

LEVEL 5

Developing Artist Piano Literature
Book 3
(easier)



Developing Artist Piano Literature
Book 4
(challenging)



Developing Artist Piano Sonatinas
Book 3



Developing Artist Piano Sonatinas
Book 4
(advancing)



Developing Artist Piano Literature for a Dark and Stormy Night



Technique & Artistry



LESSON BOOK



Theory

Achievement Skill Sheet #6:
2-Octave Minor Scales and Arpeggios



Achievement Skill Sheet #8:
Intermediate Cadence Booklet

Popular Repertoire



Performance



AdvanceTime® Piano Supplementary Series

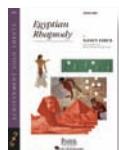


Christmas

Achievement Solo & Duet Sheets

- American Frontier
- Dance Brillante
- Für Elise, Beethoven
- Ghost in Our Piano
- Sonata in C Major
- Prelude in C, J.S. Bach
- Solfeggietto, C.P.E. Bach
- Sonata in G Major, Beethoven

Beyond Level 5



Achievement Solo & Duet Sheets

- Pachelbel Canon, Pop & Jazz Arrangement
- Chinese Dragons (Duet)
- Egyptian Rhapsody
- Toccata in Morse Code



Achievement Literature Sheets

- Claire de lune, Debussy
- Tarantella, Pieczonka
- Rondo alla Turca, Mozart
- Prelude in D-flat Major, Chopin
- La fille aux cheveux de lin, Debussy



The Keyboard Artist

- Three Easier Waltzes, Chopin
- Three Mazurkas, Chopin
- Four Lyric Pieces, Grieg

Level 5 Concepts

- I, IV, V7 chord inversion studies
- 12/8 time signature
- perfect intervals (4th, 5th, octave)
- circle of 5ths
- flat key signatures
- three forms of minor scales
- cadences in major and minor keys
- more repertoire in E major
- major/minor intervals (2nd, 3rd, 6th, 7th)
- two-octave arpeggios: C, G, D, A, E, B
- two-octave flat scales: F, B \flat , E \flat
- changing time signatures

Coral Reef Etude
(Inversion Study in C)

Flourish (1-10)

measures 11-28

Teach with...Analysis

Recognition of triads in all inversions is important at the early intermediate level. At Level 5, work with the student's recognition of the primary chords (I, IV and V) in any inversion. This is not achieved by playing the music, but only through deliberate analysis.

“Steven, let’s find the chord names and label them above each measure. Look across both the bass and treble clefs. Can you bring the chord tones together under the hand?”

“Laura, what is the chord function of C7 in this context? Does it resolve to I? Below each of these measures, let’s write I, IV or V7.”

Teach with...Creativity

In addition to reading chords, we want the student to feel and manipulate chord tones under the hand. The ability to see chord tones across the keyboard can be a basis for improvisation and composition.

“John, let’s move this LH pattern to other chords.

Staying within our key signature, can you play the pattern a step higher?”

The 3 “building blocks” of music are: RHYTHM, MELODY, and HARMONY.

3. Composing with the Circle of Fifths

Harmony: Play the left hand above several times. Notice the harmony is based on the circle of fifths.

Rhythm: Choose any key and play the rhythm shown by the cue notes.

Melody: Compose a right-hand melody using the rhythm of the cue notes. Hint: First experiment by finding melody notes that sound pleasing with the left hand, such as chord tones (root, 3rd, 5th).

Lastly, practice your composition for an actual performance. Yes, composers have to practice their own music!

measures 1-4

The Swan
(from The Carnival of the Animals)

Charles Ives/Sullivan
(1884-1921, 1898-1902)
Piano

Performance Hints:

- Play smooth left-hand arpeggios for the beginning.
- Bring out the expressive cantabile melody over the soft, arpeggiated left hand.

Andante (1-72, 84)

measures 1-14

Teach with...Expression

The piano lies silent until the hands are placed on the keys. The music unfolds and expression becomes the artist in action.

“Tim, let’s make this LH accompaniment a watercolor backdrop for the melody. Think muted LH tones so the RH melody can soar over top.”

