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MEMORABLE MANTRAS: PHRASES TO TEACH BY

1. **“Divide and Conquer”** (William Westney) Every passage needs to be grouped, for both technical and musical reasons.
2. **“Less fingers”** (My teacher, Gilbert Kalish, from *his* teacher, Leonard Shure). We play individual notes with our fingers, but we make larger gestures from our wrists and arms. Use “handing” not “fingering.” (Marian Hahn.)
3. **“And then to there.”** (Benjamin Zander) Group from the upbeat, chant, and you’ll have it right.
4. **“Barlines should be seen but not heard.”** (Arthur Schnabel) Melodic stresses and downbeats need not coincide; do not assume they do!
5. **“Tops.”** (Martin Canin) Voicing is everything.
6. **Play “living notes.”** (Richard Goode) Keep the sound alive for its duration; the space between the notes is what counts.
7. **“The pedal is the soul of the piano.”** (Anton Rubinstein) Or from Poulenc: “The pedal adds butter to the sauce” Too much and too little are both a misfortune!
8. **Listen to one line with one ear and the second with the other.** (Boris Berman) It’s all about hearing independently and then synchronizing.
9. **Rests are “Active Units of Silence”** (Tom Rosenberg) Fill silence with your most intense imagination; rests are not a rest period!
10. **“All Animals are Equal, but some are more Equal than Others”** (*Animal Farm* by George Orwell, quoted by Boris Berman) The same goes for notes.

AND ONE MORE OF GRAVE IMPORTANCE:

11. **“FINISH”** (Gil Kalish) Finish your gesture technically before jumping to the next thing, and finish your thought. Breathe, phrase, and do not hit and run!
FINISHED!