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ENGAGE students

ELEVATE performances

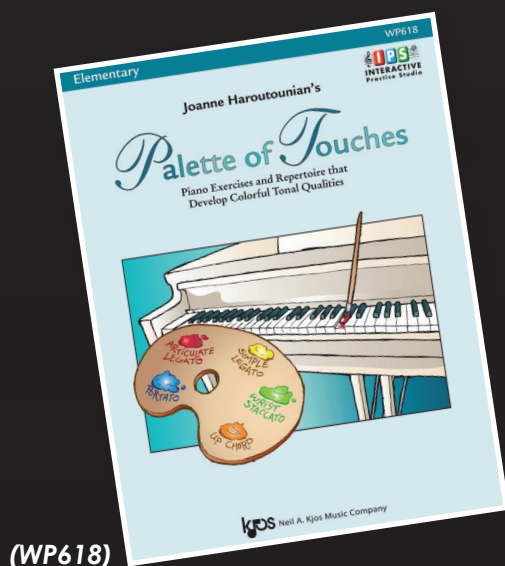
INSPIRE audiences

ESSENTIAL RESOURCES to...

Palette of Touches: Joanne Haroutounian suggests ways to infuse your students' performances with life and vitality in these new resources for Elementary and Intermediate level students! Help students define interpretive decisions for piano performance by providing a descriptive, clear-cut "touch vocabulary," a level of weight into the key (key depth) to define dynamics, and exercises that allow students to physically fine-tune the sound and feel of these touches. Complimentary online videos demonstrate each touch; you'll find the results remarkable!

The books introduce a variety of legato, staccato, and chordal touches through the following:

- Detailed descriptions, photographs, and online video clip demonstrations
- Recommended touch symbols to apply to printed exercises and scores
- Exercises specifically written to match each touch
- Excerpts from traditional piano literature for quick application
- Selected pieces of classic repertoire that feature each touch



Simple Legato Exercises

Place your hands on the key surfaces and use very little motion of the hands and fingers as you go from one note to the next. Keep the wrists quiet, poised and relaxed, with fingers dropping into the keys, but not lifting above them.

As you play through this exercise, use *rotating wrist legato* in the measures marked with *mf*–*f*, followed by *simple legato* (*p*–*f*) with very little motion of hand or wrist in all other measures. The lift mark (y) indicates lifting both hands between measures. This exercise will help you see, feel, and hear the difference between these two legato touches.

For many accompaniment figures, it can be difficult to decide whether to use a *rotating wrist legato* or a *simple legato* touch. Play the following exercise as explained to feel and hear the differences at varied dynamics levels.

- Play *mf* using a *rotating wrist* at the base of the key.
- Play *mp* still using a *rotating wrist* at $\frac{1}{4}$ key depth.
- Play *p* by reducing the rotation to a minimum. Keep relaxed with fingers playing *simple legato* at only $\frac{1}{8}$ key depth.
- Keep your hand and wrist relaxed and reduce motion even more, playing *mp* using a touch almost at the key surface.

Video Clip 7

Video Clip 8

Simple Legato Examples

Lyrical Piece, Op. 101, No. 39 Ferdinand Beyer

The RH plays the melody with a *rotating wrist legato* $\frac{1}{4}$ into the key while the LH plays the accompaniment one level quieter ($\frac{1}{8}$ into the key) using a *simple legato* touch. Play this example hands separately first to hear the differences in sound and to feel the each hand's touch before playing hands together. (Notes: Shorter, note-by-note rotation helps in maintaining a relaxed wrist.)

Moderato

Sonatina in G Major Thomas Attwood

This example also has the RH playing the melody $\frac{1}{4}$ into the key with a *rotating wrist legato* while the LH plays the accompaniment (broken chords in an Alberti Bass style) with *simple legato*, $\frac{1}{8}$ into the key.

Allegretto

Contredanse Heinrich Woffahrt

The LH in this piece includes chords and single notes that are played $\frac{1}{4}$ into the key using a *simple legato* touch to maintain a quiet accompaniment. This example is a bit more difficult because the RH is playing separate repeated notes while the LH is legato and balanced one level softer in dynamics.

Allegretto

Rotating Wrist Legato

A round, melodic tonal color

The *rotating wrist legato* touch requires transferring a relaxed arm weight from one finger to the next (with a flexible wrist) to shape a melody or phrase.

Play a white-key five-finger pattern (ascending and descending) using these steps:

1. Play the lowest key of the five-finger pattern with your wrist gently angled to the left, yet relaxed and poised.
2. The wrist begins making a small semi-circle motion as weight is transferred from one note to the next. Here the hand is poised with a level wrist parallel to the keys.
3. Here the wrist rotates fully and transfers weight to the top key played by the fifth finger.
4. Rotate your hand back again, having a level wrist parallel to the keys as you transfer weight into the keys while moving back toward the thumb.
5. Finish the transfer of weight towards the thumb to complete the *rotating wrist legato*.

Now play all the same five-finger pattern with your left hand (an octave lower) and then hands together.

Video Clip 2

Rotating Wrist Legato Examples

Sonatina, Op. 36, No. 1 Muzio Clementi

Rotate the arm weight from one note to the next in this melody, being sure to shape the phrase leading to the low F. Then lightly play through the notes of the closing trill. The left hand (LH) should be played using a *simple legato* touch (see page 12) into the key for a proper balance with the melody.

Für Elise, WoO 59 Ludwig van Beethoven

Both the right hand (RH) and left hand (LH) rotate through the hand in this favorite piece. Listen for the connection in going from the LH to RH broken chords with a continuous *rotating wrist legato* touch.

Poco moto

La Candeur (Frankes), Op. 100, No. 1 Friedrich Burgmüller

Rotate weight from between $\frac{1}{4}$ to $\frac{1}{8}$ into the keys while playing the RH melody of this piece.

Allegro moderato



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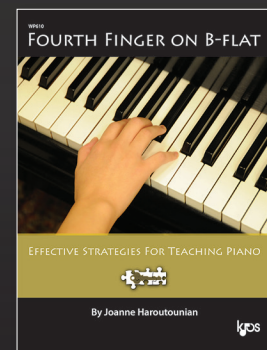
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(WP619)

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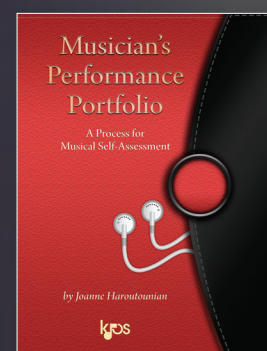
Fourth Finger on B-Flat (WP610)

This exciting text/CD-ROM provides fresh, practical solutions for your studio with strategies for practice, technique, creativity, learning styles, teaching special needs students, and musical problem solving. Many student-tested "teacher tips" from respected teacher colleagues are included. This text is user-friendly and personable, incorporating the basics of establishing a studio and then moving on to discussions of how students musically develop and learn, using fresh insights gained from educational psychology.



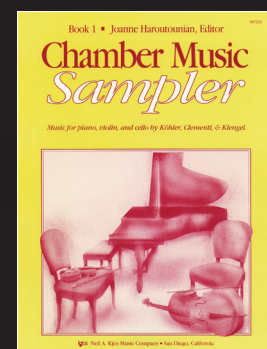
Musician's Performance Portfolio: A Process for Musical Self-Assessment (WP611)

This is a musician's equivalent of an artist portfolio. It encourages students to repeatedly judge their own performances and assess their practice for continuous improvement. Through this process, students learn to fine-tune their listening skills, develop a critiquing vocabulary, and monitor practice habits, thus becoming perceptive evaluators and self-teachers.



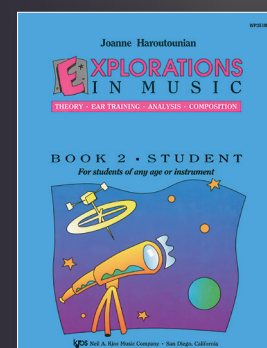
Chamber Music Sampler, Books 1, 2, and 3 (WP324, WP325, WP326)

Pianists, violinists, and cellists will have the opportunity to explore and enjoy accessible piano trio literature with these excellent editions of short works and selected piano trios movements. The series includes works by Beethoven, Clementi, Haydn, Klengel, Mozart, and Schubert. The three books are organized in progressive levels of difficulty and include additional performance suggestions for each work, rehearsal hints, and general information about chamber music.



Explorations in Music, Books 1-7 (Student: WP350-WP356) (Teacher: WP357-WP363)

A comprehensive music theory curriculum that extends from primary to advanced levels using ear training, analysis, and composition to creatively teach concepts of music theory. Student Books, Student Books with CDs, and Teacher Guides are available.



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Joanne Haroutounian

Award Winning Kjos Educator, Author and Editor

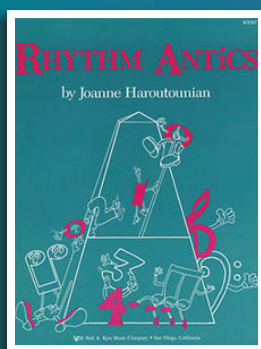


Joanne Haroutounian serves on the piano faculty of George Mason University in Fairfax, VA, where she oversees the university's piano pedagogy program. Dr. Haroutounian combines her musical careers in performance, teaching, writing, editing and pedagogy with research in educational psychology and gifted/arts education. She presents workshops and master-classes internationally, and has frequently been a guest speaker at national MTNA conventions and other national pedagogy conferences.

More than twenty teaching publications written or edited by Dr. Haroutounian are offered through Kjos Music Co. These include Chamber Music Sampler, a set of three books of piano trios for intermediate to moderately advanced performers, and Explorations in Music, a comprehensive cur-

riculum in theory, ear training, analysis, and creative composition. Her recent publication, *Kindling the Spark: Recognizing and Developing Musical Talent*, offered through Oxford University Press, provides information regarding perspectives of musical talent for teachers, parents, and pedagogy or music education students in college.

Dr. Haroutounian's specialized interest in working with talented music students grew into research that led to the development of the MusicLink program, which provides long-term private instruction to promising students in financial need. She is currently the Director of the MusicLink Foundation, a non-profit organization that has brought music instruction to over 5,000 students across the country and parts of Canada over the past 20 years.



More Publications

Rhythm Antics (WP167)

Designed for the beginning music student

This book is designed for the beginning music student. It provides opportunities to explore rhythm in different ways away from any instrument and the complexities of note reading on the staff. It can be used in private lessons as well as in classes. Kodaly syllables are used with some variation for certain note values. The rhythm exercises are variations of Orff's work with rhythms. Organized into 15 lessons (with an introduction and conclusion lesson), each lesson introduces a rhythmic concept and reinforces it through various exercises and written work.

Concertino For Piano And Orchestra, Op. 73 (WP301)

By Hummel Edited by Joanne Haroutounian

Composed in 1816 by the outstanding Austrian pianist, composer and teacher, Johann Hummel, Opus 73 in G shines with finely sculpted melodies above a basic moving accompaniment with elements of virtuosity interwoven for dramatic effects. Mrs. Haroutounian's orchestral reduction fits the hand and defines the chamber orchestra sounds with finesse.

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