

FOOTLOOSE AND FANCY FREE

MOOD: "With joy in your heart" and in your fingers!

TECHNIC & EXPRESSION:

1. The slurs in this piece have a cheerful and carefree sound. Slurs need to be played with a loose wrist so you can drop into the first note from above the keyboard, and then relax and roll into the second note; release the second note with a lighter sound by rolling your wrist forward and up.
2. Even though the piano is a percussion instrument, we can learn to make it sing! The long legato lines start in measure 5 and continue to the end of the piece. To play legato, overlap the sounds by playing each finger on its key until the next finger plays. As soon as you hear both notes, release the first finger that played. This will connect the two sounds without smearing them.
3. To keep this piece sounding happy, use light metric stress by playing the first beat in each measure with a little more energy than the second beat.
4. Shape the Directed Motion of each 4 and 8 measure phrase by getting louder going up, and softer coming down. Make your half-note cadences clear and unhurried at the end of each phrase.

LETTER PLAN:



Notice how the first ideas are very short (1 measure) and then get longer and longer until the last idea ("e") is 8 times longer than the first one. Make this change exciting by adding dynamics. Make the final cadence (ms 23-24) sound very grand by playing firmly and a little slower. (Page 7 shows the Letter Plan.)

FOOTLOOSE AND FANCY FREE (*Secondo*)

In the *secondo* staff, all downward stems indicate the left hand; all upward stems indicate the right hand.

With joy in your heart! $\text{♩} = 168$

Music by Jon George

Footloose and Fancy Free

Solo

(8va higher with duet)

Jon George

With joy in your heart $\text{♩} = 108$

A a 1
a¹ a a¹ b
3

B c
(4)

Property of
Artistry at the piano

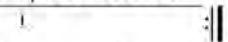
AS GENTLE SLEEP APPROACHES

MOOD: "Like a lullaby" suggests a tender, rocking feeling for your performance. Play quietly, but with your best singing tone and expression.

TECHNIC AND EXPRESSION:

1. Play with a beautiful legato, overlapping the notes as you did in Footloose and Fancy Free. You can use even more overlapping of your notes here because the piece is softer and the mood is gentle. This is important for all the phrase members, and especially the long 9-measure "c" and "c¹" phrases.
2. Use the Thermometer of Dynamics to plan your changes of dynamics. Use only adjacent numbers in the Thermometer to make your changes smooth and gradual. (See page 5.)

NEW ISSUES:

1. **First and Second endings:** The repeat sign tells you to play the piece twice.
 - a. The first time you play it, play the first ending: 
 - b. The second time, you skip the first ending and play the second ending instead:  In this piece, the 2nd ending is the final cadence.
2. **Anacrusis:** An anacrusis is a short group of notes that lead us to the next idea. Measure 15 provides a closed cadence for the "A" section of this piece. Measure 16 has a 3-note anacrusis that gently leads us back to the first measure of the piece. Imagine you are almost falling asleep as you play this 3-note anacrusis, and your chin drops on beat 1 of measure one! (Now wake up and play the repeat!)

LETTER PLAN:



Notice the asymmetrical phrase members

AS GENTLE SLEEP APPROACHES (Secondo)

Music by Jon George

Like a lullaby $\text{♩} = 60$ ($\text{♩} = 54$)

Proper Artistry

As Gentle Sleep Approaches

Solo

(8va with duet)

Jon George

Like a lullaby $\text{♩} = 160$ ($\text{♩.} = 54$)

Musical score for piano solo. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. Measure 1 starts with a dynamic *mp*. Measures 2 and 3 continue the melodic line. Measure 4 begins with a fermata over the treble clef staff.

Musical score for piano solo. The score consists of two staves. The top staff is in treble clef, 3/4 time, and the bottom staff is in bass clef, 3/4 time. Measures 5 through 8 show a continuation of the melody. Measure 9 concludes the piece with a fermata over the bass clef staff.

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THE OLD MILL WHEEL

MOOD: "Industriously" means working hard and steadily. This old mill probably was used to grind grains into flour. The brook that flowed by the mill turned the large paddle wheel on the outside of the mill. Inside the mill this turned the stones that ground the grains. Mills like this continue to be used today, so you can still buy stone-ground wheat or other grains.

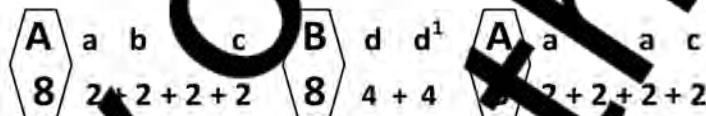
TECHNIC and EXPRESSION:

1. Energy is your main goal in this piece, so do not play as legato as you did in the first two pieces. Instead of overlapping the notes, use quick-in-and-out finger motions – not staccato, but bubbling with sparkling clarity like the water that turns the old mill wheel.
2. Feel the energy of the water flowing over to each cadence note in measures 2, 6, and 8. As you count the cadence notes' duration, feel them tipping toward the next group of quarter notes!
3. The melody changes in the "B" section (measure 9), so your sound must change also. Find a new way for your notes to sparkle, perhaps more quietly and just a little smoother.

NEW ISSUE: *Da Capo al FINE*

1. First play all four lines of the piece. Find the section double bar lines || in the last measure of line 4; this shows the end of the "B" section. Above that measure are the words "*Da Capo al FINE*" which mean to go back to the very first measure and play the "**FINE**" (in ms 8). "**FINE**" and the ending bar || show you the end of the entire piece (the second time you play it).

LETTER PLAN:



THE OLD MILL WHEEL (Second Time)

Industriously $\text{♩} = 108$ ($\text{♩} = 14$)

Music by Jon George

Property of the piano

The Old Mill Wheel

Solo

Jon George

Industriously $\text{♩} = 208$ ($\text{♩} = 104$)

A musical score for piano solo. It consists of two staves. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time (indicated by a '4'). Measure 4 starts with a forte dynamic (f) followed by a crescendo dynamic (più f after D.C.). Measure 5 ends with a 'FINE' ending. The score includes measure numbers 4 and 5.

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BARCAROLLE

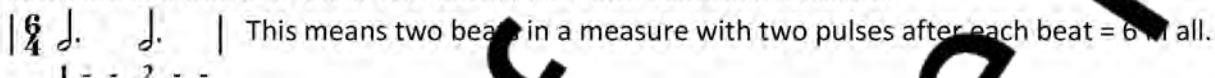
MOOD: Play "with beautiful singing tone" because a Barcarolle is a song a boatman sings to his passengers. These songs use rhythms that imitate the peaceful rocking of the boat.

TECHNIC & EXPRESSION

1. Notice that every measure of this piece has a sign for dynamics. When you bring out these signs in your playing, your performance will be colorful and pleasing to hear.
2. Every note in this piece flows over to that final  and every note is shaping a  or a .
3. Bring out this Directed Motion to make your performance interesting and beautiful.
4. There are several anacrusis figures in this piece. One is the last three  notes in measure 6. Find and label two more anacrusis figures. Play them with the feel of leading to the longer note that follows them. Thinking the words "now go to here" will help you capture that feeling as you play these anacrusis figures.

NEW ISSUES

1. In  meter there are 6 quarter notes in a measure or something that lasts as long. These 6 quarter notes are counted and felt as two dotted half note beats in a measure:



LETTER PLAN



BARCAROLLE (Secondo)

With beauty of tone $\text{♩} = 168$ ($\text{♩.} = 56$)

Music by Jon George

crescendo -----

p

Property at the piano

Artistry at the piano

Barcarolle

Solo

Jon George

With beautiful singing tone $\text{♩} = 168$ ($\text{♩.} = 56$)

Musical score for "Barcarolle Solo" by Jon George. The score consists of two staves. The top staff is in treble clef, 6/4 time, dynamic *mp*, and includes measure numbers 1 and 2. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 starts with a quarter note. The bottom staff is in bass clef, 4/4 time, dynamic *f*. The score includes slurs and a crescendo dynamic.

Musical score for "Barcarolle Solo" by Jon George. The score consists of two staves. The top staff is in treble clef, 4/4 time, dynamic *mf*, and includes measure number 1. The bottom staff is in bass clef, 4/4 time, dynamic *mp*. The score includes slurs and a dynamic marking *mf*.

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