

# The Ten Steps to Parnassus

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## I. What is Parnassus?

- A. Composition that stands above other repertoire of the same era.
- B. Baroque Era: *Goldberg Variations*, BWV 988, J. S. Bach
- C. Classical Era: *The Sonata in B Flat Major Op. 106*, the “Hammerklavier” by L. van Beethoven

## II. How does one reach Parnassus?

- A. Technique Development and Repertoire Selection
- B. Technical and Musicianship and their synergism

## III. Birth of the project

- A. Transfer students and their background
- B. Technical deficiencies/Repertoire beyond students’ abilities
- C. Challenge/Invitation by Dr. Michelle Conda in December 2009

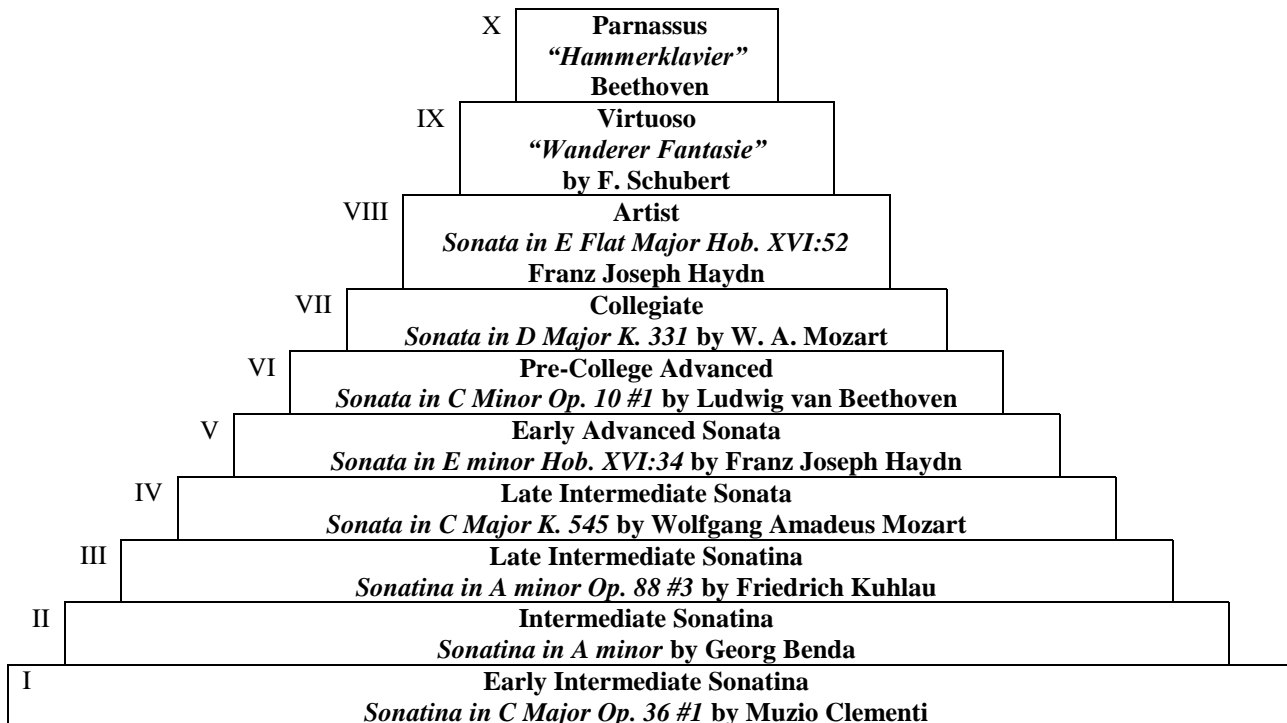
## IV. Objectives

- A. Establish a technical baseline for each step
- B. Coordinate etudes and scale skills with repertoire
- C. Progressive approach to assigning classical repertoire

## V. Why?

- A. Promote student success and reduce student frustration
- B. Set more concrete goals for students/ Build musical comprehension
- C. Perform with confidence

## VI. The Ten Steps to Parnassus and Representative Pieces



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## VII. Technical Development

- A. Scales, arpeggios, chords (both solid and broken)
- B. Supplemental etudes
- C. Use to support musical performance

## VIII. Repertoire Selection

- A. Technical and musical demands
- B. Compositional complexities
- C. Length of composition

## IX. Case Study - Malcolm

- A. Interview/Assigned Repertoire
- B. Steps of Parnassus covered before Audition to Music School

## X. Resources

- A. The Achievement Program (TAP), formerly NMCP (National Music Certificate Program)  
<http://www.theachievementprogram.org/>
- B. ABRSM, Associate Board of the Royal School of Music, <http://www.abrsm.org/en/home>
- C. Check university audition requirements for performance majors
- D. Audition requirements for the Julliard School of Music, <http://www.julliard.edu/>
- E. Document page on the Practice to Prosper website at [www.practicetoprosper.com](http://www.practicetoprosper.com)

## XI. Explore four different steps to Parnassus

- A. Step III: Late Intermediate Sonatina: *Sonatina in A Minor Op. 88 #3*, 3<sup>rd</sup> movement, by Freidrich Kuhlau
- B. Step IV: Late Intermediate Sonata: *Sonata in C Major K. 545*, 1<sup>st</sup> movement, by Wolfgang Amadeus Mozart
- C. Step V: Early Advanced Sonata: *Sonata in E minor Hob XVI:34*, 1<sup>st</sup> movement, by Franz Joseph Haydn
- D. Step VI: Pre-College Advanced: *Sonata in C Minor Op. 10 #1*, 1<sup>st</sup> movement, Ludwig van Beethoven

## XII. Concluding Remarks

- A. Synergistic effect of technical and musical development to enhance student performances
- B. Consider when assigning repertoire
- C. Use to inspire students and encourage performance: dangle a carrot

## XIII. Presenters: Contact Information

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## Technical Development and the Classical Sonata

### I. The Early Intermediate Sonatina

#### A. Technical Development

1. Scales – two octaves hands separately: minimum tempo QN = 100 play 8ths.
2. Chords with Inversions: Solid play QN at QN = 60, and Broken play in 8th triplets at QN = 60
3. Chromatic Scales, one octave hands separately, minimum tempo QN = 100, play 8ths.
4. Introduction to contrary motion/formula pattern in symmetrical keys at QN= 100.
5. Selected Etudes comparable in difficulty to those in the Celebration Series-Perspectives Grades Three and Four (NMCP Grades 3-4).

#### B. Repertoire

1. Thomas Atwood  
*Sonatina in G Major*
2. Muzio Clementi  
*Sonatina in C Major Op. 36 #1 and Sonatina in G Major Op. 36 #2*
3. Beethoven  
*Sonatina in G Major Anh. 5*
4. Anton Diabelli  
*Sonatina in G Major Op. 151 #1 and Sonatina in F Major Op. 168 #1*
5. Theodore Latour  
*Sonatina in C Major*
6. Frank Lynes  
*Sonatina in C Major Op. 39 #1*

### II. The Intermediate Sonatina

#### A. Technique Development

1. Scales – two octaves hands together, QN = 120 play 8ths.
2. Major and minor arpeggios: hands separately, two octaves, QN = 100 play 8ths.
3. Chords with inversions, hands together: Solid play QN at QN = 80, and Broken play in 8th triplets at QN = 80
4. Chromatic scales, hands together, QN = 120, play 8ths.
5. Selected etudes comparable in difficulty to those in the Celebration Series- Perspectives Grades Five and Six (NMCP Grades five and six)

#### B. Repertoire

1. Ludwig van Beethoven  
*Sonatina in F Major*
2. Georg Benda  
*Sonatina in A minor*
3. Muzio Clementi  
*Sonatina in C Major Op. 36 #3 and F Major Op. 36 #4*
4. Frederick Kuhlau  
*Sonatina in C Major Op. 20 #1 and C Major Op. 55 #1*

### III. The Late-Intermediate Sonatina

#### A. Technical Development

1. Scales – three octaves hands together, QN = 100 play 8ths in triplets.
2. Major and minor arpeggios: hands together, two octaves, QN = 120 play 8ths.
3. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 100, and Broken play in 8ths triplets (major and minor), at QN = 100 and play 16ths (dom 7<sup>th</sup> and dim 7<sup>th</sup>) at QN = 80
4. Chromatic Scales, QN= 80, play 16ths.
5. Selected Etudes comparable in difficulty to those in the Celebration Series- Perspectives Grade Seven (NMCP Grade 7).

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## B. Repertoire

1. Ludwig van Beethoven
  - a. *Fur Elise*
  - b. *Bagatelle in G minor Op. 119 #1*
2. Muzio Clementi  
*Sonatina in G Major Op. 36 #5 and D Major Op. 36 #6*
3. Jan Dussek  
*Sonatina in E Flat Major Op. 20 #6*
4. Frederick Kuhlau
  - a. *Sonatina in C Major Op. 55 #3*
  - b. *Sonatina in A Major Op. 59 #1*
  - c. *Sonatina in A Minor Op. 88 #3* (Discussion: 3<sup>rd</sup> movement)

## IV. The Late Intermediate Sonata

### A. Technical Development

1. Scales – four octaves hands together, QN = 100 play 16ths.
2. Scales in contrary motion or formula patterns (NMCP), QN = 88 play 16ths.
3. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 72 play 16ths.
4. Major and minor four-note chords, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 120, and Broken play 16ths at QN = 80
5. Chromatic Scales, QN = 100, play 16ths.
6. Selected Etudes comparable in difficulty to those in the Celebration Series- Perspectives Grade Eight (NMCP Grade 8).

### B. Repertoire

1. Beethoven Sonatas
  - a. *Sonata in G Minor Op. 49 #1*
  - b. *Sonata in G Major Op. 49 #2*
2. Mozart Sonatas
  - a. *Sonata in C Major K. 545* (Discussion: 1<sup>st</sup> movement)
3. Haydn Sonatas
  - a. *Sonata in D Major Hob XVI:4*
  - b. *Sonata in G Major Hob XVI:27*

## V. The Early Advanced Sonata

### A. Technique

1. Scales – four octaves hands together, QN = 112 play 16ths.
2. Scales in contrary motion or formula patterns (NMCP), QN = 100 play 16ths.
3. Octave Scales, QN = 60 play 16ths.
4. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 84 play 16ths.
5. Major and minor four-note chords, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 120, and Broken play 16ths at QN = 92
6. Chromatic Scales, QN = 112, play 16ths.
7. Selected Etudes comparable in difficulty to the Op. 91 Etudes by Moritz Moszkowski.

### B. Repertoire

1. Beethoven Sonatas
  - a. *Rondo in C Major Op. 51 #1*
  - b. *Sonata in G Major Op. 79*
  - c. *Sonata in C# minor Op. 27 #2* (1<sup>st</sup> movement only)

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2. Mozart Sonatas
  - a. *Fantasia in D minor K. 397*
  - b. *Sonata in G Major K. 283*
  - c. *Sonata in B Flat Major K. 570*
  - d. *Sonata in A Major K. 331* (Rondo al turca only)
3. Haydn Sonatas
  - a. *Sonata in D Major Hob. XVI:37*
  - b. *Sonata in E Minor Hob. XVI:34* (Discussion: 1<sup>st</sup> movement)

**VI. Pre-College Advanced** – First level of sonatas suitable for pre-college students who are considering music as a career. Solid audition repertoire.

## A. Technical Development

1. Scales – four octaves hands together, QN = 120 play 16ths.
2. Scales in contrary motion or formula patterns (NMCP), QN = 112 play 16ths.
3. Scales in parallel motion all major keys at the 3<sup>rd</sup>, 6<sup>th</sup> and 10<sup>th</sup>, play 16ths at QN = 100.
4. Octave Scales, QN = 80 play 16ths.
5. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 96 play 16ths.
6. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 100, and Broken play in four note form (major and minor) and dom 7<sup>th</sup> and dim 7<sup>th</sup> at QN= 100, play 16ths
7. Chromatic Scales, QN = 120, play 16ths.
8. Selected Etudes comparable in difficulty to the Op 72 Virtuoso Studies by Moritz Moszkowski or the Nouvelle Etudes by Frederick Chopin.

## B. Repertoire

1. Beethoven Sonatas
  - a. *Sonata in F minor Op. 2 #1*
  - b. *Sonata in C minor Op. 10 #1* (Discussion: 1<sup>st</sup> movement)
  - c. *Sonata in F Major Op. 10 #2*
  - d. *Sonata in E Major Op.14 #1*
  - e. *Sonata in G Major Op.14 #2*
2. Mozart Sonatas
  - a. *Sonata in E-Flat Major K. 282*
  - b. *Sonata in C Major K. 309*
  - c. *Sonata in C Major K. 330*
3. Haydn Sonatas
  - a. *Sonata in F Major Hob. XVI:23*
  - b. *Sonata in G Major Hob. XVI:40*
  - c. *Sonata in C# minor Hob.XVI:36*

**VII. Collegiate Level** – Technically challenging sonatas suitable for an undergraduate piano major recital

## A. Technical Development

1. Scales – four octaves hands together, QN = 144 play 16ths.
2. Scales in parallel motion all major keys at the 3<sup>rd</sup>, 6<sup>th</sup> and 10<sup>th</sup>, play 16ths at QN = 120.
3. Scales in double thirds all major and natural minor keys, play 8ths at QN = 100.
4. Scales in contrary motion or formula patterns (NMCP), QN= 120 play 16ths.
5. Octave Scales, QN = 92 play 16ths.
6. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 104 play 16ths.
7. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 100, and Broken play in four note form (major and minor) and dom 7<sup>th</sup> and dim 7<sup>th</sup> at QN = 120, play 16ths
8. Chromatic Scales, QN = 144, play 16ths.
9. Selected Etudes comparable in difficulty to the more accessible etudes from Op. 10 and Op. 25 by Frederick Chopin.

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## B. Repertoire

1. Beethoven Sonatas
  - a. *Sonata in C Minor Op. 13*, “the Pathetique”
  - b. *Sonata in C# minor Op. 27 #2*, “the Moonlight”
  - c. *Sonata in D minor Op. 31 #2*, “the Tempest”
  - d. *Sonata in E minor Op. 90*
2. Mozart Sonatas
  - a. *Sonata in D Major K. 311*
  - b. *Sonata in A Major K. 331*
  - c. *Sonata in F Major K. 332*
3. Haydn Sonatas
  - a. *Sonata in C minor Hob.XVI:20*
  - b. *Sonata in E-Flat Major Hob.XVI:49*
  - c. *Sonata in C Major Hob.XVI:50*
4. Schubert Sonatas
  - a. *Sonata in A minor D.537*
  - b. *Sonata in A Major D. 664*

## VIII. Artist Level Symphonic Sonatas; conceived on a larger scale with considerable technical and musical challenges

### A. Technical Development

1. Scales – four octaves hands together, QN = 160 play 16ths.
2. Scales in contrary motion or formula patterns (NMCP), QN = 132 play 16ths.
3. Scales in parallel motion all major keys at the 3<sup>rd</sup>, 6<sup>th</sup> and 10<sup>th</sup>, play 16ths at QN = 132.
4. Scales in double thirds all major and natural minor keys, play 16ths at QN = 56.
5. Octave Scales, QN = 104 play 16ths.
6. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 112 play 16ths.
7. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 120, and Broken play in four note form (major and minor) and dom 7<sup>th</sup> and dim 7<sup>th</sup> at QN = 120, play 16ths.
8. Chromatic Scales, QN= 160, play 16ths.
9. Selected Etudes comparable in difficulty to the more demanding Chopin etudes from Op. 10 and Op. 25.

### B. Repertoire

1. Beethoven
  - a. *Sonata in E-Flat Major Op. 7*
  - b. *Sonata in D Major Op. 10 #3*
  - c. *Sonata in E-Flat Major Op. 31 #3*
  - d. *Variations in C Minor WoO 80*
2. Mozart
  - a. *Sonata in A minor K. 310*
  - b. *Sonata in B-Flat Major K. 333*
  - c. *Sonata in D Major K. 576*
3. Haydn
  - a. *Sonata in E-Flat Major Hob.XVI:52*
  - b. *Sonata in A-Flat Major Hob.XVI:46*
  - c. *Variations in F minor Hob,XVII:6*
4. Schubert
  - a. *Sonata in A minor D845*
  - b. *Sonata in A minor D784*

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## IX. Virtuoso

### A. Technical Development

1. Scales – four octaves hands together, QN = 160 play 16ths.
2. Scales in contrary motion or formula patterns (NMCP), QN = 144 play 16ths.
3. Scales in parallel motion all major keys at the 3<sup>rd</sup>, 6<sup>th</sup> and 10<sup>th</sup>, play 16ths at QN = 132.
4. Scales in double thirds all major and natural minor keys, play 16ths at QN = 66.
5. Octave Scales, QN = 104 play 16ths.
6. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios: hands together, four octaves, QN = 120 play 16ths.
7. Major, minor, dominant 7<sup>th</sup> and diminished 7<sup>th</sup> chords with inversions: Solid play QN at QN = 120, and Broken play in four note form (major and minor) and dom 7<sup>th</sup> and dim 7<sup>th</sup> at QN = 120, play 16ths
8. Chromatic Scales, QN = 160, play 16ths.
9. Selected Virtuosi Etudes comparable in difficulty to the Paganini Etudes by Franz Liszt or the most difficult etudes by Chopin.

### B. Repertoire

1. Beethoven
  - a. *Sonata in C Major Op. 53*, the “Waldstein”
  - b. *Sonata in F Minor Op. 57*, the “Appassionata”
  - c. *Sonata in E-Flat Major Op. 81a*, “les adieu”
  - d. *Sonata in A Major Op. 101*, *E Major Op. 109*, *A-Flat Major Op. 110* and *C Minor Op. 111*
2. Schubert
  - a. *Sonata in G Major D. 894*
  - b. *Sonata in C minor D. 958*
  - c. *Sonata in A Major D. 959*
  - d. *Sonata in B Flat Major D.960*
  - e. *Wanderer Fantasie D. 760*

## X. Parnassus

- A. *Sonata in B Flat Major Op. 106*, the “Hammerklavier” by L. van Beethoven

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