



Inspiring Artistry Repertoire Project

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Michael Clark Presents:

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

Process and Practice

Fully present: tips for maintaining focus and engagement over time

- Experiment with extreme contrasts in articulation. How distinct can each unique marking be?
- Try different approaches to voicing the double notes in the middle section. Follow the lower note in the RH or the LH line instead of just the top note. Start with a duller, more even voicing, then brighten it as the line ascends.

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

- The piece breaks easily into four main sections: mm. 1–16, 17–24, 25–40, 41–59.
- Focus on the timing in the transitions between the sections: how can the left hand prepare the next character in mm. 16 and 24–25? How much *ritardando* will be effective in m. 40?

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

- Block the LH harmonies in close spacing or use two hands to block them in open spacing to hear how the harmony changes.
- Notice how mm. 55–59 alternates between two tonal areas of the piece. What does Bacewicz convey through this choice?

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

- Imagine an actual marching or walking speed. Does the character of the music suggest rigidity? Or more flexibility and playfulness?

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

- What happens on this march that dislodges the left hand from C down to B-flat in m. 17? Encourage students to imagine a narrative that supports the changes in mood.

Deep knowing: tips for securing memory

- Understand exactly where the return of the A section diverges from its first appearance at the beginning of the piece (compare mm. 16 and 52).
- Compare the contour of each phrase in mm. 25–40. Observe exactly where each line changes direction, mark the few skips, and note whether the hands are moving in parallel or contrary motion.

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

- Try performing it at multiple tempos, each suggesting a different character: a frenzied scurry, a carefree stroll, a tedious plod, etc.