

eNovation 17: Textural and Registral Shifts

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

eNovation 17 Overview

Goals	Summary: In this eNovation, students combine skills to shift easily between registers and textures. These pieces have multiple sections and are considerably longer, so plan your practicing accordingly.
Key Elements:	<ul style="list-style-type: none"> • Technique: Two-Octave Arpeggios (HT) • Technique: Textural and Registral Shifts • Incorporation of previously learned techniques.
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Topic 1: Two-Octave Arpeggios / Texture and Register Shifts

Lesson Goals			
In this lesson,			
Activity Type / Title with Links			Instructions/Comments
<input type="checkbox"/>	Technique	<u>Arpeggios: Two Octaves (Hands Together)</u>	
<input type="checkbox"/>	Reading	<u>Reading 17.1: Textural and Registral Shifts</u>	Readings containing textural/registral shifts. Uses all techniques used so far: 2-octave arpeggios, four-note chords, two-parts in one hand, etc.
<input type="checkbox"/>	Lead Sheet	<u>We Wish You a Merry Christmas (Christmas)</u>	(G Major) Circle of 5ths progression; secondary V7s. Enhanced melody. Recommended Voicings: Waltz bass, Two-Handed accompaniment keyboard styles with octaves in the bass.
<input type="checkbox"/>	Lead Sheet	<u>Take Me Out to the Ball Game (Norworth and Tilzer)</u>	(C Major) Two-handed accompaniment. Slash chord notation. Walking bass line.
<input type="checkbox"/>	Harmonization	<u>Dance of the Hours (Ponchielli) (V7/V, V7/vi, V7/iii)</u>	(C Major, 2/2, V7/V, V7/vi, V7/iii) Active melody with many position shifts. Accompaniment options include blocked chords, broken chords, and oom-pah. Playlist included.



<input type="checkbox"/>	Repertoire	<u>Douce Plaint (Tender Grieving) by J. F. Burgmüller</u>	(G Minor, 4/4) Requires frequent position shifts using both pentascale positions and extended position arpeggios. Careful balancing of melody/accomp. is required. Analyze the chords and practice the basic shifts as a preliminary activity.
<input type="checkbox"/>	Repertoire	<u>Progrès by Johann Friedrich Burgmüller</u>	(C Major, 4/4) <u>Ternary</u> (ABA) form with modulation to relative minor in 'B' section. In the 'A' section notice the use of hands together scales a tenth apart. In the 'B' section (A Minor), disjoint arpeggiation chords mm. 9 - 12 will reveal a <u>circle of 5ths</u> progression.
<input type="checkbox"/>	Repertoire	<u>Lady's Smock, Op. 205, No. 3 by Cornelius Gurlitt</u>	(F Major, 3/4) Requires sophisticated fingering skills – finger substitutions to extend the legato line; expansion and contraction of the hand. Two-voices in one hand, texture changes.
<input type="checkbox"/>	Repertoire	<u>Ballade by Johann Friedrich Burgmüller</u>	(C Minor, 3/8) <u>Ternary</u> (ABA) form with modulation to relative major in 'B' section. This piece displays an ABA form, with the texture changing as the sections change. Notice that the left hand plays the melody during the A section and the right hand plays the melody during the B section.
<input type="checkbox"/>	Repertoire	<u>The Reaper's Song by Robert Schumann</u>	(C Major, 6/8) The piece has three independent parts, two of which are played by the right hand. In addition, the two right hand melodies invert position every four bars, which will require careful voicing. The form of the piece is ABA with a modulation to the key of F major in the B section, along with a change in texture from a four-note, chorale-like texture to a unison melody texture.
<input type="checkbox"/>	Repertoire	<u>Soaring by Chan Kiat Lim</u>	(C Major, 2/4). Challenging. Scale patterns, four-note chords, hand crossings, LH melody, jump Bass, octaves, 2 voices in one hand.
<input type="checkbox"/>	Repertoire	<u>Sonatina in A Minor by Georg Anton Benda</u>	(C Major, 2/4) requires the use of multiple technical skills including rapid scales and arpeggios, hand crossings and Baroque ornamentation. There are several shifts of register where the LH jumps up to the treble to play the melody, (indicated by downward



			pointing stems), even crossing over the right-hand part to take the highest note.
<input type="checkbox"/>	Collaborative Piano	<u>Die Rose, die Lilie, die Taube by Robert Schumann (accompanying)</u>	Keyboard style accompaniment with some notational challenges.
<input type="checkbox"/>	Hymn/Chorale	<u>Chorale Op. 68, No. 4 by Robert Schumann</u>	(G Major, 4-parts) requires finger substitutions to maintain legato, careful pedaling.
<input type="checkbox"/>	Hymn/Chorale	<u>We Gather Together (Dutch Christmas Carol)</u>	(D Major, 4-parts) sophisticated fingerings, requires some hand re-distribution.
<input type="checkbox"/>	Score Reading	<u>Benedictus, Op. 18 by Samuel Coleridge-Taylor (SATB)</u>	SATB Excerpt (mm. 5-14)
<input type="checkbox"/>	Score Reading	<u>Quartet, D. 810, ii (Death and the Maiden) by Franz Schubert (String Quartet)</u>	String Quartet Excerpt (mm. 1-16)
<input type="checkbox"/>	Score Reading	<u>Ein Chorale by Robert Schumann (4 Staves, 2 Clefs)</u>	Treble and bass clefs
<input type="checkbox"/>	Score Reading	<u>Zacatecas March by Genaro Codina (7 Staves, 3 Transposing Parts)</u>	Scored for Flute, Oboe, Alto Clarinet, Bb Trumpet, F Horn, Euphonium, and Tuba. Excerpt (mm. 7-39)

