

## Creating Different Moods

Different moods can be created by the way we feel and interpret music.

### Left-Hand Melody

- Play the LH melody of *Walking in Rain/Chase Scene* using direct and legato pedal, listening carefully to avoid blurs.
- Shape the melody: crescendo as the notes ascend and diminuendo as they descend.

### Right-Hand Repeated Chords

- First play at a moderate **walking** (*Andante*) tempo. Keep **fingers on the keys**, playing as legato as possible at a quiet dynamic level.
- Create a murmuring, blended sound (like a **gentle rain**) as background for the LH melody.
- Finally, create a **chase scene** by playing at a faster (*Allegro*) tempo, and using a **knocking** motion from the wrist.

## Walking in Rain/Chase Scene

Andante-Allegro

5

5

## Cross Hands and Add Damper Pedal

- Keeping elbows in one place, move each hand and forearm in arcs or half circles.
- Block the chords, crossing hands in an **arc-like motion**.
- Use the energy of the release of a note to carry you precisely to the next one.

## Gymnastics

Félix Le Couppey (1811-1887)

Op. 17, No. 18

**Moderato**

*mf*

1 2 3 LH

2 3 LH

1 2

5 5

*ped. simile*

5

1 2 LH

5

1 2 RH

*Fine*

9

4 5 4 5

RH 2

RH 2

2 LH

1 1 1

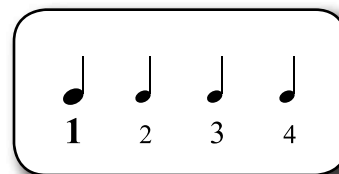
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4 5 4 3

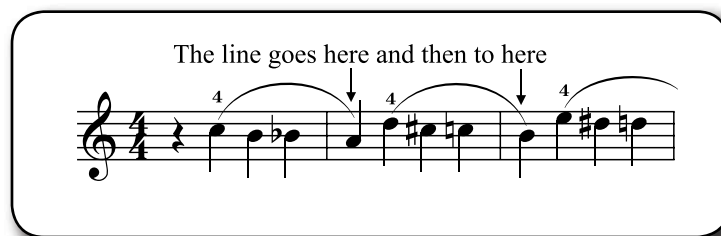
*D.C. al Fine*

## Natural Accents, Slurs, and Motion

$\frac{4}{4}$  time has a strong natural accent on beat 1, and a weaker one on 3:



- When the **last note** of a slur group is on a **strong** beat, it receives more fingertip weight, and the line has a **forward motion**.
- Notes without slurs are played detached.



## Moderato

Johann Wilhelm Hässler (1747-1822)

Op. 38, No. 5

**Moderato**

The score is written for piano in 4/4 time. It begins with a piano (*p*) dynamic. The first system (measures 1-4) features a slur over the first four notes of the right hand, with an accent on the final note. The second system (measures 5-8) continues the slur and includes a triplet in the right hand. The third system (measures 9-11) is marked forte (*f*) and features a slur over the first four notes of the right hand, with an accent on the final note. The piece concludes with a final cadence in the eleventh measure.

- Balance on RH fingers 2 and 3 and LH fingers 3 and 2.  
**Hold the whole notes** throughout the exercise.
- Slide the thumb under without turning the wrist.

## Thumb Slides

E Major

- Play scales with the metronome, making the eighth notes exactly twice as fast as the quarters.
- After playing each chord, **relax** the wrist and forearms, keeping the **nail joints firm**.
- First, play hands separately, then together.

## E Major and Harmonic Minor Scales with Triads and Inversions

Allegro

### Combining Touches

Baroque- and Classical-style keyboard music usually requires the hands to play different touches at the same time.

- Release after each slur.
- Play in D minor on the repeat.

### Different Touches

The score consists of two systems of piano music in 4/4 time, key of D major. The first system is marked *mp* and *LH legato*. The right hand (RH) plays a melody with slurs and fingerings (1, 3, 1, 5, 1, 3). The left hand (LH) plays a bass line with slurs and fingerings (5, 1, 3, 3, 1). The second system is marked *RH legato* and starts with a box containing the number 5. The RH continues the melody with slurs and fingerings (1, 3, 1, 5, 1, 3). The LH continues the bass line with slurs and fingerings (5, 1, 3, 3, 1). The piece ends with a repeat sign.

- For slurs, use one impulse: **fall—transfer—(fingertip) release**.
- Notes **not** marked legato or staccato, should be played detached.
- Notes marked with a staccato dot should be played shorter, with a bouncy sound (pull fingertip back.)

Johann Wilhelm Hässler (1747-1822)

Op. 38, No. 16

### Allegro assai

Allegro assai

The score consists of two systems of piano music in 3/4 time, key of D major. The first system is marked *mf*. The right hand (RH) plays a melody with slurs and fingerings (5, 5, 4, 1, 2, 5). The left hand (LH) plays a bass line with slurs and fingerings (1, 1, 2, 1, 1). The second system is marked *f* and *(detach)*, and starts with a box containing the number 5. The RH continues the melody with slurs and fingerings (1, 2, 4, 1, 1, 2, 5, 5, 3, 2, 1). The LH continues the bass line with slurs and fingerings (1, 3, 1, 1, 2, 1). The piece ends with a repeat sign.