

MUSIC ANALYZED IN PRACTICE AND PERFORMANCE 6

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May be used with Lesson Book 6 of Alfred's Basic Piano Library.

Start *Masterwork Classics 6* after page 27 in Lesson Book 6.

Some students will not need to study all repertoire in *Masterwork Classics 5* before moving to Book 6.

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FOREWORD

Using Practice and Performance With Typical Students

Practice and Performance 6 provides practice guides for the pianist playing repertoire in *Masterwork Classics 6*. These guides give suggestions to help the student better understand each piece. In addition to the practice guides, also included are notes to the teacher on each piece, brief sketches of historical periods, and teachers' thumbnail guides to the concepts presented through the repertoire.

The pianist should use *Practice and Performance* as his practice guide at home or in the practice room. When individual lesson time is short, the guide can help the teacher by organizing and making suggestions to aid the student's practice habits. If the teacher is caught by lack of time at the lesson and must skip steps in the preparation of the piece, the practice guide helps fill in for that omission.

A teacher may have different purposes for this volume with different students. Several possible modes for the use of *Practice and Performance* may be considered.

1. For student use both at home and at the lesson. The written questions and the commentary for each piece can be reinforced by the teacher, who will emphasize important concepts and will stress other points from the volume that he/she prefers. The teacher will use this to prepare the student for whatever phase of work he/she might be undertaking in the study of a particular piece. The student follows through by reading and following the remainder of the practice guide at home.

2. For student use primarily at home. Some teachers will prefer to have students work from this volume at home, only during their practice. *Practice and Performance* is written to be self-explanatory for students. It is meant as a practice and listening guide.

3. For preparation of literature at the lesson. Teachers can use the volume solely for the information in the section titled PRACTICING FOR PERFORMANCE, in order to prepare the student to practice a specific piece. This insures that the student does not begin practicing without a conception of the form, character, patterns, and style of the new piece.

4. To teach listening skills. Teachers can also use the last section, FINISHING FOR PERFORMANCE, separately from the other information provided. This section provides questions a student can ask himself/herself about the performance of the piece. It is designed to help him/her know what to listen for in the final stages of perfecting a piece. The goal of this section is to develop the skill of listening to oneself and the knowledge of what to listen for. The student should practice using this series of questions "with his/her ear as the teacher."

Additional Uses for Practice and Performance

Practice and Performance can be used effectively in situations other than typical ones involving study by pre-college pianists.

1. For adults. Adults who study piano in their leisure time are often interested in analyzing both the structural and the performance aspects of music. They are highly interested in learning how the music is put together and how to go about learning it. Adults studying in private lessons as well as adults in leisure-time group piano classes can enjoy working from the *Masterwork Classics* and the *Practice and Performance* volumes.

2. To give pre-college students and/or their parents focus for practice. Students often want to know exactly what they should be doing and accomplishing

TEACHERS' THUMBNAIL GUIDE TO THE REPERTOIRE

Listed for each piece are performance considerations which are emphasized in each selection

Baroque Literature

March in G Major, BWV Anh. 124AMB Notebook

- articulation in Baroque music
- evenness in passage playing
- attention to detail of the score
- inflection of repeated notes
- skill in playing trills

Little Prelude in C Minor, BWV 999Bach

- an ear for harmonic foundation
- playing of broken chords
- feeling of harmonic tension in a phrase
- evenness in small technical movements

Prelude in G Major.....Handel

- evenness in scale playing
- consistency in fingering
- detail in articulation

Menuet in G MinorHandel

- voicing of three-voice texture
- contrapuntal playing skills
- legato playing of melodic lines
- attention to fingering

March in G Major, BWV Anh. 124

AMB Notebook

See *Masterwork Classics* 6, page 4.

GETTING READY TO PLAY

Discover the form of this march from the Anna Magdalena Bach Notebook. The repeat signs appearing approximately half way through the music suggest that the form might be A B. Look for any repetitions of large sections. If you are unable to discover any additional main sections, label the A and B sections on your music in *Masterwork Classics*.

Many Baroque pieces are built on motives (short themes) rather than full-fledged themes. Baroque music is often “motivic.” The main motive of this march can be found at the beginning of measure 1. List the additional measures where you discover a version of this motive in the march. _____

Did you find the motive in 11 additional measures? _____

Note that you will use the same articulation each time you play this motive.

Follow three important steps in learning this piece. Step 1: Determine the length of each phrase, and place brackets around each of the phrases in the march. Step 2: Place an arrow above the focal point of each phrase. This is the note or chord to which the music seems to move. You will move the music to this point in each phrase as you practice. Step 3: Determine the character or “affect” for this piece. Write that affect on your music in *Masterwork Classics*, and strive to portray the meaning through the way you interpret this march.

PRACTICING FOR PERFORMANCE

Practice slowly and carefully, often in sections, keeping in mind the hints outlined below, and other ideas that you have learned about practice.

1. Three different ideas appear in this march. First, practice all occurrences of the motive at one time, skipping from one motive to the next, and working on articulation and inflection. Next, practice all appearances of the legato idea as in measures 3-4, 11-13, 15-17. Then practice the cadences in measures 7 and 20.
2. Inflect all melodic passages, especially those in the right hand.
3. Carefully work out the articulation for the march.
4. Keep repeated notes light and buoyant.
5. Check to be sure that you use the same fingering each time you play a passage.