

USING PAIRED EXCERPTS FROM ROBERT SCHUMANN'S *ALBUM FOR THE
YOUNG*, OP. 68 AND LOWELL LIEBERMANN'S *ALBUM FOR THE YOUNG*,
OP. 43 AS A TEACHING RESOURCE TO MAKE A SMOOTHER
TRANSITION FROM ROMANTIC TO MODERN PIANO
MUSIC FOR YOUNG STUDENTS

Kyungrae Cho, B.M, M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2022

APPROVED:

Adam Wodnicki, Major Professor
Brad Beckman, Co-Major Professor
Liudmila Georgievskaya, Committee Member
Steven Harlos, Chair of the Division of
Keyboard Studies
Jaymee Haefner, Director of Graduate Studies in
the College of Music
John Richmond, Dean of the College of Music
Victor Prybutok, Dean of the Toulouse Graduate
School

Cho, Kyungrae. *Using Paired Excerpts from Robert Schumann's Album for the Young, Op. 68 and Lowell Liebermann's Album for the Young, Op. 43 as a Teaching Resource to Make a Smoother Transition from Romantic to Modern Piano Music for Young Students*. Doctor of Musical Arts (Performance), August 2022, 44 pp., 2 tables, 39 musical examples, bibliography, 20 titles.

The first chapter introduces the purpose and significance of this study for the piano teacher who wants to teach twentieth-century piano music effectively at the elementary or intermediate level, combining it and comparing it with nineteenth-century piano music. The second chapter presents an overview of both Schumann and Liebermann's *Album for the Young*. In the third chapter, the two collections are analyzed pedagogically and compared in detail. The study should provide piano teachers with an understanding of the musical concepts of each piece and how to effectively teach students about twentieth-century music by pairing them.

Copyright 2022

by

Kyungrae Cho

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
LIST OF MUSICAL EXAMPLES	vi
CHAPTER 1. INTRODUCTION	1
1.1 Purpose.....	1
1.2 Significance and State of Research.....	2
CHAPTER 2. OVERVIEW OF THE TWO COLLECTIONS.....	5
2.1 Lowell Liebermann’s <i>Album for the Young</i> , Op. 43.....	5
2.2 Robert Schumann’s <i>Album for the Young</i> , Op. 68.....	8
CHAPTER 3. USING PAIRED EXCEPTS FROM THE TWO COLLECTIONS AS A TEACHING RESOURCE	11
3.1 Melody and Accompaniment.....	11
3.1.1 Question and Answer.....	11
3.1.2 Light <i>Staccato</i> Accompaniment.....	13
3.2 Rhythm.....	15
3.2.1 Three Different Note Values.....	15
3.2.2 Incomplete Measure.....	17
3.2.3 2 Against 3	19
3.3 Interval and Chord	20
3.3.1 Various Intervals.....	20
3.3.2 6 th Chords.....	22
3.4 Articulation	23
3.4.1 <i>Ostinato</i>	23
3.4.2 Hand-Crossing	25
3.4.3 Ornament-like Figures	27
3.4.4 Strong Musical Features	28
3.5 Form.....	29
3.5.1 Theme and Variations.....	29
3.5.2 <i>Fughetta</i> and <i>Toccata</i>	31

3.6	Programmatic Title	33
3.6.1	War.....	33
3.6.2	Night	35
3.6.3	Longing for Someone	36
3.6.4	Funeral	38
3.6.5	Barcarolle.....	40
CHAPTER 4. CONCLUSION.....		42
BIBLIOGRAPHY.....		43

LIST OF TABLES

	Page
Table 1: Liebermann's <i>Album for the Young</i> , Op. 43	7
Table 2: Schumann's <i>Album for the Young</i> , Op. 68	9

LIST OF MUSICAL EXAMPLES

	Page
Example 1: Schumann, “Little Song Without Words,” mm. 1–5.....	12
Example 2: Liebermann, “Song,” mm. 1–4.....	12
Example 3: Schumann, “The Happy Farmer,” mm. 1–4.....	13
Example 4: Liebermann, “Boogieman,” mm. 1–3.....	13
Example 5: Schumann, “Servant Ruprecht,” mm. 1–5.....	15
Example 6: Liebermann, “Dance,” mm. 1–3.....	15
Example 7: Schumann, “Sicilienne,” mm. 1–8.....	18
Example 8: Liebermann, “Endless Melody,” mm. 1–4.....	18
Example 9: Schumann, “Vintage Song,” mm. 22–26.....	19
Example 10: Liebermann, “Broken Heart,” mm. 1–6.....	19
Example 11: Schumann, “Lento Espressivo,” mm. 1–4.....	20
Example 12: Liebermann, “Rainy Day,” mm. 1–6.....	21
Example 13: Schumann, “Little Folksong,” mm. 1–5.....	22
Example 14: Liebermann, “Lullaby,” mm. 1–6.....	22
Example 15: Schumann, “Lilting Melody,” mm. 1–5.....	23
Example 16: Liebermann, “ <i>Ostinato</i> ,” mm. 1–6.....	24
Example 17: Schumann, “Little Study, mm. 1–5.....	25
Example 18: Liebermann, “Ghost Waltz,” mm. 1–6.....	26
Example 19: Schumann, “Scheherazade,” mm. 1–4.....	27
Example 20: Liebermann, “Melancholy,” mm. 1–2.....	27
Example 21: Schumann, “The Stranger,” mm. 1–6.....	29
Example 22: Liebermann, “The Little Baby Rhino,” mm. 1–5.....	29
Example 23: Schumann, “Theme,” mm. 1–8.....	30

Example 24: Liebermann, “Hommage à Alkan,” mm. 1–12	31
Example 25: Schumann, “ <i>Fughetta</i> ,” mm. 1–4	32
Example 26: Liebermann, “ <i>Toccata</i> ,” mm. 1–4	32
Example 27: Schumann, “Military March,” mm. 1–6	33
Example 28: Schumann, “War Song,” mm. 1–5	34
Example 29: Liebermann, “Marching Off to War,” mm. 1–4	34
Example 30: Schumann, “Molto Lento,” mm. 1–4	35
Example 31: Liebermann, “Starry Night,” mm. 1–4	35
Example 32: Schumann, “Nordic Song,” mm. 1–4	37
Example 33: Liebermann, “Hommage à Fauré,” mm. 1–5	37
Example 34: Liebermann, “Hommage à Fauré,” mm. 26–30	38
Example 35: Schumann, “Memories,” mm. 1–4	39
Example 36: Liebermann, “Funeral March for a Pet Rat,” mm. 1–4	39
Example 37: Schumann, “Italian Sailors Song,” mm. 1–4	40
Example 38: Schumann, “Sailors Song,” mm. 1–5	40
Example 39: Liebermann, “Barcarolle,” mm. 1–3	40

CHAPTER 1

INTRODUCTION

1.1 Purpose

Although music for keyboard has been composed since the fifteenth-century, most young piano students today tend to learn the music of the eighteenth- and nineteenth-centuries but little twentieth-century music. Even if they do study twentieth-century music, it tends to be studied later than the eighteenth- and nineteenth-century music. Regardless of when they study twentieth-century music, it poses musical and technical difficulties that they have not encountered before. I believe it is beneficial for young piano beginners to start learning twentieth-century music as early as possible, so they can accumulate experience of such music alongside music of the Baroque, Classical, and Romantic periods and already make a smooth transition to modern piano music.

This dissertation is a comparative study of two piano collections: Robert Schumann's celebrated *Album for the Young*, Op. 68 (1848) and Lowell Liebermann's less well-known *Album for the Young*, Op. 43 (1993). These two collections have three features in common. First, they are written for a similar purpose: as pedagogical works for young piano students. Second, both collections are ordered progressively by piano skill, from beginning to intermediate level. Third, all the pieces are programmatic and have characteristic titles. Of course, because these two collections were composed in different periods, they contain different musical elements.

In this paper, I am comparing these two collections to explore their common features. Pieces that have common pedagogical elements from Schumann and Liebermann are paired as teaching resources. Through these paired pieces, students can not only learn the common musical elements, but also approach naturally the new compositional features of Liebermann's works.

The purpose of comparing these collections is to show the benefit for young piano students of studying Romantic and modern music at the same time, technically and musically.

1.2 Significance and State of Research

Lowell Liebermann is an active American composer, conductor, and pianist.¹ In 1993, Liebermann wrote his *Album for the Young* as a pedagogical work for young piano students. It contains eighteen short pieces that move progressively through different technical and musical levels.² There is one precedent: Robert Schumann's *Album for the Young* is a well-known pedagogical collection for young piano students and indispensable on a teaching material.

In an interview with Dean Alan Nichols, Liebermann said that when he was studying the piano he would have preferred to practice works such as Schumann's *Album for the Young*, Op. 68 or Bartók's *Mikrokosmos*, but his teacher forced him to work from various traditional methods and books.³ "I remember being brought up with the John W. Schaum piano course and just hating it; and, you know, begging my teacher with tears in my eyes to let me play what I would call 'real' music, meaning, at that time, the Schumann *Album for the Young*." This experience led him to compose his own *Album for the Young*, with specific intentions in mind. "I wanted [these pieces] to be progressive in difficulty like the Schumann's *Album for the Young*, or at least where they wouldn't all be one level: there'd be a variety. And I wanted them to be musically sophisticated ... but within the technical reach of beginning to intermediate pianists."⁴

Lieberman's inspiration from the Schumann collection gave me the inspiration to correlate the

¹ "Lowell Liebermann: Biography." <http://www.Lowellliebermann.com/biography>.

² Adam Clark, "'Modern Marvels': A Pedagogical Guide to Lowell Liebermann's *Album for the Young*, Op. 43" (DMA document, University of Cincinnati, 2008), 14–15.

³ Dean Alan Nichols, "A Survey of the Solo Piano Works of Lowell Liebermann" (DMA document, University of Kentucky, 2000), 155.

⁴ Nichols, "Survey," 155.

two collections.

James Parakilas observed that Schumann composed *Album for the Young* in opposition to Czerny's notion that learning the piano had to be a general education in musicianship.⁵ Schumann's pieces were written to inspire children's imagination, not for them to become virtuosos.⁶ Schumann's collection inspired many other composers to write poetic children's pieces, including Béla Bartók and Sergei Prokofiev.⁷ Schumann's collection consists of forty-three short pieces, ordered progressively by the principles of keyboard technique.

Although Schumann's *Album for the Young* has been studied a great deal, there are few existing studies of Liebermann's collection of the same title. Adam Clark's study does go some way towards addressing the subject of the proposed study.⁸ It includes many details of Liebermann's background, compositional style, and technical solutions for each of the eighteen pieces. Yeseul Kim's study focuses on piano technique and twentieth-century musical methods, taking a rather theoretical approach, so it does not provide much help for teaching young students.⁹ Nichols' survey discusses all of Liebermann's published works for solo piano, including the Piano Sonatas No. 1 and 2; *Four Apparitions for Piano*, Op. 17; Variations on a Theme by Anton Bruckner, Op. 10; Nocturnes Nos. 1 to 5; *Gargoyles*, Op. 29; and *Album for the Young*.¹⁰ But the treatment of the *Album for the Young* is brief. An in-depth and detailed analysis of the *Album for the Young* forms one of the prime objectives of the present study.

⁵ James Parakilas, *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven: Yale University Press, 1999), 141.

⁶ Ibid.

⁷ Ibid.

⁸ Clark, "Modern Marvels."

⁹ Yeseul Kim. "A Study on Musical Aspects and Pedagogical Proposal of Lowell Liebermann's *Album for the Young*, Op. 43" (MM thesis, Ewha Woman's University, 2017).

¹⁰ Nicholas, "Survey."

Other studies compare or contrast two or more works for young piano students. Een Kim compares Schumann's *Album for the Young* and Béla Bartók's *Mikrokosmos*.¹¹ The purpose of this dissertation may seem similar to the primary aim of my research, but it introduces pedagogy based only on reviewing each composer's life and musical characteristics.

Esther Josh compares two pieces from each of Johann Sebastian Bach's *Notebook for Anna Magdalena Bach* and Schumann's *Album for the Young*.¹² Although it shows some influence of Bach on Schumann's collection, it does not discuss how the two collections could be used together in teaching young students.

Justin Douglas Krueger compares intermediate pieces by Liebermann and William Bolcom, exploring conceptual teaching and how students can learn the contemporary piano techniques involved.¹³ One chapter analyzes each piece of Liebermann's *Album for the Young* and discusses the techniques in them. No study has made the kind of comparative analysis of technique and musical style carried out in the present paper.

¹¹ Een Kim, "On the Basis of Pedagogy's Consideration of a Style of Approach Aspects in R. Schumann's *Album for the Young*, Op. 68 and B. Bartók's *Mikrokosmos*" (MM thesis, Suwon University, 2002).

¹² Esther M. Joh, "Bach and Schumann as Keyboard Pedagogues: A Comparative and Critical Overview of the *Notebook for Anna Magdalena Bach* and the *Album for the Young*" (DMA document, University of Washington, 2013).

¹³ Justin Douglas Krueger, "An Exploration of Conceptual Teaching in Piano Study: Pedagogical Analysis of Three Selected Intermediate Piano Works by Two American Composers, William Bolcom and Lowell Liebermann" (DMA document, West Virginia University, 2014).

CHAPTER 2

OVERVIEW OF THE TWO COLLECTIONS

2.1 Lowell Liebermann's *Album for the Young*, Op. 43

Lowell Liebermann is a distinguished active American composer, conductor, and pianist. He was born in New York on February 22, 1961.¹⁴ He began to study music when he was 8 years old.¹⁵ When he was 13 years old, he studied piano with an inspiring teacher, Ada Segal.¹⁶ Liebermann mentions that “she was one of those who simply made you fall in love with music; I’d stay with her for hours, long past my allotted time, greedy for everything she could tell me.”¹⁷ At the age of 14, Liebermann began to learn composition with Ruth Schonthal, who had been a student of Paul Hindemith and Manuel Ponce.¹⁸ The following year, Liebermann had a debut concert as a pianist with his Piano Sonata No. 1 at Carnegie Hall.¹⁹ After that, he entered the Juilliard School and studied composition with David Diamond, who dedicated the fourth movement of his Symphony No. 1, Op. 9 (1982) to Liebermann.²⁰ For his doctoral degree, Liebermann studied the piano with Jacob Lateiner (1928–2010) and composition with Vincent Persichetti (1915–1987).²¹ Liebermann was also an assistant conductor of the Nassau Lyric Opera Company under conductor Laszlo Halasz (1905–2001).²² In 1987, Liebermann graduated

¹⁴ “Lowell Liebermann: Biography.” <http://www.Lowellliebermann.com/biography>.

¹⁵ Clark, “Modern Marvels,” 5.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Nicholas, “Survey,” 8–9.

¹⁹ Ibid.

²⁰ Yeseul Kim, “Study,” 4.

²¹ Ibid.

²² Ibid.

from the Juilliard School and became a full-time composer.²³ His first major success was the Sonata for Flute and Piano, Op. 23 (1987), premiered at the Spoleto Festival by flutist Paula Robison and pianist Jean-Yves Thibaudet in 1988.²⁴ He worked as composer-in-residence for the Dallas Symphony Orchestra from 1998 to 2002.²⁵ His other major successes were his two operas *Picture of Dorian Gray*, Op. 45 (1995) and *Miss Lonelyhearts*, Op. 93 (2005).²⁶

Liebermann has also written for the piano a great deal over the course of his career. His *Three Impromptus*, Op. 68 were chosen to be performed at the 11th Van Cliburn Competition in 2001, and Stephen Hough's recording of Liebermann's Second Piano Concerto received a Grammy Award nomination for Best Contemporary Classical Composition in 1998.²⁷ His most famous piano composition is *Gargoyles*, Op. 29, which was premiered by Eric Himy at Alice Tully Hall in 1989.²⁸ Some other well-known pieces of program music are *Evening Prayer and Dream from "Hansel und Gretel,"* Op. 37 (1992) and *Daydream and Nightmare* for Two Pianos, Eight Hands, Op. 94 (2005).²⁹ His only pedagogical composition is the *Album for the Young*, Op. 43. Liebermann currently lives in New York City and teaches composition at Mannes School of Music, part of The New School.³⁰

Liebermann's *Album for the Young* was written in 1993 and premiered by Andrew Wilde, the English pianist who commissioned it, two years later.³¹ It was dedicated to Wilde's children,

²³ Nicholas, "Survey," 8–9.

²⁴ Clark, "Modern Marvels," 6.

²⁵ "Lowell Liebermann: Biography."

²⁶ Clark, "Modern Marvels," 7.

²⁷ Ibid.

²⁸ Yeseul Kim, "Study," 5.

²⁹ Ibid., 5–6.

³⁰ "Lowell Liebermann: Biography."

³¹ Yeseul Kim, "Study," 23.

Jennifer and Matthew.³² This collection comprises eighteen short pieces, arranged progressively from easier to more difficult.

According to Nicholas the collection has two purposes.³³ First, as teaching pieces, containing basic piano techniques, valuable for introducing musical features such as articulation, two-against-three rhythms, odd meters, hand-crossings, tone-clusters, hemiolas, *ostinatos*, and bitonality. Second, to investigate “the world of childhood” in the “nostalgic imagination rather than in reality.”³⁴ The collection includes a variety of moods, piano techniques, musical characteristics, etc. Titles such as “Boogieman,” “Rainy Day,” “Lullaby,” and “The Little Baby Rhino” show Liebermann’s attempt to represent some of the wonders of childhood. Intermediate students can explore many musical and technical elements in this collection that will help them to progress.

Table 1: Liebermann’s *Album for the Young*, Op. 43

	TITLE	KEY	TIME SIGNATURE
1	Dance	C major	4/4
2	Song	C major	4/4
3	Endless Melody	G major	6/8
4	Boogieman	C minor	4/4
5	Ghost Waltz	D major	3/4
6	<i>Ostinato</i>	G minor	5/4
7	Marching Off to War	F major	4/4
8	Rainy Day	Bitonal	2/4
9	Broken Heart	Bb major	2/4
10	Lullaby	G major	3/4
11	Starry Night	Bitonal	2/4
12	Homage à Fauré	Eb major	3/4
13	Funeral March for a Pet Rat	G major	4/4

³² Yeseul Kim, “Study,” 23.

³³ Nicholas, “Survey,” 122.

³⁴ *Ibid.*, 123.

	TITLE	KEY	TIME SIGNATURE
14	Homage à Alkan	A major	3/4
15	Melancholy	Bitonal	6/8
16	Barcarolle	F# minor	6/8
17	The Little Baby Rhino	G major	2/4
18	<i>Toccata</i>	F# major	2/4

2.2 Robert Schumann's *Album for the Young*, Op. 68

Schumann was concerned that he could not find a good quality piano method for his four children.³⁵ So he planned a volume of exercises for his oldest child, Marie. Later, for the public, he planned an anthology of thirty-four pieces by himself with other composers such as Bach, Handel, Haydn, Mozart, Beethoven, Weber, and Mendelssohn.³⁶ However, for financial reasons, he edited only his own work for publication, which became his collection of charming children's piano pieces entitled *Album for the Young*.³⁷ All the pieces except three have titles where the poetic expression is partially reflected.

The collection consists of forty-three short pieces, ordered progressively by the principles of keyboard technique, and divided into two sections. Part 1, "Für kleinere," Nos. 1–18, is for beginners and young children.³⁸ It contains easier short pieces, usually with a simple melody and accompaniment. Part 2, "Für Erwachsenere," No. 19–43, is for older children.³⁹ It is more complex and challenging in harmony and rhythm. This collection is also a progressive study in the child's developing emotional maturity. The pieces are mostly in binary form, or ternary form

³⁵ Lora Deahl, "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy," *College Music Symposium* 41 (2001): 25–42.

³⁶ *Ibid.*

³⁷ Eric Frederick Jensen, *Schumann, The Master Musicians* (New York: Oxford University Press, 2001), 229.

³⁸ Eeen Kim, "On the Basis," 27.

³⁹ *Ibid.*

in which the B section is contrasting, with development or modulation, or with contrasting tempi and mood.⁴⁰ There are three rondos, Nos. 18–19 and 39. Four pieces are categorized as sets of variations, Nos. 8–9, 23, and 41.⁴¹ The key signatures are limited to up to four sharps or flats, because of the pedagogical aim.

Table 2: Schumann's *Album for the Young*, Op. 68

	ORIGINAL TITLE	ENGLISH TITLE	KEY	TIME SIGNATURE
1	Melodie	Melody	C major	4/4
2	Soldatenmarsch	Military March	G major	2/4
3	Trällerliedchen	Lilting Melody	C major	4/4
4	Ein Choral	Chorale	G major	2/2
5	Stückchen	Little Song Without Words	C major	4/4
6	Armes Waisenkind	Poor Little Orphan	A minor	2/4
7	Jägerliedchen	Hunting Song	F major	6/8
8	Wilder Reiter	The Wild Rider	A minor	4/4
9	Volkliedchen	Little Folksong	D minor	4/4
10	Fröhlicher Landmann, von der Arbeit zurückkehrend	The Happy Farmer	F major	6/8
11	Sizilianisch	Sicilienne	A minor	2/4
12	Knecht Ruprecht	Servant Ruprecht	A minor	2/4
13	Mai, lieber Mai	In the Merry Month of May	E major	6/8
14	Kleine Studie	Little Study	G major	6/8
15	Frühlingsgesang	Spring Song	E major	6/8
16	Erster Verlust	First Loss	E minor	2/4
17	Kleiner Morgenwanderer	Morning Promenade	A major	2/4
18	Schnitterliedchen	The Reaper's Song	C major	6/8
19	Kleine Romanze	Little Romance	A minor	4/4
20	Ländliches Lied	Rustic Song	A major	2/4
21	No Title	<i>Lento Espressivo</i>	C major	4/4
22	Rundgesang	Roundelay	A major	6/8
23	Reiterstück	Roughrider	D minor	6/8

⁴⁰ Gerald Abraham, ed., *Schumann: A Symposium* (New York: Oxford University Press, 1952), 81.

⁴¹ Abraham, *Schumann: A Symposium*, 81–82.

	ORIGINAL TITLE	ENGLISH TITLE	KEY	TIME SIGNATURE
24	Ernteliedchen	Harvest Song	A major	6/8
25	Nachklänge aus dem Theater	Echoes of the Theatre	A minor	2/4
26	No Title	<i>Andante con moto</i>	F major	4/4
27	Kanonisches Liedchen	Canon	A minor	2/4
28	Erinnerung	Memories	A major	2/4
29	Fremder Mann	The Stranger	D minor	2/4
30	No Title	<i>Molto Lento</i>	F major	4/4
31	Kriegslied	War Song	D major	6/8
32	Scheherazade	Scheherazade	A minor	4/4
33	Weinlesezeit	Vintage Song	E major	2/4
34	Thema	Theme	C major	2/4
35	Mignon	Mignon	Eb major	4/4
36	Lied italienischer Marinari	Italian Sailors' Song	G minor	6/8
37	Matrosenlied	Sailors' Song	G minor	4/4
38	Winterzeit I	Winter 1	C minor	4/4
39	Winterzeit II	Winter 2	C minor/ C major	2/4
40	Kleine Fuge	Fughetta	A major	2/4
41	Nordisches Lied	Nordic Song	F major	4/4
42	Figurierter Choral	Figured Chorale	F major	4/4
43	Sylvesterlied	New Year's Eve	A major	4/4

CHAPTER 3

USING PAIRED EXCEPTS FROM THE TWO COLLECTIONS AS A TEACHING RESOURCE

This section provides general teaching resources from all of Liebermann's eighteen pieces in *Album for the Young* correlated with pieces from Schumann's *Album for the Young* based on common musical features. I explore what pedagogical skills they include, so that students can practice nineteenth-century and contemporary pedagogical music together, as well as learn some new concepts from contemporary music easily and efficiently.

Based on these common features, I will divide what I am going to talk about into six parts: Melody and Accompaniment, Rhythm, Chords, Articulation, Form, and Programmatic Title.

3.1 Melody and Accompaniment

3.1.1 Question and Answer

Schumann's "Little Song Without Words" and Liebermann's "Song" have the same technique in their first four-measure phrases as question and answer. The question comes in the right-hand melody for two measures and the answer follows in the next two measures. See Ex. 1 and 2.

Schumann has a simple melody in quarter notes, made more complex by the accompaniment in the left hand. The student can practice the left hand alone first, because it plays a role not only as accompaniment but also melody, a third below the melody in the right hand. The repeated G in the left hand acts as a pedal point, played from beginning to end. So, besides practicing the left hand separately, it can be practiced without the repeated G, which helps in learning it. Another way is to practice in a slower tempo with a metronome at less than

half the original tempo, and slowly increase the tempo step by step until the final tempo is reached. This will also help the students to memorize the work physically. Finally, teachers can ask students to combine the right-hand melody and the third-below melody in the left-hand without the repeated G. Then if students play this piece as written, they will be able to play the main melody expressively in both hands, question and answer.

Example 1: Schumann, “Little Song Without Words,” mm. 1–5

Example 2: Liebermann, “Song,” mm. 1–4

After learning Schumann’s piece, students will quickly recognize what question and answer are just by seeing the melody’s shape in Liebermann’s “Song.” The main thing that teachers need to point out is the first note of the melody line, *tenuto*, and then the note being repeated. When students have a repeated note, they tend to make it shorter than its value or put an accent on it. But in this piece, since Liebermann put the *tenuto* on the repeated note, the first note has to be longer than a normal repeated quarter note without any accent. This piece therefore gives students the opportunity to practice shaping a melodic line.

Additionally the student needs to create a balance between melody and accompaniment in

the middle section, and shaping the melody with *tenuto* and *legato*.⁴² In fingering this piece, students should make sure that the thumbs on the weak beat do not have an accent or tonal edge, and to practice making fingers 1 and 2 cross smoothly.⁴³ The unusual F Lydian and C Mixolydian modes make the piece bright, like a major key.⁴⁴

3.1.2 Light *Staccato* Accompaniment

There are two pieces in which students can practice a light *staccato*, which is in the accompanying part. It means that they need to present the melody part more than the *staccato* accompaniment. Schumann’s “The Happy Farmer” has the *staccato*-chord accompaniment in the right hand and Liebermann’s “Boogieman” has a *staccato ostinato* accompaniment in the left hand. See Ex. 3 and 4.

The image shows the first four measures of Schumann's "The Happy Farmer". The right hand part consists of a series of staccato chords, highlighted with a red box. The left hand part is a melodic line with fingerings: 5, 3, 2, 5, 3, 1, 2, 1, 1, 2, 1, 3, 5.

Example 3: Schumann, “The Happy Farmer,” mm. 1–4

The image shows the first three measures of Liebermann's "Boogieman". The left hand part features a staccato ostinato accompaniment, highlighted with three red boxes. The right hand part is a melodic line.

Example 4: Liebermann, “Boogieman,” mm. 1–3

⁴² Krueger, “Exploration,” 39.

⁴³ Ibid., 38.

⁴⁴ Yesuel Kim, “Study,” 34.

Schumann's "The Happy Farmer" is extremely famous. Most challenging in this piece is the *staccato*-chord accompaniment of the right hand and the melody of the left hand. Since the *staccato* is played as chords, students may tend to accent them. So, teachers need to insist that the chords be soft and students can control the volume. To make softer *staccato*-chords, students need to use a flexible wrist and arm. First, away from the keyboard, teachers can ask students to relax arm and move upwards and downwards using only the wrist. If the motion is smooth, then speed can be built up. After that, students can try the *staccato*-chords on keyboard and focus on their soft touch in the chords. In the second part of the form, the *staccato*-chord accompaniment moves to the inner voice. Therefore, it will be helpful to study how to make a melodic line naturally, as the *staccato* accompaniment is transformed.

Liebermann's "Boogieman" is basically in a fast tempo and punningly based on the boogie woogie: an early jazz piano style in which the left-hand plays a repetitive dotted figure (sometimes notated as even notes but "swung" in performance).⁴⁵ The opening section has a continuous *staccato ostinato* in eighth notes, while the right hand has a *legato* melody.⁴⁶ The *staccato* is combined with an accented slur at the end of the *ostinato* pattern. The accented slur will help students to create an even tempo, to avoid rushing. One important thing is that students need to think about how quickly they take their fingers off when they play the *staccato* part, because it moves fast and is repeated all the way to the end. It might also need a flexible wrist and relaxed arm, as in Schumann's "The Happy Farmer." Teachers need to make sure that students do not allow their hand and arm to rise too high and that the fingers do not hit the keyboard with an accent. The middle section combines *legato* with accents and *staccatos* in both

⁴⁵ Yeseul Kim, "Study," 47.

⁴⁶ Ibid.

hands. Towards the end, the articulation of the beginning switches hands.

Liebermann created an effective scary feeling for his “Boogieman,” using clashing notes, changing articulations, and constant motion.⁴⁷ It also includes simulations of blue notes (lowered 3rd, 7th, and sometimes 5th).

3.2 Rhythm

3.2.1 Three Different Note Values

It is so important for young piano students to distinguish the note values carefully and exactly. Two pieces are valuable to learn the different note values, Schumann’s “Servant Ruprecht” and Liebermann’s “Dance.” They both contain sixteenth notes, eighth notes, and quarter notes. See Ex. 5 and 6. The difference between the two pieces is that Schumann has the three figurations in four-measure phrases in unison, whereas Liebermann has them all in the first measure with a simple accompaniment.

M. M. ♩ = 126

Example 5: Schumann, “Servant Ruprecht,” mm. 1–5

Allegretto (♩ = c.108)

Example 6: Liebermann, “Dance,” mm. 1–3

⁴⁷ Evans, “Fresh Approach,” 49.

Schumann's four-measure phrases including all three note lengths are repeated throughout the A section, with accents on every beat, which helps the young student in learning how to count. Teachers may suggest that students count the quarter notes first in two (one, two), then keep counting eighth notes in two (one-and, two-and), and finally reach sixteenth notes (one e and a, two e and a). The next step is to read the notes of the first phrase in the piece. So, they will count One e and a Two e and a, One-and Two-and, One-and Two-and, One-and two. The occasional thirds are slurred, with the fingerings 2,4–1,2 or 3,5–2,3. In this case, teachers need to let students know how to connect the slurred third. For example, if the fingerings are 2,4–1,2, ask the students which finger is going to be repeated first, and hold the other fingers on the keyboard until the second chord comes out. The fast notes move in octaves, posing a technical challenge to keep them together. There are also many changes of dynamics. Teachers may guide students to hear every first beat, which has an accent, focusing on the strong beat, not every single sixteenth note. Every last measure of a phrase ends with *forte* chords.

Liebermann's "Dance" is lively and cheerful. The figuration in this piece includes not only sixteenth, eighth, and quarter notes, as in Schumann, but also dotted half notes and whole notes, making it more challenging for the young piano learner. In addition, the five different figurations have more complex articulations such as *legato* sixteenth notes, *staccato* eighth notes, *tenuto* quarter notes, leaps, and broken triads, which conjure up the image of dancing.⁴⁸ At this point, teachers may ask about the different articulations in the Schumann and Liebermann pieces, and prompt students to play Schumann's accented sixteenth notes first and keep Liebermann's sixteenth notes *legato*. Then students will know how they sound different and have the ability to

⁴⁸ Sarah Evans, "Lowell Liebermann's *Album for the Young*, Op. 43: A Fresh Approach to Classical Teaching Literature," *Clavier Companion*, January/February 2009, 48–51.

distinguish two different articulations, even though they are both on sixteenth notes. So, Liebermann's "Dance" can also challenge young students to learn about quickly changing the articulations such as slur, *staccato*, and *tenuto* within a measure.⁴⁹ Another feature of Liebermann's "Dance" is that the main articulation is repeated throughout with a pedal point in the left hand. Although this piece is short and simple, with repeating figures, it poses big challenges: for example, the *ritardando* and *a tempo* in mm. 6–7, starting softly and reaching a climax in m. 5 with *forte*, and then returning to the A section in m. 8 with *piano*.

3.2.2 Incomplete Measure

Before learning any new piece, we usually see that the time signature shows how many beats are in one measure. Students need to know the concept of time signature: that the top number means how many beats are in measure, and the bottom number indicates what type of note equals one beat. Every measure should have the full number of beats as indicated by the time signature, but some pieces begin with fewer beats, which we call an incomplete measure. Both Schumann's "Sicilienne" and Liebermann's "Endless Melody" begin with incomplete measure. See Ex. 7 and 8.

Schumann's "Sicilienne" is in 6/8 and starts with a pickup note. So, each measure in this piece needs to have six beats of eighth notes, but can be divided into two (one-two-three, one-two-three). Teachers may ask students to find where the missing beat is. They will find the answer at the end of the piece. Teachers can let them know that the first measure and last measure together equal one complete measure, and students should practice counting beats before playing the first measure. The first eight-measure phrase has a simple rhythmic pattern in

⁴⁹ Yeseul Kim, "Study," 29–30.

A minor, modulating to B major. Students can learn the different moods of major and minor keys. This piece has a contrasting part B, at a slightly more difficult level, so students could play only the A section to mm. 25 at first.



Example 7: Schumann, “Sicilienne,” mm. 1–8



Example 8: Liebermann, “Endless Melody,” mm. 1–4

Liebermann’s “Endless Melody,” which is slow and graceful, also starts with an incomplete measure. A more challenging feature of Liebermann’s piece is that it has tied notes in every measure. Practicing by clapping the rhythm first would be a good way to become comfortable with the pattern. The syncopation and dotted rhythm in the melody is played with a chromatic accompaniment in the left hand.⁵⁰

There are no rests in this piece, as the title suggests. The two sections are based on the same figure, but the second is more developed, with a dynamic range from *piano* to *forte* and many accidentals.

⁵⁰ Yeseul Kim, “Study,” 43.

3.2.3 2 Against 3

Most students have a lot of difficulty with multiple rhythms. Schumann’s “Vintage Song” and Liebermann’s “Broken Heart” are great pieces for students to learn the different types of 2-against-3 rhythm. See Ex. 9 and 10.

The image shows a musical score for Schumann's "Vintage Song" from measures 22 to 26. The score is in 2/4 time and features a 2-against-3 rhythm. The right hand (treble clef) plays a melody with various articulations, while the left hand (bass clef) plays a steady eighth-note accompaniment. Two specific measures (25 and 26) are highlighted with red boxes, showing the complex rhythmic interaction between the two hands. Fingerings and dynamics like *ped.* and *p* are indicated throughout the passage.

Example 9: Schumann, “Vintage Song,” mm. 22–26

The image shows a musical score for Liebermann's "Broken Heart" from measures 1 to 6. The score is in 2/4 time and features a 2-against-3 rhythm. The right hand (treble clef) plays a melody with a *cantabile* character, while the left hand (bass clef) plays a steady eighth-note accompaniment. Two specific measures (1 and 2) are highlighted with red boxes, showing the complex rhythmic interaction between the two hands. Dynamics like *p legato* and *cresc.* are indicated throughout the passage.

Example 10: Liebermann, “Broken Heart,” mm. 1–6

Schumann’s “Vintage Song” has 2/4 beats with triple division (mm. 25–26, 37, 40, 45 and 48). Learning to play this piece will sharpen the ability to discern and differentiate various types of beats. This piece can be counted in two beats; every beat has a variety of types of articulations, such as dotted rhythms, accented chords, short chromatic scales, ornaments, rolled chords, and triple rhythms, which is the most challenging part for students. Students may play at first in a much slower tempo by counting based on sixteenth notes (one-two-three-four, one-two-three-four), and then move to triple rhythm (one-two-three, one-two three). If it goes well, they can gradually speed up and count in two beats more naturally and easily.

The main feature of Liebermann’s “Broken Heart” is also the multiple rhythmic

coordination between the hands: 2-against-3 rhythm. First, students need to accept the concepts of how to divide into two for one hand and three for the other hand, and how those work together naturally. They can start just tapping the rhythms without playing any notes at all. When they are tapping the rhythm, they might say words such as Nice (both hands), Cup (right hand) of (left hand), Tea (right hand). Students should be able to hear the strong down beat which is tapped by both hands clearly. If it goes well, the hands can reverse: 3 against 2.

What expresses the broken heart of the title are the 2:3 rhythm, subito *p*, and other extreme changes of dynamics. The G Phrygian mode (G Ab Bb C D Eb F G) is used in the melody at the beginning.⁵¹

3.3 Interval and Chord

3.3.1 Various Intervals

Most students learn intervals at the beginning stage. Understanding the distances between notes is so helpful and valuable, especially for making sight reading better and training the ear. From learning various intervals, students will learn how different intervals create different feelings or sounds in music. In this regard, Schumann’s “Lento Espressivo” and Liebermann’s “Rainy Day” show well the concept of various intervals. The common thing for Schumann and Liebermann is gradual widening of intervals. See Ex. 11 and 12.

Langsam und mit Ausdruck zu spielen ♩ = 88

The image shows a musical score for Schumann's "Lento Espressivo". The tempo is marked "Langsam und mit Ausdruck zu spielen" with a quarter note equal to 88 beats per minute. The score is in 3/4 time. The right hand (treble clef) has a melody with a red box highlighting a specific interval. The left hand (bass clef) has a bass line with triplets and other rhythmic patterns. The score includes dynamic markings like *p* and *>*.

Example 11: Schumann, “Lento Espressivo,” mm. 1–4

⁵¹ Yeseul Kim, “Study,” 73.

Andante (♩ = c.48)

pp Hand Crossing

Example 12: Liebermann, “Rainy Day,” mm. 1–6

Whereas Schumann has quite complex moving intervals in the right hand, Liebermann has a simple chord progression, becoming wider in the left hand and repeated all the way to the end. For teaching the concept of moving intervals, teachers may first make students hear the two different types of moving intervals moving wider and narrower by ear. After that, show them how the fingers are moving when the intervals are moving wider or narrower on the keyboard. So if students understand these two different moving intervals, they will quickly and easily learn the pieces from Schumann and Liebermann.

The difficulty of Schumann’s piece is that moving intervals are in the inner voice, filled with chords that expand and collapse, making it appropriate for learning intervals. The right hand plays a beautiful melody in the top line using the weaker fingers four, and five. At the same time the strong fingers one and two usually play the accompanying inner voice. This means that students need to be careful to make a balance between melody and accompaniment. Also, students can practice the top melody line first, then add the accompanying elements later to make the balance easier.

The main difficulty of Liebermann’s “Rainy Day” is the extended hand-crossing of left hand over right hand and making a good balance between the hands.⁵² As a pedagogical approach, there are two challenges for young piano students in this piece. The first challenge is

⁵² Evans, “Fresh Approach,” 50.

making a beautiful melody that is played by two *legato* voices in the right hand against a *staccato* left hand.⁵³ The second challenge is making an even two-voice *staccato* in the left hand.⁵⁴ The pattern is switched in the middle section starting in m. 19, then goes back to the first pattern from m. 33 to the end.

3.3.2 6th Chords

Schumann’s “Little Folksong” and Liebermann’s “Lullaby” are great pieces to practice 6th chords for young students. See Ex. 13 and 14.

Example 13: Schumann, “Little Folksong,” mm. 1–5

Example 14: Liebermann, “Lullaby,” mm. 1–6

The 6th chord is the inversion of a triad, having the interval of a 6th from the root of the chord. For constructing the 6th chord easily, teachers can help students to just play a major triad, which is easier, then the 5th note will move a whole step higher. Another way is that students can practice the notes of the 6th chord separately, then play them together. In Schumann’s “Little

⁵³ Yeseul Kim, “Study,” 68.

⁵⁴ Ibid.

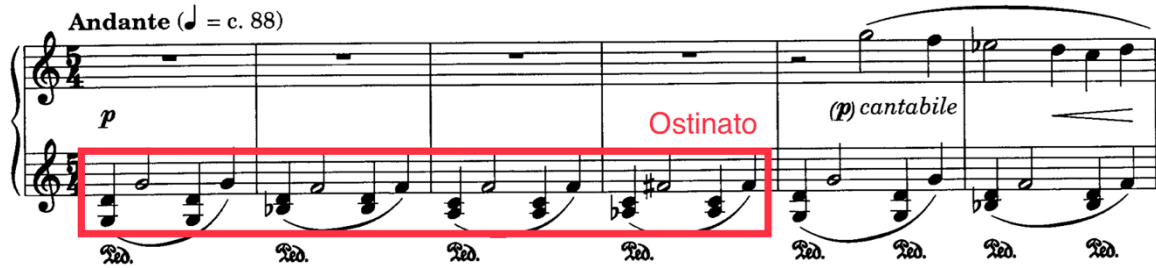
Folksong” it is suitable that we practice in the way I mentioned above. Schumann generally wrote this piece based on triads, but sometimes it is resolving or connected to 6th chords. It means that student can learn how to use 6th chord musically, and how they are different from root position on chords. The middle section has the right hand playing sixths in a fast tempo and the left hand has 6th chords.⁵⁵

Liebermann’s “Lullaby” is appropriately very slow and calm and the dynamics vary from *pp* to *f*. The most important challenge in this piece is also the 6th chords in the right hand. It seems to be simple and easier than Schumann’s “Little Folksong,” but students might have more difficulty because it does not contain the 3rd in the 6th chord. In this case, students can memorize the 6th-interval positions physically through repeated practice. In addition, Liebermann’s piece seems to be written for large hands because of the large *legato* leaps in the left hand and some octaves in the right hand.

3.4 Articulation

3.4.1 *Ostinato*

An *ostinato* is a pattern of notes repeated over and over again in a piece. Both Schumann’s “Lilting Melody” and Liebermann’s “*Ostinato*” have an *ostinato* pattern in the left hand. See Ex. 15 and 16.



Example 16: Liebermann, “*Ostinato*,” mm. 1–6

“Lilting Melody” by Schumann demonstrates the use and importance of *ostinatos*. While the right hand plays the melody, *ostinatos* played by the left hand function as accompaniment. This articulation is reversed during the modulation from C major to G major in the middle section, so the melody moves to the left hand. The first section is then repeated to the end. Urging students to practice each hand separately first, then combine them afterwards, would facilitate and accelerate the learning experience. Also the *ostinato* of the left hand moves between 3rd and 7th chords. Students may practice these broken chords as actual chords. For example, they can play first measure like C-G (5th), B-G (6th), A-G (7th), B-G (6th), then they can feel the different distance of each interval and will become accustomed to diverse intervals easily. Particularly, the third and fourth measures need this way of practicing, because the chords jump irregularly.

Liebermann’s “*Ostinato*” is in a serene mood with a cantabile melody in the right hand. The most crucial part of this piece is the “*ostinato*” of the title, as in Schumann’s. The repeating pattern is in the left hand all the way through the piece. Liebermann here introduces the irregular 5/4 meter to young piano students.⁵⁶ The left-hand *ostinato* figure can be divided into groups of

⁵⁶ Yeseul Kim, “Study,” 57.

three and two.⁵⁷ But the right-hand melody is divided, in reverse, into groups of two and three.⁵⁸ These groupings create difficulty for students to articulate them, although when they get used to the groupings they can hear a beautiful “floating” effect musically.⁵⁹ Because, as we have seen, the 5/4 meter has a 3+2 *ostinato* in the bass against a 2+3 melody line in right hand, the left hand should be played quietly. With this piece, students can also begin to feel color changes.

Prompting students to discover the use of ostinatos in both pieces and discussing the similarities and differences would be effective as well.

3.4.2 Hand-Crossing

One of the articulations that creates fun for young students is hand-crossing. Schumann’s “Little Study” and Liebermann’s “Ghost Waltz” have a single melody in the same range, made by combining the hands. Playing with both hands in the same range is not easy. This is because it is hard to play without a popping sound, and there could be a bumping accident of two hands or fingers. To avoid this problem, teachers need to clarify which hand should be over the other. See Ex. 17 and 18.

Leise und sehr egal zu spielen

T * T * T * T *

Example 17: Schumann, “Little Study, mm. 1–5

⁵⁷ Krueger, “Exploration,” 40.

⁵⁸ Ibid.

⁵⁹ Evans, “Fresh Approach,” 49.

Lento (♩. = c.56)

The musical score shows the first six measures of Liebermann's "Ghost Waltz." The tempo is Lento, with a quarter note equal to approximately 56 beats per minute. The right hand (treble clef) plays a melody of quarter notes, starting with a *pp* dynamic. The left hand (bass clef) plays a bass line of quarter notes, starting with a *p* dynamic. The left hand includes markings for "red." (reduction) and "(sim.)" (simile).

Example 18: Liebermann, "Ghost Waltz," mm. 1-6

A pedagogical tip for Schumann's "Little Study": teachers may suggest to at first create block chords from the notes. That way students know exactly where the fingers lie. Another way is to play only the notes fingered with the thumbs, which can be repeating or finger-crossing. To make the piece more musical, the top notes of the right hand need to be brought out more than the others, requiring a good balance between the hands. Then finally students will learn how to play smoothly without bumping their hands through the hand-crossing. Another difficulty of the piece is the unexpected chord changes with many accidentals in the B section.

In Liebermann's "Ghost Waltz," both hands play in the same register to create a one-voice melody, as in Schumann's "Little Study." Also we can see the potential for clashing between hands from the very first measure. Since the first note of the right hand is lower than the first note of the left hand, the left hand should cross over the right. Therefore, the greatest difficulty in this piece is making a balance between the hands. Whereas Schumann's melody is in the top note of the right hand, Liebermann's melody is in the left hand. Teachers need to help the student's left hand make a more musical sound. Liebermann's other new musical element in this piece is repetition of major and minor chords, which makes the music feel scary, like a ghostly waltz. This duality of major and minor is one of Liebermann's characteristic style features.⁶⁰

⁶⁰ Evans, "Fresh Approach," 49.

There is no specific key, although the music generally suggests D major. From mm. 23, a syncopated rhythm appears and soon creates a hemiola. Students can learn a quick change of rhythmic pattern as well as a wide dynamic range from *ppp* to *forte*.

3.4.3 Ornament-like Figures

Ornament-like figures are used to decorate main musical ideas. They can provide a lot of interest to young piano students because there are many types of ornaments, such as trill, mordent (upper and lower), turn, appoggiatura, acciaccatura, glissando, and arpeggiation. The primary element in Schumann’s “Scheherazade” and Liebermann’s “Melancholy” is the ornament-like figures. See Ex. 19 and 20.

Example 19: Schumann, “Scheherazade,” mm. 1–4

Example 20: Liebermann, “Melancholy,” mm. 1–2

Schumann’s “Scheherazade” is beautiful in both melody and harmony. It teaches rolled chords as the basis of the melody in the top line. The arpeggiated notes are played one after the other as quickly as possible, since an inner voice follows right after the chord. Students need to learn more flexible motions of their wrists. When they rotate their wrist, teachers should make

sure that the last note of the arpeggiation is going to be a main melody and held until next chord comes out. Another important thing students have to know is that the left hand is played with the last note of the arpeggiation chord.

Liebermann's "Melancholy" does not have actual ornament symbols in the music, but there are upper mordent-like ornaments notated. The music should be played very quickly and quietly, because the ornaments are in the inner voice, combined with the melody above. In this piece, there is another inner voice in the left hand, making a three-layered accompaniment for the melody.⁶¹

Liebermann's favorite major–minor duality also makes an appearance: in fact the combination of B major in right hand and B minor in the left hand is presented on the first note of each measure.⁶² The A# Phrygian mode (A# B C# D# E# F# G# A#) is clearly used in the melody line.⁶³

3.4.4 Strong Musical Features

Schumann's "The Stranger" and Liebermann's "The Little Baby Rhino" are strong, energetic pieces. Just looking at the music, we can find a variety of musical elements. See Ex. 21 and 22.

Schumann composed "The Stranger" to depict a foreigner whose musical traits are frequent accents, numerous rests, and an array of dynamics from *pp* to *sf*. Teachers may ask students what musical elements make a strong mood in the music and find out together before playing. The left hand almost always moves in octave chords, and some measures have a dotted

⁶¹ Krueger, "Exploration," 61.

⁶² Yeseul Kim, "Study," 106.

⁶³ Ibid.

rhythm. Fortunately, there are many rests between the accented octave chords. At this point, teachers need to make students relax their arms during the rests, because lifting up from the keyboard creates a perfect moment for a relaxed wrist and released tension. The teacher has to remind the student to bend the wrist smoothly.

Stark und kräftig zu spielen M. M. ♩ = 144

Example 21: Schumann, “The Stranger,” mm. 1–6

Tempo di foxtrot (♩ = c.138)

Example 22: Liebermann, “The Little Baby Rhino,” mm. 1–5

In Liebermann’s “The Little Baby Rhino,” the features of the animal are: grace notes, dissonances, consistent *staccato* and *staccatissimo*, extreme dynamics, accents, and many accidentals.⁶⁴ These features make this piece energetic and powerful. Another technique is hand-crossing in mm. 7–9 and 16–17.

3.5 Form

3.5.1 Theme and Variations

Schumann’s “Roundelay” and Liebermann’s “Hommage à Alkan” exemplify theme and

⁶⁴ Krueger, “Exploration,” 65.

variations form. See Ex. 23 and 24. Generally, themes and variations begin with a theme that constitutes the main melody of the piece and is developed through variations. Both Schumann and Liebermann have an eight-measure theme at the beginning.

In Schumann’s piece, the theme is in four voices and hard to play, especially counting the rhythms and because all four voices have different articulations. I recommend this piece to late intermediate students. Students can practice the main theme in every voice separately first, then play each hand containing two voices. If students have some trouble with counting notes, they can think in 4/4 instead of 2/4: one measure can be divided into four beats and the eighth note will be counted as a quarter note. The top line of the left hand is the simplest part, without any dotted rhythms or the complexity of sixteenth or thirty-second notes. So, students can read the top line of the left hand first, then move to the lower line of the right hand, because it is almost moving the same way as the top line of the left hand simply with added dotted rhythm. If students do these two inner parts well, they can then move to the outer parts easily. That way will help students to hear all the different voices carefully when they play the complete theme with both hands together.

34.

Langsam. Mit inniger Empfindung M. M. ♩ = 84

Example 23: Schumann, “Theme,” mm. 1–8

Allegretto (♩. = c.44)

Example 24: Liebermann, “Hommage à Alkan,” mm. 1–12

Liebermann’s tribute to the French Romantic composer Charles-Valentin Alkan is in simple variation form, based on the theme introduced in the first eight measures. The eight measures of the main theme are developed in four different variations: transposition a step higher, big leaps in the right hand with *tenuto*, hemiola, and a big jumping melody, ending with a coda. Teachers may help students to find main theme first just by looking at the music, and ask how many times it is varied over the course of the piece. This process will give young students some fun, comparable to “find what’s hidden in this picture.” The special feature is that the ostinato in the left hand is unchanged throughout the piece, so the piece is in fact on one chord.⁶⁵ Since the left hand is extremely easy, students need to focus on their right-hand playing. Through the melody in right hand, they can also learn the value of a dotted quarter note as well as hemiola.

3.5.2 *Fughetta* and *Toccata*

A *fughetta* is a small fugue and a *toccata* is a musical composition in a free style that

⁶⁵ Krueger, “Exploration,” 57.

sounds improvisational. Both forms are famous and found in the works of Johann Sebastian Bach. Let us see how different they sound in Schumann’s “*Fughetta*” and Liebermann’s “*Toccata*.” See Ex. 25 and 26.



Example 25: Schumann, “*Fughetta*,” mm. 1–4



Example 26: Liebermann, “*Toccata*,” mm. 1–4

The *fugue*, even a short one, uses multiple melodic lines to create a polyphonic texture. So, students need to learn how to listen to all melodic lines in the harmonic structure. Schumann’s “*Fughetta*” has three parts: the top line consists primarily of sixteenth notes, the middle line moves by steady eighth notes, and the bottom line functions as pedal point. So it is very important to practice this piece by playing every part separately. After that, the player has to carefully listen to each part in order to reflect the harmony and keep the structure in balance.

The *toccata* of the Renaissance and Baroque was a fast-moving composition in free style, originally for keyboard instruments or lute.⁶⁶ Liebermann’s version is indeed fast and requires clarity, because it is written almost throughout in sixteenth and thirty-second notes in non-legato.

⁶⁶ Yeseul Kim, “Study,” 121–22.

It requires students to handle quick forward motion in a rapidly changing harmony.⁶⁷

3.6 Programmatic Title

3.6.1 War

Schumann wrote two pieces on the theme “war”: “Military March” and “War Song.” Liebermann also has one piece about war: “Marching Off to War.” Usually the feeling of “war” is energetic and powerful. Before starting these pieces, teachers may ask what musical features imply war in this piece from looking at the music. They can see a few aspects in common, such as *staccato*, accents, use of rests, *forte* or *fortissimo*, and octaves. See Ex. 27–29.

In Schumann’s “Military March”, the composer uses rests and pauses between notes to express the adamant mood of the piece. Sometimes the combination of eighth note and rest is substituted by quarter notes with *tenuto*. So students can learn how to distinguish two different articulations in one beat. They can imagine there are accents on each note, which will help to provide clear rest. Also they should be careful with finger numbers in mm. 3–4, because the lower part has finger crossing 2 and 1, besides fingers 4 and 5 for the main melody. This piece contains regularly repeated dynamic changes: *p* followed by *f* in two measures. In addition, it consists almost completely of triads. The right hand usually plays root and fifth, and the left hand the third.

Munter und straff

The musical score shows six measures of music. The right hand (treble clef) plays triads (root and fifth) and the left hand (bass clef) plays the third. The dynamics alternate between piano (p) and forte (f). Fingerings are indicated for both hands.

Example 27: Schumann, “Military March,” mm. 1–6

⁶⁷ Evans, *Fresh Approach*, 51.

Sehr kräftig M.M. ♩ = 84

Example 28: Schumann, “War Song,” mm. 1–5

Tempo di marcia (♩ = c.112)

Example 29: Liebermann, “Marching Off to War,” mm. 1–4

Since Schumann’s “War Song” has a relatively high difficulty, watching a video or play-through by the teacher should be encouraged. However, students can find out the musical features that make the mood of “war,” such as using accents, *staccatos*, *ff*, and *crescendo*. The most difficult part is the moving octaves in unison and using many accidental sharps. The octaves of the left hand can cause unclear sound, because there are also some big jumping chords. So, students should focus on the gestures and phrasing; the left hand should be conceived in a horizontal manner, because it has exactly the same melody as the right hand.

Liebermann’s “Marching Off to War” is highly energetic and percussive. This is marching music, with accents, *staccatos*, *tenutos*, accented *staccatos*, *staccatos* with *tenutos*, and many *sf* or *ff* markings. Especially, the accented *staccatos* and *staccatos* with *tenutos* in the left hand should be played strongly and clearly in a steady tempo. Students should not rush the tempo but enjoy playing everything steadily, loudly, and intensely. The mood becomes stronger

towards the end, with *sf*. Liebermann creates his own modern harmonic language with clashing sounds and non-functional harmonies. Although the piece is nominally in F major, there are two sequences using the Phrygian mode (F Gb Ab Bb C Db Eb F).⁶⁸ The first sequence in mm. 6–9 has many dissonances. The second sequence is in mm. 14–17. Another characteristic of this piece is bitonality, the use of two different keys at the same time: for example, the major and minor duality of FAC and FA#C between right hand and left hand.

3.6.2 Night

There are two pieces on the theme of night, Schumann’s “Molto Lento” and Liebermann’s “Starry Night.” See Ex. 30 and 31.

Example 30: Schumann, “Molto Lento,” mm. 1–4

Example 31: Liebermann, “Starry Night,” mm. 1–4

⁶⁸ Yeseul Kim, “Study,” 64.

Schumann's "Molto Lento" has no specific name, but in the original edition this piece is headed by three stars, like something out of *Scenes from Childhood*. Many musical features are challenging for young students such as arpeggiated chords, playing two notes with the thumb at the same time, a variety of dynamics, and many uses of *ritardando*. When students practice the arpeggiated chord, they should use a rolling wrist and a light touch, making sure the top note is the destination. Practice in a slow tempo with full concentration makes the most efficient way. It is also fun to explore because of its frequent use of many accidentals in the middle section. A fluid-like flow can often be found in this piece's inner voice.

Liebermann's "Starry Night" is a flowing and imaginative piece in which Evans discerns "twinkling" sounds and an "extra-terrestrial" aura.⁶⁹ Liebermann uses the *sempre una corda* marking here for the first time in the collection.⁷⁰ The primary difficulty in this piece is the 2-against-3 polyrhythm, as in "Broken Heart," but with longer phrases in the melody line.⁷¹ This piece is also suitable for studying how to shape a *legato* melody in the right hand.

Another difficulty for students is the bitonality, a common technique in twentieth-century music. In this piece, the right hand is in Eb minor and the left hand in G major.⁷²

3.6.3 Longing for Someone

Schumann's "Nordic Song" and Liebermann's "Hommage à Fauré" are both written about longing for someone. Schumann used a motive made by spelling the name of a friend, and Liebermann used the same technique for a composer he respects. See Ex. 32 and 33.

⁶⁹ Evans, "Fresh Approach," 50.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Yeseul Kim, "Study," 85.

Im Volkston

Example 32: Schumann, “Nordic Song,” mm. 1–4

Allegretto (♩. = c.50)

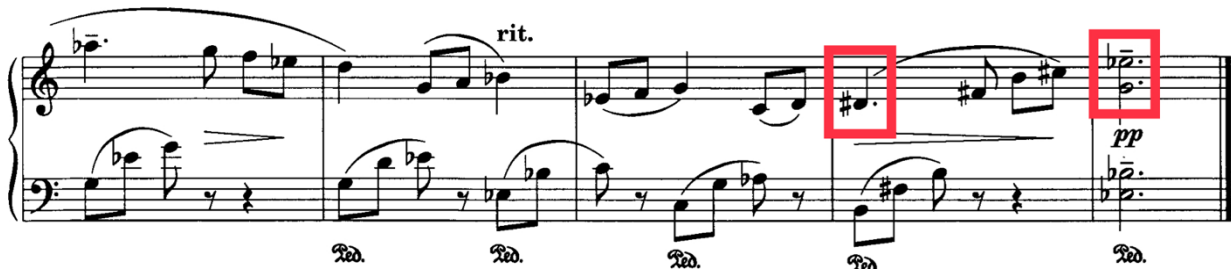
mf cantabile

Example 33: Liebermann, “Hommage à Fauré,” mm. 1–5

In Schumann’s “Nordic Song,” the motive G–A–D–E is probably a tribute to the Danish composer Niels Vilhelm Gade (1817–1890), a friend of Schumann’s.⁷³ Students with large hands are more suited to play this piece because it is written almost entirely in octave chords. Schumann put the finger number 4 instead of 5 in the left-hand octaves, which indicates that the octaves should be connected smoothly. So, the student needs to make sure that the left-hand octaves make beautiful lines with the 4 and 5 fingering without using pedal. But if the left-hand passage is insecure, students can practice the way to separate the notes in the top line but connect all the notes in the lower part musically. At this point, the finger crossing between numbers 4 and 5 in the outer voices should be observed carefully. In the middle section, students can find the motive (G–A–D–E) not only in the inner voice of the right hand but also in the left hand with a more powerful dynamic, *forte*.

⁷³ Yeseul Kim, “Study,” 85.

Liebermann’s “Hommage à Fauré” honors the great French composer Gabriel Fauré. One of the musical characteristics of Fauré is his use of enharmonic notes, which sound the same but are spelled differently.⁷⁴ Lieberman used his own enharmonic skill in this piece. For example, in m. 3, the Ab is changed into a G# in m. 4. Another example is at the end of a cadence with both D# and Eb. See Ex. 34.



Example 34: Liebermann, “Hommage à Fauré,” mm. 26–30

The most important challenge in this piece is passing the eighth notes between the hands to create a seamless connection. In addition, hemiola is found in mm. 13–15, 16–18, and 27–29.⁷⁵

3.6.4 Funeral

Schumann’s “Memories” and Liebermann’s “Funeral March for a Pet Rat” both have the theme of a funeral. See Ex. 35 and 36.

Schumann’s “Memories” bears a secondary title, “November 4th, 1847. The Day of Mendelssohn’s Death.”⁷⁶ This piece beautifully adopts the inflections of Mendelssohn’s *Lieder ohne Worte* and reveals the special relationships between Mendelssohn and Schumann, his wife Clara, and their eldest daughter Marie.⁷⁷ This piece is in a fast tempo with an expressive sentiment

⁷⁴ Yeseul Kim, “Study,” 85.

⁷⁵ *Ibid.*, 92.

⁷⁶ Robert Haven Schauffler, *Florestan: The Life and Work of Robert Schumann* (New York: Dover, 1945), 352.

⁷⁷ Todd, *Schumann and His World*, 183.

created by a circular motion with descending and ascending figures in the right hand. The descending and ascending figures should be played lightly, because the phrase is in a *piano* dynamic. The changes of finger number on a single note in mm. 3 and 4 in the right hand need to be played quickly and smoothly. Students may practice the stiff finger part slowly, and then train building up the speed with active fingers but with small motion. Then their fingers will be a lot more active than before.

Nicht schnell und sehr gesangvoll zu spielen

Example 35: Schumann, “Memories,” mm. 1–4

Adagio (♩ = c.60)

Example 36: Liebermann, “Funeral March for a Pet Rat,” mm. 1–4

Whereas Schumann’s piece has a faster tempo with an expressive sentiment, Liebermann’s depicts the ironic sorrow of losing an imaginary pet, rat. Liebermann’s comically titled funeral march uses the motive of a slow dotted rhythm throughout, as often used in Romantic funeral marches.⁷⁸ The right hand should be played legato. The mixture of major and minor chords is another feature of this piece.⁷⁹

⁷⁸ Evans, “Fresh Approach,” 51.

⁷⁹ Krueger, “Exploration,” 56.

3.6.5 Barcarolle

Schumann's "Italian Sailors' Song" and "Sailors' Song" and Liebermann's "Barcarolle" also have the characteristics of Barcarolle music. See Ex. 37–39.

Langsam Schnell

f *pp* *fp* *sf*

Example 37: Schumann, "Italian Sailors Song," mm. 1–4

Nicht schnell

p

Example 38: Schumann, "Sailors Song," mm. 1–5

Moderato (♩ = c.138)

p placido

Example 39: Liebermann, "Barcarolle," mm. 1–3

Schumann has two barcarolles, "Italian Sailors' Song" and "Sailors' Song." The first is similar to Beethoven's *Turkish March*, although it bears the name "Italian."⁸⁰ The two pieces create very different impressions. The first has a slow introduction, soon leading to *Vivace* and

⁸⁰ Schauffler, *Florestan*, 353.

major scales with staccato third chords, perhaps directing listeners to feel the vibrant stream of the water. The *staccato* third chords should be practiced very carefully in a slower tempo first, then move as fast as possible with a relaxed wrist, which helps a lot in controlling the entire piece. Throughout, Schumann uses indications of *staccato*, *pianissimo*, and *sforzando*, which should be observed carefully.

The second is not in the common 6/8 tempo but in 4/4. Like Liebermann's, it is in a moderate tempo in the minor key but with *forte* dynamics that create tension. It is an imaginative piece with a ballad-like quality.⁸¹ This piece is good for practicing a relaxed wrist, because the octaves are resolved to a single note every time. So, when students play the resolved single note, their wrist should be high, which will help the hand position feel more relaxed and comfortable.

Liebermann's "Barcarolle" is one of the most difficult pieces in the collection. It is in a flowing mood with opposing movements between the right hand's melody and left hand's accompaniment, basically a long pedal point.⁸² The accompaniment pattern makes this piece very gentle, like a boat song. Barcarolle was the name of the boat songs sung by the gondoliers in Venice, and it was used to describe music composed in a similar style.⁸³ The biggest new technique in Liebermann's piece is the tone clusters of up to five notes each.⁸⁴

⁸¹Schauffler, *Florestan*, 353.

⁸² Krueger, "Exploration," 62.

⁸³ Yeseul Kim, "Study," 111.

⁸⁴ Evans, "Fresh Approach," 51.

CHAPTER 4

CONCLUSION

This dissertation has examined the piano collections called *Album for the Young* by two composers of different periods, Robert Schumann and Lowell Liebermann of the Romantic and contemporary periods respectively.

These collections have some common features: pedagogical works for young piano students, ordered progressively by difficulty of piano skill, and programmatic pieces with characteristic titles. Of course, while two collections have many common features technically and musically as pedagogical works, Liebermann's *Album for the Young* contains more contemporary musical features at the same time. These features inspired me to compare the two collections, from which I have coupled pieces with common features, such as melody and accompaniment (questioning and answering, light *staccato* accompanying), rhythm (three different note values, incomplete measure, 2 against 3 rhythm), chord and intervals (various intervals, 6th chord), articulation (*ostinato*, hand crossing, ornament-like figure, strong musical elements), forms (theme and variation, *fughetta* and *toccata*), and programmatic titles (war, night, longing for someone, funeral, Bacarolle).

Altogether I made eighteen such couplings. The purpose was to show the benefit of the simultaneous study of Romantic and contemporary music for young students, and to advocate for students to begin learning modern music as early as possible. It provides general teaching resources for the two collections and a guide to teach more effectively for students to accept new musical concepts more easily and have a smooth transition to the next level.

BIBLIOGRAPHY

- Abraham, Gerald, ed. *Schumann: A Symposium*. New York: Oxford University Press, 1952.
- Chang, Hsiang-Ling. "Lowell Liebermann's Concerto No. 1 for Piano and Orchestra, Op. 12: An Historical and Analytical Study." DMA document, University of North Texas, 2010.
- Clark, Adam. "'Modern Marvels': A Pedagogical Guide to Lowell Liebermann's *Album for the Young*, Op. 43." DMA document, University of Cincinnati, 2008.
- Deahl, Lora. "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy." *College Music Symposium* (2001): 25–42.
- Evans, Sarah. "Lowell Liebermann's *Album for the Young*, Op. 43: A Fresh Approach to Classical Teaching Literature." *Clavier Companion*, January/February 2009, 48–51.
- Gladden, Matthew. "A Survey of Elementary Piano Repertoire: A Piano Instructor's Resource." DMA document, University of Illinois at Urbana-Champaign, 2017.
- Jensen, Eric Frederick. *Schumann. The Master Musicians*. New York: Oxford University Press, 2001.
- Joh, Esther M. "Bach and Schumann as Keyboard Pedagogues: A Comparative and Critical Overview of the *Notebook for Anna Magdalena Bach* and the *Album for the Young*" DMA document, University of Washington, 2013.
- Kim, Een. "On the Basis of Pedagogy's Consideration of a Style of Approach Aspects in R. Schumann's *Album for the Young*, Op. 68 and B. Bartók's *Mikrokosmos*." MM thesis, Suwon University, 2002.
- Kim, Yeseul. "A Study on Musical Aspects and Pedagogical Proposal of Lowell Liebermann's *Album for the Young*, Op. 43." MM thesis, Ewha Woman's University, 2017.
- Krueger, Justin Douglas. "An Exploration of Conceptual Teaching in Piano Study: Pedagogical Analysis of Three Selected Intermediate Piano Works by Two American Composers, William Bolcom and Lowell Liebermann." DMA document, West Virginia University, 2014.
- Lee, Ji Young. "A Style Study of Sergei Rachmaninoff's and Lowell Liebermann's Rhapsodies on a Theme of Paganini." DMA document, University of Cincinnati, 2015.
- "Lowell Liebermann: Biography." <http://www.Lowellliebermann.com/biography>.
- Newton, Olin Everette. "An Analysis of the Characteristics of Robert Schumann's Piano Works." MM thesis, North Texas State College, 1954.
- Nicholas, Dean Alan. "A Survey of the Solo Piano Works of Lowell Liebermann." DMA document, University of Kentucky, 2000.

Parakilas, James. *Piano Roles: Three Hundred Years of Life with the Piano*. New Haven: Yale University Press, 1999.

Schauffler, Robert Haven. *Florestan: The Life and Work of Robert Schumann*. New York: Dover, 1945.

Todd, R. Larry. *Schumann and His World*. Princeton, NJ: Princeton University Press, 1994.

Scores

Liebermann, Lowell. *Album for the Young Op.43*. Bryn Mawr, PA: Theodore Presser, 1994.

Schumann, Robert. *Album for the Young Op.68*. ed. Harold Bauer. New York: G. Schirmer, Inc, 1994.