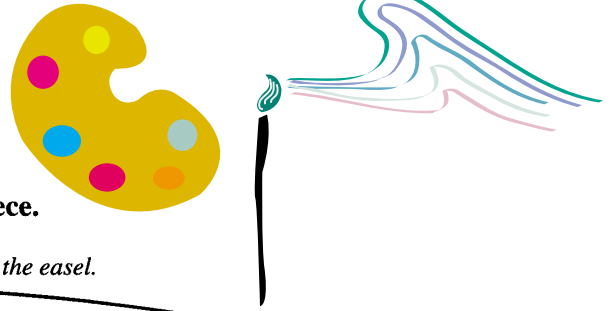


Painting With Pastels



Hold the right foot pedal down throughout the entire piece.

Gently *1 on*
—?

My pastels are ready by the easel.

mf

5

5 *1 on*
—?

I start to paint *1* *purples and pinks.*

p

4

9 *mf*

These colors mingle with blues and greens.

13 *When I'm done I'll set it by the window.*

p

5
2

3



Circle each 4th in this piece. Hint: There are 12.

How To

Teach “Painting with Pastels” By Asking Questions

BY MARIENNE USZLER

◆ Prepare to Read the Piece

Left hand

- Where will you put your thumb?
- What is the lowest note that you'll play?
- Will you play any other notes?

Right hand

- Where will you put your thumb?
- What is the highest note that you'll play?
- Will you play any other notes?

◆ Prepare to Play the Piece

Put both thumbs in position.
Think about which note you'll hold longer. How long?
Tap or count two measures in a rather slow 3.
In the third measure, begin to play—but keep counting.
Play measures 1-4.

Look through measures 9-12.
What did you discover? Why is it very easy to play these measures?

Look at measures 5 and 6.
Where will you put your thumbs?
How far down is the first note from your LH thumb?
Which finger will you use?
Where will you put your RH thumb?
How far up is the last note from your RH thumb?
Which finger will you use?
Which note will you hold the longest? How long?
Tap or count two measures in a rather slow 3.
In the third measure, begin to play—but keep counting.

Look through measures 7 and 8.
What did you discover? Why is it very easy to play these measures?

Measure 13 is the same as measure ____?
Prepare to play measures 13, 14, and 15.
Think about which notes you'll hold longer. How long?
When you play to the end, how long will you hold the last LH note?
Tap or count two measures in a rather slow 3.
In the third measure, begin to play—but keep counting.

In the last two measures the RH plays two notes together.
Which notes are these? Which fingers will you use?
Tap or count two measures in a rather slow 3.
Play from measure 13 to the end.

◆ Picture the Shape

You now know many things about this piece.

Which measures are exactly the same as measures 1-4?
Label these with the letter A.

Play the A sections with your eyes *closed*—but keep counting.

You have half the piece memorized!

Which measures are exactly the same as measures 5 and 6?

Label these with the letter B.

Play the B sections with your eyes *closed*—but keep counting.

You have three lines of the piece memorized!

Think about which letter to use to describe Measures 13-17.

You already know that it begins like measure ____.
Does that relate the last line to the A section or the B section?

You could label the last line as a variation of letter B.

You can show this by using the label B' (“B prime”)

Play each of the A sections as one long phrase.
Play the B sections as a short phrase with an echo.
Play the B' section as a long section that whispers at the end.

◆ “Color” the Sound

Pastels are soft colors, light and delicate.

How loud will the loudest parts be?
Where will you play (paint) with even softer colors?
At the very end, you might even wish to play so softly that the color seems to fade away.

Pastels blend easily with one another and with brighter shades.

Keep the pedal down throughout the entire piece.
Listen to the sound “colors” as they blend and shift.

When you play with the CD accompaniment or the MIDI disk, listen to how all the sounds mix together in one gentle, lovely “picture.” ■■■

From *Adult Piano Adventures*,
All-in-One Lesson Book 2,
pp. 146, 147

tenuto mark (stress mark)

This mark means to hold the note its full value.
Hint: Press deeply into the key.

In *measures 17–20* the R.H. plays both the melody and harmony (two voices).

Play the upper voice *mf* with a rich tone. Play the thumb *lightly* for the inner voice.

Musical Form Check:

Label the sections of this piece.

Name the form: _____

Lunar Eclipse

Moving freely (♩ = 112-113)

cross L.H. 2 over

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How To BY MARIENNE USZLER

Teach the *Tenuto* Touch

First play the LH notes marked *tenuto* with pedal.
Stress playing from the shoulder, with a flat finger that “strokes”
the keys.

Play to the first note of m. 13.

Add the RH chords, blocked, on beat 2.
The chords should be softer than the left-hand *tenuto* notes.

Then play as written—somewhat slowly, but very evenly.
Be sure that the LH *tenuto* notes continue to sing.

Sample Sevenths

Block the 7th chords in mm. 17, 19, and 23.
Add an E Minor chord at the end.

DISCOVERY Circle three different 7ths in this piece.

Duet: (Student plays as written)

Teach the Right-Hand Voicing

Play just the top (melody) pitches in mm. 17-24. (In m. 21 add the LH notes.) Use the pedal as marked. Be sure the long notes are played with tone rich enough to sing through their entire value. Think of this as one very long phrase.

Play as above, this time adding the lower RH voice in mm. 17-20 and m. 23. The lower voice must whisper. Continue to listen for the long melody line.

Add the LH chords. Make sure they whisper together with the RH “inner voice.” ■■■

Using the pedal, play this series of chords

- Blocked, in different ranges of the keyboard
- Blocked, at different speeds
- Blocked, using different dynamics (like a hymn or fanfare, for example)
- Broken, at different speeds
- Broken, using different dynamics (like a harp or flashy ending, for example)

Using the pedal, play this series of chords with an original rhythm pattern.

Perhaps something like