

eNovation 13: The Legato Melody – Hand Extension and Contraction

NOTE: Video and audio files are found in the media playlist on each lesson page.

eNovation 13 Overview

Goals	In this eNovation, students learn various techniques that allow them to play the lyrical, long melodic lines associated with piano music. Among these techniques are 1) finger crossings using the fourth finger to pivot to the 2nd octave; 2) advanced finger substitutions to extend the melodic range; and 3) contraction/expansion of the hand to shift position and extend the melodic range.
Key Elements:	<ul style="list-style-type: none"> • Hand Expansion/Contraction • Legato Finger Substitutions • Finger Crossings Using the 4th Finger • Technique: Two - Octave Scales and Arpeggios
<p align="center"><u>Go to eNovation 13 Topic Page</u></p>	

Topic 1: Advanced Finger Crossings - Two Octave Scales and Arpeggios; Mixed Fingering Scales (1 oct. H.T.) / Legato Finger Substitution

Lesson Goals			
In this lesson, students learn to extend the legato line using finger substitutions.			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Listening	Aural ID: M2, m2, M3, m3, P4, TT, P5, M6, m6, M7, m7, P8 (MT.NET)	Interval Recognition
<input type="checkbox"/>	Technique	Scales: 'White Key' Principle C,G,D,A,E Maj/Min (2-Octaves, HS)	Two-octave scales utilize thumb crossings over and under the 4 th finger.
<input type="checkbox"/>	Technique	Scales: 'Mixed' Fingerings Bb,Eb,Ab Maj / F#,C#,G# (Ab) Min (1-Octave, HT)	The scales require simultaneous use of two fingering principles.
<input type="checkbox"/>	Technique	Arpeggios: Two Octaves	Two-octave arpeggios require thumb crossings over large intervals.
<input type="checkbox"/>	Technique	Legato Finger Substitution Drill	Finger substitution is the replacement of the finger holding down a key with another finger, without releasing that key.



			This technique is often used to create a connected legato line.
<input type="checkbox"/>	Reading	Harmonic Reading 13.1: Legato Finger Substitution	These examples require finger substitutions and redistribution of parts as indicated in the score.
<input type="checkbox"/>	Rhythm	Rhythm Coordination 6: Syncopation II	Syncopated rhythms using patterns of 16th notes. Count carefully while tapping these out. When you are ready, practice them with the play-along audio tracks found at the bottom of the page.
<input type="checkbox"/>	Repertoire	Allegro in G Major by Johann Wilhelm Hässler	(G Major, 2/4) Scale passages, hand contractions and expansions.
<input type="checkbox"/>	Repertoire	Innocence, Op. 100, No. 5 by J.F. Burgmüller	(F Major, 3/4) Extends the legato melody through contractions and expansion of the hand, finger substitutions, and register shifts. Requires dexterity.
<input type="checkbox"/>	Ensemble	Piano Concerto No. 5 (excerpt) by Ludwig van Beethoven	Multiple Keyboard Ensemble (4 players) Key of B Major.
<input type="checkbox"/>	Ensemble	Second Line "Joe Avery Blues" (U.S.- New Orleans Traditional)	Multiple Keyboard Ensemble (6 players) Key of Bb Major.

Topic 2: Hand Extension and Contraction / Applied Dominants V/vi and V/ii

Lesson Goals			
In this lesson, students practice contraction and expansion of the hand to shift position and extend the melodic range through practical applications.			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Technique	Hand Extension and Contraction Drill	This Hanon - style drill focuses on thumb and 5th finger extensions as well as fingering shifts. It is important to follow the indicated fingerings in order to develop comfort and familiarity with these common extensions.
<input type="checkbox"/>	Reading	Reading 13.1: Extending and Contracting the Legato Melody	These examples extend your melodic range through advanced fingering techniques. Choose as needed.
<input type="checkbox"/>	Lead Sheet	Shalom, Chevarim (Israel)	(E minor, 2/2) The melody of this this requires numerous expansions and contractions of your hand position to accommodate the wide-ranging legato melody.
<input type="checkbox"/>	Lead Sheet	Charlie is My Darling (Scotland)	(C Minor, 6/8) Practice your two-octave C Minor scale before trying this melody. It will help you manage the numerous



			thumb crossings and hand expansions/contractions.
<input type="checkbox"/>	Lead Sheet	<u>Shenandoah (U.S./Canada)</u>	(F Major, Mixed Meter 4/4, 3/4) The melody requires numerous expansions and contractions of your hand position to accommodate the wide-ranging legato melody. Uses a variety of 7th chord types.
<input type="checkbox"/>	Lead Sheet	<u>Juan Pirulero (Mexico) (Keyboard Style)</u>	(D Major, 3/4) Keyboard Style. Uses inversions of I, IV, V.
<input type="checkbox"/>	Harmonization	<u>If Your're Happy and You Know It (U.S.) (V7/vi)</u>	(F Major, 3/4, V7/vi) Simple melody. Accompaniment options include syncopated block chords, oom-pah, and two-handed accompaniment in keyboard style.
<input type="checkbox"/>	Harmonization	<u>Auld Lang Syne (Scotland) (V7/vi)</u>	(D Major, 4/4, V7/vi) Melody with hand extensions and position shifts. Accompaniment options include close position block chords, ballade style, and two-handed accompaniment in keyboard style.
<input type="checkbox"/>	Harmonization	<u>Blow the Man Down (English Sea Shanty) (V7/ii)</u>	(F Major, 3/4, V7/ii) Simple melody. Accompaniment options include root position block chords, waltz bass and two-handed accompaniment in keyboard style. Includes playlist.
<input type="checkbox"/>	Harmonization	<u>Caribbean Tune (West Indies) (V7/ii)</u>	(A Major, 12/8, V7/ii) Melody requires expansion and contraction of the hand, finger substitutions. Accompaniment options include block chords in root position voicing and in oom-pah style; blocked chords in close position and in oom-pah style.
<input type="checkbox"/>	Harmonization	<u>O, Christmas Tree (Germany) (V7/ii)</u>	(F Major, 3/4, V7/ii) Uncomplicated melody. Accompaniment options include root position block chords and two-handed accompaniments in keyboard style incorporating the melody in the top voice and chorale style.
<input type="checkbox"/>	Repertoire	<u>Sonatina No. 1 in C (First Movement) by Théodore Latour</u>	(C Major, 4/4) Scale passages, repeated thumb crossings.
<input type="checkbox"/>	Repertoire	<u>Elegy by Carl Reinecke</u>	(E Minor, 3/4) features an expressive melody that soars over a chain



			of constantly shifting chords. Note the ii° – V7 – I cadence.
<input type="checkbox"/>	Repertoire	Bagatelle (Für Elise) by Ludwig van Beethoven	(A Minor, 3/8) (Excerpt) Required extended LH positions, pedaling.
<input type="checkbox"/>	Repertoire	Lament by Susanna Garcia	(C Minor, 3/4) L.H. melody playing extended position chords and many thumb crossings. Expansion and contraction of the hand. Some chromaticism. Challenging.
<input type="checkbox"/>	Repertoire	Étude, Op. 82, No. 65 by Cornelius Gurlitt (The Storm)	(D Minor, 4/4) L.H. melody playing extended position chords and many thumb crossings. Position shifts, repeated notes.
<input type="checkbox"/>	Repertoire	German Dance by Ludwig van Beethoven	(A Major, 3/4) Requires careful shaping of parallel motion melody. Several chord position shifts.
<input type="checkbox"/>	Ensemble	String Quartet, Op. 76, No. 3 by Haydn	Multiple keyboard ensemble (4 players)

Topic 3: Advanced Skills: Score Reading and Transposition, Hymn/Chorale Playing, Collaborative Piano

Lesson Goals			
Develop skill with advanced applications.			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Transposition	C Instruments (Extending the Legato Melody)	Play these C instrument transpositions at concert pitch. Be aware of correct registers.
<input type="checkbox"/>	Score Reading	Reading Four Staves (4 Staves, 2 Clefs, Three Parts in the RH)	
<input type="checkbox"/>	Score Reading	Extending the Range (SATB)	SATB: Be able to play all combinations of two parts; and four parts simultaneously.
<input type="checkbox"/>	Score Reading	Oh, Come, Little Children by Johann Schulz (SATB) (Christmas)	SATB German Christmas Carol
<input type="checkbox"/>	Score Reading	Dixit Dóminus by José Maurício Nunes Garcia (SATB)	SATB Excerpt (mm. 1-17)
<input type="checkbox"/>	Score Reading	Quartet, Op. 20, No. 3, ii by Joseph Haydn (String Quartet)	String Quartet Excerpt (mm. 1-10)



<input type="checkbox"/>	Score Reading	<u>Hallelujah Chorus by G. F. Handel (4 Staves, 4 Transposing Parts)</u>	Scored for four saxophones.
<input type="checkbox"/>	Hymn/Chorale	<u>Like a River Glorious by Havergal/Mountain</u>	(F Major) Four-Part Chorale
<input type="checkbox"/>	Collaborative Piano	<u>Wiegenlied by Bernhard Flies</u>	This accompaniment utilizes keyboard style but watch for the extended chord positions in m. 8 and mm. 16-18.
<input type="checkbox"/>	Collaborative Piano	<u>Nel cor più mi non sento by Giovanni Paisiello</u>	When practicing this accompaniment, try blocking the broken chords to learn to change positions more quickly.
<input type="checkbox"/>	Collaborative Piano	<u>Seligkeit by Franz Schubert</u>	Primarily keyboard style with scalar introduction. Watch for applied dominants V/ii, V/IV.

