



# Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

## Angela Miller-Niles presents: Aubade, op. 126, no. 2 by Cécile Chaminade

### Process and Practice

**Fully present:** tips for maintaining focus and engagement over time

- Put words to the melody to keep it fresh and think about phrasing. Have students sing along with the melody.
- Have students imagine characters while playing to help show changes in sound and color. Have them work out a story or scene that they can imagine to help stay focused.

**Break it up:** useful practice segments; how to connect them and plug them back into the whole

- B section, m17-24: Practice the soprano melody, then the accompaniment chords in LH and bottom of RH; then put all parts together. Once this is comfortable, students should look at the transition into this section as it is such a big change from what was before.
- Practice the timing of the last several measures to make the *ritardando* in m. 30 and the *a tempo* in m. 31 make sense to the story and feel comfortable.

**Layers and outlines:** tips for focusing on how the parts makeup the whole

- Discuss how the A and B sections are different. Ask the students to think of each section as a different character in the conversation and think of ways they can highlight the differences.

**Achieving flow:** ideas for finding and maintaining tempo, managing modifications artistically

- When choosing the tempo, remind students that this is a song and not a dance. It should be slow enough to be expressive, but still feel in cut time.
- Discuss the use of *rubato* in transitions between sections. Remind students to bring out any tempo changes (*poco rit.*, etc) marked by the composer.

**Make it mine:** tips for developing and refining a personal, internal sense of the piece

- Chaminade asks for the *una corda* in the B section with her use of “2 Ped,” but never says when to release it. Discuss with your student when they want that transition to take place. The *mf* at m. 21 could be a logical place or the return of the A section at m. 25.
- Have students develop their own story or conversation for the last few measures. This will help them develop the timing of the *ritardando* and *a tempo* without it feeling too forced.

**Deep knowing:** tips for securing memory

- Play the A sections back to back. They are the same until m. 29 in the return of the A section. At that point, the *crescendo* and *ritardando* can be used to help the student remember that they aren't repeating all of the A section. This can help with both expressive performance and memory.
- Make sure students have memory jump spots throughout the piece. Have them practice jumping to different sections so they know they can recover from mistakes.

**Final stages:** tips for ensuring performance readiness, maintaining freshness and spontaneity, and reinforcing an expressive personal connection

- Have students perform in front of family and friends to get comfortable in a lower stress setting.
- If students have a public performance, try to get them access to that instrument so they can test it out.
- Record your students playing and have them listen to whether they can really hear all the details in the score.