

(Vol. I)

PREFACE

CHILDREN'S TREASURE BOX (Vol. I), Op. 81, is a group of twenty short piano pieces written to introduce various aspects of contemporary piano technique to the first or second year student. A natural keyboard position for each hand is used (forming the distance of a fifth interval between the five fingers) and does not change throughout the book. While the degree of difficulty increases with each succeeding number, all provide basic technical preparation. Each piece is also complete with notation symbols to make the beginning student aware of the complexities of musical language.

INDEX with NOTES

1. GETTING SLEEPY

Whole and half notes; *dim.* (diminuendo) means a gradual softening sound.

2. MINIATURE WALTZ

A dot behind the note prolongs the note's value by half. Where notes of the same pitch are tied together, the result is a duration prolonged by the value of the additional note(s).

3. TINY WATER MILL

Staccato: a note with a dot above (or below) is played abruptly. Rhythmical contrast between whole and quarter notes.

4. CZECH CAROL

Two eighth notes equal the duration of a quarter note.

5. IN MELODIC MINOR

When the melodic minor scale is used in both directions, the characteristic change is recognized in the 6th and 7th tone degrees. They are raised by a half step when the scale goes up and change to natural when the scale goes down.



6. MIRROR

Melodic inversion: in this case the motive of the right hand is imitated by the left hand in opposite direction.

7. GREGORIAN CHANT

Unison: similar motion in both hands. It is reminiscent of ritual chant from early centuries, the typical feature of which is phrases of irregular lengths.

8. DANCE

Melody line presents a contrast in modes: Major and minor.

9. CHURCH BELLS

Both hands play the same motive based on five tones, but left hand holds them over with a result of a cluster.

10. ROCKING CHAIR

Rhythmical imitation between both hands is combined with inversion of the motive.

11. BLACK KEYS

Pentatonic scale: five notes to the octave. In this instance all keys are black except one tone before the last measure, e#, which appears on the keyboard like " f ".

12. OLD SONG

Compound time signature: i.e. $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, the basic beat is subdivided by three beats.

13. MOON NIGHT

Each chord held over several measures is thinning by gradual subtraction of voices. It is important to observe the slow tempo.

14. MELODY AND CHORD

One note of the chord is held over and becomes part of the melody.

15. PARALLEL FOURTHS

The characteristic sound of this piece is the fourth interval in parallel motion. The scale is in mixolydian mode.



16. A BIRD

The asymmetrical time signature $\frac{5}{8}$ is divided here by 3 + 2 eighth notes. The contrasting dynamic is necessary to enable one to hear the long sustaining fifth interval in the left hand. Two sixteenth notes are equal to an eighth note.

17. SNOW REFLECTIONS

Syncopation: one of the voices comes on upbeat of eighth note. Hold the pedal throughout the piece.

18. ECHO

By pressing down keys without producing sound and playing the same interval an octave higher with right hand activates the harmonics. Four thirty-second notes equal one eighth note.

19. A TOY SOLDIER

Presents contrast between *staccato* quarters and *legato* eighth notes. The time signature changes several times; *cresc.* (crescendo) means a gradual increase in volume.

20. FANFARE

Rythmical imitation in both hands. The dynamic increases together with gradual addition of voices.