

**Selected Intermediate Piano Pieces by
Seven Women of the Twentieth Century:**

Marion Bauer, Germaine Tailleferre, Ruth Crawford Seeger, Sofia Gubaidulina, Emma
Lou Diemer, Chen Yi, and Karen Tanaka.

Rebecca Billock

A dissertation submitted in partial fulfillment of the
requirements for the degree of

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Abstract

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Music of the 20th century and music composed by women are two areas underrepresented in the repertoire taught to children. With the goal of increasing exposure for women composers and for contemporary music, this dissertation presents a collection of intermediate-level piano pieces by seven women of the 20th century. The composers span the entire century and characterize the many compositional styles that were practiced during this diverse period, ranging from impressionism and neo-classicism to serialism and minimalism. By introducing music that is accessible to young pianists, this collection is a practical tool for piano pedagogy and performance. The pieces not only develop a breadth of musical and technical ability, and introduce seven women composers, but also enhance the students' understanding of the historical time period. Through the use of extensive musical examples, this dissertation explores pedagogical applications as well as how each piece fits into the oeuvre of the composer.

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Chapter I

Introduction

Background

I was first exposed to women composers when I was an undergraduate in Walla Walla, Washington. The responsible party was the local performing ensemble Donne e Doni, comprised of three women musicians—Susan Pickett, Debra Richter, and Sonja Gourley. I loved the music and my interest was piqued, but the concept of music by women got filed somewhere in the far recesses of my brain to be largely overlooked for quite a few years.

It is not difficult to understand why I ignored it for so long. From a very young age musicians are taught that standard repertoire emerges naturally because the “best composers win.” A hundred years from now we will know who are the great composers of today, based upon which ones are remembered—which ones are still played and listened to with frequency. The composers that do not possess “staying power” or that do not represent a new direction of historical importance in music will simply be forgotten. So it’s not surprising that my initial reaction to women composers (or any composers that I’d never heard of before) was to assume that they were second rate.

Since then I have been exposed to numerous male composers who seemed obscure or non-mainstream, whose music has turned out to be rather important and unique in various ways. Muzio Clementi is one example. Many pianists, on hearing the name Clementi, immediately think of the little C Major Sonatina, which is played by grade-schoolers near and far and deserves a place of honor on the list of overplayed pieces along with Beethoven’s Für Elise. Unfortunately, Clementi’s sixty-four sonatas are hardly played, although they were a greater influence on Beethoven’s early style than either Haydn’s or

Mozart's music.¹ Clementi influenced romantic composers such as Chopin and Schubert as well.²

Ernst Bacon is another composer with a distinctive voice who has been under-appreciated. Bacon's works for voice and piano are more commonly available, but to date, the majority of his hundreds of piano works can only be found in manuscript.³

Experiences like these validated the benefit of studying women composers, because I realized not all obscure composers are necessarily unimportant. Once I immersed myself into the world of women composers, I realized how much there was to explore in this field. The sheer amount of unexamined territory is daunting, but it makes the journey more exhilarating because each new project provides a chunk of music history that has previously been buried.

As a piano teacher with many students at the elementary and intermediate level, I was excited to find not only pieces for myself, but also a wealth of material for the lower levels. Poorly written pieces for the beginning/intermediate pianist are frighteningly common, but truly remarkable compositions at this level are harder to find, (and they are that much more valuable when they surface). Being well aware of this fact, I was pleased to encounter a substantial number of short, accessible piano works by women that I was anxious to teach to my students. And from those beginnings, this compilation was born.

Motivations

When I began the project, I had not narrowed my search to a particular time period. In fact, I was originally looking for pieces ranging from the Baroque period to the present. Having a strong affinity for new music, however, I was immediately drawn to composers

¹ Gillespie, p. 249.

² Rosen, p. 454.

³ Salocks, <http://www.geocities.com/madelinesalocks/>

of the 20th century. I also wanted to avoid duplicating other collections by women composers, to be discussed more thoroughly in Chapter II.

Furthermore, twentieth-century music is far too neglected in mainstream pedagogy. If modern music were presented in a more accessible way, its exposure would undoubtedly increase. Students have less prejudice against dissonance and non-traditional rhythms when such concepts are introduced early—beginners don't yet have a developed sense of what "traditional harmony" is. In most cases however, the only repertoire that the student encounters is that presented by her or his teacher. Unfortunately, many private music teachers today are biased against contemporary music, an attitude that is then passed along to students. This dilemma can be partially addressed simply by the way that contemporary music is marketed and presented to teachers. My collection is an attempt to surmount those barriers and provide access to musicians who would otherwise not be drawn to this type of music.

Just as young students are less predisposed against dissonance, they also have fewer gender biases—although it is amazing how quickly they do develop stereotypes. One of my students was playing a piece by a woman composer in performance class not long ago. Her score, which the other students were using to follow along, only listed the composer's last name. One of the other students (a middle schooler), on not recognizing the name of the composer, asked, "So, who is this guy?" Once again, introducing pieces by women to beginning students will help to shape their assumptions of the composer image.

Another motivation is to encourage female students to compose by presenting them with an established tradition they can build on. Exposing children to great women composers will diminish the social boundaries that have hovered around this art form for centuries. What must be avoided is another generation of women who, like Clara Schumann, say, "I once believed I had creative talent, but I have given up this idea; a woman must not wish

to compose—there never was one able to do it. Am I intended to be the one? It would be arrogance....”⁴ Several of my female students show interest and ability in composition. Hearing and playing music by women seems to spark further enthusiasm and confidence in them.

One of the most prevalent reasons for the project, however, is that the music that pianists play at a young age will impact the continuity of their learning. A student who has spent years studying Minuets, Inventions, Preludes and Fugues, and French Suites by Bach, will have an advantage in learning one of the Partitas, over a student who has never even heard of Bach. Much of the style and taste that is necessary to interpret a given composer is developed gradually over many years.

Gender segregation?

I dislike dealing with women composers as a topic all its own, separate from the topic of composers in general. However, before true equality can be enjoyed, women’s music needs to catch up in terms of accessibility and exposure. The coming of age of American music was a similar process. At the turn of the 20th century, American composers had not yet made their mark in the art music world. Many individuals, such as Aaron Copland, Henry Cowell, and Marion Bauer worked tirelessly to promote American music.⁵ A similar dedication is needed in women’s music. Once equilibrium is reached, the need for specific collections of pieces by women will subside.

To encourage dissemination of music by women, I will attempt to publish this collection in a line of performance books by a mainstream publisher so that it can be available in any music store and be part of a regular curriculum for the “every-day” piano teacher. I believe this will greatly increase the visibility and exposure of women in music, as well as provide an accessible path to the joy of contemporary music.

⁴ Bowers and Tick, p. 267.

⁵ Oteri, <http://www.newmusicbox.org/page.nmbx?id=07fp00>

Outline for dissertation

Chapter II discusses other projects and publications related to the field of intermediate piano music by women. Chapter III addresses the methods used in completing this compilation. Chapters IV through X pertain respectively to the seven selected composers, and their works chosen for this dissertation.

Chapter II

RELATED WORK

As far as I have determined, there is no published collection of intermediate piano music by 20th century women that has been or is currently in print, or is present on the worldwide web. There are various collections of music by women (that either focus on a different time period, or which are not strictly intermediate level), which I will discuss below, as well as several websites that list intermediate repertoire by women. The respective projects of Maurice Hinson, Gail Smith, and Pamela Youngdahl Dees are most closely related to my work, and will be discussed below.

At the Piano with Women Composers, Maurice Hinson, ed.

At the Piano with Women Composers is a compilation of pieces by women composers, edited by Maurice Hinson and published by Alfred Publishing Co. The book contains a survey of pieces from the late baroque through the romantic period, with a particular focus on the romantic composers, and contains only a few works from the 20th century. The preface of the book contains a short biography and picture of each composer, as well as commentary on each piece.

One of the criticisms of women's music has been the tendency towards overly sentimental writing. Unfortunately, many pieces in Hinson's collection do not help to overthrow this generalization. Perhaps this is because the compilation is so heavily weighted towards the romantic period, and the works included from the 20th century do not sound modern. With the exception of *Wireless Rag* by Adaline Shepherd, there are no works in the collection that step beyond the boundaries of strictly romantic writing. Since several of the composers that Hinson includes, in fact, wrote primarily in the 20th century, the inclusion of their romantic sounding pieces only seems to confirm the notion that women are not on the cutting edge of musical composition.

Great Women Composers, Gail Smith, ed.

Great Women Composers is a collection of performance pieces by eleven distinguished women. The works span over a thousand years of composition, ranging from Gail Smith's piano arrangement of music by Hildegard von Bingen all the way to Amy Beach. There is little overlap with my work since Great Women Composers contains few pieces representing the 20th century. Another differentiating factor is that Smith's collection contains more difficult pieces than does mine. My compilation focuses on early- to mid-intermediate levels, whereas Great Women Composers contains mid- to late-intermediate works. However, the format of this compilation is similar to my vision for Intermediate Piano Literature by Twentieth Century Women. Smith has written a biographical sketch and has also included a picture for every composer in the book.

Smith's collection, like *At the Piano with Women Composers*, seems to include Amy Beach as the token composer for contemporary music. Although Amy Beach wrote many wonderful pieces and perhaps was one of the most prolific women composers to date, I don't feel that her music fairly represents the 20th century. However, neither Smith nor Hinson have made any claim to be representative of 20th century literature, and, as historical collections, both *At the Piano with Women Composers* and *Great Women Composers* are invaluable contributions to the available intermediate piano literature by women. I hope that my current project will serve as a complementary resource to these two collections.

An annotated catalog of available intermediate-level keyboard music by women composers born before 1900, by Pamela Youngdahl Dees.

Pamela Dees' dissertation at the University of Miami in 1998 lists and describes intermediate repertoire by women composers born before 1900. She has also published through Greenwood Press *A Guide to Piano Music by Women Composers*, citing works at all levels of difficulty. The first volume contains composers born before 1900, and the second volume (to be published in December 2003) deals with composers born after

1900. The format is similar to that of Maurice Hinson's *Guide to the Pianist's Repertoire*. Each citing of a work includes publisher information, level of difficulty, key and time signatures, tempo markings, and number of pages in the score, as well as a short description of the character of the piece.

Women in Music: Compositions For Intermediate Level

San Diego Branch of the MTAC

The most extensive online resource for intermediate piano music by women is hosted by the San Diego Branch of the Music Teachers' Association of California.⁶ The list is compiled by Dr. Lora Deahl, Dr. Kay Etheridge, Beverly McGahey, and Lea Schmidt-Rogers. The list is not comprehensive (nor do its authors claim it to be) but it is a functional and practical method of obtaining information quickly for teaching purposes. The repertoire ranges from the Baroque to the present, but the majority of composers represented are contemporary.

I will not list here all the collections or anthologies of women composers. I have noted the ones that focus on intermediate repertoire. Few of the others contain anything at the intermediate level.

There are a few standard teaching materials that contain a sprinkling of women composers. The most notable of these is the *Celebration Series* published by Frederick Harris. While the balance is still far from being equal, this collection is the most liberal in its gender inclusiveness. *Piano Connections*, a series published by Alberta Keys in Calgary, is also taking gender equality into consideration and includes a number of pieces by women in its 8-book series.

In contrast to other publications of intermediate piano music by women, my collection will focus on the richness and diversity of 20th century music. I hope that it will

⁶List of intermediate compositions by women composers: <http://www.sdiegomtac.com/women.htm>

complement the contributions of the historical compilations and other resources listed in this chapter.

Chapter III

METHODS

Format

The compilation is organized chronologically by birth date of the composer. Although all seven women can be classified generally as 20th century composers, there is a span of more than 80 years between the birth dates of Marion Bauer and Karen Tanaka. This was intentional, as I wanted composers that would span the entire 20th century—that is to say, Marion Bauer was composing before the year 1900, and the four latter composers in the collection are still composing in 2003.

The benefit of such diversity is two-fold. First, the collection captures a sense of the huge gamut of compositional styles utilized in the 20th century. Second, because the composers are listed in chronological order, there is a sense of progression through the course of the book. Bauer and Tailleferre reflect a shadow of late romanticism and impressionism. Crawford Seeger's folk song arrangements represent the renewed interest in historical roots, a trend during the Great Depression. The works of Gubaidulina and Diemer are experimental and dissonant, Chen Yi demonstrates the fusion of eastern and western sonorities, and Tanaka's music displays the influence of minimalism.

Preceding the pieces of each composer, a sketched picture will appear⁷ along with a short biography. Several teaching methods and performance books employ this format. I used the Frances Clark performance books as a model—specifically, *Piano Literature of the 17th, 18th, and 19th Centuries*, and *Contemporary Piano Literature*. Gail Smith's collection discussed in Chapter II utilizes a similar format as well. Children like to see what a composer actually looks like and to discover that composers are real people too. With that in mind, I tried to include in each biography some humorous anecdote, or

⁷ The sketches are being produced by Jeremy Mays and will appear in the published version of the collection but are not included in this dissertation.

intriguing story to pique the imagination of a young student. The mental connection to a “real live” composer (beyond the notes on the page) enables the student to embody the music more completely.

Resources

I first accumulated a large list of intermediate piano music, primarily using sources on the Internet. I browsed through lists of repertoire on the website of every publisher I knew of, particularly those that specialize in women composers, but also mainstream companies such as Alfred and Warner Bros. The International Alliance for Women in Music sponsors a website with many resources for research in women composers. There is a whole page devoted to resources for online research that proved to be very helpful.⁸

When I heard of a new composer, I did online searches of her specific name to see what turned up. Many contemporary composers either have their own website, or their short biography and worklist appear on the website of their principal publisher.

One of my most useful resources was the online library catalog at the University of Oregon. Leslie Bennett has catalogued all of the library holdings by women composers on a website called Scoreography of Women Composers' Music.⁹ After studying the website extensively, I spent a day at the University of Oregon music library going through hundreds of pieces of music. At that stage I was mostly weeding out repertoire that was too difficult or that was from an earlier time period. From the music that was left, I either purchased a copy for my personal library, or I was able to locate it in the music library at the University of Washington.

Judith Schoepflin at Whitworth College in Spokane, Washington, was instrumental in introducing me to a vast array of music by women. Dr. Schoepflin regularly performs workshops on beginning/intermediate repertoire by women, and she kindly opened her

⁸ IAWM website: <http://music.acu.edu/www/iawm/home.html>

⁹Scoreography of Women Composers, U of Oregon: <http://libweb.uoregon.edu/music/womscomain.html>

personal library to me for several days. She worked through many stacks of music with me, pointing out the highlights and steering me away from material that was not relevant for my project.

For the information about Marion Bauer, I relied heavily on the original sources collected by Dr. Susan Pickett of Whitman College in Walla Walla, Washington. Dr. Pickett gave me access to Bauer's pedagogical works (no longer in print), as well as many of her other piano compositions.

To a lesser degree, I consulted the various encyclopedias of women composers (Cohen, New Grove, etc.). This proved to be only marginally useful, as in every case I found more information elsewhere—either on the Internet or in other published materials.

Process

Once I had accumulated a large number of scores, I set up a system to evaluate them. I gave each piece a rating between 1 and 5, with 5 being the most interesting. Elements that impacted my rating were freshness and originality, strength of form, avoidance of the romantic style, and basic appeal to my taste. Taking into consideration the subjective nature of this undertaking, I will suffice to say that I have simply chosen pieces that are compelling to me personally, and to my current students.

I found that many of the pieces, although written in the 20th century, were really romantic in style, and so I decided not to include them. Amy Beach is the most obvious composer in this category. Many of Marion Bauer's pedagogical pieces also sound rather romantic, but there were several that had a new and fresh sound, and I singled those out for this collection. My reason for retaining Marion Bauer is that her advanced repertoire falls more distinctly into the 20th century genre. Some is very impressionistic, such as *Aquarelle*, but other examples, such as the *Four Piano Pieces*, are quite dissonant and percussive.

Once I had played through all the material, I pulled out all the pieces that had received a rating of 5. It was easy to see which composers stood out. I decided to include only composers who had numerous pieces with a 5 rating.

Most of the composers that I had chosen, however, had many pieces that would serve as wonderful contributions to the set. I then had to take all of those 5-rated pieces and choose my favorites from each group. I had a particularly difficult time deciding between the many Karen Tanaka pieces, because I liked them all so much! In the end, I tried to pick pieces that complemented each other—in other words, pieces that would represent a variety of technical issues, textures, tempi, and character.

I tried to ensure inclusion of pieces at varying degrees of difficulty. While all the pieces can be described in general terms as being “early- to mid-intermediate,” they require a range of technical and musical ability. I have discovered that too often a student will purchase a book and only learn one piece from it. By the time they are finished polishing that piece, the book is no longer useful to them because they have moved to the next level. In this case, the collection is meant to span a wider range of learning time so the student may be introduced to more than one composer in the book. However, the pieces are not arranged in order of difficulty. Rather, they are organized by composer. At the end of this chapter (page 14) you will find a list of the pieces in order of progressive difficulty. This list will be included in the published version of the performance book as an aid to teachers and students.

Structure of the following chapters

Chapters IV through X deal in turn with the seven composers represented in the compilation. In each chapter the first paragraph (with indented margins) is the biography that will appear in the performance book preceding that composer’s pieces. Following the brief biography, there is a description of each piece and a discussion of its

pedagogical applications, as well as its connection to the advanced repertoire of the same composer. These chapters do not contain in-depth analysis, theoretical or otherwise, of the works in the collection. They are intended strictly as the rationale for my choice of pieces.

Pieces in progressive order of difficulty

Mammy Loves	Ruth Crawford Seeger
Cherry Blossoms	Marion Bauer
Blue Planet	Karen Tanaka
The Rings of Saturn	Emma Lou Diemer
Billions of Stars	Emma Lou Diemer
3 rd Sonatine	Germaine Tailleferre
Pond Lilies	Marion Bauer
Coral Reef	Karen Tanaka
Space People Dancing	Emma Lou Diemer
Song of the Fisherman	Sofia Gubaidulina
Mechanical Accordion	Sofia Gubaidulina
Ground Hog	Ruth Crawford Seeger
The Three Ravens	Ruth Crawford Seeger
Giant Panda	Karen Tanaka
Dance in the Light Year	Emma Lou Diemer
Frog Went A-Courtin'	Ruth Crawford Seeger
Seule dans la foret	Germaine Tailleferre
Nodding Mandarins	Marion Bauer
Magic Roundabout	Sofia Gubaidulina
Yu Diao	Chen Yi
Mountain Gorilla	Karen Tanaka
Small Beijing Gong	Chen Yi
The Drummer	Sofia Gubaidulina

Chapter IV

Marion Bauer (1882-1955)

'To Snooze or to Muse?'

Can you guess how Marion heard her very first piano concert? When her sister Emilie Frances practiced, she put baby Marion in a basket on top of the piano. No doubt Marion started thinking musical thoughts very early—that is, when she wasn't taking a nap! As soon as Marion was old enough, Emilie Frances started teaching her how to play.¹⁰

Marion Eugenie Bauer was born in Walla Walla, Washington, and she had three sisters and a brother who were already teenagers.¹¹ When Marion's father died, the family moved to Portland, Oregon, and later Marion moved to New York City to be with her sister. While she was in New York she gave some English lessons to a French pianist, Raoul Pugno, and his family who were visiting the United States. They liked her so well that when they returned to Paris they invited her to come visit them. In Paris Marion gave English lessons in exchange for instruction in piano and composition.¹²

Musical composition was so important to Marion that she would compose pieces as she went about her normal life. Once she came in from a trip, and even before she unpacked her suitcase, she asked for staff paper and wrote out a piece that she had created in

¹⁰ Goss, 129-130.

¹¹ Pickett, Collection of original sources.

¹² Goss, 131.

her mind during the journey.¹³ She wrote over 60 pieces for piano, and many pieces for other instruments.¹⁴

Marion Bauer spent much of her later life promoting American music. She was one of the founders of the American Music Center—an organization that helps American composers find publishers and performers for their pieces.¹⁵

Selected Pieces

Marion Bauer's pedagogical works are primarily written in a romantic style. Most of the pieces in *Summertime Suite*, the *Eight Diversions*, and *Spring Day* are delightful and well-crafted, but lack a distinctive element to set them apart as 20th century works. Bauer's more difficult compositions fall definitively into the new style of writing, containing characteristics such as unresolved dissonances, changing time signatures and non-functional harmony.

In order to faithfully demonstrate Bauer's particular voice, I looked among her pedagogical works for pieces that stretched the furthest beyond the traditional scope and reached towards her more sophisticated style of writing. Had she written her easier pieces in childhood, their romantic hue would not be so surprising. Her life spanned the turn of the century, and as a young girl she would have undoubtedly tailored her compositions after the early to mid-romantic style. However, all three of these sets of pedagogical works (*Spring Day*, *Summertime Suite*, and *Eight Diversions*) were written during the ten-year span between 1945 and 1955. While they are more sophisticated and better crafted than the earlier set of teaching pieces—*In the Country*, written in 1913—the generally romantic approach has been altered very little. Dissonances (what few there

¹³ Goss, 135.

¹⁴ Pickett, Collection of original sources.

¹⁵ Oteri, <http://www.newmusicbox.org/page.nmbx?id=07fp00>

are) always resolve, phrase structure is straightforward, and rhythmic devices are traditional. The three pieces that I selected to include in the collection are the most progressive stylistically, and I will discuss each one in detail below.

Cherry Blossoms

Cherry Blossoms is the easiest of the three selected Bauer pieces. It is the second in a set of three pieces entitled Spring Day—the other two pieces in the set also bear fanciful titles: In a Swing, and Drifting Down Stream. Cherry Blossoms is based on the pentatonic scale, the particular instance of which is spelled out on its own staff at the top of the piece. The pentatonic scale lends an ethnic flavor and slightly blurs the tonality, although there is a definitive cadence in f minor at the end of the piece.



Figure IV.1: Cherry Blossoms, mm. 16–20.

There are several pedagogical benefits in this piece in addition to the obvious one of introducing the pentatonic scale. I especially like the contrapuntal exchange in bars 4–8 (see Figure IV.2). It encourages a conversation between the two hands, and develops the concept of two separate voices.

Slowly and sadly

p

Figure IV.2: Cherry Blossoms, mm. 5–8.

This passage also poses the musical problem of avoiding an accent on the note following the tied-over downbeat. Whenever a downbeat is tied with a note in the previous measure, there is a tendency to accentuate the note following the tie, thus confusing where the downbeat actually falls. In this piece the student learns to come in gently after the tie, grow to the next downbeat, and then let the other hand imitate the process.

This piece's exotic feel is what ties it most closely to Bauer's style. The chord structure of two fifths stacked vertically is often seen in Bauer's writing (example shown later in Figure IV.4), and it has a particularly pentatonic feel.¹⁶ Although this chord structure is not found in *Cherry Blossoms*, the simple use of a pentatonic scale creates a similar effect.

Pond Lilies

Perhaps the quickest route to understanding this piece is the brief introduction given by the composer.

This is a mood picture of the lovely white or yellow lilies floating on the surface of a lake moving with a gentle wind that hardly causes a ripple on the water. The melody first in the left hand, and later in the right, must be played with a lovely singing tone. And the accompanying thirds must be very soft and legato, rising to a climax in the eighth measure and then subsiding. Color is very important in this little tone poem.

The composer has summed up the major points, but the technical issue of hand placement should also be mentioned. In this piece the pianist must move both hands in a parallel fashion, keeping the hands fairly close together. This requires that the thumbs must stay relaxed and out of the way of the other hand.

¹⁶ If you build a chord of two stacked perfect fifths and then move up the pentatonic scale diatonically in parallel motion, three of the five positions demonstrate this intervallic structure of perfect fifths.

This piece demonstrates the composer's propensity for parallel chord structures. Figures IV.3 and IV.4 compare the simple progression in the opening of Pond Lilies with several measures of Chromaticon, the first of Bauer's Four Piano Pieces.



Figure IV.3: Pond Lilies, mm.1—2

Figure IV.4: Chromaticon, mm. 15—16.

Nodding Mandarins

This piece provides a contrast to the more lyrical qualities of the two previous pieces. The composer indicates that it "should be played with humor and mock gravity."¹⁷ It is also the most difficult of the three Bauer pieces I selected. The piece mimics the motion of a Chinese toy by the same name, which rocks back and forth on its base.

One of the difficulties in the piece is the variation of articulation—shifting from perpetual staccatos, to short and playful two note phrases, to legato passages. It is also most effective with careful use of pedal in the legato sections. The pedaling is not marked, and would need to be specified by the teacher. My recommendation for pedal use is as follows:

¹⁷ From the composer's notes in the score.

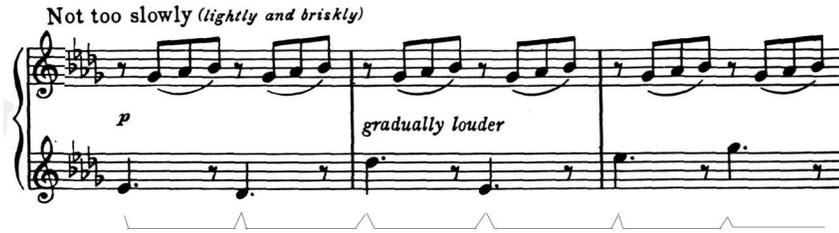


Figure IV.5: Suggested pedaling in Nodding Mandarins, mm. 4–6.

The piece is almost entirely on the black keys. There are a few exceptions in the middle of the piece, which are a bit awkward and might be difficult for small hands. The final passage is fun to play, but can seem tricky since the hands jump between groups of black notes at different times. A loose wrist and independent fingers are required (particularly for a student with small hands) to avoid uncomfortable stretches.



Figure IV.6: Nodding Mandarins, mm. 28–30.

The other element of interest in Nodding Mandarins is the phrase structure. The piece can basically be divided into three phrases, the first has seven bars, the second has twelve, and the third has eleven. The very first phrase with seven bars already gives the feeling of being humorously “off-kilter.” The next phrase has twelve bars, but they are divided texturally into odd groups of measures: 2, 1, 3, 3, 2, 1. The last phrase is also divided into unexpected groups. It is interesting to note that pushing it off balance is exactly what makes a rocking toy rock. The phrase structure in most of Bauer’s pedagogical works is fairly straightforward, so I don’t think this point was lost on her.

Here again we see evidence of Bauer’s style: the use of the pentatonic scale, and parallelism. The excerpt in Figure IV.6 displays both of these characteristics in one

passage. These characteristics should not be considered comprehensively definitive of her style. Bauer's concert pieces demonstrate many other qualities in addition to the ones found in her pedagogical works. Aquarelle, for example, is impressionistic, and the dissonance from the Four Piano Pieces is certainly missing in the teaching pieces. However, the compositional elements from these simple works can be traced throughout Marion Bauer's oeuvre, and they are a starting point from which students can be introduced to her music.

Piano Works by Marion Bauer:¹⁸

The works below include Opus number and date, when available. In various instances the information is not known, and therefore is left out in this list.

Elegy, 1904
John Church Company, 1904

Arabesque, 1904
John Church Company, 1904

In the Country: 4 Little Piano Pieces, 1913, Op. 5
Arthur P. Schmidt, 1913

Three Impressions, Op. 10, 1918
Arthur P. Schmidt, 1918

From the New Hampshire Woods, Op. 12, 1921
G. Schirmer, Inc., New York, 1922

Six Preludes, Op. 15, 1922
Arthur P. Schmidt, 1922

Three Preludettes, 1923
G. Schirmer, Inc., New York, 1923

¹⁸Pickett, S., original sources

Introspection (Quietude), Op. 17, No.1, 1924
Unpublished

Turbulence, Op. 17, No. 2, 1924
Edward B. Marks, 1962

Sun Splendor (2 pf/later orchestrated), Op. 19, 1926
A Fancy, Op. 21, No. 1, 1927
(same opus number as following work—possibly misnumbered)
Alec Templeton, Inc., 1939

Four Piano Pieces, Op. 21, Nos. 1—4, 1930
Cos-Cob-Press, 1930

Dance Sonata, Op. 24, 1932
American Composers Alliance, 1952

Thumb Box Sketches, Op. 29?
Unpublished

Six Little Fugues, 1940
Axelrod, date?

American Youth Concerto (pf/orch), Op. 36, 1943? 46?
G. Schirmer, 1946

Aquarelle #1, Op. 39, No. 1, 1944
Axelrod Publications, Inc., 1944

Aquarelle #2, Op. 39, No. 2, 1945
Unpublished

The Last Frontier, Op. 39, No. 2 (possibly misnumbered)
Unpublished

Patterns, Op. 41, Nos. 1—5, 1946
Unpublished

Spring Day, 1948
Merrymount Music Press, 1948

Parade, 1948
Mercury, 1948

Tumbling Tommy, 1948
Merrymount Music Press, 1948

A New Solfeggietto, 1948
Merrymount Music Press, 1948

Moods, Op. 46, 1950–54
American Composers Alliance, 1969

Anagrams, Op. 48, 1950 (possibly misnumbered)
American Composers Alliance, date?

Summertime Suite: 8 short pieces, 1953
MCA Music, 1953

8 Diversions from a Composer's Notebook, 1953
Chappell & Co., Inc., New York, 1953

The Spinning Wheel
Unpublished

Sources

Ambache, D., (2002)
Bauer, M., *Donne e Doni*, 1994
Bauer, M. piano works
Block, A. F., 1979
Cohen, D., 1997
Edwards, J.M., (2002)
Edwards, J.M., 1997
Goss, M., 1952
Hisama, E.M., 1996
Hisama, E.M., 2001
Oteri, F.J., 1999
Pickett, S.
Stewart, N.L., 1991
Whitworth, S.L., (2002)

Chapter V

Germaine Tailleferre (1892-1983)

'The Flying Composer'

Did you know that when Germaine Tailleferre was studying at the Paris Conservatory, she got her pilot's license to fly a hot air balloon? Her harmony teacher was a passenger on her very first flight¹⁹

Germaine Tailleferre was born in Paris, France as the youngest of five children. She began to take piano lessons from her mother when she was four years old, and at twelve, she entered the Paris Conservatory.²⁰ While she was there, she won prizes in sight-reading, counterpoint, composition, and accompaniment.²¹

During her studies Germaine became close friends with five other composers. As a group, they became known as "Les Six" ("The Six") and their music represented a new style of French music. They only worked together on a few musical projects, but they became lifelong friends.

Tailleferre wrote nearly 400 pieces of music.²² Some of her most famous pieces are written for the harp, but she wrote many pieces for piano and other instruments as well. She also wrote music for ballet, movies and television.²³

¹⁹ Shapiro, p. 3.

²⁰ Shapiro, p. 1.

²¹ Shapiro, pp. 2, 3.

²² Hacquard, http://www.voiceoflyrics.com/msa/vol/compo/tailleferre_e.html

²³ Gelfand, p. 1.

Besides composing music and flying hot air balloons, Germaine liked hanging out with her fox-terrier named "Coco."²⁴ She was also accomplished at drawing and painting, and she created beautiful tapestries and needlepoint throughout her life.²⁵

Bon Voyage to the flying composer!

Selected Pieces

An often misconstrued notion is that Germaine Tailleferre wrote a number of successful piano pieces in the 1920s and basically did not compose much during the rest of her life. This is anything but true, as Shapiro's bio-bibliography points out in its broad overview of her productivity throughout her life. Although there were certainly periods when her artistic expression was discouraged (usually by an unsupporting husband), some of her greatest works were produced during these "lulls." For example, the Concertino for Harp and Orchestra, which holds a firm spot in the harp repertoire, was composed during her unhappy marriage to Ralph Barton (a period during which she had little other productivity).²⁶ Tailleferre's complete oeuvre includes 11 concerti (for various instruments), seven ballets, four full-length operas, forty-one film scores, and many orchestral and chamber works, in addition to the above-mentioned body of piano music.²⁷

²⁴ Shapiro, p. 6.

²⁵ Shapiro, p. 5.

²⁶ Shapiro, p. 14.

²⁷ Gargiulo, p. 1.

Tailleferre's music is clear, fresh, and usually optimistic, streamlining the goals of Les Six to avoid the "impressionistic 'fog' and the Wagnerian 'pathos'" which had been so prevalent at the turn of the century.²⁸

Allegretto from the 3rd Sonatine

Despite this movement's apparent simplicity and transparency, there are various challenges for the early pianist. The hands remain mostly in the same position until the very end of the phrase, at which point, one must do a "fingering maneuver" to reach the lowest notes in the right hand.



Figure V.1: Allegretto from the 3rd Sonatine, mm. 1—8

This is a great teaching piece for a beginner because it allows the student to get comfortable in a position before requiring them to move—but yet it does require them to move! Many teaching pieces at this level do not require any movement around the keyboard at all, which encourages an unnecessary handicap.

Also, the student must project the right hand so that it can be heard above the accompaniment, but without creating a heavy sound. This piece is dance-like and must be played lightly and humorously.

²⁸ Hacquard, http://www.voiceoflyrics.com/msa/vol/compo/tailleferre_e.html

One item of interest for the student and listener is the piece's modal quality. It is written in aeolian mode, or natural minor, but the inner contrasting section (Figure V.2) shifts to Phrygian mode, with the second scale degree lowered.

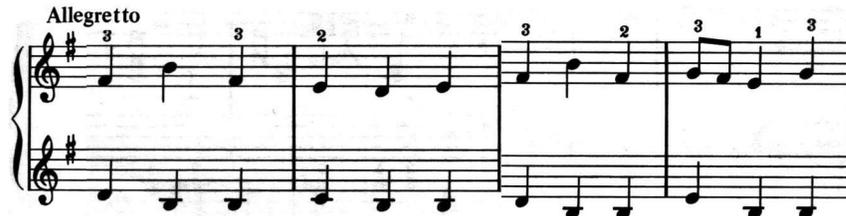


Figure V.2: Allegretto from the 3^d Sonatine, mm. 9–12

The musical language used in this piece is reminiscent of sections of *Jeux de plein air*, Tailleferre's work for two pianos. In the example below, the lilting melody in three is accompanied by a repeating modal chord pattern.

Figure V.3: *Jeux de plein air* by Tailleferre, mm. 17–20

Andantino from the 3^d Sonatine

This movement recalls the sound of bagpipes playing for a festive event. It is Musette-like, grounded by the repetition of G in the bass on the downbeat of each measure.

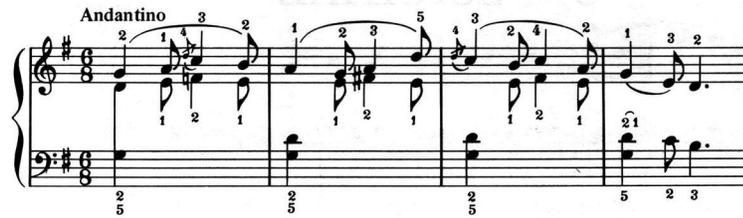


Figure V.4: Andantino from the 3^d Sonatine, mm. 1–4.

The parallel fifths in the B section of this short binary movement reinforce the feeling of bagpipes, and also recall the modal flavor of the first movement.



Figure V.5: Andantino from the 3^d Sonatine, mm. 9–12.

The movement is fun to play, and gives the performer a feeling of lolling back and forth. Grace notes are always intriguing to children, and they are a great steppingstone for the introduction of more difficult ornamentation. In this piece they further invoke the image of bagpipes.

Use of a pedal point is not uncommon in Tailleferre's works, probably because of the harmonic interest it creates without overly muddying the texture. In the Sonatine for Violin and Piano, this method is used frequently.



Figure V.6: 3rd movement of Sonatine for Violin and Piano by Tailleferre, mm. 80—83.

Seule dans la forêt

This is the most difficult of the three Tailleferre pieces I chose, but is still more accessible than several other pieces in the collection. The straight-forwardness of the melody and the clear, simple harmony in this piece trace stylistic roots back to the 18th-century clavecinistes.²⁹

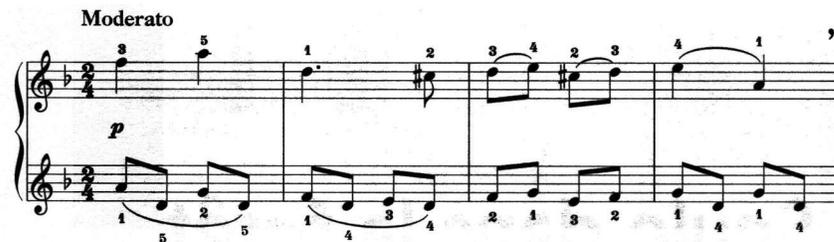


Figure V.7: Seule dans la forêt, mm. 1—4.

The baroque façade develops an harmonic “edge” in measure 17 with the entrance of a bell-like passage (Figure V.8). This section once again demonstrates Tailleferre’s affinity with modal writing, and harmonically defines the piece as a 20th century work.

²⁹ Orledge, www.grovemusic.com

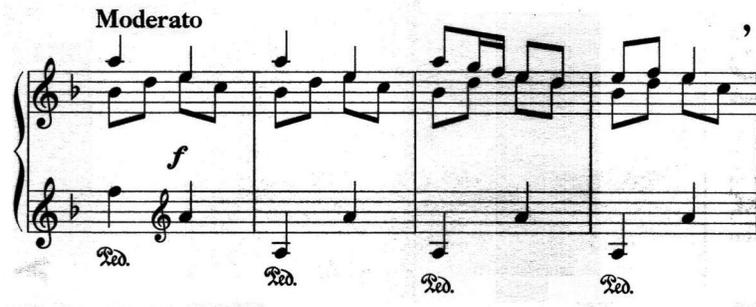


Figure V.8. Seule dans la forêt, mm. 17—20.

A second contrasting passage provides a different sort of harmonic experimentation. The chromaticism here could almost be classified as late-Romantic, except that it is presented with such clarity and simplicity, that any sentimentality normally associated with such a progression is lost here (Figure V.9).

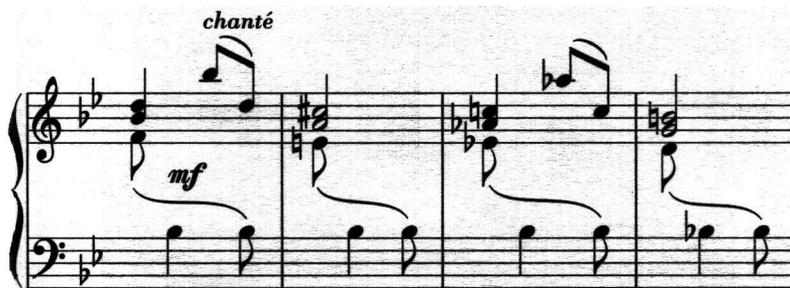


Figure V.9. Seule dans la forêt, mm. 33—36.

For the student, the primary goal in this piece is clarity. Attention must be given to the release of each key, so that the intended simplicity is maintained. There are a few tricky fingering obstacles in the passage shown in Figure V.8. Lastly, the contrasting sections of the piece each require their own tone color, so acute listening and sensitivity to sound production must be developed.

Piano Works by Germaine Tailleferre:

A large part of the following information was selected from Robert Shapiro's Bibliography of Germaine Tailleferre. Shapiro lists details (dedications, premieres,

selected performances, inclusions in various anthologies, etc.) for Tailleferre's works, as well as a discography. However, since publication of Shapiro's book in 1994, a private company in France, Musik Fabrik, has produced numerous previously unpublished works. Musik Fabrik has also published various works that were not present in Shapiro's list, and hence, have not been assigned a W-number in his book. I will list these compositions at the end, as there is no indication of when they were written.

I have chosen not to include Tailleferre's many transcriptions here, except in the case where there is a piano reduction of a larger original work for piano, or in other specific instances that seemed appropriate. I have included Tailleferre's works for piano and orchestra, but have not included chamber works that involve the piano—with the noted exception of *Hommage à Rameau* for two pianos and percussion (W157). Interested parties may refer to Shapiro's work³⁰ and the Musik Fabrik website³¹ for further information on the complete works by Germaine Tailleferre.

Premières Prouesses, W1, 1910

Piano, four-hands

Jobert, 1911

- I. Pas trop vite
- II. Moderato
- III. Allegretto
- IV. Allegro non troppo
- V. A poco lento
- VI. Con moto

Impromptu, W3, 1912

Piano

Jobert, 1912

Romance, W6, 1913

Piano

Le Monde Musicale (supplement), May 15, 1913.

Eschig, 1924

³⁰ Shapiro, Robert. *Germaine Tailleferre: A Bio-Bibliography*. Greenwood Press, Westport, CT, 1994.

³¹ Musik Fabrik website: <http://www.classicalmusicnow.com/Tailleferrebiography.htm>

Jeux de plein air (Outdoor Games), W8, 1917

Two pianos

Durand, 1919

- I. La Tireli tentaine
- II. Cache-cache mitoula

Pastorale [D Major], W12, 1919

Piano

Album des Six, Demets, 1920

Album des Six, Eschig, c. 1948

Allegro [marked "très vite"], W14, 1920

Piano

Musik Fabrik

Hommage à Debussy, W15, 1920

Piano

Musik Fabrik

Ballade pour piano et orchestre, W16, 1920

Piano and orchestra

Chester

Piano reduction (four-hands) published: Chester/Hansen, 1925

Fandango, W17, 1920

Two pianos

Musik Fabrik

Concerto pour piano et orchestre [D Major], W21, 1923

Piano and small orchestra

Heugel, 1924

- I. Allegro
- II. Adagio
- III. Final: Allegro non troppo

Piano reduction (four-hands) published: Heugel, 1925

Duex Valses pour deux pianos, W35, 1928

Two pianos

Lemoine, 1928, 1962

- I. Valse lente
- II. Valse brillante

Pastorale in la bémol [A-flat Major], W36, 1928

Piano

Heugel, 1929

Sicilienne pour piano, W37, 1928

Piano

Heugel, 1929

Pastorale in ut [C Major], W43, 1929

Piano

Heugel, 1930

Fleurs de France (Flowers of France), W47, 1930

Piano (for children)

Lemoine, 1962

- I. Jasmin de Provence
- II. Coquelicot de Guyenne
- III. Rose d'Anjou
- IV. Toumesol du Languedoc
- V. Anthemis du Roussillon
- VI. Lavandin de Haute-Provence
- VII. Volubilis du Béarn
- VIII. Bleuet de Picardie

Cadences pour le concerto en Mi bémol de Mozart, W60, 1935—40

Piano cadenzas for first and third movements of K. 482 by Mozart

unpublished

Berceuse, W62, 1936

Piano

unpublished

Cadences pour le concerto en Re majeur de Haydn, W63, 1936

Piano cadenzas for first and third movements

unpublished

Au Pavillon d'Alsace, W66, 1937

Piano (for the Paris Exposition)

À l'Exposition, R. Deiss, 1937

Deux Danses, W79, 1943
Piano (extracted from Marin du Bolivar)
unpublished

Nocturne, W84, 1948
Two pianos (extracted from Il Était u Petit Navire)
unpublished

Tranquillo, W85, c. 1948
Piano
unpublished

Concerto pour piano et orchestre [#2], W96, 1951
Piano and orchestra
unpublished

- I. Allegro
- II. Larghezza
- III. Finale

Seule dans la Forêt (Alone in the Forest), W98 1952
Piano (children's piece)
"Printemps Musicale," Lemoine, 1958
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Dans la Clairière (In the Clearing), W99, 1952
Piano
"La Forêt Enchantée," Phillippo, 1952
"Musique et Musiciens d' Aujourd' hui," Combre, date unknown

Valse pour le funambule (Waltz for the Funambulist), W103, 1952
Piano
"Scenes de Cirque," Phillippo, 1953
"Musique et Musiciens d' Aujourd' hui," Combre, date unknown

Charlie Valse, W119, 1954
Piano (dedicated to Charlie Chaplin)
unpublished

Deux Pièces, W120, 1954
Piano (reduction of Valse lente pour deux pianos, arr. for solo piano)
Lemoine, 1963

- I. Larghetto
- II. Valse lente

Toccata, W140, 1957
 Two Pianos
 Musik Fabrik

Partita for piano, W142, 1957
 Piano
 Broude Brothers, 1964

Études pour piano et orchestre, W152, date unknown
 Piano and orchestra
 Two piano version, Musik Fabrik
 Orchestration currently underway by Paul Wehage of Musik Fabrik

Partita pour deux pianos et percussion—“Hommage à Rameau,” W157, 1964
 Two pianos and percussion
 Billaudot, 1964

Sonate pour deux pianos, W172, 1974
 Two pianos
 Musik Fabrik

Sonate pour piano a quatre mains, W173, 1974—5
 Piano, four hands
 unpublished

Course rapide et ralenti des enfants, W175, date unknown
 Piano
 unpublished

Enfantines, W177, 1975—1981
 Piano (for children)
 unpublished except for III: Lemoine, 1981

- I. Berceuse du Minerou
- II. Valse
- III. Scarlatina
- IV. Galop
- V. Gavotte
- VI. Lent
- VII. Presto
- VIII. [untitled]
- IX. Danse des bourres Pennues
- X. Sautille
- XI. Rondeau

XII. Poursuite

Singeries, W178, c. 1975

Piano

Pub: Musik Fabrik, in collection "Receuil de 14 pièces pour Piano"

Escarpolette, W179, c. 1975

Piano

Musik Fabrik, in collection "Receuil de 14 pièces pour Piano"

Serenade, W190, 1979

Piano

unpublished

Suite burlesque, W194, 1980

Piano (for children)

Lemoine, 1980

- I. Dolente
- II. Pimpante
- III. Mélancolique
- IV. Barcarolle
- V. Fringante
- VI. Bondissante

Receuil de 14 pièces pour Piano, date unknown

Piano

Musik Fabrik

- I. Dans les Rues de Vienne
- II. Pas Trop Vite
- III. Chant Chinois
- IV. Chiens
- V. Barbizon
- VI. Sonata alla Scarlatti
- VII. Menuet en SiB
- VIII. Singeries, W178 (listed above)
- IX. Escarpolette, W179 (listed above)
- X. Pas de Deux
- XI. Fugue du Parapluie
- XII. Rêverie
- XIII. Pastorale Inca
- XIV. Pastourelle

L' Aigle des Rues, suite pour Piano, date unknown
Piano
Musik Fabrik

Intermezzo pour deux pianos, date unknown
Two pianos
Musik Fabrik

3 Sonatines pour piano, 1975—1978
Piano
Henry Lemoine, 1993.
Copyright © 1993 by Henry Lemoine.
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Sources:

Hacquard, (2002)
Gargiulo, 2001
Gelfand, 1999
Musik Fabrik, (2002)
Orledge, (2002)
Shapiro, 1994
Tailleferre, G., piano works

Chapter VI

Ruth Crawford Seeger (1901—1953)

'Twice the music, twice the fun!'

Ruth had two musical lives rolled into one. Her first musical life was as a pianist and composer.

Ruth was born in Ohio, but her family soon moved to Florida. When Ruth turned six she was excited to start learning the piano—in fact, her very first piano lesson was on her sixth birthday!³² As a young woman Ruth studied composition in Chicago, and she was one of the leading composers of the avant-garde movement, the new and modern way of composing in the 1920s. Ruth and her fellow composers were known as the “ultra-moderns.”³³

Ruth's second musical life began when she and her husband Charles became interested in American folk music.³⁴ Ruth listened to thousands of folk songs on record that were not in any music books.³⁵ She used a multi-speed record player so she could play the song back slowly and write the music down on paper.³⁶ At times she would spend an entire day writing down one song to get it just right.³⁷ Some of the songs she arranged for singing with piano accompaniment and some were just for playing on the piano,

³² Jepson, p. 13

³³ Straus, p. 214

³⁴ Straus, p. 212

³⁵ Wilding-White, p. 452

³⁶ Gaume, p. 106

³⁷ Wilding-White, p. 452

like the four songs included in this book. During this time Ruth wrote very few compositions of her own.³⁸

When she was young, Ruth always said that she wanted to have 35 children.³⁹ In the end she had one step-son, and four children of her own, several of whom have become famous folk singers.⁴⁰ Ruth developed cancer and died when her children were just teenagers so she was not able to see their success, but they carry on the legacy of their mother and her two musical lives.⁴¹

Selected Pieces

The selections from the music of Ruth Crawford Seeger differ in some important ways from the other pieces in the collection. For the other selected women I have searched for pieces that exemplify the “mature” or “advanced” style of that composer, and brought to attention the ways in which the pedagogical pieces reflect the composer’s individual voice. In the case of Crawford Seeger, a problem arises due to the dichotomy between her “serious” music (of which there are no published pieces at the intermediate level) and her folk music transcriptions and arrangements. They are two separate bodies of work that have little, if any, in common. Therefore, in the chapter that follows, I will not be making comparisons between the selected folk songs and Crawford Seeger’s other piano pieces. I feel that the importance of folk music, along with the exceptional quality of the arrangements of Ruth Crawford Seeger, make a sufficient argument for the inclusion of these pieces in the collection. I will discuss various pedagogical aspects of each piece, and, where appropriate, include some of Crawford Seeger’s philosophies about the teaching and learning of American folk music.

³⁸ Straus, p. 213

³⁹ Gaume, p. 56

⁴⁰ Tick, <http://www.grovemusic.com>

⁴¹ Gaume, p. 124

The foreword to *Nineteen American Folk Songs*, from which all four of these songs have been taken, gives the best window into Ruth Crawford Seeger's purpose and vision for this music. She points out several ways in which the arrangements fit into the larger scheme of 20th century piano literature. Crawford Seeger's writing is important and insightful and I have included it in its entirety.

In writing these pieces, there were two objectives: 1) to acquaint the piano student with a small part of the traditional (i.e., "folk") music of their own country, and to give this to them in a form that can be used at the same time for piano practice and 2) to present this music in an idiom that savors, as much as possible, the contemporary, preferring a bareness rather than a richness of style and accustoming the student's ear to a freer use of the intervals of the second, fifth, fourth, and seventh, so abundantly used in most contemporary music. Curiously enough, part singing is widespread throughout the southeastern states and has been so for the past hundred years; it revels in these characteristics of "modern" music.

The melodies around which these pieces have been built are traditional American melodies. There are thousands more, just as good and just as alive. It is the belief of this composer that, just as the child becomes acquainted with their own home environment before experiencing the more varied contacts of school and community, so should the music student be given the rich musical heritage of their own country as a basis upon which to build their own experience of the folk and art music of other countries.

It is to be stressed that these little pieces have been written chiefly as piano pieces. The singing of them is, of course, highly important; it can be left to the instructor, however, whether each piece is learned first as a song or as a piano piece. To this end, as well as to add flavor, a few verses of each song have been included in the music and the pieces are constructed so that they can be used as accompaniments on occasion. But they have been designed to serve well for piano practice.

Frog Went A-Courtin'

The "um-pah" introduction immediately invokes a wild west cowboy song. The fourths in the right hand add extra flavor and dissonance.

The image shows a musical score for the piece 'Frog Went A-Courtin'' in 2/4 time, measures 1 through 4. The key signature is one sharp (F#), and the tempo is marked 'Jolly'. The dynamic is 'mf'. The right hand plays the melody, and the left hand provides accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of 'mf' is present in measure 1. The lyrics 'Frog went a-court-in' and he did ride, mmm -' are written below the melody in measures 3 and 4.

Figure VI.1: Frog Went A-Courtin', mm. 1—4.

The melody of the first verse is executed entirely with the right hand; the left hand accompanying. The hands switch roles for the second verse, allowing each hand a turn at being prominently heard.

This is a great piece with which to learn different approaches for repeated notes. The Schirmer edition provides two options (Figure VI.1, m. 3), but the teacher can also suggest various other fingerings, such as 2-1-2-1, or some single finger other than the third.

Another challenge is creating smooth finger legato in the accompaniment. Some finger substitution is required, such as the second chord in measure 3 (above in Figure VI.1). The second finger must take over the B in order for the third finger to connect smoothly to the A on the following downbeat.

Crawford Seeger especially tried to maintain in her arrangements the “keep-goingness” and “never-endingness” that was part and parcel of folk music.⁴² In this piece the melody ends with a cadential chord but Crawford Seeger writes out two instances of the melody, not only to allow each hand a turn at the melody, as mentioned above, but also to show how the end of one verse flows freely into the next (see Figure VI.2).

⁴²Tick, 2001, p. 34

Figure VI.2: Frog Went A-Courtin', mm. 10–14.

The pianist can then likewise make a transition from the end of the song (after the second verse), back to the very beginning and continue the cycle. Playing the piece thus allows for the singing of all twenty verses in which the frog proposes to Miss Mousie, she waits for her Uncle Rat's consent, the wedding plans are made, and the guests arrive (eventually devouring both Frog and Miss Mousie)! After the first few times, the importance of the musical texture fades into the background and the text takes on primary importance, as it is the only element that changes. Students can be encouraged, however, to make tempo and dynamic adjustments in each verse to remain representative of the text.

Mammy Loves

Mammy Loves is a peaceful lullaby and its apparent simplicity belies the intriguing and pungent harmonies that emerge with the melody juxtaposed against the alternating fourths and sixths of the accompaniment. The left hand is imitative of a mother lazily plucking on her guitar as she sings her baby to sleep. Each time the melody rests on the tonic (F), the accompaniment moves away from F and rests instead on G, thus not allowing the piece to resolve and funneling it back into the next phrase, or verse.

Figure VI.3: Mammy Loves, mm. 4–6.

This simple piece is perfect for a student intimidated by movement on the keyboard. The thumb of the left hand moves methodically back and forth between D and C. This song also introduces syncopation with the left hand occasionally playing the downbeat early with a tie over the barline (Figure VI.3).

Folk songs are also an easy tool to introduce new rhythms such as a dotted quarter note followed by an eighth note. The student can sing the melody and immediately understand what is required.

The Three Ravens

This song is set in a homophonic hymn-type texture. In many ways this style of writing is more difficult than melody/accompaniment, because it requires movement to a new hand position for nearly each melody note (Figure VI.4).

Not too fast

mf Three old crows sat on a tree, Just as black as crows could be.

Figure VI.4: The Three Ravens, mm. 1—4.

It is important to draw the student's attention to the motion of each independent voice, so there is rhyme and reason to the movement, rather than just a new set of notes to figure out.

This song is in the typical layout of a hymn (hence the choice for accompanying texture, no doubt) and provides an excellent opportunity for discussing form—in this case AABA. It is easy to point out how although the harmony changes in the B section, the rhythmic content remains almost exactly the same (Figure VI.5). In addition to providing

tools for analyzing and critiquing other performance pieces, simple forms such as these serve as models for beginning composition students.

old he-crow says to his mate, "What shall we do for meat to eat?"

mf *f firm*

Figure VI.5: The Three Ravens, mm. 9–12

One of the biggest challenges of playing chordal textures is to make the melody, usually in the upper fingers of the right hand, sing out above the other voices. Voicing is of concern for a pianist in any stage of his or her career, and is a concept most effectively mastered when introduced as early as possible.

Ground Hog

This song presents some elements found in the other folk arrangements. The repeated notes, the alternating melody between hands on the different verses, and the need for careful fingering legato in the accompaniment are all characteristics discussed in Frog Went A-Courtin'. The fluidity between verses recalls both Frog Went A-Courtin' and Mammy Loves. One interesting aspect of this piece, which does not appear in the others, is the emergence of a counter melody in the right hand when the left hand takes over the melody (Figure VI.6).

11

Figure VI.6: Ground Hog, mm. 9–14.

Although there are four voices in the texture of *The Three Ravens*, they are not “independent” because of the nature of the homophonic texture. However, the treatment here is contrapuntal in nature, with contrasting rhythms and contour for each of the two voices. While the challenge of the homophonic texture lies mainly in the fingering, hand maneuvering, and voicing, the difficulty of the contrapuntal texture is primarily the mental sorting out of the varying voices, and the creation of independent lines.

Piano Music by Ruth Crawford Seeger:

Information for this list was taken from *The New Grove Dictionary of Music Online* ed. L. Macy. (<http://www.grovemusic.com>), and from Judith Tick’s biography, *Ruth Crawford Seeger: A Composer’s Search for American Music*.⁴³

Caprice, undated (1924—1929)
Lullaby, undated (1924—1929)
Whirligig, undated (1924—1929)
Piano
Unpublished

Little Waltz, 1922
Piano
Unpublished

Theme and Variations, 1923
Piano
Unpublished

Sonata for Piano (first movement only), 1923
Piano
Unpublished

Five Canons for Piano, 1924
Piano
Unpublished

⁴³ Tick, J., 1997.

Kaleidoscopic Changes on an Original Theme Ending with a Fugue, 1924
Piano
Arsis Press, c1998

Preludes for piano, 1—5, 1924—5
Piano
Casia Publishing, 1993, Ed. Rosemary Platt

Preludes for piano, 6—9, 1927—8
Piano
Theodore Presser, 1984

Mr. Crow and Miss Wren Go for a Walk (A Little Study in Short Trills), before 1928
Piano
Unpublished

Jumping the Rope
Piano
Unpublished

Study in Mixed Accents, 1930
Piano
Theodore Presser, 1984

Folksong Arrangements and Transcriptions for piano:

Nineteen American Folk Tunes, 1936—38
Folk song arrangements for piano
G. Schirmer, 1995
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Animal Folk Songs for Children, 1950
Folk song arrangements for piano
Shoe String Press, 1993

American Folk Songs for Christmas, 1953
Folk song arrangements for piano
Doubleday, Garden City, NY, [no date]

Sources:

(see bibliography for full citation)

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Crawford Seeger, R., piano works
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Gaurdian Review, 2001
Grueninger, D. P., 1990
Jepson, B., 1977
Lewis, D., (2002)
Starr, L., 1999
Straus, J., 1995
Tick, J., 1997
Tick, J., 2001
Tick, J., (2002)
Wilding-White, R., 1988

Chapter VII

Emma Lou Diemer (b. 1927)

'The People Mover'

Emma Lou Diemer once said "My greatest pleasure is to write music that moves people, not that moves them out of the room."⁴⁴ At the age of six she was already composing her own pieces,⁴⁵ as well as roller-skating, biking, and of course, practicing the piano. (She especially liked playing pieces that were fast!)⁴⁶

Emma Lou was born in Missouri and lived there with her family throughout her childhood. During high school she wrote music in the morning before leaving for class. By the time she was 15 years old she had already written two piano concertos, and various other works for piano.

After she graduated from college, she got a special position composing for a school district in Virginia. Only 12 composers in the country were given such positions. She worked closely with the music teachers and created pieces for school choirs, orchestras, and bands. Her school district liked her so well that they begged her to stay another year. It was exciting to write a piece for a specific group of people and be able to watch them perform it.⁴⁷

⁴⁴ Schlegel, p. 13.

⁴⁵ Schlegel, p. 3.

⁴⁶ Schlegel, p. 4.

⁴⁷ Schlegel, p. 13.

Emma Lou has not only composed her whole life, but has also performed often on both the piano and the organ. She became a church organist when she was only 14 years old and has played the organ in churches ever since. Once Emma Lou was improvising on the organ during a church service, adding some interesting dissonances here and there. Her mother told her later that the dentist sitting on her side of the aisle was sure that Emma Lou was making mistakes!⁴⁸

Emma Lou Diemer has retired in Santa Barbara, California, where she was a professor for many years. She is now in her seventies and continues to play and to write new compositions. She is still moving people with her music.

Selected Pieces

The four Diemer pieces I have chosen for the collection are all from a set called Space Suite. As the subtitle for the work indicates, Diemer utilizes "idioms and techniques of the 20th century" to depict various scenes from outer space. Some are more fanciful and imaginary in concept, such as Space People Dancing, and others attempt to portray a more concrete visualization like The Rings of Saturn. All of the pieces in the set are wonderful and fresh examples of contemporary piano music and I had a difficult time deciding which to isolate for this study. My students helped me out in this regard; I played all the pieces for them and watched their reaction. The first piece I chose because I wanted at least one example in the collection of a 12-tone piece, and this was a setting that was accessible for children. The latter three were the most popular among my students. One other factor also narrowed my choice; Diemer's set is arranged in order of

⁴⁸ Schlegel, p. 23.

difficulty and the last few are too advanced for my current compilation. Out of a set of 12 works, I chose numbers one, three, four, and six.

Billions of Stars

As mentioned above, this piece uses a simple 12-tone row, which is spelled out clearly in the first line of the score (Figure VII.1).



Figure VII.1: Billions of Stars, mm. 1—3.

This is a clear and discernable piece with which to introduce the concept of 12-tone composition. It has appeal for the young student because it depicts a visual image. The majority of children who encounter the 12-tone system in an abstract setting do not appreciate it in the slightest. They pass it off as being “ugly” or “stupid” or say that it sounds like a bunch of wrong notes. In this case, the musical effect is remarkably fitting to the title of the piece, giving the student some imagery to paint.⁴⁹

This piece is an effective vehicle for learning pedal technique. A student for whom pedaling is a new concept will tend to lift the pedal before the downbeat and lower the pedal on the beat (synchronous with the hand). This method leaves a hiccup of sound directly before the downbeat. The student must learn to keep the pedal lowered and lift at the same moment their finger produces the tone of the downbeat. Since this seems to be a somewhat unnatural coordination of activity, the best pieces to practice the technique

⁴⁹ Not only does a piece like this educate the student about the effectiveness of certain 20th century idioms, it also educates the parents of the student, and audiences at student recitals. If avant-garde pieces are chosen carefully and presented with enthusiasm, it is my belief that eventually there will be a larger audience for this type of music.

chords combined with other compositional techniques to build the harmonic structure of the piece.⁵⁰

The Rings of Saturn

Diemer prefaces *The Rings of Saturn* by stating, "A single chord construction in a circular pattern forms the basis of this movement." The chord construction outlines a dominant seventh chord—although it does not function as a dominant in this non-tonal environment (Figure VII.4).

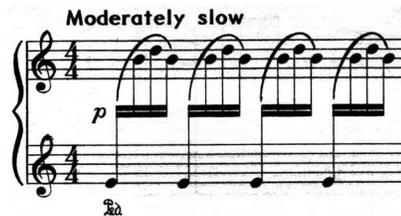


Figure VII.4: *The Rings of Saturn*, m. 1.

The repeating E in the left hand (above in Figure VII.4) corresponds with the first note of Figure 5 below. In the second bar, the chord construct is moved to the bass note of C-sharp and so on. The intervallic relationships do not change.



Figure VII.5: Structural outline for *The Rings of Saturn*.

This series of chords is then transposed to a new starting key and repeated. *The Rings of Saturn* can be used to learn pattern recognition, and how to translate that skill into quick and easy memorization. I have my students use the same fingering for each measure so that the intervallic structure on the page is linked to the constant relative distance of the two hands.

⁵⁰ Edwards, J. M., <http://www.grovemusic.com>

I also use this piece to teach the student about sound production. The idea of approaching each key firmly but not harshly is easier to accomplish when using the same finger repeatedly and rhythmically. Instead of dropping the hand straight down in the key, which often does not allow for any sound control, I have the student begin with their finger already touching the key. Then they roll into the key, controlling their motion with the muscles of the arch, or the palm of the hand, and with firm fingertips.

The repetition of a particular motif has a particularly hypnotizing effect, and is also seen in Diemer's Piano Sonata No. 3 (Figures VII.6 and 7).



Figure VII.6: Piano Sonata No. 3, first mov' t, mm. 38—41.

And another example in the same piece:

Figure VII.7: Piano Sonata No. 3, first mov' t, mm. 363—366.

Although the Piano Sonata is much larger work, a study of its melodic and rhythmic structure reveals an organic quality much like that found in the music of Beethoven; each seemingly new element is based on a previous one. The attention to cohesiveness and form is seen in a small piece such as *The Rings of Saturn*, as well as in the larger scale compositions.

Space People Dancing

Space People Dancing has been incredibly popular in my studio because it is played inside the piano. After one student performed it in my studio recital I had several parents reporting a newfound interest by their children in looking inside and experimenting with the sounds of the piano. I make a point with each student, on at least one occasion (usually their first lesson), to demonstrate the inside of the piano and explain sound production. I have found, however, that some students need another stimulus to interest them in the inner workings of the piano. This piece was that stimulus for many of my students.

The left hand plays steady eighth notes while the right hand plays various syncopated rhythms with a jazzy flare (Figure VII.8).

The musical score for "Space People Dancing" (mm. 1-4) is presented in two staves. The left hand (bass clef) plays a steady eighth-note pattern. The right hand (treble clef) plays syncopated rhythms. Performance instructions include "Fast!", "Tap all 5 fingernails on strings. (continue)", "Tap fingernails on strings, ascending and descending.", and "8vb (hold down Ped. throughout piece)". Dynamics include "p" and "mp".

Figure VII.8: Space People Dancing, mm. 1—4.

The directions indicate the use of the fingernails, creating a sharper, brighter sound, rather than the fleshy part of the finger, which creates a more muffled sound. However, my student and I discovered that the most effective method was to use the fingernails of the left hand during the introduction (mm. 1—2) and then switch to the fingertips. At this time, the right hand enters using fingernails. In this way, a natural balance between the "background" rhythm and the "active" rhythm is achieved.

The knocking figure later on in the piece poses another physical problem. In order for the percussive nature to be clear, the pianist must knock quite aggressively, leaving the knuckles sore and red. Once again, my student and I brainstormed together and came up with the solution to wear a ring on the right hand to use for the knocking. Another device

could also be used (we experimented with having a small object such as a coin, that she could pick up when the knocking comes in) but the convenience of having it attached to the finger won in the end. The sound quality of an object is somewhat different than that created by the knuckles, but the overall effect of the piece is still intact, and—more importantly—so are the hands!

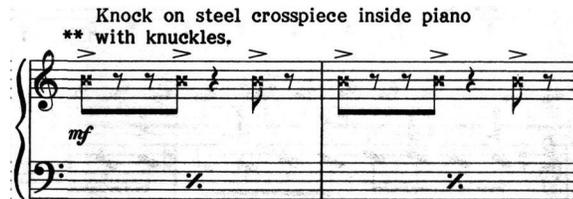


Figure VII.9. Space People Dancing, mm. 27—28.
(The left hand continues pattern from beginning of piece—see Figure VII.8.)

Near the end of Diemer's Toccata for Piano, a similar effect is used. No bar lines are given in the score, but the excerpt I used here is the final motif that begins on the penultimate page and continues to the end of the piece (Figure VII.10).

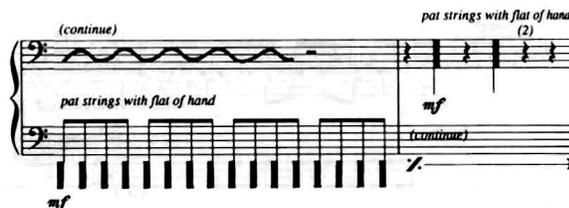


Figure VII.10. Toccata for Piano (excerpt).

In the Toccata and in other pieces, Diemer experiments with further ways of creating sound inside of the piano, such as placing one hand lightly or firmly over certain strings while the other hand plays the muted notes with the keys.

Dance in the Light Year

Dance in the Light Year is a delightful, lilting piece that contains just enough dissonance and non-traditional character to give it an exotic feel. The parallel fourths border on an Asian flavor. The primary challenges are fingering, and mastering the unconventional rhythmic structure (Figure VII.11).



Figure VII.11: Dance in the Light Year, mm. 1—6.

In order to keep the last few notes connected in each phrase, the third finger must be placed on the F-sharp the last time it appears in measure 2. This forces the right hand thumb to play several consecutive notes in the alto line. The thumb must move smoothly and carefully to avoid disrupting the legato of the upper melody.

The rhythmic structure here is almost exactly the same as that used in the first movement of Diemer's third Piano Sonata. In the case of the sonata, the compound rhythm is all within one measure, but the sub-division of 3-3-2 is still apparent and recurring (Figure VII.12). Compare with the rhythm of Dance in the Light Year above in Figure VII.11.



Figure VII.12 Piano Sonata No. 3, first mov't, mm. 1—3.

This same rhythmic structure is apparent throughout the sonata as can be noted in the earlier figures VII.6 and 7.

Piano Works by Emma Lou Diemer:

Information for the list below was taken from the SAI website. (<http://www.sai-national.org/phil/composers/eldieme3.html#piano>)

Time Pictures, 1961

Piano

Duration: 4'

Boosey & Hawkes, 1962, reprinted in 1983

Seven Etudes, 1965

Piano

Duration: 18'

Carl Fischer, 1972

Sound Pictures, 1971

Piano

Duration: 8'

Boosey & Hawkes, 1971, reprinted in 1983

Four on a Row, 1971

Piano

Duration: 4'

New Scribner Music Library, 1972—OP

Toccata, 1979

Piano

Duration: 7'

Arsis Press, 1980

Encore, 1982

Piano

Duration: 6'

Arsis Press, 1983

Adventures in Sound, 1987

Piano (elementary to intermediate)

Duration: 15'

Birch Tree Group Ltd., 1989

Space Suite, 1988

Piano (elementary to intermediate)

Duration: 18'

Plymouth Music Co., Inc., 1989

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Three Pieces for Piano, 1991

Piano (intermediate)

Duration: 10'

Plymouth Music Co., Inc., 1992

Fantasy for Piano, 1993

Piano

Duration: 13'

Plymouth Music Co., Inc., 1994

Preludes for Piano, 1945

Piano, 6 movements

Duration: 12'

Available from the composer

Chromatic Fantasy, 1946

Piano

Duration: 8'

Available from the composer

Piano Suite No. 1, 1947,

Piano, 4 movements, based on T.S. Eliot's "Landscapes"

Duration: 6'

Available from the composer

Second Suite for Piano, 1948

Piano, 3 movements

Duration: 12'

Available from the composer

Sonata for Piano, 1949

Piano, 1 movement

Duration: 8'

Available from the composer

Suite No. 1 for Children, 1952

Piano, 3 movements

Duration: 6'

Available from the composer

Suite No. 2 for Children, 1952

Piano, 4 movements

Duration: 6'

Available from the composer

One movement, "Monkey Dance," published by Yorktown Press, 1986

Piano Sonata No. 2, 1955

Piano, 2 movements

Duration: 10'

Available from the composer

Seven Pieces for Marilyn, 1982

Piano, 7 movements

Duration: 14'

Available from the composer

Piano Sonata #3, 1996—1999

Piano, 3 movements

Hildegard Publishing Co., 2001

First movement, "Serenade/Toccata," published by HPC in 2001.

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Sources:

(see bibliography for complete citation)

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Diemer, E. L., (2002)

Diemer, E. L., piano works

Edwards, J. M., (2002)

Ellsworth, T., 1997

Marlais, H., 1997

Rakich, C., (2002)

Schlegel, E.G. 2001
Sigma Alpha Iota, (2002)
Seubert, D., (2002)
Zimbel Press, (2002)

Chapter VIII

Sofia Gubaidulina (b. 1931)

'Grounded for Life'

Can you imagine being grounded until you were 52 years old? In a way, that's just what happened to Sofia Gubaidulina.

Sofia was born in Russia at a time when the government did not allow people to think and act freely. Composers were only encouraged to write patriotic music. But Sofia, who was a bit of a rebel, developed her own style of writing that was deeply spiritual.⁵¹ Because of her dedication to writing music that was personal and expressive, she was tormented by the government during the regime of the Soviet Union.⁵² Few people knew about her accomplishments, because she was prohibited to leave the Soviet Union. When she was finally allowed to travel, and to take her music to other countries, she was 52 years old! Since that time she has won many prizes for her compositions, and her pieces are played all over the world.⁵³

In celebration of Sofia's 70th birthday, a musical group in New York put on a "Gubaidulina-thon." They played many of her compositions, and celebrated her life as a composer.⁵⁴ In Gubaidulina's music, rests are as important as notes. In one of her

⁵¹ Campbell, <http://www.csmonitor.com/durable/1997/08/27/feat/music.1.html>

⁵² Schirmer News, <http://209.218.170.79/FMPro?-db=news.fp3&-format=nsdetail.htm&-lay=entry&Composers=gubaidulina&-recid=33270&-find>

⁵³ Campbell.

⁵⁴ Schirmer News, <http://209.218.170.79/FMPro?-db=news.fp3&-format=nsdetail.htm&-lay=entry&Composers=gubaidulina&-recid=33102&-find>

pieces for orchestra there is a solo for the conductor's beat, while the instruments are silent!⁵⁵

The pieces in this book are from a set called Musical Toys, and Sofia wrote them for her daughter (who was probably a lucky kid—as long as Sofia could still remember that it wasn't very pleasant to be grounded!)

Selected Pieces

The selections I have chosen for this project are all taken from Musical Toys, an intermediate set of pieces written in 1969 for Gubaidulina's daughter. Although the pieces are simpler than her more sophisticated works, they display rather remarkably the style and approach of this composer. Gubaidulina said of herself in an interview: "I really can't say that any radical shift has taken place in my work, or any unexpected change in my way of thinking... It seems to me that I have been traveling through my soul the whole time, in a definite direction, always further and further and further... On the one hand it's always the same, and on the other—always new leaves, so to speak, as in nature."⁵⁶ Much of Musical Toys is reminiscent of rhythmic patterns and textures found in her Piano Sonata (1965). I will use examples from the Piano Sonata to point out characteristics of the composer's style that are reflected in the teaching pieces.

Mechanical Accordion

This is one of the more accessible pieces from Musical Toys. It is difficult to find interesting and effective pieces at the elementary levels, which is what makes this little gem stand out even more. The frequently changing time signatures and the varied rhythmic patterns give it an almost jazzy, but rather lop-sided feeling; you can almost feel

⁵⁵ Kholopova, <http://www.grovemusic.com>

⁵⁶ Program Notes from CD Sony SK 53 960.

the pushing and pulling of the accordion. The “chords”—which are actually dissonant tone clusters—add humor by implying “wrong notes.” This piece can be easily executed by a young student with small hands. All the right hand clusters and passages fit nicely in the hand and feel pianistic.

Since the chords alternate between both hands (see Figure VIII.1), the student must understand that the right hand has two roles: one is to alternate evenly with the left hand when playing the chord passages, and the other is to bring out the melody in the contrasting passage. The chord passages are interspersed sporadically and they vary in length, so the student must learn to shift back and forth fluently.

Allegretto ♩ = 92

The musical score consists of two systems, each with four measures. The first system shows the right hand playing a syncopated melody with eighth and sixteenth notes, while the left hand plays chords. The second system continues the melody and chords. The piece ends with a double bar line.

Figure VIII.1: Mechanical Accordion, mm. 1—8.

The jazzy style of this piece, specifically displayed in the placing of syncopated riffs in between comp-type chords, is an element that Gubaidulina also uses in her Piano Sonata.

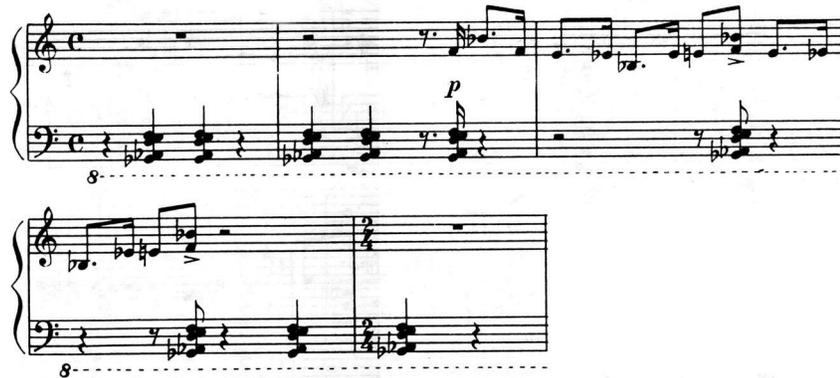


Figure VIII.2 Piano Sonata, first mov' t, mm. 161—165.

Magic Roundabout

The unrelenting rhythmic drive of this piece creates a dizzying frenzy that places the listener (and the performer, for that matter!) right in the middle of a wild amusement park ride. The rhythm pattern Gubaidulina uses here poses a challenge to the performer. When repeatedly playing two eighth notes followed by a quarter note (see Figure VIII.3), the tendency is to rush the quarter notes, and not give them full value. The challenge is to maintain the rhythmic accuracy, without hindering the feeling of forward motion that is necessary for the excitement of the piece.

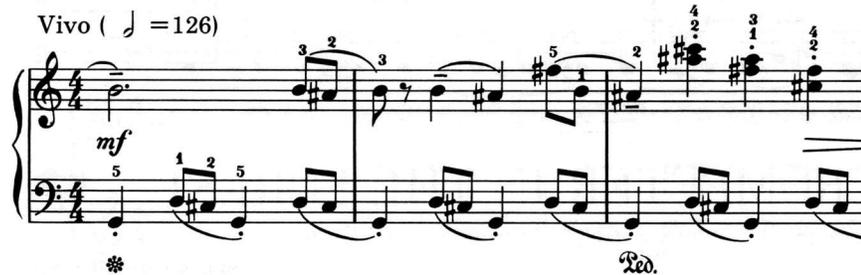


Figure VIII.3: Magic Roundabout, mm. 10—12

The piece also lends the opportunity of practicing independent articulation for each hand. In the example above, the left hand plays the "galloping" rhythm that continues throughout the piece, while the right hand plays a variety of rhythms and articulations.

A third challenge is maneuvering the close proximity of the hands. The measures shown in Figure VIII.4 require the left hand to play within the same range of a fifth that the right hand outlines.

Vivo (♩ = 126)

p

pp

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

Figure VIII.4: Magic Roundabout, mm. 32—36.

The third movement of the Piano Sonata No. 1 (Figure VIII.5) contains a passage that is remarkably similar in conception to the Magic Roundabout. The left hand maintains a static rhythm while the right hand dances around it with varying articulations and rhythms. Although the technical problems are more complex in the sonata, the two passages require similar basic skills— independent hands and the ability to maneuver within the same space.

ff

Figure VIII.5: Piano Sonata, third mov' t, mm. 59—62

Song of the Fisherman

Technically this piece is less difficult than Magic Roundabout and The Drummer, however, a certain level of maturity and understanding are required to play it effectively. Lengthy notes melt into short lyrical phrases, which cadence, or rather simply come to rest lazily on another long tone (Figure VIII.6). The texture and sound world of Song of the Fisherman are reminiscent of some of Debussy's pedagogical works, notably The Little Shepherd from Children's Corner (Figure VIII.7).

Lento (♩ = 69)

p

Ped.

Figure VIII.6: Song of the Fisherman, mm. 1—4.

Très modéré

p très doux et délicatement expressif

Figure VIII.7: The Little Shepherd by Claude Debussy, mm. 1—2

This style can be found in Gubaidulina's more difficult works as well. The first section of her *Introitus* Concerto for Piano and Orchestra uses this device, particularly in the piano part. Below is a short example from the Piano Sonata. In this instance the left hand creates a low rumble during the long held note, but the overall effect is the same.

Adagio

p

Ped.

Figure VIII.8: Piano Sonata, second mov't, mm. 9—12

The image shows two systems of musical notation for piano. The first system, starting at measure 186, is marked 'Allegro' and features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand. The second system, starting at measure 189, is marked 'marc.' and continues the complex, rhythmic melody in the right hand and the rhythmic accompaniment in the left hand.

Figure VIII.10. Piano Concerto No. 2 by Shostakovich, first mov' t, mm. 186—192

The most difficult aspect pedagogically in *The Drummer* is the number of arpeggiated passages that have to be executed percussively and accurately over eighth note staccatos in the left hand. Since the piece is to be played quite fast, independent fingers and clean articulation are required, and small hands are a handicap.

The non-pedagogical piece that demonstrates a similar style is *Chaconne* for piano, written in 1962. Interestingly, Gubaidulina considers *Chaconne* a student work,⁵⁷ perhaps because it so closely mimics the style of some of her older mentors.

Piano Works by Sofia Gubaidulina:

The pieces listed below are taken from Sikorski's complete catalogue of Gubaidulina's works. All the works listed below are available through G. Schirmer⁵⁸ in the United States.

Chaconne for piano, 1962

Duration: 7'

Sovetsky Kompozitor Publishers, Moscow, 1969

⁵⁷ Redepinning, liner notes

⁵⁸ G. Schirmer site for Gubaidulina's works: http://www.schirmer.com/composers/gubaidulina_works.html

Sonata for piano, 1965

Duration: 15'

Sovetsky Kompozitor Publishers, Moscow, 1974

Associated Music Publishers, New York, 1977

- I. Allegro
- II. Adagio
- III. Allegretto

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Musical Toys, 1969

A collection of piano pieces for children

Duration: 25'

Muzyka Publishers, Moscow, 1971

- I. Mechanical Accordion
- II. Magic Roundabout
- III. The trumpeter in the forest
- IV. The magic smith
- V. April day
- VI. Song of the fisherman
- VII. The little tit
- VIII. A bear playing the double bass and the black woman
- IX. The woodpecker
- X. The elk clearing
- XI. Sleigh with little bells
- XII. The echo
- XIII. The drummer
- XIV. Forest musicians

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Toccata—Troncata for piano, 1971

Duration: 1'

Sovetsky Kompozitor Publishers, Moscow, 1978

Invention for piano, 1974

Duration: 2'

Muzyka Publishers, Leningrad, 1975

Sovetsky Kompozitor Publishers, Moscow, 1979

Sources:

(see bibliography for full citation)

Campbell, K., 1997
Classical Net, (2002)
Cojbasic, I., 1998
G. Schirmer, Inc., (2002)
Gubaidulina, S., 1977
Gubaidulina, S., 1991
Gubaidulina, S., 1998
Gubaidulina, S., piano works
Hamer, J. E., 1994
Khopolova, V., (2002)
Lukomsky, V., ed., 1999
Neary, F.D., 1999
Piano Time Classica, (2002)
Redepenning, D., CD Sony SK 53 960, liner notes
Schirmer News, 1999
Schirmer News, 2001
Schirmer News, 2002
Sikorski, (2002)
Whitworth, S., Missa Gaia, (2002)

Chapter IX

Chen Yi (b. 1953)

'Guilty of Practicing'

Did you ever worry about being arrested for practicing? As children, Chen Yi and her brother and sister had to study piano and violin in secret. In order that no sound could be heard outside the house, they practiced with mutes on their violins, and with a blanket placed between the hammers and the sound board of the piano.⁵⁹ During this time in China, known as the Cultural Revolution, many aspects of life were restricted—playing classical music was actually prohibited!⁶⁰

Chen Yi's family was eventually separated by the government and pressed into forced labor. Chen Yi was sent to the countryside in the Guangdong province of China where she sometimes had to make 22 trips in one day up the side of a mountain carrying 100-pound loads.⁶¹

When Chen Yi went to the countryside she took her violin and was able to use music to help lift the spirits of those around her. Although she was only allowed to play music of the Cultural Revolution, she experimented with improvising her own ideas into those songs.⁶²

⁵⁹ Nichols, S.

⁶⁰ Nichols, S.

⁶¹ Horsley, P.

⁶² Horsley, P.

Later Chen Yi played in the orchestra for the Beijing Opera and received formal training in music and composition.⁶³ Chinese opera left a deep impression on her and was the inspiration for the two pieces in this book.⁶⁴

Since the end of the Cultural Revolution, Chen Yi has become one of the most important composers of her generation. She doesn't make up her music at the piano like many other composers—in fact, she often composes when she is on airplanes!⁶⁵ However, when she has a deadline for finishing a big piece she doesn't eat or drink or move; she just sits and composes. If her husband is close by, he cuts up fruit and puts it in her mouth.⁶⁶

Although Chen Yi would not want to repeat her experiences during the Cultural Revolution, she is able to remember and use those sights, sounds and feelings—from the bad times as well as the good times—to inspire her musical compositions.

Selected Pieces

Chen Yi's style defines itself by drawing on the Chinese idiom and melding it creatively with Western musical tradition. She spent eight years as the concertmaster of the Beijing Opera and she states that "the singing, reciting, traditional instrumental playing and percussion rhythmic patterns, acting, make-up, costume, stage setting, lighting... everything has left deep impression on me. They have influenced me a great deal in my musical language."⁶⁷ Her fusion of the two styles is not contrived or forced, however. In

⁶³ Nichols, S.

⁶⁴ Billock, B. Email interview with Chen Yi.

⁶⁵ Horsley, P.

⁶⁶ Melvin, S.

⁶⁷ Billock, B., Email interview with Chen Yi

her own words she combines them “naturally, idiomatically, not artificially and superficially.”⁶⁸ As a child and a young woman in China, Chen Yi naturally was brought up to respect and appreciate traditional Chinese music. One of her teachers explained to her that since she “drank from the Yangtze River’s water as [she] was growing up, and was born with black hair and black eyes, [she] could understand Chinese culture better, and should be able to carry on the culture and share it with more people.”⁶⁹ Her experience later in the Beijing opera expanded and confirmed this tradition.

Alongside her exposure to traditional Chinese music, she listened to and learned classical repertoire from the Western tradition. In the countryside during the Cultural Revolution she was only allowed to play revolutionary songs, but she improvised on those tunes using virtuosic techniques that she had learned from Paganini and other great classical masters. In this way she was already melding East and West in her creative expression.

Chen Yi is not the only example of Asian-Western fusion in the current music scene. A large interest in East-West musical intersections has developed surrounding Yo-yo Ma’s Silk Road Project, and the composer Tan Dun received several Academy Award nominations for his soundtrack for “Crouching Tiger, Hidden Dragon.” James Oestreich’s article in the New York Times in April of 2001 gives an overview of the composers who are working in this general idiom.⁷⁰ Chen Yi is currently receiving the most press in the contingent of Asian-born composers, as she is the recipient of a 3-year, \$225,000 grant from the American Academy of Arts and Letters.

Although they were written nine years apart, these two pieces by Chen Yi are published together as *Two Chinese Bagatelles*. They both draw upon Chinese opera, each from a specific geographical area. They can be played as a set, or individually.

⁶⁸ Billock, B., Email interview with Chen Yi

⁶⁹ de Clef Piñero, J., p. 1

⁷⁰ Oestreich, 2001.

Yu Diao

The title Yu Diao means “tune from the Henan province,” the “yu” referring to that northern Chinese province. The musical ideas in this piece are inspired by the local opera of this region.⁷¹ This study does not identify or trace particular elements to their Chinese or Western roots. However, in teaching this piece it would be useful to listen with the student to a recording of Henan opera. Several selections in this style can be found on an album called “Introduction to Chinese Opera, Vol. 2” which was produced on the Marco Polo label in 1996. Such listening experiences provide the student with an atmosphere or aesthetic to imitate when interpreting the piece.

In the first two measures, one element that immediately stands out is the shifting modality. The C-sharp of the first measure is changed to C-natural in the second, and likewise, the F-natural is traded for an F-sharp.



Figure IX.1: Yu Diao, mm. 1–2

Yu Diao contains many grace notes and ornaments, like the one at the beginning (Figure IX.1) and also later in the piece (Figure IX.2).



Figure IX.2 Yu Diao, mm. 5–6.

⁷¹ Composer's notes in the score of Two Chinese Bagatelles, published by Theodore Presser.

Again, the recording of Henan opera will be instructive here, to show the student the quality of this ornamentation and how it differs from Western figuration.

The parallel passages later in the piece provide a technical challenge for the intermediate pianist. As is generally true in such passages, one hand “fits” more comfortably (in this case, the right hand) and the other feels somewhat awkward and requires more work to produce the same quality. This passage also contains offset accents in the last measure (Figure IX.3).

Figure IX.3: Yu Diao, mm. 24—27.

Similarities can be drawn between Yu Diao and Chen Yi’s piano piece *Guessing*. The first eight bars of *Guessing* (Figure IX.4) demonstrate a simple, almost classical transparency of texture that is reminiscent of the opening of Yu Diao. Also seen in this excerpt are examples of small ornamentation, the prominence of melodic movement on the eighth note, offset rhythm in the left hand, and a recurrence of ornamental dotted rhythms—all of which can be noted in Chen Yi’s pedagogical work.

Scherzando (♩ = 120)

Figure IX.4: Guessing, mm. 1—8.

Small Beijing Gong

This short piece is clangorous and exuberant and contains a certain urgency, to which the performer must answer with unswerving rhythmic accuracy. The left hand opens with a seven-note tone row, which is repeated in each measure throughout the first half of the piece (Figure IX.5).

Allegretto animato (♩ = 112, ♪ = 224)

Figure IX.5: Small Beijing Gong, mm. 1—4.

In measure 13, the left hand takes a melody that is similar in style to what we saw in the previous piece, Yu Diao. The basic melodic movement takes place on the eighth note, with ornaments and dotted rhythms appearing here and there (Figure IX.6).

(8va)

Figure IX.6: Small Beijing Gong, mm. 13—15.

The most difficult aspect of this piece for the intermediate student is the syncopated and irregular rhythm. The 7/8 meter is already a challenge for the young pianist, and then added to it are the right hand figures that you see above in Figure IX.6. The accents in the two hands are not always synchronous.

However, this example seems like a mere simplification of other passages seen in Chen Yi's writing. The two excerpts below, taken from her piano piece *Duo Ye*, demonstrate a similar texture with obligato in the left hand. In Figure IX.7 the right hand has a much more complex rhythm than the one seen in *Small Beijing Gong*.

Figure IX.7: *Duo Ye*, mm. 89–94.

In Figure IX.8 the left hand obligato is a six-note pattern, but is spelled using sixteenth notes in a 2/4 bar. Because there are eight notes in a measure, the obligato shifts within the meter and its first note only coincides with the downbeat every three bars.

Figure IX.8: *Duo Ye*, mm. 150–154.

Small Beijing Gong ends with a wonderful clanging, and then one swoop down into the low register of the piano—the only time the bass clef appears in the entire piece.



Figure IX.9. Small Beijing Gong, mm. 17—20.

Piano Works by Chen Yi:

The following list of information was excerpted from the Presser online website at <http://www.presser.com/composers/chen.html#Music>

Baban, 1999

Piano

Duration: 8

Boosey & Hawkes, with performance by Ursula Oppens on CD [ISMN M-051-246174-5]

Duo Ye, 1984

Piano

Duration: 6

Theodore Presser Company, 110-40728

Orchestral version available on rental from Theodore Presser Company

Guessing, 1989

Piano

Duration: 5

Theodore Presser Company, 110-40727

Small Beijing Gong, 1993

Piano

Duration: 1'

Theodore Presser Company, 110-40726 (Two Chinese Bagatelles)

Yu Diao, 1985

Piano

Duration: 2

Theodore Presser Company, 110-40726 (Two Chinese Bagatelles)

All cited musical publications by Chen Yi:
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Sources:

(see bibliography for full citation)

Chen Yi, piano works
De Clef Piñeiro, (2003)
Horsley, P., 2001
Melvin, S., 2002
Lee, J. C., (2002)
Nichols, S., (2003)
Oestreich, J. R., 2001
Wedemeyer, D., 2001

Chapter X

Karen Tanaka (b. 1961)

'Zoo Tunes'

Do you have your own pet? Or maybe you enjoy going to the zoo sometimes? When Karen was a young girl, she dreamed of working at a zoo when she grew up, so that she could take care of animals every day.

Karen was born in Tokyo and started taking piano lessons when she was just 4 years old. Her father had studied composition, but he had to give it up during World War II. Although he wasn't able to continue his studies, he envisioned his daughter as a musician. When she was 10 he made arrangements for her to take composition lessons. After hearing Leonard Bernstein's music for the movie *West Side Story*, and *Rite of Spring* by Igor Stravinsky, Karen was inspired and she knew she wanted to write music herself.

We all know about animals in the zoo, and our pets, and animals in the wild, but did you ever think about the sky being full of animals? Karen did! She wrote an entire book of pieces called *A Zoo in the Sky*. Each piece is about a star constellation that is named after an animal, such as the Rabbit, the Crab, or the Unicorn. Karen's compositions often have themes of animals or the environment, like the pieces in this book. Many of her pieces help us to be more aware of endangered species. Even though

Karen never became a zookeeper, she helps take care of the animals as a composer!⁷²

Selected Pieces

The four pieces included here are all from Karen Tanaka's intermediate piano collection *Children of Light*. The pieces deal with endangered species from various parts of the world, and are divided according to geographic location. Each set begins with a title piece. The first is *Blue Planet*, referring to the underwater world. I chose for my compilation the title piece, *Blue Planet*, and also *Coral Reef*, which is the fourth piece in this set. The second set is *Green Paradise*, and it deals with endangered animals in Africa. The piece *Mountain Gorilla* comes from the African set. The third is *Prisms in the Forest* about Asian species, and contains the piece *Giant Panda*. *Air*, the fourth set, is about birds. The fifth contains pieces about endangered species in North America and various other areas, and is called *Northern Lights*.

Tanaka's works for young pianists are not the only examples of her interest in environmental issues. A few of her other works in this genre are *Frozen Horizon* (written for BIT 20 in Norway), *Water and Stone* (commissioned by Radio France), and *Questions of Nature* for tape.⁷³

Tanaka's permanent home is in Paris, but she currently holds the position of Visiting Associate Professor at the University of California, Santa Barbara, where she teaches composition.

⁷² Billlock, B. Email interview with Karen Tanaka

⁷³ G. Schirmer website: <http://www.schirmer.com/composers/tanaka/bio.html>

Blue Planet

Blue Planet is the title piece for Tanaka's works about life in the ocean. It is to be played "from afar, as if you are watching the Earth from space." Begun by the left hand in the first bar, the lilting 6/8 pattern is continuous throughout the piece. The right hand carries a beautifully shaped melodic line.



Figure X.1: Blue Planet, mm. 2—5.

The challenge presented here is two-fold. First, it is not easy to create the correct balance between a sparse melody and an accompaniment containing two or three times as many notes (the same problem arises when playing Alberti bass as an accompanying figure). The second challenge is to create a singing line in such a slow tempo. It takes skill to shape a phrase made up of long time values, even without competition from a "busy" left hand.

Note-wise, the piece is not difficult to learn, and I have taught it to fairly young students with success. It is a perfect vehicle for learning patterns, and for adjusting tone quality and intensity of sound to the harmonic tensions and resolutions.

In Tanaka's advanced repertoire it is difficult to find soaring melodies, such as the one in Blue Planet. There are, however, examples that demonstrate similar harmonic effects and musical challenges. In Crystalline III (Figure X.2) Tanaka creates a background texture with fifths in the right hand, while the left hand takes the sparse, but yet more prominent role. As in Blue Planet, the background texture must not overplay the contrasting line.

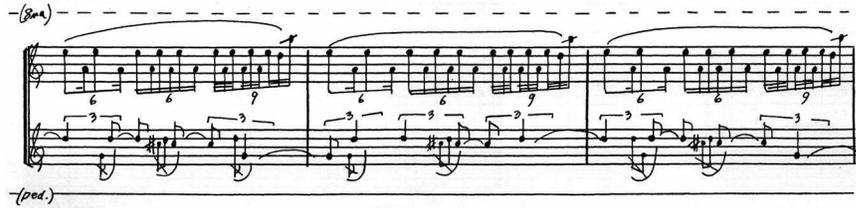


Figure X.2 Crystalline III, mm. 10–12

Coral Reef

This is a fun piece to play because of the recurring glissandos. Because it can sometimes be uncomfortable to practice them repeatedly, I have my students leave the glissandos out when they are learning the notes or working on other elements of the piece. When working actively on the glissando technique, the challenge here is to make an effective crescendo in the short amount of time and space available, and to land correctly on the top note!

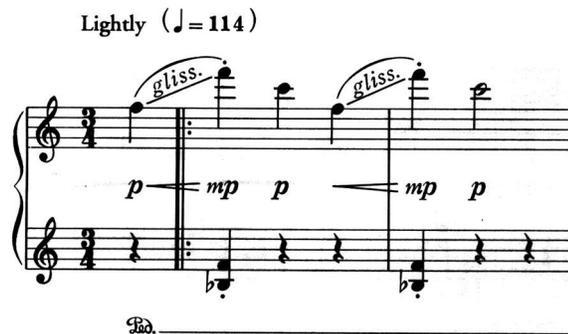


Figure X.3: Coral Reef, mm. 1–2

The aspect of this piece that proved the most rewarding for me as a teacher was to develop some agogic nuances within the rhythmic structure. Each short phrase is constructed by movement on the quarter note pulse (sometimes faster), but then comes to rest on a half note at the end. (Refer to Figure X.3, above.)

The half note must be placed carefully, and ever so slightly delayed, in order to preserve the lightness and playfulness of the movement. Because the half note has a lower

dynamic than the preceding note, the agogic stress brings out the importance of the note without increasing its volume.

Of course, this pattern happens many times within the piece, so the student must sort out to what degree to employ the technique—exaggerate it more when the harmonic intensity increases, and lessen it at times of resolution.

The central musical concept in *Coral Reef* is the glissando embellishment of a repeated note. In *Crystalline*, Tanaka uses a more sophisticated style of embellishment for repeated notes (Figure X.4). A varying number of grace notes appear—fewer each time until the principal note is played alone.

The musical score shows a right-hand melody with repeated notes. The first note is a half note, followed by a quarter note, and then a series of eighth notes. The dynamics are marked *p*, *p*, *mf*, *pp*, *pp*, and *ppp*. The tempo is marked [♩ = 120] and the piece ends with a *rit.* and a fermata. The left hand has a bass line with a single note per measure.

Figure X.4: *Crystalline*, m. 10 (excerpt).

Giant Panda

Giant Panda does not rely wholly on the pentatonic scale, but enough so that a distinct Asian flavor is communicated—appropriate for a piece about a native animal of China. The 5/8 time signature can be a hurdle for students accustomed to traditional literature. However, the repetitive nature of the piece eases this challenge. The primary concern is one of balance. The top note in the right hand must constantly sing over the alto line played with the same hand. The left hand also has some complications. The bass note, played at the beginning of each measure with the fifth finger needs to be heard clearly because it determines the harmonic structure of that measure. However, the highest left

hand note in each measure is floating around more or less in the same register as the right hand melody. It will threaten to interrupt the melodic line unless the student understands its strictly harmonic role.

Tenderly ($\text{♩} = 90$)

mp

Figure X.5: Giant Panda, mm. 1—4.

The middle contrasting section of the piece requires a change of timbre. The right hand imitates a flute-like sound that should be lighter and more airy than the opening.

($\text{♩} = 80$)

p

Figure X.6: Giant Panda, mm. 9—10.

The whole piece calls for clean and precise pedal work.

Tanaka uses parallel fifths throughout her second Techno Etude creating a similar harmonic effect to the parallel fourths found in Giant Panda.

$\text{♩} = 86$

p

no bass

Figure X.7: Techno Etudes, No. 2, mm. 1—4.

In her compositions Tanaka also employs mock parallelisms—that is, intervals appear to be parallel and even sound parallel, but are not strictly so. In *Crystalline* she accomplishes this by assigning each hand to play parallel major sevenths. However, the left hand moves down a third, while the right hand moves down only a half step. The resulting interval structure between the four notes is then altered, but the effect remains that of parallel motion.

The image shows a musical score for four staves, likely representing a piano and a violin or flute. The score is for measure 8 of the piece 'Crystalline'. At the top, there is a tempo marking: a quarter note followed by '= 120' and an arrow pointing right. Above the first staff, there is a '8va' marking with a dotted line and an arrow pointing right. The first staff has a 'lontano' marking above it. The second staff has a 'p' (piano) dynamic marking above it. The third staff has a 'p' (piano) dynamic marking above it. The fourth staff has a 'pp' (pianissimo) dynamic marking above it. The score shows various musical notations including notes, rests, and slurs. A bracket is drawn under the bottom two staves.

Figure X.8: *Crystalline*, m. 8.

Mountain Gorilla

Mountain Gorilla utilizes minimalistic techniques for the left hand, while drawing upon more traditional phrase structure and melody for the right hand.

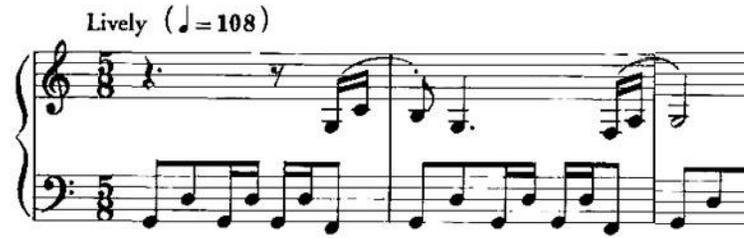


Figure X.9. Mountain Gorilla, mm. 2—4.

The biggest challenge is the complicated rhythm in the second half of the piece. The two hands engage in unrelated rhythms, which are difficult to wrap the brain around, let alone the fingers. Mercifully, the 16th note pulse is the same in both hands, but the repetition cycle of each hand is different. The right hand pattern repeats after every sixth 16th note, while the left hand pattern begins at the start of each new measure (every ten 16th notes).



Figure X.10. Mountain Gorilla, mm. 19—21.

In Tanaka's third Techno Etude, rhythmic challenges such as those found in Mountain Gorilla are in abundance. The following example is one of the several complex patterns that are utilized in the piece.



Figure X.11: Techno Etudes, No. 3, mm. 17—20.

The two contrasting rhythms, when placed one on top of the other, create a fresh and novel effect that belies the simplicity of the original ideas.

Piano Works⁷⁴ by Karen Tanaka:

This information, along with a complete listing of Karen Tanaka's compositions, can be found on the Chester Novello website.⁷⁵

Crystalline (1988)

Piano solo

Duration: 7'

Chester Novello: score CH61164

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Crystalline II (1995-96)

Piano solo

Duration: 6'30"

Chester Novello: score SOS05514

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⁷⁴ List includes one work for harpsichord

⁷⁵ <http://www.schirmer.com/composers/tanaka/works.html>

Crystalline III (2000)
Piano solo
Chester Novello: score CH61804

Jardin des herbes (1989)
Harpsichord solo
Duration: 8'
Chester Novello: score SOS02986
1. Rosemary
2. Sweet Violet
3. Lavender

Techno Etudes (2000)
Piano solo
Duration: 9'
Chester Novello: score CH61805
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For young performers:

Lavender Field (2000)
Piano solo
Duration: 1'30"
Chester Novello: score SOS02739
commissioned by the Associated Board of the Royal Schools of Music
for inclusion in ABRSM publication Spectrum3

Northern Light (2002)
Piano solo
Duration: 1'
commissioned by the Associated Board of the Royal Schools of Music
for inclusion in ABRSM publication Spectrum5

A Zoo in the Sky (1996)
Piano book for children
Duration: 29'
Edition KAWAI: available through Kinokuniya bookstores in the US⁷⁶

⁷⁶ <http://www.kinokuniya.com/newyork/>

Children of Light (1998-99)

Piano book for children

Duration: 40'

Edition KAWAI: available through Kinokuniya bookstores in the US

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Sources:

(see bibliography for complete citation)

Billock, B., 2003

Chester Novello, (2003)

G. Schirmer, (2003)

Montague, S., (2003)

Tanaka, K., piano works

Chapter XI

FUTURE WORK AND CONCLUSION

Future Work

My first goal is to teach every single piece in the collection. At the time of this writing I have already taught several of the pieces successfully, confirming that they are excellent choices for inclusion. Once I have accomplished this I will add or remove pieces from the collection as is needed, and find a publisher willing to accept the project. For the final version I will adapt some of the information in this dissertation as a teacher's guide to the performance book. As an additional learning tool, I will professionally record all the pieces to include with the book when it is purchased.

I plan to continue my work in this field by publishing a second and complementary volume containing mid- to late-intermediate pieces. A few of the composers that I hope to research and cover in the later volume are Grazyna Bacewicz, Gwyneth Walker, Joan Tower, and Ellen Taaffe Zwilich.

Conclusion

In this dissertation I have compiled a collection of pieces that are accessible to young pianists and valuable for piano pedagogy and performance. I have found each piece to be fun and interesting to both student and teacher. The collection not only develops a breadth of musical and technical ability, and introduces seven women composers, but also enhances the students' understanding of the historical time period.

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Curriculum Vita for Becky Billock

Website: www.beckybillock.org

Research Interests

Contemporary women composers
Intermediate piano literature for pedagogy

Objectives:

- 1) Individual piano instruction
- 2) Mentor student teachers in the setting of a preparatory division
- 3) Continue research in the area of contemporary women composers
- 4) Pursue performance opportunities for both solo and chamber music
- 5) Teaching interests:
 - a. Research on women composers (particularly contemporary women composers)
 - b. Piano literature
 - c. Pedagogy
 - d. Pedagogical literature
 - e. Movement in music
 - f. Undergraduate theory

Education

D.M.A., Piano Performance, University of Washington, to be conferred June 2003.
Advisor and teacher: Craig Sheppard
Thesis: Selected Intermediate Piano Pieces by Seven Women of the Twentieth Century

M.M., Piano Performance, University of Redlands, May 2000.
Teacher: Louanne Long

B.M., Piano Performance, Walla Walla College, June 1994.
Teacher: Leonard Richter

Publications

Becky Billock. Gender issues in student competitions and performances: thoughts on collected anecdotes. Invited submission to the Journal of the International Alliance of Women in Music, in preparation.

Teaching Experience

1998-present	Private studio, Seattle, WA
1997—1998	Piano Faculty at Redlands Community School of Music Private studio, Apple Valley, CA
1994—1997	Assistant Director, Piano Preparatory Division at WWC Assistant Piano Instructor, Walla Walla College
1993—1994	Instructor, Piano Preparatory Division at Walla Walla College
1990—1991	Private studio, Collegedale, TN
1987—1989	Piano instructor, US Air Base Youth Center, Zaragoza, Spain
1985—1987	Private studio, Mountain Home, ID

Selected Performances

Oct 2002	Solo recital and masterclass, Riverside, CA
Oct 2002	Solo recital, Steinway Series Lunchtime Concerts, Seattle, WA
1999—2002	Degree recitals (DMA), University of Washington
Sept 2001	Ladies Musical Club Awards Tour (Northern Washington) Including performances at the Frye Art Museum, Seattle, WA and on LIVE! By George, KING FM, Seattle, WA
May 2001	Soloist with Advent Chamber Ensemble, Portland, OR
March 1999	Soloist with Southern California Young Artists Symphony, Redlands, CA
March 1998	President's Honor Recital, Redlands, CA

Selected Recordings

- 2000 Live recording, Seattle, WA
 Bach: English Suite No. 3 in G minor
 Beethoven: Sonata, Op. 10, No. 3
 Chopin: Ballade in A flat Major, Op. 47
 Chopin: Three Mazurkas, Op. 59
 Prokofieff: sonata No. 3 in a minor, Op. 28
- 2002 Live recording, Seattle, WA
 Bach: Partita No. 6, BWV 830
 Beethoven: Sonata, Op. 109
 Copland: Piano Sonata
 Debussy: Estampes

Selected Honors

- 1999—2002 Performance Scholarship Award, University of Washington
- 1997—1998 LeHigh Piano Scholarship Award, University of Redlands
 School of Music Performance Award for most outstanding
 graduate performer, University of Redlands
- 1998 Honor society: Pi Kappa Lambda
- 1993—1994 Performance Award, Walla Walla College

Professional Organizations

- 2002-present International Alliance of Women in Music
- 1998-present Seattle Chapter of Washington State Music Teachers' Association
 Music Teachers' National Association
- 1993—1997 Walla Walla Chapter of Washington State Music Teachers'
 Association
 Music Teachers' National Association
- 1991—1994 Walla Walla Symphony (2nd violinist)

Service

Seattle Music Teachers Association: Investment treasurer (2000—present); Scheduling assistant for chapter adjudications (2002—2003); Referral service volunteer (1998—2000)

Green Lake Church: Social Committee (2001—2002); Hospitality Committee (2000—2001); Music Committee (1998—2000).