

BOOK 2

12

PIANO
STUDIES

From Rote to Note

Late Elementary to Early Intermediate Piano Studies
That Reinforce Theory and Technique
Designed to Be Taught without Traditional Notation

E. L. Lancaster *and* Omar Roy

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About This Book

From Rote to Note, Book 2 contains twelve studies that reinforce keyboard theory and technique. Each study is based on a theoretical or technical concept that students encounter at late elementary to early intermediate levels of study and is designed to be taught from a musical map without the aid of traditional notation. Once students can play from the abstract representation, they can examine the notated score. They move intellectually from rote to note, experiencing musical elements before relating them to notation.

This book is geared toward students of varying age groups and can easily be adapted into existing curriculums. It is especially useful for students who play other instruments and are familiar with rhythm notation. Students who are not familiar with rhythm notation can learn the rhythms by ear after hearing teacher demonstrations.

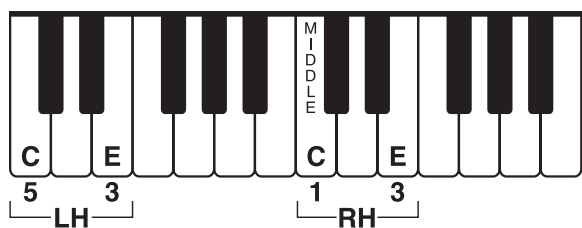
Each study includes the following:

- An abstract that maps the piece to aid with memory and practice at home
- Traditional notation of the piece
- A teacher section that identifies the piece's concept, gives steps for introducing the musical map, and outlines strategies for teaching the study by rote

4 ROTE

Allegretto in C Major

In each measure, the hands alternate playing legato parallel thirds on white keys.



Pattern 1

Pattern 2

Ferdinand Beyer (1803–1863)
Op. 101, No. 84

Allegretto

Measure 6: **f** C Pattern 1 → F → G → C

Measure 5: Am → F → Dm → B°

Measure 9: **p** C Pattern 2 → F → G → C **f**

Measure 13: Am → F → Dm → B° **p**

Allegretto in C Major

Ferdinand Beyer (1803–1863)
Op. 101, No. 84

Allegretto

Measures 1-4 of the piece. The music is in 6/8 time and C major. The first staff (treble clef) features a melody of eighth notes with fingerings 3-1, 4-2, and 5-3. The second staff (bass clef) features a bass line with fingerings 5-3, 2-4, and 1-3. The dynamic marking *f* is present.

Measures 5-8 of the piece. The first staff (treble clef) continues the melody with fingerings 3-1. The second staff (bass clef) continues the bass line with fingerings 5-3. The dynamic marking *f* is present.

Measures 9-12 of the piece. The first staff (treble clef) features a melody with fingerings 5-3, 4-2, and 3-1. The second staff (bass clef) features a bass line with fingerings 1-3. The dynamic marking *p* is present in measure 9, and *f* is present in measure 12.

Measures 13-16 of the piece. The first staff (treble clef) features a melody with fingerings 5-3. The second staff (bass clef) features a bass line with fingerings 1-3. The dynamic marking *p* is present in measure 16. The piece concludes with a final chord in measure 16.

TEACHER

Allegretto in C Major (Thirds)

Introduce and Explain Map

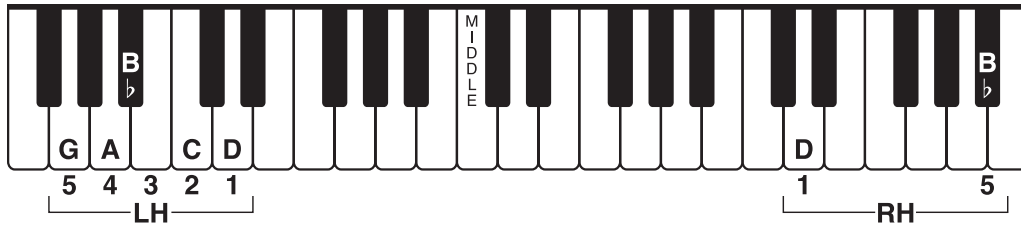
1. Pitches above the horizontal line are played with the RH; pitches below the line are played with the LH.
2. Each of the two patterns plays thirds on white keys within a five-finger pattern. Pattern 1 with ascending thirds is played in mm. 1–8. Pattern 2 with descending thirds is played in mm. 9–16.
3. Chord symbols indicate the five-finger patterns to be used throughout the piece, while arrows indicate the direction to move to the next pattern.
4. Letter names and finger numbers are given for the final measure of the piece.

Demonstrate and Teach by Rote

1. Demonstrate the two patterns at the top of the map.
2. Block the chord hands together for each new pattern.
3. Block the chord hands separately (LH followed by the RH) for each new pattern. While one hand is playing the chord, the other hand moves to the location of the next chord during the rest.
4. Play the LH of mm. 1–8 as written; then, play the RH. Then, play alternating hands.
5. Play the LH of mm. 9–16 as written; then, play the RH. Then, play alternating hands.
6. Play m. 16 using pattern 2, concluding the with final chord in m. 17.
7. Play the entire piece, using pattern 1 for mm. 1–8 and pattern 2 for mm. 9–16.

Prelude in G Minor

Use the damper pedal for the chords in mm. 8–9.



Giuseppe Concone (1801–1861)
Op. 37, No. 6

Allegro

4/4 *mf* five-finger pattern arpeggio

G minor D major G minor

4 ascending chromatic scale

D above middle C

1 3 1 2 3 1 3 1 3 1 2 3

p *cresc.*

C minor Gm/D

7 3 D's above middle C

f

Gm/D D above middle C

descending chromatic scale

middle C

4 2 1

D below middle C

5 2 1

2 G's below middle C

G minor five-finger pattern below middle C

Prelude in G Minor

Giuseppe Concone (1801–1861)
Op. 37, No. 6

Allegro

The first system of the score covers measures 1 through 3. The music is in G minor (one flat) and 4/4 time. The right hand (treble clef) features a melodic line with a long slur over measures 1-3, starting with a dotted half note G4. Fingerings are indicated as 5-1 in measure 1, 5-1 in measure 2, and 5-1 in measure 3. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Fingerings are 5-4-2-1 in measure 1, 5-3-2-1 in measure 2, and 5-4-2 in measure 3. The dynamic marking *mf* is present in the first measure.

The second system covers measures 4 through 6. Measure 4 begins with a box containing the number 4. The right hand has a melodic line with a slur, starting with a dotted half note G4. Fingerings are 3-1 in measure 4, 4-2 in measure 5, and 1-3 in measure 6. The left hand continues with eighth notes. Fingerings are 5-4-2 in measure 4, 5-1-2 in measure 5, and 5-1-2 in measure 6. The dynamic marking *p cresc.* is placed in measure 5.

The third system covers measures 7 through 9. Measure 7 begins with a box containing the number 7. The right hand has a melodic line with a slur, starting with a dotted half note G4. Fingerings are 4-2-1 in measure 7, 5-2-1 in measure 8, and 1 in measure 9. The left hand continues with eighth notes. Fingerings are 1-3-1-2-3-1 in measure 7, 4 in measure 8, and 1-5 in measure 9. The dynamic marking *f* is present in the first measure.

TEACHER

Prelude in G Minor (Chromatic Scale)

Introduce and Explain Map

1. Pitches above the horizontal line are played with the RH; pitches below the line are played with the LH.
2. In both hands, letter names are shown for individual notes, intervals, and chords.
3. The RH plays
 - sixths and thirds (mm. 1–5)
 - an ascending chromatic scale (mm. 5–7)
 - chords followed by a five-finger pattern (mm. 8–10)
4. The LH plays
 - a five-finger pattern and arpeggio (mm. 1–4)
 - an inverted chord over a held bass (mm. 5–6)
 - a chord followed by a descending chromatic scale (m. 7)
 - single notes, a fifth, and a five-finger pattern (mm. 8–10)
5. Arrows in mm. 1–3 indicate the direction to move for the next pattern.

Demonstrate and Teach by Rote

1. Demonstrate the LH pattern in m. 1, and play the same pattern in the keys shown in mm. 2–4.
2. In the LH of mm. 5–7, find the G minor chord in second inversion. Play the bottom note of the chord on beat 1 of mm. 5–6 and the top two notes of the chord on the remaining beats, ending with a complete chord on beat 1 of m. 7.
3. Play the LH descending chromatic scale in mm. 7–8 for one octave using traditional scale fingering.
4. Demonstrate the single notes, interval, and G minor five-finger pattern in the LH of mm. 8–10.
5. Find the intervals in the RH of mm. 1–5.
6. Play the RH ascending chromatic scale in mm. 5–6 for one octave using traditional scale fingering. Play again an octave higher in mm. 6–7.
7. Demonstrate the chords and G minor five-finger pattern in the RH of mm. 8–10.
8. Play the entire piece, adding damper pedal to connect the chords in mm. 8–10.