

*PianoTrainerSeries*

# The Foundation Pianist Book 1

**A technical and musical curriculum  
for pianists at post Grade 1 level**

**Karen Marshall & David Blackwell**

FABER *ff* MUSIC

# Introduction

*The Foundation Pianist* is a set of two books for students who are past beginner stages and who want to develop a technical and musical foundation in order to progress to the intermediate stages of playing.

This book includes five chapters that can be studied over a few months. Each chapter explores a different piano technique through a variety of elements, including a daily exercise, a sight-reading piece and repertoire by the great composers alongside newly written educational music. There's also an exciting section called 'Musical time travel' that takes the player on a journey to different musical periods of the past and introduces them to the style of that time. *The Foundation Pianist* not only develops students' technique, reading, theory and musicianship, but also provides an insight into the world of classical music, from madrigals to symphonies, and from operas to concertos.



Daily workout

A short exercise to develop an aspect of technique.



Sight-reading

A piece of sight-reading exploring various styles, note patterns and expression marks, usually with a duet part to make an attractive ensemble piece.



Repertoire

A piece of music from the piano repertoire by a great composer.



Musical training

Theory, quizzes, pieces and creative ideas to increase musical understanding.



Musical time travel

Facts and information about the different musical time periods.



Time piece

A piece representing the different periods in the Musical time travel.

Our aim is to help develop a generation of pianists who understand basic piano technique and the musical time periods of the pieces they are playing. We hope you enjoy the journey and the music making within these pages.

*Karen Marshall and David Blackwell*

# 1

## Musical sentences

*phrasing, legato and the use of dynamics*

A **phrase** is like a musical sentence. Imagine a singer taking a breath before each new phrase. Phrases (or slurs) should be played *legato*. Often phrases are shaped by a *crescendo* and then a *decrescendo*.



Daily workout

### Long and Short Phrases

Karen Marshall

Musical score for 'Long and Short Phrases' in 4/4 time. The piece is in G major. The first system (measures 1-4) features a melody in the right hand starting on G4, moving up stepwise to B4, with a slur and a dynamic marking of *mf*. The bass line starts on G2, moving up stepwise to B2. The second system (measures 5-8) continues the melody in the right hand, moving up to D5, with a slur and a dynamic marking of *p*. The bass line continues with a slur and a dynamic marking of *p*. The piece ends with a double bar line.



Musical training

Listen to your teacher play the sight-reading piece below. Using your finger in the air (drawing in a rainbow shape), can you show the phrasing? How are dynamics used?



Sight-reading

### Loch Lomond

Play your part an octave higher when playing as a duet.

Scottish traditional  
Arr. David Blackwell

Musical score for 'Loch Lomond' in 4/4 time. The piece is in G minor. The first system (measures 1-4) features a melody in the right hand starting on G4, moving up stepwise to B4, with a slur and a dynamic marking of *mp*. The bass line starts on G2, moving up stepwise to B2. The second system (measures 5-8) continues the melody in the right hand, moving up to D5, with a slur and a dynamic marking of *p*. The bass line continues with a slur and a dynamic marking of *p*. The piece ends with a double bar line.

Duet part

Musical score for the duet part of 'Loch Lomond' in 4/4 time. The piece is in G minor. The first system (measures 1-4) features a melody in the right hand starting on G4, moving up stepwise to B4, with a slur and a dynamic marking of *p legato*. The bass line starts on G2, moving up stepwise to B2. The second system (measures 5-8) continues the melody in the right hand, moving up to D5, with a slur and a dynamic marking of *p*. The bass line continues with a slur and a dynamic marking of *p*. The piece ends with a double bar line.



# Quasi Adagio

(20th century)

- Record yourself playing the first two left-hand chords over and over. Using the notes A B C D E (the first five notes of the A minor scale), improvise your own melody above these recorded chords.
- Practice tip: before you play, identify all the phrases, noticing their different lengths.

Béla Bartók (1881–1945)

## Quasi adagio

1 5 4

*p dolce*

2 5 1 3

7

3 3 2 3 2 ^ 1

13

*dim.*

1 5 2 3 2 5 1 4

19

*smorzando*

*pp*

2 5 1 3



# Our Song

Can you spot the phrase patterns in this piece? How many bars are in each phrase? Some of the musical words, symbols and notes have boxes alongside them – can you write in the note names and explain the words and symbols in the boxes?

David Blackwell

**Tenderly**



- 1 Name the notes with boxes above or below them in these tunes.
- 2 Play each melody. Where do you think the phrase marks should go? Can you draw them in?
- 3 Add some dynamics to the music and write what they mean below.

*p* \_\_\_\_\_ *mf* \_\_\_\_\_

*mp* \_\_\_\_\_ *f* \_\_\_\_\_

*crescendo* \_\_\_\_\_ *decrescendo* \_\_\_\_\_

### Jeremiah, Blow the Fire

Traditional

### Rocky Mountain

Traditional

### One Little Candle

Traditional

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# The Renaissance period

(about 1400–1600)

Look up the highlighted words to see what they mean.

A lot of music from this period was written for the church, including masses, motets and **anthems**. The style was **polyphonic** (= 'many sounds'), which means the music was built from a number of different musical lines that fitted together (unlike, say, a melody and accompaniment). Song styles included **madrigals**, that often used a technique called **word-painting**. A very important collection of nearly 300 keyboard pieces from this time was the *Fitzwilliam Virginal Book*. Music was usually written in **modes** – these were like the scales we use today but each had a different sequence of tones and semitones. For example, the Aeolian mode uses the notes A B C D E F G A.

Composers: John Dunstable, Josquin des Prez, William Byrd, Thomas Tallis, Palestrina, Lassus, Giovanni Gabrieli, John Dowland

Instruments: cornett, trumpet, **sackbut** (brass), **viols**, lute (strings), recorder, **rackett** (wind), virginals (keyboard), tambourine, tabor or drum (percussion)

## Online listening

Find an example of these instruments playing and circle the words that describe them:

- **Sackbut** rich mellow airy loud soft

What modern instrument beginning with T is this like?

\_\_\_\_\_

- **Viols** thin tinny quiet spikey

What modern instrument beginning with V is this like?

\_\_\_\_\_

Listen to these Renaissance pieces. Can you write a word to describe their character?

- Orlando Gibbons, *Hosanna to the Son of David*: an anthem in polyphonic style.

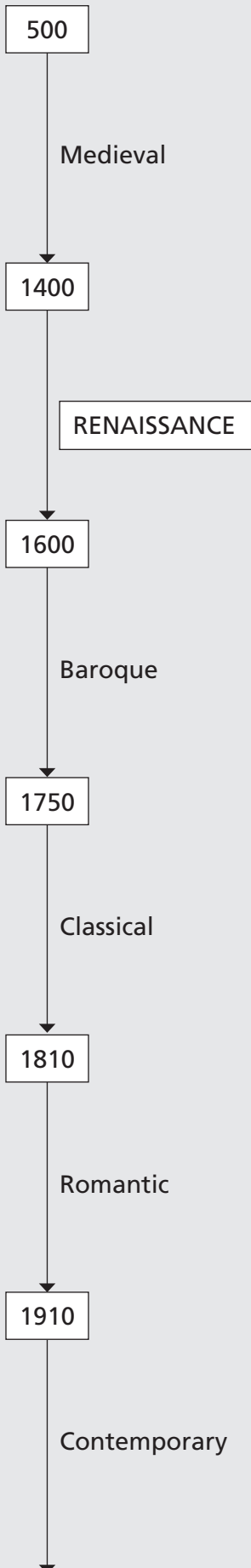
Character \_\_\_\_\_

- Thomas Weelkes: *Since Robin Hood*: a madrigal – listen for the word-painting at 'to skip'.

Character \_\_\_\_\_

- Michael Praetorius, *Terpsichore*: a collection of over 300 instrumental dances. Choose one to listen to.

Character \_\_\_\_\_





# The Carman's Whistle

(Renaissance period)

In the Tudor period, a carman was a person who moved goods by horse or cart – whistling was a way of managing the horses. William Byrd's variations on this tune were printed in the *Fitzwilliam Virginal Book*.

Tudor song  
Arr. David Blackwell

**Lively**

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Lively' and 'f' (forte) at the beginning. The first system (measures 1-7) features a melody in the treble staff with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fifth measure. The bass staff provides a harmonic accompaniment with chords and single notes. The second system (measures 8-14) starts with a repeat sign and includes a triplet of eighth notes in the treble staff. The third system (measures 15-20) features a melody with a slur and a triplet of eighth notes in the treble staff. The fourth system (measures 21-26) includes a triplet of eighth notes in the bass staff and a melody in the treble staff. The fifth system (measures 27-32) concludes the piece with a final cadence in the bass staff and a melody in the treble staff.