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Theodor Kullak's "Scenes from Childhood," Op. 62, and Op. 81: A Pedagogical Guide

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THEODOR KULLAK'S "SCENES FROM CHILHOOD," OP. 62, AND OP. 81: A
PEDAGOGICAL GUIDE

by

Jennifer Kottke

B.A., Carroll University, 2010

M.M., Southern Illinois University, 2015

A Thesis

Submitted in Partial Fulfillment of the Requirements for the
Master of Music.

Department of Music
in the Graduate School
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THESIS APPROVAL

THEODOR KULLAK'S "SCENES FROM CHILDHOOD," OP. 62, AND OP. 81: A
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A Thesis Submitted in Partial
Fulfillment of the Requirements
for the Degree of
Master of Music
in the field of Music

Approved by:

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TITLE: THEODOR KULLAK'S "SCENES FROM CHILDHOOD," OP. 62 AND OP. 81: A PEDAGOGICAL GUIDE

MAJOR PROFESSOR: Dr. Cully Bell

Theodor Kullak (September 12, 1818 - March 1, 1882) composed "Scenes from Childhood," Op. 62 and Op. 81 for young piano students. This thesis is a guide for teaching these pieces to intermediate piano students. Following Kullak's biography, aspects of note-reading, fingering, rhythm, technique, and musicality are discussed and illustrated in specific examples from the music.

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CHAPTER 1

INTRODUCTION AND BIOGRAPHY

Composers of the Romantic Era brought about many changes to classical music. One such change was the formation of short pieces known as character pieces. These pieces were composed most frequently for the piano. Among this genre were pieces with descriptive titles that suggested a certain narrative, such as, "The Little Wanderer," or "Spinning Song." These descriptive pieces often belonged to larger sets. The two pieces just mentioned belong to *Scenes from Childhood*, by Theodor Kullak (September 12, 1818-March 1, 1882), and were composed for children to play on the piano. Other composers of pedagogical pieces were Amy Beach, Johann Burgmüller, Cornelius Gurlitt, Stephen Heller, Robert Schumann, and Peter Ilyich Tchaikovsky. The two opuses of Kullak's *Scenes from Childhood*, *op. 62* and *op. 81* were chosen for this document.

Teaching pianists at the intermediate level the note-reading, rhythm, technique, and musicality needed to play Theodor Kullak's *Scenes from Childhood* is the topic of this disquisition. Jane Magrath suggests that this collection of pieces ranges in level of difficulty from four to seven.¹ Magrath's leveling concept ranges from one to ten, with "one" signifying the elementary level, and "ten" the advanced level.²

Scenes from Childhood has twelve pieces in each opus. Each of the pieces are one to two pages in length, and each piece has a different character title. The set is described by Magrath as, "Useful and little-known teaching literature..."³ It teaches piano students many different aspects

¹ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature* (Van Nuys, California: Alfred Publishing Co., Inc., 1995), 197.

² *Ibid.*, iv.

³ *Ibid.*, 197.

of Romantic Literature, such as more adventurous harmony, thicker chords, and an abundance of dynamic shadings.

Theodor Kullak is an essential name in the history of piano pedagogy. Kullak "...was undoubtedly one of the great teachers of the last century...[His list of students] includes names like Xaver Scharwenka, Moritz Moszkowski, Nikolai Rubinstein, Otto Bendix, Hans Bischoff, Alfred Grunfeld, James Kwast, and Julius Reubke."⁴ "[Kullak] was considered by Liszt to be one of the best conservatory piano teachers..."⁵

In 1818, Kullak was born in Krotoschin, which is now Krotoszyn, Poland. He gave his first recital for the Prussian king when he was eleven years old, and studied piano with Carl Czerny, who was a pupil of Beethoven, when in his early twenties. In 1846, Kullak was appointed pianist to the Prussian court. Along with Julius Stern and Adolph Bernhard Marx, he opened what was later known as the Stern Conservatory. Kullak left the conservatory in 1855 and set out on his own to open the Neue Akademie der Tonkunst, a conservatory exclusively for pianists. His conservatory became very popular, and near the time of his death in 1882, it had grown to hold 100 teachers and 1100 pupils.

"Kullak was a rather dry technician..."⁶ According to Franz Kullak, his father was "free from all pedantry, emancipated from 'drill,' my father awoke in his pupils the same lofty inspiration that animated himself," and "His theories had naught in common with those methods of instruction which, without noticeably advancing the technique, pinned the pupil down year

⁴ Piers Lane, *Dreyshock & Kullak: Piano Concertos*, Piers Lane and BBC Scottish Symphony Orchestra, Nilkas Willen, CDA67086, 1999, CD, Liner notes by Piers Lane.

⁵ Reginald R. Gerig, *Famous Pianists and their Technique* (Washington and New York: Robert B. Luce, Inc., 1974), 248.

⁶ *Ibid.*

after year to the formation of tone or of an outwardly correct position of the hand, or of a so-called delicate touch."⁷

Realizing that it is just as hard to make piano into forte, as it is vice versa, Kullak taught "Tone - formation from mezzo forte" because it could "of course proceed in both directions." When first learning a piece of music, he would start his students out at a very slow tempo. When he thought they were ready, he would play the piece up to tempo on his piano while the students were expected to keep up on the other piano. He thought very highly of the students who could keep pace with him.⁸

Mabel Wagnalls, who wrote for *Etude* magazine, said that he was very strict with his students. "Every pupil had to be in place before he entered the classroom, and no one could leave before him." There was no talking unless questioned, no questions of him were allowed, he expected clear playing, with "microscopical accuracy," and he wrote on almost everyone's music, "100 times."⁹ Kullak was fair, though. Wagnalls remarked, "We were all reprov'd with equal force and commended with equal caution."¹⁰

As a composer, Franz Kullak says, "It is evident that in principal things he trended toward Chopin, with an occasional leaning toward Liszt...and with a loving approach to German individuality in its folk-song." The pieces in *Scenes from Childhood* were composed with that "loving approach" in mind.¹¹ Theodor Kullak composed for piano, and his works include 2

⁷ Franz Kullak, "Theodor Kullak as a Teacher," in *The Pianist's Guide*, ed. Louis C. Elson. Modern Music and Musicians vol. 1 (New York: The University Society Inc., 1918), 31.

⁸ Ibid..

⁹ Patricia Joan Williams Boyd, "Performers, Pedagogues and Pertinent Methodological Literature of the Pianoforte in Mid-Nineteenth Century United States, ca., 1830-1880: A Socio-Cultural Study" (Diss., Ball State University, March 1975), 255.

¹⁰ Patricia Joan Williams Boyd, "Performers, Pedagogues and Pertinent Methodological Literature of the Pianoforte in Mid-Nineteenth Century United States, ca., 1830-1880: A Socio-Cultural Study" (Diss., Ball State University, March 1975), 256.

¹¹ Franz Kullak, "Theodor Kullak as a Teacher," in *The Pianist's Guide*, ed. Louis C. Elson. Modern Music and Musicians vol. 1 (New York: The University Society Inc., 1918), 33.

Etudes for Concert, Op. 2; Songs Without Words, Op. 80 and Op. 111; Grand Fantasie No. 1,
based on *La fille du regiment* by Giuseppe Donizette (1788-1856); and *Piano Concerto, Op. 55.*
School of Octave Playing is his most famous work.

CHAPTER 2

NOTE-READING AND FINGERING

Leonhard Deutsch remarks, "Piano playing has been jestingly defined as 'the art of hitting the right key at the right moment.' This saying contains a grain of truth. Playing the correct notes and rhythms is the beginning of pianistic art and is indeed the minimum that we expect of a piano student."¹² Chapter two will concentrate on reading the notes in the score while observing accidentals and key changes, and fingering. It will also discuss how to execute all the notes in runs and leaps.

Elementary students learn treble G, bass F, and middle C to use to help them find other notes. The idea of having anchors may still help intermediate students to figure out where their new notes are, especially the ledger lines. Knowledge of music theory also helps intermediate students to find their notes, especially when it comes to reading patterns and accidentals.

Sheryl Lott Richardson's "Music as Language" talks about sight reading specifically, but her ideas also work for learning a new piece of music. She compares mastering language to mastering a piece of music. "Just like the meaning of a sentence is understood by the listener through their own personal vocabulary and awareness of the many possible meanings created by various word combinations, so a musical passage will be recognized and understood by the listener or performer as it relates to or differs from patterns with which they are familiar."¹³

¹² Leonard Deutsch, *Guided Sight-Reading: A New Approach to Piano Study* (New York: Crown Publishers, 1950), 27.

¹³ Sheryl Lott Richardson, "Music as a Language: Sight Playing Through Access to a Complete Musical Vocabulary," *American Music Teacher* vol. 53, issue 6 (June/July 2004): 22.

Thus, Richardson says that music should be taught just like language is taught, "with the four vocabularies: aural, verbal, reading and writing, being taught in that order."¹⁴ Before being introduced to Theodor Kullak's "The Race," intermediate students have learned to both recognize the sound of a major scale and how to sing a major scale through the study of aural skills. This is important because by developing an inner sense of hearing, students "have an aural idea in mind before they depress the keys," and will then know if they make any mistakes. According to Hazel Ghazarian Skaggs, "Familiarity with the basic concepts of theory...greatly facilitates reading, sight reading, and memorization, and helps the student develop independent thinking instead of blindly following the teacher's step-by-step instructions."¹⁵ Students have also learned to read and write major scales in their study of written theory. Upon recognition of the B-flat major scale in measures nine and ten of "The Race," they will know what to play and what to hear. (Figure 1).



Figure 1, "The Race," measures 9-12.

While playing any piece of music, students should be encouraged to read in "chunks." Rebecca Johnson explains, "The practice of 'chunking' the score allows expert readers to see

¹⁴ Sheryl Lott Richardson, "Music as a Language: Sight Playing Through Access to a Complete Musical Vocabulary," *American Music Teacher* vol. 53, issue 6 (June/July 2004): 22.

¹⁵ Hazel Ghazarian Skaggs, "Theory: The Elementary Aspects, An Overview and Selected List of Texts," in *The Art of Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor*, ed. Denes Agay. 2nd ed. (New York, London, Sydney, and Cologne: Yorktown Music Press, Inc. 1981), 147.

several aspects of the music as a single piece of information."¹⁶ "Chunking" will also help students to play the B-flat major scale in Figure 1. If they read the notes as a group instead of note-to-note, they will recognize the scale faster and be able to play the right notes without much thought.

"Another crucial aspect of successful sight playing is that context always should be established first. One means of doing this is to have students identify the key signature and key of the piece, then play the scale, arpeggio and chord progression [I, IV, V or V7, I] of the key they will be playing the piece in."¹⁷ Reminding students that there are two keys for every key signature will help them realize that "The Ghost in the Fireplace" could be in C major or A minor. Upon further examination, they will see that the first and last chords of the piece are minor chords, which will help them to determine that "The Ghost in the Fireplace" is in the key of A minor. Drawing from their music theory experience, students will know to expect G-sharps and A minor chord progressions. Playing the scales, diatonic chord progressions, and arpeggios will acquaint the students with the sounds, feelings, and fingerings of the A minor key. (Figure 2).

Next, students should be directed to look at the sixteenth-note passages in "The Ghost in the Fireplace," and notice that they are all chromatic scales. Knowing this will help them understand what to listen for and realize what fingering to use when they get there. (Figure 2). Bar four of "The Ghost in the Fireplace," has an augmented second. When this is shown to students, once again, their theory and aural skills knowledge will tell them to listen for a minor third. This makes the accidentals look less daunting. (Figure 2).

¹⁶ Rebecca Johnson, "What's New in Pedagogy Research," *American Music Teacher* vol. 57, issue 4 (February 2008): 74.

¹⁷ Sheryl Lott Richardson, "Music as a Language: Sight Playing Through Access to a Complete Musical Vocabulary," *American Music Teacher* vol. 53, issue 6 (June/July 2004): 24.



Figure 2, "Ghost in the Fireplace," measures 1-8.

As they search for G-sharps, students will notice that measures seventeen through twenty-eight have many G naturals and only a few G-sharps. In naming the chords, students will see that they are mostly C major, F major, and G major. Through their theory training, students will come to the conclusion that those are the primary chords in C major, and the piece has briefly modulated. Recognizing this key change will reinforce the playing of G-naturals instead of G-sharps, and prepare their ears for the change in tonality. (Figure 3).

Upon their first inspection of "The Birdie's Death," students may be confused as to what key it is in, for the piece begins in F minor and ends with an F major chord. Reading backwards from the end, students will notice that, starting at measure forty, all the A's are natural instead of flat. This suggests that it modulates from F minor to F major. Once again, knowledge of this modulation will help students realize what to listen for and play. (Figures 4 and 5).

There are many aspects of students' playing that can be studied throughout the process of learning a piece, but there are three rudiments that are indispensable: notes, rhythm, and fingering. William S. Newman proclaims that there is "*absolutely no compromise of exactness*"

in the practice of these three rudiments.¹⁸ If these three aspects are not learned correctly from the beginning of a piece, the students' learning process will repeatedly be hindered. Although fingering is generally considered part of technique, it is covered here because of its value in the learning scheme. The importance of fingering is echoed by Paul Wirth, "Right there, from the beginning, if we don't get [fingering] right, it can become the single most insidious stumbling block to successful playing."¹⁹



Figure 3, "The Ghost in the Fireplace," measures 12-28.



Figure 4, "The Birdie's Death," measures 1-7.

¹⁸ William S. Newman, *The Pianist's Problems*, 4th ed. (New York: Da Capo Press, 1984), 96.

¹⁹ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007): 26.



Figure 5, "The Birdie's Death," measures 33-51.

The fingering in *Scenes from Childhood* have been written in by the editor, Karl Klauser. Students can be encouraged to figure out different fingerings for the right-hand in measure twenty-one in "On the Play Ground," than is already written in. There are two clear choices, both following different "rules" that are laid out by various twentieth and twenty-first century sources. The second half of the measure features a G major scale. The first rule of Wirth's "Ten Precepts of Good Fingering" is to use "standard, pre-learned fingerings for familiar patterns such as scales..."²⁰ In this case, the editor's fingering is correct.

However, this fingering would be breaking another rule: "consistency – similar passages fingered similarly."²¹ Clark describes Wirth's precept as sending in the "same team for similar plays."²² If students use the existing fingering, they will finger the similar triplets in measures twenty-two and twenty-three differently. The first triplet starts on finger number three, and the second triplet starts on finger four. In order to follow the "consistency" rule, the G major scale will have finger number one on the B, instead of finger three. (Figure 6).

²⁰ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007): 29.

²¹ Ibid.

²² Frances Clark, *Questions and Answers: Practical Advice for Piano Teachers* (Northfield, Illinois: The Instrumentalist Company, 1992): 73.

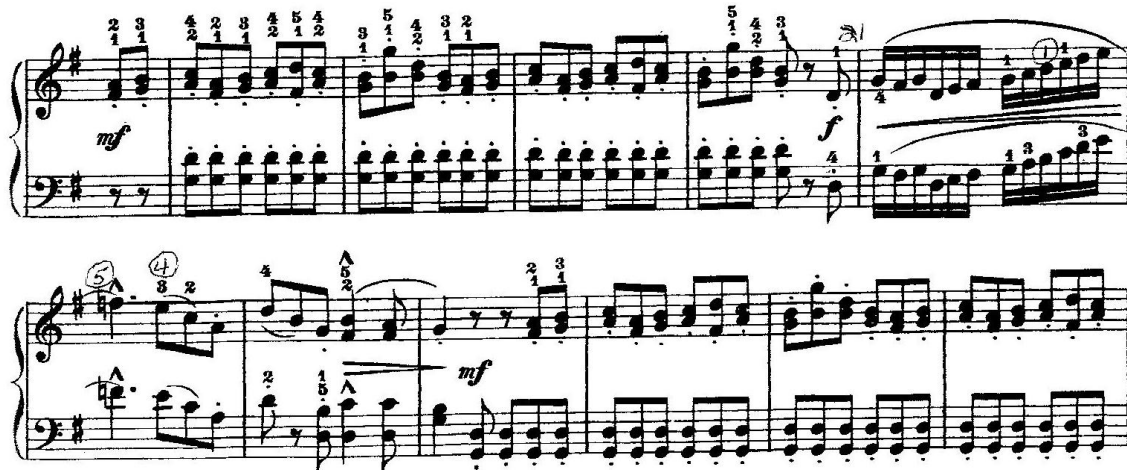


Figure 6, "On the Play Ground," measures 17-27.

This different fingering has the thumb tucking under finger number two, which goes against yet another rule that says that the thumb should only tuck under finger numbers three or four. (Figure 6). By the time they have reached this point, students may be somewhat confused. The answer to this fingering quandary is for students to play both fingerings, at tempo, to see which solution offers the most speed and comfort, which shines a light on another of Wirth's precepts: "Test fingerings in full tempo."²³ Newman concurs, pointing out that certain fingerings could turn into technical problems once the ultimate speed has been reached.²⁴ Reminding students of these rules while they play will help lead them to the correct fingering for this passage.

In the thirty-second note passage in measure fifteen of "The Nightingale," which, at this tempo could be considered a trill, the editor suggests that finger number four should play the F, and finger number five the G. Berman says that pianists need to be able to trill on any two

²³ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007): 29.

²⁴ William S. Newman, *The Pianist's Problems*, 4th ed. (New York: Da Capo Press, 1984), 101.

adjacent fingers.²⁵ While students may find alternating between finger number four and finger number five is possible, they may not agree that it is comfortable. Wirth says to "Strive for simplicity, seeking solutions that are comfortable for the music, fingers and mind."²⁶ An alternate, more comfortable fingering might be alternating between fingers three and five. (Figure 7).



Figure 7, "The Nightingale," measures 13-16.

"It is no longer necessary to avoid using the thumb on black keys. On the contrary, It is often a great advantage to do so..."²⁷ Klauser places the thumb on a black key in the third measure of "The Mill on the Brook." Our first concern in choosing fingering must...be to [analyze] the passage we wish to finger, so that the most convenient groups of notes may be found upon which to place the fingers."²⁸ After trying out different combinations of fingers, students will find that the editor's fingering is both convenient and comfortable. (Figure 8).

²⁵ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 42.

²⁶ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007), 29.

²⁷ Victor Seroff, *Common Sense in Piano Study* (New York: Funk & Wagnalls, 1970), 33.

²⁸ Tobias Matthay, *The Principles of Fingering and Laws of Pedaling* (Leipzig, Bruxelles, Zurich, Vienna, New York: Bosworth and Co. LTD., 1908), 5.

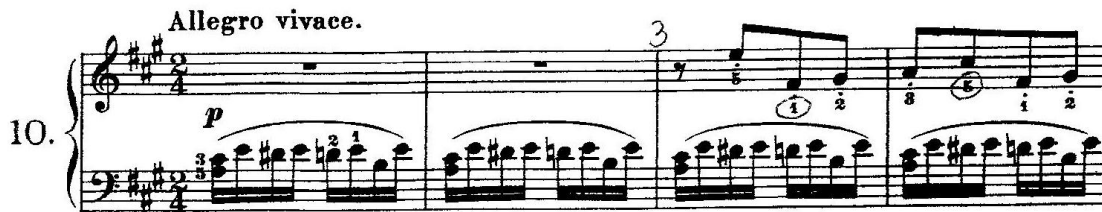


Figure 8, "The Mill on the Brook," measures 1-4.

In the twenty-third measure of "Barcarolle," it may seem to be more natural for students to use finger number five on the F-sharp. They may find that playing that F-sharp *forte* with their fifth finger does not work. Newman and Wirth agree that the strongest fingers should be used for the notes requiring the most strength.^{29 30} Although it is not as convenient, the piece moves slowly enough to make this fingering possible. (Figure 9).



Figure 9, "Barcarolle," measures 19-22.

"The Angels in the Dream" includes many legato lines. The editor suggests sliding the fifth finger in the right hand from A-flat to G, in measures six and seven, presumably to keep that legato line. This fingering follows two of Wirth's precepts: "The musical effect always takes priority," and "Obtain legato with finger substitutions, crossing over and under, and sliding."³¹ (Figure 10).

²⁹ William S. Newman, *The Pianist's Problems*, 4th ed. (New York: Da Capo Press, 1984), 100.

³⁰ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007), 29.

³¹ Paul Wirth, "Ten Precepts of Good Fingering," *Keyboard Companion* vol. 18, issue 1 (Spring 2007), 29.

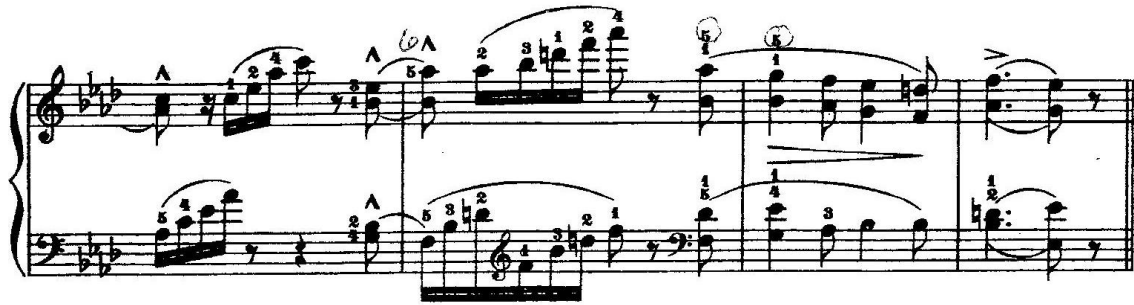


Figure 10, "Angels in the Dream," measures 5-8.

CHAPTER 3

RHYTHM

The third of the previously mentioned "rudiments" of Newman's is rhythm. Rhythm is the force that drives music. Abby Whiteside described rhythm as, "the most potent of all the forces which influence listening habits. Rhythm channels the emotional surge which the music creates if the piano is beautifully played. Rhythm is the only possible coordinator for expert timing. Rhythm is the core of the blended activity of the entire playing mechanism."³² Hans von Bulow said simply, but powerfully, "In the beginning there was rhythm."³³ Good rhythm is a crucial skill for students to possess.

Metrical accentuation is the concept that measures are made up of combinations of strong and weak beats. "...the pianist conveys the time of a piece to the listener by the *way* in which he plays the music."³⁴ The patterns of strong and weak beats communicate the time or meter that the piece is in. Steinberg says, "If these accents are neglected, the resulting playing has an uncertain, student-like quality."³⁵ The following excerpts illustrate ways in which students can learn accentuation. The excerpts have three different time signatures, and they all begin with a pick-up. If they are not played with the correct accentuation, they will not make sense, and run the risk of sounding clumsy.

By the time students reach Kullak's "Grand Parade," they are familiar with 4/4 time and what a march sounds like. Now they can add accentuation. Steinberg states, "In 4/4 time: the first beat is the strongest, the third beat is the next strongest, and the second and fourth beats are

³² Abby Whiteside, *Indispensables of Piano Playing* (New York: Colemann-Ross Company, Inc., 1955), 7.

³³ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 75.

³⁴ Joan Last, *The Young Pianist* (London: Oxford University Press, 1972), 75.

³⁵ Arne Jo Steinberg, "Franz Liszt's Approach to Piano Playing" (Dissertation, University of Maryland, 1971), 96.

weaker than those preceding them."³⁶ Students can add saying "HUP, two, THREE, four" in order to hear the natural accentuation. (Figure 11).

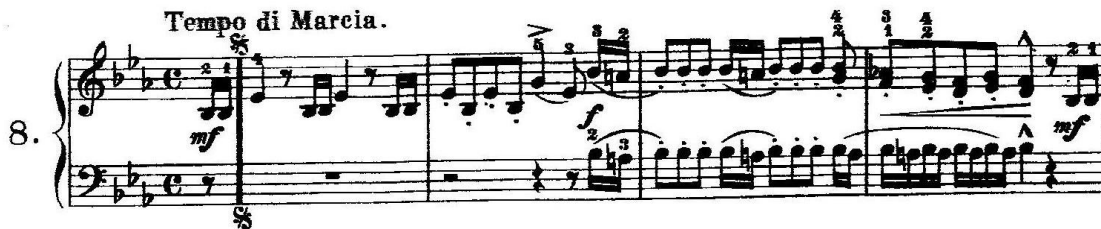


Figure 11, "Grand Parade," measures 1-4.

In the second full measure of "Grand Parade," Kullak adds an accent to beat three (Figure 11). Accents written in may fall on weak beats. The tendency might be to abandon the accent that falls on the first beat just because there is an accent written later in the measure. It is important to teach students that metric accentuation is needed in order for the music to make sense. The strong beats will still be strong, albeit softer than the accent that is written in.

Adolf Kullak, Theodor Kullak's brother, shares, "Another class of compositions has its essence in the very preponderance of metrical rhythm, the latter attracting all other factors, however ideal their nature into the pulsing power if uniform [meter]. I mean dance."³⁷ "Dance on the Lawn" is a waltz. A waltz is good way to learn the metrical accent in 3/4 time. "In 3/4 time: the first beat is the strongest, the next two are weaker."³⁸ When students say, "DOWN, up, up," they hear the natural flow of 3/4 time. (Figure 12).

³⁶ Arne Jo Steinberg, "Franz Liszt's Approach to Piano Playing" (Dissertation, University of Maryland, 1971), 96.

³⁷ Adolf Kullak, *The Aesthetics of Pianoforte-Playing* (New York: Da Capo Press, 1972), 235.

³⁸ Arne Jo Steinberg, "Franz Liszt's Approach to Piano Playing" (Dissertation, University of Maryland, 1971), 96.

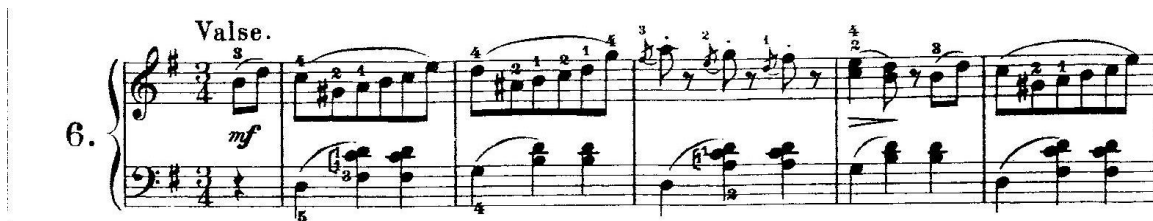


Figure 12, "Dance on the Lawn," measures 1-5.

"In 2/4 time: the first beat is the strongest, the second beat weaker."³⁹ "The clock" is in 2/4 time. Once again, descriptive words can be used to hear the rhythm. The "tick" of "TICK, tock," is the strong beat. (Figure 13).



Figure 13, "The Clock," measures 1-16.

It can be seen that Kullak has added a *sforzando* or accent on beat one in several of the measures of "The Clock" (Figure 13). These *sforzandos* and accents fall on the first note of groups of four sixteenths. This will aid students in playing the sixteenths quickly enough to meet the demands of the piece's *Allegro vivace* tempo. Instead of playing every note heavily, accenting the first note can be used as a springboard for the remaining sixteenths. Steinberg says that, "An

³⁹ Ibid., 99.

understanding of accentuation which encompasses many rapid notes sheds light on some of the seemingly impossible metronome marks of the 19th century." He continues to explain by using the example of Czerny's etudes, "which are considered impossible or impractical...However, if a player observes Czerny's markings of the meter in these works and responds accordingly in regard to accentuation, he will find that he can increase his speeds almost immediately..."⁴⁰

Students often have problems when pieces begin with up-beats. They tend to want to accent the first note or beat of the piece, even though the first notes of the piece do not start on beat one. This causes students to struggle with finding the right pulse for the piece. "There is often a tendency for the first notes to be isolated from the first bar; the pupil seems to find it difficult to get going in the rhythm at which he intends to continue. Often these first few notes are played at a different speed or with a different type of tone from that which follows."⁴¹ A strong beat one helps to correct this issue. Also, students should also be taught that as they feel the rhythm in their bodies, they should feel a pull towards beat one. "This 'pull' is the natural forward impulse which is an expression of rhythm and harmony combined."⁴² (Figures 11, 12, and 13).

On the subject of tempo, Elvina Pearce says, "If a stable rhythmic pulse is indeed the foundation upon which a piece's musical structure is built, then, in my opinion, acquiring this and being able to maintain it when performing is surely the most important thing that *all* students – and especially those at the early level – need to achieve."⁴³ Put more bluntly, Seroff says,

⁴⁰ Arne Jo Steinberg, "Franz Liszt's Approach to Piano Playing" (Dissertation, University of Maryland, 1971), 99-100.

⁴¹ Joan Last, *The Young Pianist* (London: Oxford University Press, 1972), 75-76.

⁴² *Ibid.*, 76.

⁴³ Bruce Berr, "The Heart of the Matter: Rhythm: What are the most Important Rhythmic Skills for the early-level student?," *Clavier Companion* vol. 4, issue 4 (Jul/Aug 2012): 50.

"...for it is tempo that can transform a somber melody into the gayest of dances, can drag the noblest melody into banality, and can make insignificant the gravest utterance."⁴⁴

Beginning at the right tempo for the piece, and carrying that same tempo all the way through the piece is something that pianists, especially young pianists, struggle with. Berman states, "An inexperienced musician is often baffled by a work's tempo, which he has difficulty discerning from its beginning."⁴⁵ One way to help students begin a piece with the correct tempo is to help them find a place in the piece where the music flows. "Before starting the performance I recommend mentally reviewing the passage that best approximates the ideal tempo for that piece."⁴⁶ While students are learning, "Opening of the Children's Party," they might struggle with matching the introduction with the rest of the piece. Most students will be in the flow by measures seven to eight. Having these measures in mind when they start the piece will help. (Figure 14).

Slenczynska writes about using proportion as a means of finding the right tempo. "We can establish the 'right' tempo only if we realize what would be too fast or too slow."⁴⁷ "Child's Prayer" is marked *andante*, which is a rather ambiguous term that places the tempo about halfway between *allegro* and *adagio*. This is where Slenczynska's advice comes in. The title of "Child's Prayer" leads us to believe that the piece is a little slower. To really figure out where on the spectrum this tempo falls, students can experiment by playing the piece at a tempo that they know is too fast, and then a tempo that is too slow. By trial and error, they can find what fits the title of the piece, the tempo marking, and what feels right. (Figure 15).

⁴⁴Victor Seroff, *Common Sense in Piano Study* (New York: Funk and Wagnalls, 1970), 26.

⁴⁵ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 85.

⁴⁶ Ibid.

⁴⁷ Ruth Slenczynska, *Music at your Fingertips: Aspects of Pianoforte Technique Advice for the Artist and Amateur on Playing the Piano* (New York: Da Capo Press, 1974), 27-28.



Figure 14, "Opening of the Children's Party," measures 1-8.



Figure 15, "Child's Prayer," measures 1-6.

Pearce aids students as they figure out the tempo on their own. She says that if they start too fast, they will "mess up," and so they will start again, taking a slower tempo. Her students are encouraged to think about a "wise" tempo before beginning. She calls this "a *thinking* tempo – one which makes it possible to simultaneously think ahead, securely play and listen, and evaluate the results."⁴⁸ At first, this sounds a lot like Slenczynska's advice. However, Pearce's "thinking tempo" calls for more time to examine the piece before beginning. Instead of looking for a place where the music flows, Pearce wants students to look ahead for the difficulties. In "The Little Rope Dancer," there are leaps exceeding one octave in measure three, followed by a challenging descending sixteenth-note pattern in measures four through eight. Starting the piece at a tempo

⁴⁸ Bruce Berr, "The Heart of the Matter: Rhythm: What are the most Important Rhythmic Skills for the early-level student?," *Clavier Companion* vol. 4, issue 4 (Jul/Aug 2012): 52-53.

that allows students to confidently handle this section of the piece will help them to keep a steady pulse throughout. (Figure 16).



Figure 16, "The Little Rope Dancer," measures 1-10.

Sometimes even students with a strong inner rhythmic pulse involuntarily alter the tempo. "Factors contributing to this range from arithmetical miscalculations to technical deficiencies, as well as psychological and physiological reasons." Tsitsaros continues, "In certain cases, a strong inner pulse does not suffice to make the student understand the exact ratios between note-values."⁴⁹

Although young students tend to play long notes, such as half notes, faster, and fast notes, such as eighth notes slower, intermediate students have the tendency to do the opposite. In "The Angels in the Dream," they might want to rush the opening sixteenthths and slow down on the

⁴⁹ Christos Tsitsaros, "Music Originates from Rhythm," *Keyboard Companion* vol. 18, issue 4 (Winter 2007): 28.

eighth-note – quarter-note patterns. According to Tsitsaros, "Slow and even practicing is strongly recommended"⁵⁰ when this happens. (Figure 17).

The image shows a musical score for the piece "The Angels in the Dream" by Franz Liszt, measures 1-4. The score is in 3/8 time and features a treble and bass clef. The tempo is marked "Allegretto." The upper staff is labeled "il canto p ma marcato." and the lower staff is labeled "pp il accomp." The music consists of eighth-note and quarter-note patterns with various fingerings and accents indicated by 'A' and '4' above notes. A large number '7.' is written to the left of the first measure.

Figure 17, "The Angels in the Dream," measures 1-4.

Some intermediate students might look at "The Little Rope Dancer" as a rather virtuosic piece. (Figure 17). It is an *allegro* piece with large jumps and tricky passages, possibly daring a few students to play it as fast as possible in order to show-off their technique. Agay's advice is to stress "the importance of *control*, not playing at maximum speed."⁵¹

When and how the metronome should be used is a topic of some debate. Slenczynska uses the metronome as part of a daily routine, "It is useful not only to maintain rhythm, but also for finger-work, octave work, jump passages, even memorizing, for it relieves the mind of the mechanical necessity of counting time." On the other hand, she also warns against using it too much because it is a "tool," and "It should never be considered more than that."⁵² Pearce prefers less use of the metronome. "Overall, I feel that the use of a metronome, being a mechanical

⁵⁰ Ibid., 29.

⁵¹ Denes Agay, "Tempo," in *The Art of Teaching Piano: The Classic Guide and Reference Book for all Piano Teachers*, ed. Denes Agay. (New York: Yorktown Music Press, Inc., 2004), 32.

⁵²Ruth Slenczynska, *Music at your Fingertips: Aspects of Pianoforte Technique Advice for the Artist and Amateur on Playing the Piano* (New York: Da Capo Press, 1974), 31-32.

device, should be limited to the initial stages of learning a piece. Students should be encouraged to rely more and more on their inner pulse and sense of rhythmic proportion,"⁵³

Tsitsaros concludes. However, there are a few instances when he thinks that the metronome might be useful. One of these instances is to "promote the understanding of arithmetical relations since the metronome automatically sets the time distances; this allows the student to mentally project how much time can be 'budget' for each note."⁵⁴ This example may support the use of the metronome in "Skating." It could help students to feel the big beats better and "budget" exactly where the sixteenth-note triplets fit in. (Figure 18).



Figure 18, "Skating," measures 1-3.

28. ⁵³ Christos Tsitsaros, "Music Originates from Rhythm," *Keyboard Companion* vol. 18, issue 4 (Winter 2007):

⁵⁴ *Ibid.*

CHAPTER 4

TECHNIQUE

"Practice, generally, at a moderate tempo. I think that if it is too slow you lose continuity. Your brain doesn't carry you for one phrase or from one note to the next, if it is too slow," says Herbert Stessin.⁵⁵ If students practice "The Mill on the Brook" at too slow of a tempo, they will hear measures seven to twenty-one as many little phrases that do not seem to make sense. The big phrase will only have direction if students practice the piece closer to tempo. (Figure 19).

Chapter two recommended "chunking" as a means of learning sixteenth-note runs like those found in measure nine of "The Race" more quickly. (Figure 1). Students can use the same principle, combined with some impulse practice in bringing those runs up to tempo. Fink says, "Mentally, pianists learn to incorporate larger numbers of notes into a single thought unit. The physical training parallels this in striving to incorporate a greater number of notes within a single physical impulse."⁵⁶

Measures five through seven of "Child's Prayer" have legato thirds in both hands. Each voice needs to be practiced alone, with the correct fingering. Once these lines have good legato that is smooth and connected, the thirds are practiced hands alone, listening close for the voices to be played exactly together. Once this has been accomplished, the music can be played as written. (Figure 20).

⁵⁵ Diane L. Goldberg, "Piano Pedagogy in New York in the Late Twentieth Century: Interviews with Four Master Teachers (Arkady Aronov, Martin Canin, Gilbert Kalish, Herbert Stessin)." (Doctoral diss., City University of New York, 1999), 58.

⁵⁶ Seymour Fink, "Biomechanics of Healthy Pianistic Movement," in *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance*, ed. Kris Kropff (Dayton, Ohio: Heritage Music Press, 2002), 39.

Figure 19, "The Mill on the Brook," measures 5-22.

Figure 20, "Child's Prayer," measures 1-6.

There are three different kinds of staccato. Hand staccato (or wrist staccato), rapid staccato, and the staccato encountered at the end of a slur. Hobson refers to wrist staccato as hand staccato, because the "wrist does not move, the hand moves from the wrist." He suggests practicing with rests in between each attack, with the hand suspended in the air on those rests.⁵⁷ In "The Little Hunters," the left hand already has rests between each attack in measures five through eight. (Figure 21).

The image shows a musical score for measures 1-10 of "The Little Hunters". The score is in 3/4 time, marked "Allegro." and "p". It features a right hand with slurs and fingerings (1-4) and a left hand with rests and slurs. The key signature has three sharps (F#, C#, G#).

Figure 21, "The Little Hunters," measures 1-10.

The left hand in "The Little Hunters" also has a passage of rapid staccato in measures seventeen through twenty-four. Hand staccato would not work in this case because there is not enough time to bounce the wrist. In executing rapid staccato, it is students' fingers that are active. The fingers are raised high after "popping each finger back at the knuckle as [the note] is released."⁵⁸ (Figure 22).

⁵⁷ Ian Hobson, "Technical Development for the Intermediate Student," in *Creative Piano Teaching*, ed. James Lyke and Yvonne Enoch, 2nd ed. (Champaign, Illinois: Stipes Publishing Company, 1987), 206-209.

⁵⁸ William S. Newman, *The Pianist's Problems*, 4th ed. (New York: Da Capo Press, 1984), 55.



Figure 22, "The Little Hunters," measures 16-25.

When a staccato comes at the end of a long slur, as in measures nine and ten of "The Little Wanderer," the staccato comes from above with a rebound. The hand must not draw back sharply at the wrist; in fact, it must seem to strike the note by drawing back.⁵⁹ (Figure 23).



Figure 23, "The Little Wanderer," measures 6-10.

The rapid repeated notes in measures five and six in "Little Cradle-Song" require students to use a spiral motion from shoulder to fingertips. "The fingers sweep the key as if they were the bristles on a rotary brush turning toward the back of the key."⁶⁰ A good way for students to understand how this motion feels, they can practice on the fallboard during the lesson. "...I have

⁵⁹ Ibid., 55-58.

⁶⁰ William S. Newman, *The Pianist's Problems*, 4th ed. (New York: Da Capo Press, 1984), 65.

students "perform" a given phrase on the fallboard while focusing on the tactile sensations that are called into play.⁶¹ (Figure 24).

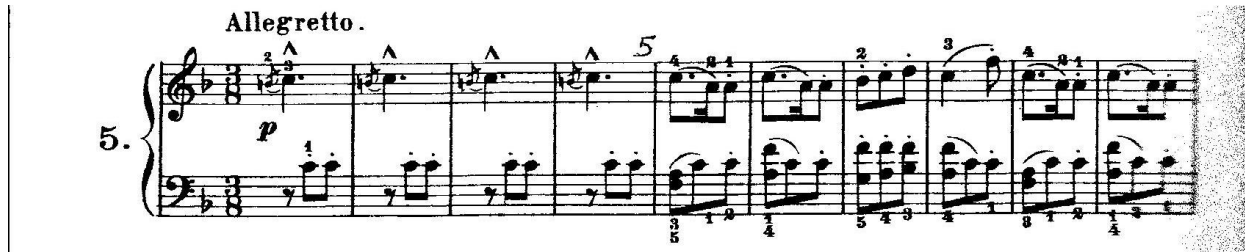


Figure 24, "Little Cradle-Song," measures 1-10.

"The speed of key descent... is the only factor which determines the loudness or softness of a note."⁶² The ringing of the bell in "Evening Bell" starts *pianissimo* in the top voice of the right hand. In order facilitate a slow descent, students' fourth and fifth fingers should remain in contact with the B-flat all the way through the first ten measures of the piece. In this way, the fingers cannot press the key down with great speed, as they would with the fingers raised. (Figure 25).

In teaching students to go from *forte*, in the first phrase of "Once Upon a Time There was a Princess," to *piano* in the second phrase, means adjusting the level of activity in the arms and fingers. "In loud passages, when we use the forearm and upper arm to create powerful sonority, the fingertips give definition to the sound... In soft passages, when the activity of bigger joints is minimal, the finger tips must remain as active as ever."⁶³ This keeps the softer phrase as clear and clean as the first phrase, which also helps the second phrase to remain in character. (Figure 26.)

⁶¹ Linda Stutzenberger, "In Pursuit of the Perfect Shape," *Clavier Companion* vol. 2, issue 5 (September/October 2010): 33.

⁶² Ian Hobson, "Technical Development for the Intermediate Student," in *Creative Piano Teaching*, ed. James Lyke and Yvonne Enoch, 2nd ed. (Champaign, Illinois: Stipes Publishing Company, 1987), 203.

⁶³ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 30.



Figure 25, "Evening Bell," measures 1-6.



Figure 26, "Once Upon a Time There was a Princess" measures 1-5.

"Pedaling directly and substantially influences the volume, quality, and color of tone, and is one of the most intricate and delicate of all aspects of technique."⁶⁴ According to Barnard, there are four types of pedaling: direct pedaling, legato pedaling, half-pedaling, and flutter pedaling.⁶⁵ The types of pedaling used in *Scenes from Childhood* are direct pedaling and legato pedaling. "[Direct pedaling] consists of going down with the foot *at exactly the same time* as playing the chosen sound, then releasing when appropriate."⁶⁶ "Spinning-song" requires direct pedaling in order to "augment rhythmic accents," which is one of Berman's goals of pedaling.⁶⁷ Students depress the pedal right on beat one, and lift it after striking the second sixteenth-note in the left hand, or right before beat two. This manner of pedaling continues through all the passages that include sixteenth-notes in the left hand. (Figure 27).

⁶⁴ Denes Agay, "Elements of Technique," *The Art of Teaching Piano: A Comprehensive Guide and Reference Book for the Instructor*, ed. Denes Agay, 2nd ed. (New York, London, Sydney, and Cologne: Yorktown Music Press, Inc., 1981), 19.

⁶⁵ Trevor Barnard, "Pedaling - Responsible and Educated Interpretation," *Clavier Companion* vol. 5, issue 2 (March/April 2013): 38.

⁶⁶ *Ibid.*, 39.

⁶⁷ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 98.



Figure 27, "Spinning Song," measures 1-5.

Barnard states that "The tendency is to 'up-down' with the foot *on* the actual change itself instead of afterwards." He teaches legato pedaling in this manner: "First, after the sound change takes place I ask the student to count two seconds before the pedal change, ignoring the inevitable blur of sound. Next, I ask the student to count just one second. Having practiced these preparatory steps, the student is more mentally and physically ready to take the final step of changing immediately after. Persistence with this method usually results in the student changing the pedal cleanly and confidently on a regular basis...To achieve [legato pedaling] cleanly requires a change of pedal immediately *after* the new note, interval, or chord played."⁶⁸ Students may use legato pedaling in "Barcarolle," changing on the first and fourth beats of the measure.

(Figure 28).



Figure 28, "Barcarolle," 1-5.

⁶⁸ Trevor Barnard, "Pedaling - Responsible and Educated Interpretation," *Clavier Companion* vol. 5, issue 2 (March/April 2013): 39.

CHAPTER 5

MUSICALITY

The beginning of "Sunday Morning" starts off *piano*. However, students need to scan the rest of the piece in order to determine how soft they want the beginning to be. "It should be borne in mind that any phase of dynamic expression exists only relatively – relative to what came before or what comes after."⁶⁹ If students look further, they will see a *decrescendo* to *pianissimo* in measures twenty-one to twenty-two. Room needs to be left for another level of softness. Likewise, the *mezzo forte* in measure fourteen is two shades louder only in comparison to that beginning *piano*. (Figure 29).

"To strike *forte* on the piano does not mean to bang it." For some students, "banging" the last chord in "The Little Rope Dancer" might be their first thought. However, even though it is marked with a *sforzando*, that action would not be musical. "It is a matter of weight and the precision with which the keys are struck..."⁷⁰ The harshness of the "banging" can be minimized if the tone of the chord is warmed up. (Figure 30).

"Phrases cannot sing without the pianist listening between the notes."⁷¹ It is not enough for students to play a simple *decrescendo* at the end of the second line of "The Angels in the Dream." In order to achieve an honest *decrescendo*, it is essential to listen to the decay of the quarter notes. This way, students will not play the eighth notes too loud. (Figure 31).

⁶⁹ Victor Seroff, *Common Sense in Piano Study* (New York: Funk & Wagnalls, 1970), 21.

⁷⁰ *Ibid.*, 22.

⁷¹ *Ibid.*, 20.

3. *Andantino.*
p
dolce.
mf
p
pp
rall.

Figure 29, "Sunday Morning," measures 1-26.

f
cresc.
ff

Figure 30, "The Little Rope Dancer," measures 56-61.

Figure 31, "The Angels in the Dream," measures 5-8.

"Dance on the Lawn" is written in three parts: the melody, low bass, and chords in middle register. The students' efforts are not enough if they only pay attention to the melody. "Beautiful sonority is achieved only if the bass has a resonant, airy quality and the stuffing is played very lightly and sensitively...The separation of sonorities among these strata will help the performer to reveal the inner life of each of these layers and enhance the clarity of the voice leading."⁷² (Figure 12).

The danger in teaching metric accentuation is that students might over emphasize the strong beats, thus ruining the phrasing of a piece. In *Common Sense Piano Study*, Seroff goes as far as to say that metric accentuation should not be taught to students at all. "One of the most common errors pianists make is to phrase metrically. This is an evil that falsifies and destroys the very essence of music. Just because a note comes on the first beat does not mean that this note is the beginning of a phrase...The rhythm should serve the phrase, not the phrase the rhythm."⁷³

"[Students] need to be made aware that musical phrases are comprised of beginnings and endings, high and low pitches, long and short durations, and climaxes and changes in melodic direction...these special features will heighten their awareness of melodic construction and give them the necessary background and vocabulary to start determining which notes should be stressed or de-emphasized and why," says Stutzenberger. He also recommends to study melody lines in every lesson.⁷⁴

The beginning of the first phrase of "The Little Wanderer" starts, in the first measure, on E, and ends on the C-sharp of the third beat of measure four. The phrase will have some

⁷² Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 18-19.

⁷³ Victor Seroff, *Common Sense in Piano Study* (New York: Funk and Wagnalls, 1970), 24-25.

⁷⁴ Linda Stutzenberger, "In Pursuit of the Perfect Shape," *Clavier Companion* vol. 2, issue 5 (September/October 2010): 31.

movement as it begins with a slight accent, and arrives at the end with a little weight on the last note. (Figure 32).



Figure 32, "The Little Wanderer," measures 1-5.

In studying the melody in the left hand of measure twenty-two in "Little Cradle Song," students will observe that this is a short phrase, comprised of sixteenth notes, that rises and falls in pitch. The dynamic level should also rise and fall, with the "F" as the climax of the phrase. This will give the little phrase direction, helping it to travel smoothly from beginning to end. (Figure 33).

Phrases have long and short durations. In "Sunday Morning," a phrase begins on measure fourteen, which ends four measures later, half-way through measure seventeen. The next phrase that starts at the end of measure seventeen begins in the same manner, but does not end until ten measures later, in measure twenty-seven. Students need to keep this long phrase moving in order to accurately express its idea. (Figure 34).



Figure 33, "Little Cradle Song," measures 22-30.

Figure 34, "Sunday Morning," measures 9-35.

The opening phrase of "Grandmother Tells a Ghost-story" does not move in a single melodic direction. The first part of the phrase is the "question." It ends with a half-cadence in the fourth measure. The second half is the "answer," ending with the tonic in measure eight. The crescendo and decrescendo markings illustrate that the climax of the phrase is on the first beat of measure four. (Figure 35).

Students are often told that to play legato, they should make the phrase smooth and connected. However, literal legato is not possible on the piano because it is a percussive instrument. The piano cannot achieve the same kind of *legato* as the violin or voice. Students need to strive for an "illusion" of legato. "Physically connected tones that do not make musical sense are simply not heard as legato. Musically realized expectancy is the true underpinning of

the legato illusion."⁷⁵ This means that in order to create legato, the right hand in measures four to six of "Sunday Morning" actually contains a small crescendo and decrescendo. In addition, the downbeat of bar six is not the end of the phrase. Instead, students need to push through to the end of bar eight. (Figure 36).



Figure 35, "Grandmother Tells a Ghost-story," measures 1-14.

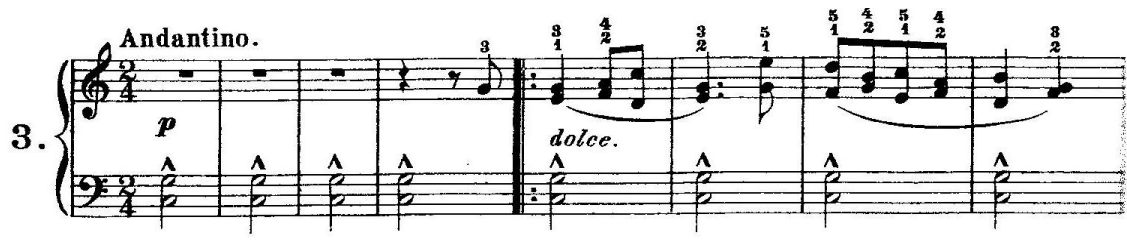


Figure 36, "Sunday Morning," measures 1-8.

One rule that Stutzenberger lays down for music interpretation is to "*Never repeat the same pitch with the same dynamic inflection!*"⁷⁶ There are a lot of repeated notes in "Grand Parade," mostly B-flats. If all the repeated notes are played the same, there will not be any direction in the piece. Students could get stuck in those repeated notes instead of moving through

⁷⁵ George Kochevitsky, *The Art of Piano Playing: a Scientific Approach* (Evanston, Illinois: Summy-Berchard Company, 1967), 38.

⁷⁶ Linda Stutzenberger, "In Pursuit of the Perfect Shape," *Clavier Companion* vol. 2, issue 5 (September/October 2010): 32.

to the next part of the phrase. However, if they *crescendo* or *decrescendo*, they will find that the piece flows along and is even easier to play. (Figure 11).

Berman says that "one of the most common [ways to help develop sensitivity to phrasing] and the most effective is for the pianist to sing the phrase, observing the natural rise and fall in dynamics, as well as small changes in timing, and then try to reproduce them in his playing."⁷⁷ Clark, Browning, Slenczynska, and Seroff echo their praises of this idea. A phrase such as the opening phrase of "Once Upon a Time there was a Princess" is easy to sing. (Figure 37).

Stutzenberger realizes that singing in a lesson does not always happen. "But, knowing that many would rather die than sing in a lesson, I challenge students instead to compose lyrics that conform to the shape of certain phrases."⁷⁸ Students could make up lyrics that tell the tale of the princess in "Once Upon a Time there was a Princess." This is only one example. Singing or making up lyrics would help students with the phrasing of any of the pieces that comprise *Scenes from Childhood*.



Figure 37, "Once Upon a Time there was a Princess," measures 1-5.

Above all, Slenczynska says, "Play your phrase and give your fullest, uninterrupted attention to the musical line. Be careful never to exaggerate the accent at the peak of the phrase

⁷⁷ Boris Berman, *Notes from the Pianist's Bench* (New Haven and London: Yale University Press, 2000), 62.

⁷⁸ Linda Stutzenberger, "In Pursuit of the Perfect Shape," *Clavier Companion* vol. 2, issue 5 (September/October 2010): 32.

or to let it get lost between a crescendo and a diminuendo; the musical line must flow naturally."⁷⁹

"Really, there is nothing more fatal for our musical sense, than to allow ourselves – by the hour – to *hear* musical sounds without really *listening* to them..." claims Matthay.⁸⁰ Stutzenberger suggests to challenge students to listen to their phrases, possibly playing the same phrase three times, each time differently.⁸¹ Students can try out *crescendos* and *decrescendos* on those repeated notes in "Grand Parade" (Figure 11).

In "Loving Soul and Pure Heart Gay Lead through Life a Pleasant Way," they could compare and contrast the first two eight-measure phrases (measures one to eight, and nine to sixteen), playing the beginning of the second phrase softer, louder, and the same dynamic level of the first phrase. Listening closely to all options will help them make the right decision for the piece and themselves.

Stutzenberger also remarks, "...why not engage the [students who talk constantly during lessons] in relevant discussions regarding the character of their pieces or of particular phrases?"⁸² *Scenes from Childhood* provides many great possibilities for this type of thinking. Students can be asked about the character of "A Little Spinning-Song." How does the composer capture the feeling of spinning in measures seventeen, eighteen, and nineteen? How can the piece be played to emphasize that feeling? (Figure 39).

⁷⁹ Ruth Slenczynska, *Music at Your Fingertips: Aspects of Pianoforte Technique Advice for the Artist and Amateur on Playing the Piano* (New York: Da Capo Press, 1974), 19.

⁸⁰ Tobias Matthay, *Musical Interpretation: Its Laws and Principles, and Their Application in Teaching and Performing* (Boston: The Boston Music Company, 1913), 5.

⁸¹ Linda Stutzenberger, "In Pursuit of the Perfect Shape," *Clavier Companion* vol. 2, issue 5 (September/October 2010): 33.

⁸² *Ibid.*

Allegro.

Figure 38, "Loving Soul and Pure Heart Gay Lead through Life a Pleasant Way," measures 1-20.

Figure 39, "A Little Spinning-Song," measures 12-24.

What makes the G that begins measure twenty-six of "Little Cradle Song" so special?

What can be done to make it sound special?

How is the fermata in measure sixteen of "Grandmother Tells a Ghost-Story" the same or different from the fermatas in measures twenty-three and the third measure from the end?

(Figures 41 and 42).



Figure 40, "Little Cradle Song," measures 22-30.



Figure 41, "Grandmother Tells a Ghost-Story," measures 7-30.



Figure 42, "Grandmother Tells a Ghost-Story," measures 49-56.

What key are the seventh and eighth measures of "The Little Wanderer" in? Why would Kullak choose to put those two measures in that key? Does it have anything to do with the title of the piece? (Figure 43).



Figure 43, "The Little Wanderer," measures 1-10.

Are there any bird calls in "The Nightingale?" If so, where?

Why does "The Birdie's Death" end in a major key?

What is the title of the piece, "Loving Soul and Pure Heart Gay, Lead Through Life a Pleasant Way" mean? What can be done to express that meaning in the music?

Theodor Kullak's *Scenes from Childhood* provides a wealth of pedagogical issues for teachers to address with their intermediate students, especially in technique and musicality. Legato thirds, two-note slurs, and quick runs only scratch the surface. With the true test to any piece being musicality, Kullak provides fun and imaginative pieces that will inspire students to grow.

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APPENDIX A

"SCENES FROM CHILDHOOD" LIST OF PIECES

Op. 62

1. Once Upon a Time there was a Princess
2. The Clock
3. Sunday Morning
4. On the Playground
5. Little Cradle-Song
6. Dance on the Lawn
7. Barcarolle
8. Grand Parade
9. The Birdie's Death
10. The Mill on the Brook
11. Skating
12. Evening Bell

Op. 81

1. Child's Prayer
2. The Little Wanderer
3. Grandmother tells a Ghost Story
4. Opening of the Children's Party
5. Loving Soul and Pure Heart Gay Lead through Life a Pleasant Way
6. The Race
7. The Angels in the Dream
8. The Nightingale
9. Spinning-Song
10. The Ghost in the Fireplace
11. The Little Hunters
12. The Little Rope-Dancer

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