

Repertoire Choices for Teaching the Intermediate-Level Students, With Exercises: The Role of Active Listening and Verbalization/Vocalization in the development of musicianship

Dr. Yimo Zhang

zhangyimo0709@gmail.com

5086854377

Teaching piano at the intermediate-level is to reinforce a **solid foundation**, by continued work to improve pianist technique, through a varieties of repertoires from different stylistic period. Through active listening and verbalization, students become more engaged during the learning process. They become active participants through knowing what to listen to, and how to internalize musical concepts and recreate music through verbalizing/vocalizing.

What to listen for?

- 1) Able to discern quality of sounds
 - Harsh versus round/gentle tone
 - Even the softest sound still needs be able to project (have a “core”/ focus)
 - A good technique is_____
 - How to get there?
 - the detached articulation helps to refine each note

Prelude in C major, BWV 939 J.S. Bach Small Prelude and Fugue

-Chopin’s five-finger position_____

Awareness of Hand Alignment

- 2) Able to adjust sound according to musical need
 - Allow graceful movements during larger Position Change
 - **Gurlitt Etude No. 3, Op.141** School of Velocity for Beginners at the piano *Cantabile* in melodic playing vs. accompaniment patterns.
 - Development of patterns
 - **Bach Musette in D**, position challenge and the **exercise** of stopping on the leaping note.
- 3) Able to hear each voice independently, tonal balance/voicing
 - **Gurlitt, Op.141 #8**

Verbalization and singing as process to internalize and understand music

- 4) Able to sing one voice while playing the other
 - Canon: **Geppetto by Pozzoli**, Pinocchio
 - **Bach small prelude in E minor, BWV 941** mm.1-3 LH, exercise mm. 3-10 RH **exercise**.

- 5) To understand articulations and phrasing through vocalization
 - Small slur as vocal imitation: **Persichetti *Berceuse***
 - Combination of various articulation: **Skipping Rope—Rybicki, Op.20**
 - Harmonic awareness and legato: **Rybicki-Sad Autumn**

- 6) To count out-loud for internalization of beat
 - The Vierordt's Law “estimates of relatively short durations are lengthened and estimates of relatively long durations are shortened.”
Schumann's Hunting Song, Op. 68 m. 2, m. 6, m. 10, m. 14 tied note
 - Importance of counting subdivisions
Sonatina Op.55 No.2, Fr. Kuhlau

- 7) Integration of musical concepts through music
 - **Robert Schumann's *First Loss*, Album for the Young, Op.68 No.16**
 - **Feliks Rybicki's *Cat and Mouse*, Young Modernist**
 - **Serge Bortkiewicz *Andersen's Fairy Tales, A Musical Picture Book***