

## **Asheville Piano Competition Repertoire to Use for Purpose of Comparison**

The following list of common classical selections may be helpful in defining the “edges” of each of the five Levels of Difficulty used in the Asheville Piano Competition. Each piece has been chosen because it demonstrates an extreme end and interpretation of one of the five levels, either easy or difficult. The placement suggested in this list is not the only one possible - one teacher might call the particular selection a “difficult” piece from a lower level, while another might call the same piece an “easier” selection from the next higher level. A rationale - Reason - for choosing the particular level placement used here is given for each piece, along with several Sources where the piece may be found. Music excerpts, examples, are given at the end of this repertoire list for purposes of identification.

**PRIMARY:** ( Pieces simpler than the Difficult selection given below definitely belong at this level.)

**Difficult** selection is “Hungarian Dance” by Bela Bartok. (See musical **example # 1**)

Reason: Although the technical coordination necessary to play this piece may be viewed as more advanced than a Primary Level piece, this short composition stays within a five finger position, with basic notes, simple rhythms, and easy broken chords for the left hand.

Sources: #10 “Allegro” or “Hungarian Folk Song” from First Term at the Piano by Bela Bartok. Found p.117 in Vol.1 of Essential Keyboard Repertoire, ed. Lynn Freeman Olson, Alfred Pub.#501; also in Level 1 Piano Repertoire, Romantic & 20<sup>th</sup> Century, ed. Keith Snell, Kjos Music Co. #GP621.

**ELEMENTARY:**

**Easy** - “Promenade” by Reinagle (See **Ex. #2**)

Reason: A short piece with easy notes, rhythms, and simple movements for each hand; but the contrapuntal texture requires a sophistication which most Primary level pieces would not have.

Sources: p. 40 The Joy of First Classics, ed. Denes Agay, Yorktown Music Press; p. 9 Essential Piano Repertoire, Preparatory level, ed. Keith Snell, Kjos #GP450; also in Essential Piano Repertoire Baroque & Classical, ed. Snell, Kjos #GP600. Found in Piano Adventures Lessons Book 3A by Faber and Faber

**Difficult** - “Spiritoso” from Sonatina Op. 36, No.3 by Muzio Clementi. (**Ex. #3**)

Reason: Although the sonatina movement is more advanced in terms of length and development and requires scale passage-work and change of hand positions, the piece is in the key of C major, and the broken chords and scales are in that and closely related keys, requiring only a very basic knowledge of theory essentials and keyboard techniques.

Sources: standard editions of Op. 36 Sonatinas by Clementi abound; also found p.48 of Piano Literature Vol. 3, ed. James Bastien Kjos GP20.

**INTERMEDIATE:**

**Easy** - “Little Prelude in C major”, BWV 939 by J. S. Bach (**Ex. #4**)

Reason: Piece is short and in C major; but, very precise coordination is necessary to perform the left hand ornaments, and more complex fingerings are required for smooth transitions between measures

in both hands. The counterpoint employed definitely makes a case for its placement in the Intermediate level.

Sources: p. 16 Essential Keyboard Repertoire, Vol. 2, Lynn Freeman Olson, Alfred Pub. #503C; p. 24 Easy Classics to Moderns, vol. 17 from Music for Millions series, ed. Denes Agay; p. 36 in Easy Piano Classics, of Older Beginner Piano Library, ed. James Bastien, Kjos #WP42.

**Difficult** - #5 “Allegro vivace in F minor” from Moments Musicaux Op.94 by Franz Schubert  
(Ex. #5)

Reason: This flashy piece which has challenging, quick hand movements and a difficult lyrical section in terms of melodic voice leading and balance could definitely be put in a higher level; however, the simplistic 2/4 meter and repetitive passages could be managed by a good intermediate level student.

Sources: p. 26 in Schubert Moments Musicaux, Op.94, Impromptus, Opp. 90 & 142, ed. Murray Baylor, Alfred masterwork Edition, #530; in Schubert His Greatest Hits, vol. 1 from World’s Favorite Series; Schubert - an Introduction to his Piano Works, ed. Margery Halford, also an Alfred Masterworks Edition ISBN0739021478; also many other editions of the Moments Musicaux are available.

### **DIFFICULT:**

**Easy** - #3 “Solitary Flowers” from Forest Scenes, Op. 82 by Robert Schumann (Ex. #6)

Reason: Although the straightforward 2/4 meter and largely single melodic line for the right hand looks easy at first glance, the player needs meticulous accuracy with the “stride bass”, and a good legato technic for that simplistic-looking melody. The middle section is thorny, with difficult intertwined melodic lines. Like Mozart, to play this piece well one needs to be either a child or a genius!

Sources: Forest Scenes, Op. 82 by Robert Schumann, Schirmer’s Library vol. 1690; Programme Music, 40 Original Piano Pieces, Schott cat. #ED9043; Selected Masterpieces, Vol. 2, Level 8, G. Schirmer LB1995 or HL. 50482106; other editions readily available.

**Difficult** - “Elite Syncopations” by Scott Joplin (Ex. #7)

Reason: The stride bass becomes much more challenging in this selection than it was in the Schumann piece. The length of the piece, changing keys, and coordination necessary to pull off a graceful-sounding performance demands a lot from a student who isn’t quite ready to be an “advanced” player. Yet, there is not a lot of contrapuntal voicing required, so the musicality necessary to play well is not what might be expected from a truly advanced pianist.

Sources: p.58 in Masterwork Classics Level 9, ed. Jane Magrath, Alfred Pub., #17213; p.40 in Scott Joplin King of Ragtime, Lewis Music Publishing Co.; p.85 in Classic Piano Rags, ed. Rudi Blesh, Dover Music Series.

**ADVANCED:** (Only an Easy piece is needed, as this is the highest level of the competition.)

**Easy** - #10 from Bagatelles, Op. 5 by Alexander Tcherepnin (Ex. # 8)

Reason: Although this piece is extremely short for an advanced level piece, and it largely consists of a right hand chromatic line with only single notes or intervals provided by the left hand, to perform this piece takes the courage of a dare-devil. It is so fast, with musically unprepared changes of texture and dynamic, that only a very skilled, experienced player can pull off this feat.

Sources: Bagatelles, Op. 5 by Alexander Tcherepnin, ed. Lynn Freeman Olson, Alfred Masterworks Edition; Bagatelles, Op. 5, Tcherepnin, pub. G. Schirmer, HL50328890; Romantic & 20<sup>th</sup> Century from Piano Repertoire, ed. Keith Snell, Kjos Music #GP629.

## MUSICAL EXAMPLES:

### #1 - "No. 10: Folk-song" from First Term at the Piano by Bela Bartok

Allegro. (♩ = 72)

*f*

### #2 - "Promenade" by Alexander Reinagle

#### 2. Promenade

Andantino

*mf*

### #3 - "Spiritoso" from Sonatina, Op. 36, No.3 by Muzio Clementi

Muzio Clementi  
Op. 36, No. 3

Spiritoso

*f*

*p* *mp* *mf*



#7 - "Elite Syncopations" by Scott Joplin

Not fast

By SCOTT JOPLIN

INTRODUCTION

The musical score for the introduction of "Elite Syncopations" is written for piano in 2/4 time. The key signature has two flats (B-flat major). The tempo is marked "Not fast". The score is labeled "INTRODUCTION". The right hand plays a syncopated melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

#8 - "Bagatelle", Op. 5, No. 10 by Alexander Tcherepnin

Presto (♩ = 168)

*p*

The musical score for "Bagatelle", Op. 5, No. 10 by Alexander Tcherepnin is written for piano in 2/4 time. The key signature has two flats (B-flat major). The tempo is marked "Presto (♩ = 168)". The score begins with a piano (*p*) dynamic. The right hand features a complex, syncopated melody with many triplets and slurs, while the left hand plays a simple bass line with quarter notes and rests. The score includes fingering numbers (1-5) and a measure number 6 in a box.