Teaching Literature of the Soviet Piano School

ARAM

Khatchaturian

TEN PIECES FOR THE YOUNG PIANIST

hablar : 10:00 sabado.

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TEACHING LITERATURE OF THE SOVIET PIANO SCHOOL

The brilliance of the Soviet piano school in the late 20th century with its international stars, Sviatislav Richter, Emil Gilels, Vladimir Askenazy, Aleksander Slobodyanik, and Lazar Berman, suggests that we can profitably consider how these master-performers prepared themselves. While this galaxy may appear to be an exclusively Soviet phenomenon, it is the fruit of a long Russian tradition. A partial list of pianistic greats in the Russian pantheon (as defined by Harold Schonberg in "The Great Pianists from Mozart to the Present") includes Anton Rubenstein (1830), Vladimir de Pachmann (1848), Annette Essepoff (1851), Arthur Friedheim (1860), Alexander Siloti (1863), Josef Lhevinne (1874), Ossip Gabrilowitsch (1878), Leo Ornstein (1895), Benno Moisewitsch (1890) and Vladimir Horowitz (1904). This is a formidable heritage upon which to build.

We also must not overlook the great contributions made by composer-pianists such as Scriabin (1872), Medtner (1880), Rachmaninoff (1873), Prokofiev (1891) and Shostakovitch (1906). Following their leadership are an impressive number of contemporary virtuosi pianist-composers, still largely unknown outside of the USSR, who are active in Soviet musical life of the 1970's: Rodion Shchedrin, Boris Tishchenko, Arno Babadjanian, Andrei Espai, Sergei Slonimsky, and Tikhon Khrennikov.

Recognizing the special contribution which great performers make to music literature through interpretation, Soviet musicologists are today developing a new branch of historical music study. Lev Ginzburg, the eminent Soviet musicologist, writes: "In the past, the history of musical culture was written exclusively in terms of the composer; now . . . the importance of the interpreter-performer is stressed."

From the beginning of his studies, the young Soviet pianist is provided with new materials by noted contemporary composers. Shostakovitch, Kabalevsky, Miakowsky, Khatchaturian and Prokofiev, among others, have written pedagogically-oriented piano pieces. Almost without exception, today's Soviet composer has contributed significantly to the repertoire of the learning pianist.

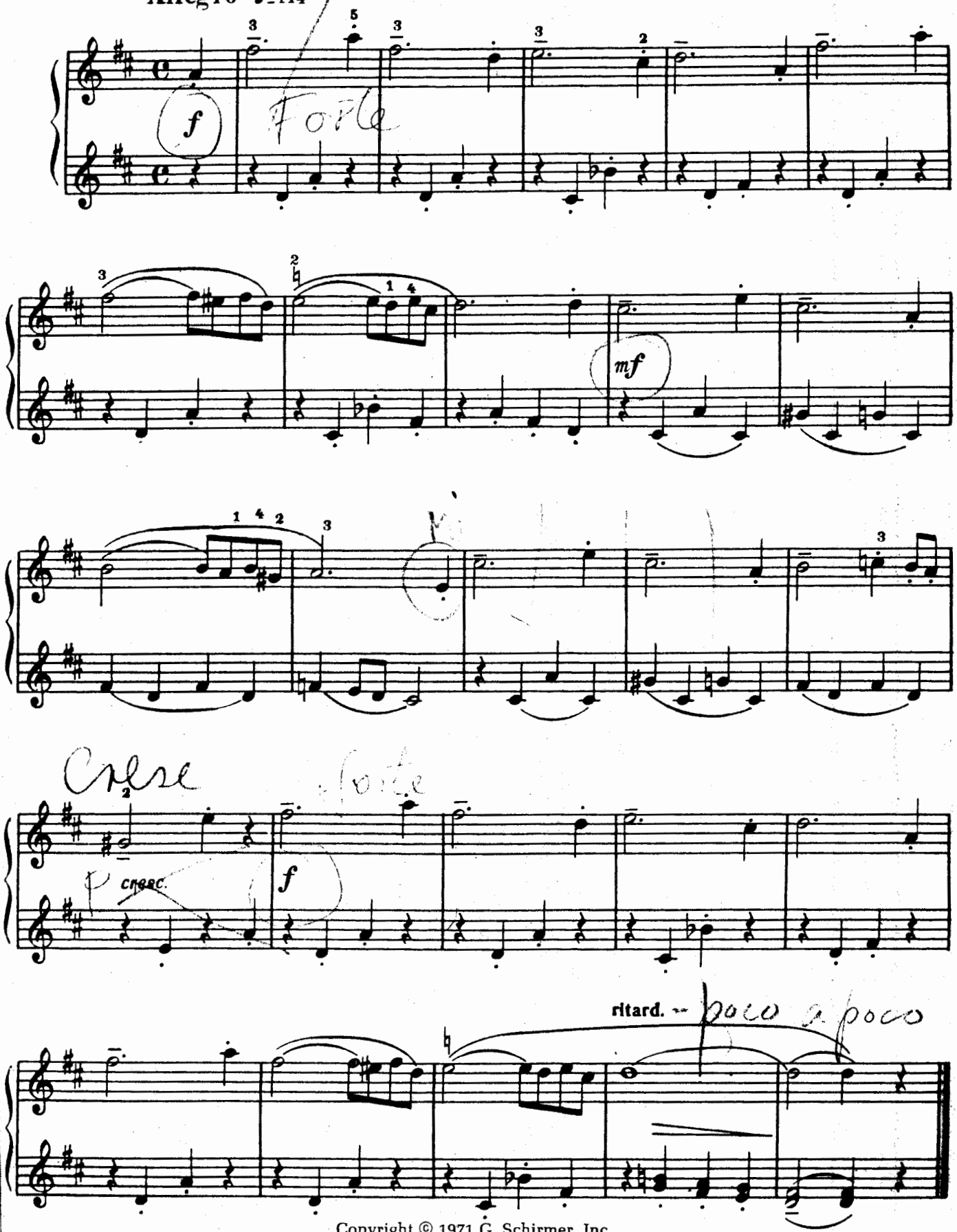
Since each of the Soviet republics is creating a teaching literature of its own, nurtured by works of its leading composers, there is an enormous wealth of composition. Schirmer/Associated Music Publishers is proud to introduce this literature in the Western hemisphere.

Ten Pieces for the Young Pianist

Aram Khatchaturian (1959)

1. On The Trampoline

Allegro ♩=144



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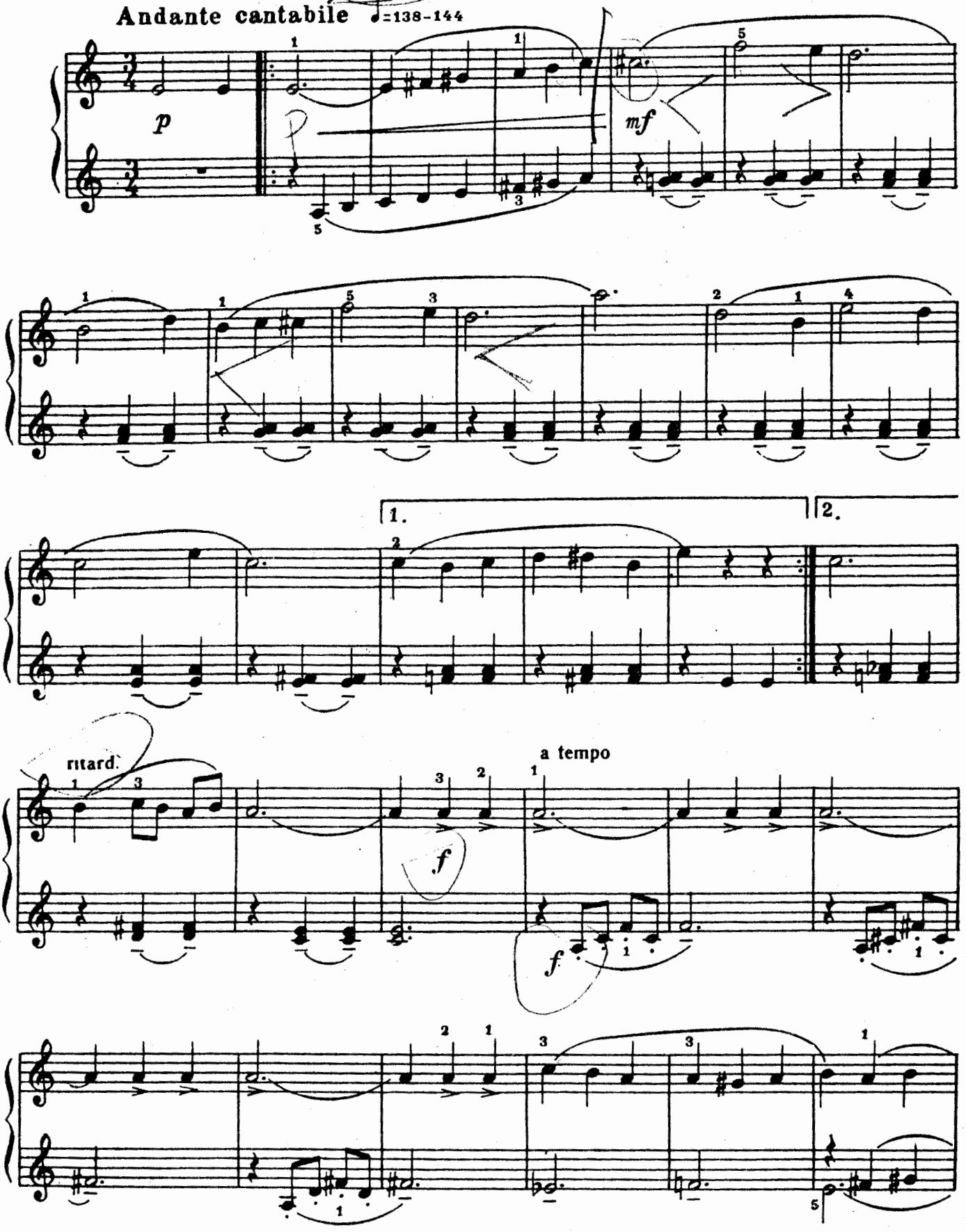
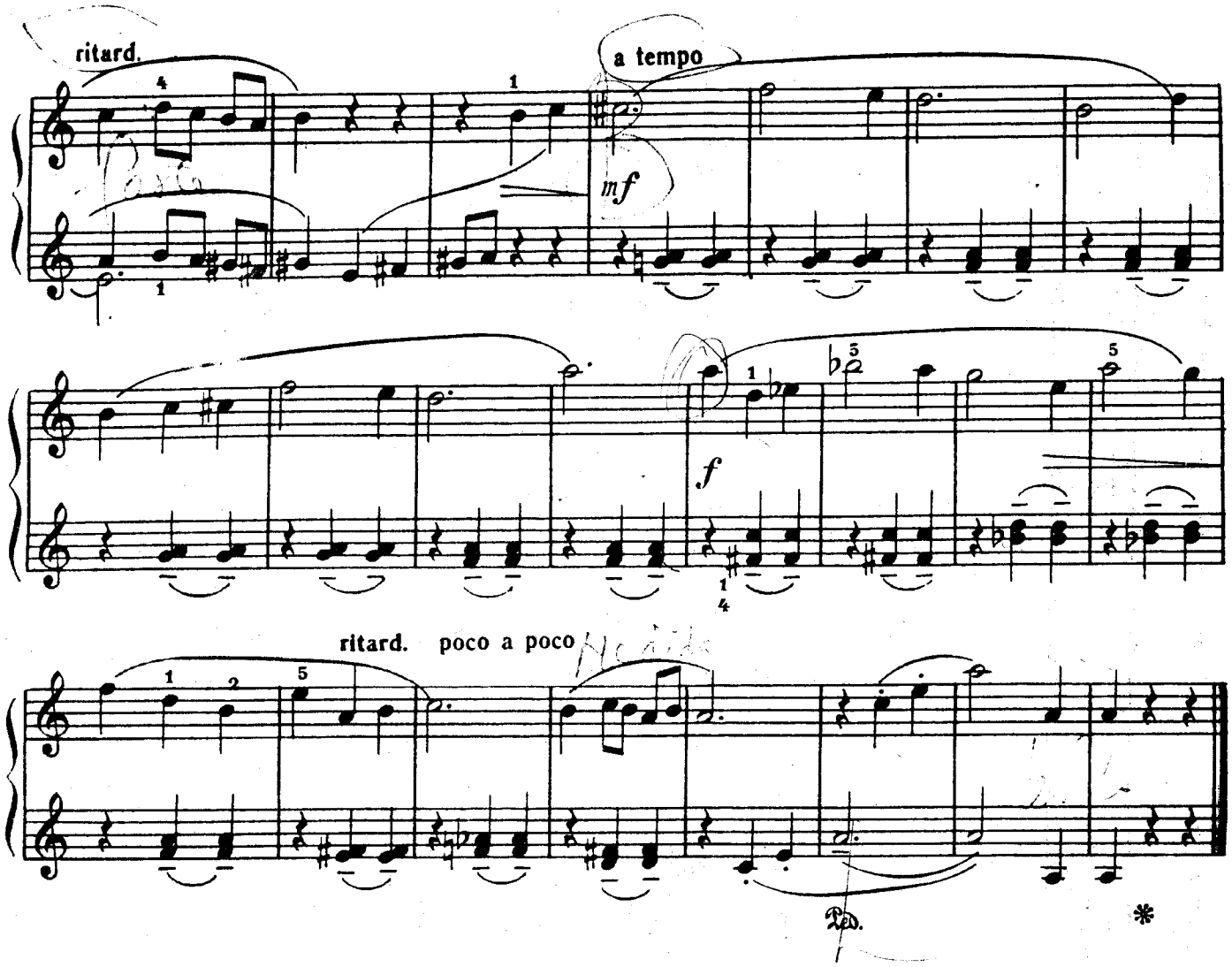
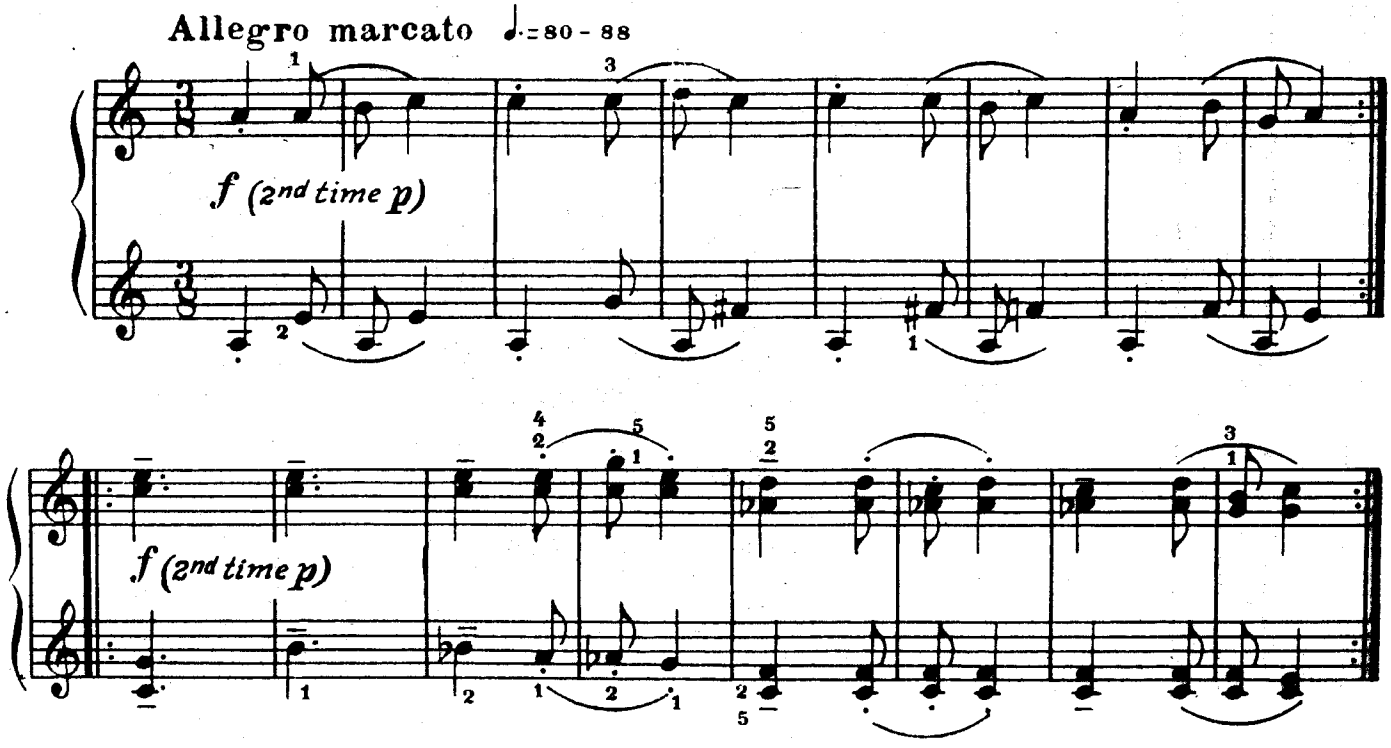
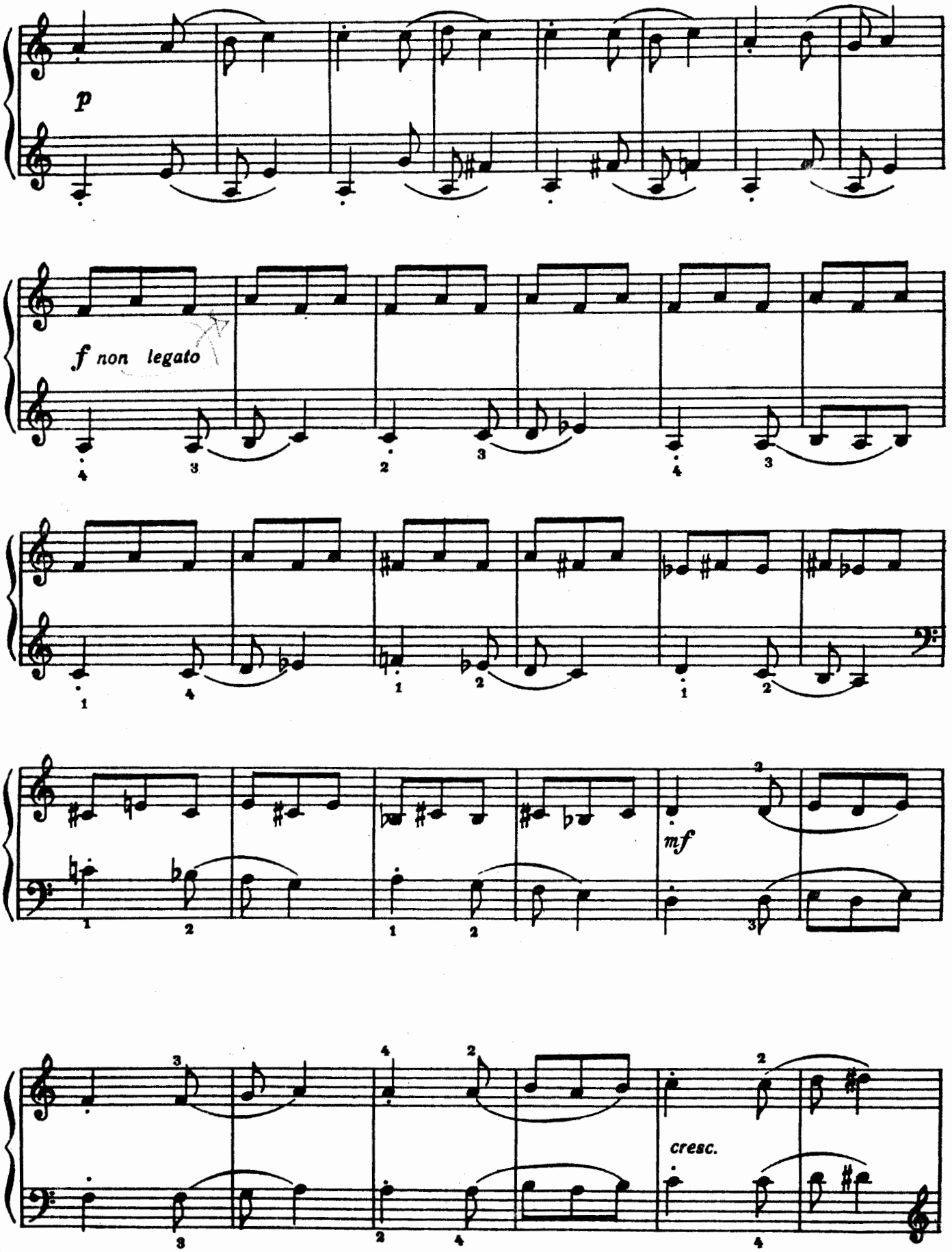
2. Bed-Time Story

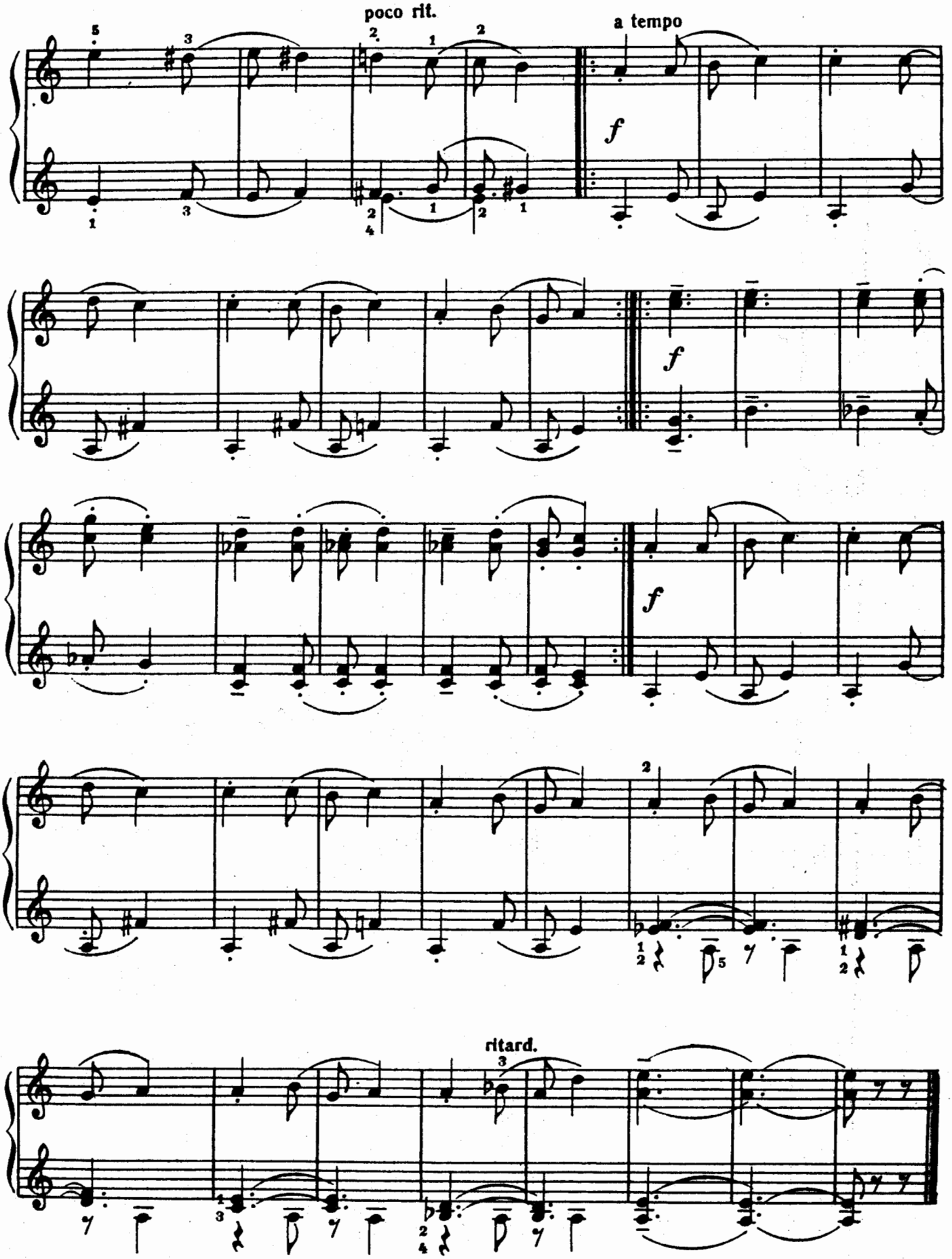




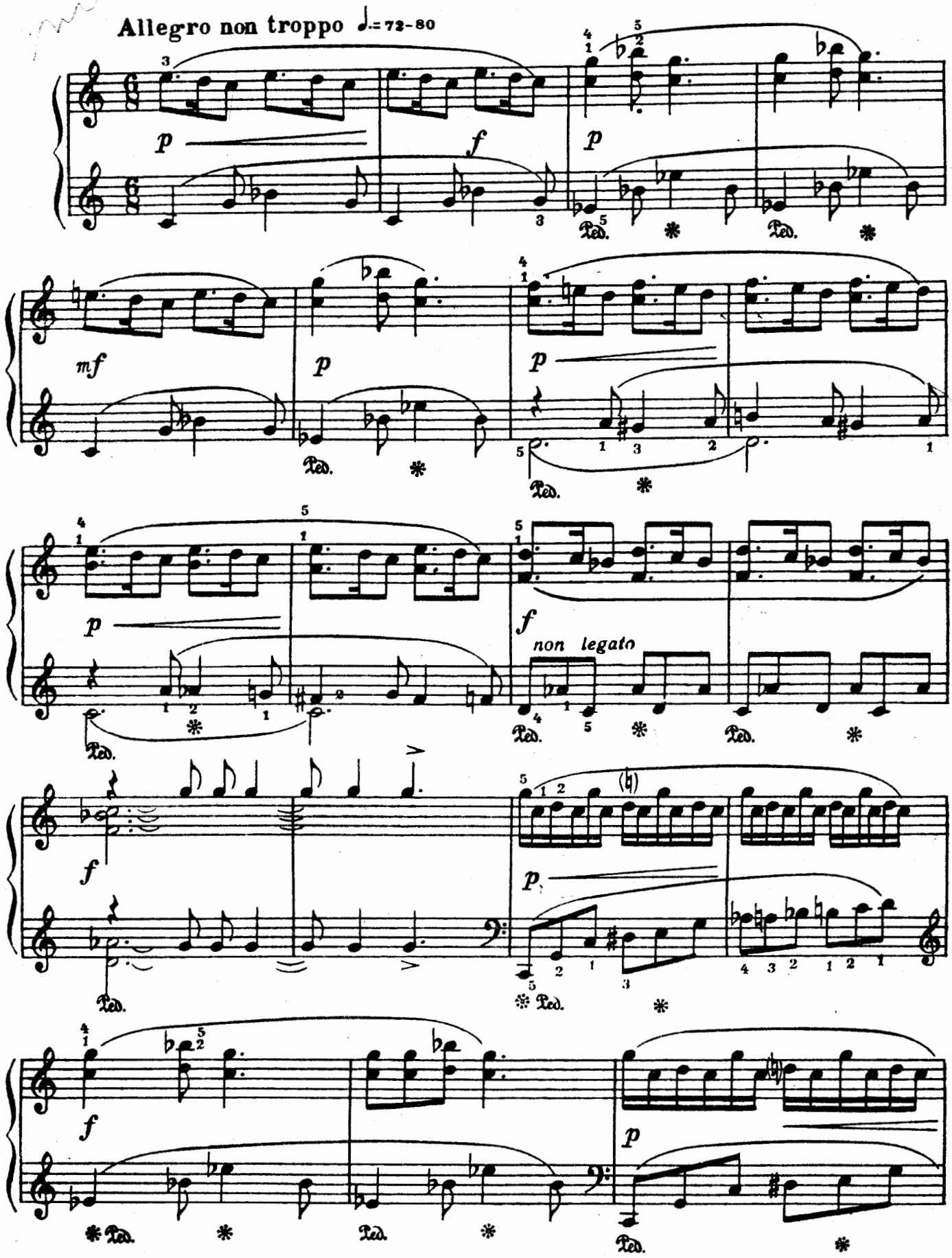
3. Eastern Dance

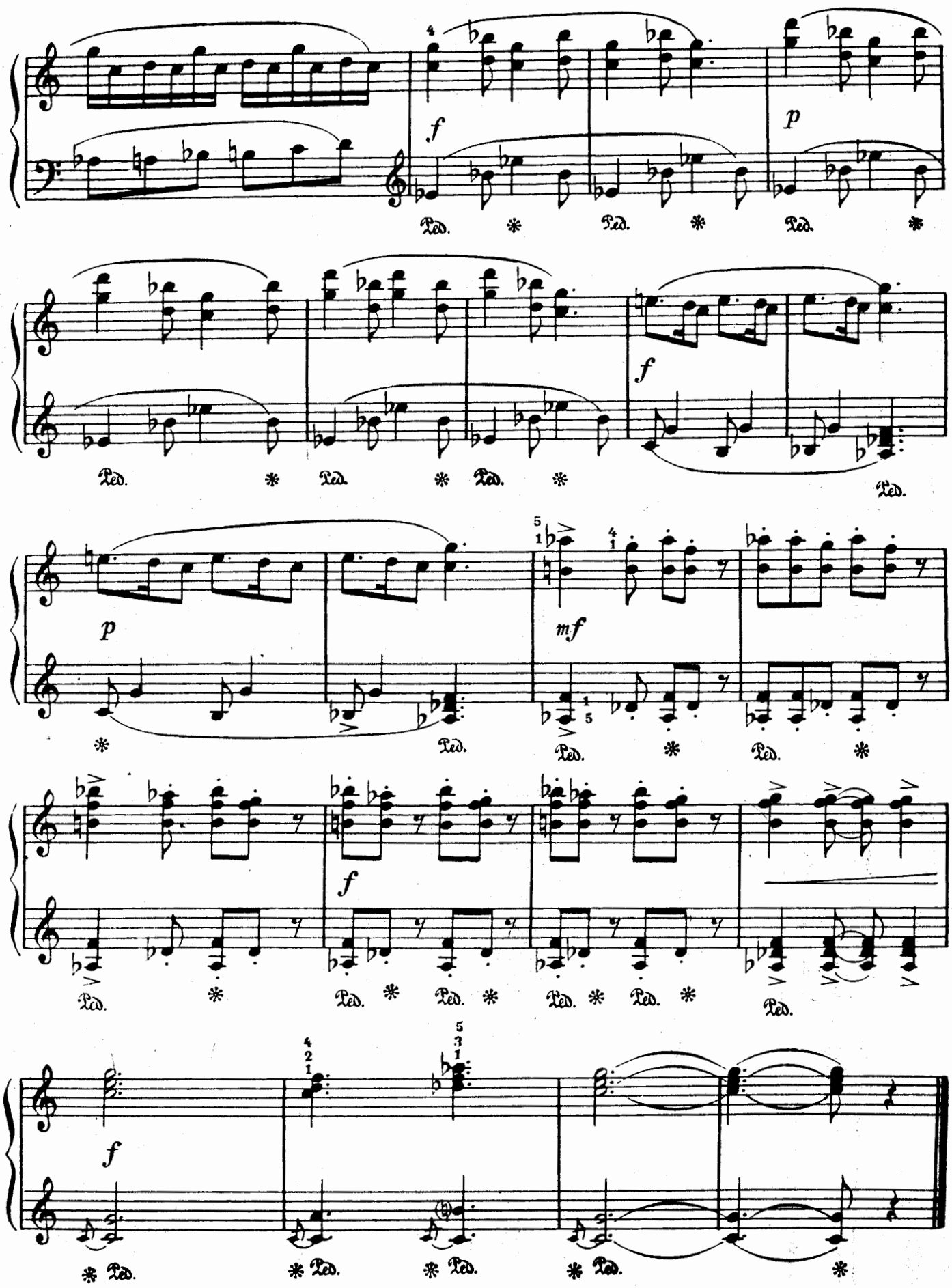



p
f non legato
mf
cresc.

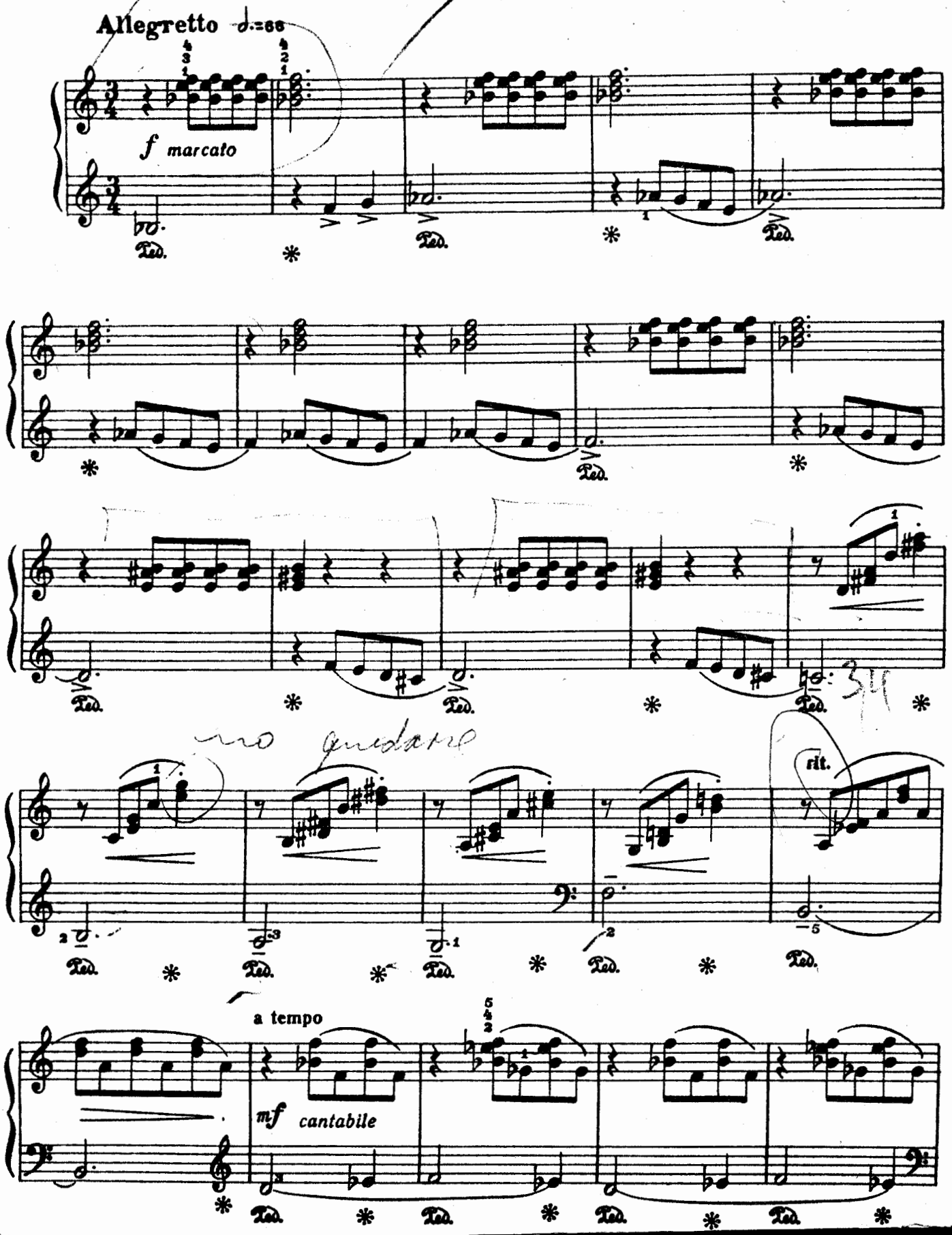

poco rit.
a tempo
f
f
f
ritard.

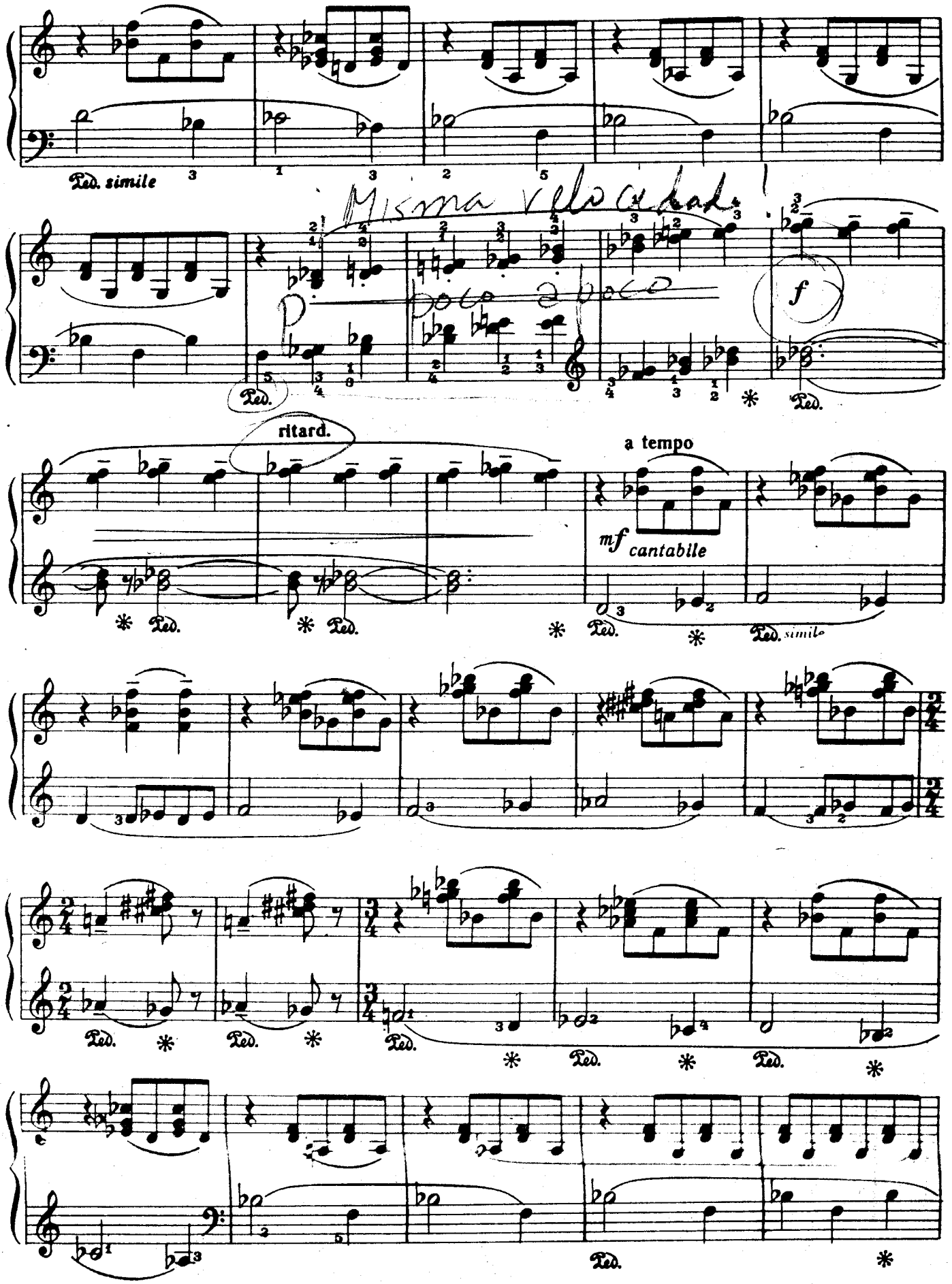
4. The Leopard on the Seesaw

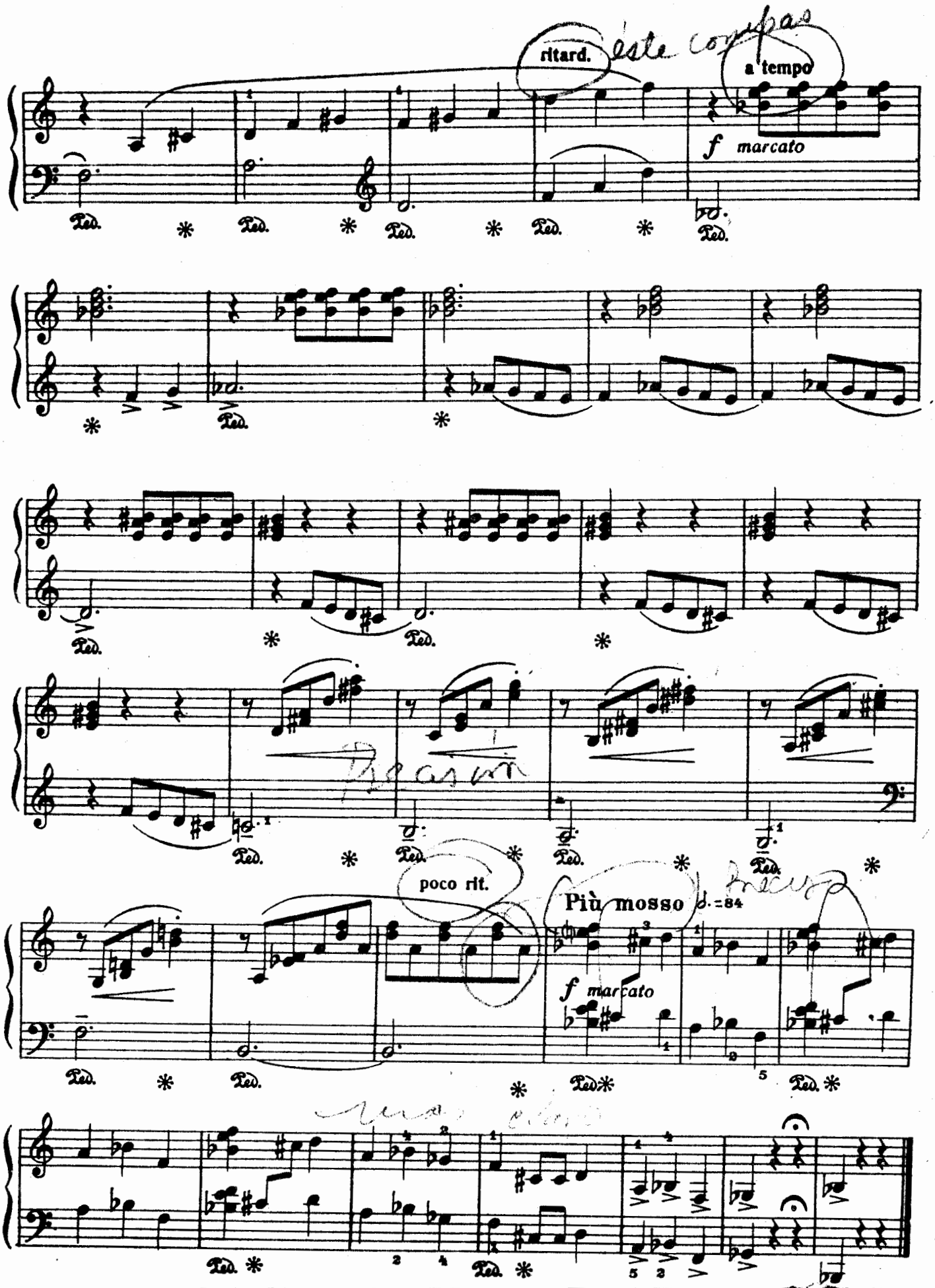



f
p
Ped.
f
p
mf
f
f

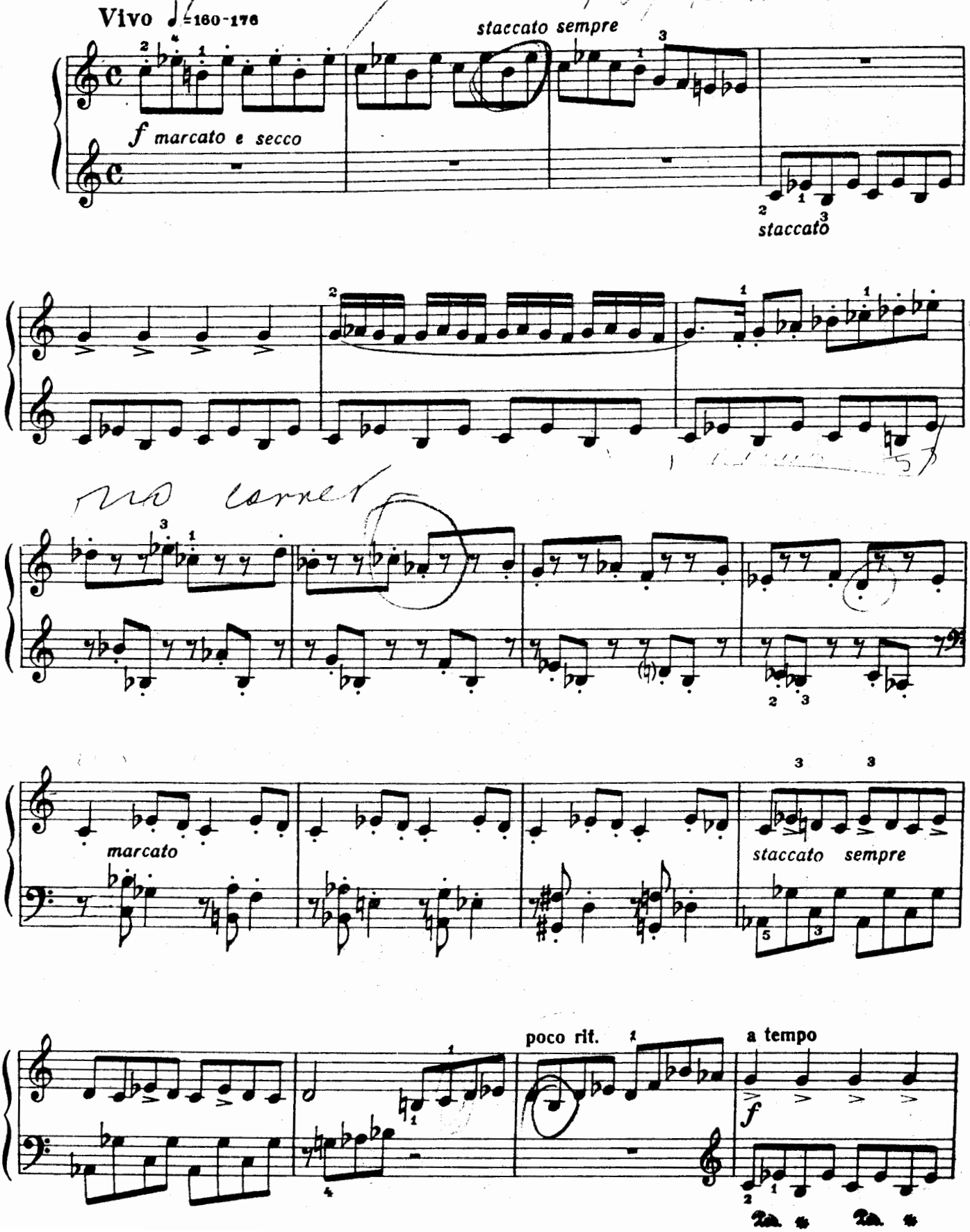
5. Snare Drum

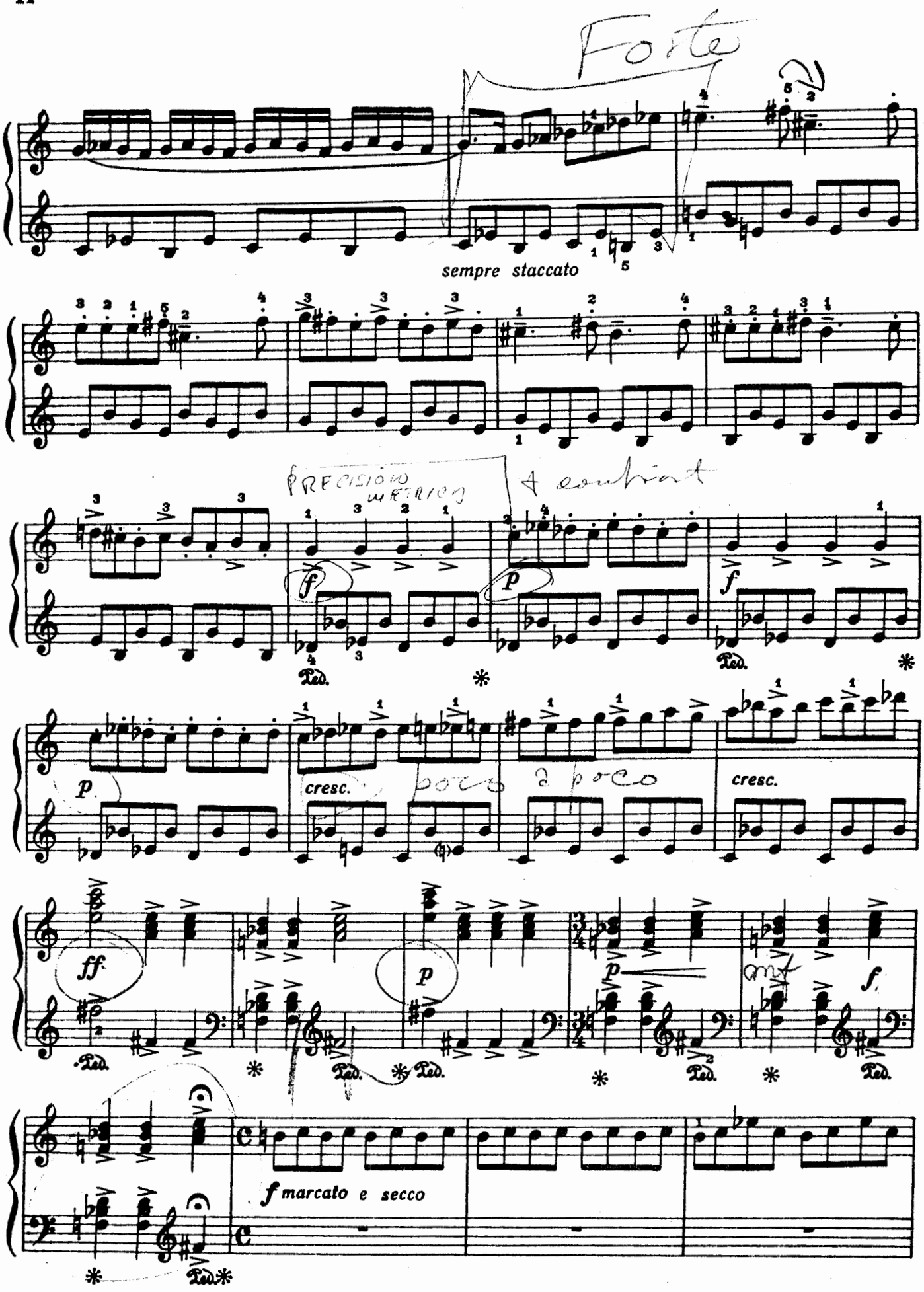


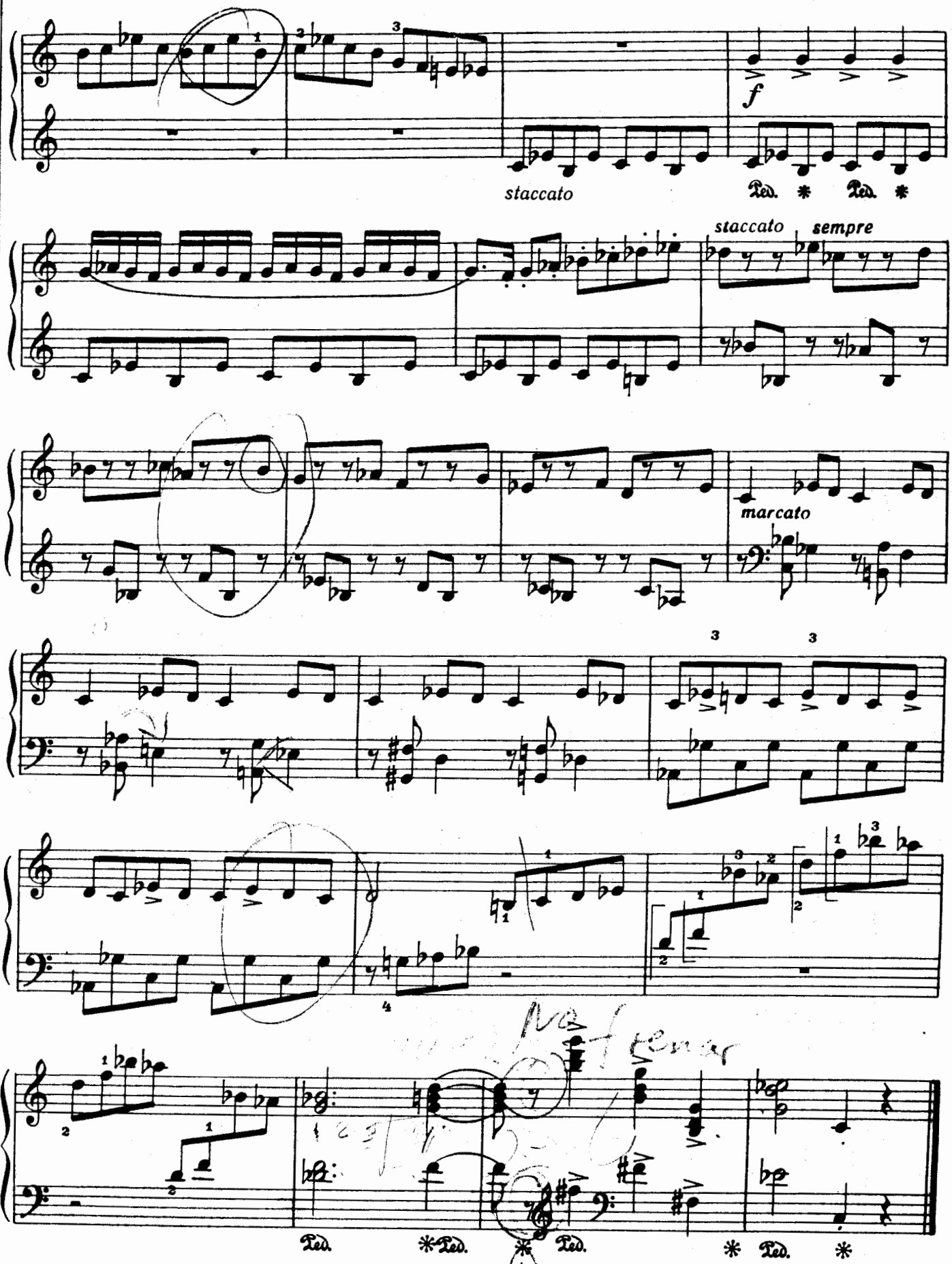

Ped. simile
Misma velocidad
ritard.
a tempo
mf cantabile
Ped. simile


ritard.
a tempo
f marcato
Ped.
poco rit.
Più mosso ♩.=84
f marcato

6. Two Gossiping Old Women

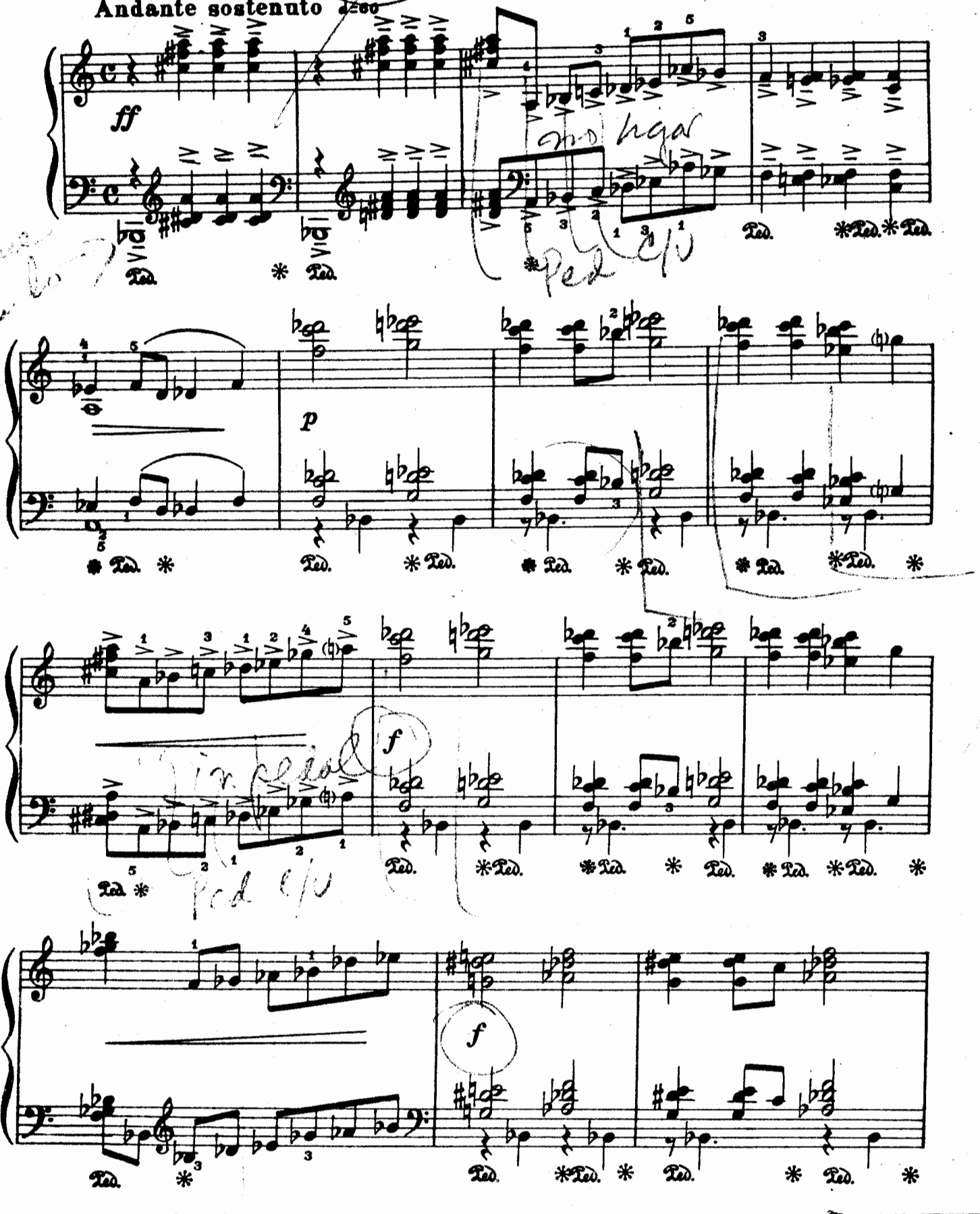


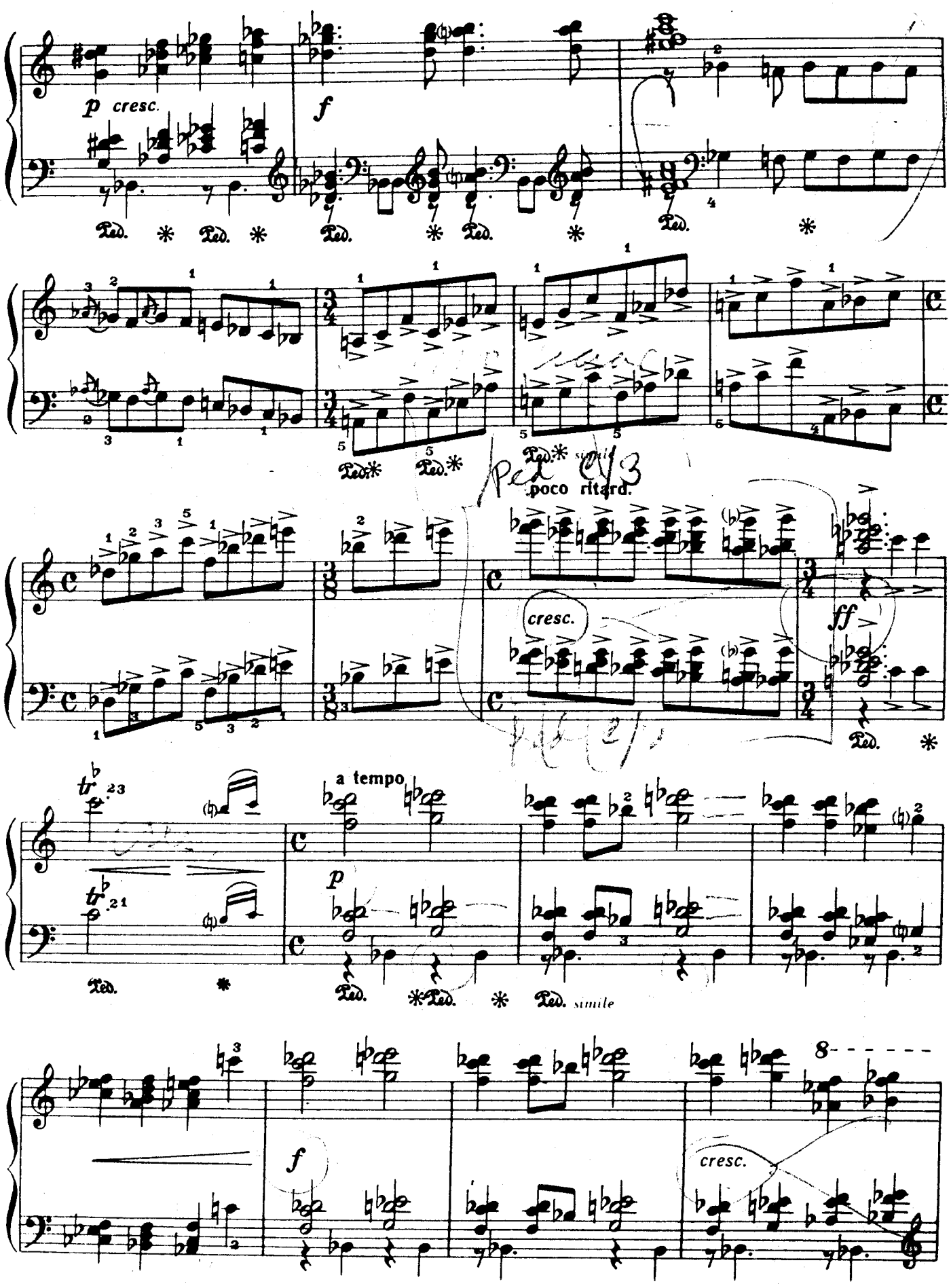

Forte
sempre staccato
PRECISION METRICA
+ contrast
f
p
f
p
cresc.
poco a poco
cresc.
ff
p
p
f
f marcato e secco

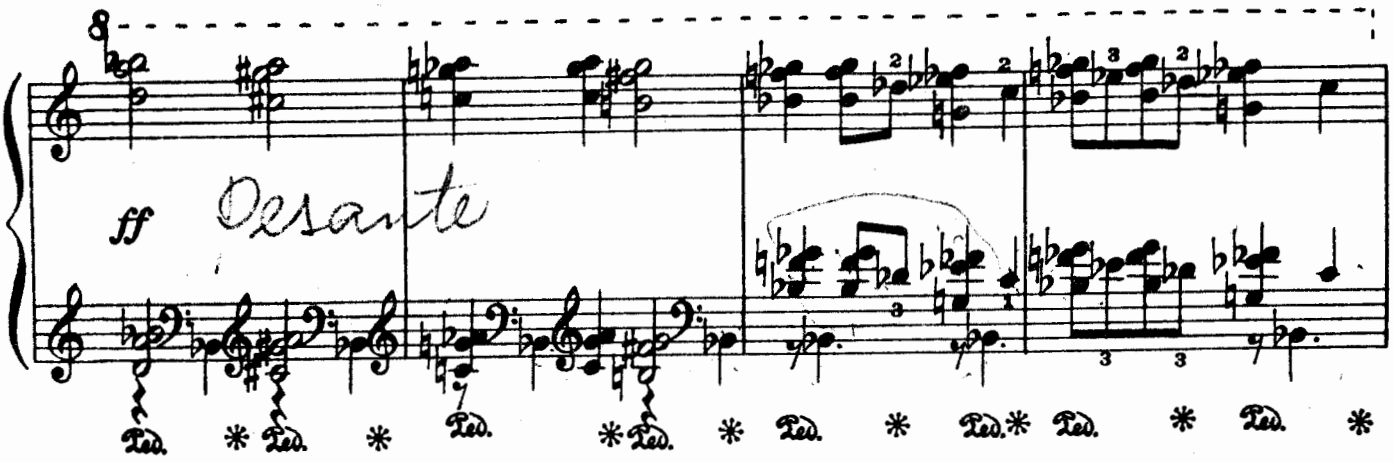

staccato
f
Ped. * Ped. *
staccato sempre
marcato
Ped. * Ped. * Ped. * Ped. *

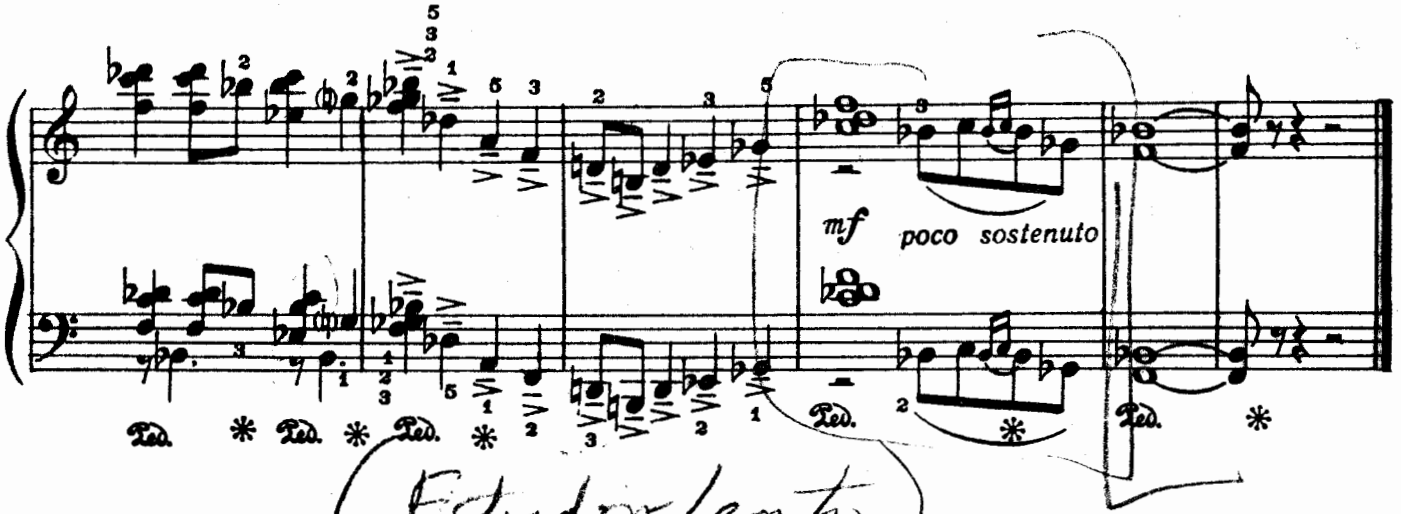
7. Funeral March

Andante sostenuto ♩=60




p cresc.
f
Ped. * Ped. * Ped. * Ped. * Ped. *
Ped.* Ped.* Ped.* simile
poco ritard.
cresc.
ff
Ped. *
a tempo
p
Ped. * Ped. * Ped. simile
f
cresc.
8

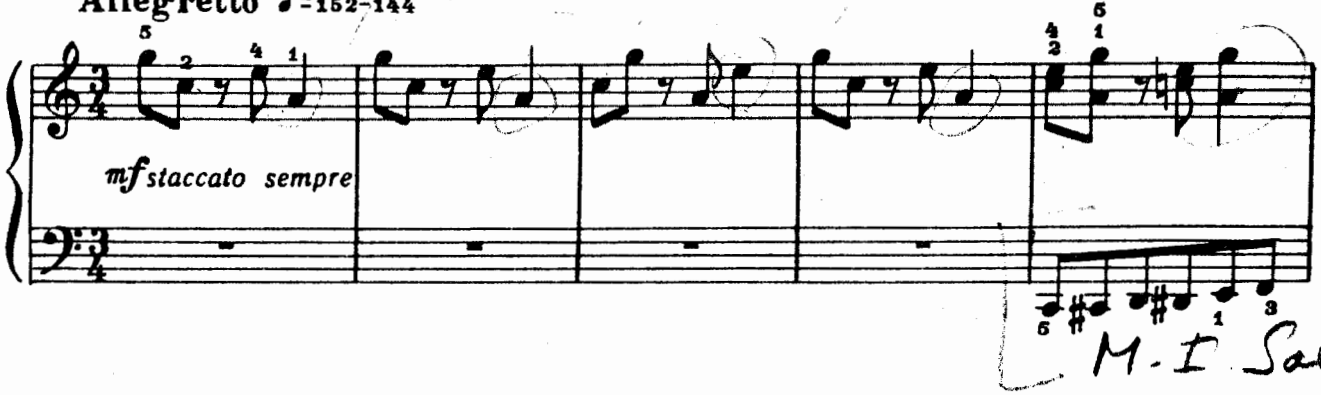




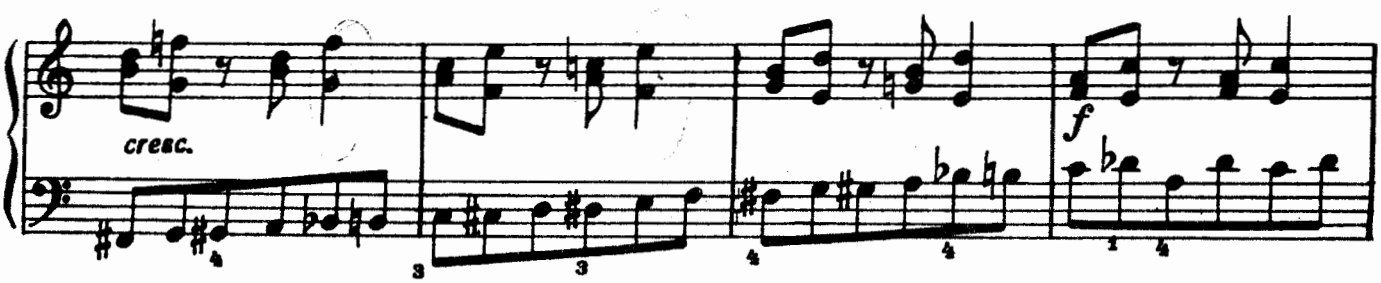
Estudio Lento
Manos Separadas

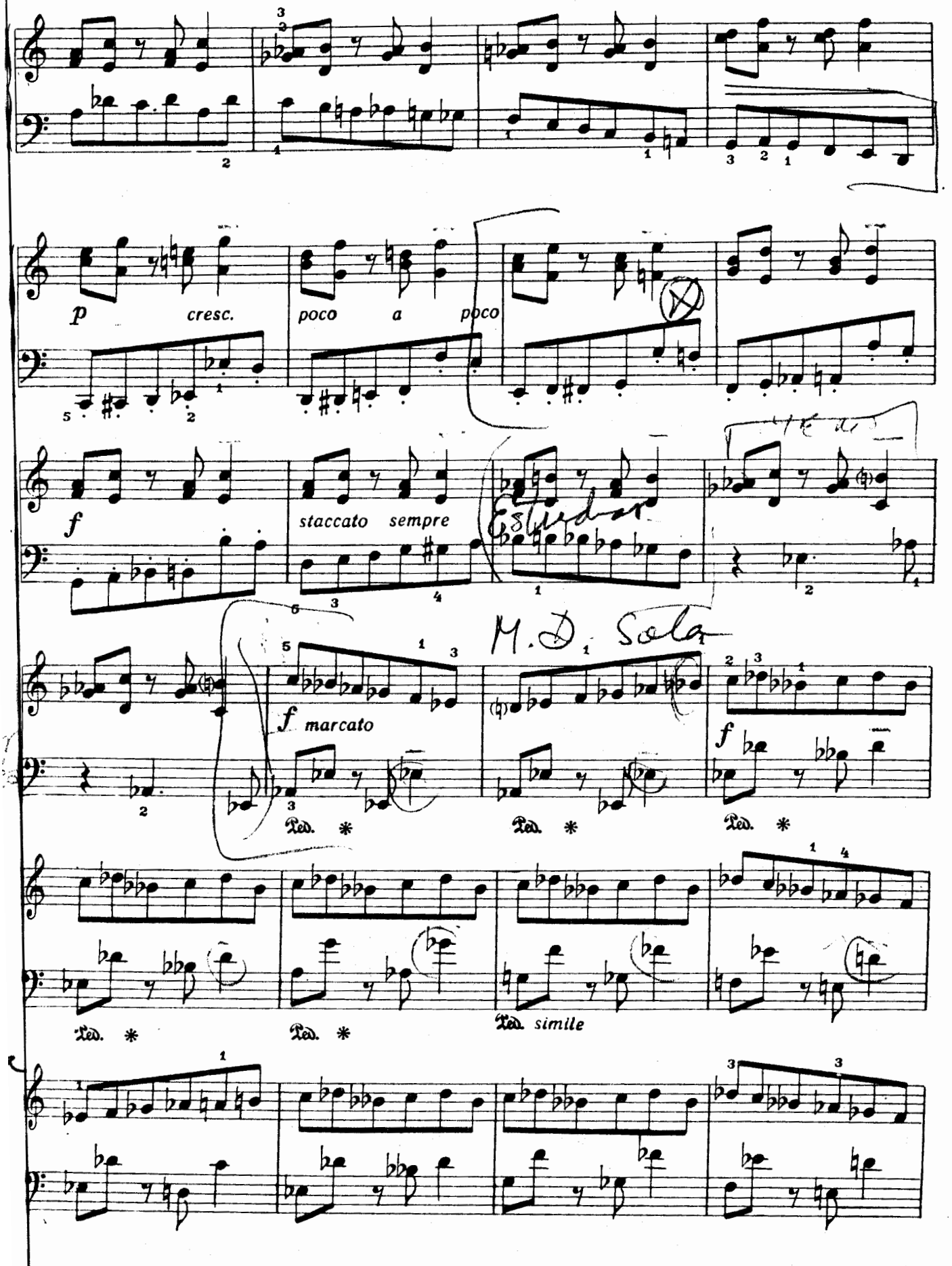
8. Rhythmic Gymnastics

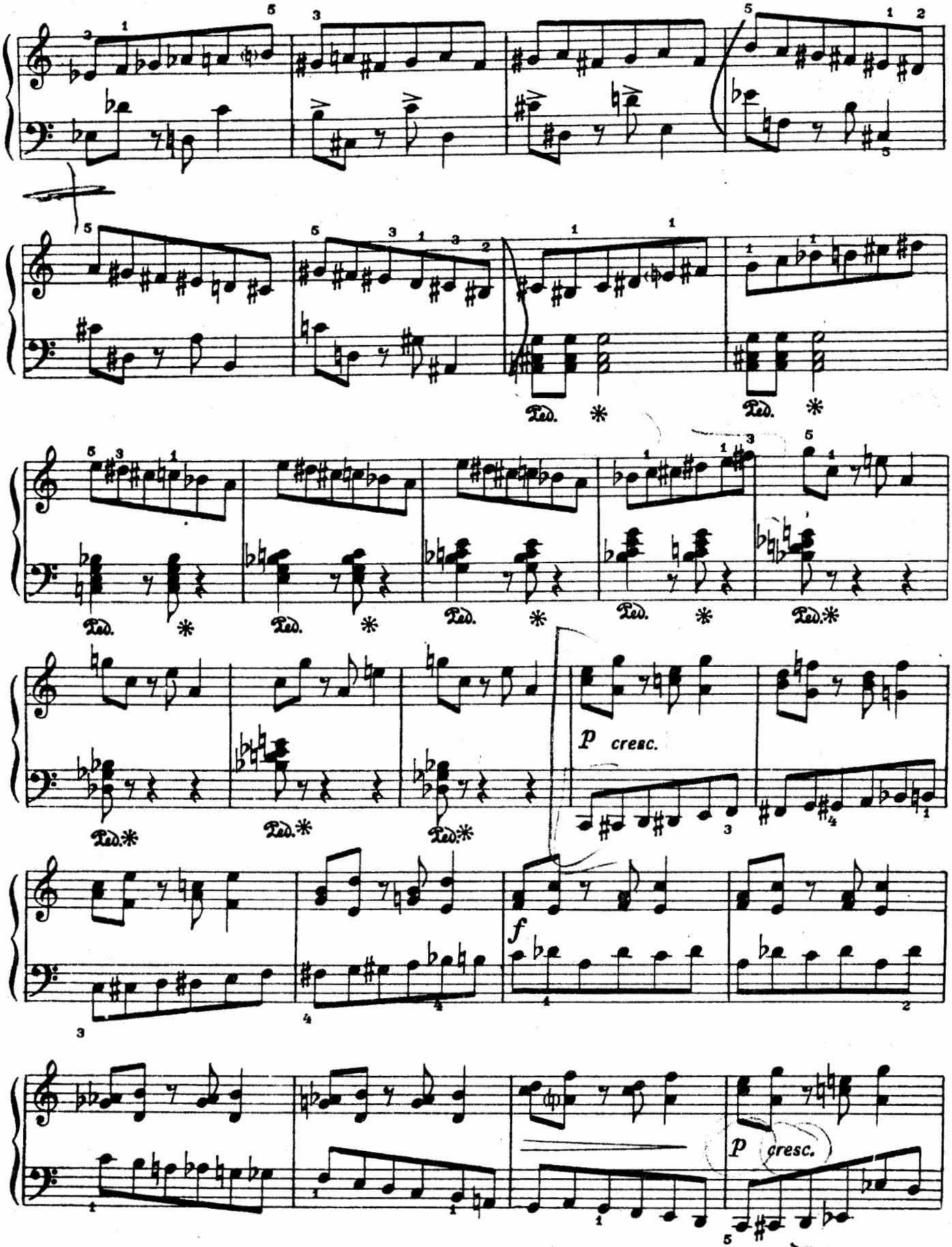
Allegretto ♩=152-144

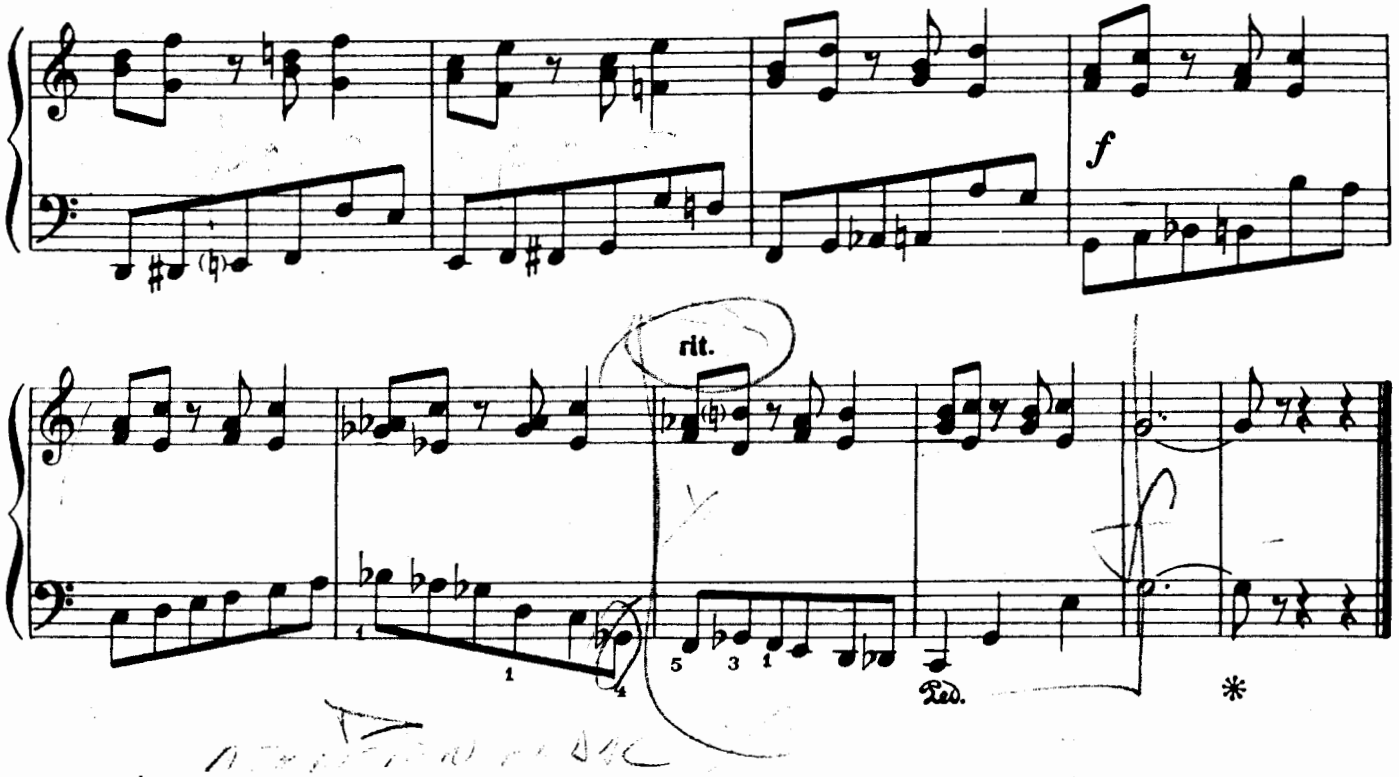


M. I Sala



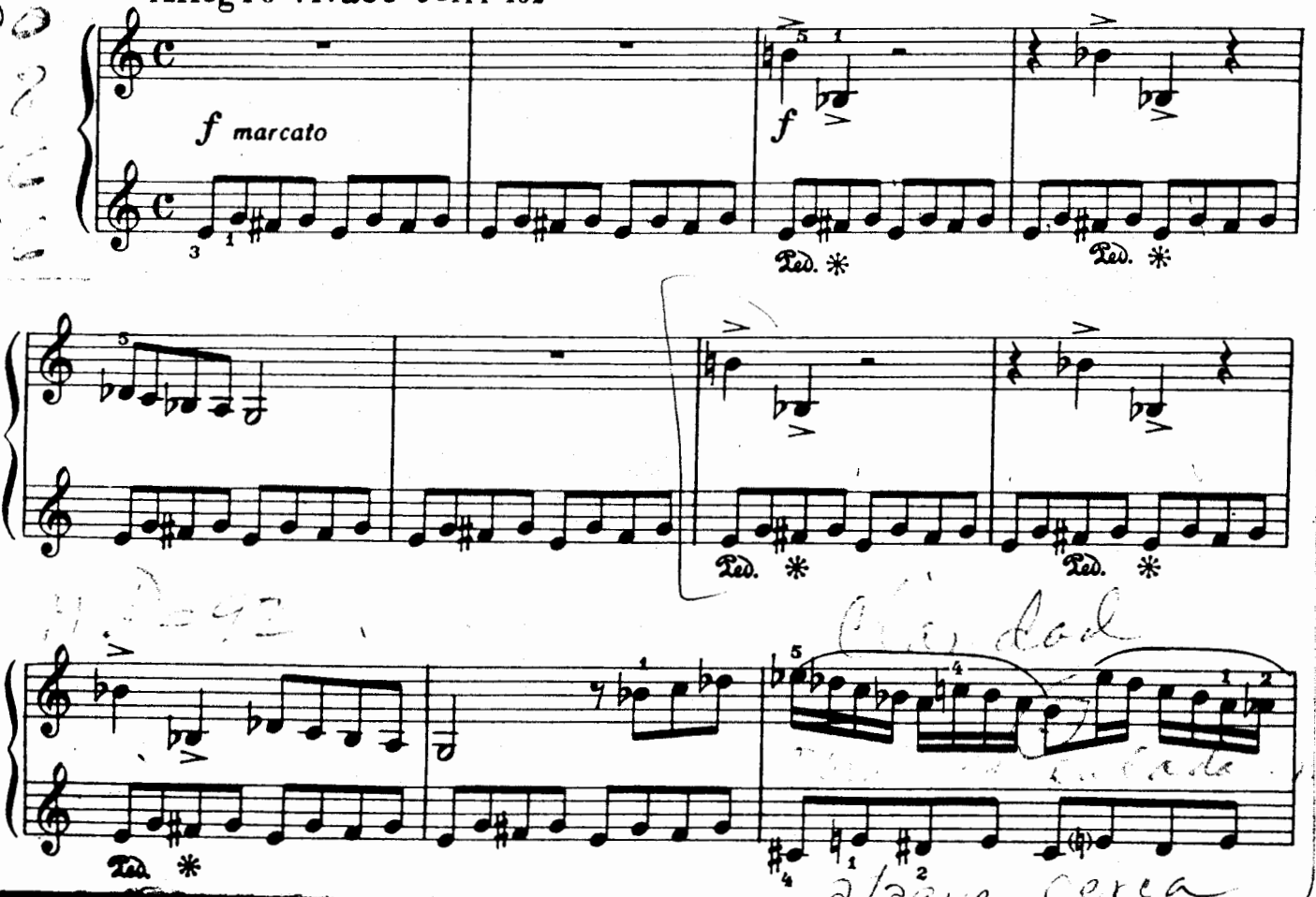

p cresc. poco a poco
f staccato sempre
Estudar
M. D. Sola
f marcato
f
Ped. *
Ped. simile


Ped. *
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *
p cresc.
f
p cresc.

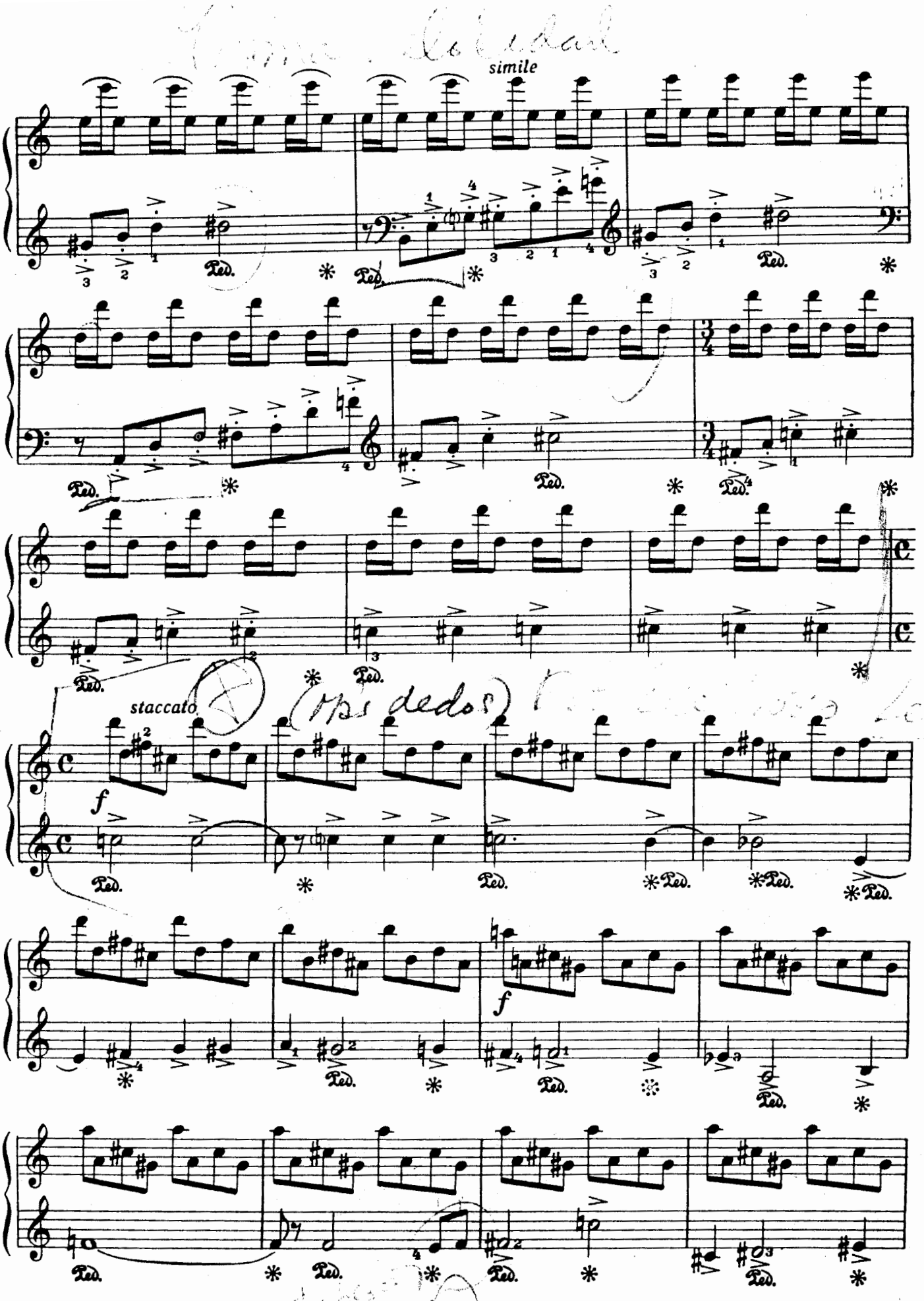


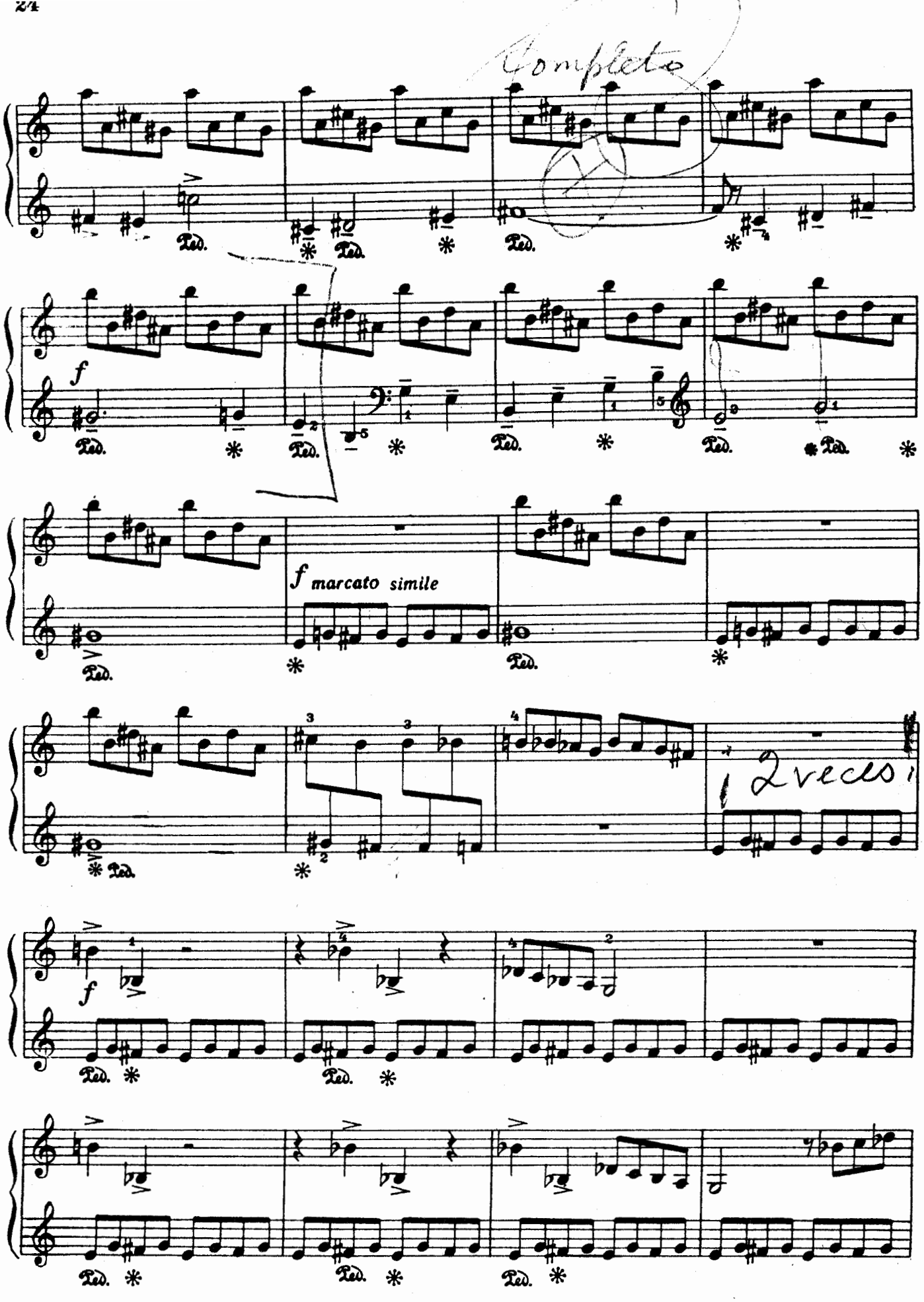
9. Toccata

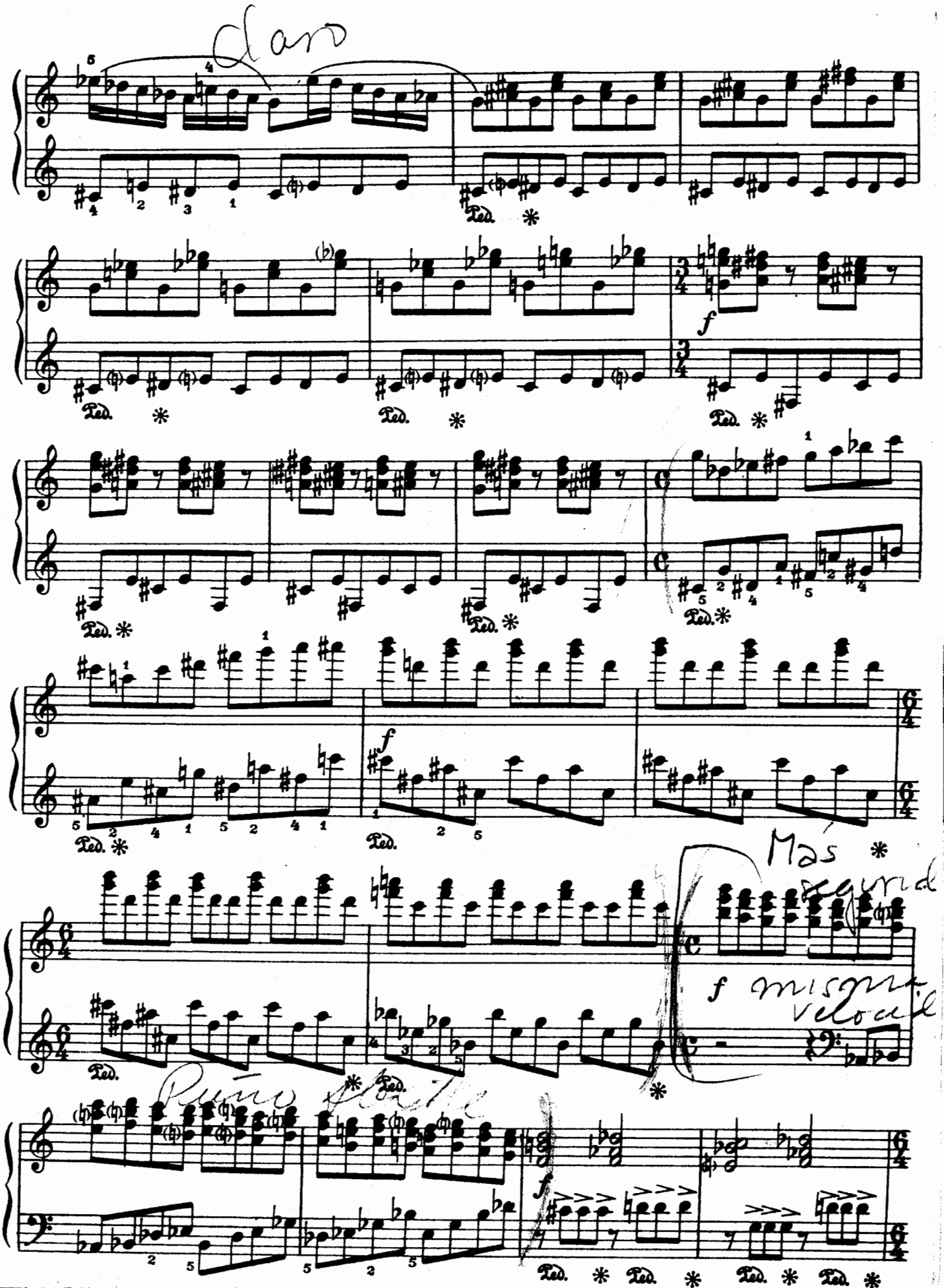
Allegro vivace ♩=144-152

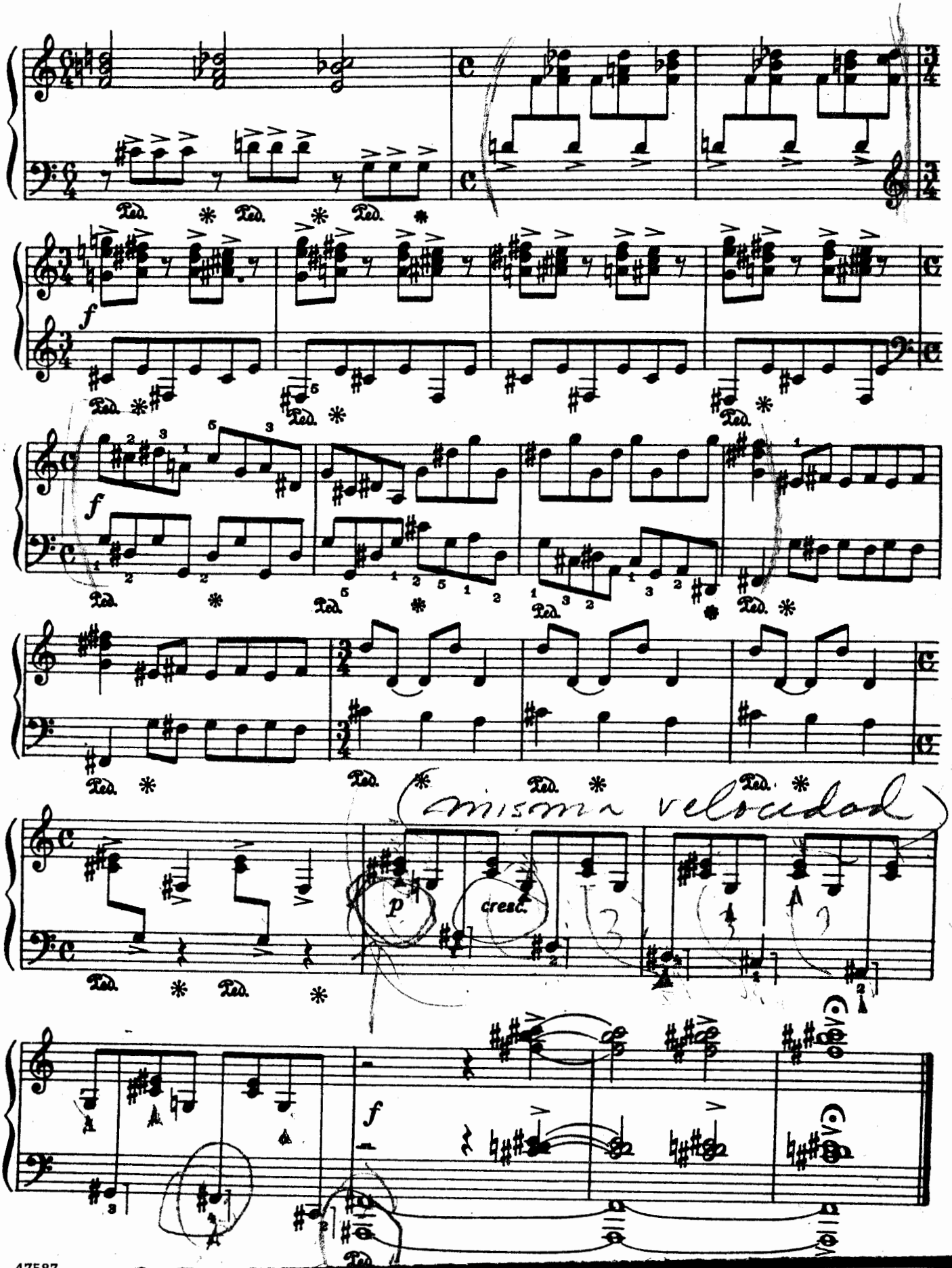


f
f marcato
f
Ped.

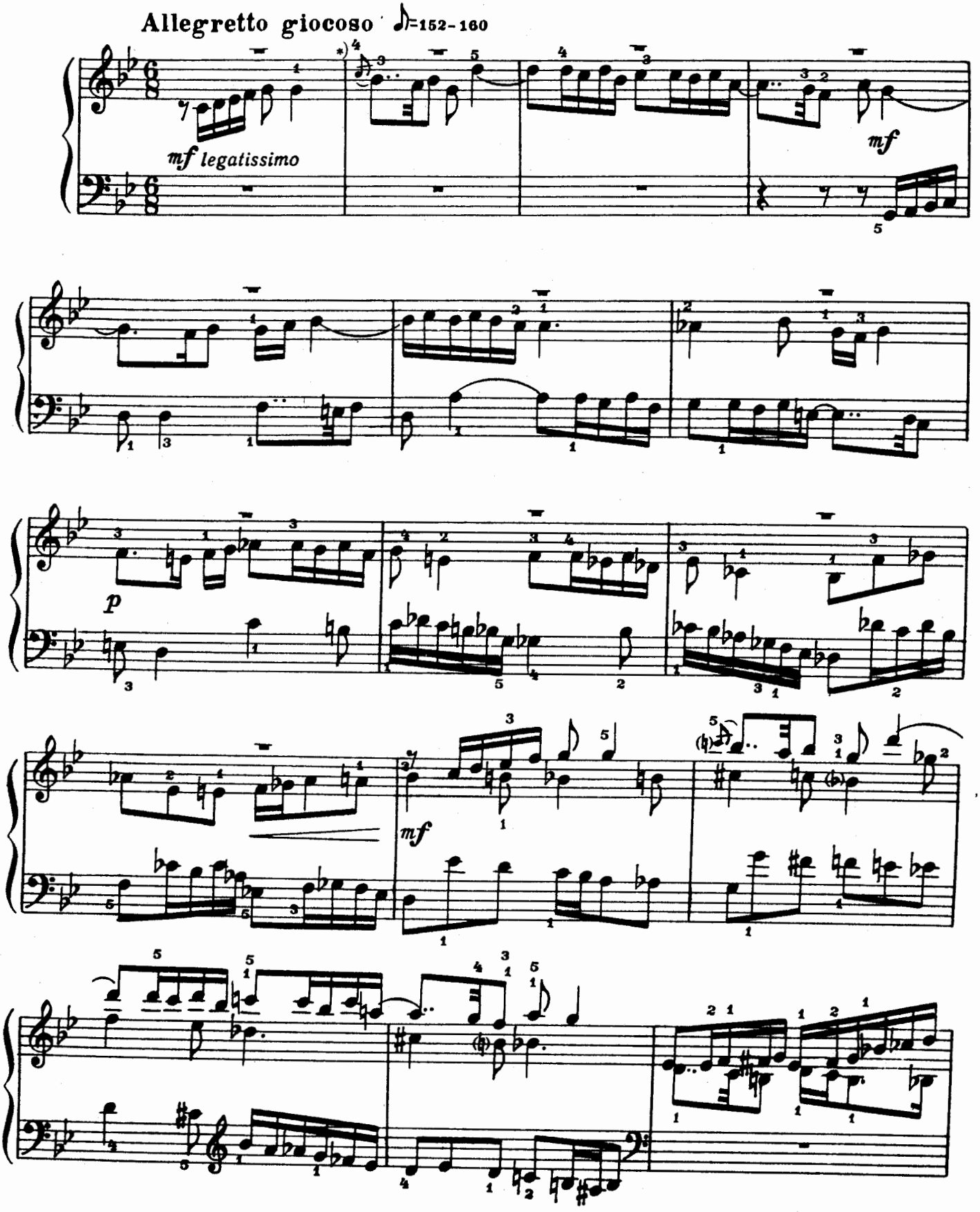

simile
staccato
f
f

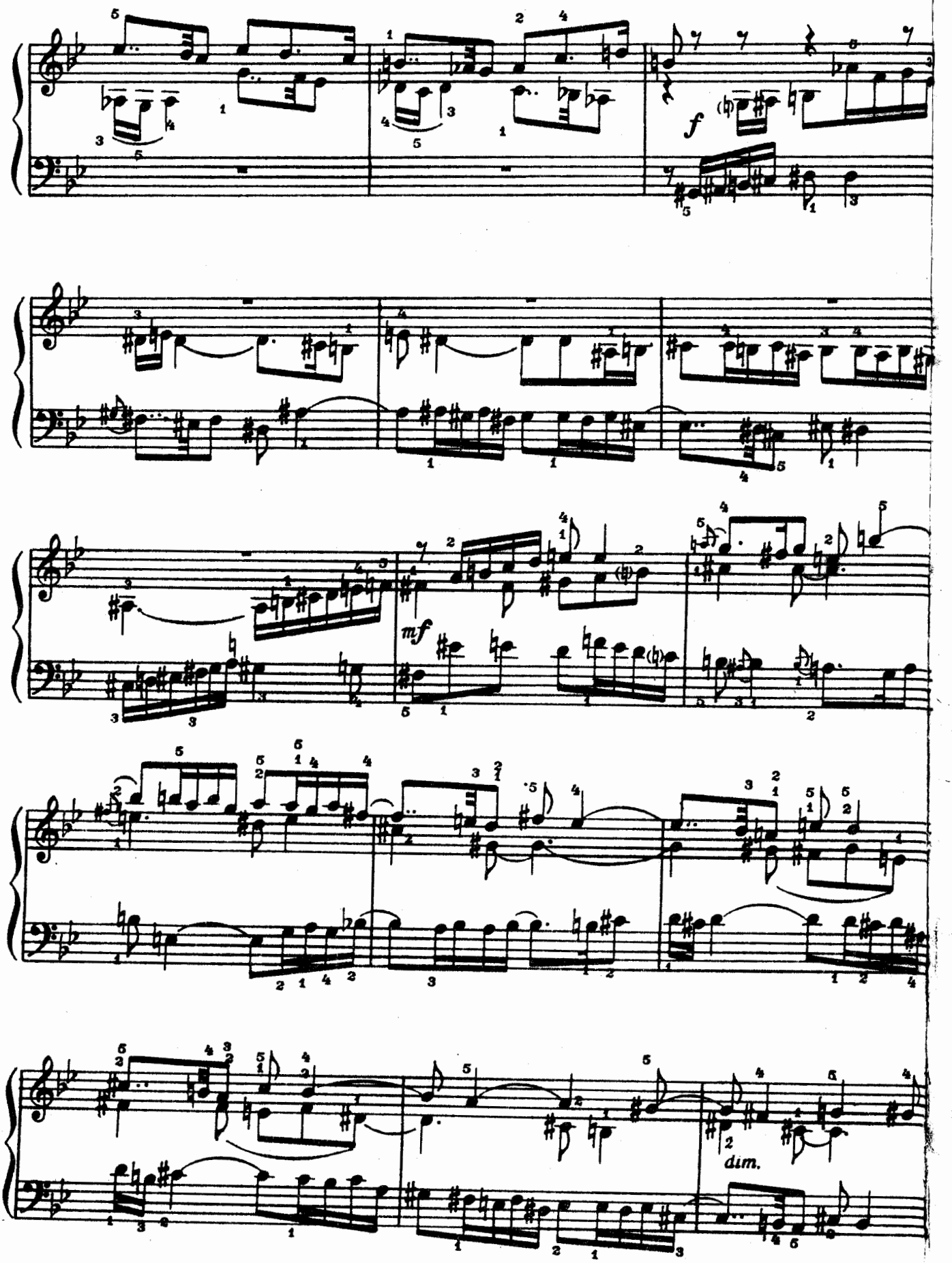

Completo
f
f marcato simile
2 veces
f

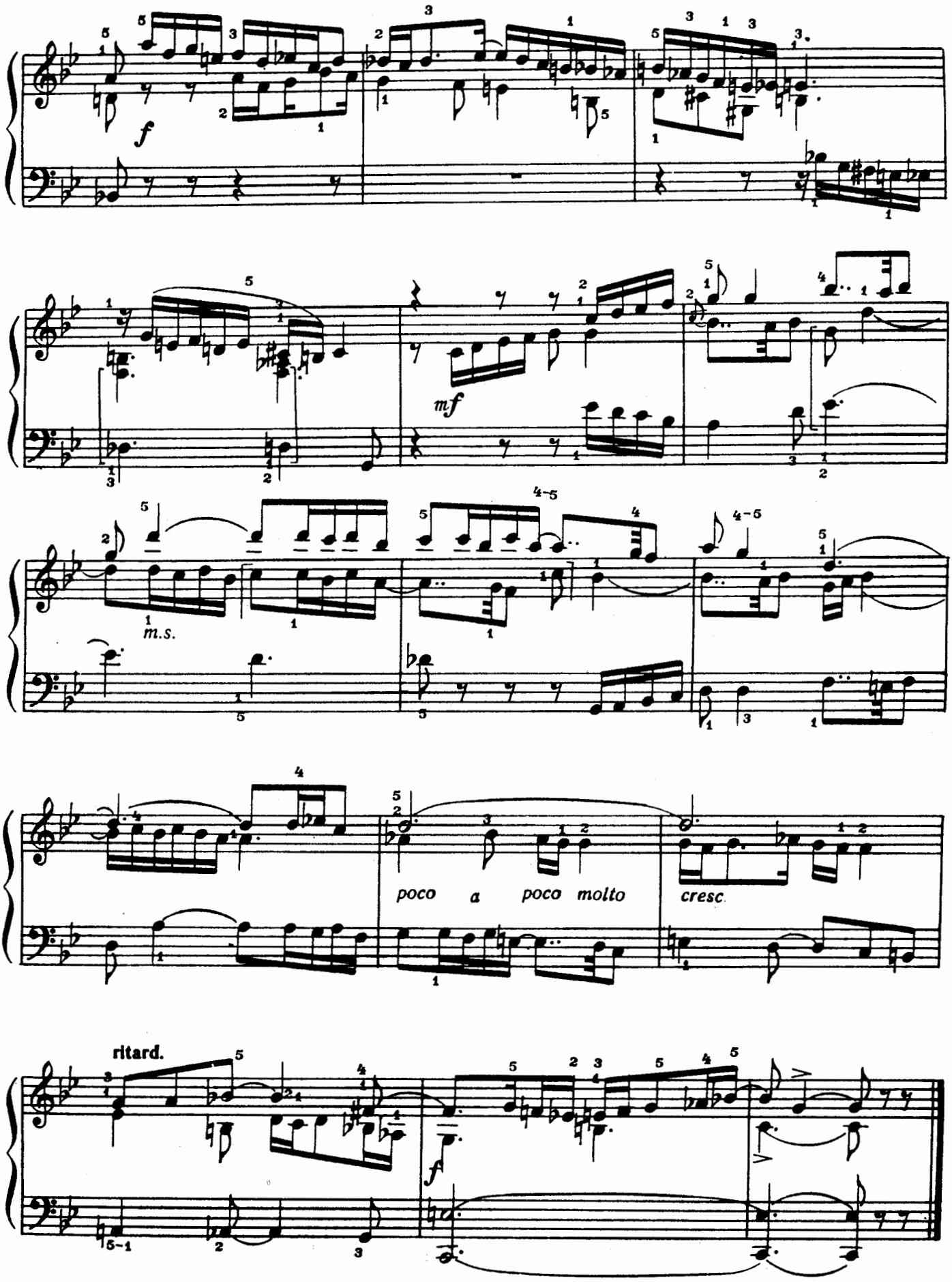

Claro
Ped.
f
Más
f
misma
velocid
Piano
f


Ped.
f
p
cresc.
(misma velocidad)

10. Fugue




f
mf
dim.


f
mf
m.s.
poco a poco molto
cresc.
ritard.
f