



Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

Sara Ernst presents:

***Aus dem Norden*, op. 130, no. 21 by Cornelius Gurlitt**

Preparation and Presentation

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

- Kohler: Etude in F Major, op. 190, no. 27
- Diabelli: Vivace in C Major, op. 125, no. 7
- any pieces that involve playing a LH broken-chord accompaniment against a lyrical RH melody, in either 3/4 or 3/8

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 or imitate melodies in D minor from an aural model, using dotted rhythms as they appear in the piece.
- Tap the rhythmic figure in the right hand while tapping a steady eighth note in the left hand.
- Rolling LH chord patterns focusing on those used in the piece; these might include: i-iv-i, i-V-i and octave based patterns as in mm. 1, 10, using appropriate fingerings.

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

- Fingerings and gestures for the left hand.
- Blocking triads will facilitate note reading and reinforce triadic fingerings; when and why to use 421 and 521 (versus 531).
- RH mm. 910: prepare legato connection into the harmonic sixths.

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

- A circular wrist motion for the LH adapted for chord progressions in each phrase, always initiated by the bass note.

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

- The title of this piece, “From the North,” is abstract; develop specificity in conversation with the student after a teacher performance.
- Dark tonality and expressive melody, combined with the markings *risoluto*, *forte*, and accents, provide clarity as to Gurlitt’s dramatic intent.

Looking Forward: Approaches to set up for success with refinements that will need attention a few weeks down the road

- A convincing performance of this piece requires controlled balance between the hands; all HT practice must prepare for this tonal control
- Harmonic analysis can occur alongside the initial study of the chordal left hand to prepare for exploration of melodic direction and cadences.