

We are continuing our look at **Sonatinas** that began in the last newsletter. In that article, I suggested ten titles that were useful for early Sonatina study. The annotated listing continues with more collections and titles that are progressing in difficulty.

Intermediate

Jazz Sonatina by Robert Vandall
Warner Brothers Publications

Your students will love this Sonatina! It has energy, verve, fun rhythmic interest and sophistication. All three movements are outstanding! For a recital presentation, three students could each perform one movement for a real crowd pleaser.

Clementi Six Sonatinas, Op. 36,
Edited by Willard A. Palmer
Alfred Publishing Co.

It is my guess that this is one of the most established teaching volumes in piano pedagogy. I have never tired of teaching these works in over 40 years. The secret, I believe, is to use all of the Sonatinas, not just the one or two most popular. As I mentioned last month, I really like no. 4 in F Major - all 3 movements.

Sonatina Masterworks, Book 3,
Compiled & edited by Jane McGrath
Alfred Publishing Co.

You can rely on Jane McGrath's selections and supplementary pedagogical ideas in any of her teaching editions. In this third volume of Sonatinas, we have ten complete works with a list of suggested order and thematic index. In addition, there are four pages of intriguing ideas and questions for promoting better understanding of the music. All books in this series also show a correlation of literature levels to other well-known repertoire based on the level chart from Ms. McGrath's The Pianist's Guide to Standard Teaching and Performance Literature.

Selected Sonatinas, Book Three,
Compiled & edited by Keith Snell
Neil A. Kjos Music Company

Eighty pages are filled with two Clementi Sonatinas, Op. 36, nos. 4 and 6; Mozart Sonata K 545; Beethoven Sonata, Op. 49 no. 2; two Kuhlau Sonatinas, Op. 20 no. 1 and Op. 88 no. 3 (3rd movt. Allegro Burlesco); and Kabalevsky Op. 13 no. 1 Sonatina in a minor. Can you believe all this music for \$7.95?

Gurlitt Six Sonatinas, Op. 54,
Willard A. Palmer, editor
Alfred Publishing Co.

These Romantic Sonatinas are perhaps not as well known, but offer a good change of sound from traditional Classic Sonatinas. If you like Gurlitt's earlier level Album for the Young, Op. 140, as I do, you'll appreciate the musical challenges of these Sonatinas.

Friedrich Kuhlau Sonatinas.
Compiled & edited by Dale Tucker
Warner Brothers Publications

This volume contains six works - Op. 20, no 1 & 2; Op. 55, no. 6; Op. 59, no. 1; Op. 60, no. 3; Op. 88, no. 4. These are selections that will offer variety to your normal Sonatina repertoire.

Clementi Six Sonatinas, Op. 4.
Willard A. Palmer, editor
Alfred Publishing Co.

The Op. 4 Sonatinas are a more advanced level than Op. 36. Each has only two movements. A larger hand span is required, as there are many broken and blocked octave passages.

Kabalevsky Sonatina in a minor, Op. 13 no. 1 (1930)
Alfred Publishing Co.

This three movement work is appealing for its' vitality and colorful harmonies. Both 1st and 3rd movements are showy and are good for performances. Study of this work offers a good opportunity to compare historic styles within the same form.

Khachaturian Sonatina (1959)
Willard A. Palmer, editor
Alfred Publishing Co.

The first movement is popular and can be found in collections. Students enjoy the spirited quality of Khachaturian's broken L.H. octaves, patterned R.H. 16th notes and some fun syncopated rhythms. There is a spare and challenging contrasting section. I also enjoy teaching the third movement. It is a toccata in rondo-form and is much longer (12 pages) and more difficult. It requires evenness, coordination and control for the extended 16th note passages. This is a colorful and flashy choice for festival or recital.

All of the **Sonatina** materials are extremely useful in preparation for Music Progressions testing. For example, by Level Five, the student is demonstrating dominant to tonic chords. This repertoire is ideal to search for representative samples of this progression. Discuss form with your students. In Level Six, students identify binary and ternary forms. It takes many repetitions (dare I say - years!) for students to fully recognize and understand Sonata-Allegro form. Begin the conversation now early.

And finally, in addition to playing and teaching this wonderful **Sonatina** repertoire, be sure to investigate the wide selection of correlated CDs for listening. Listening together with your students can enhance musical understanding and performance goals. It is also a good way to learn about new teaching choices. I enjoy previewing a new work for a student by hearing a polished example.

Look for these pedagogical CDs at Senseney Music:

Selected Sonatinas, Books 1, 2, 3
Diane Hidy, piano

Kuhlau Sonatinas, Op. 20 & Op. 55
Nelita True, piano

Clementi Six Sonatinas, Op. 36

Diane Hidy, piano

Lichner Sonatinas, Op. 4, Op. 49, Op. 66

Hans Boepple, piano

Diabelli Sonatinas, Op. 151, Op. 168

Hans Boepple, piano

Sonatina Album for the piano

19 Sonatinas & easier Sonatas plus

8 additional favorites. Correlates with

Sonatina Album for the Piano, edited by

Allan Small, Alfred Publishing Co.

Kim O'Reilly, piano

Keep your teaching alive by inserting new music into your routine. Challenge yourself to teach a different Sonatina (or several!) each season. Your excitement and interest will be transferred to your students. Happy teaching! Let me know your thoughts and comments please.

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