

MIKROKOSMOS AND 32 *PIANO GAMES*: INTRODUCING CONTEMPORARY
MUSICAL LANGUAGE AND DEVELOPING PIANO TECHNIQUE
FOR THE BEGINNING STUDENT
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As new musical styles have emerged in the twentieth century with characteristic sounds, chords, forms, meters, and intervals, teachers need to broaden and re-define the way they introduce musical concepts to beginning piano students. The purpose of this study is to offer different instructional possibilities aside from conventional methods of teaching beginning pianists. This is accomplished through a comparison of the two different approaches of the Hungarian composer Béla Bartók and the American composer Ross Lee Finney. Bartók's *Mikrokosmos*, a graded set of 153 pieces, and Finney's *32 Piano Games* are examined through this paper.

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CHAPTER 1

INTRODUCTION : THE PREMISE OF THIS STUDY

1.1. Significance

Most music for beginning pianists was developed using the harmonic language of the last quarter of the seventeenth century to that of the late nineteenth century. However, the emergence of new musical styles in the twentieth century demands those teachers broaden and re-define the way they introduce musical concepts to beginning piano students.¹ Through a detailed comparison of the two very different approaches of Béla Bartók's *Mikrokosmos*² and Ross Lee Finney's *32 Piano Games*, this paper will offer different instructional possibilities not limited to conventional methods of teaching beginners. Among the pedagogical works produced in twentieth century, Bartók's *Mikrokosmos* served as a bridge to many compositional practices of contemporary composers. Prior to the composition of his own pedagogical works, Bartók edited works from the standard keyboard repertoire for beginning students, including J. S. Bach's *Well-Tempered Clavier* and Robert Schumann's *Album for the Young*. The Bartók editions provided lengthy, detailed instructions. Bartók expanded the teaching methods of eighteenth- and nineteenth-century theory and practice in his own compositions, providing an opportunity for pianists to become acquainted with the simple and non-romantic beauty of folk music through his *Mikrokosmos*.³ This six-volume set is a useful pedagogical work written in progressive order, in terms of learning both musicianship and piano technique. By contrast, Finney's *32 Piano Games* includes twelve-tone writing, extra-musical sounds,

¹Alice Canaday, *Contemporary Music and the Pianists: A Guidebook of Resources and Materials* (Port Washington, NY: Alfred Music, 1974; reprint Turnbridge, VT: Trillennium Music, 1997), 5.

²Title comes from the Greek *mikrós kósmos*, meaning "a little world."

³Benjamin Suchoff, *Guide to Bartók's Mikrokosmos, 2nd ed.* (London: Boosey and Hawkes Music Publishers Limited, 1971), 7.

and modern notation, which are not included in the systems of Bartók. Finney's learning system incorporates the multiplicity and diversity of contemporary music.⁴

With the accessibility of the piano in the home, the piano playing population has grown and changed.⁵ Today's beginners are as likely to be adults as they are to be young children. This study will explain how piano teachers can use two effective yet different approaches to introducing contemporary music to beginning students. These approaches, suitable for beginners of all ages, will increase both basic musicianship and the ability to develop a proper piano technique.

1.2. State of Research

The Keyboard Music of J. S. Bach by David Schulenberg and *Schumann Piano Music* by Joan Chissell provide a basis for understanding some pedagogical methods before the twentieth century, and for comparing different aspects of teaching in different time periods.⁶

Benjamin Suchoff, adjunct professor in the Department of Ethnomusicology at the University of California, Los Angeles and member of the American Society of Composers, Authors and Publishers as a successor trustee of the estate of Béla Bartók, restates the purpose of Bartók's pedagogical work *Mikrokosmos* in his second edition of *Guide to the Mikrokosmos of Béla Bartók*. This second edition was published in 1971 in the form of a manual for pianists and piano teachers, with detailed information on a number of Bartók's pieces. Bartók's achievements and his contributions as a composer and a music educator are discussed in Suchoff's dissertation, his two editions of *Guide to the Mikrokosmos*, his other books, *Béla*

⁴Ibid., 4-5.

⁵Marienne Uszler, Stewart Gordon, Scott McBride Smith, *The Well-Tempered Keyboard Teacher 2nd ed.* (New York: Schirmer Books, 2000), xiv-xv.

⁶J. S. Bach's didactic works are focused on a clear understanding of established tonality, clarity of sound, imitation or independence of voices within a treatment of counterpoint, and practice of improvisation. The forty-three pieces in Robert Schumann's *Album for the Young, Op.68* contrasting pieces require contrasting touch and mood. Showing a great understanding of young children, Schumann titled each piece and insisted on an attractive cover design. Schumann emphasized lyricism with appropriate phrasing.

Bartók: A Celebration (2004), *Béla Bartók: Life and Work* (2001), and *Béla Bartók Studies in Ethnomusicology* (ed. Suchoff), an unpublished lecture of Bartók's, as well as the Bartók scores themselves.⁷

There are two related dissertations on Ross Lee Finney's solo piano works by Reginald Gilliam Rodgers⁸ and Linda Apple-Monson⁹. Reginald Gilliam's dissertation consists of a recording of Ross Lee Finney's fourteen piano solo pieces dating from 1933 to 1983 with supplementary written commentary. Apple-Monson's dissertation explores Finney's musical vocabulary and traces the foundations of this development and style in his eleven published piano compositions. Both dissertations present short comments on *32 Piano Games*. The article titled "The Music of Ross Lee Finney" by Paul Cooper not only discusses the compositional style of Finney's piano music, but also presents his string quartets and orchestral compositional approaches. Research on several of Finney's own books, including *The Game of Harmony* (1947), *Thinking About Music: the Collected Writings* (1991), and *Ross Lee Finney Profile of a Lifetime* (1992) shed light on his philosophy of music and his attributes as a theorist and music educator.

The following sources, including both books and articles, address how to develop sight-reading and improvisation facility: *Sightreading at the Keyboard* by Robert Spillman, *An Approach to Piano Improvisation* by Raymond Lindstrom, and *Improvisation: A Tool for Music Learning* by David N. Baker.

⁷These musical scores include two teaching collections, *Mikrokosmos* (1926, 32-29) and *For Children* (1908-11).

⁸Reginald Gilliam Rodgers, " 'With a North Dakota rubato': The solo piano works of Ross Lee Finney" (DMA diss., University of Maryland College Park, 1991).

⁹Linda Apple-Monson "The Solo Piano Music of Ross Lee Finney (American, composer, twentieth-century)" (DMA diss., Peabody Institute of the Johns Hopkins University, 1986).

1.3. Importance of Attention to Twentieth Century Music for Beginners

Since the early stages of keyboard compositions in the 1700s, there has been an increasing interest in keyboard instruction, with many composers writing teaching pieces.¹⁰ Among those we have for keyboard are J. S. Bach's didactic works, including *Notebook for Anna Magdalena Bach* (1722 and 1725), *Inventions and Sinfonias* (1685-1750), and two books of *Well-Tempered Clavier* (1722, 1742); Carl Czerny's many *Studies and Exercises* for piano; and Robert Schumann's *Album for the Young*, composed for his three daughters in 1848. These pieces were all written to enhance technique and musicianship, taking into consideration the increasing musical complexity of piano literature, changes in musical style, modifications in the instrument, the influence of the piano teacher, and the social environment of the time.¹¹

By the twentieth century, many new musical styles had evolved. Certain sounds, chords, forms, meters, and intervals which were unacceptable or considered ugly before, became a part of standard musical vocabulary.¹² Reflecting these changes, many contemporary pedagogical writers expressed increasing support for an instructional approach that could foster the development of musical intelligence and an interrelationship among the aural, rhythmic, and technical aspects of piano playing.¹³

Unlike the field of technology, which is not satisfied with the status quo but is always seeking and developing new avenues, classical music has a tendency to pay steady attention to the traditional repertoire, and to give less attention to the music of more contemporary composers. Twentieth century composer and pedagogue Béla Bartók states:

¹⁰Max W. Camp, *Developing Piano Performance: A Teaching Philosophy* (Chapel Hill: Hinshaw Music, Inc., 1981), 14.

¹¹*Ibid.*

¹²Yvonne Enoch and James Lyke, *Creative Piano Teaching* (Champaign, IL: Stipes Publishing Company, 1977), 188.

¹³Camp., 16.

Already at the very beginning of my career as a composer I had the idea of writing some easy works for piano students. This idea originated in my experience as a piano teacher; I had always the feeling that the available material, especially for beginners, has no real musical value, with the exceptions of very few works - for instance, Bach's earliest pieces and Schumann's *Jugendalbum*, and so, more than thirty years ago, I myself tried to write some easy piano pieces...¹⁴

Bartók criticized older works, except those by Bach and Schumann, as being insufficient. He chose to meet the need by introducing new harmonic, rhythmic, and melodic systems.

We cannot ignore the importance of the educational process, especially in the early stages of learning to play an instrument. In considering the problem of how to teach, the question of what to teach is vitally important. The selection of the proper method book for a student is one of the most important choices a teacher can make. Frequently, early exposure to contemporary music is ignored. If the student's training was grounded in standard eighteenth and nineteenth century theory and practice, the student may be poorly prepared for his first encounter with contemporary music. Teachers living in the twenty-first century face a special challenge helping students develop listening skills that will enable them to hear and understand twentieth century music on its own terms.¹⁵ According to Frank Potamkin, contemporary music should be introduced as soon as the pupil is capable of playing successfully the very simplest of these contemporary compositions. These simple pieces may not be particularly modern, but they will enable a student to learn the basic principles of construction which unify the most diverse sounding of contemporary compositions. As the student progresses, the pieces he plays will grow more modern or contemporary, but because of his previous experience, the pupil will easily assimilate them.¹⁶ Furthermore, as Ylida Novik observes, the

¹⁴Bartók, "Contemporary Music in Piano Teaching" (1940), in *Béla Bartók Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska Press, 1992; original ed. New York: St. Martin's Press, 1976), 426-7.

¹⁵Lawrence Starr, "Educating the Ear: Strategies for Teaching Twentieth-Century Music Analysis," *Music Educator Journal* 64:3 (Nov. 1977), 53-4.

¹⁶Frank J. Potamkin, *Modern Piano Pedagogy* (Philadelphia: Elkan-Vogel Co., Inc., 1936), 198.

beginner whose musical experience has not yet been defined by conventional practice, such as major and minor modes, is not aware that he is dealing with unfamiliar elements.¹⁷ At least for children whose musical ears are not yet formed, if it is presented logically and in small steps, it is easier to accept contemporary musical language. Most active teachers now living in the twenty-first century trained with the standard repertoire of eighteenth to nineteenth century music. In order for teachers to provide more opportunities for beginning students to experience the variety of more contemporary music, teachers will need to give special attention to the twentieth century repertoire, especially for beginners.

However, learning music which has been composed with a contemporary compositional technique does not mean that traditional technique can be neglected. There is some contemporary literature which is regarded as an extension of conventional tonal practice, and there are some pieces which are very innovative but still accessible to children. For example, Dmitri Kabalevsky's *Pieces for Children, Op. 27* (1937-38) contains composition with a clear tonality while providing imaginative titles, striking rhythms, and unexpected modulations, which appeal to the student's musical interest. However, most teaching materials for beginners, including those mentioned above, are not able to cover the range from early Baroque practice to the extended piano technique of twenty-first century music. A study of the pieces in *Mikrokosmos* will enhance the student's ability to deal with such disparate elements as eighth and ninth century modality to the polytonality of the twentieth century, with a great deal of Baroque canonic treatment, while developing both musicianship and piano technique. Finney's *32 Piano Games* not only introduces contemporary notation, but also addresses extended techniques and percussive effects of the piano, which are essential elements of advanced twentieth century repertoire. Students today are exposed to a wide repertoire ranging from early Baroque to modern compositions. Teachers need to find the

¹⁷Ylida Novik, "Teaching with *Mikrokosmos*," *Tempo* 83 (Winter, 1967-1968), 13.

right way to guide their pupils to feel the vitality of contemporary music, while still allowing the student to express the past, as well.

CHAPTER 2

TWO COMPOSERS : BÉLA BARTÓK AND ROSS LEE FINNEY

2.1. Béla Bartók

Béla Bartók was born into a musical family in a small Hungarian town on March 25, 1881. His father was the director of the government agricultural school and a gifted musician who played piano and cello. His mother was a pianist who also worked as a school teacher. A sickly child, Bartók was isolated from other children and spent a great deal of time at home with his mother.¹⁸ During this time, he spent a lot of time listening to his mother's songs and stories, and showed great musical talent. Bartók's mother recalled her son in a letter of August 14, 1921:

Already at a very early age we realized that he liked singing and music a great deal. ... Once, he was 1 and 1/2 years old, I played a dance piece, which he listened to carefully. On the next day he pointed to the piano and motioned (as he still couldn't speak) for me to play. I played several kinds of dance piece, but he shook his head at each one until I presented that particular piece. Then, with he smile, he indicated 'yes.' On the third day I put him to the test, to see if this had happened just by chance, but he behaved as on the day before until I finally came to the right place. At the age of 3 he was given a drum, and was very pleased with it. When I played the piano he sat on his little chair, with his drum in front of him on the footstool, and give out the exact beat. If I changed over from 3/4 to 4/4 time, he left off drumming for a moment, then resumed in the proper time. When he was 4 he pounded out the folksongs which he then knew on the piano using one

¹⁸Malcolm Gillies, *Bartók Remembered* (New York : W.W. Norton & Company, Inc., 1990), 3.

finger. He knew 40 tunes, and if we gave him the opening words to a song he could immediately play it.¹⁹

Bartók had his first piano lesson on his fifth birthday, studying with his mother. When he was 11, Bartók made his first public appearance as a pianist and a composer. After his successful concert, Bartók's family moved to Pozsony, which was Hungary's most musically active town in the nineteenth century. Bartók became friendly with Dohnányi there. After several years of studying in Pozsony, Bartók moved to Budapest in 1899 at the suggestion of Dohnányi. Bartók entered the advanced piano class at the Royal Academy of Music in Budapest and studied with the principal piano teacher, István Thomán. Until 1902, when he heard the first Budapest performance of Richard Strauss' *Also sprach Zarathustra*, Bartók concentrated on the keyboard, without thinking of becoming a composer. The new and vital language of Strauss worked as a catalyst for Bartók's compositional talent. Under the influence of Strauss and the nationalist fervor during Bartók's last years as a student, he began to write again.²⁰ The first major work, a vast symphonic poem *Kossuth*, was composed in 1903. This work reflects strong nationalistic tendencies. This symphonic poem was based on the life of the nationalist and revolutionary leader Lajos Kossuth while picturing events of the 1848-9 Hungarian war of independence. This piece brought Bartók his first taste of international fame as a nationalist composer, first performing abroad in Manchester, England in 1904.²¹

Bartók's interest in Hungarian music was stimulated by his musical partner, Zoltán Kodály. Both men intensively focused on collecting folk songs from various parts of Hungary. They published an arrangement of *Twenty Hungarian Folksongs* for voice and piano in 1906. The composers' close relationship started when Kodály was at work on a dissertation on Hungarian

¹⁹Ibid., 6-7.

²⁰Halsey Stevens, *The Life and Music of Béla Bartók*, ed. Malcolm Gillies (New York: Oxford University Press Inc., 1993; original ed. New York: Oxford University Press Inc., 1953), 10-16.

²¹Paul Griffiths, *The Master Musicians: Bartók* (London: J.M. Dent & Sons Ltd., 1984), 11-13.

folksong in 1905, and endured throughout their lives, with the sharing of a great deal of musical thought. Both composers believed that folk music would have an immense transformative influence on music in countries with little or no musical tradition.²²

An in-depth study of folksong affected Bartók's original works in several ways: the borrowing of melodies or motives of folk tunes, the spicing of conventional patterns with evocative modal or rhythmic procedures, and deriving harmonies from peasant tunes.²³ Bartók's pedagogical piano pieces are no exception. His well-known teaching collection, *For Children* (1908-11) is based on the melodies of Hungarian and Slovakian singing games. In this set, Bartók demonstrates how learning the piano could be construed as a nationalist enterprise.²⁴ Bartók printed the words of each song, both in Hungarian and Slovak, at the back of each volume of *For Children*. By basing the compositions on the words of each song, Bartók composed artistic character pieces for beginners.²⁵ In 1913, Bartók produced eighteen pedagogical piano pieces, including simple folksong settings and some easy original pieces for the elementary level of the piano method of Reschöfsky, *The First Term at the Piano*.²⁶ Bartók's most important pedagogical work, *Mikrokosmos* (1926-1939), presents the beauty of folksongs and modal practices as a way of approaching twentieth century music.

His in-depth research of peasant music made Bartók unique among the many composers who lived in this turbulent period. Bartók recognized that the beginning of the twentieth century was a turning point in the history of music. Several composers at the time of Bartók felt that "this road does not lead us anywhere; there is no other solution but a complete break with the nineteenth century."²⁷ However, Bartók used two words to clarify

²²Béla Bartók, "On the Significance of Folk Music" (1931), in *Béla Bartók Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska Press, 1992; original ed. New York: St. Martin's Press, 1976), 347.

²³Stevens, 24.

²⁴James Parakilas, "Folk Song as Musical Wet Nurse: The Prehistory of Bartók's *For Children*," *The Musical Quarterly* 79:3 (Autumn 1995), 476.

²⁵Ibid., 491.

²⁶Stevens, 121.

²⁷Béla Bartók, "The Influence of Peasant Music on Modern Music" *Tempo* 14, (Winter 1949-50), 19.

his views on twentieth century music: 'Revolution' and 'Evolution.' Unlike the meaning of the word 'Revolution' which means destruction of all that existed before and beginning anew, the word 'Evolution' connotes development by natural process from something that existed before. Applied to music, Bartók's contemporary musical idea is based on keeping the original material. The destroyed system has to develop from the material that was used for the past several thousand years.²⁸ Because of this idea, Bartók was drawn to peasant music, transforming it into contemporary music.

Bartók was not only a composer, but also a serious teacher. Piano teaching was his first and last profession. He became a piano instructor at the Budapest Academy after the retirement of his own piano teacher, Thoman, in 1907, when he was 26 years old. Bartók held this position for more than 25 years, and continued as a private teacher when he moved to the United States during World War II. A number of Bartók's students, including Erno Balogh, Gyorgy Sandor, and Storm Bull, became not only active concert pianists, but also famous pedagogues.²⁹ According to Bartók's student Szekely, while other teachers at the Budapest Academy usually instructed 30 to 40 students at one time, Bartók only accepted at most 8 or 10 students at a time, in order to be able to spend more time with them. He was severely demanding, especially when dealing with rhythm and articulation. Demonstration was his preferred method of teaching. Bartók did not go into detail about technical issues with advanced students.³⁰ He was more likely to be more attentive with beginner to intermediate level students. His editions of other composer's pedagogical works, such as *Well-Tempered Clavier and Album for the Young*, provide lengthy instructions with detailed fingerings, tempo and metronome markings, phrasing, expression marks, and accentuation marks. As a teacher, Bartók was quite aware of individual differences among students. He therefore often modified

²⁸Béla Bartók "Revolution and Evolution in Art" *Tempo* 103 (1972), 4-5.

²⁹Fung-Yin Huang, "Bartok's Contribution to Piano Pedagogy: His Edition of Bach's Well-Tempered Clavier and Impressions of Former Students" (DMA diss., The Ohio State University, 1994), 2.

³⁰*Ibid.*, 21.

his musical instructions according to the need of individual students. Sometimes he simplified certain passages which demanded a big stretch for small-handed students.³¹ Bartók also suggested different approaches of teaching "gifted" and "less gifted" students in the preface to his own pedagogical work, *Mikrokosmos*.

Béla Bartók was certainly accomplished as both composer and teacher. He was innovative while reflecting pedagogical tradition. Chapter 3 will go into detail about his teaching when dealing with his *Mikrokosmos*.

2.2. Ross Lee Finney

Ross Lee Finney was a prolific composer in all musical media. His catalogue includes four symphonies, concertos for violin, piano, and alto saxophone, many choral works, works for chamber ensembles, and many piano works including popular pieces for children.

Through his writings and interviews, Ross Lee Finney often referred to his childhood and his family's love of music, which had a huge impact on him as a composer and a musician.³² In one of his writings, Finney recalled that his life was strongly influenced by the sounds that he heard around him and the classical musical tradition of his family.³³ Ross Lee Finney was born in Wells, Minnesota, on 23 December 1906. He experienced diverse musical activities in childhood, including lessons and performances on cello, piano, and guitar. His mother, Caroline (Mitchell) Finney, was his first piano teacher, and along with his two brothers, they often played as a family orchestra at social occasions. Ross Lee played the cello while his brothers Theodore and Nathaniel played violin and cornet to their mother's piano accompaniment. The family also enjoyed singing folk songs to Ross Lee's accompaniment on the guitar. At the age of twelve, Ross Lee became the cellist of a trio which played one-night appearances

³¹Ibid., 31.

³²Rodgers, 21.

³³Frederic Goosen, ed., *Thinking about Music: The Collected Writings of Ross Lee Finney* (Tuscaloosa: The University of Alabama Press, 1991), 163.

in small communities in the Midwest. He played in a jazz group when he was 21 years old. With this group, Finney became acquainted with not only the importance of improvisation in performing and composing music, but also the possibility of a flexible meter when singing folksongs with guitar.³⁴ In a January 5, 1983 interview, Finney said "I always liked jazz a lot, and I think there is some rhythmic influence of jazz in my composition." Finney's early musical experiences in wide range of styles led him to make significant contributions to twentieth century musical literature in all genres and media.³⁵

Finney's composition training started with Donald Ferguson at the University of Minnesota in 1918, where later he taught cello and history. After receiving a Johanson Fellowship, Finney was able to make his way to Paris for study with Nadia Boulanger in 1927-8. He became acquainted with Roger Sessions during his Harvard University years (1928-9), where he studied with Edward Burlingame Hill. In 1929, Finney was appointed to the faculty of Smith College in Massachusetts, where Sessions also taught. Finney had private composition lessons with Sessions, and they became good friends. Through his lessons with Nadia Boulanger and Roger Sessions, Finney absorbed the concept that every note of a piece should be meaningful and be analyzable from the standpoint of the tonal intention of the piece.³⁶ Studying with Alban Berg in 1931-2 opened new thoughts and new directions for Finney. These years brought him into conflict between the traditional Midwestern background of his formative teachers and contemporary European musical thought.³⁷ Like many twentieth century composers, Finney moved from an affirmation of the more tonal and traditional, to an adoption of serial technique. Finney's works became more serial starting from 1950, about twenty years after his studies with Berg. However, remaining committed to the power of tonal function, Finney used twelve-tone technique differently, creating a structured series and making

³⁴Ibid.

³⁵Susan Hayes Hitchens, *Ross Lee Finney: A Bio-Bibliography* (Westport: Greenwood Press, 1996), vii.

³⁶Goosen ed., 172.

³⁷Paul Cooper, "The Music of Ross Lee Finney," *The Musical Quarterly*, 53:1 (Jan. 1967), 3.

Figure 2.1: *Narrative In Retrospect*, mm.1-5.

The image shows a musical score for the first five measures of 'Narrative In Retrospect'. The tempo is marked 'Tempo Primo' with a quarter note equal to approximately 64 beats per minute, and the instruction '(Keep tempo exact)'. The score is in 4/4 time. The first measure is marked 'p' and 'mesto'. The second measure is marked 'mf'. The third measure is marked 'mf' and features sixteenth-note runs with fingerings '6'. The fourth and fifth measures are marked 'ff' and 'sf' respectively, and also feature sixteenth-note runs with fingerings '6'. A 'Ped.' marking is present at the end of the fifth measure. A red dashed box encloses the first five measures, and another red dashed box encloses measures 4 and 5.

frequent use of mirror-image hexachords (the subdivision of the twelve-tone row into two symmetrical hexachords). By using two hexachords to create a twelve-tone row, he thought that the potential for an interesting harmonic rhythm could be increased. He discovered that a hexachord is compatible with most pentatonic melodies, which is related to the circle of fifths and to the diatonic scales.³⁸ *Landscapes Remembered* (1971) is a good example of this hexachord use. Through his music, Finney wanted to achieve a musical continuity that came from memory.³⁹ Another hexachord example appears in *Narrative In Retrospect*. The very beginning measures present a hexachord and the following measures present a different hexachord to form a twelve-tone row (refer to following Figure 2.1.).

³⁸Goosen ed., 172-3.

³⁹*Ibid.*, 180.

Finney's work was also influenced by his early childhood experience of singing folksongs with guitar with family members, and his innate curiosity about American history. The *Medley of the Violin Concerto* (1933), the *String Quartet No. 3* (1941), *Variations, Fuguing Tune, and Holiday* (in homage to William Billings, 1943), *Pilgrim Psalms* (1945), *Piano Sonata No.4* (1945), *Poor Richard* (songs, 1946), *Symphony No.1 (Communique, 1943)*, *Immortal Autumn* (1952), and *Nun's Priest's Tale* (1965) are examples of works of showing a direct influence from folksongs.⁴⁰

In 1963, Finney established an electronic music laboratory at the University of Michigan. Although electronic music did not really interest him that much, Finney was not afraid of trying new genres for certain effects. One of his pupils, George Wilson, was the head of that laboratory. In the 1960s, Finney experimented with electronic music and employed tape on several works. For example, in *Still Are New Worlds* (1962), Finney used electronic tape sparsely, in order to delineate and heighten moments of intense drama.⁴¹

As a composer, Finney received compliments from many of his contemporaries. One of his colleagues at the University of Michigan, Paul Cooper, stated in his journal in 1967 that:

Finney's music is appealing to a large audience because of a surface simplicity and directness; fellow composers are attracted by his innate curiosity for the totality of musical sound (as evidenced by recent electronic endeavors) and by the sophistication with which he examines vital and relevant musical ideas.⁴²

Ross Lee Finney's teaching positions at Smith College from 1929 to 1948, and more than two decades at the University of Michigan in Ann Arbor, earned him an illustrious reputation as a teacher. At Smith College, he taught mainly theory and courses relating to American and contemporary music. He then served as a professor of composition and composer in residence at University of Michigan, Ann Arbor from 1949 to 1973. During his time at Smith

⁴⁰Cooper, 4.

⁴¹Ibid.,16.

⁴²Ibid.

College, he established the Smith College Music Archives, a series of scholarly publications of old music. He also founded the Valley Music Press, which was devoted to the publication of contemporary American composers.⁴³ Finney was convinced that a young composer learns more from his peers than he does from his teacher.⁴⁴ While at University of Michigan, Finney attracted and created a talented peer student group in the composition department and encouraged them to learn from each other. The result surpassed his expectation; this group included George Crumb, William Bolcom, Leslie Bassett, William Albright, George Wilson, and Roger Reynolds.

Ross Lee Finney believed firmly that the study of composition is an enormously important field for a music student; and he believed that a composer should be trained in both performance and conducting. He felt that performing on the piano was definitely helpful for a young composer.⁴⁵ Finney was aware of the importance of early training. He was interested in solutions for keeping a young student interested in performing and interested in understanding and absorbing simple theoretical concepts. Finney's first publication, *The Game of Harmony* (1947), introduces several ways of learning and teaching theory. Among his fourteen solo piano works, there are six sonatas and three sets of children's pieces. Each of the three sets of *24 Inventions*, *32 Piano Games*, and *Youth's Companion* are organized with a number of small pieces with descriptive titles. These play an important role in contemporary pedagogical repertoire. Most of the *Inventions* (composed in 1956, revised and published in 1971) involved twelve-tone practice, and four of the pieces are based on tonal or modal harmonies. *Youth's Companion* (composed and published in 1981) reflects the memory of the composer's childhood in North Dakota. The *32 Piano Games* is a fine collection for exploring contemporary sounds, notation, and form with children. We will deal with this set of pieces thoroughly in ensuing chapters.

⁴³Apple-Monson, 5.

⁴⁴Goosen ed., 76.

⁴⁵Ibid., 70-2.

CHAPTER 3

TWO BOOKS : *MIKROKOSMOS* AND *32 PIANO GAMES*

3.1. *Mikrokosmos*

Béla Bartók's *Mikrokosmos*, a collection of 153 progressive pieces and 33 exercises for the piano in six books, not only develops the technique of a performer but broadens the pupil's musical outlook.⁴⁶ *Mikrokosmos* itself was originally designed as a piano method for Bartók's son Peter. The first two books are dedicated to him. *Mikrokosmos* was composed in Bartók's most creative mature years, in the period of the Third, Fourth and Fifth String Quartets and the *Music for Strings, Percussion and Celesta*. In the year of *Mikrokosmos*'s appearance in 1937, Bartók was not only a piano virtuoso but also a recognized teacher with twenty-five years' experience.

This method book is divided into six volumes arranged in progressive order of technical and musical difficulty. Bartók leads the young pianist from the earliest stage of piano study to the concert pieces of the fifth and sixth books.⁴⁷ Since Bartók was quite aware of individual differences among students, he refers to "gifted" and "less gifted" students in the preface to the *Mikrokosmos*. Unlike other method books, according to the preface, the order of pieces may be altered in accordance with the ability of the pupil, and teachers should present the pieces in any way that seems to best suit the student's need. The following table lays out the content of each volume.

In these six volumes, Béla Bartók tried to familiarize beginners with the idiom of modern music in a most interesting way. Bartók's compositional objectives of contrasting 'East and

⁴⁶Silvia Ameringer, Sylvia can Ameringen, and Scott Goddard, "Teaching with Bartók's *Mikrokosmos*," *Tempo* 21 (Autumn 1951), 31.

⁴⁷Lajos Hernade, "Béla Bartók, Pianist and Teacher (Reminiscences of a Former Pupil of Bartók)," *The American Music Teacher* (Jan. 1973), 28.

Table 3.1: Division of *Mikrokosmos*

Book I	Numbers 1- 36	21 pages
Book II	Numbers 37-66	28 pages
Book III	Numbers 67-96	40 pages
Book IV	Numbers 97- 121	44 pages
Book V	Numbers 122- 139	40 pages
Book VI	Numbers 140- 153	54 pages

West,' as well as 'Old and New,' are expressed well in *Mikrokosmos*. In lecture recitals, Bartók said that a main purpose of *Mikrokosmos* was to provide an opportunity for pianists to become acquainted with the simple and non-romantic beauty of folk music.⁴⁸

These compositions are an excellent source for introducing modality to the student. The *Mikrokosmos* pieces are based on various scale systems. While the majority of them are either pentatonic or modal, scales in the major-minor system, and others such as chromatic, and whole-tone, as well as polytonality, are also present throughout the compositions. From the earliest exercises, Bartók consistently makes use of the ecclesiastical modes, which often supplant conventional tonality. Thus, a real extension of tonal awareness is offered from the most elementary stages.⁴⁹ The representative characteristics of *Mikrokosmos* are a fusion of folk melody and rhythm with preclassical contrapuntal treatment with multiple changes of rhythmic pattern, frequent metrical changes, and various harmonic colors reminiscent of impressionism. In fact, a great number of pieces are based on folk melodies and rhythms of Hungarian and Bulgarian origin. Nos. 68 (*Hungarian Dance*), 95 (*Song of the Fox*), 112

⁴⁸Suchoff, *Guide to Bartok's Mikrokosmos*, 2nd ed. 11.

⁴⁹John Ogdon, "Bartók's *Mikrokosmos*," *Tempo* 65 (Summer 1963), 2.

(*Variations on a folk tune*), and 113 (*Bulgarian Rhythm 1*) are representative examples of folk-based pieces.

Described by Bartók as "a little world of music," *Mikrokosmos* may also be interpreted as a series of pieces in different styles, covering all periods from Baroque to Contemporary. For example, No. 117 represents François Couperin (1668-1733), while Nos. 79 and 91 represent Bach (1685-1750). Schumann (1810-1856)'s idiom can be found in No. 80, and No. 151 represents the style of Gershwin (1898-1937) in terms of tonality, rhythm, and color.⁵⁰

Béla Bartók probably intended a step-by-step learning process so that students' grasp of the material would become automatic. He uses a five-finger span exercise from the beginning of the first volume until the middle of the third volume. By increasing the difficulty of the five-finger exercises, displacing the hand up and down the keyboard, the student becomes acquainted with all kinds of notation, including time signatures, keys, modes, and metrical changes in a natural and gradual way. Bartók's use of different signatures in the left and right hands also helps the student to look carefully at the score. Additionally, it trains the ear to accept less conventional sounds. Not unexpectedly, the clash of dissonances arises from time to time. At first dissonance appears as a passing tone. Later it appears as unresolved discords. This slow application of dissonant intervals is another step-by-step way for the young ear to accept sounds outside of standard nineteenth-century harmony.⁵¹

In the preface to *Mikrokosmos*, Bartók writes that "Instrumental tuition should be developed from suitable singing exercises." *Mikrokosmos* contains four pieces set for voice with piano accompaniment, to be accompanied by the pupil. Bartók stated that this singing and accompanying exercise was very useful as practice for reading three staves instead of two. Four other pieces have a second piano part provided. It was the composer's intention to introduce students to ensemble playing as soon as possible, when two pianos were available.

⁵⁰Suchoff, Guide to Bartók's *Mikrokosmos*, 2nd ed. 11.

⁵¹Ameringer, et. al., 31.

In the preface, Bartók also recommended the transposition of the earlier easy pieces and exercises into other keys.

Most pieces in *Mikrokosmos* have attractive titles which can stimulate a young pupil's interest. Bartók's teaching philosophy included providing written directions on many small details of touch, musical terms, dynamics, phrasing, and tempo. Bartók did not permit deviations unless they could be justified by the pupil.⁵²

Bartók often played excerpts of this didactic set in his concerts. He gave the first performance of pieces from *Mikrokosmos* at Cowdray Hall, London on February 9, 1937. The first American performance of *Mikrokosmos* took place on April 16, 1940 at Juniata College, Huntington, Pennsylvania. Bartók also transcribed seven pieces from this set, Nos. 69, 113, 123, 127, 135, 145, and 126, for two pianos (four hands) in 1947, published by Boosey and Hawkes under the title "Seven Pieces from *Mikrokosmos*."⁵³

3.2. 32 Piano Games

Ross Lee Finney clearly states in the preface that the object of this work is to introduce children to all the sonority and articulation possibilities of the piano and to the variety of notation that can be commonly found in contemporary music. He wanted to foster enthusiasm in the young student for unfamiliar sounds. The composer refers to the primary features as follows:

The object of this work is to introduce children to the entire sonority and articulation of the piano and to the types of notation that contemporary composers use. A child senses the fact that he is not permitted to use the sounds that he can produce most naturally at the piano and that the musical vocabulary open to him is limited. He finds it hard to sustain his original excitement for learning to play the piano.

⁵²Suchoff, Guide to Bartok's *Mikrokosmos*, 2nd ed. 21.

⁵³Benjamin Suchoff, "Béla Bartók: A Celebration," (Oxford, The Scarecrow Press Inc., 2004), 90.

This volume assumes that the child has been taught conventional musical notation, that he can reach the two extremes of the piano keyboard, and that he can reach the pedal. In some of the pieces he is asked to be metrically precise while in others he is asked to be very free. His teacher should encourage him to improvise and if possible to find a notation for what he has improvised.

The last four pieces in this volume were commissioned by Barbara C. Dickey for a series of programs sponsored by the Exemplary Visual Materials Production Center of Taylor University in Upland, Indiana.⁵⁴

Finney's *32 Piano Games* was composed in 1969. The pieces range from a half-page to two-and-one-half-pages in length. Most pieces are accessible to a small hand, and the composer uses both conventional and twentieth-century playing techniques. In the first piece of the set, the student experiences seven octaves of the piano. Cluster chords are the most frequently found component, and the student is strongly encouraged to improvise. Unlike the modal emphasis of Bartók's *Mikrokosmos*, Finney utilizes twelve-tone technique as well as conventional scale system. Maurice Hinson states that:

In this work, the composer has turned to the pedagogical arena. Very little material exists on this level with this viewpoint and it is to Finney's credit that the works are also entirely successful as musical entities. Finney has given us an intriguing collection of this highest order.⁵⁵

The formal structure of this set is quite simple. Most consist simply of two or three phrases, while one of the pieces (No.13) is in theme and variation form. In addition, six of the pieces are improvisatory with no bar lines or meter signatures.⁵⁶

⁵⁴Ross Lee Finney, *32 Piano Games* (New York: C. F. Peters Corp., 1969), Preface.

⁵⁵Maurice Hinson, "The Solo Keyboard Works of Ross Lee Finney," *American Music Teacher* 20:6 (1971), 40.

⁵⁶Apple-Monson, 188.

In 1987, Finney's *32 Piano Games* were reviewed as a teaching method by two different reviewers as following:







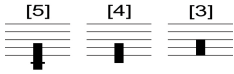


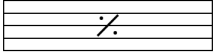
Reviewer A: I first used this collection with a group of teenagers as a composition project. They loved the music, enjoyed new sounds, and learned much about twentieth-century compositional and notational techniques. The book could span several years of instruction. The first few games are accessible to a young student because they use either one note at a time or stay in five-finger position. As cluster, contrapuntal, quartal and mirror writing techniques are introduced, the difficulty moves into the intermediate level. Since the entire keyboard is imaginatively explored within these pieces, the book should be part of any well-planned curriculum.

Reviewer B: Here is a collection of expertly crafted and imaginative pieces that explore the sounds and capabilities of the keyboard. The new notation used for some of these pieces is easy for a novice to decipher. Study of this collection may provide an introduction to such devices as cluster or mirror writing, less unusual scales, glissandi, absence of meter and moments for improvisation. Its contents will be valuable for students at many different levels. The collection is also an especially effective way to encourage a student in the exploration of notation and composition.⁵⁷

Through studying this material, the entire range of the piano keyboard is utilized, and various articulations and sonorities can be learned. This pedagogical work contains several unusual musical signs, which are explained by the composer in the preface (refer to Table 3.2.).

⁵⁷Reviews of New Music, *The Piano Quarterly* 139, (Fall 1987), 10.

Table 3.2: *32 Piano Games*, Explanation of Notation and Symbols

	a pause of undermined length
	a trill starting fast and slowing gradually
	a hold
	a repetition starting slow and becoming faster
	a long hold
	a prolongation of note
	clusters of white keys played by fingers or fist
	clusters of black keys
	a free repetition in any order of the notes indicated lasting the length of the box
	repeat immediately preceding measure

CHAPTER 4

CONTENTS

This chapter will illustrate the main educational features in both *Mikrokosmos* and *32 Piano Games*, including pitch focus and dynamic range. Bartók mentioned only the first four books of *Mikrokosmos* as having been written for the purpose of providing material for beginners. Thus, Books V and VI of *Mikrokosmos* are not included in this chapter, since those are considered concert pieces.

Table 4.1: *Mikrokosmos* - BOOK 1

No.	Title	Meter	Articulation	Main Educational Feature
1	Six Unison Melodies	4/4	Legato	- Introducing whole note, half note, and half rest - Phrase mark
2		4/4	Legato	- Introducing quarter note - Contrary motion
3		4/4	Legato	- D minor beginning on the dominant
4		4/4	Legato	- Combinations of note values - Introducing and beginning with seventh tone in C major
5		4/4	Legato	- A minor - Asymmetrical Phrase

Table 4.1 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
6		4/4	Legato	- Introducing quarter rest
7	Dotted Notes	4/4	Legato	- Introducing dotted-half note - Phrygian mode
8	Repetition	4/4	Combination of Legato and Non-Legato	- E minor unison - Black key - Combination of two different rests - Bartók's own sharp indication on the same space as the note to make it easier for the student to see
9	Syncopation	4/4	Legato	- Introducing tie - Syncopation
10	With Alternate Hands	3/4	Legato	- Bartók's devised key signature on A - Canon technique
11	Parallel Motion	4/4	Legato	- Parallel motion at interval of 10th - Mixolydian mode beginning on the second degree
12	Reflection	2/2 and 3/2	Legato	- Bitonal major and minor between two hands
13	Change of	3/4	Legato	- Five note span in two positions

Table 4.1 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
	Position			- Ternary form (AA'A''A)
14	Question and Answer	4/4	Legato	- Dorian mode in three different positions
15	Village Song	4/4	Legato	- Five note span in two positions - Key of G major with accidentals
16	Parallel Motion and Change of Position	4/4	Legato	- Parallel motion at interval of 10th - Syncopation - Irregular phrase structure
17	Contrary Motion	3/4	Legato	- Uses same melody as No.13, but with contrary motion in L.H., with two accidentals
18	Four Unison Melodies	4/4	Legato	- Introducing wide interval of 4th (extension of hands)
19	Four Unison Melodies	4/4	Legato	- C major unison in two octaves
20	Four Unison Melodies	4/4	Legato	- Introducing whole rest - Combination of wide intervals and change of direction

Table 4.1 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
21	Four Unison Melodies	3/4	Marcato	- Introduces accents
22	Imitation and Counterpoint	4/4	Legato	- Counterpoint technique - Introducing f dynamic marking
23	Imitation and Inversion	4/4	Legato	- Melodic line appears alternately in two hands for leading and imitation
24	Pastorale	3/4	Legato	- Whole rest in 3/4 time - Dynamic marking of p - Three sharp key signature (Key of D with G# added)
25	Imitation and Inversion	2/4	Legato	- Bartók's devised key signature - Introducing repeat sign - Introducing sf
26	Repetition	4/4	Legato and Non-Legato	- L.H. repeats R.H. voice in sequence on the dominant
27	Syncopation	4/4	Legato	- Ties over syncopation - Uses same melody line as No. 9
28	Canon at the Octave	4/4	Legato	- Uses same melody line as No. 7, but in octave canon style

Table 4.1 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
29	Imitation Reflection	4/4	Legato	- Use of parallel major/minor (E major ascending and E minor descending)
30	Canon at the Lower Fifth	4/4	Legato and Non-Legato	- First tempo marking introduced: <i>Moderato</i> (moderate tempo) - Interval of 5th between voices
31	Little Dance in Canon Form	4/4	Legato and Non-Legato	- Tempo marking <i>Allegro</i> (quick) - f with <i>marcato</i> - Repeat sign
32	In Dorian Mode	3/2	Legato	- Wide interval in L.H. - Tempo marking: <i>Lento</i> - Both hands in treble clef - Use of Dorian mode, with accidental for Picardy 3rd
33	Slow Dance	6/4	Legato	- Tempo marking: <i>Andante</i> (moving, walking) - Dotted whole note - Introducing bass clef ledger-line note - Introducing <i>Crescendo</i>
34	In Phrygian	2/2	Legato	- Tempo marking: <i>Calmo</i> (moderate)

Table 4.1 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
	Mode			- Introducing <i>Diminuendo</i> - Phrygian mode with syncopation
35	Chorale	4/4	Legato	- Tempo marking: <i>Largamente</i> (slow, broadly)
36	Free Canon	3/4	Legato	- Tempo marking: <i>Teneramente</i> (tenderly, delicately) moderate tempo - Free style canon

Table 4.2: *Mikrokosmos* - BOOK 2

No.	Title	Meter	Articulation	Main Educational Feature
37	In Lydian Mode	2/4	Legato, Non-Legato, and Tenuto	- Introducing 8th note and rest - Introducing <i>fermata</i> - Tempo marking: <i>Allegretto</i> (moderately fast, slower than <i>Allegro</i>)
38	Staccato and Legato	3/4	Legato and Staccato	- Key of D major - Unconventional key signature
39	Staccato and Legato	4/4	Legato and Staccato	- F major key signature - Canon form - Contrast of staccato and legato in each hand simultaneously
40	In Yugoslav Mode	2/4	Legato	- Ostinato style accompaniment L.H. - <i>Marcatissimo</i> accent (moderately strong accent) - Term <i>La seconda volta</i> (the second time) introduced - E Mixolydian mode with half cadence ending
41	Melody with Accompani- ment	6/8 9/8 6/8	Legato	- Tempo marking: <i>Adagio</i> (slow) - Whole rest in 6/8 time - Term <i>Sempre legato</i> (always legato)

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				- Broken chord L.H accompaniment
42	Accompaniment in Broken Triads	4/4	Legato and Staccato	<ul style="list-style-type: none"> - Dynamic contrast: p and mf - Broken chord accompaniment figure in both hands - Ledger line note in treble clef - <i>Andante tranquillo</i> (moving tranquilly) - By using C# starting from m.14, sounds like bitonal music
43	In Hungarian Style	4/4	Legato and Staccato	<ul style="list-style-type: none"> - Duet (two piano) - Improvisation and transposition practice for <i>b</i> part by adding Piano II - Dotted quarter note in duple meter - AA'BA Hungarian folk song style
44	Contrary Motion	2/4	Legato, Staccato, and Tenuto	<ul style="list-style-type: none"> - Combined articulation by two players: Legato vs. Staccato (Two piano duet) - Two different key signatures (Piano I: Bartók's devised two sharps key signature, Piano II: E major key sig.) - Term <i>Vivace</i> (lively) introduced - Lots of natural sign practice

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
45	Meditation	2/4	Legato, Staccato, and Tenuto	<ul style="list-style-type: none"> - Term <i>Subito</i> (suddenly) introduced - Melody and accompaniment exchanged between right and left hands - Combined dynamics: <i>p</i> vs. <i>mf</i> for melody vs. accompaniment - Independent phrasing practice between melody and accompaniment
46	Increasing-Diminishing	4/4	Legato	<ul style="list-style-type: none"> - Increasing and diminishing practice for both dynamics (<i>pp-p-mf-f-mf-p-pp</i>) and value of the notes - Practice of tone control - Combining of syncopation and counterpoint, requiring hand independence - Phrygian mode
47	Big Fair	2/2	Non-Legato	<ul style="list-style-type: none"> - Detailed dynamic contrast requires: f vs. sf vs. <i>piuf</i> vs. ff - Terms: <i>Con brio</i> (with spirit), <i>Strepitoso</i> (noisily), <i>Sempre simile</i> (in like manner), <i>Senza</i> (without), <i>Meno</i> (less) - First pedal practice applied

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				- Pentatonic scale
48	In Mixolydian Mode	5/4	Legato	- Unusual meter (5/4) with syncopation figure - <i>Allegro non troppo</i> (not too fast) - Key of G with no accidentals
49	Crescendo-Diminuendo	6/8	Staccato and Legato	- Practice controlling volume - Mixed accidentals - Combined articulation practice of staccato and legato
50	Minuetto	3/4	Legato and Staccato	- <i>Tempo di Menuetto</i> (at the speed of a minuet) - Practice of 6th and 10th parallel intervals
51	Waves	6/8	Legato	- Incomplete measure (upbeat) start - Black key practice (5 flats pentatonic scale) - <i>Poco ritard</i> (gradually slower) - Practice of expressive tone and phrasing
52	Unison	4/4	Legato,	- Practice of hand to hand playing

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
	Divided		Non-Legato, and Tenuto	- Hypomixolydian mode
53	In Transylvanian Style	2/2	Legato, Non-Legato, and Tenuto	- Clef changes for both hands (big hand position changes) - <i>Risolto</i> (energetic) - Using dotted lines for indicating melody taken by another hand
54	Chromatic	6/8	Legato and Staccato	- Parallel and contrary chromatic scale practice with many accidentals - Dynamic shading required
55	Triplets in Lydian Mode	2/4- 3/4	Legato and Staccato	- Triplets - Duet (Piano II imitates Piano I) - <i>Tempo di Marcia</i> (in march time) - Consecutive fifth figure in Piano II
56	Melody in Tenths	3/4	Legato	- Both hands in treble clef - Two voices sustained while others move
57	Accents	2/2	Non-Legato	- First hand crossing (change of clefs) - <i>Non troppo vivo</i> (not too lively) - <i>Molto marcato</i> (accented)

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				<ul style="list-style-type: none"> - Dynamic contrasts - Change of key signature five times - Accents on upbeats
58	In Oriental Style	6/8	Legato	<ul style="list-style-type: none"> - <i>Assai Lento</i> (very slow) - Phrase divided with comma by composer (longer phrase required) - Augmented 2nds
59	Major and Minor	3/4	Legato	<ul style="list-style-type: none"> - Contrasting of F major and minor simultaneously by each hand - Complicated phrasing structure
60	Canon with Sustained Notes	2/2- 1/2- 2/2	Legato and Non-Legato	<ul style="list-style-type: none"> - <i>Grave</i> (slow, heavy) - Canonic form with sustained notes
61	Pentatonic Melody	2/4	Legato	<ul style="list-style-type: none"> - Ostinato accompanying figuration - Pentatonic scale - Change of clef in L.H.
62	Minor Sixths in Parallel Motion	2/4	Legato, Staccato, and Tenuto	<ul style="list-style-type: none"> - Mixed accidentals - <i>Vivace, ma non troppo, risoluto</i> (resolutely but not too lively)

Table 4.2 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				- Bitonal piece
63	Buzzing	4/4	Legato	- Slow trill practice - <i>Con moto</i> (with energetic movement)
64	Line and Point	2/2	Legato and Non-Legato	- Mixed practice of sustained notes with mixed accidental passing notes - Review of pedal practice - Divided into two practices (a and b) using similar melodic line
65	Dialogue	2/4	Staccato	- Consecutive 5th staccatos - Vocal accompanying figure - Use of folk song melody for vocal part
66	Melody Divided	4/4	Legato	- Full legato - Slow double-stop tremolo

Table 4.3: *Mikrokosmos* - BOOK 3

No.	Title	Meter	Articulation	Main Educational Feature
67	Thirds Against a Single Voice	4/4	Legato and Non-Legato	- Thirds moving in both hands - Crescendo and decrescendo
68	Hungarian Dance	4/4	Legato, Staccato, and Tenuto	- Duet for 2 Pianos - <i>Con sprito</i> (with spirit) - Hungarian style music
69	Chord Study	6/8	Staccato and Legato	- Chords played as a percussive accompaniment of melody with alternation of registers and hands - <i>Cantabile</i> (in a singing style)
70	Melody Against Double Notes	3/4	Legato	- Polytonal (F# Dorian mode + D minor) - Both hands written in bass clef - <i>Calando</i> (decreasing in intensity and speed)
71	Thirds	2/2- 3/2- 2/2- 3/2-	Legato and Tenuto	- Frequent change of time between 2/2 and 3/2 - Change of tempo 5 times - <i>Un poco più mosso</i> (a little faster)

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
		2/2- 3/2- 2/2- 3/2- 2/2		- Use of Picardy third at the end (Baroque practice)
72	Dragon's Dance	2/2	Legato, Non-Legato, Tenuto, and Staccato	- Combination of sustained notes with staccatos - Contrast of <i>tenuto</i> and <i>marcatissimo</i> - <i>Molto pesante</i> (very ponderously, heavily)
73	Sixths and Thirds	2/4	Non-Legato	- Sixth and 1st inversion triads - Major against minor triads
74	Hungarian Song	2/4	Legato, Non-Legato, and Tenuto	- Divided into 2 parts (a: written as a piano solo, b: song with accompaniment), preparation for accompanying
75	Triplets	2/4- 3/4- 2/4	Legato	- <i>Poco allarg.</i> (growing a little slower) - Combination of duplets and triplets in different meters with interesting accents
76	In Three Parts	2/2	Legato and Staccatissimo	- <i>Allegro molto</i> (very fast) - <i>Marcato</i> (marked, accented)

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				<ul style="list-style-type: none"> - Tied notes over moving voice - Three-part counterpoint form
77	Little Study	2/4- 3/4- 2/4- 3/4- 2/4	Legato, Stac- cato, and Tenuto	<ul style="list-style-type: none"> - Practice for finger facility in parallel di- rection at the octave - Review of triplet and Picardy third
78	Five-Tone Scale	2/4	Legato	<ul style="list-style-type: none"> - <i>Ben ritmato</i> (rhythmically) - Using pentatonic scale in different po- sition
79	Hommage à J. S. B.	3/4	Legato	<ul style="list-style-type: none"> - Two-voice counterpoint with frequent key changes (no fixed key) - <i>Calmo</i> (tranquilly, calmly) - 16th rest
80	Hommage à R. Sch	3/4	Legato and Staccatissimo	<ul style="list-style-type: none"> - Dotted 8th + 16th note rhythm - <i>Andantino, piacevole</i> (faster than <i>An- dante</i>, play smoothly) - Rich chromatic harmony of early Ro- mantic period (Schumann)
81	Wandering	2/4-	Legato	<ul style="list-style-type: none"> - <i>Non troppo lento</i> (not too slow)

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
		3/4- 2/4		- No key center
82	Scherzo	7/8- 2/4- 3/4- 2/4- 3/8- 3/4- 2/4- 3/8	Legato, Non- Legato, Staccato, and Tenuto	- <i>Allegretto scherzando</i> (slower than allegro in a playful and joking manner) - Frequent meter changes with lots of syncopated figures in percussive style
83	Melody with Interruptions	4/4	Legato, Non- Legato, and Tenuto	- Slow double-stop tremolo in both hands + melody in octaves - Use of damper pedal
84	Merriment	4/4	Legato, Non-Legato, and Tenuto	- <i>Tranquillo</i> (slower) - Contrast of two measure syncopated rhythm followed by phrased pentatonic figure - Damper pedal practice
85	Broken Chords	6/8	Legato and Tenuto	- Hand crossing - Duplets in 6/8 meter

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				- Broken chord pattern in continuation from R.H. to L.H.
86	Two Major Pentachords	4/4	Legato	- Pentachord (first five notes of a scale) - C major pentachord in R.H. and F# major pentachord in L.H., bitonality - Wide dynamic range: pp-ff
87	Variations	3/4	Legato and Tenuto	- <i>Lo stesso tempo</i> (the same tempo) - Hand crossing - Change of tempo - Clef changes
88	Duet for Pipes	2/4	Legato and Staccato	- Double flats - Slow trill in triplets - Chromatic melodies
89	In Four Parts	2/2	Legato, Non-Legato, and Tenuto	- Four-voice choral form - Devised two-sharp key signature - Non-legato separating sign at the end
90	In Russian Style	2/2	Legato	- <i>Ossia</i> (alternative passage at the cadence) - Complicated chromaticism

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
91	Chromatic Invention 1	4/4- 3/4	Legato	- Twelve-tone technique written in two voice invention form - <i>Smorzando</i> (fading away)
92	Chromatic Invention 2	4/4- 2/4- 4/4	Legato and Non-Legato	- <i>Allegro robusto</i> (fast, firm and bold) - Wide leaps of R.H. in four octave range - Ledger line note in L.H. - 8va—— octave higher sign
93	In Four Parts	2/4- 3/4- 2/4- 3/4- 5/8- 3/4	Legato	- <i>Sonoro</i> (with a sonorous, ringing tone) - Change of meter, measure by measure
94	Tale	Alternating between 2/4- 3/4	Legato and Tenuto	- Clef changes in each hand - Phrasing separated by comma in m.10 - Very chromatic using accidentals

Table 4.3 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
95	Song of the Fox	4/4	Legato, Non-Legato, Staccato, Tenuto, and Portamento	<ul style="list-style-type: none"> - <i>Poco a poco più tranquillo e rallentando al</i> (little by little growing quieter and slower until.) - Syncopation - <i>B</i> part includes accompaniment of <i>a</i> with text
96	Stumbling	3/4	Legato and Staccato	<ul style="list-style-type: none"> - Parallel moving scale - Ledger line note above the staff in the bass clef - Alternating major and minor keys

Table 4.4: *Mikrokosmos* - BOOK 4

No.	Title	Meter	Articulation	Main Educational Feature
97	Notturmo	6/8	Legato and Staccato	<ul style="list-style-type: none"> - Passing of the thumb - Melody switches from R.H. to L.H. - 2 against 3 notes - Reminiscent of Chopin or Scriabin
98	Thumb Under	2/4	Legato	<ul style="list-style-type: none"> - Thumb crossing - Emphasizing accented notes

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
99	Crossed Hands	3/4	Legato and Tenuto	<ul style="list-style-type: none"> - Devised one flat and two sharp key signature for each hand - Crossing hands
100	In the Style of a Folk Song	Alternating between 5/8-3/8	Legato	<ul style="list-style-type: none"> - <i>Tutte le due voci con molta espressione</i> (both voices with much expression) - Wide leap in L.H. with chromatics
101	Diminished Fifth	2/4	Legato	<ul style="list-style-type: none"> - Starting with dim. 5th - Bitonal music
102	Harmonics	3/4	Legato, Non-Legato, Staccato, Staccatissimo, Tenuto, and Portamento	<ul style="list-style-type: none"> - Appearance of grace notes - Hand crossing - Change of tempo six times - sf: sforzato (strongest sign in this method book) - Diamond-shaped notes (press key without sounding) - Overtone vibration effects
103	Minor and	9/8-	Non-Legato	<ul style="list-style-type: none"> - <i>Presto</i> (faster than Allegro)

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
	Major	3*2/8- 5/8- 7/8- 5/8- 9/8- 6/8- 9/8- 5/8		- <i>Rep. ad libitum</i> (performer is free to repeat) - Use of varied meters - Dotted bar line in the middle of piece - Bitonal (B Major + A minor)
104	Through the Keys	2/4- 3/4- 2/4	Legato	- Key signature changed 5 times without modulation in 30-second long piece - <i>b</i> part added as an extension
105	Playsong	4/4- 2/4- 3/4- 2/4- 3/4- 2/4- 3/4- 2/4- 4/4	Legato, Non-Legato, and Tenuto	- Two pentatonic scales (R.H.: white keys, L.H.: black keys) - Crossing hands - Bitonal - Accents and <i>marcato</i>
106	Children's	2/4	Legato	- Long tied note over moving figures

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
	Song			- Change of tempo
107	Melody in the Mist	3/4	Legato, Non-Legato, and Tenuto	- Dissonant chords for an impressionistic effect - Use damper pedal as marked - Interlocked hand position
108	Wrestling	3/4	Non-Legato	- <i>Sempre marcatissimo</i> (always very accented or marked) - Percussive minor 2nd interval effect with F# tied
109	From the Island of Bali	6/8- 4/4- 6/8	Legato, Non-Legato, Staccato, and Tenuto	- <i>Prol. Ped.: pedale prolungato</i> (use of the solo sostenuto pedal) - Change of tempo in ternary form - Impressionistic color using sostenuto pedal
110	Clashing Sounds	2/4	Legato, Non-Legato, and Tenuto	- <i>Assai allegro</i> (very rapid) - <i>Un poco sostenuto</i> (a little slower) - <i>Mezza voce, ma marcato</i> (half-voice but marked or accented) - <i>Come sopra</i> (as above) - Use half damper pedal

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				<ul style="list-style-type: none"> - Change of tempo five times - Interlocked hand position to produce percussive sound
111	Intermezzo	3/4- 5/4- 3/4- 5/4- 3/4	Legato	<ul style="list-style-type: none"> - Use of accidentals for dissonance - Moving melody over held note
112	Variations on a Folk Tune	2/4- 3/4- 2/4	Non- Legato, Legato, and Staccato	<ul style="list-style-type: none"> - Variation form using original Hungarian song - First theme in octave unison, then developed by sixths and four-voice form in different tempo
113	Bulgarian Rhythm(1)	7/8	Legato and Staccato	<ul style="list-style-type: none"> - <i>Leggero</i> (lightly, without accentuation) - Syncopated Bulgarian rhythm
114	Theme and Inversion	Alterna- -ting between 4/4 and 3/4	Legato	<ul style="list-style-type: none"> - Frequent clef changes in both hands - Counterpoint - Mixed accidentals

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
115	Bulgarian Rhythm (2)	5/8	Legato	- <i>Scorrevole</i> (fluently) - Rhythmically difficult
116	Melody	4/4	Legato, Non- Legato, and Staccato	- <i>Tempo di Marcia</i> (march time) - Double dotted half note - Syncopation in different touch
117	Bourrée	4/4- 4/5- 4/4- 3/2- 4/4- 3/2	Legato and Tenuto	- Question and Answer form between R.H. and L.H. - Change of clefs and meters
118	Triplets in 9/8 Time	9/8	Legato	- Proper accentuation in 9/8 compound meter
119	Dance in 3/4 Time	3/4	Legato and Staccato	- <i>Allegretto grazioso</i> (moderately fast and gracefully) - <i>Pochiss. Allarg.</i> (very little gradual decrease in speed) - Hand crossing
120	Fifth Chords	5/4- 3/2-	Legato, Tenuto,	- Blocked fifth chords - Frequent change of tempo and meter

Table 4.4 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
		4/4- 5/4- 4/4- 3/2- 4/4- 3/4- 4/4- 3/2- 4/4	Non-Legato, and Staccato	- Interlocked hand position
121	Two-Part Study	3/2- 4/4- 5/4- 4/4- 5/4- 4/4- 6/4- 4/4- 3/2- 4/4	Legato and Non-Legato	- Syncopation - Dissonance produced by R.H. and L.H. - Rhythmic adjustment with frequent change of meter

Table 4.5: 32 Piano Games

No.	Title	Meter	Articulation	Main Educational Feature
1	Middle, Bottom, and Top	N/A	Non-Legato and Staccato	<ul style="list-style-type: none"> - Very wide leaps covering all eight octaves - Dynamic contrasts from <i>pp</i> to <i>f</i> - Free tempo and form encourages performer's improvisational skill
2	Five Fingers	4/4	Legato	<ul style="list-style-type: none"> - Inversion between hands (contrary motion)
3	Thirds	4/4	Legato, Staccato, and Tenuto	<ul style="list-style-type: none"> - 3rds in both hands - Review of inversion between hands
4	3 White-Note Clusters	4/4	Non-Legato	<ul style="list-style-type: none"> - Cluster notes - Use same melodic and harmonic line, but in cluster technique
5	Melody	4/4	Legato	<ul style="list-style-type: none"> - Twelve-tone technique in simple form - No pitch focus
6	Moving 3 White-Note Clusters	4/4	Non-Legato	<ul style="list-style-type: none"> - Cluster technique in parallel motion - Partial damper pedal applied - Wide range utilized

Table 4.5 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
7	Broken Thirds and 3 White-Note Clusters	4/4	Non-Legato	- Review of all techniques of previous numbers; clusters, 3rds, inversion moving, and wide leaps
8	Everything Everywhere	4/4- 2/3- 4/4	Legato and Non-Legato	- Clusters - Wide leaps in both hands - Damper pedal - Shifting meters
9	5 White-Note Clusters	4/4	Non-Legato	- Bass melody with 5-note clusters in R.H.
10	Two Handed Duet	4/4	Staccato and Legato	- Twelve-tone technique - Retrograde technique
11	3 White-Note Clusters, High and Low	5/4	Non-Legato	- Clusters covering entire keyboard - Syncopation practice - Big dynamic contrast
12	Seashore	3/4	Legato	- Repetition of chords - Combined clusters and hand moving with lots of leaps
13	Mirror Mimic	4/4	Staccato	- Theme and variation form

Table 4.5 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
				- Composer inserts blank part for improvisation by performer
14	Tightrope Walker	2/2	Non-Legato and Staccato	- Repeated notes - Unison, 2nds, and 3rds
15	Confused	3/4- 2/4- 3/4- 2/4- 3/4	Non-Legato, Legato, and Staccato	- Repeated notes - Diminished chords - Interval of a 4th - No pitch center
16	Going Anywhere?	3/4	Staccato	- Twelve-tone writing - Clef change in L.H.
17	Up and Down	4/4	Non-Legato and Staccato	- Black-note glissando - Entire range of piano utilized - Use of damper pedal
18	Happy Dance	4/4	Staccato and Legato	- Repetition of 2nds - Percussive effect L.H.
19	Berceuse	4/4	Legato	- Syncopation for jazz effects - Ostinato of perfect 4th s
20	Argument	4/4	Non-Legato or	- Fast repeated notes

Table 4.5 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
			Staccato	- Tremolo - Dynamic contrasts within tremolo
21	Thumb Tricks	2/2	Legato and Non-Legato	- Diminished 3rds - Chromatics
22	Black Notes and White Notes	N/A	Legato and Non- Legato	- Repetition of clusters, both on white and black keys: tremolo effect - Improvisation skill
23	Converging	3/4	Non-Legato and Staccato	- Accented notes - Interval study
24	Running	6/8	Legato	- Natural flow of 16th notes - Control of thematic passage over mov- ing 16th notes
25	Going Places	4/4- 3/4- 4/4- 3/4- 4/4	Legato	- Meter changes - Phrasing instructions
26	Playing Games	2/4- 5/8-	Legato and Staccato	- Shifting meters - Damper pedal use

Table 4.5 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
		3/4- 2/4- 3/4		- Quickly shifting dynamics and articulation
27	Mirror Waltz	3/4	Legato	- Inversion between hands - Intervallic expansion - Wide dynamic range - Improvisation element using fermata
28	Mountains	N/A	Legato and Non-Legato	- Repeated black-note clusters - Modern notation - Improvisatory piece
29	Windows	N/A	Legato and Staccato	- Improvisation skill - Twelve-tone set piece - Harmony of main note and dissonant chords - Pedal instructions
30	Mobile	N/A	Legato and Staccato	- Una corda pedal - Modern notation and improvisation - Trills - Dynamic control, especially on trills

Table 4.5 – continued from previous page

No.	Title	Meter	Articulation	Main Educational Feature
31	Arapaho	3/4	Marcato	<ul style="list-style-type: none"> - Marcato articulation - Repeated note chords ostinato - Modern notation - Change of clefs, using wide range of keyboard
32	Winter	N/A	Non-Legato	<ul style="list-style-type: none"> -Utilize high keys of piano only - Glissando - Cluster trill - Improvisation

CHAPTER 5

TEACHING APPLICATION : COMPARE AND CONTRAST

Chapter 5 will compare the different teaching approaches that teachers may apply by using method books of Bartók and Finney. An examination of these two works will demonstrate how twentieth century musical concepts and compositional techniques are used in the music. The pedagogical element will concentrate on sight-reading skills, improvisation, ear-training, rhythmic studies, and twentieth century non-standard notation. Because the two works are different in their approach, the pedagogical aspects are different as well.

5.1. Developing Sight-reading Skills

Many pedagogues agree that an ability to sight-read is a valuable tool for pianists to possess.⁵⁸ An ability to sight-read effectively consists of a capacity to efficiently interpret musical symbols and to recognize harmonic, melodic, and rhythmic patterns well. Proficient sight-reading skills are a reflection of an overall understanding of the musical concept and the piece's construction, and should be taught from the earliest piano lessons. A good sight-reading ability may decrease frustration and increase pleasure at the piano for students, leading to longer periods of piano practice.⁵⁹ Good sight-reading habits include looking ahead while playing, playing without stopping, choosing appropriate fingerings, and moving the eyes efficiently. Teachers should be aware of these issues while aiding the student to develop these skills.⁶⁰

⁵⁸Robert Spillman, *Sightreading at the Keyboard* (New York: Schirmer Books, 1990), 1.

⁵⁹Scott Dirkse, "A Survey of the Development of Sight-Reading Skills in Instructional Piano Methods for Average-Age Beginners and a Sample Primer-Level Sight-Reading Curriculum" (DMA Diss., University of South Carolina, 2009), 1.

⁶⁰*Ibid.*, 7.

Figure 5.1: *Mikrokosmos* Book I, No. 30 mm. 1-16.

Moderato ♩ = 112

1

5

9

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Most pieces in first volume of Bartók's *Mikrokosmos* lie in a five-finger span, although there are some hand position changes. The set hand position naturally establishes the "eyes on the page" habit, which is an integral part of good reading.⁶¹ Directional reading involves a physical and cognitive intervallic awareness. The first volume of Bartók's *Mikrokosmos* uses intervallic distance from unison to a fifth in an appropriate manner for the beginner. Bartók's approach is gradual, and No. 30 is the first piece using all five intervals (refer to Figure 5.1.). Bartók uses a great deal of canonic technique, so the student will learn to look ahead more easily.

Bartók also helps develop the student's sight-reading skill by using the same melodic line to practice different techniques. The same octave-interval line is used in both No. 7 (playing unisons at the octave) and No. 28 (canonic treatment). (refer to Figure 5.2. and Figure 5.3.)

⁶¹Novik, 12.

Figure 5.2: *Mikrokosmos* Book I, No. 7 mm. 1-14.

♩ = 112

8

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Figure 5.3: *Mikrokosmos* Book I, No. 28 mm. 1-14.

♩ = 112

5

p

1

7

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Figure 5.4: *Mikrokosmos* Book I, No. 9 mm. 1-14.

♩ = 94

1

5

7

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Figure 5.5: *Mikrokosmos* Book I, No. 27 mm. 1-14.

♩ = 96

1

f

2

7

[35 sec.]

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Figure 5.6: 32 Piano Games No. 1

The image displays two systems of musical notation for '32 Piano Games No. 1'. The first system is in 4/4 time and begins with the word 'Free' above the staff. The right-hand part starts with a piano (*p*) dynamic, followed by a sforzando (*sfz*) dynamic on a quarter note, and then a fortissimo (*f*) dynamic on a half note. This is followed by a sixteenth-note scale starting on G4, marked with an 8va (octave) sign and a dashed line. The dynamic then gradually decreases to pianissimo (*pp*). The left-hand part has a whole rest. The second system begins with a 7-measure rest in the right hand, followed by a sixteenth-note scale starting on G4, marked with an 8va sign and a dashed line, and a dynamic of mezzo-forte (*mf*). This scale then descends to a piano (*p*) dynamic. The right hand continues with a half note G4 (*mf*), a quarter note F4 (*p*), and a half note E4 (*mf*). The left hand has a whole rest. The piece concludes with a final whole note G4 in the right hand and a whole rest in the left hand. An 8vb (octave below) sign is placed below the final G4 note.

No. 27 uses the same melody as No. 9 to introduce the concept of syncopation. (refer to Figure 5.4. and Figure 5.5.)

In contrast to Bartók's progressive approach based on a five-finger position, Ross Lee Finney introduces the difficult concept of keyboard topography at the beginning of the book. (refer to Figure 5.6.)

Familiarity with keyboard topography will allow a student to move about the keyboard without looking at his or her hands. The experience of this keyboard topography will give students the confidence to play in any register.

5.2. Teaching Improvisation

Improvisation was an integral part of every musician's training until the later nineteenth century. Sadly, with some notable exceptions, it is a vanishing skill. Improvisation relates

Figure 5.7: *Mikrokosmos* Book II, No. 43 a) mm. 1-4, b) mm. 1-4

a) Allegro ♩=96

Piano 1

Piano 2

b)

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theory to practice. In order to improvise, a student has to learn appropriate theory with sufficient understanding to be able to use his assimilated knowledge to create music.⁶² Improvisational experimentation helps develop students' understanding and feeling for such elements as melody, harmony, rhythm, meter, and form.

As a part of improvisation, teachers can ask students to play a given tune in different keys. A student will more likely be motivated to practice the different kinds of tunes in all keys when he or she can see the necessity and immediate applicability in an improvised performance.⁶³ An opportunity for transposition may be found in No. 43 from Volume Two of *Mikrokosmos*, which is written for four hands. One great value of this short piece of music is that the *a* and *b* sections of the Piano I part contain similar material in different keys. However, there

⁶²Raymond Lindstrom, "An Approach to Piano Improvisation," *American Music Teacher* (February-March 1974), 38.

⁶³David N. Baker, "Improvisation: A Tool for Music Learning," *Music Educators Journal* 66:5 (Jan. 1980), 49.

Figure 5.8: 32 Piano Games, No. 13 mm. 1-3, 15-29.

The image displays a musical score for 32 Piano Games, No. 13, in common time (C) with a tempo of quarter note = 152. The score is divided into four sections, each enclosed in a red dotted box:

- First way:** Measures 1-3. The right hand (RH) plays a melody starting with a quarter note G4, followed by eighth notes A4-B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter rest, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The left hand (LH) plays a bass line starting with a quarter note C3, followed by quarter notes D3-E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F3, quarter note E3, quarter note D3.
- Third way:** Measures 15-19. The RH melody is more complex, involving sharps and flats. The LH bass line continues with similar rhythmic patterns.
- Try other ways:** Measures 19-25. This section consists of empty staves for both hands, intended for student improvisation.
- Coda (or Fourth way):** Measures 25-29. The RH melody returns to a simpler pattern similar to the first way. The LH bass line also returns to a similar pattern.

is no Piano II written for the *b* section. Teachers can ask for multiple repetitions of the *a* section, and then have the students write out the *b* section in another key. To make it easier, students can be asked to transpose the *a* section first to the key of the *b* section, then write their own Piano II part, using the melody line of the *b* section. (refer to Figure 5.7.)

Figure 5.9: 32 Piano Games, No. 10 mm. 1-12.

The image shows a musical score for 32 Piano Games, No. 10, measures 1-12. The score is written for piano in common time (C). The tempo is marked as ♩ = 160. The piece begins with a piano (*p*) dynamic. The first system contains measures 1 through 5. The second system contains measures 6 through 12. The score features a variety of rhythmic patterns and dynamics, including a *pp* (pianissimo) section in measures 10-12. The key signature is one flat (B-flat major or D minor).

Rather than asking for transposition, Finney asks for direct improvisation in No. 13, "Mirror Mimic." For this theme and variation form, he uses two-measure material with inversion between the hands in four different ways. In the middle of the piece, Finney asks the student to improvise. Students may enjoy their freedom for a few seconds or they can extend the improvisation for a minute. (refer to Figure 5.8.) No. 10, "Two Handed Duet," may be helpful to someone who is not used to improvising. (refer to Figure 5.9.)

5.3. Ear Training

Ear training is a method of training a pupil to recognize and remember tones by the way they sound. According to Julia Broughton, most teachers agree that of all the methods of memorizing music, ear memory is the most musical. If students have the ability to memorize music easily, they can spend more time and attention on tone and expression.⁶⁴ The ear can be trained and developed.⁶⁵ With enough training, a student can better understand the

⁶⁴Julia Broughton, *Success in Piano Teaching* (New York: Vantage Press, 1956), 41-2.

⁶⁵Starr, 55.

Figure 5.10: *Mikrokosmos* Book II, No. 62 mm. 1-18.

Vivace, ma non troppo, risoluto ♩ = 126

f legato, marcato

2

7

13

4

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musical message of a piece. Generally, piano students are at a disadvantage in the ear training process because of the nature of their instrument. Students can find the pitch easily by eye without the ear. Therefore, it is especially crucial for the teacher to encourage ear training from the earliest possible moment.⁶⁶

Most piano method materials introduce a major/minor scale centered process. The beginner whose musical experience has not been confined to conventional major/minor modes

⁶⁶Potamkin, 164-5.

Figure 5.11: *Mikrokosmos* Book IV, No. 103 mm. 1-7.

Molto allegro ♩ = 184

The musical score consists of two systems. The first system shows the right hand starting with a melodic line marked '1' and the left hand with a bass line marked 'marcato' and 'f'. The second system continues the piece, showing the right hand playing a sequence of notes and the left hand playing a bass line. The score includes dynamic markings like 'f' and 'marcato'.

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is not aware that he is dealing with unfamiliar elements. Rather, everything he is experiencing is new to him.⁶⁷

Given the close relationship between harmony and ear training and given the twentieth century's radical departure from earlier conventional use of tonality, it made sense to Bartók to introduce a student's ear to "new" twentieth century harmonies in slow and gradual stages.⁶⁸ In Book II, No. 62 presents melodic doubling. (refer to Figure 5.10.) This practice is rooted in centuries of tradition. If the student is not aware of dissonances, he can more readily focus on the melodic line.

In *Mikrokosmos*, one often finds either bitonal or polytonal pieces. With practice, a student will become familiar with twentieth century tonality. Figures 5.11., 5.12. and 5.13. are examples of bitonal music.

⁶⁷Novik, 13.

⁶⁸Potamkin, 166.

Figure 5.12: *Mikrokosmos* Book V, No. 131 mm. 1-10.

Allegro non troppo ♩ = 124

Musical score for Mikrokosmos Book V, No. 131, measures 1-10. The score is in 2/4 time with a key signature of three flats. It features a piano accompaniment with a dotted red box highlighting the first four measures. Fingerings are indicated with numbers 1-5. Dynamics include *f*, *p*, and *sf*.

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Figure 5.13: *Mikrokosmos* Book V, No. 139 mm. 1-12.

Con moto, scherzando ♩ = 120

Musical score for Mikrokosmos Book V, No. 139, measures 1-12. The score is in 2/4 time with a key signature of one flat. It features a piano accompaniment with a dotted red box highlighting the first four measures. Fingerings are indicated with numbers 1-5. Dynamics include *mf*, *p*, *cresc.*, and *f*.

Figure 5.14: *Mikrokosmos* Book III, No. 91 mm. 1-6.

Lento ♩ = 72

p espr.

p

mp

mf

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Figure 5.15: 32 *Piano Games*, No. 8 mm. 1-14.

♩ = 60

f

15^{ma}

8^{vb}

15^{ma}

8^{vb}

15^{ma}

8^{vb}

15^{ma}

8^{vb}

Bartók also included non-tonally centered pieces in Book III. (refer to Figure 5.14.) This was a deliberate decision to place these pieces in the early stages of learning in preparation for playing contemporary pieces by Schoenberg, Scriabin, and Hindemith, etc.

Unlike Bartók's approach to ear training, Finney focused on training students to experience the entire gamut of the keyboard by applying a widely spread sound. (refer to Figure 5.15.) In this way a student's ear learns to accept various tones in every register of the keyboard.

5.4. Rhythm Studies

American music critic and musicologist Henry Edward Krehbiel emphasized that to study rhythm is to study all of music. Rhythm both organizes, and is itself organized by, all the elements which create and shape musical processes. Just as melody is more than simply a series of pitches, so rhythm is more than a mere sequence of durational proportions.⁶⁹ Rhythm is the vitality of music. It includes the arrangement of note values, the placing of accents and rests, etc. The lack of a rhythmic sense is a troublesome condition to deal with.⁷⁰ Study of rhythm at an early age is highly recommended, since massive problems occur when the study of rhythmic structure is postponed until a student reaches an advanced level.⁷¹

Bartók used syncopated rhythms in more than forty percent of the pieces of his *Mikrokosmos*. The first occurs in No. 9 in Book I. (refer to Figure 5.4.) Syncopation becomes more difficult as one progresses to the last part of Book VI. (refer to Figure 5.16.)

Displacement of the rhythmic accent is also treated in Bartók's Book IV, No. 109, starting from m.18. (refer to Figure 5.17.)

Metric changes and irregular rhythms appear frequently in *Mikrokosmos*. With practice, a student can expand his rhythmic structural span to go beyond reacting or responding to the regular strong-weak pattern. (refer to Figure 5.18.)

⁶⁹Camp, 4.

⁷⁰Potamkin, 168-9.

⁷¹Camp, 6.

Figure 5.16: *Mikrokosmos* Book VI, No. 152 mm. 16-21.

Musical score for Mikrokosmos Book VI, No. 152, measures 16-21. The score is in 3/4 time and consists of two systems. The first system contains measures 16, 17, and 18. The second system contains measures 19, 20, and 21. The music is written for piano with dynamic markings of *f*, *mf*, and *p*. A red dashed box highlights measures 16, 17, and 18. Fingerings are indicated by numbers 1-5 above notes. The key signature has one sharp (F#).

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Figure 5.17: *Mikrokosmos* Book IV, No. 109 mm. 18-25.

Musical score for Mikrokosmos Book IV, No. 109, measures 18-25. The score is in 3/4 time and consists of two systems. The first system contains measures 18, 19, 20, 21, 22, 23, 24, and 25. The second system contains measures 26, 27, 28, 29, 30, 31, 32, and 33. The music is written for piano with dynamic markings of *f* and *mf*. Red dashed circles highlight specific notes in measures 18, 19, 20, 21, 22, 23, 24, and 25. Fingerings are indicated by numbers 1-5 above notes. The key signature has one flat (Bb).

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Figure 5.18: *Mikrokosmos* Book IV, No. 103 mm. 1-7.

Molto allegro ♩ = 184

marcato *f*

1

4

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Figure 5.19: *32 Piano Games*, No. 14 mm. 1-9.

♩ = 112 or faster

p *cresc.*

5

Figure 5.20: 32 *Piano Games*, No. 20 mm. 1-6.



Finney introduced pulsating rhythms, which are energetic and reflect the percussive sound of much twentieth century music, in Nos. 14 and 20. (refer to Figure 5.19. and Figure 5.20.)

5.5. Learning New Notations and Sounds

One of the great benefits of working with a twentieth century method book is learning new notations. Many students are still poorly prepared for their first encounter with contemporary music, especially those which use non-standard notation.⁷² In recent years, new symbols have been devised as visual representations of the many innovative effects composers are creating.⁷³

In general, Bartók does not venture into this realm, although he does frequently use his own devised key signatures in many pieces from *Mikrokosmos*. (refer to Figure 5.21.)

In No.102 of Book IV, Bartók uses interesting effects produced from vibrations of overtones or harmonies when keys are silently pressed down and the same notes are sounded in a

⁷²Starr, 53-4.

⁷³Ellen Thompson, *Teaching and Understanding Contemporary Piano Music* (San Diego, Neil A. Kjos Music Company, 1976), 173.

Figure 5.21: *Mikrokosmos* Book IV, No. 99 mm. 1-9.

Lento ♩ = 72

Musical score for Mikrokosmos Book IV, No. 99, measures 1-9. The score is in 3/4 time, marked Lento with a tempo of quarter note = 72. It features a piano (p) dynamic. A red dashed box highlights the first measure. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a piano introduction. The second system continues the piece with various rhythmic patterns and fingerings indicated by numbers 1, 2, 4, and 5.

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different range. (refer to Figure 5.22.) A similar technique was also used by Schoenberg and Henry Cowell (In fact, use of this device can be found even as far back as Robert Schumann's *Carnival*).⁷⁴

In the preface, to *32 Piano Games* Finney introduces the new sonorities and notations of contemporary composers in many ways.

The tone cluster is a part of many composers' vocabulary, as introduced in No. 11. (refer to Figure 5.23.)

Aleatory, or chance, music allows performers freedom in the selection of sounds, rhythms, dynamics, instrumental color, etc.⁷⁵ The example of Figure 5.24. by Finney gives the performer freedom to choose the speed in any order within the box.

No. 29, titled "Windows," does not have any metric sign or bar line, but a new horizontal line indicates duration of the notes. (refer to Figure 5.25.)

⁷⁴Suchoff, *Guide to Bartók's Mikrokosmos*, 2nd ed., 133-4.

⁷⁵Canaday, 27.

Figure 5.22: *Mikrokosmos* Book IV, No. 102 mm. 1-10.

Allegro non troppo, un poco rubato ♩ = 110

The score consists of two systems. The first system (measures 1-6) has a piano accompaniment in the bass clef with a dotted red box around it. The melody is in the treble clef. Dynamics are *sfz* (measures 1, 6), *p* (measures 2-5), and *sfz* (measure 6). The second system (measures 7-10) has the piano accompaniment in the bass clef and the melody in the treble clef. Dynamics are *p* (measures 7-10). Fingerings (4, 5, 3, 4, 5) and articulation marks (accents, slurs) are present.

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Figure 5.23: *32 Piano Games*, No. 11 mm. 1-8.

♩ = 160 *sempre 15ma*

The score consists of two systems. The first system (measures 1-4) has a piano accompaniment in the bass clef with a 'sempre 15ma' interval. The melody is in the treble clef. Dynamics are *p* (measures 1-4), *cresc.* (measures 3-4), and *mp* (measure 4). The second system (measures 5-8) has the piano accompaniment in the bass clef and the melody in the treble clef. Dynamics are *f* (measures 5-8) and *cresc.* (measures 7-8). Fingerings (5) and articulation marks (accents) are present.

Figure 5.24: 32 Piano Games, No. 30.

♩ = 132

mf

no ped.

5

ped.

Figure 5.25: 32 Piano Games, No. 32.

♩ = 60

p

no ped.

7

p

CHAPTER 6

CONCLUSION

As new musical styles emerged in the twentieth century, many pedagogical writers expressed the need for an instructional approach that could enhance students' ability to approach the works of contemporary composers with confidence and appreciation.

Many articles and books were written when Béla Bartók's *Mikrokosmos* was published. Unfortunately, since 1980, the amount of writings and research about this pedagogical set certainly decreased, to the detriment of piano teachers and then young students. There are several dissertations dealing with the compositional background and performance issues of Ross Lee Finney's several piano sonatas, as well as personal interviews with Finney, but only a few materials are available on *32 Piano Games*. In this paper, the effective though different approaches to introducing contemporary music to beginning piano students have been explored. Though perhaps ideally suited for young beginners whose musical ear is not yet formed, these approaches are suitable for beginners of all ages in learning both musicianship and proper piano technique.

By studying *Mikrokosmos*, students learn how to address the difficulties of contemporary music step by step, and gradually become adept in the style and sound of contemporary music. Finney's *32 Piano Games* introduces the entire sonority, types of notation, and piano articulations of the piano, which are the basic building blocks, used by contemporary composers. Students can be prepared and trained for their encounters with a broad range of contemporary music by studying these two works. These two works are also useful in learning about more conventional styles and techniques. These two pedagogical pieces can be useful as a first step for students preparing pieces in the Baroque to Romantic literature as well.

A good teacher helps the student by selecting proper materials. Maurice Hinson states that dropping some of the old "war horses" and adding some new ingredients benefit both teacher and student in adapting to the change of times and audiences. It is this author's hope that this paper may serve as a valuable research tool for both student and teacher.

APPENDIX

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