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# Allegretto in C Major

In addition to composing, Anton Diabelli taught piano and guitar. He also owned a music publishing company that published much of Franz Schubert's music.

This piece is from the

Baroque Era  
ca. 1600–1750

Classical Era  
ca. 1750–1820

Romantic Era  
ca. 1790–1910

Contemporary Era  
ca. 1900–present

## A SECTION Allegretto

Anton Diabelli  
(1781–1858)

use strong fingers throughout

mp

mf

p

mf

3

two-note slur

3 1

2

elastic wrist

1 3 5

1 2 5

portato (both hands)

under-over wrist roll

4 3

1 2 3

1 3 5

1 2

1 5 2 5

1 3

1 3 5

1 2 5

1 3

1 3 5

1 2

1 5 2 5

1 3

# A Pleasant Morning

Op. 63, No. 1

This piece is from the

Jean Louis Streabbog was born in Switzerland. He was a very active pianist and composer. His many attractive teaching pieces have been popular for over 150 years.

Baroque Era  
ca. 1600–1750

Classical Era  
ca. 1750–1820

Romantic Era  
ca. 1790–1910

Contemporary Era  
ca. 1900–present

## A SECTION

### Allegro moderato

use strong fingers throughout  
finger pivots, thumb under, legato arm

Jean Louis Streabbog  
(1835–1886)

*p* *poco cresc.* *mp* *poco cresc.*

1 3 1 two-note slur 1 3 1

$\frac{1}{3}$  elastic wrist  $\frac{1}{2}$  portato  $\frac{1}{3}$

4 *mf* *cresc.* thumb roll 1 3 1 3

7 under-over wrist rolls B SECTION *f* *p* slur 3 3 1 3 3

$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{3}$   $\frac{1}{2}$

11 wrist rotation inside the slur 2 1 3 3 *mp* *mf*

# Song without Words

This piece is from the

Louis Köhler was a German pianist, pedagogue and composer. He had a very successful piano school. He wrote works for different instruments, but is best known for his music for piano students.

Baroque Era  
ca. 1600–1750

Classical Era  
ca. 1750–1820

Romantic Era  
ca. 1790–1910

Contemporary Era  
ca. 1900–present

## A SECTION

### Flowing gracefully

use strong fingers throughout

RH wrist rotation inside the long phrases.

Louis Köhler  
(1820–1886)

*mf cantabile*

*legato*

LH rolling wrist

overlap (syncopated) pedal

*mp*

*cresc.*

*mf*

finger pivots

1 thumb under

# Technical Summary—The Scale Skills and Six New Skills from Pathways to Artistry Technique Book 2\*

## Scale Skills

### 1. Thumb Rolls

- A. **Roll the thumb downward** toward the key.
- B. **Shift the hand to align** with the crossing finger or finger units as the thumb rolls.
- C. **Return the thumb and hand** to their original position or continue to ascend or descend.

### 2. Thumb and Finger Pivots

- A. **Keep the weight of the arm focused on the playing surface of the thumb or fingertip.**
- B. **Turn or pivot on that playing surface.**
- C. **Align or Realign:** **Align** the hand and arm with the playing thumb and fingers as they pivot (in preparation for thumb-unders). **Realign** the hand as the crossing finger pivots (after thumb rolls).

### 3. Thumb-Unders

- A. **Pivot** on the side of the thumb and the strong fingertip cushions, on the notes that precede the thumb-under.
- B. **Keep the pivoting fingers in motion** while the **thumb fluidly passes under.**
- C. **Realign** the hand and arm with the thumb as it plays.

### 4. Legato Arm

- A. **Lift the wrist** to prepare, then **drop the wrist** with the weight of the arm.
- B. **Form a slightly more diagonal line** to the keyboard to facilitate the thumb and finger pivots and thumb rolls.
- C. **Keep the flowing arm uninterrupted** by the slight directional hand shifts during thumb and finger pivots, thumb rolls and thumb-unders. Avoid all abrupt movement of the elbow.

## Six New Technical Skills

### 1. Overlapping Pedal (Syncopated Pedal)

- A. **Place and depress** the ball of the foot on the damper pedal, heel firmly on the floor.
- B. **Lift the pedal simultaneously** with the key(s) being played at the pedal indication.
- C. **Depress the pedal** immediately after the key(s) are played.

### 2. Under-Over Wrist Rolls

- A. **Lift the wrist** to prepare. **Drop the wrist and the weight of the arm** into the playing finger and simultaneously **begin a counterclockwise circle.**
- B. **Transfer the arm weight and align it** with the finger playing the highest key of each circular pattern.
- C. **Lift the wrist** as the circle comes over the top.

### 3. Portato

- A. **Lift the wrist** to prepare.
- B. **Drop the wrist and the weight** of the arm into the playing finger(s).
- C. **Lift the wrist** with enough speed to **release out** of the keys for a detached (but not too short) sound.

### 4. Wrist Staccato

- A. **Keep** the forearm stationary.
- B. **Lift** the hand and fingers as a unit. **Throw** the playing finger(s) into the key(s).
- C. **Use** the momentum of the throw to **rebound** for the next throw.

### 5. Trill

- A. **Prepare and gain momentum for the impulse** by lifting the weight out of the key.
- B. **Combine dropping arm weight with wrist rotation.**
- C. **Lift the wrist** and arm weight out.

### 6. Voicing

- A. First **play only** the melodic notes. **Use** arm weight.
- B. **Add** the notes that are not voiced (non-melodic). **Play** these with a light, detached touch.
- C. **Continue playing** the melodic notes with heavier weight. **Play** the notes that are not voiced with less weight, but not detached.

\* See *Pathways to Artistry Technique Book 2* for a comprehensive description of each skill. Other “physical vocabulary” skills in this book can be found in *Pathways to Artistry Technique Book 1*.