

Abby Whiteside On Piano Playing Indispensables Of Piano Playing And Mastering The Chopin Etudes And Other Essays

The Foundations of Technique is about putting into practice everything that you wish to do at the instrument. This new and innovative approach to technique is for everyone interested in improving their piano playing and teaching. It includes information and exercises that are as relevant for beginners and intermediate players as for post-graduate students and professional concert pianists. Based on the long-standing, successful series of 'Masterclass' articles written for International Piano magazine, The Foundations of Technique focuses on the foundations and basic principles of a healthy and reliable technique.

(Study Score). Commissioned for the Pittsburgh Youth Orchestra, this piece for orchestra depicts a chance meeting between The Jogger and the Dinosaur , and is playable by and for young people. The full score includes staging suggestions and the "rap" text to be spoken by the narrator (Rappel). Parts available on rental.

This 223-page edition is comprised of 86 different technical exercises composed by Liszt during 1868 to 1880. Liszt intended these highly challenging exercises to build greater performance skills in virtuoso pianists. The complete series consists of twelve volumes, each one dealing with a different pianistic problem. This edition has been compiled from the original set to present the exercises in a reasonable length without harming the essence and effectiveness of the original work.

This second edition of the best-selling piano pedagogy book provides future piano and keyboard teachers with the essential tools to meet the challenges the next century. Fundamental to every keyboard teacher, the text examines current learning theories, offers a historical overview of keyboard pedagogy, reviews educational materials, and describes specific teaching techniques. It also discusses specific repertoire and technique for beginning, intermediate, and adult students.

(Amadeus). In this groundbreaking book, prize-winning pianist and noted educator William Westney helps readers discover their own path to the natural, transcendent fulfillment of making music. Drawing on experience, psychological insight, and wisdom ancient and modern, Westney shows how to trust yourself and set your own musicality free. He offers healthy alternatives for lifelong learning and suggests significant change in the way music is taught. For example, playing a wrong note can be constructive, useful, even enlightening.

The creator of the acclaimed Un-Master Class workshop also explores the special potential of group work, outlining the basics of his revelatory workshop that has transformed the music experience for participants the world over. Practicing, in Westney's view, is a lively, honest, adventurous, and spiritually rewarding enterprise, and it can (and should) meet with daily success, which empowers us to grow even more. Teachers, professionals, and students of any instrument will benefit from this unique guide, which brings artistic vitality, freedom, and confidence within everyone's reach.

Abby Whiteside on Piano PlayingAmadeus

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

[Rhythm and Form in Piano Playing](#)

[A Scientific Approach](#)

[Indispensables of Piano Playing](#)

[Natural Fingering](#)

[Indispensables of Piano Playing, Abby Whiteside. \[2d. Edition. Foreword by Marion Flagg, Joseph Prostackoff, Sophia Rosoff, Stanley Baron\].](#)

[The Teaching of Abby Whiteside](#)

[Mastering Piano Technique](#)

[The Jogger and the Dinosaur](#)

[For Piano](#)

[On Piano Playing](#)

[Learning to Trust Your Musical Self](#)

Provides instructions for beginning pianists, from finding middle C and counting the beat to playing a series of progressively more difficult tunes.

In this biography, Heidi Von Gunden explores Fine's life and her music. The body of the work covers Fine's long life and career, and is followed by several useful resources including a chronology, catalog, discography, and bibliography.

Contains the texts of two books by piano teacher Abby Whiteside, the first, "Indispensables of Piano Playing," in which she explains her rhythm-based method of learning to play, and the second, "Mastering the Chopin Etudes and Other Essays," in which she applies her principles to the performance of the Chopin Etudes.

(Amadeus). This holistic approach to the keyboard, based on a sound understanding of the relationship between physical function and musical purpose, is an invaluable resource for pianists and teachers.

Professor Fink explains his ideas and demonstrates his innovative developmental exercises that set the pianist free to express the most profound musical ideas. HARDCOVER.

"This classic was written by a student of Godowsky and legendary piano teacher whose practical advice on tone, technique, teaching, and other subjects is seasoned with personal experiences and leavened with humor"—

This book is the successor to Rosen's award-winning 'The Classical Style'. Its subject is the generation of musicians who came to maturity between the death of Beethoven in 1827 and that of Chopin in 1849.

This is the first book that teaches piano practice methods systematically, based on mylifetime of research, and containing the teachings of Combe, material from over 50 pianobooks, hundreds of articles, and decades of internet research and discussions with teachersand pianists. Genius skills are identified and shown to be teachable; learning piano can raiseor lower your IQ. Past widely taught methods based on false assumptions are exposed;substituting them with efficient practice methods allows students to learn piano and obtainthe necessary education to navigate in today's world and even have a second career. See http://www.pianopractice.org/

[Piano Technique](#)

[A Comparison of Methodic Approaches of Josef Lhévinne and Abby Whiteside](#)

[A Critical Analysis and Extension of Abby Whiteside's Indispensables of Piano Playing](#)

[The Foundations of Technique](#)

[The Well-tempered Keyboard Teacher](#)

[Liszt -- Technical Exercises \(Complete\)](#)

[The Musician's Way : A Guide to Practice, Performance, and Wellness](#)

[A Topographical Approach to Pianism](#)

[Continuing Abby Whiteside's Legacy --](#)

[The Romantic Generation](#)

[For Rapper \(narrator\) and Orchestra in Seven Scenes](#)

A number of these studies deal with various aspects of the physical coordination the pianist must achieve in order to be able to use his full potential for virtuosity and musical continuity. They were written by a pianist who hadsearched for more effective teaching tools and had developed a uniq meaningful analysis of the nature of this coordination.

This work includes summaries and excerpts from the works of C.P.E. Bach, Bartok, Beethoven, Brahms, Hummel and Debussy.

In further developing Chopin's thinking on pianism, this book explores the keyboard's topographical symmetry and the revolutionary impact of symmetrical inversion on piano technique and pedagogy. With copious excerpts from the extant repertoire, this is the first comprehensive discussion of fingering solutions for pianists since Hummel's monumental treatise of 1828.

Two books, bound together, by one of the greatest pianists of all time and his famed teacher: The Shortest Way to Pianistic Perfection and Rhythmics, Dynamics, Pedal and Other Problems of Piano Playing.

Piano Method

This classic book contains a wealth of information on the subject of musical interpretation, and is highly recommended for inclusion on the bookshelf of anyone with an interest of the subject. Many of these earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

In The Musician's Way, veteran performer and educator Gerald Klickstein combines the latest research with his 30 years of professional experience to provide aspiring musicians with a roadmap to artistic excellence. Part I, Artful Practice, describes strategies to interpret and memorize compositions, fuel motivation, collaborate, and more. Part II, Fearless Performance, lifts the lid on the hidden causes of nervousness and shows how musicians can become confident performers. Part III, Lifelong Creativity, surveys tactics to prevent music-related injuries and equips musicians to tap their own innate creativity. Written in a conversational style, The Musician's Way presents an inclusive system for all instrumentalists and vocalists to advance their musical abilities and succeed as performing artists.

[Piano Playing, with Piano Questions Answered](#)

[A Plan for Musical Growth at the Piano](#)

[The Music of Vivian Fine](#)

[A Guide for Students, Teachers, and Performers](#)

[Fundamentals of Piano Practice](#)

[A Guide to Practice, Performance, and Wellness](#)

[Piano Notes](#)

[Abby Whiteside's Principles of Basic Rhythm Applied to Vocal Accompanying](#)

[The Mechanics of Piano Technic](#)

[Abby Whiteside on Piano Playing](#)

[The Art of Piano Playing](#)

Twelve essays by leading Chopin scholars provide a uniquely comprehensive guide to the composer and his music.

Since 1956, Sophia Rosoff has dedicated herself to performing and teaching principles developed by piano pedagogue Abby Whiteside. Whiteside became internationally known between 1930 and 1956 for her pioneering work in the study of the use of the body in producing beautiful sound and freedom of technique. Her research was considered revolutionary and instrumental in raising physical awareness in pianists.

Committed to ongoing research, Rosoff continues to teach in her apartment in the Upper East Side of New York City. The purpose of this document is to present Rosoff's musical background, research, teaching philosophy, and the strategies she has developed for teaching Abby Whiteside's pedagogical concepts to pianists of all ages and technical abilities. To understand the significance of Rosoff's work, an understanding of Whiteside's teaching principles must be surveyed. A chapter devoted to Whiteside, her musical background and training, and an overview of the process she used to develop her principles is presented first. Rosoff encourages students to use many practice strategies that she has developed. Each one uses a vocabulary unique to her teaching, and is presented at the beginning of each section. The most comprehensive of these is the use of outline-based learning. Rosoff teaches pianists to learn repertoire from the broadest structure of the piece possible. This involves learning the piece using a series of outlines. Instead of attempting to play all the notes present in a phrase, the pianist is encouraged to play skeletal outlines, beginning with only first beats. Notes are systematically included in subsequent outlines. Because different textures of music require different approaches to outlining, several examples are included that cover a broad spectrum of compositions and textures. The first outlines might include only the first beat of each measure. Rosoff believes that outlines are essential to finding the basic emotional rhythm which is discussed in depth in Whiteside's book, The Indispensables of Piano Playing. Whiteside documents her study of the different art disciplines. This document extends that study by including statements made by well-respected artists, poets, directors, and athletes. An avid reader, Rosoff often refers to a wide range of quotes that offer the pianist an in-depth look at the importance an emotional rhythm is to a large cross-section of physical and artistic activities.

In a wealth of delightful discovery pieces and repertoire, Music Tree 4 continues to elaborate on topics covered in Music Tree 3 -- syncopation, triads and inversions, blues, and modes -- while at the same time offering new challenges.

ON PIANO PLAYING begins with a revealing introduction to the fundamental relationships among motions and emotions, the keyboard itself and the human performing mechanism - the physical equipment that is used to make music. Here Sandor explains the role each plays in performance, pointing out typical mistakes and misconceptions that get in the way of virtually every pianist. He then discusses the basic technical patterns: free fall, scales and arpeggios, rotation, staccato, and thrust. Aided by carefully designed exercises, he shows how to execute physical movements to build muscle tone, sharpen coordination, and increase strength and flexibility. The exercises are based on common-sense principles of anatomy and physiology. Sandor next applies these patterns to the classic repertoire, showing how to play the exposition of Beethoven's WALDSTEIN sonata, for example. The emphasis in this section is on simplicity of motion and movement, and on ways to integrate motions to optimal effect - how to identify the technical patterns of a score and put them in the service of musical interpretation. No pianist, Sandor demonstrates, need suffer fatigue or exhaustion from playing a difficult piece. He shows that strength alone is not enough; the ability to use different muscles of the upper arm - is essential if practice is to be something more than a mechanical warming-up exercise. Special attention is given to problems of interpretation and performance as well: pedalling, variants, the development of precise musical diction and a singing piano tone, and much more. And he explores the common psychological challenges of public performance as well. Complete with line drawings, photographs, and many musical examples, ON PIANO PLAYING provides the means for mastering the complexities and intricacies of good musicianship. It offers an accessible, intriguing, and effective program for developing the fundamental skills that are the building blocks of good music-making.

Charles Rosen is one of the world's most talented pianists -- and one of music's most astute commentators. Known as a performer of Bach, Beethoven, Stravinsky, and Elliott Carter, he has also written highly acclaimed criticism for sophisticated students and professionals. In Piano Notes, he writes for a broader audience about an old friend -- the piano itself. Drawing upon a lifetime of wisdom and the accumulated lore of many great performers of the past, Rosen shows why the instrument demands such a stark combination of mental and physical prowess. Readers will gather many little-known insights -- from how pianists vary their posture, to how splicings and microphone placements can ruin recordings, to how the history of composition was dominated by the piano for two centuries. Stories of many great musicians abound. Rosen reveals Nadia Boulanger's favorite way to avoid commenting on the performances of her friends ("You know what I think," spoken with utmost earnestness), why Glenn Gould's recordings suffer from "double-strike" touches, and how even Vladimir Horowitz became enamored of splicing multiple performances into a single recording. Rosen's explanation of the piano's physical pleasures, demands, and discontents will delight and instruct anyone who has ever sat at a keyboard, as well as everyone who loves to listen to the instrument. In the end, he strikes a contemplative note. Western music was built around the piano from the classical era until recently, and for a good part of that time the instrument was an essential acquisition for every middle-class household. Music making was part of the fabric of social life. Yet those days have ended. Fewer people learn the instrument today. The rise of recorded music has homogenized performance styles and greatly reduced the frequency of public concerts. Music will undoubtedly survive, but will the supremely physical experience of playing the piano ever be the same?

Soft bound music score for piano.

Contents: * First exercises for the knowledge of the notes * Exercises for the 5 fingers with quiet hand * The first exercises for the thumb * Exercises exceeding an octave * Exercises with the bass-clef * Exercises in sharps and flats * Exercises in other easy tunes * Rests * Exercises of velocity * Melodies with and without ornaments

[Musical Interpretation - Its Laws and Principles and Their Application in Teaching and Performing](#)

[Basic Principles of Beginning Piano Study](#)

[The Pianist's Problems](#)

[Famous Pianists and Their Technique](#)

[Mastering the Chopin Etudes and Other Essays](#)

[The Cambridge Companion to Chopin](#)

[A Discussion of the Abby Whiteside Technique of Piano Playing](#)

[Motion, Sound and Expression](#)

[The Research of Pianist Sophia Rosoff's Pedagogical Approach \(based on the Playing Principles Outlined in the Book On Piano Playing by Abby Whiteside, with Practice and Performance Observations by Carol Ann Barry\)](#)

[Etudes](#)

[Practical Method for Beginners, Op. 599](#)

"The reader must have noted in the favorite magazines of the practicing pianist how often the same troubled queries reappear: How can memorizing be made easier and more secure? How can the fourth and fifth fingers be strengthened? What produces musicianship? These and many others are perennial questions of the greatest practical importance to student, teacher, and performer. Strange, then, that adequate answers are so hard to find. With all the time and effort devoted to the study of the piano, with all the advances in the psychology of training, with all the special studies that have been conducted, there should be, by now, if not one right answer to each question, at least a preferred answer that will be right for the large majority of pianists. As a matter of fact, there are preferred answers in almost every instance. . . . The need is to bring these answers together, in one place, and to present them in nontechnical language as a concise, up-to-date, coordinated philosophy of piano playing. To meet this need, the present book has been written."—from the Preface

So many of the great pianists and teachers have come out of Poland and Russia (Rubinstein, Anton as well as Arthur, Leschetizky, Paderewski, the Lhevinnes, Gilels, Richter, and others), yet we know little about their methods of learning and teaching. George Kochevitsky in The Art of Piano Playing supplies some important sources of information previously unavailable in the United States. From these sources, tempered by this own thinking, Kochevitsky formulated a scientific approach that can solve most problems of piano playing and teaching. George Kochevitsky graduated in 1930 from Leningrad Conservatory and did post-graduate work at Moscow Conservatory. After coming to the U.S., he taught privately in New York City, gave a number of lectures, and wrote for various music periodicals.

This book will be the largest, most comprehensive reference publication on American Music. Twenty-five years ago, the four volumes of the first edition of the dictionary initiated a great expansion in American music scholarship. This second edition reflects the growth in scholarship the first edition initiated. a wide variety of ethnic and cultural groups, musical theater, opera, and music technology.

[The Music Tree](#)

[The Grove Dictionary of American Music](#)

[The World of the Pianist](#)

[School of Advanced Piano Playing](#)

[Indispensables of Piano Playing. \(Second Edition\).](#)

[The Perfect Wrong Note](#)

[Indispensable of Piano Playing](#)