

### **About the *Exploring Piano Classics***

*Exploring Piano Classics: A Masterworks Method for Developing Pianists* pairs familiar and lesser-known repertoire with related technical studies.

Each level contains two books:

- *Exploring Piano Classics—Repertoire* includes pieces from the major style periods. The repertoire was selected and graded by studying festival, competition, and examination lists from the United States, Canada, and the United Kingdom. Background information on each style period, its instruments, composers, and the music itself is included. The CD performances of the repertoire in each level are an indispensable tool for motivation and for modeling stylistic interpretations.
- *Exploring Piano Classics—Technique* includes **basic keyboard patterns**—five-finger patterns, scales, chords, cadences, and arpeggios in the major and minor keys of the literature in the *Repertoire* book of the same level. These patterns can be developed into a daily warm-up routine for each practice session while increasing the student’s technical skills. **Exercises and etudes**, an important feature of the *Technique* book, were chosen and written to develop basic keyboard touches and other technical skills necessary for mastering each piece. Suggestions for efficient practice are also included.

These companion books are cross-referenced, enabling quick access to the correlating repertoire or technical study. This allows the teacher to assign pages in the *Technique* book that directly apply to the pieces students are learning in the *Repertoire* book.

Robert Schumann wrote, “*You are a musician when you have music not only in your fingers, but also in your head and your heart.*”

*Exploring Piano Classics* is designed to help students become musicians.

**Technical skill** is necessary to have “*music in your fingers.*”

**Understanding** style and historical context helps put “*music in your head.*”

Combined with **imagination**, it becomes possible to “*play from your heart.*”

The knowledge, skills, and joy experienced in the study of the music in *Exploring Piano Classics* will enrich students throughout their lives.

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## TIMELINE

**The Baroque Era (1600–1750)**

The *Baroque* era was a time of powerful kings in Europe who hired artists to create elaborate works of art (buildings, paintings, sculptures, and music.)

The French Court of **Louis XIV** (1638–1715) was the most magnificent in Europe.

- At age 15, as a symbol of his power, Louis danced the role of the Greek god **Apollo the Sun** as other dancers circled him like planets in a *Ballet of the Night*.
- Known as **The Sun King**, Louis hosted two or three balls a week for the 1,000 aristocrats living at his palace in Versailles with entertainment that often lasted all night.



*King Louis XIV of France*

**The Classical Era (1750–1820)**

The discovery of the ruins of Pompeii in 1748 created interest in the **classical art of ancient Greece and Rome**, and influenced 18th century European music and art.

The *Oath of the Horatii* by the French painter **Jacques-Louis David** (1748–1825) is a scene from Roman history as the three Horatii brothers swear their willingness to die for Rome.

- The calm, balanced picture shows logical control at an emotional time, a Classical trait.
- Painted just before the French Revolution, there is a hidden message that it is good to sacrifice yourself for a great cause. “Freedom is worth any price.”



*Oath of the Horatii  
by Jacques-Louis David*

### French Song

**Rhené-Baton** was a French pianist, conductor, and composer. This piece was dedicated “to my little friend, Yvonne Billot,” who was probably a young pianist. Written around the turn of the 20th century, this beautiful, “singing” melody is typical of Romantic-style music, but the harmonies create a more modern sound.

Young Girls at the Piano (1892)  
by Pierre-Auguste Renoir



Track 3



## A Little Song

Rhené-Baton  
(1879–1940)

Modéré (Moderately)

2 la basse bien chantée (a)

5 RH legato  
f dim. cédez (slow down) p

9 a tempo  
mf LH legato

13 f dim.

(a) The LH melody in measures 1–8 and 19–28 should sing out above the RH.

MODERN

## Vladimir Rebikov

The Russian **Vladimir Rebikov** studied at the Moscow Conservatory and wrote many piano pieces for students. He is known today as the **father of modern Russian music** because he used modern harmonies in many of his pieces.

*The Clown* has many **motives and sequences** that should all have the same dynamic shape. Yet each **sequence** must either **crescendo or diminuendo** as the pattern continues. This adds to the humor of the piece.



Vladimir Rebikov

Track 5



## The Clown

Vladimir Rebikov  
(1866-1920)

**Allegretto**

musical score for *The Clown* by Vladimir Rebikov, showing measures 4, 6, and 11. The score includes dynamics such as *f*, *mf*, *cresc.*, and *dim.*, and labels for musical elements like **motive** and **sequence**.

Measure 4: *f* dynamic. Treble clef has notes G4, A4, B4, C5. Bass clef has notes F3, C4, G3. Fingerings: 4, 2, 1, 3, 5, 4. A **motive** is indicated above the treble clef notes G4, A4, B4, C5 with fingerings 1, 2, 1.

Measure 6: *cresc.* dynamic. Treble clef has notes G4, A4, B4, C5. Bass clef has notes F3, C4, G3. Fingerings: 2, 1, 2, 1, 1, 4, 2, 5, 1, 3, 2, 5, 1, 4. A **sequence** is indicated above the treble clef notes G4, A4, B4, C5 with fingerings 2, 1, 2, 1.

Measure 11: *dim.* dynamic. Treble clef has notes G4, A4, B4, C5. Bass clef has notes F3, C4, G3. Fingerings: 1, 1, 1, 1, 1, 2, 5, 1, 4. A **motive** is indicated above the treble clef notes G4, A4, B4, C5 with fingering 1. Three **sequences** (sequence 1, sequence 2, sequence 3) are indicated above the treble clef notes G4, A4, B4, C5 with fingering 1.

MODERN