



# Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

**Lynn Worcester Jones presents:**

***Chanson bretonne, Op. 76, No. 5* by Cécile Chaminade**

## Preparation and Presentation

**Context:** pieces that are helpful to have experienced or played before approaching this one

- Etude Op. 45, No. 2 ("Avalanche") by Heller
- Sonatina in C (l. *Allegro giocoso*) by Khachaturian
- *Lyric Pieces*, Op. 71, No. 3 ("Puck") by Grieg

**Get Ready:** creative activities to explore before the first encounter with the score to prepare a student for deeper engagement and more immediate success

- Put on a recording and dance to the music
- Come up with a story or sequence of images to go with the piece
- Listen to three recordings to gain perspective on how different tempi can affect the overall character of the piece

**Initial Focus:** features to pay attention to first; priority steps in reading and absorbing the music

- Identify the form—where is it exactly the same, different, or *nearly* the same?
- Identify lengths of phrases
- Identify technical challenges within the B section
- Teach the opening A section and then the second A section (since the second appearance of A is more difficult)

**Coordination Essentials:** physical skills and drills for common technical challenges in the piece

- Practice chords in root position and inversions in the keys presented in the B section several weeks before learning the B section
- Use a variety of touches and speeds for the above chord exercises
- Choreography rolled left hand tenths; think of rolling on top of the keys to the thumb, with a high yet supple wrist
- Practice octaves in scales and arpeggios to prepare for the second and third A sections
- Practice projecting the melody in the soprano right hand top fingers; this must soar above the leaping chords and octaves throughout

**Expressivity:** ideas to connect with the expressive and musical nature of the piece

- Use imagery to ingrain technical components, such as musical metaphors (i.e., "ballerina elephant tippy toes for all non-soprano notes in chords and octaves")
- Work together to create imagery for challenging technical passages

- Practice singing the melody in each phrase, using inflection and phrasing with the voice; mimic this phrasing on the piano

**Look Forward:** approaches to set up for success with refinements that will need attention a few weeks down the road

- Continue to practice the technical elements of the B section, especially to achieve a lightness of touch in the first two phrases for a toccata-like sound
- Focus on the transition from the first B section to the second A section, as this is mentally the toughest part to get through
- Practice left hand alone in one to two phrases to secure memory
- Practice big leaps with eyes closed and separated by an additional octave (to make the original leap feel easier)