20/20 Vision for Piano Teachers

Building a Foundation for Expressive Performance

Indiana Music Teachers Association State Conference 2021 Janna Williamson, NCTM

The Two Question	<u>ns</u>			
• Where are v	we going?			
• How are we	e going to get there?			
Possible visions (o	r goals) for a well-tau	ight piano studeni	<u>t:</u>	
• Mini-exam	ple: scales			
•	discussion: We was		udents to achiev	ve expressive
• Not all stud	dents will reach the s	ame level of		on all pieces.
• But the		_ for the ultimate	sound goal shou	ld be the same

Why expressive performance matters:				
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1.				
2.				
2				
3.				
4.				
1.				
Reasons a student might not achieve our goal performance:				
1.				
1.				
2.				
۷.				
2				
3.				
4.				
Strategic prerequisites for achieving this vision:				
1. Assigning appropriate repertoire				

2. The marriage of technique and artistry

WRITING, cont.

PERIODS, CHARACTERISTICS & COMPOSERS

Characteristics listed below are often found in keyboard works of these style periods.

Baroque Period (1600-1750)

Polyphonic texture – two or more independent voices Melodic devices: repetition, imitation, sequence Extensive use of ornamentation
Consistent mood throughout

Forms: binary

Pieces: dances, preludes, inventions, fugues Instruments: harpsichord, clavichord

Classical Period (1750-1825)

Homophonic texture – melody with accompaniment Alberti and broken chord bass lines often used Phrases easily defined Themes of contrasting mood or character Forms: rounded binary, ternary, sonata-allegro

Romantic Period (1825-1900)

Pieces: sonatinas, sonatas Instruments: fortepiano, piano

Homophonic texture – melody with accompaniment Waltz and arpeggiated bass lines often used Wider range of expression indicated by the composer More fluctuation in tempo including rubato Character pieces with descriptive titles Prominence of piano literature and great pianists Pedal used for legato and sustained harmony

Impressionistic Period (1890-1930)

Modes, whole tone scales, pentatonic scales Harmony often based on 4ths and 5ths Gliding chords in parallel motion (planing) Pedal used for special effects

20/21st Centuries (1900-present)

Melodies may be angular and disjunct, less singable Modes, 12-tone rows, bitonality Variety of textures including clusters Changing meters and asymmetrical rhythms Variety of new and old forms Influence of jazz, ragtime, blues Piano sometimes used percussively

Baroque Composers

Bach Handel Scarlatti Telemann

Classical Composers

Beethoven Clementi Haydn Kuhlau Mozart

Romantic Composers

Chopin Grieg
Schubert Granados
Schumann MacDowell
Tchaikovsky Mendelssohn

Brahms Liszt Rachmaninoff

Impressionistic Composers

Debussy Ravel

20/21st Century Composers

Bartok Barber
Kabalevsky Bernstein
Khachaturian Copland
Prokofiev Stravinsky
Shostakovich Bolcom
Gershwin Liebermann
Joplin

What are we listening for?

West Suburban MTA Panel Discussion on Effective Judging Techniques --- November 1, 2018

Janna Williamson

BAROQUE

- Accuracy and clarity of rhythm and pitch
- Steady tempo throughout a movement; one mood established throughout
- Correct execution of ornaments
- Consistent articulation throughout the movement based on choices made within the first few measures
- Shaping of individual lines and voices
- Terraced dynamics

CLASSICAL

- Accuracy of articulation as indicated in the score (and no blurred pedal)
- Correct execution of ornaments
- Beautiful phrasing of the melodic lines, breaths between phrases or larger sections
- Balance between melody and accompaniment
- Extreme contrasts in dynamics that show an understanding of the contrasting themes
- Steady tempo throughout, even given the contrasting themes!

ROMANTIC

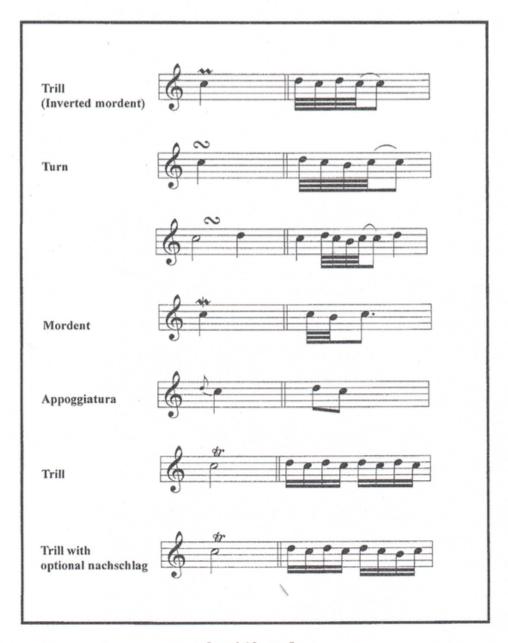
- Technical proficiency of pianistic elements (large chords, arpeggiated figures, etc.)
- Careful attention paid to all tempo or expressive marks given by the composer
- Beautiful phrasing of melodic lines
- Balance between melody and accompaniment (or effective voicing in more advance music)
- Tasteful use of rubato
- Clear but effective pedal

TWENTIETH and TWENTY-FIRST CENTURY

- Accuracy of pitch and rhythm
- Accuracy of articulation, particularly accents or other articulation highlighting dissonance
- Strict tempo (except in Neo-Romantic styles requiring rubato); correct tempo
- Careful attention paid to all tempo or expressive marks given by the composer
- Sense of style (Neo-Classical? Neo-Romantic? Jazz?); captured sense of mood
- Clear but effective pedal

Taken from the ISMTA Achievement in Music Workbook Level 10 by Karen Rodgers. Used with permission.

Table of Ornaments



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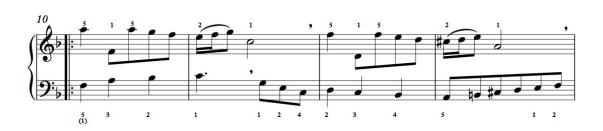
Menuet (BWV Anh.132)

for Harpsichord.

Johann Sebastian Bach (1685 - 1750)









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