



# Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

[Leah Claiborne presents:](#)

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

## Preparation and Presentation

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

- Burgmuller: *Ballade Op. 100 No.15* from 25 Progressive Pieces
- Catherine Rollin: *Prelude in D Flat Major*

**Get Ready:** Creative activities to explore before the first encounter with the score, to prepare a student for deeper engagement and more immediate success

- "Storytime" Have the student come up with a short narrative that showcases their understanding of ABA form. What elements from the B section were contrasting from the A section? What specific words did the student choose to help illustrate those contrasting features?
- "Composer Time" Have the student take their own written narrative and ask how their words and imagery would translate musically. Guide their ideas and responses by using contrasting rhythms, key relations, harmony and texture.
- Historical Discussion: What is an "Organ Grinder?" Have the student research what an organ grinder looked like, what it could be used for, and its unique timbre.
- Piano Literature Discussion: Before a student begins learning this piece, they would have most likely been exposed to many other "children's pieces" by other composers. Discuss some similar features of Memories of Childhood to other collections composed with children in mind. (ie: are there descriptive titles, is there a narrative guiding the piece, what form are the pieces in, how is texture, harmony, key relation used to convey these pieces).

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

- Alternating Hand Patterns in the A section: the hands are never playing simultaneously together in this section. At the return of the A section, (mm. 79-81) the hands are now playing together.
- Time Signature and Key Change: Note the tonal key centers for the A and B sections. Mark change in meter at m.36
- Rhythmic Variation: Have the student be able to understand and demonstrate the difference between the rhythm in measure 40 verses the rhythm in measure 43.

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

- **Thumb Scales:** Have the student play a C major scale and an A natural minor scale using alternating thumbs only. Watch to make sure that the thumb remains relaxed and the wrists are engaged.
- **Melodic Patterns:** During the lesson, come up with simple stepwise melodic patterns for the student to play with alternating thumbs only. Have the student shape the contour of the melody.
- **"Imaginative Playing"** Have the student play an imaginative chord on their own arm. Have them feel what it's like to put more weight or emphasis on one particular finger. This is great preparation for being able to voice particular melodic notes within a chord.

**Expressivity:** Ideas to connect and re-connect with the expressive and musical nature of the piece

- **Narrative:** Read the narrative of this movement and discuss with the student what images come to mind. What does the student expect to hear before even looking at the score. Direct the discussion with cue words from the narrative. I.e: "what might 'sunshine' sound like?" What would be a good example of a 'sorrowful song'?"
- **Organ Grinder:** Once the research has been done on the sound of an organ grinder, discuss what musical aspects bring out this imagery in the B section. Focus on the harmonies and texture of this section.

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

- **Triadic Movement:** As the student gains more fluency, they will want to push the tempo. Be sure that the student remains relaxed and there is no tension building in the hands as they play the triads.
- **Small Hands:** Teachers must take note of students with small hands while they play the B section. Be sure that the right hand is not remaining stretched out and tense while trying to leap down to play the harmony i.e: measure 36. The pedal will help in this section for our students with small hands.