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Guiding Intermediate Pianists

Abstracts for Volume 13, No. 3.

ENGLISH

A Hummel Treasure Hunt by Joanne Haroutounian

p. 39

This article describes the personal journey to research a piano concertino by Johann Nepomuk Hummel during the 1980s before internet conveniences. From initially hearing the music on a clock radio, the author searched the Library of Congress and the British Library to locate the *Piano Concertino*, opus 73. In the process, she discovered Hummel's major pedagogical treatise that included comprehensive information about how to teach piano in the 1800s. The volume also included a treasure trove of charming intermediate level pieces that were not readily available. Her research led to the publication of both the concertino and the piano miniatures.

Cécile Chaminade's *Album des Enfants*: A Treasure-trove of Teaching Pieces for the Intermediate Pianist by Adrienne Wiley

p. 33

It is unfortunate that Chaminade's piano music has literally been swept under the proverbial carpet. She, among other female composers, provided a wealth of compositions for the budding pianist: her music is pedagogically sound, musical, technically appropriate, and quite frankly: quite inviting in sound and style. Her compositional output for the piano numbers over 200 pieces. This article will address the works found in her *Album des Enfants*, books 1 and 2.

Practicing Alongside our Intermediate Students by Sara Ernst

p. 11

After fundamental habits are established during elementary study, the intermediate years become a time period for acquiring a toolbox of practice techniques. Ideally, the weekly piano assignment provides the intermediate pianist with a balanced practice outline that includes warmups, music for personal enjoyment, repertoire in the learning stages, and repertoire that is being polished for performance. Preparation for practice at home occurs during the piano lesson, such that the teacher guides practice in every lesson and frequently asks the student to demonstrate specific strategies. Through the use of key pedagogical approaches, teachers can lead their students to greater independence and readiness for performance.

Teaching Contemporary Piano Techniques to Intermediate Piano Students with Alexina Louie's *Star Light, Star Bright* by Lynn Worcester Jones **p. 17**

Introducing intermediate piano students to twentieth- and twenty-first-century compositional techniques and styles is essential, especially as we move from Gen Z students to those in Generation Alpha (born in the early 2010s). These techniques encourage students to develop greater rhythmic control, perceive their sound differently, explore new freedoms, and build their inner conductor as they absorb the importance of rhythmic values and new approaches to time and space. This article offers pedagogical advice on teaching these techniques with Alexina Louie's *Star Light, Star Bright*—a musically rich, celestial set of nine pedagogical solo piano pieces tailored for this purpose.

The Legacy of Frances Larimer by Yeeseon Kwon, Gayle Kowalchuk, and E. L. Lancaster **p. 46**

When Frances Larimer passed away on October 21, 2021, the American piano pedagogy community lost a trail blazer in the field of group piano, piano pedagogy, and piano teacher training. Three former students and pedagogy influencers reflect on Larimer's life, program development at Northwestern University, and mentorship which extended far and leaves a lasting legacy in our field.

The Legacy of Miriam Hyde by Jerry Wong **p. 25**

Miriam Hyde (1913-2005) was a towering figure in the musical life of Australia for decades. Composer, pianist, educator, and frequent adjudicator, she distinguished herself in all areas of her artistic life. Following studies abroad at the Royal College of Music in London, she returned to Australia and unleashed a significant compositional output that was frequently tied to the syllabus of the Australian Music Examinations Board. Her works range from sight reading materials to concert works and an investigation into the compositional style reveals equal levels of expressivity and pedagogical intent.