

# **Repertoire Swaps: Developing Technique and Musicality through Traditionally Underrepresented Composers**

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## **Two and Three Note Slurs**

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**“Blue Planet” from *Children of Light*** – Karen Tanaka (*Chester Music Limited*)

- Ample two note slurs in both the RH and LH, several LH fingering options, lilting/rocking effect throughout.

**“Jasmin de Provence” from *Fleurs de France*** – Germaine Tailleferre (*Henry Lemoine*)

- Two and three note slurs in LH, some RH two note slurs, contemplative and nostalgic melody, persistent LH lilting figure, some hand crossings.

## **Scale Practice and Running Passagework**

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**“Dutchess of Devonshires Reel” from *12 Country Dances*** – Ignatius Sancho (*IMSLP*)

- Active RH throughout with scale figures in the middle portion, LH octaves throughout and RH arpeggiated figures, lively and spirited.

**Étude** – Louise Farrenc (*Schott Music*)

- Provides excellent practice in navigating RH passagework, dance character, variety of articulation markings, fits comfortably in the hand.

## **Arpeggiated Chords/ Broken Chord Patterns**

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**“Canoeing” from *Six to Twelve, Op. 119, No. 3*** – Amy Beach (*Hal Leonard*)

- Chord study for both hands, two voices within the RH, tranquil and atmospheric, features consistent pedaling and finger legato.

**Adagio in F minor** – Joseph Bologne (*Merion Music*)

- LH broken chord patterns and octaves throughout, for the sensitive student, sentimental melody punctuated by rests, features long melody lines.

## **Left Hand Melody**

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**Ring Play** – William Grant Still (*William Grant Still Music*)

- B section includes call and response and C section features LH melody, fits comfortably in the hand, African spiritual influenced harmonies.

**Pièce Romantique, Op. 9, No. 1 in G Major** – Cecilé Chaminade (*IMSLP*)

- LH melody reminiscent of a cello line, RH chord Study, repetitive melody material, potential challenges include balance between hands and within LH.

## **Large Leaps**

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**Childhood Capers** – Zenobia Powell Perry (*Jaygayle Music*)

- Light and playful character, RH scales and voicing practice, large LH jumps between intervals/chord in B section, provides wonderful technical practice.

**Mother’s Sacrifice** – Violet Kinney (*Hildegard Publishing*)

- Tender and sentimental, ABCBA+introduction and coda, large LH chords and leaps in the B section, octave passages & voicing challenges in the right hand.

## Chordal Texture

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### **Prelude, Op. 4, No. 8** – Dianne Goolkasian-Rahbee (*FJH Music Company Inc.*)

- Predominant interval of LH 5ths, repetitive motivic material, somber and expressive dynamic range, accessible introduction to chordal texture.

### **“Galop” from *Enfantines pour Piano*** – Germaine Tailleferre (*Henry Lemoine*)

- Four voice texture throughout, repetitive LH intervals, frequent changes between treble and bass clef, playful and dancelike.

## Contrasting Articulations in each Hand

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### **Pierrot Sautille** – Hedwige Chrétien (*Schott Music*)

- LH provides a pedal tone effect to support an articulated RH, require attention to detail, quirky yet attractive sounding, excellent exercise in hand independence.

### **Lullaby** – Bangambula Vindu (*Oxford*)

- Irregular staccatos used in both hands, fuguelike motivic material, lyrical and expressive, requires sufficient hand independence skills.

## Two Voices Played in One Hand

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### **“Tender Thoughts” from *Ten Short Essays*** – Ulysses Kay (*Oxford*)

- Simple, beautiful melody, middle section includes three voices; two often played in the RH, unexpected harmonies and chromaticism, requires expressive playing.

### **“In D’un Jardin Clair” from *Trois Morceaux Pour Piano*** – Lili Boulanger (*IMSLP*)

- Two voices played in one hand throughout nearly the entire piece, atmospheric, impressionistic, requires rubato, harmonic variety, voicing and pedaling challenges.

## Sharing a Melody Between the Hands

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### **Water Sprite** – Florence Ada Goodrich (*Schott Music*)

- Playful and light, right and left hand interchange, requires choreography and agility, can be taught easily by rote, reinforces keyboard topography skills.

### **“Piano Piece No. 2 Call and Response” from *Six Piano Pieces*** – Robert Mawuena Kwami (*Oxford*)

- Melody is shared through call and response motive, requires careful phrasing and observation of two note slurs, bright and expressive melody, several key changes and a brief chordal section.

## Ornaments

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### **“Menuet” From *Pièces de Clavecin*** – Elisabeth Jacquet de La Guerre (*Schott Music, IMSLP*)

- Lively dance, RH includes varied mordants, LH uses some arpeggiated figures and moves parallel to the RH, accessible introduction to French Baroque style playing.

### **The Goblin and the Mosquito** – Florence Price (*IMSLP*)

- Ornamental figures and fast repeated notes throughout, explores percussive elements of piano playing, wonderfully quirky and playful, character piece.