

summy

Piano solo Package

No. 301 - Intermediate

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Preface

The broad selection of pieces in this collection invites the student to explore a variety of styles, moods and techniques. While the pieces are not limited to one grade level, most of those in this book are appropriate for students in their second and third year of study.

Comments by Jane Knourek, in drawing attention to the structure of the music, not only facilitate learning but stimulate expressive performance because they further understanding of the musical material the composer has used.

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The Guitar

Play just the right-hand melody notes (leaving out the chords) together with the left hand, like a singing duet. This will give you the feeling of two beats to the measure, rather than six. You can then add the accompaniment without disturbing the "gently swaying." How does the middle section (beginning meas. 8) contrast with the first and third sections?

Gently swaying

JESSIE L. GAYNOR

First system of musical notation. Treble clef, 6/8 time signature. The right hand has a melody with fingerings 1, 2, 3, 4, 3, 2. The left hand has a bass line with fingerings 2, 1, 2, 1. Dynamics include *p* and *sempre legato*. Measure numbers 4 and 5 are indicated above the staff.

Second system of musical notation. Treble clef, 6/8 time signature. The right hand has a melody with fingerings 4, 5, 3, 1. The left hand has a bass line with a fingering 3. Dynamics include *p* and *sempre legato*. Measure numbers 4 and 5 are indicated above the staff.

Third system of musical notation. Treble clef, 6/8 time signature. The right hand has a melody with fingerings 5, 2, 4, 2, 3, 2, 4. The left hand has a bass line with fingerings 1, 2. Dynamics include *mf* and *dim.*. A circled number 8 is above the staff. Measure numbers 4 and 5 are indicated above the staff.

Fourth system of musical notation. Treble clef, 6/8 time signature. The right hand has a melody with fingerings 1, 2, 3, 4. The left hand has a bass line with a fingering 1. Dynamics include *cresc.*. Measure numbers 4 and 5 are indicated above the staff.

Chimes through the Mist

If you'll look at this piece carefully, you'll discover that the right hand has the same three-black-key pattern throughout the first and last parts. In the middle part the hands alternate in two-measure section of 2nds and 3rds; these intervals come together as chords (meas. 21-24). Sensitive pedaling and dynamics will help you create the effect the title suggests.

BERNICE FROST

Sostenuto M.M. ♩ = 100-116

pp mp

2 3 L.H. 4 3 2

♩ = 138-144

8va----