

# jane magrath piano literature for teaching and performance

Jane Magrath Piano Literature for Teaching and Performance: A Gateway to Musical Growth

**jane magrath piano literature for teaching and performance** has become a cornerstone for piano educators and performers alike. Whether you are a teacher striving to provide your students with engaging and pedagogically sound pieces or a pianist searching for versatile repertoire, Jane Magrath's works offer an enriching blend of musicality, technical development, and expressive depth. Her compositions and arrangements cater to a wide range of skill levels, making them a valuable resource in both educational and recital settings.

## The Unique Appeal of Jane Magrath Piano Literature for Teaching and Performance

Jane Magrath's piano literature stands out because it perfectly balances educational goals with artistic merit. Unlike many collections that focus solely on technical exercises or purely performance repertoire, Magrath's works bridge the gap between the two. This makes her compositions particularly appealing for teachers who want to nurture their students' technical skills without sacrificing musical expression.

### Bridging Technique and Musicality

The hallmark of Jane Magrath's piano literature is its ability to introduce technical concepts within a musical context. For example, her pieces often focus on developing hand independence, articulation, rhythmic precision, and dynamic control—all vital skills for budding pianists. However, these technical elements are woven seamlessly into melodies and harmonies that sound beautiful and inspiring. This approach motivates students to practice diligently because they feel connected to the music emotionally, not just mechanically.

### Variety Across Skill Levels

One of the biggest advantages of Jane Magrath's repertoire is the wide range of difficulty levels available. From beginner collections that gently introduce basic finger patterns and note reading to intermediate and advanced works that challenge phrasing and interpretation, Magrath's literature grows with the pianist. This scalability is a tremendous asset for teachers who want a cohesive curriculum that can adapt to their students' progress over time.

# Popular Collections and Pieces for Teaching

Among Jane Magrath's many contributions to piano pedagogy, several collections have gained particular popularity for their pedagogical value and musical charm.

## **“Piano Lessons for the Developing Artist” Series**

This series is a staple in many piano studios. It offers carefully graded pieces that introduce new technical challenges in a logical sequence. Students enjoy the varied styles within the series, which include lyrical melodies, folk-inspired tunes, and playful rhythms. Teachers appreciate how the series targets specific skills while keeping students engaged.

## **“Miniatures for Piano”**

The “Miniatures for Piano” collection is another favorite among educators. These short, characterful pieces are perfect for recitals or as study pieces to reinforce particular techniques such as staccato, legato, or dynamics. Because they are concise yet expressive, they encourage students to focus on musical phrasing and emotional communication early in their studies.

## **Solo and Ensemble Works**

Jane Magrath also offers duet and ensemble pieces that promote collaborative musicianship. Piano four-hands and two-piano works from her catalog provide opportunities for students to develop listening skills, timing, and cooperative interpretation. These ensemble experiences are invaluable in nurturing well-rounded performers.

## **Integrating Jane Magrath's Literature into Your Teaching Curriculum**

If you're a piano teacher looking to incorporate Jane Magrath's piano literature for teaching and performance, here are some practical tips to maximize their impact:

## **Assessing Student Needs**

Start by evaluating your students' current technical abilities and musical interests. Because Magrath's works are varied, you can select pieces that target specific areas needing improvement—whether it's hand coordination, phrasing, or rhythmic accuracy.

## **Setting Clear Technical and Musical Goals**

When assigning a piece, clarify what technical skills the student should focus on alongside the musical interpretation. For example, if a piece emphasizes legato playing, encourage the student to listen carefully to the smoothness of their touch while maintaining dynamic contrast.

## **Encouraging Expressive Performance**

Jane Magrath's literature is rich with expressive potential. Guide your students to explore the mood, character, and story behind each piece. This deepens their connection to the music and enhances their overall performance quality.

## **Performance Benefits of Jane Magrath's Piano Literature**

Beyond teaching, Jane Magrath's piano literature is highly suitable for performance settings—from student recitals to more formal concerts.

## **Accessible Yet Artistic Repertoire**

Her pieces are approachable enough for developing pianists to perform confidently but also contain enough musical interest to captivate audiences. This balance helps students build performance experience without feeling overwhelmed.

## **Variety in Style and Mood**

Magrath's works encompass a range of musical styles, including lyrical ballads, folk-inspired dances, and contemporary miniatures. This stylistic variety allows performers to showcase versatility and keeps recital programs fresh and engaging.

## **Building a Well-Rounded Repertoire**

Incorporating Jane Magrath's pieces into a recital program adds valuable diversity to the repertoire. These works complement classical standards and can serve as excellent encore pieces or thematic interludes.

# **Why Jane Magrath's Piano Literature Continues to Resonate**

In today's fast-paced musical world, finding piano literature that is both pedagogically sound and musically fulfilling can be challenging. Jane Magrath's compositions meet this challenge beautifully. Her ability to compose pieces that teach essential piano skills while inspiring emotional expression ensures her literature remains a beloved resource among teachers and performers worldwide.

Moreover, her music's accessibility encourages a lifelong love of piano playing, nurturing not just technical proficiency but also artistic growth. Whether you are guiding a young beginner or preparing a recitalist, Jane Magrath's piano literature for teaching and performance offers a rich, rewarding path forward.

## **Frequently Asked Questions**

### **Who is Jane Magrath and what is her contribution to piano literature?**

Jane Magrath is a renowned pianist, educator, and author known for her extensive work in piano pedagogy and literature. She has contributed numerous collections and anthologies designed to support teaching and performance at various skill levels.

### **What is the 'Piano Literature for Teaching and Performance' series by Jane Magrath?**

The 'Piano Literature for Teaching and Performance' series is a collection of carefully curated piano pieces selected by Jane Magrath to serve both pedagogical and performance purposes. It includes works suitable for students ranging from beginner to advanced levels.

### **How does Jane Magrath's piano literature series benefit piano teachers?**

Jane Magrath's series provides teachers with graded, well-organized repertoire that emphasizes musicality, technique, and stylistic understanding, making it easier to select appropriate pieces that meet individual student needs and promote performance skills.

### **Are the pieces in Jane Magrath's literature series original compositions or curated works?**

The series primarily features carefully curated works from various composers, selected by Jane Magrath to represent a broad spectrum of styles and technical challenges suitable for teaching and performance.

## **What levels of piano students are targeted in Jane Magrath's piano literature collections?**

Jane Magrath's collections target a wide range of skill levels, from early elementary to advanced students, providing repertoire that progressively builds technical and musical skills.

## **Does Jane Magrath's piano literature include performance notes or teaching tips?**

Yes, many editions in Jane Magrath's piano literature series include performance notes, interpretive suggestions, and teaching tips to help both students and teachers understand and execute the pieces effectively.

## **How is Jane Magrath's approach to piano literature different from other collections?**

Jane Magrath's approach emphasizes a balance between technical development and musical expression, selecting pieces that are both pedagogically sound and artistically rewarding, which helps students grow as performers.

## **Can Jane Magrath's piano literature be used for piano competitions and recitals?**

Yes, the literature is designed to prepare students for both teaching objectives and performance opportunities, including recitals and competitions, by offering repertoire that showcases technical skills and musicality.

## **Where can I find and purchase Jane Magrath's piano literature collections?**

Jane Magrath's piano literature collections are available through major music publishers such as Alfred Music and can be purchased online from music stores, publisher websites, and digital sheet music platforms.

## **Are there any digital or interactive versions of Jane Magrath's piano literature for teaching?**

Some editions of Jane Magrath's piano literature may be available in digital formats, and publishers occasionally provide interactive resources or supplementary materials online to support teaching and learning.

## **Additional Resources**

Jane Magrath Piano Literature for Teaching and Performance: An In-Depth Review

**jane magrath piano literature for teaching and performance** has increasingly become a cornerstone resource for piano educators and performers seeking a comprehensive, pedagogically sound, and musically enriching repertoire. Renowned for her extensive contributions to piano pedagogy, Jane Magrath's works span a wide spectrum of technical levels and stylistic diversity, making them invaluable in both classroom settings and recital programs. This article explores the significance of her literature, its application in teaching environments, and its merits for performance preparation.

## Understanding Jane Magrath's Contribution to Piano Pedagogy

Jane Magrath is widely recognized for her meticulously crafted piano literature collections that blend technical development with expressive musicality. Unlike many traditional teaching materials that focus predominantly on technical drills or isolated exercises, Magrath's compositions and arrangements are designed to engage students artistically while progressively building their pianistic skills.

Her literature often emphasizes tonal variety, rhythmic complexity, and phrasing, encouraging students to develop a well-rounded musicianship beyond mere technical proficiency. This dual focus aligns with modern pedagogical trends that advocate for integrating musical expression and technical mastery from early stages of learning.

## Scope and Variety in Magrath's Piano Literature

One of the defining features of Jane Magrath's piano literature for teaching and performance is its extensive range. Her works cater to absolute beginners through advanced students, making her collections ideal for longitudinal teaching plans.

Some of the notable collections include:

- **Contemporary Piano Literature:** A series that introduces modern harmonies and rhythms while maintaining accessibility for intermediate learners.
- **Piano Repertoire, Book 1 and 2:** These volumes incorporate pieces that address various technical challenges such as hand independence, articulation, and dynamic control.
- **Miniatures for the Developing Pianist:** Short, focused pieces designed to address specific technical or stylistic concepts.

This diversity allows teachers to select repertoire that matches their students' technical level and musical interests, ensuring continuous engagement and steady progress.

# Pedagogical Features of Jane Magrath's Piano Literature

Jane Magrath's piano literature is often praised for its structured approach to skill development. The following pedagogical features stand out:

## Progressive Technical Challenges

Magrath's pieces are strategically sequenced to introduce new techniques in manageable increments. For example, a beginner book might start with simple rhythmic patterns and five-finger positions, gradually advancing to complex syncopations and extended hand spans in later collections. This scaffolding supports confident learning without overwhelming students.

## Musicality and Expression

Unlike purely technical exercises, Magrath's literature integrates expressive markings and encourages interpretative choices. Her works often include dynamic contrasts, varied articulations, and stylistic nuances that prompt students to think beyond notes on a page. This focus on musical expression is crucial for nurturing performance skills and artistic sensitivity.

## Incorporation of Diverse Styles

Jane Magrath's compositions draw inspiration from a variety of musical styles, including folk, jazz, and impressionism. This stylistic variety broadens a student's musical palette and prepares them for a more versatile performance repertoire.

## Comparing Jane Magrath's Literature to Traditional Piano Methods

While traditional piano methods such as those by Czerny, Beyer, or Burgmüller emphasize technical exercises and classical repertoire, Jane Magrath's literature proposes a more contemporary and balanced alternative.

- **Technical vs. Musical Balance:** Magrath's pieces balance technical demands with engaging melodies, whereas traditional methods often prioritize technical drills.
- **Modern Harmonic Language:** Her use of contemporary harmonies introduces students to 20th and 21st-century idioms, unlike classical-centric methods.

- **Student Engagement:** The fresh and diverse musical styles in Magrath's literature can be more motivating for today's students compared to repetitive etudes.

However, some educators argue that traditional methods provide a more rigorous technical foundation, especially for advanced classical repertoire. Therefore, many teachers find it effective to blend Magrath's repertoire with classical studies for a well-rounded curriculum.

## Jane Magrath Piano Literature in Performance Settings

Beyond teaching, Jane Magrath's piano literature serves as an excellent source of recital repertoire. Her compositions are musically substantial yet accessible, making them suitable for student recitals, competitions, and even professional performances.

### Suitability for Various Performance Levels

Because her works span beginner to advanced levels, performers can select pieces appropriate to their current technical abilities while still offering opportunities to showcase musicality. The approachable yet stylistically rich nature of her pieces makes them audience-friendly, often appreciated for their lyrical qualities and modern charm.

### Enhancing Interpretative Skills

Performing Magrath's literature challenges pianists to interpret dynamic markings, phrasing, and stylistic elements thoughtfully. This interpretative engagement contributes to the development of an individual artistic voice, a critical attribute for any performing musician.

## Pros and Cons of Using Jane Magrath's Piano Literature

To provide a balanced perspective, it is important to consider both strengths and potential limitations inherent in Jane Magrath's literature.

### Pros

- **Comprehensive Skill Development:** The literature integrates technical and musical



growth effectively.

- **Varied Repertoire:** Exposure to multiple musical styles enriches the student's experience.
- **Engaging Pieces:** The compositions are enjoyable, promoting student motivation and consistent practice.
- **Flexible Usage:** Suitable for individual lessons, group classes, and performance preparation.

## Cons

- **Less Focus on Classical Canon:** Students aiming for a strictly classical repertoire might find fewer traditional masterpieces here.
- **Limited Advanced Virtuoso Works:** While comprehensive, the literature may not fully address the demands of concert-level virtuosity.
- **Availability:** Some collections may be less accessible than mainstream method books, requiring dedicated sourcing.

## Integrating Jane Magrath's Literature into a Teaching Curriculum

For piano instructors looking to incorporate Jane Magrath piano literature for teaching and performance, a strategic approach can maximize its benefits:

1. **Assess Student Level:** Begin by selecting pieces that match the student's current technical and musical capabilities.
2. **Combine with Classical Works:** Use Magrath's literature alongside classical etudes and sonatinas to cover a broad skill set.
3. **Emphasize Expression:** Encourage students to explore dynamics, phrasing, and articulation suggested in the scores.
4. **Performance Preparation:** Include Magrath's pieces in recital programs to build confidence and stage presence.
5. **Adapt Repertoire Selection:** Tailor piece choices to suit individual student interests

and goals, enhancing engagement.

This integration promotes a holistic learning experience that prepares students for both technical challenges and expressive performance.

Jane Magrath piano literature for teaching and performance remains a valuable asset in contemporary piano education, offering a fresh and musically rich alternative to traditional methods. Its balance of technical development and artistic exploration supports piano students in becoming proficient and expressive musicians, ready to meet the demands of both classroom and concert stage.

## **Jane Magrath Piano Literature For Teaching And Performance**

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**jane magrath piano literature for teaching and performance: Piano Literature for Teaching and Performance** Jane Magrath, 2021-11-15 An invaluable resource for teachers, students, and performers, this title features works from the Baroque through Contemporary periods. The book contains annotations with composer information, musical characteristics, and pedagogical considerations; newer works by living composers; listings from under-represented and women composers; and suggested grade levels from 1 through 10.

**jane magrath piano literature for teaching and performance: Pianists Guide to Standard Teaching and Performance Literature** Jane Magrath, This reference book is an invaluable resource for teachers, students and performers for evaluating and selecting piano solo literature. Concise and thoroughly researched, thousands of works, from the Baroque through the Contemporary periods, have been graded and evaluated in detail. Includes an alphabetical list of composers, explanations of works and much more.

**jane magrath piano literature for teaching and performance: The Pianist's Bookshelf, Second Edition** Maurice Hinson, Wesley Roberts, 2023-11-07 Originally published in 1997, The Pianist's Bookshelf, was, according to the Library Journal, a unique and valuable tool. Now rewritten for a modern audience, this second edition expands into the 21st century. A completely revised update, The Pianist's Bookshelf, Second Edition, comes to the rescue of pianists overwhelmed by the abundance of books, videos, and other works about the piano. In this clear, easy-to-use reference book, Maurice Hinson and Wesley Roberts survey hundreds of sources and provide concise, practical annotations for each item, thus saving the reader hours of precious research time. In addition to the main listings of entries, such as Chamber Music and Piano Duet, the book has indexes of authors, composers, and performers. A handy reference from the masters of piano bibliography, The Pianist's Bookshelf, Second Edition, will be an invaluable resource to students, teachers, and musicians.

**jane magrath piano literature for teaching and performance: Teaching Piano Pedagogy** Courtney Crappell, 2019-05-31 Providing essential tools to transform college piano students into professional piano teachers, Courtney Crappell's Teaching Piano Pedagogy helps teachers develop pedagogy course curricula, design and facilitate practicum-teaching experiences, and guide

research projects in piano pedagogy. The book grounds the reader in the history of the domain, investigates course materials, and explores unique methods to introduce students to course concepts and help them put those concepts into practice. To facilitate easy integration into the curriculum, Crappell provides example classroom exercises and assignments throughout the text, which are designed to help students understand and practice the related topics and skills. Teaching Piano Pedagogy is not simply a book about teaching piano--it is a book about how piano students learn to teach.

**jane magrath piano literature for teaching and performance:** The Pianist's Dictionary Maurice Hinson, Wesley Roberts, 2020-03-03 From A to Z to middle C: An "essential reference" for piano students, teachers, players, and music lovers, with hundreds of definitions (E.L. Lancaster, Alfred Music). The Pianist's Dictionary is a handy and practical reference dictionary aimed specifically at pianists, teachers, students, and concertgoers. Prepared by Maurice Hinson and Wesley Roberts, this revised and expanded edition is a compendium of information gleaned from a combined century of piano teaching. Users will find helpful and clear definitions of musical and pianistic terms, performance directions, composers, pianists, famous piano pieces, and piano makers. The authors' succinct entries make The Pianist's Dictionary the perfect reference for compiling program and liner notes, studying scores, and learning and teaching the instrument. "This new edition is a go-to source for piano scholars and students for quick information on musical terms, pianists, major works in the piano repertoire, piano manufacturers, and more . . . comprehensive, easy to use." —Jane Magrath, University of Oklahoma

**jane magrath piano literature for teaching and performance:** Traditional World Music Influences in Contemporary Solo Piano Literature Elizabeth C. Axford, 1997-11-06 Identifies pieces in contemporary solo piano literature that show world music influences not traditionally associated with the standard repertoire of Western European art music. The resulting annotated bibliography therefore includes pieces which use or attempt to emulate non-Western scales, modes, and folk tunes, and rhythmic, percussive or harmonic devices and timbres.

**jane magrath piano literature for teaching and performance:** Improvisation at the Piano Brian Chung, Dennis Thurmond, 2007-03-02 This unique text uses a step-by-step approach to guide the reader from fundamental concepts to advanced topics in improvisation. Each subject is broken into easy to understand segments, gradually becoming more complex as improvisational tools are acquired. Designed for the classically trained pianist with little or no experience in improvisation, it uses the reader's previous knowledge of basic theory and technique to help accelerate the learning process. Included are more than 450 music examples and illustrations to reinforce the concepts discussed. These concepts are useful in all improvisational settings and can be applied to any musical style. For pianists interested in jazz, there are three chapters dedicated to introducing jazz improvisation, which can be used as the basis for further study in this idiom. Teachers using this text can go online to [www.improvisationatthepiano.com](http://www.improvisationatthepiano.com) to download lesson plans, ask specific questions about improvisation, and view answers to the most frequently asked questions about this book.

**jane magrath piano literature for teaching and performance:** Teaching Piano in Groups Christopher Fisher, 2010-04-16 Teaching Piano in Groups provides a one-stop compendium of information related to all aspects of group piano teaching. Motivated by an ever-growing interest in this instructional method and its widespread mandatory inclusion in piano pedagogy curricula, Christopher Fisher highlights the proven viability and success of group piano teaching, and arms front-line group piano instructors with the necessary tools for practical implementation of a system of instruction in their own teaching. Contained within are: a comprehensive history of group piano teaching; accessible overviews of the most important theories and philosophies of group psychology and instruction; suggested group piano curricular competencies; practical implementation strategies; and thorough recommendations for curricular materials, instructional technologies, and equipment. Teaching Piano in Groups also addresses specific considerations for pre-college teaching scenarios, the public school group piano classroom, and college-level group piano programs for both music major and non-music majors. Teaching Piano in Groups is accompanied by an extensive

companion website, featuring a multi-format listing of resources as well as interviews with several group piano pedagogues.

**jane magrath piano literature for teaching and performance:** Clavier , 2002

**jane magrath piano literature for teaching and performance: Masterwork Practice & Performance, Level 6** Jane Magrath, 2005-05-03 A student practice guide that accompanies the Masterwork Classics. Invaluable notes on technique, style and listening activities for every piece in the Masterwork Classics books, plus teacher's notes and short lesson guides for each piece.

**jane magrath piano literature for teaching and performance: Classics Alive!, Book 1** Jane Magrath, 2005-05-03 Classics Alive Book 1 offers teachers and students a wide selection of literature to help pace musical and technical development evenly and with ease. The book presents 72 pieces of standard teaching literature by 12 composers---familiar and not so familiar---who wrote exceptionally well for the late-elementary/early-intermediate student. Studying these works will give students a solid foundation in the best literature available at their level, and will prepare them to proceed to more advanced music. The pieces are easy to learn, rewarding to play and sound great!

**jane magrath piano literature for teaching and performance: Guide to the Pianist's Repertoire, third edition** Maurice Hinson, 2001-05-22 The Hinson has been indispensable for performers, teachers, and students. Now updated and expanded, it's better than ever, with 120 more composers, expertly guiding pianists to solo literature and answering the vital questions: What's available? How difficult is it? What are its special features? How does one reach the publisher? The new Hinson includes solo compositions of nearly 2,000 composers, with biographical sketches of major composers. Every entry offers description, publisher, number of pages, performance time, style and characteristics, and level of difficulty. Extensively revised, this new edition is destined to become a trusted guide for years to come.

**jane magrath piano literature for teaching and performance: A Guide to Piano Music by Women Composers** Pamela Y. Dees, 2002-02-28 Designed as a practical reference guide for professional pianists and piano teachers, A Guide to Piano Music by Women Composers, Volume I, is an annotated catalogue of the available piano music in print composed by 144 women born before the 20th century. The work also features biographies and extensive bibliographical information for each composer. Arranged alphabetically by composer into categories including single works, collections, and anthologies, the music is also described in terms of grade level, genre, mood, style characteristics, and technical requirements, and ranges in difficulty from late elementary to virtuoso concert repertoire. Far too many teachers, students, professional musicians, and audiences are unaware of the contributions made by women in music, and of the beauty and merit of their specific compositions. This reference work provides an invaluable addition to the current literature.

**jane magrath piano literature for teaching and performance: Sonatina Masterworks, Book 1** Jane Magrath, 2005-05-03 A combination of rewarding sonatina favorites and less frequently heard sonatinas for the sonatina enthusiast. The fresh balance of works will be welcomed by teachers and students alike.

**jane magrath piano literature for teaching and performance: Sonatina Masterworks, Book 2** Jane Magrath, 2005-05-03 A combination of rewarding sonatina favorites and less frequently heard sonatinas for the sonatina enthusiast. The fresh balance of works will be welcomed by teachers and students alike.

**jane magrath piano literature for teaching and performance: A Practical Guide to Solo Piano Music** Trevor Barnard, 2006 (Meredith Music Resource). An invaluable, quick reference tool for any teacher, performer or student of the piano who desires an extensive listing of the most significant works composed for solo piano. Accurate, concise and thoroughly researched entries provide an at-a-glance overview of a composer's output, with information on difficulty levels, opus numbers, movement titles, publisher sources and so forth. Whether searching for new material or refreshing one's perspective, this portable database of information will prove itself indispensable for repertoire study and planning. A must-have resource for any pianist's bookshelf or piano. (a href=http://youtu.be/FyL\_dNk9z8w target=\_blank)Click here for a YouTube video on A Practical

## Guide to Solo Piano Music(/a)

**jane magrath piano literature for teaching and performance: Modern Masterworks, Book 1** Jane Magrath, 2005-05-03 These books present captivating 20th-century works that are fresh, upbeat and sure to motivate. Composers represented include Poulenc, Martinu, Cassella, Satie, Debussy, Bortkiewicz and others. Designed for the intermediate through early-advanced student and useful for competitions and recitals.

**jane magrath piano literature for teaching and performance: Classics Alive!, Book 3** Jane Magrath, This book offers teachers and students a wide selection of literature to help pace musical and technical development evenly and with ease. The book presents appropriate teaching literature by 14 composers who wrote inspirationally for the intermediate student. The pieces in this book are primarily from Levels 7 and 8, according to Jane Magrath's The Pianist's Guide to Standard Teaching and Performance Literature. Titles include: Prelude in D Minor, BWV 926 (J. S. Bach) \*Prelude in D Minor, BWV 940 (J. S. Bach) \*Sonata in F Major, K. 78 (Scarlatti) \*Sonata in G Major, K. 391 (Scarlatti) \*Sonata in C Major, K. 309 (Scarlatti) \*Sonata in A Minor, K. 149 (Scarlatti) \*Viennese Sonatina No. 1 in C Major (1st movement) (Mozart) \*Viennese Sonatina No. 2 in A Major (1st movement) (Mozart) \*Viennese Sonatina No. 6 in C Major (1st and 3rd movements) (Mozart) \*Sonatina in G Major, Hob. XVI: 8 (1st movement) (Haydn) \*Sonatina in F Major, Hob. XVI: 9 (1st movement) (Haydn) \*Sonatina in C Major, Hob. XVI: 10 (1st movement) (Haydn) \*Bagatelle in G Minor, Op. 119, No. 1 (Beethoven) \*Bagatelle in D Major, Op. 119, No. 3 (Beethoven) \* Bagatelle in A Minor, Op. 119, No. 9 (Beethoven) \*German Dance in D Major, D. 783, No. 2 (Schubert) \*Waltz in B Minor, D. 145, No. 6 (Schubert) \*Waltz in A-flat Major, D. 365, No. 2 (Schubert) \*Two Ecossaises, D. 421, Nos. 1 and 2 (Schubert) \*Album leaf in F-sharp Minor, Op. 99, No. 4 (Schumann) \*From Foreign Lands and Places, Op. 15, No. 1 (Schumann) \*Mignon, Op. 68, No. 35 (Schumann) \*Important Event, Op. 15, No. 6 (Schumann) \*Prelude in A Major, Op. 28, No. 7 (Chopin) \*Mazurka in F Major, Op. 68, No. 3 (Chopin) \*Mazurka in G Minor, Op. 67, No. 2 (Chopin) \*Mazurka in G Major, Op. Post (Chopin) \*Mazurka in B-flat Major, Op. Post (Chopin) \*Song of the Cowherd, Op. 17, No. 22 (Grieg) \*Waltz, Op. 38, No. 7 (Grieg) \*Norwegian Melody, Op. 12, No. 6 (Grieg) \*The Little Shepherd (Debussy) \*Album Leaf (Debussy) \*Braul (Bartok) \*Buciumeana (Bartok) \*The Farewell, Op. 21, No. 3 (Borkiewicz) \*Venice, Op. 21, No. 7 (Borkiewicz) \*Pierrot's Serenade (Martinu) \*Columbine Remembers (Martinu) \*Prelude (Fragment) (Gershwin) \*Merry Andrew (Gershwin) \*Promenade (Walking the Dog) (Gershwin).

**jane magrath piano literature for teaching and performance: Professional Piano Teaching, Volume 2** Jeanine M. Jacobson, E. L. Lancaster, Albert Mendoza, 2015-01-22 This second volume of Professional Piano Teaching is designed to serve as a basic text for a second-semester or upper-division piano pedagogy course. It provides an overview of learning principles and a thorough approach to essential aspects of teaching intermediate to advanced students. Special features include discussions on how to teach, not just what to teach; numerous musical examples; chapter summaries; and suggested projects for new and experienced teachers. Topics: \* teaching students beyond the elementary levels \* an overview of learning processes and learning theories \* teaching transfer students \* preparing students for college piano major auditions \* teaching rhythm, reading, technique, and musicality \* researching, evaluating, selecting, and presenting intermediate and advanced repertoire \* developing stylistic interpretation of repertoire from each musical period \* developing expressive and artistic interpretation and performance \* motivating students and providing instruction in effective practice \* teaching memorization and performance skills

**jane magrath piano literature for teaching and performance: Guide to the Pianist's Repertoire** Maurice Hinson, Wesley Roberts, 2024-06-06 Guide to the Pianist's Repertoire continues to be the go-to source for piano performers, teachers, and students. Newly updated and expanded with more than 250 new composers, this incomparable resource expertly guides readers to solo piano literature and provides answers to common questions: What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features?

How can I reach the publisher? New to the fourth edition are enhanced indexes identifying black composers, women composers, and compositions for piano with live or recorded electronics; a thorough listing of anthologies and collections organized by time period and nationality, now including collections from Africa and Slovakia; and expanded entries to account for new material, works, and resources that have become available since the third edition, including websites and electronic resources. The newest Hinson will be an indispensable guide for many years to come.

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