



Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

[Leah Claiborne presents:](#)

[Run! Run! from Memories of Childhood by Octavio Pinto](#)

Process and Practice

Fully Present: Tips for maintaining focus and engagement over time

- Transpose: Once the student has secured the memory, have the student be able to transpose the A section of the piece to G or F Major. This will solidify the triadic patterns and help them to feel more secure.
- Sometimes when our students practice a section over and over again, they begin to rely on muscle memory and we need to find ways to engage their ear to keep them fully present. Have the student play the left hand while the right hand only plays the melodic notes in the B Section (Make sure they still use the correct fingering!)
- Sing: Have the student play the left hand while the right hand plays the harmony only. Have the student sing the melody. (again, be sure the student is still using the correct fingering even though they are only playing the harmony in the right hand)

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

- "Broken Triad" After the student is able to play the A Section with the thumbs only, have them play both thumbs together at the same time, then the remaining thirds in both hands together at the same time. Have the student be able to play the entire A section in this way. This really helps to eliminate any tension that may be starting to build up i.e.: measure 1 -left hand thumb plays G, with right hand thumb A -Thumbs are held down while remaining thirds are played -left hand plays C and E together with right hand C and E -continue playing a section in this "broken" way

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

- The Thumb is A Finger: Sometimes our students forget that the thumb is a working, engaged finger. It's not just "along for the ride!" Have the student be able to play the entire A section using the thumbs only. Be sure that the wrist is engaged and there is no tension building as they play with the thumbs only.

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

- Gestures: Students often have trouble coordinating the natural glissando in the right hand with the triads in the left hand. The pacing of the triads at measures 79-80 should be a good indication of how fast they are able to handle the triads throughout the piece.

- Have the student make the gesture of the glissando while playing the left hand triads so that they can feel how long (or how short) they have to actually play the glissando.
- Pedal: As stated before, the B section can be a challenging section for students with small hands. Rely on artistic pedaling to help keep the melodic notes.

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

- Visualization: Can the student visualize a particular outside game that could take place while this music is being performed? What movements are taking place during the game and how do those movements correspond with the hand movements?
 - ie: "Duck, Duck, Goose!"
 - ie: measure 1-4 could represent moving around the circle as the child gets ready to select the 'goose'
 - mm. 4-8 is another lap around the circle, with excitement building.
 - mm. 9, the "goose" is chosen and the chase begins
 - mm.9-15 the "chase"
 - mm. 16 one child makes it back to their seat safely, and the game continues for another round!

Deep knowing: Tips for securing memory

- Map it Out: Analyze the triadic patterns in the A Section and be able to verbally explain the movement of the patterns away from the piano.
- Jumping: I like to have my students find "safety" spots in the score. These are several measures marked in the score where they know at in moment in time they can "jump" to the safety measure and then continue on. I will have them play in tempo and say, "Jump" and then they will have to be able to start at the next "safety" measure that was marked in the score. This is great for solidifying memory. It also gives a great sense of security if memory slips come up during a performance.

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

- African American Spiritual Listening: The B section is incredibly expressive and the narrative explains that the song is 'sorrowful'. Sorrow Songs represent a specific type of Spiritual which has many of the same features found in the B section of this piece ie: falling melodic line triplet figures (mm. 46, 48, 50) and expressive ornamental melodic notes (m.45).
- Have the student research some other Sorrow Songs and compare/contrast the African American Spiritual to this section. How is the vocalist bringing out expressive qualities in their performance? How can the student translate some of those performance practices to this section?