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The aim of this treatise is to offer a pedagogical reference guide and performance analysis for *Bagatelles*, Op. 34, a set of ten short piano pieces by Jean Sibelius (1865-1957) composed between 1914 and 1916. While the eighth piece of the set, “Joueur de harpe,” has been chosen as one of the ABRSM Piano Exam Pieces for 2019 and 2020, Grade 5, the entire set is still relatively unknown among piano teachers and students. This set is not listed in the standard books on piano literature such as Jane Magrath’s *Pianists Guide to Standard Teaching and Performance Literature* and Stewart Gordon’s *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. Maurice Hinson’s *Guide to the Pianist's Repertoire* does list the names of the ten pieces, without mentioning the title of the set *Bagatelles*, but they are not widely discussed in this book. However, Op. 34 is an excellent set for intermediate pianists to develop their skills for musical expression and be exposed to dance music in different musical styles. More and more scholars such as Nancy Bachus and Asami Hagiwara and organizations such as ABRSM and IMSLP have begun to realize the importance of Sibelius’s piano works. The first chapter discusses the composer’s place in music history. The second chapter outlines his piano works. The third chapter offers a pedagogical reference guide and performance analysis of *Bagatelles*, Op. 34. The last chapter reaffirms the purpose of writing this dissertation, summarizes the pedagogical and performance value, and makes suggestions for further study.

A PEDAGOGICAL REFERENCE GUIDE AND PERFORMANCE ANALYSIS
OF BAGATELLES, OP. 34 BY JEAN SIBELIUS

by

Xiaoxiong Chen

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Approved by

Committee Chair

APPROVAL PAGE

This dissertation, written by Xiaoxiong Chen, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

This treatise provides a pedagogical reference guide and performance analysis for Jean Sibelius's *Bagatelles*, Op. 34, a collection of ten short piano pieces at the intermediate level. Through the study of this set, intermediate piano students will be able to develop their skills for musical expression and be exposed to different kinds of dance music such as the waltz, mazurka, pastoral dance, and gavotte, as well as explore piano pieces with different moods such as happy, dark, and pensive.

This collection has been put on a list of intermediate piano repertoire by IMSLP. The book *The Well-Tempered Keyboard Teacher* by Marianne Uszler, Stewart Gordon, and Scott McBride Smith defines the intermediate level, which means students should be able to:

1. read music notation, readily locate pitches at the keyboard, and perform short pieces with reasonable note accuracy;
2. identify lengths of notes and rests, recognize rhythmic patterns, and understand basic meter;
3. learn a piece effectively, and be able to solve technical problems appropriate to the level;
4. perform a piece successfully with correct fingering, articulation, dynamics, and marks of expression, with energy, concentration, and attention to mood.¹

¹ Marianne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher* (Belmont, CA: Thomson Learning, Inc, 2000), 81-82.

When selecting repertoire, teachers are expected to consider if pieces can teach sensitive and imaginative playing, build a technical or musical skill, and respect students' musical preferences and tastes.² Meanwhile, these pieces should be able to suit their abilities. Therefore, a table of leveling for each piece based on Prof. Rolf Koenen's *The Levels of Difficulty of the Piano Music Published by G. Henle Publishers* is offered in the Appendix, serving as a reference (see Appendix C).³ Level 3 is roughly similar to Beethoven's Piano Sonatas, Op. 49, No. 1 & 2, Level 4 Grieg's *Lyric Pieces*, such as Op. 12, No. 4, and Level 5 Schumann's *Fantasy Pieces*, such as Op. 12, No. 1.⁴ Level 1 is the easiest and Level 10 is the most difficult.

Although these pieces are slightly longer than standard counterparts such as Schumann's *Melody*, Op. 68, No. 1, their beauty and accessibility will help students enjoy practicing and not feel bored. The first and last pieces of Sibelius's *Bagatelles*, Op. 34 have eighty-seven and eighty-six measures respectively, both lasting for nearly two and a half minutes, while the other eight pieces are slightly shorter. As a result, the collection can serve as a transition from intermediate to advanced level, making intermediate students practice longer pieces earlier. After they become interested in dance music, they may actively seek more difficult dance music like Chopin's waltzes and Tchaikovsky's *Valse de salon*. Lyrical and singing melodies, such as the long-breathed

² Jeanine M. Jacobson, *Professional Piano Teaching Volume 2: Intermediate-Advanced Levels* (Van Nuys, CA, Alfred Music, 2015), 200.

³ Rolf Koenen, "The Levels of Difficulty of the Piano Music Published by G. Henle Publishers," accessed January 23, 2021, <https://www.henle.de/us/about-us/levels-of-difficulty-piano/>.

⁴ Rolf Koenen, "The Levels of Difficulty."

lines from these pieces can better help students develop legato touch, which is one of the most important technical skills.

Other technical skills such as voicing, how to use the sustain and soft pedals, articulation, wrist movement, and forearm rotation are also developed in this collection. The balance between melody and accompaniment is another skill necessary in this set. In order to play legato and pianissimo effectively, students would learn how to use the damper or soft pedal. Sometimes, they may use both simultaneously, which will develop their hands and feet coordination. Different types of articulations such as two-note slurs, staccato, and tenuto occur in this collection, helping students review what they learned at the beginning level. Wrist movement and forearm rotation create a mobile, flexible, and tension-free playing, helping students at the intermediate level prepare for gaining speed in the future. In addition, stretto and rallentando passages involving tempo changes in this collection teach students how to control and adjust the speed of playing.

Imagination is essential to pianists. It is necessary for teachers to cultivate students' creativity in each level. Piano pieces with different characters can stimulate students' imagination and further help them comprehend the essence of pieces. Joyful characters from No. 2 "Air de danse" and No. 5 "Boutade" naturally inspire students to generate a leggiero and light sound, while melodies in low registers in minor keys with a slow tempo, such as No. 6 "Rêverie," are easily associated with the plaintive sounds from the cello. The title of No. 8, "Joueur de harpe," helps students imagine that they are playing harp rather than piano, so they would be encouraged to generate a crystal clear and mellow sound. Gradually, students will be sensitive to the underlying orchestration of

piano works of symphony composers like Haydn and Beethoven, be aware of which instrument the sound may derive from, and try to imitate the specific sounds of various instruments.

Purpose

Best known as a symphonist, Sibelius also wrote a considerable amount of keyboard music, most of it not very well known.⁵ Few pianists know and perform Sibelius's piano music. The literature on his solo piano works is limited as well. There are only three dissertations mentioning his piano works. One is about a brief overview of all his published solo piano works.⁶ Another focuses on his *Ten Pieces for Piano*, Op. 24.⁷ The third one is mainly aimed at the musical genre bagatelles for the piano after Beethoven.⁸ Although Sibelius once told one of his students that the piano did not interest him because it cannot sing, his solo piano works were written with a serious artistic mission.⁹ Actually, Sibelius's works are undervalued. An increasing number of scholars such as Nancy Bachus and Asami Hagiwara have begun to realize the importance of his works. His *Bagatelles*, Op. 34 has been put on a list of intermediate piano repertoire by IMSLP. Furthermore, the eighth piece, "Joueur de harpe" in this collection, has been chosen as one of the Piano Exam Pieces 2019 & 2020, Grade 5 for

⁵ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and its Forerunners* (New York: Schirmer Books, 1996), 477.

⁶ Asami Hagiwara, "Guide to the Published Solo Piano Music of Jean Sibelius (1865-1957)" (D.M.A. Thesis, University of Iowa, 2018), ProQuest Dissertations & Theses Global.

⁷ Olivia Nicole Zimmermann, "Sibelius in Miniature: Ten Pieces for Piano, Op. 24" (D.M.A. Thesis, University of Kansas, 2016), ProQuest Dissertations & Theses Global.

⁸ Jeffrey Lafe Shumway, "A Comparative Study of Representative Bagatelles for the Piano since Beethoven" (Doctor of Music Thesis, Indiana University, 1981), ProQuest Dissertations & Theses Global.

⁹ Asami Hagiwara, 29.

ABRSM. Nancy Bachus chose Jean Sibelius as the only composer in the post-Romantic period in her book *The Modern Piano: The Influence of Society, Style and Musical Trends on the Great Piano Composers*, citing his work “Valse” from *Pensées lyriques*, Op. 40, No. 1.

Limitations

The dissertation mainly focuses on the pedagogical and performance value of *Bagatelles*, Op. 34 for teachers and students at the intermediate level.

Survey of Related Research

Erik Werner Tawaststjerna was the leading authority on Sibelius.¹⁰ His monograph serves as a reliable source for the information about Sibelius’s life and music. Additional sources include Daniel M. Grimley’s book *Jean Sibelius and His World*, Fabian Dahlström’s and James Hepokoski’s article “Jean Sibelius” from Grove Music Online, and Asami Hagiwara’s dissertation “Guide to the Published Solo Piano Music of Jean Sibelius (1865-1957).” As a student of Erik Werner Tawaststjerna’s son Erik T. Tawaststjerna at the Sibelius Academy during 2016–2017, Asami Hagiwara offers the information about Sibelius’s solo piano works with Erik T. Tawaststjerna’s guidance in her dissertation. Additional sources include notes for the recording titled “Sibelius: The Complete Original Piano Music, Vol. 2” performed by Erik Tawaststjerna in 1986 and

¹⁰ Erkki Salmenhaara. “Erik Werner Tawaststjerna,” in *Grove Music Online, Oxford Music Online*, <<https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.27579>> (accessed January 23, 2021).

Olivia Nicole Zimmermann's dissertation "Sibelius in Miniature: Ten Pieces for Piano, Op. 24."¹¹

There are nearly twenty-seven hundred journal articles discussing Sibelius's music, but most are about his symphonies, compositional techniques, and musical style. Few of them are written about his piano music. Some reviews like Carl Rahkonen's "Sibelius in the Old and New World: Aspects of his Music, its Interpretation, and Reception" and Edward Jurkowski's "Sibelius Orchestral Works" are mainly about his chamber music and orchestral works.¹² Ten recordings of *Bagatelles*, Op. 34 can be found via Naxos (see Appendix A).

There are only three doctoral dissertations written about Sibelius's solo piano works. Asami Hagiwara gave us a brief stylistic overview of each of Sibelius's published solo piano works including *Bagatelles*, Op. 34 in her dissertation "Guide to the Published Solo Piano Music of Jean Sibelius (1865-1957)." The information on available publications, lengths, keys, and leveling suggestions of these works is also included in this dissertation. Jeffrey Lafe Shumway gives a brief introduction to *Bagatelles*, Op. 34 in his dissertation "A Comparative Study of Representative Bagatelles for the Piano since Beethoven." However, he mainly focuses on the study of the musical style of bagatelles rather than on a specific composer's work. Olivia Nicole Zimmermann only discusses

¹¹ Erik Tawaststjerna, *Sibelius: The Complete Original Piano Music, Vol. 2*, by Jean Sibelius, BIS, CD, 1980; Olivia Nicole Zimmermann, "Sibelius in Miniature."

¹² Carl Rahkonen, "Sibelius in the Old and New World: Aspects of His Music, Its Interpretation, and Reception," by Timothy L. Jackson, Veijo Murtoimäki, Colin Davis and Timo Virtanen, *The Quarterly Journal of the Music Library Association*, December, 2011, <https://www.jstor.org/stable/41412684>; Edward Jurkowski, "Sibelius Orchestral Works," by Jean Sibelius and Timo Virtanen, *The Quarterly Journal of the Music Library Association*, December, 2011, <https://www.jstor.org/stable/41412708>.

one of Sibelius's works, *Ten Pieces for Piano*, Op. 24, analyzing its character, form, harmony, and technical and musical challenges in her dissertation "Sibelius in Miniature: Ten Pieces for Piano, Op. 24."

Organization of the Text

The second chapter briefly describes Sibelius's life and music, especially his solo piano works. The third chapter provides a pedagogical reference guide and performance analysis for all ten pieces of the *Bagatelles*, Op. 34. First of all, features of these pieces are categorized and leveling of each piece is listed. Individual analysis is then offered, containing musical analysis, a pedagogical reference guide, assigning tasks, and self-check. Musical analysis places emphasis on form. The pedagogical reference guide mainly offers suggestions to cope with potential technical and musical problems, helping students lay the foundation for further study. Assigning tasks serves as study strategies before learning. It can effectively guide students to learn each piece for the first time. Easier or similar pieces will also be recommended in this process, which can either establish relations with pieces at the easy level or broaden students' minds. Self-check serves as a reminder, so when students practice by themselves, they can still notice important passages. The last chapter restates the pedagogical and performance value. Bagatelles and other character pieces written by Sibelius's contemporaries and waltzes in other periods will also be recommended to intermediate students in order to expand their knowledge, helping them become familiar with various composers' styles and different musical genres, so they are able to interpret pieces in an effective way.

CHAPTER II

BIOGRAPHY AND HIS SOLO PIANO WORKS

Biography

Jean Sibelius (1865-1957) is undoubtedly the most famous Finnish composer. He was born in Hämeenlinna, a small town near Helsinki in Finland. When he was five years old, he became interested in the family's piano, and at the age of seven he received several piano lessons from his aunt, Julia Sibelius.¹³ Meanwhile, in the year 1875 he began to show his compositional talent. It is presumably from this year, that his first composition, *Water-drops*, comes.¹⁴ His formal study of music began in September 1881, when at the age of 15 he started taking violin lessons with Gustaf Levander, the local military bandmaster.¹⁵ After he began playing the violin, he used to take his instrument with him on his walks in the countryside and improvised out in the open.¹⁶ Since all his family members loved music, they often played chamber music at home where Sibelius played the violin, his sister played the piano, and his brother played the cello. The experience helped him understand chamber music. In 1882, he received a harmony book as a gift and learned it by himself. After that, he began to write more

¹³ Fabian Dahlström and James Hepokoski. "Jean Sibelius," in *Grove Music Online*, Oxford Music Online, <<https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.43725>> (accessed February 18, 2021).

¹⁴ Erik Tawaststjerna, *Sibelius* (Berkeley and Los Angeles: University of California Press, 1976), 16.

¹⁵ Fabian Dahlström and James Hepokoski. "Jean Sibelius."

¹⁶ Erik Tawaststjerna, *Sibelius*, 18.

chamber music. In 1885, he left his hometown and enrolled in Helsinki University. At the beginning, he studied two subjects, law and music. Soon, he quit law and became a pupil at the Music Institute with the violin as his principal study.¹⁷ Between 1888 and 1889, Sibelius successively met Armas Järnefelt (1869-1958), a Finnish conductor and composer, and Ferruccio Busoni (1866-1924), an Italian pianist and composer. The former made him realize the importance of learning national culture, and the latter introduced Sibelius's works to prestigious musicians. After graduation, he had the chance to continue studying composition in Berlin and Vienna from 1889 to 1891. During this period, he was exposed to many orchestral and ensemble works in a range of styles which broadened his mind. In 1890, the Russian Empire attempted to further control Finland, which stoked Finnish enthusiasm. Sibelius began to notice and read a collection of Finnish legends and folklore, *Kalevala*, and he was eager to write music based on the literature in order to combine Nationalism with folk music. After he finished his study and went back to Finland, he completed his symphonic poem *Kullervo*, which was based on *Kalevala*. This is his first composition integrating Finnish language rhythms and folk idioms in the music.¹⁸ He continued to develop his compositional ideas and wrote more works based on Finnish idioms. After he was invited to conduct his symphonies in England and commissioned to write a work for a music festival in the U.S., he rose to fame internationally. Although he did not compose anything in his last twenty years, he left us many great works. Significant works are *Finlandia*, Op. 26, seven symphonies,

¹⁷ Erik Tawaststjerna, *Sibelius*, 31.

¹⁸ Asami Hagiwara, 8.

one violin concerto, *Karelia Suite*, *Lemminkäinen Suite*, *Pohjola's Daughter*, Op. 49, and *Tapiola*.

Solo Piano Works

Even though Sibelius once declared to a student, “The piano does not interest me; it cannot sing,” he composed over 150 original works for the instrument.¹⁹ They can be divided into three periods: National Romantic (1890-1903), Neoclassical (1903-1919), and Synthesis (1919-1929).²⁰ National Romantic is his early compositional period when he tried to integrate national culture with Romantic style. *Ten Pieces*, Op. 24 and *Six Finnish Folksongs* are typical works of this period. Like many Romantic works, they tend to contain lyrical long-line melodies, dense textures, and cadenza-like sections.²¹ In his Neoclassical period, however, he attempted to simplify textures but used more dissonant harmony, unexpected forms, and recurring motivic ideas in some of the works.²² *Three Sonatinas*, Op. 67 is a typical one. He wrote many collections such as *Pensées Lyriques*, Op. 40, *Thirteen Pieces*, Op. 76 and *Bagatelles*, Op. 34 as well. Synthesis is his late compositional style. The influence of Impressionism and Expressionism are more evident with modern harmonies and thicker textures in his piano works.²³ *Five Characteristic Impressions*, Op. 103 and *Five Esquisses*, Op. 114 are typical examples.

¹⁹ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire* (Bloomington: Indiana University Press, 2014), 923.

²⁰ Asami Hagiwara, 16.

²¹ Asami Hagiwara, 17.

²² Asami Hagiwara, 19.

²³ Asami Hagiwara, 20.

CHAPTER III

A PEDAGOGICAL REFERENCE GUIDE AND PERFORMANCE ANALYSIS TO BAGATELLES, OP. 34

Bagatelles, Op. 34 was composed between 1914 and 1916 and is a collection containing ten short pieces at the intermediate level. Bagatelle means a trifle or short, light piece of piano music. Marin Marais (1656-1728) was the first composer to use this musical type.²⁴ Beethoven then made the genre famous due to his three sets of *Bagatelles*, Op. 33, Op. 119, and Op. 126.²⁵ Compared to the priority of form and structure in the Classical period, composers in the Romantic period valued its emotional content more. As a result, they showed less interest in the sonata form but turned to the character piece. Therefore, *Bagatelles* grew in popularity. Many composers such as Franz Liszt (1811-1886), Bedřich Smetana (1824-1884), Camille Saint-Saëns (1835-1921), and Béla Bartók (1881-1945) wrote *Bagatelles*.

Sibelius's *Bagatelles*, Op. 34 is beneficial to intermediate students for at least seven reasons: (1) It provides them with dance music in different styles. In this collection, No. 1 "Valse", No. 5 "Boutade", and No. 10 "Souvenir" are waltzes; No. 3 "Mazurka" is a mazurka; and No. 7 "Danse pastorale" is a pastoral dance, which is a literary, dramatic or musical genre that depicts the characters and scenes of rural life or is expressive of its

²⁴ Maurice J.E. Brown. "Bagatelle," in *Grove Music Online, Oxford Music Online*, <<http://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.01758>> (accessed February 18, 2021).

²⁵ Jeffrey Lafe Shumway, "A Comparative Study," 5.

atmosphere.²⁶ No. 2 “Air de danse” is likely to be a Baroque gavotte due to its 2/2 meter and upbeat gesture. However, No. 9 “Reconnaissance” is not a dance. Sibelius seemingly prefers composing pieces in triple meter, and we see that all pieces in this collection are in triple meter except No. 2 “Air de danse” and No. 9 “Reconnaissance” (see table 1). (2) The collection contains pieces with different characters. No. 1 “Valse” and No. 4 “Couplet” are lyrical; No. 2 “Air de danse” and No. 5 “Boutade” are joyful; No. 7 “Danse pastorale” and No. 10 “Souvenir” are elegant; while No. 6 “Rêverie” is sad. (3) The collection contains a piece with a huge dynamic range such as No. 5 “Boutade,” so it can help students manage to shape different dynamics. (4) The right-hand melody of No. 6 “Rêverie” imitates a cello color and No. 8 “Joueur de harpe” imitates a harp, cultivating students’ imaginations. (5) No. 4 “Couplet” has varieties of texture, so it could develop voicing. (6) The collection contains several complicated rhythms like double dotted quarter notes, triplets, and quintuplets, which should be mastered by intermediate students. (7) No. 9 “Reconnaissance” is a good piece in the collection for students to learn how to use both the sustain and soft pedals.

²⁶ Geoffrey Chew and Owen Jander. “Pastoral,” in *Grove Music Online, Oxford Music Online*, <<https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.40091>> (accessed February 18, 2021).

Table 1. Sibelius, Jean. *Bagatelles*, Op. 34, time signatures.

No.	Title	Time Signatures
1	<i>Valse</i>	3/4
2	<i>Air de danse</i>	2/2
3	<i>Mazurka</i>	3/4
4	<i>Couplet</i>	3/4
5	<i>Boutade</i>	3/4
6	<i>Rêverie</i>	3/4
7	<i>Danse pastoarle</i>	3/4
8	<i>Joueur de harpe</i>	3/2
9	<i>Reconnaissance</i>	2/4
10	<i>Souvenir</i>	3/4

1. Valse

The waltz was the most popular dance music in the 19th century. Many composers such as Frédéric Chopin, Johann Strauss II (“The Blue Danube”), and Johannes Brahms wrote waltzes. In addition to this piece, Sibelius wrote three other waltzes in the collection. They are No. 5 “Boutade,” No. 7 “Danse pastorale,” and No. 10 “Souvenir.” It is important to figure out the waltz style, which will be mentioned in the pedagogical reference guide. Suggested tempo for this piece is quarter note=150 bpm.

Musical analysis:

Table 2. Sibelius, Jean. *Valse*, Op. 34, No. 1, Sections.

Measures	Sections	Tonal Center
1-4	Intro	D-flat Major
5-30	A	D-flat Major
31-50	B	
51-61	C	D-flat Major
61-77	A'	D-flat Major
77-87	A''	D-flat Major

Pedagogical reference guide for No. 1 Valse

Waltz style

Waltz is one of the most common types of couple-dances in triple meter, and characteristic of its rhythmic motifs is “oom-pah-pah” and block-chord accompaniment patterns.²⁷ We could know from the title, the meter, and the accompaniment style that this piece is a waltz. We can also know that No. 4 “Couplet” is not a waltz due to accompaniment patterns, although it is in triple meter as well. Play a little louder on the downbeat than two other beats per measure. Accordingly, play lightly and softly on the last two beats. Otherwise, the music would be bulky. Note the expression term “con moto” at the beginning of this piece. It means “to be performed in a brisk or lively manner.” Therefore, it would be better if you add a slur for quarter notes on the first two beats but play staccato on the last two beats per measure in the left-hand part. Also, traditional agogic nuances associated with the waltz of the 19th century, such as the

²⁷ Cliff Eisen. “German Dance,” in *Grove Music Online, Oxford Music Online*, <<https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.10937>> (accessed February 18, 2021).

Viennese style of rushing the second beat and delaying the third beat, could be employed. You may get inspired from the perpetual motion of Chopin's "Minute Waltz," Op. 64 No. 1. Try to make the eighth-note broken-chord accompaniment fluid, which can help this piece be more like dance music as well. As for the tempo of this piece, since "con moto" is relatively vague and there are no other tempo markings indicating specific speed of playing, students could choose the appropriate tempo according to the principles mentioned above.

Cadenza

The passage at measure 83, at the end of the piece, is written in smaller notes without bar lines and hence functions as a kind of cadenza (see Example 1). Sibelius's marking "a piacere" means we should play it with freedom while the small notes suggest lightly and quickly. Rigid rhythm is not required. The fermata above the highest note is a hint that tells us the note is the climax of a whole phrase, so we could first accelerate the phrase and then slow down before reaching the apex. After that, accelerate the rest and finally stop on the note A-flat⁴ with another fermata. Meanwhile, use the dynamic markings (crescendo and diminuendo) to shape the line.

Example 1. Sibelius, Jean. *Valse*, Op. 34, No. 1, mm. 78-87.

The musical score is presented in three systems. The first system shows a piano introduction with a treble and bass staff. The second system features a long, sweeping melodic line in the treble staff, marked 'a piacere' and 'mezzo', with a 'ten.' (tension) marking. The third system shows a 'a tempo' section with a treble staff containing triplets and a bass staff with sustained chords.

Pedal

“Con Ped.” is indicated at the beginning of the piece and means “with pedal,” referring to the damper pedal. We should change pedal according to the harmony. In “Assigning Tasks,” students are suggested to mark chord names with Roman numerals, which will help them to know when to change the pedal. At first, students could look at the music score and practice pedal changes only with their feet. After they feel comfortable, they could add their left hands. Finally, coordinate both hands with their feet.

Voicing

Piano students have to play two voices with their right hand only in measures 47-49 and 54-56 (see Example 2). One voice serves as the melody, while the other is the accompaniment. That is a difficult part. Students are expected to use one hand to play notes at the same time with different dynamics. To be exact, melodic lines should be louder than the accompaniment. How can they practice voicing? They could play a triad with one hand three times. All three notes should be played together, but students accent one of them differently each time and play the other two notes softly. Gradually, they will develop the coordination. Students can also play *Farewell to the Piano*, attributed falsely to Beethoven, to learn voicing (see Example 3).²⁸ After they master voicing, they will be confident to play the beginning of Schubert's *Impromptu*, Op. 90, No. 3 in G-flat Major in the right hand (see Example 4).

Example 2. Sibelius, Jean. *Valse*, Op. 34, No. 1, mm. 54-56.



²⁸ "Authorship Note for *Farewell to the Piano*," IMSLP, accessed February 8, 2021, [https://imslp.org/wiki/Waltz_for_Piano_in_F_Major,_Anh.15_\(Beethoven,_Ludwig_van\)](https://imslp.org/wiki/Waltz_for_Piano_in_F_Major,_Anh.15_(Beethoven,_Ludwig_van)).

Example 3. Anonymous. *Farewell to the Piano*, mm. 1-4.



Example 4. Schubert, Franz. *Impromptu*, Op. 90, No. 3, mm. 1-2.



Tenuto

We could interpret the tenuto markings in two ways in this piece. One is “ten.” in measure 81 and the other is “-” in measure 83 (see Example 1). The former indicates an agogic extension of the dotted quarter note, and the latter regarding articulation is similar to portato. Peter Coraggio’s book *The Spectrum of Expressive Touches* offers good guidance for playing tenuto.²⁹ Our fingers go down to the bottom of the key and sustain for the full range of the note values (similar to the process when you train your dogs and order them to lie down on the floor and don’t move). The feeling of playing tenuto seems like it is a little difficult for your finger to move from one key to the next because your

²⁹ Peter Coraggio, *The Spectrum of Expressive Touches* (San Diego, CA: Neil A. Kjos Music Company, 1997), 37-38.

finger goes down to the bottom of the key, feeling like your walking on a muddy road. Also, you can regard tenuto as playing one note legato. Piano students can also play Kabalevsky's "Fairy Tale," Op. 27, No. 20, from *Thirty Pieces for Children* to practice tenuto (see Example 5).

Example 5. Kabalevsky, Dmitry. *Fairy Tale*, Op. 27, No. 20, mm. 8-11.



Rallentando

Rallentando passages can also be found in this piece. Rallentando means "becoming slower." A good way to practice a tempo change is that we first do not change the speed of playing. Tap with your foot or count aloud the beat while practicing. After you make sure you keep a steady tempo when playing the whole piece, you could try to slow down for these rallentando passages. Just imagine how a driver brakes a vehicle to make it slow down but you do not feel the driver pressing the brakes when you sit in the car. Remember, when we see the marking "a tempo," it requires us to go back to the original tempo instantly.

Short fingers on black keys

When we play either major or harmonic minor scales, we normally abide by a rule in terms of fingering: long fingers for playing black keys and short fingers for white keys. However, students may need to modify the rule when playing melodies in this

piece. For example, in measures 5-12, we cannot avoid playing black keys with the thumb and pinkie (see Example 6). Suggested fingering is that thumb is on the first melody note D-flat5 in measure 5, pinkie on the first note A-flat5 in measure 7, and thumb on the last long melody note A-flat4.

Example 6. Sibelius, Jean. *Valse*, Op. 34, No. 1, mm. 5-12.



Assigning tasks:

Mark chord names

The key of D-flat major may be difficult for intermediate students to read, but the harmony is tonal, and hence will probably make sense to students. It is necessary for students to practice primary chord progressions with their left hands in this key as well as mark chord names with Roman numerals on the music score before playing this piece.

After doing this, they will find that in addition to primary chords, there exists a few secondary dominant chords such as V_3^4/vi in measure 14 and V_7/V in measure 16. Use a

marker to highlight these chords on the score and ask students to play them until they feel comfortable before putting them into context.

Similar easier piece

“Grandma’s Waltz” from *The Children’s Ball* by Joseph Lanner could be an easier one for intermediate students to study the genre (see Example 7).

Example 7. Lanner, Joseph. *Grandma’s Waltz*, mm. 1-4.



Self check:

1. Can you feel “oom-pah-pah” throughout the piece?
2. Did you clearly mark each harmonic change when using the damper pedal?
3. Do you think the accompaniment is so loud that you fail to hear the melody clearly?
4. Did you successfully slow down *rallentando* passages and then return to “tempo primo” when “a tempo” appears?

2. Air de danse

Musical analysis:

Table 3. Sibelius, Jean. *Air de danse*, Op. 34, No. 2, Sections.

Measures	Sections	Tonal Center
1-8	A	E Major
9-21	B	C Major-E Minor
22-29	A'	E Major

Pedagogical reference guide for No. 2 Air de danse

Articulation

Staccato markings occur for the first time in this collection. They imply a lively and joyful character. Students are expected to play them light and short and with joy. Also, they should be better distinguished from legato articulations indicated with slurred lines. Piano students have learned how to play different touches from Bartók's *Mikrokosmos*, Sz. 107 at the beginning level. They could review the articulation from No. 38 "Staccato and Legato (1)," No. 57 "Accents," and No. 124 "Staccato" before playing this piece (see Examples 8-10). They could also play Kabalevsky's *Thirty Pieces for Children*, Op. 27, No. 29, "Songs of the Cavalry" as a supplement (see Example 11).

Example 8. Bartók, Béla. *Staccato and Legato (1)*, Sz. 107, No. 38.



Example 9. Bartók, Béla. *Accents*, Sz. 107, No. 57, mm. 1-7.

Non troppo vivo $\text{♩} = 112$

Example 10. Bartók, Béla. *Staccato*, Sz. 107, No. 124, mm. 1-3.

Allegretto mosso $\text{♩} = 126$

Example 11. Kabalevsky, Dmitry. *Songs of the Cavalry*, Op. 27, No. 29, mm. 1-5.

Allegro molto

Pick-up measure

We should help students realize that the first measure of the piece is a pick-up or upbeat to the first measure (see Example 12). First notes start on the second beat rather than the downbeat. Therefore, do not accent the first notes in both hands. All notes in the pick-up measure should lead to the first downbeat of the piece on R.H. C-sharp6 and L.H. A4. This means there seems to be an invisible crescendo before the downbeat. Suggested

fingering in the right hand may be uncommon due to the contour of the first five notes. However, the unavoidable motion of raising the right hand and then going down between the last note B5 and C-sharp5 due to the same fifth finger being used helps us to better achieve the accent from the arm weight on the downbeat. Obviously, when our right hand is forced to break the line connecting the first five notes, we need to press the damper pedal for legato. Additional examples can be found in measures 6-7, 16-17, and 18-19.

Example 12. Sibelius, Jean. *Air de danse*, Op. 34, No. 2, mm. 1-3.



Cut time

The piece is in 2/2 meter rather than common time, so we should feel the half note throughout the piece. In other words, we should feel two beats per measure so there are only two accents rather than four accents in a measure. Other notes should be played softly. Furthermore, cut time also implies tempo. Do not play this piece too slowly or it will indicate a meter of 4/4.

Arpeggiated chords

Considering the accuracy of playing the arpeggiated chords such as those in measures 23-24, the learning process is to find a position for block chords first, and then play them separately from the bottom to the top (see Example 13). Also, fingers should be very close to the keys in order to avoid making mistakes due to high fingers. It may be

a challenge for students with small hands to play arpeggiated chords because their hands cannot cover all the notes. Marking chord names could be helpful for them to understand these chords and anticipate all notes, even if their arms have to move in large steps. The tenths in the left hand in measures 26 and 29 would also have to be rolled by pianists with small hands even if there is no arpeggiation sign (see Example 13). Considering the hand crossing issue of playing the last two chords in this piece, it is more comfortable if the right hand is above the left hand for playing the second-to-last chord, and the left hand above the right hand for the last chord.

Example 13. Sibelius, Jean. *Air de danse*, Op. 34, No. 2, mm. 22-29.

Key change

Many accidentals from measure 8 to measure 20 indicate a key change, although the key signature does not change throughout the piece (see Example 14). As we know from the musical analysis, the key changes from E major to C major to E minor and finally back to E major. Key changes tend to imply color change and character change. The melody of the C major section starts at the low register, which serves as a hint for

students to make a character change. Sunny and rainy days can also be invoked for them to imagine and feel the difference between major and minor sections in terms of color. Moreover, students should be reminded to anticipate the key changes in measures 8, 14, and 21 for fluency.

Example 14. Sibelius, Jean. *Air de danse*, Op. 34, No. 2, mm. 7-9.



Alternating hands

Measures 2, 6, and 16 require students to use alternating hands to play broken chords from the accompaniment (see Example 15). Since all of them are a one-line texture, we should make sure to play them smoothly without a break and without accents between the two thumbs (imagine a clown juggles many balls with both hands at a circus). There are many pieces such as *Boy's Round Dance*, Op. 36, No. 3B by Niels Gade, "Presto in C Minor," Wq. 114/3 from *Kurze und leichte Klavierstücke* (Short and Easy Piano Pieces) by Carl Philipp Emanuel Bach, and "Angel's Voices", Op. 100, No. 21 from 25 *Études faciles et progressives* (Twenty-five Easy and Progressive Studies: for the Piano, Op. 100: Expressly Composed for Small Hands) by Friedrich Burgmüller which can help piano students hone this skill (see Examples 16-18). Also, No. 8 "Running Down a Hill" in Group V from *A Dozen A Day Book Two: Technical Exercises*

for the Piano to be done Each Day before Practicing by Edna-Mae Burnam can be a supplement (see Example 19).

Example 15. Sibelius, Jean. *Air de danse*, Op. 34, No. 2, mm. 4-6.



Example 16. Gade, Niels. *Boy's Round Dance*, Op. 36, No. 3B, mm. 13-15.



Example 17. Bach, Carl Philipp Emanuel. *Presto in C Minor*, Wq. 114/3, mm. 42-46.



Example 18. Burgmüller, Friedrich. *Angel's Voices*, Op. 100, No. 21, mm. 21-23.



Example 19. Burnam, Edna-Mae. *Running Down a Hill*.



Accents

Some of the half notes in this piece are attached with “>”. We should accent moderately, but do not exaggerate it. In fact, it is likely to indicate musical expression as a hairpin. We could review accents from Bartók’s *Mikrokosmos*, Sz. 107, No. 57 “Accents” (see Example 20). Also, No. 3 “Going Upstairs and Downstairs” in Group V from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam is also a good piece to practice accents in scales (see Example 21).

Example 20. Bartók, Béla. *Accents*, Sz. 107, No. 57, mm. 1-7.



Example 21. Burnam, Edna-Mae. *Going Upstairs and Downstairs*, mm. 7-8.



Assigning tasks:

Dance with music

Teachers could ask students to choose two short pieces of music in duple and triple meter, design basic dance steps by themselves, and dance with the music. By doing this, they could better see the difference between the first two pieces in terms of meter. In addition to meter, the tempo and basic pulse are important as well. For instance, in the first piece, we should feel one beat per bar rather than three. And in the “Air de danse,” we need to feel two beats per bar as the 2/2 meter implies. When we consider establishing the proper tempo, we could think about the character of a piece. For example, the “Air de danse” is like a baroque gavotte such as Bach’s *French Suite No. 5 in G major* (see Example 22). However, tricky parts such as the left-hand crossing in measure 9 may keep the tempo from being fast enough (see Example 14). Therefore, the suggested tempo is half note=58 bpm.

Example 22. Bach, Johann Sebastian. *French Suite No. 5 in G Major*, BWV 816, mm. 1-10.



Similar easier pieces

Related dance music in duple or quadruple meter, “Galop Burlesque,” Op. 12, No. 6 by Cornelius Gurlitt and “War Dance,” Op. 27, No. 19 from *Thirty Pieces for Children* by Dmitry Kabalevsky could be easier pieces for intermediate students to study the style and character of Sibelius’s “Air de danse” (see Examples 23 & 24).

Example 23. Gurlitt, Cornelius. *Galop Burlesque*, Op. 12, No. 6, mm. 1-4.



Example 24. Kabalevsky, Dmitry. *War Dance*, Op. 27, No. 19, mm. 1-3.



Self check:

1. Can you feel two beats per measure throughout the piece?
2. Do staccato notes make you joyful?
3. Did you feel the color change caused by the key change?
4. Should we accent the first notes with both hands (B4 and E3 G-sharp3 respectively) in this piece? Why or why not?

3. Mazurka

Musical analysis:

A mazurka is a Polish folk dance from the Mazovia region in east-central Poland.³⁰ Students should be expected to learn the stylistic accents of a mazurka and know the similarity and difference between a waltz and a mazurka. Both are dances in triple time, but the difference is that the accents of the waltz are usually on the downbeat, while those of the mazurka are normally on the second or third beats, and seldom on the downbeat. Suggested tempo for playing this piece is quarter note=100 bpm.

Table 4. Sibelius, Jean. *Mazurka*, Op. 34, No. 3, Sections.

Measures	Sections	Tonal Center
1-20	A	A Major
21-52	B	F Major
53-72	A'	A Major

Pedagogical reference guide for No. 3 Mazurka

Mazurka style

As we know from the musical analysis, a mazurka is a dance style in triple meter, so students should feel the triple time first. The common mistake might be they tend to prolong every third beat, changing three beats to four beats per measure. Students could draw triangles in their heads like a conductor while playing, which can help them figure out triple meters. They should highlight each third beat, and accents throughout the piece could be a hint.

³⁰ Stephen Downes. "Mazurka," in *Grove Music Online, Oxford Music Online*, <<https://doi-org.libproxy.uncg.edu/10.1093/gmo/9781561592630.article.18193>> (accessed February 18, 2021).

Modulation

Like the previous piece, modulation exists in this piece as well. Notice it moves from A major to F major in measure 21 and then back to A major in measure 53. It is straightforward due to the change of key signature. Circle new key signatures on the music score so that students can prepare for it. Changes of key signature and the emergence of double bar lines at the end of measures 20 and 52 imply the division of the piece, creating a typical ternary form (ABA).

Long notes

Long notes tend to indicate the continuation of a voice, but many students are prone to ignore them. They should try their best to sustain them, although sometimes their hands are not big enough to make it. The long notes in this piece appear in measures 36-38, 40-42, and 44-46 (see Example 25). In fact, many exercises involve them so holding long notes is a very important technique. Related pieces are No. 8 “The Splits” in Group II from *A Dozen A Day Book One: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam, Kabalevsky’s “Caprice,” Op. 27, No. 28 from *Thirty Pieces for Children*, “Swineherd’s Dance” from *The First Term at the Piano, 18 Pieces*, Sz. 53, No. 12 and “Allegretto (In Wallachian Style)” from *Seven Sketches*, Op. 9b by Béla Bartók (see Examples 26-29). These exercises are good choices to teach students how to maintain long notes. They will gradually realize that if they fail to hold long notes in Bach’s fugues, they will lose certain voice lines which could lead to a misinterpretation of the work.

Example 25. Sibelius, Jean. *Mazurka*, Op. 34, No. 3, mm. 32-47.

The musical score for Example 25 consists of three systems of piano accompaniment. The first system (mm. 32-37) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (mm. 38-43) includes the instruction "poco a poco crescendo" in the bass staff. The third system (mm. 44-47) continues the melodic and harmonic development. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Example 26. Burnam, Edna-Mae. *The Splits*.

The musical score for Example 26 is a single system of piano accompaniment. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Example 27. Kabalevsky, Dmitry. *Caprice*, Op. 27, No. 28, mm. 1-5.



Example 28. Bartók, Béla. *Swineherd's Dance*, Sz. 53, No. 12, mm. 1-4.



Example 29. Bartók, Béla. *Allegretto (In Wallachian Style)*, mm. 1-4.



Rhythm

The rhythms in some measures, such as the quintuplet and triplets in measure 28 (made even more complicated by the dotted rhythm in the preceding measure), may provide a challenge for an intermediate student (see Example 30). Teachers could suggest that students follow the step-by-step process below to figure it out:

1. Close the piano cover. Use the metronome to tap the rhythm with the right hand only on the cover.
2. Tap the rhythm with the left hand only in the same tempo.
3. Tap both hands with metronome.
4. Play with both hands until the rhythm is even and the tempo is steady.

Example 30. Sibelius, Jean. *Mazurka*, Op. 34, No. 3, mm. 27-31.



Certainly, considering fluency, students should play measure 28 in the context of a whole phrase. Other supplementary pieces are No. 75 “Triplets” from *Mikrokosmos*, 153 Progressive Pieces for Piano, Sz. 107 by Béla Bartók, No. 5 “Climbing (in place)” in Group II from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam, and “The Peasant’s Flute” from *For Children*, 85 Pieces, Sz. 42, No. 26 by Béla Bartók (see Examples 31-33).

Example 31. Bartók, Béla. *Triplets*, Sz. 107, No. 75, mm. 1-6.



Example 32. Burnam, Edna-Mae. *Climbing (in place)*.

The musical score for Example 32 is in 4/4 time. It consists of three systems of music. The first system shows a melody in the right hand and a bass line in the left hand, both using triplet eighth notes. The second system, marked 'A little faster', uses sixteenth notes. The third system, marked 'Still faster', uses eighth notes with quintuplet markings (5) in both hands.

Example 33. Bartók, Béla. *The Peasant's Flute*, Sz. 42, No. 26, mm. 4-6.

The musical score for Example 33 is in 3/4 time. It shows measures 4, 5, and 6. Measure 4 is marked 'tranquillo' and features a sixteenth-note triplet in the right hand and a bass line in the left hand. Measure 5 is marked 'accel.' and features a sixteenth-note triplet in the right hand and a bass line in the left hand. Measure 6 is marked 'dolce' and features a sixteenth-note triplet in the right hand and a bass line in the left hand.

Chords need to be rolled

As in the second piece, the tenths and elevenths in the left hand in measures 4-9 would have to be rolled by pianists with small hands even if there is no arpeggiation sign (see Example 34). Students are expected to play each bass note before the beat, catching them with the damper pedal. Obviously, the previous pedal will have to be released. In measure 7, after pressing the damper pedal and playing the first chord in the right hand,

students may be forced to release the keys in order to play the triplet more comfortably.

Keep the pedal down for the first two beats. Otherwise, there will be a break.

Example 34. Sibelius, Jean. *Mazurka*, Op. 34, No. 3, mm. 1-11.

Dance

The musical score is for a piano piece in 3/4 time, key of D major. It consists of two systems of music. The first system contains measures 1 through 5. Measure 1 begins with a piano part marked *poco f* and features a triplet of eighth notes. Measure 5 shows a dynamic change to *mf*. The second system contains measures 6 through 11. The piano part continues with various chords and melodic lines, including another triplet in measure 6. The score is labeled "Dance" at the top left.

Assigning tasks:

Learn the step pattern of a mazurka

Teachers could suggest that students watch a dance performance of a mazurka online, try to learn the basic dance steps and then show it to their friends or you.

Similar easier piece

Chopin wrote many mazurkas in his life too, practically introducing the dance to the classical piano repertoire. Students could play his *Mazurka*, Op. 68, No. 3 to experience the unique style of his works (see Example 35).

Example 35. Chopin, Frédéric. *Mazurka*, Op. 68, No. 3, mm. 1-4.

Allegro, ma non troppo M.M. ♩ = 132



The musical score for measures 1-4 of Chopin's Mazurka, Op. 68, No. 3, is shown. The tempo is marked 'Allegro, ma non troppo' with a metronome marking of 132 beats per minute. The key signature has two flats (B-flat major). The right hand (treble clef) begins with a piano (f) dynamic. The left hand (bass clef) also begins with a piano (f) dynamic. The score includes repeat signs in both hands at the end of the first measure.

Self check:

1. What is the difference between waltz and mazurka?
2. What is the hint that tells us that we are about to enter a new section? Why?
3. Was the tempo steady when you played measures 27-29?

4. Couplet

Musical analysis:

Table 5. Sibelius, Jean. *Couplet*, Op. 34, No. 4, Sections.

Measures	Sections	Tonal Center
1-8	Intro	D Major
9-27	A	D Major
27-46	A	D Major

Pedagogical reference guide for No. 4 Couplet

Long lines

This is a good piece to develop melodies with long lines. The intro line spans eight measures and the next phrase spans ten measures from measure 9 to measure 18 (see Example 36). Shape the long lines without releases and breaks, continue legato playing, and imagine a long journey. Visualize how far you can go without taking a breath in swimming. Therefore, do not accent each downbeat within a long phrase. Discover the climax of this phrase, creating tension or making a crescendo gradually before the high point, and releasing slowly until the end of the phrase. Use musical expression to help you shape the long lines. After you master it, you will be confident to play some pieces by Schubert and Rachmaninoff.

Example 36. Sibelius, Jean. *Couplet*, Op. 34, No. 4, mm. 5-20.

Thirds

Successive thirds occur in measures 14-15, and 32-33, and they are probably difficult for intermediate piano students to play. The suggested tempo for playing this piece is quarter note=88 bpm. The thirds require students to have good finger independence. Since we have to play them legato, our wrists should be flexible to transfer the strength from the previous notes as well. Moderate arm weight could be added for the tenuto indicated by “-”. Some supplementary pieces can help us develop thirds. There are No. 2 “Joy and Tears” from *17 Piano Pieces for Beginners* by Alexander Tcherepnin, No. 71 “Thirds” from *Mikrokosmos*, 153 *Progressive Pieces for Piano*, Sz. 107 by Béla Bartók, and No. 11 “The Push-Up” in Group I from *A Dozen A Day Book Two: Technical*

Exercises for the Piano to be done Each Day before Practicing by Edna-Mae Burnam
(see Examples 37-39).

Example 37. Tcherepnin, Alexander. *Joy and Tears*, mm. 1-8.

Rather last



Example 38. Bartók, Béla. *Thirds*, Sz. 107, No. 71, mm. 1-5.

Grave ♩ = 66

f



Example 39. Burnam, Edna-Mae. *The Push-Up*, mm. 1-4.

Very legato



Rests

In addition to notes, rests are music as well. However, students tend to neglect them, especially when there is silence in both hands like in measures 20, 21, 25, 38, 39, and 43 in this piece. Pay closer attention to rests for two beats in both hands like measures 20-21 and 38-39 (see Example 40). If necessary, they could count “three-one” or tap with their feet when practicing. Although sometimes these rests can be interpreted as rhetorical pauses that transcend metric precision, students are still expected to feel them.

Example 40. Sibelius, Jean. *Couplet*, Op. 34, No. 4, mm. 37-41.



Assigning tasks:

Read their favorite poems out loud

Teachers could ask students to choose a poem they like and read it out loud and slowly in a tone that matches the content. They are expected to pause for punctuation between lines and pay attention to rhythm and flow. Have them find out important words in each line and emphasize them. Ask them if they think reading poems can help them understand phrasing in this piece. Suggest that they regard the piece as a poem. Try to divide it into different lines by means of commas and periods. Have them identify

important melody notes in each line and shape the line according to that choice. Tell them that if there are rests or long notes between lines, do not rush.

Self check:

1. Did you count the quarter rests in measures 20, 21, 25, 38, 39, and 43?
2. Did the two notes in thirds sound simultaneously?
3. Did you make a ritardando for the ending?

5. Boutade

Musical analysis:

Table 6. Sibelius, Jean. *Boutade*, Op. 34, No. 5, Sections.

Measures	Sections	Tonal Center
1-26	A	A-flat Major
27-58	B	A-flat Major
59-78	A'	C-flat Major
79-94	B'	A-flat Major

Pedagogical reference guide for No. 5 Boutade

Tempo change

Tempo change is frequent in this piece. Markings like “accel.,” “allarg.,” “stretto,” “rallent.,” and “a tempo” can be seen throughout. They mean “gradually faster,” “slowing down,” “narrow,” “gradually slower,” and “return to the original pace” respectively. Note “più” in measure 35 as well (see Example 41). According to the marking “poco a poco più stretto (al Presto)” in measure 27, we know that “più” means “speed up more.” Circle all terms of tempo in this piece. Make sure to figure out the rhythm first and play all fragments with these terms in a steady tempo before changing the speed of playing. Sometimes we may make the tempo change abruptly. Listen to Strauss’s *The Blue Danube Waltz* and Brahms’s *Hungarian Dance* No. 5 to hear tempo flexibility. If necessary, record your playing to see if you are satisfied with these tempo changes. Suggested tempo for this piece is dotted half note=70 bpm.

Example 41. Sibelius, Jean. *Boutade*, Op. 34, No. 5, mm. 27-40.

poco a poco più stretto (al Presto)

ppp

più

Unexpected ending

Unlike other pieces, this piece has an unexpected ending as the last note is very short (see Example 42). It seems that the composer is playing a joke on us. It suits the title well. As a performer, students should give audiences such a surprise. Therefore, do not slow down for the last phrase too much, and do not prolong the last note as the last quarter rest implies. An easier substitute for practicing such an unexpected short ending is “Love Song” from *For Children*, 85 Pieces, Sz. 42, No. 17 by Béla Bartók (see Example 43).

Example 42. Sibelius, Jean. *Boutade*, Op. 34, No. 5, mm. 87-94.

poco rallent.

Example 43. Bartók, Béla. *Love Song*, Sz. 42, No. 17, mm. 16-19.



Pianississimo (ppp)

All three stretto passages in this piece need to be played pianississimo.

Therefore, the soft pedal should be used. Place your left foot on the soft pedal before you start to play this piece to make sure the foot will not distract your attention. Remember, the sustain pedal is also used throughout the piece. It is a challenging job for intermediate students to coordinate their feet with both hands. Practice step by step:

1. Do not play with both hands. Instead, play in your head and focus on your feet. Do not lift the soft pedal when changing damper pedal.
2. Play your left hand only with your feet on two pedals.
3. Add your right hand.

Imagination is a good way for students to practice soft playing. It could be described as distant or intimate. They could play Tong Sang's *Slumber, slumber!* and "The Brook," Op. 32, No. 2 from *Four Little Poems* by Edward MacDowell (see Examples 44 & 45). Imagine the atmosphere of sleeping or the sound of water when seeking to play piano or pianississimo.

Example 44. Sang, Tong. *Slumber, slumber!*

The musical score for Example 44 is written for piano in 2/4 time, key of B-flat major. It consists of two systems of music. The first system contains five measures, and the second system contains five measures. The music is marked *p dolce* and *rit.* The melody is simple and lullaby-like, with long notes and slurs.

Example 45. MacDowell, Edward. *The Brook*, Op. 32, No. 2, mm. 1-2.

The musical score for Example 45 is written for piano in 3/4 time, key of C major. It shows the first two measures of the piece. The music is marked *Allegro moderato* and *ppp leggierissimo*. The melody is a flowing, eighth-note pattern that mimics the sound of a brook.

Other supplementary pieces are No. 14 “Das Echo” from *Maiblümchen*: 25 *leichte Kinderstücke*, Op. 61 by Theodor Oesten and “Dawn” from *Ten Easy Pieces*, Sz. 39, No. 7 by Béla Bartók (see Examples 46 & 47).

Example 46. Oesten, Theodor. *Das Echo*, Op. 61, No. 14, mm. 1-5.

The musical score for Example 46 is written for piano in 3/4 time, key of D major. It shows the first five measures of the piece. The music is marked *Pastorale.*, *Echo*, and *f*. The melody is a simple, three-note phrase that is repeated and varied.

Example 47. Bartók, Béla. *Dawn*, Sz. 39, No. 7, mm. 30-34.



Portato

A new articulation, portato, appears in this piece. It means “carry” in Italian. As we know, the note value of portato is usually three quarters of the original one. Just imagine you are kneading dough so it might feel like the keys are sticky when playing portato. Usually employ arm weight in order to give each note more weight.

Suggested fingering

As in the first piece, some black keys probably need to be played by the thumb and pinkie according to the contour of melody lines (see Example 48). Sometimes, finger pedaling could help us shape the bass line (see Example 49).

Example 48. Sibelius, Jean. *Boutade*, Op. 34, No. 5, mm. 1-6.



Example 49. Sibelius, Jean. *Boutade*, Op. 34, No. 5, mm. 71-78.



Assigning tasks:

Tell a joke

Students are likely to remember some funny events in their life. Why not ask them to share these funny stories with you? Also, ask them to find a “funny” fragment in this piece. For instance, the high C-flat on the third beat of measure 58 sounds like a “wrong” note, made even more noteworthy because of the fermata: hold the “wrong” note!

Similar harder piece

George Sand’s dog once amused Chopin because the dog kept chasing its tail and made itself circle ceaselessly. As a result of seeing this, he wrote *Minute Waltz*, Op. 64, No. 1 (see Example 50).³¹ Students will have a chance to play this piece in the future, and they will find that some fragments of the Minute Waltz will remind them of Sibelius’s No. 5 “Boutade.” They could also play another similar piece, “Valse sentimentale,” Op. 51, No. 6 from *Six Pieces* by Pyotr Il’yich Tchaikovsky, for fun (see Example 51).

³¹ Arthur Hedley, McGraw-Hill, *Selected Correspondence of Fryderyk Chopin*, collected and annotated by Bronislaw Edward Sydow (New York, Toronto, London, 1963), 267 & 272.

Example 50. Chopin, Frédéric. *Minute Waltz*, Op. 64, No. 1, mm. 1-5.

Molto vivace
tr
leggiere

Ped. *

Example 51. Tchaikovsky, Pyotr Il'yich. *Valse sentimentale*, Op. 51, No. 6, mm. 1-7.

Tempo di Valse.
p con espressione e dolcezza

Self check:

1. Do you think playing this piece is a good laugh?
2. Do you think the ending that you played is surprising?
3. Did you use the soft pedal to help you play pianississimo?

6. Rêverie

Musical analysis:

Recognize chord types

From the left-hand chords, one easily sees Sibelius's influence from the heightened chromaticism of the nineteenth century (see Example 52). Many examples occur in Chopin's piano works, such as measures 81-88 of his Mazurka, Op. 59, No. 3 or measures 1-15 of his Mazurka, Op. 68, No. 4, which are possible sources of inspiration for Sibelius (see Example 53). It will be helpful for students to analyze the theoretical function of each chord, imagine different colors, and then think how these colors contribute to the mood or emotion the piece wants to convey.

Example 52. Sibelius, Jean. *Rêverie*, Op. 34, No. 6, mm. 8-17.

The musical score for Sibelius's *Rêverie*, Op. 34, No. 6, measures 8-17, is presented in two systems. The first system (measures 8-11) shows the right hand with a melodic line and the left hand with a series of chords. The second system (measures 12-17) continues the melodic line in the right hand and the chordal accompaniment in the left hand. The score includes dynamic markings such as *poco f* and *con Ped.*, and articulation markings like *sempre arpegg.*

Example 53. Chopin, Frédéric. *Mazurka*, Op. 68, No. 4, mm. 10-17.



Table 7. Sibelius, Jean. *Rêverie*, Op. 34, No. 6, Sections.

Measures	Sections	Tonal Center
1-7	Intro	E Minor
8-27	A	E Minor-G Minor-E-flat Major
28-46	B	B Major-E Minor
47-48	Coda	E Minor

Pedagogical reference guide for No. 6 Rêverie

Explore color in low registers

After the intro, Sibelius wrote most of melodies in the bass clef (see Example 52). These melodies in the middle or low registers with lower notes as the accompaniment create a special atmosphere different from other pieces in the collection. Sound effects remind us of the timbre of the cello. Ask your students to watch a cello performance online and observe its means of expression. After that, ask them to describe its special character. If they have no idea, you could ask them if it is happy, sad, angry,

tender, or excited. Finally, ask them to explore its color on the piano and write a short melody and show it to you.

Dark mood

We could know it is not a joyful piece of music after listening to the intro (see Example 54). Suggested tempo for this piece is quarter note=62 bpm. Notes in low registers, plenty of diminished and augmented chords, chromatic harmony, and an ambiguous tonality bring about a dark mood that conveys a feeling of anguish. If the darker mood is abstract or difficult for students to feel, teachers could ask them to play No. 4 “Farewell” from *Children’s Album*, Op. 98 by Alexander Gretchaninov, also in E minor and 3/4 meter. (see Example 55). It gives them a feeling of farewell.

Example 54. Sibelius, Jean. *Rêverie*, Op. 34, No. 6, mm. 1-7.



Example 55. Gretchaninov, Alexander. *Farewell*, Op. 98, No. 4, mm. 1-6.



Precise rhythms

There are many special rhythms such as dotted quarter or eighth notes, thirty-second notes and rests, sixty-fourth note triplets, which are explicitly notated in this piece. Students are expected to play them precisely. As we know from the meter, the quarter note gets one beat. Figure out the relationship of note values between shortest value and other notes in a specific measure first. Divide one beat into corresponding parts according to the shortest note. Count and tap in a slow but steady tempo before playing. For example, the shortest note in measure 8 is a thirty-second note (see Example 52). The duration of one sixteenth note in this measure equals that of two thirty-second notes. Similarly, the note values of one dotted eighth note or rest equal that of six thirty-second notes. Divide one beat into eight parts. Count “one-e-and-a-plus-e-and-a-two-e-and-a-plus-e-and-a-three-e-and-a-plus-e-and-a” for the measure. Think which letter any notes fall on. It should be “one-e-and-a-plus-e-x-a-x-e-and-a-plus-e-and-x-x-e-and-a-plus-e-and-x” (“x” means the point new notes in the right hand fall on). Finally, students could start playing while counting aloud and gradually return to the original tempo.

Hand crossing

Since melody notes are mostly in relatively low registers, they are very close to the notes in the accompaniment. Therefore, determining which hand is above the other is a big issue in this piece. For example, the overlap between melody and accompaniment in measures 18-23 may be a challenge to students (see Example 56). A possible solution is that the right hand is above the left hand only in measure 19, and then a reversal of both hands for the remainder of measures. For the intro (measures 1-7), notes in measures 1, 3,

and 5 are suggested to be played by the left hand even though they are written in the treble clef (see Example 54).

Example 56. Sibelius, Jean. *Rêverie*, Op. 34, No. 6, mm. 18-23.



Assigning tasks:

Narrate their dreams

Teachers could ask students to describe a memorable dream, especially dreams that were very strange or unpleasant, and try to imagine what Sibelius's dream might be in this piece. Pleasant or not? How did they decide that?

Similar easier piece

As a predecessor, Edvard Grieg (1843-1907) once supported, encouraged, and also influenced Sibelius. Students could play Edvard Grieg's *Ole's Song*, Op. 17, No. 10 before playing Sibelius's "Rêverie" (see Example 57). Both works have arpeggiated accompaniment and melodies with dotted rhythm in middle registers. Also, the cello-like melodies in both works create a sad atmosphere.

Example 57. Grieg, Edvard. *Ole's Song*, Op. 17, No. 10, mm. 1-6.



Self check:

1. Do you feel the dark mood in this piece?
2. Did you pay attention to the tempo change in measures with “allargando” and “a tempo” markings?
3. Can you hear the melody clearly throughout the piece? Is the chordal accompaniment in the background?

7. Danse pastorale

Musical analysis:

Table 8. Sibelius, Jean. *Danse pastorale*, Op. 34, No. 7, Sections.

Measures	Sections	Tonal Center
1-16	A	A Major
17-32	A	A Major
33-49	A'	A Major

Pedagogical reference guide for No. 7 Danse pastorale

Light color

The tempo marking “Allegretto grazioso” at the beginning of this piece not only tells us the speed of playing, but also indicates the overall character. Suggested tempo for this piece is dotted half note=55 bpm. “Grazioso” means “graceful, smooth, or elegant in style.” Applying that idea to the music, students could try to create a light color for this piece. The composer tried to avoid a heavy or bulky sound which is why there is no forte in this piece.

Two-note slurs

Intermediate students must be familiar with the two-note slur, which is one of the basic skills at the beginning level. They have probably learned to use a drop-roll motion to play a two-note slur. They could review it from playing “Snow Storm,” Op. 27, No. 23 from *Thirty Pieces for Children* by Dmitry Kabalevsky (see Example 58). However, it occurs in succession in the left hand such as in measures 8-15 in the first B section (measures 8-16) (see Example 59). When we consider “tension-release” for certain two-note slurs, we cannot neglect long lines. For example, in the phrase of measures 8-16, G-

sharp5 on the downbeat in measure 16 is the climax. Teachers could suggest that students make a big crescendo before it, although they also have to outline six two-note slurs.

Remember, here long lines are more important than two-note slurs.

Example 58. Kabalevsky, Dmitry. *Snow Storm*, Op. 27, No. 23, mm. 1-4.



Example 59. Sibelius, Jean. *Danse pastorale*, Op. 34, No. 7, mm. 6-16.

The image shows measures 6 through 16 of a piano piece in 3/4 time, marked with a key signature of three sharps (F#, C#, G#). The score is written for two staves. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with sustained notes and chords. The piece concludes with a final chord in measure 16.

Make a difference when repeating

As we know from Table 8, the piece is made up of three sections and they are nearly the same. Students are expected to make a difference in order to avoid monotonous playing. Applying different dynamics may be a good way. Dynamic markings such as “mp” in measures 1 and “pp” in measure 33 are clues. The change of register starting from measure 33 leads to the change of color as well (see Example 60).

Imagine the last section is played by a different instrument—maybe a harp—and the first two sections are played by the string section of an orchestra playing pizzicato. Therefore, students could play lighter and softer for the last section.

Example 60. Sibelius, Jean. *Danse pastorale*, Op. 34, No. 7, mm. 33-37.



Assigning tasks:

Describe their country life

Teachers could ask students what their favorite place in the country looks like, what they usually do in the countryside, what kind of music matches country life well, and why. Is Sibelius's No. 7 "Danse pastorale" suitable for describing their country life?

Similar easier piece

Another example of music in the pastoral style is the somewhat easier piece *Idyll*, Op. 126, No. 1 by Cécile Chaminade (1847-1944), a French composer and Sibelius's contemporary (see Example 61).

Example 61. Chaminade, Cécile. *Idyll*, Op. 126, No. 1, mm. 1-4.

Allegretto

mp dolce bien chanté

Self check:

1. Did you play the eighth notes lightly?
2. Did you shape the melodic line in the left hand?
3. Did you notice the accents on the second beat in a few measures?

8. Joueur de harpe

Musical analysis:

Table 9. Sibelius, Jean. *Joueur de harpe*, Op. 34, No. 8, Sections.

Measures	Sections	Tonal Center
1-3	Stretto	B-flat Minor
4-8	Lento	B-flat Minor
8-10	Stretto	B-flat Minor
10-18	Lento	B-flat Minor

Pedagogical reference guide for No. 8 Joueur de harpe

Harp texture

As the title (harp player) suggests, students are expected to seemingly play the harp on the piano. Harp textures such as arpeggios match the title well. Before students begin to learn this piece, they should watch harp players' performances so that they can know what the timbre is like and how they could make make that sound on the piano like a harp. This is a good chance for students to develop imagination while playing the piano. The process is so beneficial to their further study. It can deepen their understanding of some pieces that evoke a harp sound, such as Chopin's Etude, Op. 25, No. 1.

As a supplement, the following pieces could be introduced to students. The first piece is written by Sibelius's contemporary Francisco Tarrega (1852-1909) who is also a nationalistic composer, and its name is *Adelita* (see Example 62). This piece was originally written for guitar and transcribed for piano, later. Beautiful melodies can cultivate students' musical expression. Some of Domenico Scarlatti's (1685-1757)'s sonatas are written to imitate other musical instruments as well. For example, the horn

texture of his Sonata, K. 492 depicts a Spanish king's hunting scene in forests (see Example 63). Sonata, K. 20 employs trills and repeated notes to imitate drum sound (see Example 64). Sonata, K. 141 requires pianists to use different fingers to play repeated notes in a crazy tempo as if they were playing the mandolin; this piece also depicts a dance scene (see Example 65). Students could also play William Duncombe's (1736-1818) *Trumpet Tune* (Minuet in C Major) to imitate a trumpet texture (see Example 66).

Example 62. Tarrega, Francisco. *Adelita*, mm. 1-3.



Example 63. Scarlatti, Domenico. *Sonata*, K. 492, mm. 1-4.



Example 64. Scarlatti, Domenico. *Sonata*, K. 20, mm. 65-70.



Example 65. Scarlatti, Domenico. *Sonata*, K. 141, mm. 1-5.



Example 66. Duncombe, William. *Trumpet Tune*, mm. 1-4.



These exercises can help students create different colors on the piano and imitate various instruments. If they play Prokofiev's "The Young Juliet," Op. 75, No. 10 from *Romeo and Juliet* in the future, they will realize the difference between the fourth measure from the end and the penultimate measure in the left-hand part because the former is written for harp while the latter for saxophone (see Example 67). Therefore, they know they should play lighter for the harp part and play thicker for the saxophone part.

Example 67. Prokofiev, Sergei. *The Young Juliet*, Op. 75, No. 10, last four measures.

Time signature

The 3/2 time signature in this piece may confuse students. As a unit, the half note is one beat. Teachers could suggest that students divide each measure into three equal parts and allow them to feel the half note. Like the first complete measure, students could count “one-and-two-and-three-and” for the subdivision when practicing (see Example 68). They could count “one-hold-two-and-three-and” for measure 4 (see Example 69). Suggested tempo for this piece is half note=72 bpm.

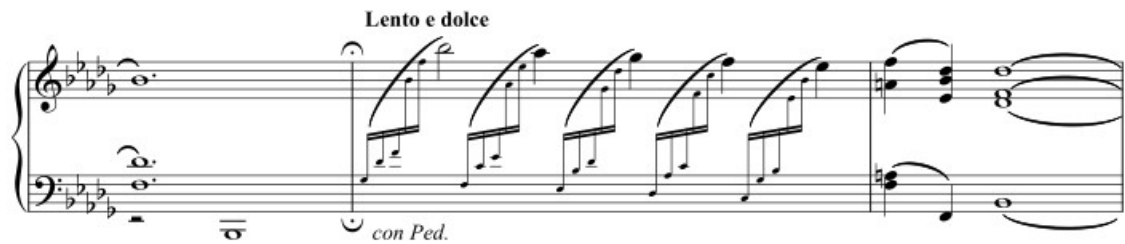
Rolled chords

Successively rolled chords that precede each melody note in this piece may challenge students. A possible strategy for practicing this might be to play each beat as a single chord. This will also help students see that each melody note is harmonized with a separate chord. For example, in measure 4, these chords are G-flat major 7, F minor 7, E-flat minor 7, D-flat major 7, and C minor 7 (b5).

Example 68. Sibelius, Jean. *Joueur de harpe*, Op. 34, No. 8, mm. 1-2.



Example 69. Sibelius, Jean. *Joueur de harpe*, Op. 34, No. 8, mm. 3-5.



Senza Ped.

It is a challenge for students especially those with small hands to play legato without pedaling in measure 17. The composer's intention may be to hear the notes held with the left-hand thumb which create a kind of inner melody. Use finger pedaling instead. Pay attention to the jumps and leaps and prepare for them. Learn to hold notes as long as possible before jumping. Fingers should remain close to the keys and then find the shortest distance for jumps. Avoid high jumps.

Assigning tasks:**Watch a performance with the harp**

Teachers could ask students if they have seen and heard the harp. If not, have them watch an online performance and tell you what the timbre is like, and if they like the sound. If they are expected to imitate the timbre of harp on the piano, what kind of touches will they employ? Why?

Self check:

1. Can you feel three beats per measure throughout the piece?
2. Can you imagine that you are playing a harp rather than a piano?
3. Did you notice the tempo changes, stretto to lento?

9. Reconnaissance

It is purely and simply a joke, perhaps a musical portrait of the composer's two youngest daughters amusing themselves in a game of blind man's bluff.³²

Musical analysis:

Table 10. Sibelius, Jean. *Reconnaissance*, Op. 34, No. 9, Sections.

Measures	Sections	Tonal Center
1-8	A	D Major
9-16	B	A Major-D Major
17-24	A'	D Major
25-32	B	F-sharp Minor
33-44	A''	D Major

Pedagogical reference guide for No. 9 Reconnaissance

Alternating hands for running passages

This piece is special in this collection due to the running texture and the repeated notes played by alternating hands (see Example 70). The ultrafast tempo may lead to tension and uneven playing. To tackle these problems, students could imagine they are playing the snare drum. Close the piano cover, tap the rhythm on it first. After that, try to be familiar with routes of descending scales. In order to avoid ghost notes due to playing the same notes too fast, we could change the common way of playing descending scales with our right hands. That means unlike the fingering of “123-12345” in the left hand when playing D major descending scale, we could use the same fingers to play all the

³² Erik Tawaststjerna, Notes for *Sibelius: The Complete Original Piano Music, Vol.2*, performed by Erik Tawaststjerna, Piano (BIS Records, CD, 1986), accessed January 21, 2021, <https://cdn.naxosmusiclibrary.com/sharedfiles/booklets/BIS/booklet-BIS-CD-169.pdf>.

notes with our right hands all the time. Imagine the hand shape of your right hand when you sprinkle the meat with salt. Maintain the hand shape and be ready to play each note with your thumbs, forefingers, and long fingers. Then, put the fingers in both hands close to the keys to play the scales but avoid moving in or moving out from white keys to black keys. Relax the arms except for wrists and fingertips throughout the process so that the arms could make one big gesture with ease for each descending scale, and relatively tense wrists and fingertips could play these notes quickly and allow the repeated notes to come out at the appropriate fast tempo. Suggested tempo for this piece is quarter note=115 bpm.

Example 70. Sibelius, Jean. *Reconnaissance*, Op. 34, No. 9, mm. 1-4.



Voicing

Apart from the running texture, the composer uses mostly five-part harmony throughout the piece (see Example 70). The outer voices serve as melody and bass, while the inner voices act as the accompaniment. Tenuto markings as in measures 3 and 4 imply that the outer voices are expected to be emphasized. Therefore, hold them for their full values and bring them out in order to achieve a good balance between voices. Students will not be at a loss when playing the middle section of Schubert's *Impromptus*, Op. 90, No. 2 in the future (see Example 71).

Example 71. Schubert, Franz. *Impromptu*, Op. 90, No. 2, mm. 83-88.



Switch two pedals

With the frequent shifts of running texture and five-part harmony throughout the piece, students are required to switch sustain and soft pedals frequently as well. Practice pedal changes with the feet without playing in both hands first. Coordinating hands with feet at a slow tempo makes playing easier. Speed up gradually until you feel at ease in handling all problems. As a supplement, students could play Louis Kohler's *How Lovely is the Forest*, Op. 243, No. 29 to practice switching two pedals. Note all echoes are indicated by pianississimo (see Example 72).

Example 72. Kohler, Louis, *How Lovely is the Forest*, Op. 243, No. 29, mm. 27-31.



Assigning tasks:**Watch a drum performance**

Teachers could ask students if they have ever played a snare drum. If not, suggest they watch an online performance and imagine how players can beat the drum so fast with their hands. Do they make small, focused, and staccato gestures?

Blind man's bluff

Students could be encouraged to play this game with their mates as a blindfolded person. Have them think how to catch and identify other players quickly. Why?

Self check:

1. Did you use the soft pedal in this piece?
2. Did you outline the outer voices?
3. Did you play evenly in the running passages with alternating hands?

10. Souvenir

Musical analysis:

Table 11. Sibelius, Jean. *Souvenir*, Op. 34, No. 10, Sections.

Measures	Sections	Tonal Center
1-18	A	A Minor
19-34	B	A Minor
35-52	A'	A Minor
53-68	B	A Minor
69-86	A'	A Minor

Pedagogical reference guide for No. 10 Souvenir

Wrist movement

This is a good piece to train a mobile wrist. A rigid wrist may lead to tension or injury. The composer offers wrist movement in two ways. One is like measure 1 with lateral side-to-side wrist movement to accommodate the stepwise melody, while the other is like measure 13 with a combination of side-to-side and up-and-down wrist movement to encompass the octave leap (see Example 73). Students are expected to adjust hand position by means of rotating the wrist to make sure that each finger could play in the most comfortable position anytime. By doing this, the wrist can be a good supporter to help the fingers reach keys at a longer distance. It can also relax the whole arm, creating tension-free playing. Accordingly, students could play the following pieces to practice wrist movement as well. They are No. 7 “Rolling a Hoop” in Group III & No. 7 “Twirling on Toe” in Group IV from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam and Carl Czerny’s *The School of Velocity*, Op. 299, No. 4 & 6 (see Examples 74-77).

Example 73. Sibelius, Jean. *Souvenir*, Op. 34, No. 10, mm. 1-6, 13-18.

Commodo

The musical score for Example 73 is in 3/4 time and D major. It consists of two systems. The first system (mm. 1-6) features a melody in the right hand with a *mp* dynamic, characterized by eighth-note patterns and dotted rhythms. The left hand provides a simple harmonic accompaniment with chords and single notes. The second system (mm. 13-18) continues the melody, which includes a trill in the final measure. The left hand accompaniment becomes more active, with sixteenth-note passages in the right hand of the lower staff. Dynamics include *più p* and *mp*.

Example 74. Burnam, Edna-Mae. *Rolling a Hoop*, m. 1.

The musical score for Example 74 is in 4/4 time and D major. It shows the first measure of the piece. The right hand plays a continuous eighth-note pattern, while the left hand plays a steady quarter-note bass line.

Example 75. Burnam, Edna-Mae. *Twirling on Toe*, mm. 1-2.

The musical score for Example 75 is in 4/4 time and D major. It shows the first two measures. The right hand features a melody with quintuplets (marked with a '5' and a slur) and eighth-note patterns. The left hand provides a simple accompaniment with chords and single notes.

Example 76. Czerny, Carl. *The School of Velocity*, Op. 299, No. 4, mm. 1-3.



Example 77. Czerny, Carl. *The School of Velocity*, Op. 299, No. 6, mm. 1-2.



Forearm rotation

In addition to wrist movement, forearm rotation can be employed in this piece as well. When students struggle with large stretches like in measures 3 and 11, teachers could show them how to use forearm rotation for tension-free playing (see Example 78). Ask them to imagine the action of opening a door, especially how they rotate a doorknob. Thumb and pinkie could be the first fingers to feel rotation. Rotating in either a clockwise or counterclockwise direction with the right hand represents two different kinds of the technique of rotation--supination and pronation respectively.³³ The left hand, however, is just the opposite. In other words, supination means rotating toward the fifth finger and pronation refers to the thumb. Imagine the source of weight and use the natural weight to

³³ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 79.

play. Let students play *Marion McArtor's Piano Technic, Book 2* (Frances Clark Library for Piano Students), No. 2 and No. 6 “Lariat Practice” in Group I from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam to feel forearm rotation before playing this piece (see Examples 79 & 80).

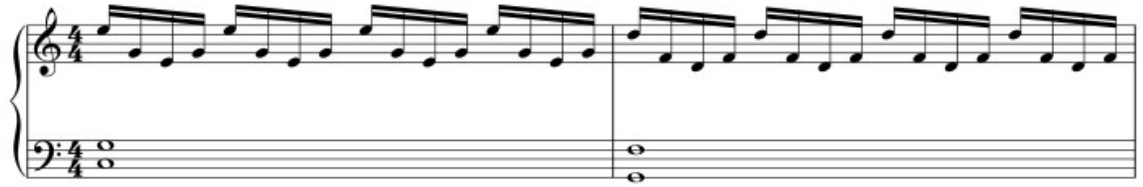
Example 78. Sibelius, Jean. *Souvenir*, Op. 34, No. 10, mm. 1-12.



Example 79. McArtor, Marion. *Marion McArtor's Piano Technic, Book 2* (Frances Clark Library for Piano Students), No. 2, mm. 14-18.



Example 80. Burnam, Edna-Mae. *Lariat*, mm. 1-2.



Feel the color of the minor key

Compared to the brightness of the major key, the minor key has its own character. Either gloom or sadness could depict it. If it is too abstract for students to understand, they could play No. 2 “Walking on a Sunny, Then a Cloudy Day,” No. 3 “Skipping on a Sunny, Then a Cloudy Day,” No. 4 “Cartwheels on a Sunny, Then a Cloudy Day,” No. 5 “Jumping on a Sunny, Then a Cloudy Day,” and No. 6 “Running on a Sunny, Then a Cloudy Day” in Group IV from *A Dozen A Day Preparatory Book: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam to feel the difference between the major and minor keys in terms of color (see Examples 81-85).

Example 81. Burnam, Edna-Mae. *Walking on a Sunny, Then a Cloudy Day.*

Sunny day

Cloudy day

Example 82. Burnam, Edna-Mae. *Skiping on a Sunny, Then a Cloudy Day.*

Sunny day

Cloudy day

Example 83. Burnam, Edna-Mae. *Cartwheels on a Sunny, Then a Cloudy Day.*

Sunny day

Cloudy day

Example 84. Burnam, Edna-Mae. *Jumping on a Sunny, Then a Cloudy Day*.

Example 85. Burnam, Edna-Mae. *Running on a Sunny, Then a Cloudy Day*.

Trills

Rotation, to some extent, can help students play trills as well, especially when they want to make a crescendo or speed up. They could try to use it in measures 17-18, 51-52, and 85 (see Example 86). Remember, rotation may not function if the fingertips are too soft. As a supplement, they could also play No. 1 “Wake up and Stretch” & No. 2 “Brushing Teeth” in Group I from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam to practice trills (see Examples 87 & 88).

Example 86. Sibelius, Jean. *Souvenir*, Op. 34, No. 10, mm. 50-56.



Example 87. Burnam, Edna-Mae. *Wake up and Stretch*, mm. 1-2.



Example 88. Burnam, Edna-Mae. *Brushing Teeth*, mm. 1-4.



Left-hand chords in tenths

It is usually a challenge for students to play chords in tenths, such as the first chord of measure 21 in the left hand (see Example 89). Obviously, they can be arpeggiated but students are expected to play the first note C2 before the beat and it is

then caught with the damper pedal. That also means that the previous pedal will have to be released. Catching only the bottom bass note will ensure a clean delineation of harmonies. Suggested tempo for this piece is quarter note=130 bpm.

Example 89. Sibelius, Jean. *Souvenir*, Op. 34, No. 10, mm. 19-24.



Assigning tasks:

Narrate an unforgettable memory

Teachers could ask students to describe one of their unforgettable memories and explain why it is special to them.

Self check:

1. Is your wrist mobile and free?
2. Did rotation help you play trills and large-stretch fragments like measures 3 & 11 with ease?
3. Did your left hand rest on the downbeat of the measures where a quarter-note rest appears on the first beat?

CHAPTER IV

SUMMARY

The purpose of writing this dissertation is to provide a supplement to the research on Sibelius's piano works. The *Bagatelles*, Op. 34 is a good option for less-common repertoire for teachers and intermediate-level students to teach and perform. They will find that this collection has some advantages for developing students' skills for musical expression and allows them to be exposed to dance music in different musical styles as well as deepen their understanding of the musical genre bagatelle.

Furthermore, after learning this collection guided by their teachers, students will be sensitive to the character of a new piece. They will be able to tell the difference between lyrical and joyful pieces, sad and happy, dance-like and songful, and show us how to perform them in an effective way that conveys the character of each piece. They will also know how to use the damper and soft pedals to change color and dynamics. Different kinds of articulations such as legato, staccato, and tenuto will help them correctly interpret the music. How to balance melody and accompaniment and how to demonstrate polyphony are learned in this collection as well. Students would be confident to be confronted with running passages in the future because they know how to employ forearm rotation and wrist movement to group notes and avoid tension. They will know how to effectively control tempo in stretto and rallentando passages. They will accustom themselves to playing longer pieces but will not feel bored. This is due to the beauty of

melodies in the collection. Students' imaginations are likely to be stimulated after they play No. 6 "Rêverie" and No. 8 "Joueur de harpe," because they imagined they played cello and harp rather than piano.

For further study, if students became interested in Finnish music after playing *Bagatelles*, Op. 34, teachers could assign them *Finlandish Dance*, Op. 31, No. 5 written by one of Sibelius's contemporaries, Finnish composer and pianist Selim Palmgren (1878-1951) (see Example 90). This piece is based on a folk song which was popular in northern Finland. If students are eager to play other bagatelles, *Humorous Bagatelles*, Op. 11 composed by another one of Sibelius's Scandinavian contemporaries, Danish composer Carl Nielsen (1865-1931), is a good choice. This collection is also at the intermediate level, and the fourth piece, "Jumping Jack," employs a new compositional technique--point-drawing method (see Example 91). If students want to play other waltzes from different eras, they may be encouraged to play *Gertrude's Waltz* and Weber's *Waltz in C Major*, the former noted as one of the most popular waltzes in the 19th century (see Examples 92 & 93). Due to the lack of frequent meter changes in one piece in the collection, if teachers want students to practice metric modulation, Bartók's *The Village Girls* or *Mocking Song* are good options (see Examples 94 & 95).

Example 90. Palmgren, Selim. *Finlandish Dance*, Op. 31, No. 5, mm. 1-4.

Allegretto grazioso

Example 91. Nielsen, Carl. *Jumping Jack*, Op. 11, No. 4, mm. 1-3.

Poco Allegretto

Example 92. Anonymous. *Gertrude's Waltz*, mm. 1-4.

Andante

Example 93. Weber, Carl Maria von. *Waltz in C Major*, mm. 1-6.

Allegro

Example 94. Bartók, Béla. *The Village Girls*, mm. 5-8.



Example 95. Bartók, Béla. *Mocking Song*, mm. 1-4.



In conclusion, learning Sibelius's *Bagatelles*, Op. 34 is a worthwhile experience for intermediate-level students. This dissertation may be helpful for pedagogues and performers to probe into Sibelius's other solo piano works, solo pieces from his contemporaries, or less common pieces but with important pedagogical values.

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APPENDIX A

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APPENDIX B

LIST OF REPERTOIRE WITH PEDAGOGICAL CHALLENGES SIMILAR TO SIBELIUS'S BAGATELLES, OP. 34

1. *Gertrude's Waltz* by Anonymous (one of the most popular waltzes in the 19th century).

2. "Presto in C Minor," Wq. 114/3 from *Kurze und leichte Klavierstücke* (Short and Easy Piano Pieces) by Carl Philipp Emanuel Bach (easier substitute for practicing alternating hands of No. 2 "Air de danse").

3. *French Suite No. 5 in G Major*, BWV 816 by Johann Sebastian Bach (harder piece but similar to No. 2 "Air de danse").

4. No. 57 "Accents" from *Mikrokosmos*, 153 Progressive Pieces for Piano, Sz. 107 by Béla Bartók (easier substitute for practicing accents of No. 2 "Air de danse").

5. "Allegretto (In Wallachian Style)" from *Seven Sketches*, Op. 9b by Béla Bartók (easier substitute for practicing long notes of No. 3 "Mazurka").

6. "Dawn" from *Ten Easy Pieces*, Sz. 39, No. 7 by Béla Bartók (easier substitute for practicing pianissimo of No. 5 "Boutade").

7. "Love Song" from *For Children*, 85 Pieces, Sz. 42, No. 17 by Béla Bartók (easier substitute for practicing unexpected short ending of No. 5 "Boutade").

8. No. 38 "Staccato and Legato (1)," No. 57 "Accents," and No. 124 "Staccato" from *Mikrokosmos*, 153 Progressive Pieces for Piano, Sz. 107 by Béla Bartók (easier substitutes for practicing articulations of No. 2 "Air de danse").

9. “Swineherd’s Dance” from *The First Term at the Piano*, 18 Pieces, Sz. 53, No. 12 by Béla Bartók (easier substitute for practicing long notes of No. 3 “Mazurka”).

10. “The Peasant’s Flute” from *For Children*, 85 Pieces, Sz. 42, No. 26 by Béla Bartók (easier substitute for practicing complicated rhythm of No. 3 “Mazurka”).

11. No. 71 “Thirds” from *Mikrokosmos*, 153 Progressive Pieces for Piano, Sz. 107 by Béla Bartók (easier substitute for practicing thirds of No. 4 “Couplet”).

12. No. 75 “Triplets” from *Mikrokosmos*, 153 Progressive Pieces for Piano, Sz. 107 by Béla Bartók (easier substitute for practicing complicated rhythm of No. 3 “Mazurka”).

13. *Farewell to the Piano* falsely attributed to Ludwig van Beethoven (easier substitute for practicing voicing of No. 1 “Valse”).

14. “Angel’s Voices,” Op. 100, No. 21 from 25 *Études faciles et progressives* (Twenty-five Easy and Progressive Studies: for the Piano, Op. 100: Expressly Composed for Small Hands) by Friedrich Burgmüller (easier substitute for practicing alternating hands of No. 2 “Air de danse”).

15. No. 5 “Climbing (in place)” in Group II from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing complicated rhythm of No. 3 “Mazurka”).

16. No. 3 “Going Upstairs and Downstairs” in Group V from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (a good piece to practice accents in scales).

17. No. 6 “Lariat Practice” in Group I from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing rotation of No. 10 “Souvenir”).

18. No. 7 “Rolling a Hoop” in Group III & No. 7 “Twirling on Toe” in Group IV from *A Dozen A Day Book Three: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing wrist movement of No. 10 “Souvenir”).

19. No. 8 “Running Down a Hill” in Group V from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing alternating hands of No. 2 “Air de danse”).

20. No. 11 “The Push-Up” in Group I from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing thirds of No. 4 “Couplet”).

21. No. 8 “The Splits” in Group II from *A Dozen A Day Book One: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitute for practicing long notes of No. 3 “Mazurka”).

22. No. 1 “Wake up and Stretch” & No. 2 “Brushing Teeth” in Group I from *A Dozen A Day Book Two: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitutes for practicing trills of No. 10 “Souvenir”).

23. No. 2 “Walking on a Sunny, Then a Cloudy Day,” No. 3 “Skipping on a Sunny, Then a Cloudy Day,” No. 4 “Cartwheels on a Sunny, Then a Cloudy Day,” No. 5

“Jumping on a Sunny, Then a Cloudy Day,” and No. 6 “Running on a Sunny, Then a Cloudy Day” in Group IV from *A Dozen A Day Preparatory Book: Technical Exercises for the Piano to be done Each Day before Practicing* by Edna-Mae Burnam (easier substitutes for feeling the color of the minor key of No. 10 “Souvenir”).

24. *Idyll*, Op. 126, No. 1 by Cécile Chaminade (easier piece but similar to No. 7 “Danse pastorale”).

25. *Mazurka*, Op. 68, No. 3 by Frédéric Chopin (easier piece but similar to Sibelius’s *Bagatelles*, Op. 34, No. 3 “Mazurka”).

26. *Minute Waltz*, Op. 64, No. 1 by Frédéric Chopin (harder piece but similar to No. 5 “Boutade”).

27. No. 4 & 6 from *The School of Velocity*, Op. 299 by Carl Czerny (substitutes for practicing wrist movement of No. 10 “Souvenir”).

28. *Trumpet Tune* by William Duncombe (a piece similar to No. 8 “Joueur de harpe” to imitate another musical instrument: trumpet).

29. *Boy’s Round Dance*, Op. 36, No. 3B by Niels Gade (easier substitute for practicing alternating hands of No. 2 “Air de danse”).

30. No. 4 “Farewell” from *Children’s Album*, Op. 98 by Alexander Gretchaninov (easier substitute for reflecting dark mood of No. 6 “Rêverie”).

31. *Ole’s Song*, Op. 17, No. 10 by Edvard Grieg (easier piece but similar to No. 6 “Rêverie”).

32. *Galop Burlesque* by Cornelius Gurlitt (easier piece but similar to No. 2 “Air de danse”).

33. “Caprice,” Op. 27, No. 28 from *Thirty Pieces for Children* by Dmitry Kabalevsky (easier substitute for practicing long notes of No. 3 “Mazurka”).
34. “Fairy Tale,” Op. 27, No. 20 from *Thirty Pieces for Children* by Dmitry Kabalevsky (easier substitute for practicing tenuto of No. 1 “Valse”).
35. “Snow Storm,” Op. 27, No. 23 from *Thirty Pieces for Children* by Dmitry Kabalevsky (easier substitute for practicing two-note slurs of No. 7 “Danse pastorale”).
36. “Songs of the Cavalry,” Op. 27, No. 29 from *Thirty Pieces for Children* by Dmitry Kabalevsky (easier substitute for practicing articulations of No. 2 “Air de danse”).
37. “War Dance,” Op. 27, No. 19 from *Thirty Pieces for Children* by Dmitry Kabalevsky (easier piece but similar to No. 2 “Air de danse”).
38. *How Lovely is the Forest*, Op. 243, No. 29 by Louis Kohler (easier substitute for practicing how to use soft pedal of No. 9 “Reconnaissance”).
39. “Grandma’s Waltz” from *The Children’s Ball* by Joseph Lanner (easier piece but similar to No. 1 “Valse”).
40. “The Brook,” Op. 32, No. 2 from *Four Little Poems* by Edward MacDowell (use imagination to practice pianissimo).
41. *Marion McArtor’s Piano Technic (Frances Clark Library for Piano Students)*, Book 2, No. 2 (easier substitute for practicing rotation of No. 10 “Souvenir”).
42. *Humorous Bagatelles*, Op. 11 by Carl Nielsen (a collection similar to Sibelius’s *Bagatelles*, Op. 34).

43. No. 14 “Das Echo” from *Maiblümchen: 25 leichte Kinderstücke*, Op. 61 by Theodor Oesten (easier substitute for practicing pianissimo of No. 5 “Boutade”).

44. *Finlandish Dance*, Op. 31, No. 5 by Selim Palmgren (Finnish music at the intermediate level).

45. *Slumber, slumber!* by Tong Sang (use imagination to practice pianissimo).

46. *Sonata*, K. 20 by Domenico Scarlatti (a piece similar to No. 8 “Joueur de harpe” to imitate another musical instrument: drum).

47. *Sonata*, K. 141 by Domenico Scarlatti (a piece similar to No. 8 “Joueur de harpe” to imitate another musical instrument: mandolin).

48. *Sonata*, K. 492 by Domenico Scarlatti (a piece similar to No. 8 “Joueur de harpe” to imitate another musical instrument: horn).

49. *Adelita* by Francisco Tarrega (a piece similar to No. 8 “Joueur de harpe” to imitate another musical instrument: guitar).

50. “Valse sentimentale,” Op. 51, No. 6 from *Six Pieces* by Pyotr Il'yich Tchaikovsky (harder piece but similar to No. 5 “Boutade”).

51. No. 2 “Joy and Tears” from *17 Piano Pieces for Beginners* by Alexander Tcherepnin (easier substitute for practicing thirds of No. 4 “Couplet”).

52. *Waltz in C Major* by Weber (another easier waltz in Romantic era).

APPENDIX C

LEVELING OF LITERATURE

Table 12. Leveling of Sibelius's *Bagatelles*, Op. 34 by Xiaoxiong Chen

No.	Title	Tempo	Tonal Center	Difficulty
1	Valse	Con moto	D-flat Major	5
2	Air de danse	Allegretto	E Major	5
3	Mazurka	Dance	A Major	4
4	Couplet	Allegretto	D Major	3
5	Boutade	Con moto	A-flat Major	4
6	Rêverie	Lento	E Minor	5
7	Danse pastorale	Allegretto grazioso	A Major	3
8	Joueur de harpe		B-flat Minor	5
9	Reconnaissance	Vivo	D Major	3
10	Souvenir	Commodo	A Minor	3

Table 13. Koenen, Rolf. *The Levels of Difficulty of the Piano Music Published by G. Henle Publishers*.³⁴

Level	Grade Table	Example
1	Easy	Bach, Notebook for Anna Magdalena Bach, Nos. 4 & 5
2	Easy	Bach, Well-Tempered Clavier I, No. 1 Prelude C Major
3	Easy	Beethoven, Piano Sonatas, Op. 49, No. 1 & 2
4	Medium	Grieg, Lyric Pieces, Op. 12, No. 4
5	Medium	Schumann, Fantasy Pieces, Op. 12, No. 1
6	Medium	Chopin, Nocturnes, Op. 27, Nos. 1 & 2
7	Difficult	Beethoven, Piano Sonata, Op. 10, No. 3
8	Difficult	Beethoven, Piano Sonata, Op. 81a
9	Difficult	Schumann, Toccata, Op. 7

³⁴ Rolf Koenen, "The Levels of Difficulty."