

Beginner to Intermediate Introduction to Piano Timbre:
NAVIGATING THE KEYS

E. Ceylan ÜNAL AKBULUT
M. Nevra KÜPANA



© Copyright 2023

Printing, broadcasting and sales rights of this book are reserved to Academician Bookstore House Inc. All or parts of this book may not be reproduced, printed or distributed by any means mechanical, electronic, photocopying, magnetic paper and/or other methods without prior written permission of the publisher. Tables, figures and graphics cannot be used for commercial purposes without permission. This book is sold with banderol of Republic of Türkiye Ministry of Culture.

| | |
|--|-------------------------------------|
| ISBN | Publishing Coordinator |
| 978-625-399-202-6 | Yasin DİLMEN |
| Book Title | Page and Cover Design |
| Beginner to Intermediate Introduction to Piano Timbre: NAVIGATING THE KEYS | Akademisyen Dizgi Ünitesi |
| Authors | Publisher Certificate Number |
| Emine Ceylan ÜNAL AKBULUT ORCID ID: 0000-0001-5108-7386 e mail: ceylanunal@hotmail.com M. Nevra KÜPANA ORCID ID: 0000-0001-9916-0052 e mail: nkupana@sakarya.edu.tr | 47518 |
| Score Writing | Printing and Binding |
| Murat Revn AKBULUT e mail: muratrevnakbulut@gmail.com | Vadi Matbaacılık |
| | Bisac Code |
| | MUS023030 |
| | DOI |
| | 10.37609/akya.2631 |

Kütüphane Kimlik Kartı

Ünal Akbulut, Emine Ceylan. Küpana, Mürvet Nevra.

Beginner to Intermediate Introduction to Piano Timbre: NAVIGATING THE KEYS/ Emine Ceylan

Ünal Akbulut, M. Nevra Küpana.

Ankara : Akademisyen Yayınevi Kitabevi ; 2023.

282 s. : note. ; 195x275 mm.

Video and audio recordings are specified in the Qr code.

Includes Bibliography.

9786253992026

1. Music.

GENERAL DISTRIBUTION

Akademisyen Kitabevi A.Ş.

Halk Sokak 5 / A

Yenişehir / Ankara

Tel: 0312 431 16 33

siparis@akademisyen.com

www.akademisyen.com

May it be our gift to children and young people on the 100th Anniversary of the Republic of Turkey.

This book is dedicated to our deceased piano teachers, State Artist-Pianist Ayşegül SARICA and Academician-Pianist Prof. Hilal DİCLE.

EXPERT OPINIONS

After reading this book for the first time, “What interested me, what remained in my mind?” I asked myself. Here are the answers:

- Female composers such as Cécile Chaminade and Amy Beach
- Max Reger, intellectualism that permeates even within the shortest piano composition
- That marvelous harmonic progression at the end of Zhelobinsky’s piece
- “Draw/paint what the piece makes you feel.”
- “Write a word for the first theme of the piece.”
- “Give greetings before and after playing the piece; practice your greeting in front of the mirror.”

I am sure this book will stay alongside me for a long while. Moreover, the knowledge and creative pedagogical approaches I have discovered will grow exponentially as mentioned above. I wholeheartedly congratulate my esteemed colleagues E. Ceylan Ünal Akbulut and M.Nevra Küpana for this beautiful book that I believe will conquer people of all ages who “navigate on the keys.”

Prof. Dr. Türev BERKİ

Concert Pianist-Music Theorist

This is a wonderful collection of stylishly unique pieces from a diverse set of composers representing countries from around the world. The word “Timbre” in the title already suggests that listening is the cornerstone of this collection. Much effort is made by the authors to include students in the creative process through storytelling and musical expressiveness. Students are asked about what they want to “say” through each piece. All musical terms used in the music are defined on the same page as the music and pieces of similar difficulty and style are listed which provides the teacher with much flexibility for pacing. Creative practice suggestions are included for each piece that help students become more aware of developing their technique in solid, effective ways. I would encourage teachers to try this new, creative method with their students!

Dr. Brad BECKMAN

Piano Pedagogue

The book contains really interesting pieces of music, many of them practically unknown for the general audience and students. It is also very well organized according to the level of difficulty and the musical purpose, which makes it even more adequate for a step-by-step practice and progress. Furthermore, I found very clean and concrete explanations and information about the piece and the composer, so it is very instructive for student in many areas. I truly recommend using this book and to follow the advices attached to it. It is also a great resource for teachers because it

provides such a variety of techniques, styles, symbols, textures and harmonic content that could be discussed and explained with the student interaction. A truly great work.

Francisco FIERRO
Concert Pianist

This book is a distinct example of a product of years of experience! It embodies a beautifully integrated combination of creative approaches and practical guidelines for any student. As well as the variety of practicing skills and suggestions, it offers carefully designed, clear information regarding each and every one of the composers and their pieces to be played. The richness and variety of "The Study Guide of The Pieces" shall make it much easier for teachers and students to choose certain types of practice, according to every students' needs, their unique style and approach.

Emre ŞEN
Concert Pianist

I find your book extra-ordinary. Congratulations. I think it is a wonderful selection of pieces accompanied by moderately unknown composers with smart pedagogical approach. I will surely use this valuable source in my classes as well as recommend it to my colleagues at the Conservatory.

Prof. Dr. Alberto URROZ
Piano Pedagogue

Dear Educators, I am very excited that apart from the usual literature, you have included piano pieces by composers who lived in the 19th and 20th centuries, and that you detailed the information about these pieces and their composers along with suggestions for practice. This collection will most conceivably create a new selection and vast variety terminology for many piano educators. Thanks for your hard work.

Prof. Dilek YONAT BATIBAY
Pianist-Pedagogue

I believe that, this album, which was prepared as a result of meticulous work by E. Ceylan Unal Akbulut and M. Nevra Küpana, will be beneficial to wide education circles. In addition to the study guide, which was created to ensure that the pieces in the album are studied and learned correctly and by its purpose, the additional supporting information provided will increase the student's playing success. I congratulate the esteemed academics with the hope that such educational studies and resources related to the field will increase.

Prof. Dr. Nevhiz ERCAN

Pianist- Pedagogue

Piano education in our country is developing and gaining importance thanks to the relentless efforts of our young educators. This book has been prepared based on detailed research. It includes beginner and intermediate levels and it also contributes to piano education by determining gains for each piece. I congratulate the authors for thinking that piano education will benefit our world.

Prof.Dr.Filiz KAMACIOĞLU

Pianist- Pedagogue

Meticulously crafted, effortful, resourceful. Useful source. Congratulations to the authors.

Ali DARMAR

Composer-Piano Pedagogue

E. Ceylan Ünal Akbulut and M. Nevra Küpana have written a unique and brilliant collection for beginners and intermediates in piano education. The book contains many moderately less recognized pieces that are very pleasant to listen to. Many relatively unknown composers and their work are brought to light, thus adding more variety to the already rich piano repertoire. Also, the musical terms in each work in the book are explained, the achievements along with study suggestions about each piece are also included. Great work. Bless your heart and your work.

Prof. Eser BİLGEMAN

Pianist- Pedagogue

“Navigating the Keys” is an excellent resource for piano students. It is a great idea to have the content well thought out to the smallest detail, introduce the composers along with each piece, and have a detailed manual. In addition, I congratulate them for including the pieces of female composers, which we only encounter in some books, and for considering the details that provide all kinds of convenience for the students. I recommend it to piano students of all ages.

Füreyâ UNAL

Pianist-Lecturer

THANKS

I want to thank my colleague, friend, and author, Assoc. Prof. Dr. M. Nevra KÜPANA, my dear husband Murat Revn Akbulut, who wrote the scores completely and meticulously quickly and converted them to mp3 format. To all my teachers, to my institution that opened up space for me to create my individual work. To all my piano students, to my deceased grandmother Vedia Tüzkan Bayrak, who believed in my talent in this field and made me hold on to my profession with great sacrifice. To my dearest daughter Rima Işık Akbulut, my dear mother Mefküre Mutluşık, and to my dear father, deceased Nurhan Rasin Ünal. Finally, my dear brother Korkut Ünal and my sister Melisa S. Mutluşık.

Assoc. Prof. Dr. E. Ceylan ÜNAL AKBULUT

I give my endless thanks to the esteemed pianist, academician, my colleague, and dear friend Assoc. Prof. Dr. E. Ceylan Ünal Akbulut whom I wrote this book with, to Murat Revn Akbulut, who supported us for writing the musical scores of our book, to all my teachers in my education life, to all my students who have given me different experiences, and most importantly to my dear mother Oya Özhamamcı who guided me to the arts from my early age and who also have supported me throughout my education and professional life.

Assoc. Prof. Dr. M. Nevra KÜPANA

In addition, we would like to special thanks each of our pianist-educators who have reviewed our book at the time of publication, expressed their valuable opinions, and contributed greatly by writing comments for the book.

ÜNAL AKBULUT & KÜPANA

PREFACE

In 2021, we decided to write our book called "Beginner to Intermediate Level, Introduction to Piano Timbre: Navigating the Keys." However, we wanted the book not only to be a collection but also to contain instructional information. Thus, an original book containing piano scores has reached you. We hope you enjoy it too.

The first thing that marks the book's originality is that it includes composers not used in other collection books published in Turkey. Also, this book does not include baroque pieces, etudes, and compositions in Sonata form. The first reason for this was to introduce students to alternative pieces by Romantic and Modern period composers called "Albums for Children/Youth". In conservatories, music faculties, fine arts high schools and private institutions, the general repertoire included in the children's and youth albums of composers such as R. Schumann, P. I. Tchaikovsky, B. Bartok, D. Kabalevsky, A. Gretchaninov, E. Grieg, A. Khachaturian, S. Prokofiev. These albums are extremely helpful and should undoubtedly be learned. However, there are also albums for children and young people written by composers who lived in other or same countries. In this sense, the composers which are called "Turkish Fives" wrote scores for beginner and intermediate piano students in Turkey.

These Albums are in the category that prepares students to be technically and musically proficient. Generally, a composer writes a title for each piece. By writing the title, the composer tells the story they have imagined. A great piano performer should interpret the story the composer intends to convey. It is important to know the period styles of the composers in this sense. The musical terms, dynamics, accents, suspensions, legato and staccato techniques, tempo, modulation, cadence, ornaments, pedal, altered sounds, pitch, intervals, chords, accompaniment passages, arpeggios, counter themes and, of course, rhythms in the piece are the parameters to play the scores correctly. The understanding of the musical sentence and expression that the composer wants to convey, first by the player and then by the audience, is related to sight-reading the scores correctly and internalizing them.

To ensure this internalization, we have prepared a guide that can be applied in every part of the book. There are 41 manuals for 41 pieces. Even if you don't apply each item for a piece of composition, remember these forty-one manuals whenever you want to practice.

The mp3 format of each piece written with the Musescore 4 music writing program is given in the book via QR codes. Thus, you can listen to the pieces in the book by scanning the QR codes. Due to the capabilities of the program, the sound is not qualified enough to interpret the pieces. The mp3's give you a general idea of the pieces.

In this book, we have included pieces that we have chosen for pedagogical purposes from the children's and youth albums composed for solo piano by 28 composers who lived in the 19th and 20th centuries. These composers are rarely performed in piano education. For your attention, we made arrangements in the fingering for more comfortable playing.

There are 22 pieces on the first level and 19 on the second level of the book, which we have collected at beginner and intermediate levels. We are sure most pieces will be learned for the first time in worldwide. The fact that we also include the scores of female composers makes our book meaningful for us. It is our desire for our fellow female artists to also compose piano albums at beginner and intermediate level within this century.

In the book, we also included photos and general information about each composer; album titles and the name of the pieces. We wrote the definitions of the terms used in each piece. And also we explained outcomes and practice suggestions for each piece that will help you reach your

goal with firm steps. In the beginning part, the names of the familiar pieces are given, which are from commonly used Albums. You can find common passages while playing the pieces if you have already practiced the compositions of generally taught composers. Of course, the timbre or rhythm won't be the same. However, it is possible to encounter some similar motifs. Making use of music theory while playing pieces adds strength to the pianist. Search for finding interval-chord definition, cadence, harmonic progression, modulation, motif, and phrasing will improve someone's tonal-harmony knowledge. In this way, you will both practice your understanding of music theory and have the opportunity to see the framework that the composer planned while composing the piece. While learning the pieces, you may also want to examine them from this aspect.

You'll find staff paper and empty pages in book. We didn't want to bother you with finding these in order to conduct the written manuals or practices. This is why we included these pages. We also wanted to add some fun while working on the book. So get your crayons ready.

Another goal of ours is to use and disseminate the book all over the world. Finally, we hope the book will be useful for learning, playing and teaching for all students and educators. Also, we hope that you will have the same pleasure as we were writing the book.

Best Regards,

Assoc. Prof. Dr. E. Ceylan ÜNAL AKBULUT

Assoc. Prof. Dr. M. Nevra KÜPANA

Istanbul, 2023.

STUDY MANUAL FOR THE PIECES

1. Read the QR code and listen to the piece to be studied
2. Put into words the associations of ideas and feelings gained after listening to the piece
3. Draw/paint how the artwork makes you feel
4. Name/title what you did in items 2 and 3
5. Hum the melody of the piece with A,(la) or any notation you want
6. Take out the rhythmic template of the piece (for example, you can write only with the note la)
7. Read the note names of the piece without rhythm
8. Identify the lowest and the highest notes of the piece in two clefs and find them on the key
9. Start sight-playing from the bar of the piece that you like the most
10. Memorize the notes of the left hand both by reading and playing
11. Play the right and left hands separately on the play-dough
12. Play the piece on separate hands (right and left hands) on your chest, stomach, arm and (or) upper leg
13. Play the notes of the left hand on the table or the piano cover
14. Read the entire work in rhythmic pattern
15. Write the bars that require many repetitions in the piece on the blank grand staff twice
16. Circle repetitive passages using coloured pencils
17. Play the piece in separate hands and prepare for memorization after learning on both hands.
18. Play the piece alternately with your teacher, dividing the right and left hands
19. Memorize the piece for each four bars
20. Necessarily play the piece at semi-tempo
21. Play the scale, V. degree scale, -if it is in major tone, play its related minor-, separate hand and two hands together in parallel and contrary directions (for example, C major, G major, A minor harmonic and melodic scales.)
22. Transpose of your favourite bars of the piece into different tonalities
23. Try to play the transposed bars with one hand and then two hands
24. Play the piece standing up without sitting on the piano bench
25. Play the piece forte, then play the piano from start to finish
26. From start to finish, play the piece like someone feels "happy" and the second round is "sad."
27. Play the piece from start to finish as you feel (without paying attention to dynamics, nuances, accents or musical expressions)
28. Play the piece from start to finish, imagining you are in a large concert hall full of audience.
29. Greet the audience before and after playing the piece; practice your greeting in front of the mirror
30. Mark all the dynamics, nuances, accents, and musical expressions of the piece on a clean copy as if you are learning
31. Write the lyrics for the first melodic theme of the piece
32. Create new/different/similar melodies and rhythms by moving your fingers on the keys, what the piece makes you feel, your associations, and your emotions

33. Name/title the newly composed melody or rhythm
34. Write a story about the newly formed melody or rhythm
35. Draw about the newly formed melody or rhythm
36. Write your melody or rhythm to the grand staff
37. Save your melody or rhythm to your phone
38. Swing/move/dance while listening to your melody or rhythm
40. Take a video recording of the original piece
41. Play the original piece and the melody you composed at a concert

PRACTICAL IDEAS



On the Internet, you can benefit from the images related to the preparation of play dough.

When you are away from the piano, you can use the visuals on the Internet to prepare a paper keyboard for your fingers to play.

OBJECTIVES

Playing the piano is a versatile performance field that activates many senses and uses cognitive, mental, and physical skills. To start this versatility, focusing on many issues are important. It is also extremely significant to notice the keyboard's depth.

Once a piece is interpreted and fully comprehended, using creativity and producing the fictional outcome would be original. After reinforcing a piece technically, internalizing the melody is extremely effective for both the pianist and the listener. The composer's piece is now also the product of the pianist's. In this context, it is necessary to have theoretical knowledge to understand the piece well.

Memorizing the piece is also necessary. To help with remembering, except by repeating the piece, you can sight-read the score as if reading a book somewhere. You can also write down the musical score on the staff. Engaging in new creations that support learning a piece will be reassuring and enjoyable.

In short, bringing a piece to its consistency from beginning to end and being able to play it in a concert requires intense, repetitive practice with endeavor, discipline, and psychological resilience. In addition to brain plasticity, this situation can provide physiological, neurological, psychological, and social gains for the pianist.

CONTENTS

| | |
|---|------------|
| Expert Opinions | vii |
| Thanks | xi |
| Preface..... | ix |
| Study Manual for the Pieces | xi |
| Objectives | xii |
| Beginner Chapter | 1 |
| Nr: 1 - Alberto Nepomuceno | 3 |
| Nr: 2 - Sveinbjörn Sveinbjörnsson | 9 |
| Nr: 3 - Alberto Nepomuceno | 14 |
| Nr: 4 - Jean Vogt | 20 |
| Nr: 5 - Theodore Oesten | 27 |
| Nr: 6 - Cécile Chaminade..... | 33 |
| Nr: 7 - Vincent d'Indy..... | 40 |
| Nr: 8 - Gustav Cornelius Gurlitt..... | 46 |
| Nr: 9 - Samuel Maykapar | 53 |
| Nr: 10 - George W. Marston | 59 |
| Nr: 11 - Theodore Oesten..... | 64 |
| Nr: 12 - Frédéric Rysler | 70 |
| Nr: 13 - Nikolay Ladukhin..... | 76 |
| Nr: 14 - Amy Marcy Cheney Beach | 82 |
| Nr: 15 - Samuel Maykapar..... | 88 |
| Nr: 16 - Hans Harthan..... | 94 |
| Nr: 17 - Gustav Adolf Thomas..... | 99 |
| Nr: 18 - Jean Vogt..... | 104 |
| Nr: 19 - Sveinbjörn Sveinbjörnsson..... | 110 |
| Nr: 20 - Edvard Grieg | 116 |
| Nr: 21 - Amy Marcy Cheney Beach | 122 |
| Nr: 22 - George W. Marston | 128 |
| Intermediate Chapter..... | 133 |
| No: 1 - Gennari Karganov..... | 135 |
| No: 2 - Cornelius Gurlitt | 141 |
| No: 3 - Vincent d'Indy | 145 |
| No: 4 - Carl Reinecke | 152 |
| No: 5 - Valery Zhelobinsky | 158 |
| No: 6 - Cécile Chaminade..... | 163 |
| No: 7 - Edvard Grieg | 170 |
| No: 8 - Nikolay Ladukhin | 176 |
| No: 9 - Enrique Granados..... | 181 |
| No: 10 - Max Reger | 186 |

| | |
|---|-----|
| No: 11 - Felix Mendelssohn Bartholdy | 193 |
| No: 12 - Hans Harthan | 198 |
| No: 13 - Robert Schumann | 203 |
| No: 14 - Vladimir Rebikov | 208 |
| No: 15 - Theodor Kullak | 214 |
| No: 16 - Theophil Franz Xaver Scharwenka | 220 |
| No: 17 - Stephen Heller | 225 |
| No: 18 - Claude Debussy | 234 |
| No: 19 - Anton von Webern | 242 |
| References..... | 248 |
| Assoc. Prof. Dr. E. Ceylan ÜNAL AKBULUT List Of Works | 249 |
| Assoc. Prof. Dr. M. Nevra KÜPANA List Of Works..... | 257 |
| Biography- E. Ceylan ÜNAL AKBULUT | 263 |
| Biography- M. Nevra KÜPANA..... | 264 |

REFERENCES

- Aktüze, İ. (2010). Müziği Anlamak: Ansiklopedik müzik sözlüğü (3. basım). İstanbul: Pan Yayıncılık/ Understanding Music: Encyclopedic dictionary of music (3rd ed.). İstanbul: Pan Publishing
- Baker, T. (1905). A biographical dictionary of musicians (2nd ed.). New York: G. Schirmer.
- Beach, A. M. C. (1897). Children's Album Op. 36. Boston: Arthur P. Schmidt.
- Chaminade, C. (1906). Album des Enfants -1ère série-Op. 123. Paris: Enoch
- Debussy, C. (1908). Children's Corner [Coin des enfants: petite suite pour piano seul]. Paris: A. Durand&Fils.
- Granados, E. (1910). Cuentos de la Juventud Op. 1. Barcelona: Musical Emporium.
- Grieg, E. (1859). 9 Children's Pieces.
- Gurlitt, G. C. (1895). Album for the Young Op. 140. New York: G. Schirmer.
- Harthan, H. (?). Miniaturen Op.17.
- Heller, S. (1869). Scènes d'Enfants. Paris: J. Maho.
- Indy, V. d'. (1920). Pour les Enfants de tout âge Op. 74. Paris: Rouart&Lerolle.
- Karganov, G. (?). Jugend Album Op. 25. Leipzig: D. Rahter.
- Kennedy, M. (2005). Dictionary of music. Rochester: Grange Books.
- Kullak, T. (1854). Kinderleben Op. 81. Berlin: T. Trautwein.
- Ladukhin, N. (1925). Из детского репертуара. Moscow.
- Marston, G. W. (1879). Album for Children. Boston: Arthur Schmidt.
- Maykapar, S. (1938). Pastoral Suite for Children Op. 15. Leningrad: Muzgiz
- Mendelssohn Bartholdy, F. (1847). 6 Kinderstücke Op. 72. Leipzig: Breitkopf & Härtel.
- Nepomuceno, A. (1960). 4 Peças infantis. Rio de Janeiro: E. Bevilacqua & Cia.
- Oesten, T. (1853). Goldperlen für Kinderstücke Op. 94. Boston: Arthur P. Schmidt.
- Rebikov, V. (1906). Tableaux pour enfants Op. 37. Moscow: P. Jurgenson.
- Reger, M. (1910). Aus der Jugendzeit Op. 17. Mainz: B. Schott's Söhne.
- Reinecke, C. (1885). 5 Serenaden für die Jugend Op. 183. Leipzig: Edition Peters.
- Rysler, F. (1875). Le tour du monde des enfants. Paris: Leon Grus.
- Scharwenka, T. F. X. (1885). Album for the Young Op. 62. Leipzig: Breitkopf & Härtel.
- Schumann, R. (1839). Kinderszenen Op. 15. Leipzig: Breitkopf & Härtel.
- Sveinbjörnsson, S. (1895). 14 Descriptive Pieces for the Young. London: Bayley&Ferguson.
- Thomas, G. A. (1864). 20 Kinder-stücke Op. 3. Leipzig: J. Rieter-Biedermann.
- Ünal, E. C. (1996). İkinci Viyana klasikleri olarak anılan bestecilerin eğitim amaçlı olarak kullanılabilirlikleri. İstanbul, Marmara Üniversitesi Fen Bilimleri Enstitüsü. / The usability for educational purposes of composers is referred to as the second Viennese classics. İstanbul, Marmara University Institute of Science.
- Vogt, J. (1877). Jugend-Album Op. 133. Leipzig: Fr. Kistner.
- Webern, A. (1924). Kinderstück. New York: Boosey&Hawkes.
- Zhelobinsky, V. (1940). Children's Scenes Op. 32. Moscow: P. Jurgenson.
- <https://www.allmusic.com>
- <https://www.britannica.com/>
- <https://en.wikipedia.org>
- <https://imslp.org>