



# Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

**Michael Clark Presents:**

## **II: March from *Children's Suite* by Grazyna Bacewicz**

### **Preparation and Presentation**

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

- Béla Bartók: *Mikrokosmos* No. 131: Fourths
- Sergei Prokofiev: March, Op. 65, No. 10

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

- Improvise over the opening accompaniment pattern. Here are some possibilities:
  - Student improvises melody within C pentascale while teacher loops LH accompaniment from mm. 1–2.
  - Teach the student LH accompaniment by rote, then the teacher improvises melody using grace notes and syncopation patterns found in the piece.
  - Student takes both roles: teach the student LH by rote, then student improvises melody within C pentascale in RH.
- Listen and compare the moods of various marches from orchestral and piano repertoire such as Tchaikovsky's *Marche Slav*, Schubert's *March Militaire*, Chopin's *Marche funèbre*, and Prokofiev's March from *The Love for Three Oranges*.

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

- Notice the detailed articulation markings: almost every note has one! How can the various articulations come to life?
- Give careful attention to Bacewicz's fingerings for double notes—they're designed to naturally inflect the articulation.

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

- Tap and count syncopated rhythm in mm. 4–8.
- Practice legato thirds and fourths: slur in groups of two or three, both ascending and descending.
- Find a wrist/arm circle to facilitate the wide LH accompaniment.

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

- How does the character of this march compare with others the student has heard?
- Exaggerate the humorous features: grace notes, syncopated rhythms, and large leaps.

- How does Bacewicz create contrast in mm. 17–24? How does the middle section with legato thirds and fourths relate to the opening?

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

- Exaggerate lifts in slur groupings in mm. 26–36 to build strong technical habits.
- Practice ghosting the LH accompaniment to prepare for appropriate balance.