



# Inspiring Artistry Repertoire Project

A Piano Magazine subscriber-exclusive digital resource

**Chris Madden presents:**

**“Mandarin Orange” from *In My Lunchbox* by Judith Lang Zaimont**

## Process and Practice

**Fully present:** tips for maintaining focus and engagement over time

- To maintain both mental and musical focus, have students draw a star over the high point of each phrase. This will give them short, intermediary targets to aim for throughout their performance.

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

- Ask students to play just the climax in mm. 35-36. Then, encourage them to practice an even *crescendo* leading to this point as well as an even *diminuendo* following it by adding one measure on either side of the climax. Continue extending until they play the complete phrase before and after the climax.
  - This provides repetition practice at the most important part of the piece while also building in musicality.

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

- In order to understand the form of this piece, students should be encouraged to look for repeated melodic ideas. Notice that the opening returns at m. 19. Once they see and hear repeated melodic ideas, they can compare/contrast ways the composer treats them differently. This will add nuance to their playing.

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

- The composer specifically indicates a tempo of “no faster than 96.” In order to find a convincing tempo that is less than 96, students might play passages with long tied notes (e.g., mm. 16-18 or mm. 43-45) and listen closely that the note is still sounding by the end of the tie. If not, it might be helpful to take a slightly faster tempo.

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

- Short two- or three- note slurs in this piece might be a visual barrier to students who need to see and hear long phrases. Using a colored pencil, students can explore drawing longer phrase markings that end in various places to see how their choices affect shaping.

**Deep knowing:** tips for securing memory

- Identify subtle differences that occur within repeated ideas.
  - Example 1: mm. 1-3 ascends to C-sharp while the repeated idea in mm. 4-6 ascends to D-sharp.
  - Example 2: mm. 9-11 is repeated in mm. 11-13, but the melody is altered slightly.

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

- As the composer suggests, encourage students to learn the piece starting both on F-sharp and F. Then, ask them to describe how it sounds different, and let them choose which key they will perform it in!
- For more advanced students, you might allow them to perform the piece beginning on any note in order to give them more ownership over the sound.