



# Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

[Craig Sale presents:](#)

[Running Along, from 24 Little Pieces, Op. 39 by Dmitri Kabalevsky](#)

## Process and Practice

**Fully Present:** Tips for maintaining focus and engagement over time

- Goal performances in group classes and for family/friends.
- Practice with metronome at slow, medium, and performance tempos.
- Record student performance of piece in home practice and in lessons.

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

- Break it up into three sections: mm. 1-4, mm. 5-8, mm. 9-end. Be able to play any of these sections in practice in any order.

**Layers and outlines:** Tips for focusing on how the parts make up the whole

- How are the first two sections similar? How is the third section different? How does this difference add to the excitement of the piece?

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

- Experiment with feeling different pulses (same tempo). For example, play with metronome ticking 8th notes at 208, then ticking quarter notes at 104, then ticking half notes at 52.
- Find a comfortable performance tempo while playing on the fallboard. Then play on keys at the same tempo.

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

- Describe what happens to the "runner" in this piece? How do the three sections tell that story?

**Deep knowing:** Tips for securing memory

- Be able to start at any of the three sections of the piece, in any order, from memory.
- Practice with the LH as written and the RH an octave too high. Then play with RH as written and LH an octave too low. Then play with RH too high and LH too low. Then play again as written.
- Write out a section of the piece on staff paper for the student with notes missing; have the student fill in the missing notes.

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

- Who is "running along" in this piece? How would an elephant "running along" sound? Play it that way. Imagine other animals or people and play it as you imagine they would sound. Can you hear a difference between your "running along" and these other characters?
- Play the piece in different registers of the keyboard.
- Practice "performing." Walk to the piano; take time to think of your tempo and character before you begin; play with no stopping; practice getting up to take a bow and smile!