

(Vol. II)

PREFACE

CHILDREN'S TREASURE BOX (Vol. II), Op.86, is a group of seventeen short piano pieces written as a continuation of the various aspects of contemporary piano technique introduced in Volume I. While the natural keyboard position for each hand was maintained throughout Volume I, the student is introduced to the changing of hand positions in the second. As in Volume I, the degree of difficulty increases with each succeeding piece. In addition to their educational value, these pieces are especially appropriate for presentation in recital.

INDEX with NOTES

21. TWO VOICES

Polyphony: two or more primary melodic lines. In this piece the dialogue between two voices is reminiscent of 16th century Renaissance music. Double whole note \equiv (brevis); its value is twice that of the whole note. In the given time signature ($\frac{4}{2}$) each beat represents a half note. A double whole rest is introduced in the last measure.

22. PASTORALE

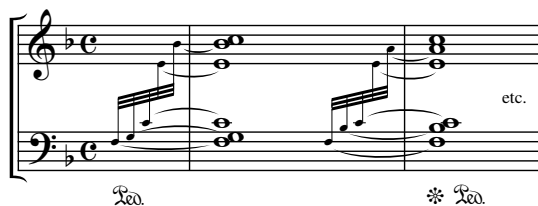
Fermata (\frown): usually prolongs the note's value by half. Sometimes it can be used to extend the note to twice its normal value, most often at the end of a phrase. The term "*poco rit.*" (poco ritardando) is introduced as musical terminology which requires the performer to gradually slow the tempo.

23. SONG OF A MARINER

The $\frac{9}{8}$ tempo is counted in three beats in fast tempo, each beat representing the value of a dotted quarter note.

24. GOLDEN HARP

Arpeggio: playing the notes of a chord quickly from bottom to top. The example below shows the proper place of pedalization. In the measure containing the *cresc.* mark, the volume of the arpeggio increases to the top accented note.



25. A FOLK TUNE

Left hand dominates throughout the piece because of the solo bass part. The accent on the third beat imitates a typical style of string bowing in folk music.

26. GRANDFATHER CLOCK

The right hand, which imitates the sound of a grandfather clock, is soon playing between the fingers of the left hand.

27. SOLO TRUMPET

Close position of both hands. Left hand plays under the right hand. The student finds a divided measure which continues on the next line.

28. A NIGHT SOUND

Polyrhythm: Two or more rhythmic phrases of unequal length played simultaneously, which may be repeated until the return of the original combination.

29. THE BEAR'S DANCE

Polymodality: two or more different modes on the same or different tonal centers. In this piece the key signature of one flat is given only for the right hand - the left hand has a key signature without accidentals.

30. PRELUDE

Rhythmical contrast between the motion of half notes and sixteenth notes. This piece is written in the natural minor scale (*Aeolian mode*).

31. RUSSIAN DANCE

C (*a la breve*) is the term for time signature which has two beats per half note ($\frac{2}{2}$). It is used most often in fast tempos.

32. AUTUMN

This piece has no time signatures and emphasizes the importance of the down beat. Although the division is visually in groups of four notes, the actual feeling is varied groupings which create an overall continuous phrase.

33. JUMPING ROPE

Combination of *staccato* and *legato* between two hands. The *cresc.* marking indicates that a gradual increase in volume is executed until the "**p**" marking, at which point the volume returns to its starting level.

34. A GIANT

Extreme range between both hands. The left hand is played an octave lower (*8ve bassa*).

35. A STAR

The dynamic **ppp** (piano-pianissimo) is used to indicate extremely soft sound. The tie from the note to no other note means the sound sustains until the pedal is released.

36. RAIN SHOWER

Artificial Division of the beat: increasing and/or decreasing the number of notes within a beat unit.

37. PASSENGER COACH

Asymmetrical meter: in this case the meter $\frac{7}{8}$ is divided into groups of 4 plus 3 eighth notes.