

# 20/20 Vision for Piano Teachers

## *Building a Foundation for Expressive Performance*

Indiana Music Teachers Association State Conference 2021

Janna Williamson, NCTM

### The Two Questions

- Where are we going? \_\_\_\_\_
- How are we going to get there? \_\_\_\_\_

### Possible visions (or goals) for a well-taught piano student:

- Mini-example: scales

Today's vision for discussion: ***We want to lead our students to achieve expressive performance of their historical repertoire.***

- Not all students will reach the same level of \_\_\_\_\_ on all pieces.
- But the \_\_\_\_\_ for the ultimate sound goal should be the same.

Why expressive performance matters:

- 1.
- 2.
- 3.
- 4.

Reasons a student might not achieve our goal performance:

- 1.
- 2.
- 3.
- 4.

Strategic prerequisites for achieving this vision:

1. Assigning appropriate repertoire
2. The marriage of technique and artistry

## THEORY LEVEL 12

### 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

##### **Baroque Composers**

Bach  
Handel  
Scarlatti  
Telemann

##### **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  
Pieces: sonatinas, sonatas  
Instruments: fortepiano, piano

##### **Classical Composers**

Beethoven  
Clementi  
Haydn  
Kuhlau  
Mozart

##### **Romantic Period (1825-1900)**

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

##### **Romantic Composers**

Chopin	Grieg	Brahms
Schubert	Granados	Liszt
Schumann	MacDowell	Rachmaninoff
Tchaikovsky	Mendelssohn	

##### **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

##### **Impressionistic Composers**

Debussy  
Ravel

##### **20/21<sup>st</sup> 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

##### **20/21<sup>st</sup> 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.  
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### Table of Ornaments

Trill (Inverted mordent)	
Turn	
	
Mordent	
Appoggiatura	
Trill	
Trill with optional nachschlag	

Level 10 – p. 5

# Menuet (BWV Anh.132)

for Harpsichord.

Johann Sebastian Bach (1685 - 1750)

The musical score for Menuet (BWV Anh.132) is presented in four systems. Each system contains a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. Fingerings are indicated by numbers 1 through 5 above or below the notes. First and second endings are marked with '1.' and '2.' above the staff.

System 1 (Measures 1-4):  
 Treble: 1 5 4 3 2 3 1 4 2 1 2 4 3 2 3 2 3 1  
 Bass: 5 (3) 4 (2) 3 (1) 2 1 4 1 2 5

System 2 (Measures 5-8):  
 Treble: 5 1 3 3 5 4 3 2 3 2 3 2 1. 2.  
 Bass: 1 2 3 4 2 1 4 2 5 1 1 2 5

System 3 (Measures 9-12):  
 Treble: 10 5 1 5 2 1 5 1 5 2 1  
 Bass: 5 (1) 3 2 1 1 2 4 2 3 4 5 1 2

System 4 (Measures 13-16):  
 Treble: 14 1 3 4 5 3 2 (b) 4 3 2 4 3 2 1. 2.  
 Bass: 1 2 3 4 3 2 1 2 1 5 5 2 1 2 1 2 5

Ritter von Schleyer Verlag, 2014.  
 Edited by Paul-Gustav Feller.  
 Source: Anna Magdalena Bach's Book  
 (1725)

СОНАТИНА  
В СТАРОМ СТИЛЕ

№ 4

SONATINE  
IN ALTER WEISE

13

Mässig bewegt

1.

*p*

*mf* *zunehmend*

*f* *abnehmend*

*p* *Re.*

\*

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