emphasis of right hand melody over accented Bolero bass
3. Phrases of two and four measures
4. Control of soft staccato which fades away without ritard to the end

Pedagogic Value
1. Independence of hand playing different touches and phrasings
2. Duple against triple rhythms

Source: Alfredo Casella. Children's Pieces, p. 8, (Universal Edition, 1921).

The Little Shepherd
Claude Debussy

Technique
1. Right hand one note melody in dotted sixteenth and thirty-second notes to be sustained
2. Moving intervals to be connected in left hand; one group of parallel thirds
3. One and two note grace notes
4. Pedal indicated by composer with long sustained notes which cannot be held by the hands
5. Legato needed through whole piece

Reading
1. Accidentals in a modal piece
2. Double sharp

Rhythm
1. Many dotted sixteenth and thirty-second note patterns
2. Sixteenth note triplets in right hand
3. Left hand eighth note tied to one of four following thirty-second notes
4. Necessary awareness of pulse (probably subdivided) to change from four and six notes to the beat to longer note values as in measure six, eight, nine, etc.
5. Possible to realize difficult rhythm patterns because of slow tempo

Interpretation
1. Directions in French, modere or moderate tempo, tres doux (very sweet)
2. Many changes in tempo with faster movement (plus mouvemente) and ritards (cedez)
3. Predominantly soft with little nuances in tonal level
4. Legato phrases, some two measures in length, others extended
5. Recognition of the vague, intangible quality of impressionistic music
6. Need for beauty of tone

Pedagogic Value
1. Production of lovely tones
2. Difficult rhythms to be executed in a flowing and unmetrical style

Playing Ball
Dmitri Kabalevsky

Technique

1. Right and left hand with rapid repeated notes played both loud and soft
2. Both hands quick position changes an octave or more away
3. Hands close together, splitting a triad
4. Both hands with slurred intervals
5. Finger staccato on thirds in both hands
6. Touches: slurs, slurs to portato, staccato

Reading

1. Quick changes from treble to bass clef
2. Large skips

Rhythm

1. Awareness of pulse after playing rhythmic pattern of two sixteenths and two eighths, changing to a quarter and an eighth (meter $\frac{3}{8}$)
2. Avoidance of holding third count too long (to search for next note)
3. Natural rhythmic accent on count one

Interpretation

1. Vivace marking in leggiero or light style
2. Dynamic changes from piano to forte abruptly
3. Ternary form: theme with a contrasting middle section, return to first idea
4. Need for phrase consideration in an unmelodic or basically rhythmic style (eight bar phrases can be seen at beginning)

Pedagogic Value

1. Quick shifting of hand positions and playing repeated notes
2. Interpretive considerations in a rhythmically-oriented piece

Source: Dmitri Kabalevsky. 17 Easy Pieces, Op. 27, p. 6, (New York: Edwin F. Kalmus, n.d.).

Dancing Toys
Ernst Krenek

Technique
1. Right hand short and rapid trill-like passage sometimes preceded by a grace note
2. Block chords and interval movement with short but awkward leaps in both hands
3. Slurs against legato, slurs to staccato, staccato in piano and forte

Reading
1. Many accidentals
2. Leger lines

Rhythm
1. Many dotted eighth and sixteenth note patterns and dotted sixteenth and thirty-second note (meter: $\frac{3}{8}$, $\frac{4}{8}$, $\frac{2}{8}$)
2. Much syncopation by ties and rests
3. Off-beat entrances

Interpretation
1. Many quick dynamic changes
2. Necessity of determining any melodic segments to emphasize
3. Some four bar phrasing and also smaller phrase groups
4. Awareness of twelve-tone technique using these twelve tones consecutively through the entire piece:
   f d a $b^\flat$ $b^\natural$ c $a^\flat$ $e^\flat$ $g^\flat$ $d^\flat$ $e^\natural$ $g^\flat$
5. Understanding of enharmonic tones

Pedagogic Value
1. Acquaintance with twelve-tone technique
2. Execution of unusually groupings of notes and rhythms

Source: Ernst Krenek. 12 Short Piano Pieces, op. 83, p. 3 (New York: G. Schirmer, Inc., 1939).

Joy Ride
Gail Kubik

Technique
1. One group of broken octaves in right hand
2. Left hand descending parallel thirds to be connected
3. Left hand predominately legato with right hand loud having a mixture of heavy accents and staccato
4. Forceful tones on single notes
5. Triplets containing an accented note, slurred to the note and the third note staccato

Reading
1. Leger lines
2. Left hand in both bass and treble clef

Rhythm
1. Right hand syncopation alone or with slow moving notes in left hand
2. Changing rhythm patterns; triplets inserted after syncopated eighth and quarter note
3. Changing meters $\frac{4}{4}, \frac{2}{4}, \frac{4}{4}, \frac{3}{2}, \frac{2}{4}, \frac{4}{4}, \frac{3}{8}, \frac{2}{4}, \frac{9}{8}, \frac{4}{4}$ in twenty-four measures. Necessary to feel a pulse and have the ability to put the correct note value to that pulse

Interpretation
1. Predominately loud with only one piano marking on a crescendo leading to a forte
2. Directions on accented note at ff to be "hammered"
3. Control to sustain legato thirds in left hand while "hammering" accented notes in right hand
4. Phrases not always apparent; necessary for performer to make decisions for musical clarity

Pedagogic Value
1. Metrical and rhythmic problems
2. Hand independence in attack and tone level

Source: Gail Kubik. Celebrations and Epilogue, p. 6, (New York: Southern Music Co., 1954).

March, Little Soldier
Octavio Pinto

Technique
1. Right hand broken chords in triplets and eighth notes
2. Right hand glissando
3. Right hand grace notes played with second, third, and fourth fingers into an interval needing fifth finger on top
4. Right hand turn-like figures in sixteenth note triplets, complicated by notes being held with thumb (measure twenty-one and twenty-two)
5. Staccato touch
6. Chords with minor seconds

Reading
1. Accidentals creating minor seconds
2. Bass changing to treble clef
3. Leger lines

Rhythm
1. Piece opens on second note of a triplet, preceded by quarter and eighth rest
2. Patterns of dotted eighths and sixteenth notes and eighth and two sixteenth notes
3. Important eighth and sixteenth rests
4. Need for rhythmic precision despite technical difficulties

Interpretation
1. Brisk, marcato style
2. Changes in dynamics as though soldiers were marching near, then passing by
3. Right hand emphasis over left hand moving triads
4. Clear crisp articulation with careful attention to rests
5. Accents at different tonal levels

Pedagogic Value
1. Clear articulation and precision of rhythm
2. Awareness of chords with minor seconds

Source: Octavio Pinto. Scenas Infantis, p. 8, (New York, G. Schirmer, Inc., 1943).

Matin
Serge Prokofieff

Technique
1. Both hands with quick block chord jumps from the middle to outer parts of the keyboard
2. Both hands with broken chord movement as accompaniment
3. Cross hands playing three octaves apart with quick change back to normal position
4. Awkward passages involving fingering patterns
5. Slow legato melody

Reading
1. Quick changes from bass to treble clef
2. Leger lines
3. Large melodic skips

Rhythm
1. Mixture of sixteenths, eighths and quarter notes in one measure
2. Coordinating dotted quarter and eighth notes with moving eighth notes in right hand

Interpretation
1. Andante tranquillo with changes to gravement, dolce and cantabile
2. Predominately soft with mezzo forte loudest level of piece
3. Need for continuity of line in large chord and tonal leaps
4. Emphasis of melody over accompanying eighth notes in opposite hand (measure ten-fifteen left hand melody, measure eighteen-twenty-three right hand melody)
5. Opportunity for tone control on large chords as well as melodic lines, all on a soft tonal level

Pedagogic Value
1. Tone control
2. Phrase considerations

Source: Serge Prokofieff. Musiques D'enfants, op. 64, p. 2, (New York: Boosey & Hawkes, 1936).

CHAPTER VIII

SUMMARY

Piano teachers have the responsibility of selecting literature conducive to musical growth. It has been found that many so-called "teaching pieces" by unknown composers (who wrote for the specific purpose of fostering one technical feat) can do great musical damage to a student. Conversely, music of high quality by well-known composers has greater pedagogic content and also is conducive to the ultimate aim in music, the appreciation and expression of beauty.

It is often difficult to find good literature for the intermediate piano student and therefore a search was made through many original sources to find applicable music by the many "masters" of music. It was necessary to determine the intermediate level of development and since this is an ambiguous term it was feasible to define it according to problems within the student's capability. A survey was made of seven well-known piano method books of grades three and four. Through this survey it was possible to define the term intermediate through the specific problems and situations encountered by a student at this stage of musical development. The musical problems and situations were divided into four categories; technique, reading, rhythm and interpretation. These categories were used as a basis for the pedagogic analysis and description of literature from well-known composers and a few lesser-known contemporary composers. There are eight compositions from each of the four historical periods of music, preceded by an introduction discussing the characteristics and performance practices of the period and a few specific composers.

It was found that literature of good quality has as much, if not more, pedagogic value as the specifically written "teaching piece" besides fulfilling that ultimate criterion of teaching materials, the possession of inherent aesthetic beauty.

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