

An abstract painting with a complex, swirling composition. The background is a mix of vibrant colors including red, orange, yellow, green, blue, and purple. Overlaid on this are thick, black, expressive lines that form a central circular motif, possibly representing a wheel or a spiral. The overall style is expressive and somewhat chaotic, with a sense of movement and depth.

BASIC PRINCIPLES OF INTERPRETATION

Practical Piano Pedagogy Workshop

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When to start?

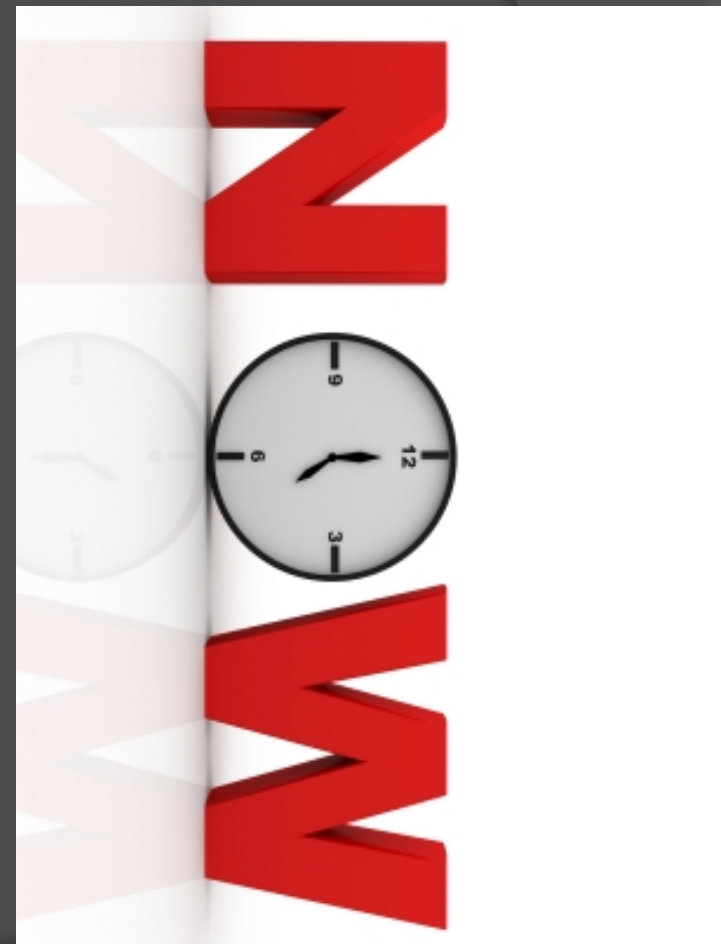
When I get bigger
I'll be able to do
lots of things.



- ◎ “I am a firm believer in having technic go hand in hand with veritable musical development from the start. Neither can be studied alone; one must balance the other. “ (J. Hofmann, p.81)

NOW is a good time

- From very first stages
- Learning new piece
- Explain why things sound the way they do
- Guided choices
- Harmony and theory in spite of time conflict
- Harmonic progressions
- Musical exposure



Century: when was
the piece written

Composer

Title and tempo
marking

Meter

Listen to different
pieces by the same
composer to learn
about their style

Articulation

Dynamic
markings

Meter changes

Musical
terminology and
expression
(example: dolce)

Accents

Articulation

- Two-note slur = more-less
- Non-legato
- Legato as a physical and musical term
- Tenuto
- Staccato



Dynamics and more

- ⦿ All the dynamics are played in context
- ⦿ *Cresc.*=piano;
Dim.=forte
- ⦿ *Sfz*/Accent
- ⦿ There are no two notes that sound the same
- ⦿ *Ritardando*
- ⦿ Rests



Beats



- ⦿ $2/4$ - first beat is the strong beat
- ⦿ $3/4$ – first beat is the strong beat
- ⦿ $4/4$ – First and third beats are strong, however, first is stronger than third
- ⦿ $6/8$ – divided into groups of two: 123-456 Strong beats are 1 and 4, however, first is stronger than 4
- ⦿ $12/8$ – divided into groups of four: 123-456-789-10,11,12. Strong beats on 1,4,7, and 10. (first beat is the strongest)

Reinstated Material

Patterns: rhythmic and
melodic

Sequences

Repeated notes

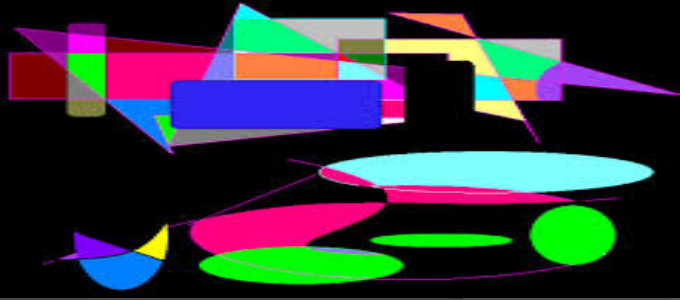
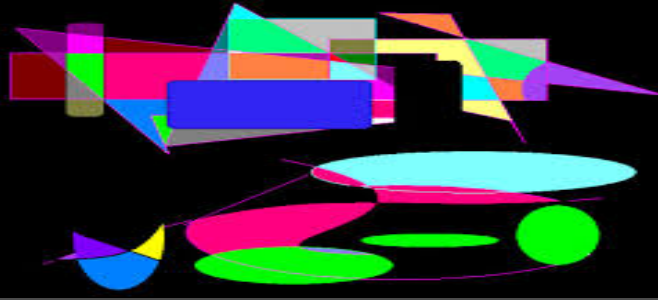
Repeat sign



Balance and Voicing

- ◉ Melody
- ◉ Melody vs. accompaniment
- ◉ Inner melody
- ◉ Chords
- ◉ Bass-Chord
- ◉ Waltz pattern
- ◉ Alberti bass
- ◉ Polyphony – hierarchy





Shaping=grouping

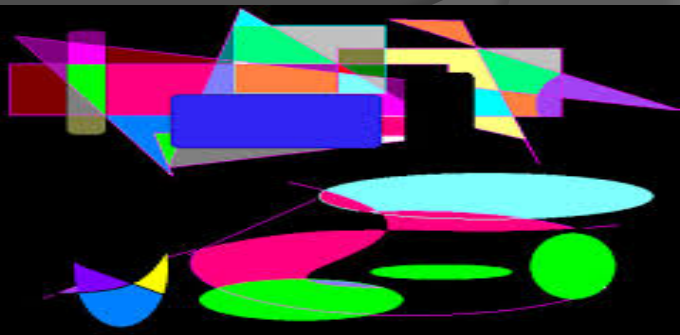
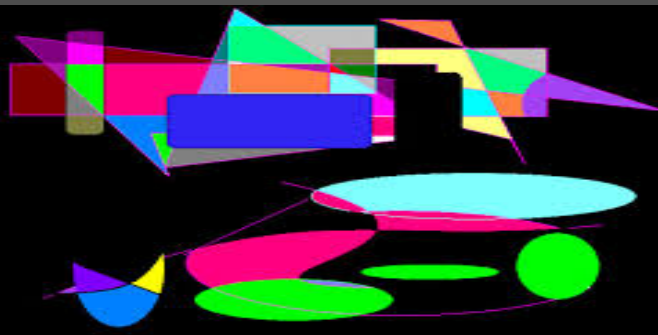
Counter of the melody


High notes are important

No accents after long or tied notes

The first note of the phrase is soft

Energy of the phrase moves towards
the beat






Intonation= relationship between notes
Intervallic relationship
Harmony
Surprises and hidden gems

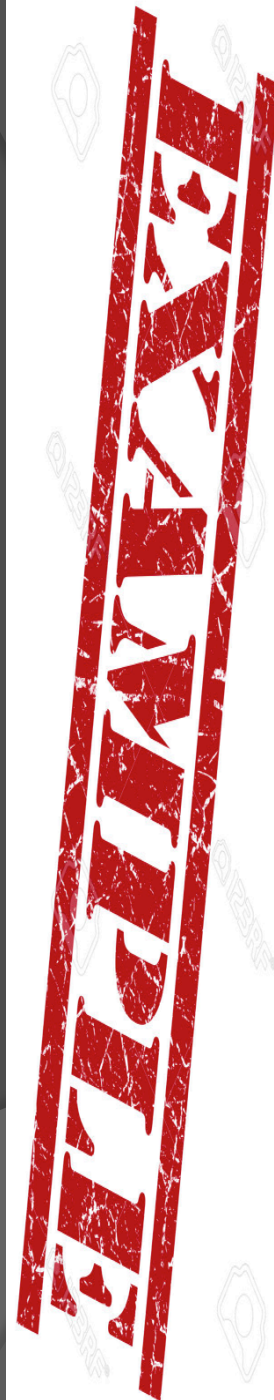
REMEMBER:

There is no dynamic control after the note is played – intonation is everything

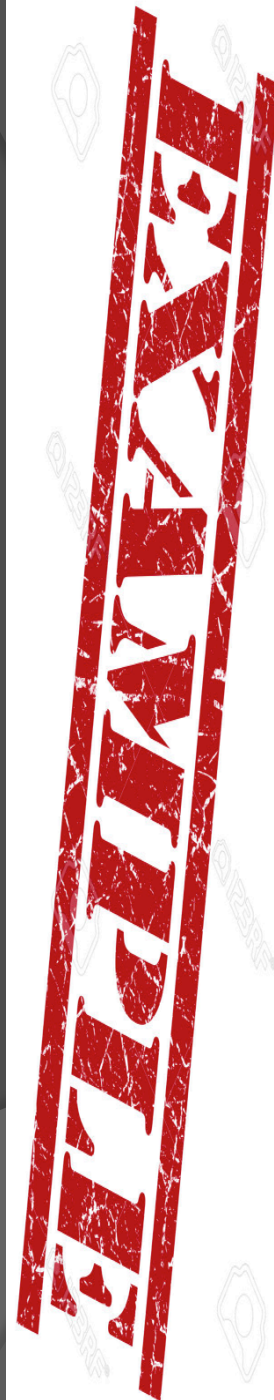


Examples

- ◉ Morning Song by A. Diabelli Source: Piano Repertoire: Baroque and Classical, selected and edited by K. Snell
- ◉ A Game, Op.39, No.5 by D. Kabalevsky; Source: Piano Repertoire: Etudes, selected and edited by K. Snell
- ◉ Little Piece (Op.68, No.5) by R. Schumann Source: More Classics To Moderns 2nd Series: Book 1



- Kleine Studie by R. Schumann Source: Album for the Young, Op. 68 by Robert Schumann
- A Little Piece by R. Schumann Source: Album for the Young, Op. 68 by Robert Schumann
- Song by D. Kabalevsky Source: Thirty Children's Pieces, Op. 27, Edited by Keith Snell
- Scherzo (Op. 55, No.1) by I. Moscheles



Advanced Examples:

- ⦿ Partita No.3 in A minor: Fantasia, by J.S. Bach
- ⦿ Waltz No.7 in C# minor by F. Chopin
- ⦿ Kreisleriana, Op. 16 by R. Schumann (excerpt)

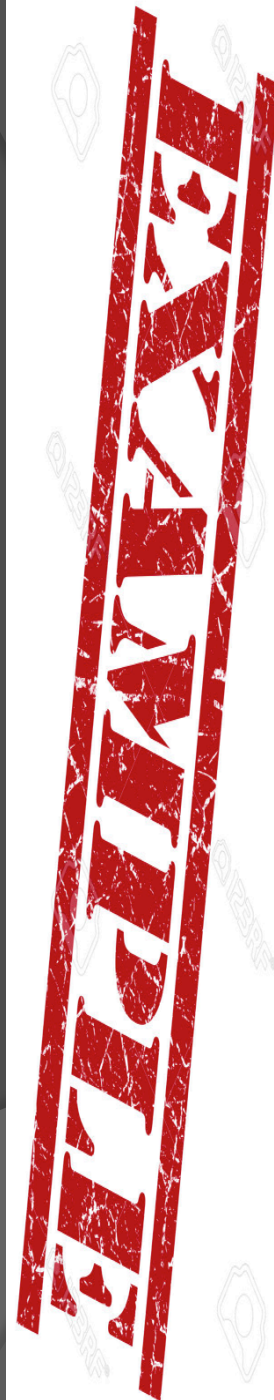
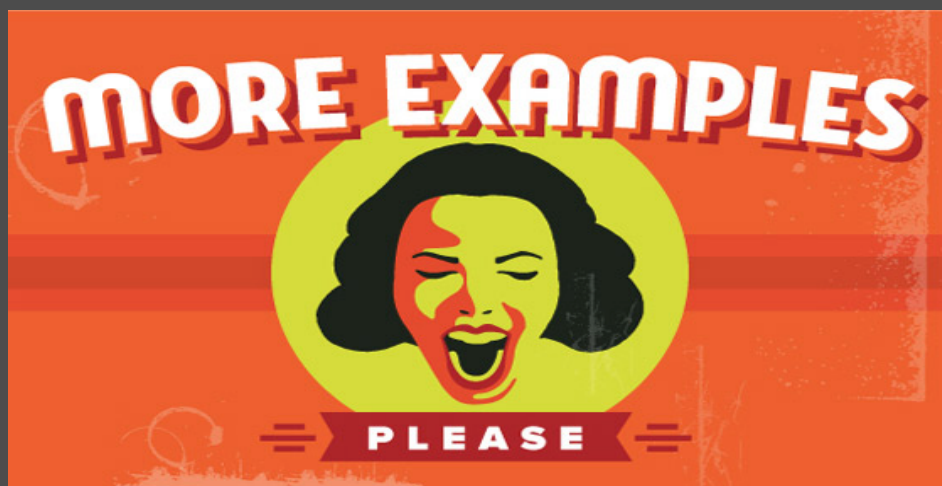


Image Sources

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