

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

The objective of the research is to develop the sight reading skill of piano students by composing thirty sight reading pieces using the strong musical characteristics of the classical styles and some additional tradition tunes. Chapter 3 presents the methodology of composing the pieces. The research design, compositions, instructions of practicing the composed sight reading pieces will also be discussed in this chapter. Five steps of research methodology are presented as follow and as in figure 3.1:

Step 1. Study Western music history, theory, and related literatures

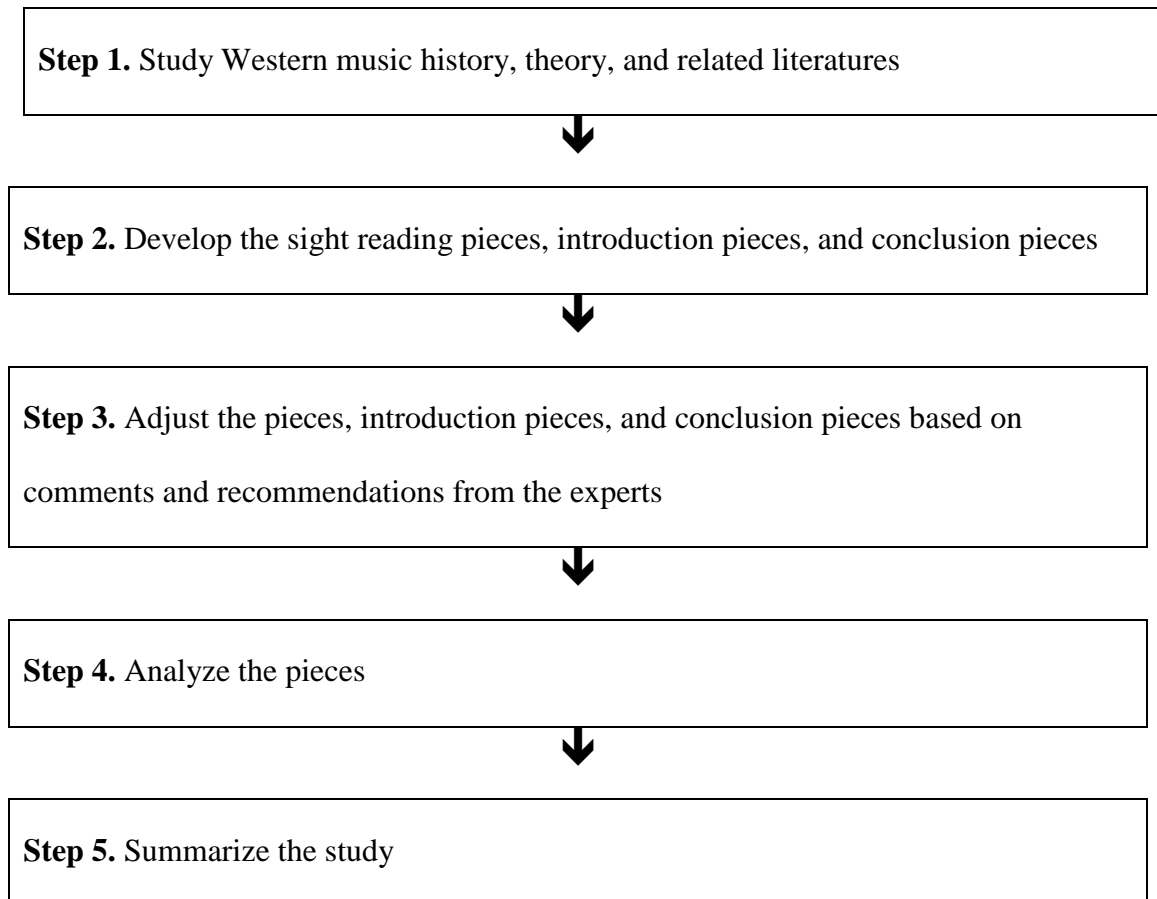
Step 2. Compose the sight reading pieces, introduction pieces, and conclusion pieces

Step 3. Adjust the pieces, introduction pieces, and conclusion pieces based on comments and recommendations from the experts

Step 4. Analyze the pieces

Step 5. Summarize the study

## Research Methodology



**Figure 3.1:** Research Methodology

### 3.1 Research Design

This research is a creative music composition. *Pronrungrroj (2548)* described that the creative research is the study of creative works and its processes in term of new works, styles, or forms.

The objective of the research is to compose sight reading pieces to improve the sight reading skill of piano students. Western music history, structure, and related literatures were studied and reviewed in chapter 2 in order to develop these pieces.

### **3.2 Compositions**

Newly thirty pieces, two introduction pieces, and three conclusion pieces, approximately 24 measures, were composed using different musical eras; musical characteristics, styles, and some traditional tunes. History of Western music, music theory, history of keyboard literatures, and its related articles were studied for composing these peices. Moreover, these pieces were adjusted based on comments by experts, Dr. Weerachat Premananda, a professor in Western Music at the Faculty of Fine and Arts, Chulalongkorn University and Associate Professor Tongsuang Israngkun na Ayudhya, an expert in Piano Performance of the same university.

The additional aim of composing these sight reading pieces is to enhance the sight reading skill of pianists. Thirty sight reading pieces were perfectly designed in different unique key signatures, as shown in Table 3.1. Each piece was transposed into three different suitable key signatures in order to make the pianist familiar to varieties of tonalities. These pieces contain the characteristically strong structures of selected periods and styles. The pianist would develop a sense of selected periods and styles more quickly; therefore, he would be able to play pieces in a more proper manner.

Dynamics and Articulations are delicately recommended in each piece. However, there is no fingering marking indicated. Each piece is accompanied by its

musical concept and brief analysis. Expectedly, these pieces would enhance proficiency through musical understanding and improve pianist's techniques.

**Table 3.1:** Key Signatures of Thirty Pieces

<b>Composition No.</b>	<b>Key Signature</b>	<b>Transposed Key #1</b>	<b>Transposed Key #2</b>	<b>Transposed Key #3</b>
1	Eb	F	A	E
2	D	A	Bb	F
3	Gm	Dm	F#m	Em
4	Gb	G	Bb	A
5	Dm	Cm	F#m	Em
6	A	G	Bb	F
7	Am	Bm	Gm	Fm
8	F	Eb	G	D
9	B	Bb	Ab	D
10	Ebm	Em	F#m	Fm
11	Db	D	E	Bb
12	Fm	F#m	Em	Gm
13	Bm	F#m	Gm	Cm
14	Cm	Dm	Bm	Am
15	Cb	D	Bb	C
16	C#m	Cm	Fm	Bm
17	F#m	Fm	Gm	Em

<b>Composition No.</b>	<b>Key Signature</b>	<b>Transposed Key #1</b>	<b>Transposed Key #2</b>	<b>Transposed Key #3</b>
18	Bb	B	A	Ab
19	Bbm	Bm	C#m	Cm
20	Ab	A	E	F
21	E	Eb	F	D
22	Em	Dm	Cm	F#m
23	G	A	F	Bb
24	Abm	Gm	Em	Am
25	D#m	Dm	Cm	C#m
26	C#	C	Bb	D
27	F#	F	Eb	E
28	G#m	Gm	Fm	F#m
29	A#m	Am	Gm	Fm
30	C	Cb	D	E

### 3.3 Instruction of Practicing the Composed Sight Reading Pieces

It is strongly recommended that before practicing the composed pieces, practicing scales, arpeggios, and cadences in variety of keys both major and minor are required. It had truly been proven by experts and professional (i.e. Lannert and Ullman, 1972: 99; Richman, 1986: 31) that practicing these techniques was essential to development of technical skills of the pianists. Bernstein (1981) and Rubinstein (1950) suggested that technical skill was one of the most important skills to sight

playing. According to Richman (1986), “as you gain knowledge of key locations and begin thinking in groups of notes, you’ll find that scales and arpeggios lie beneath the hand naturally. (Melodic passages contain either steps or skips, the components of scales and arpeggios. The better we can play scales and arpeggios, the better we can play anything.)”.

The pianist should get acquainted to the tonality of each piece. For example, when playing composition No.1 in Eb major, the pianist should learn Eb major scale, arpeggio and its cadences. Researcher also believes that practicing scales and arpeggios in both legato and staccato without looking at the keyboard can develop the sense of touch of pianists. Furthermore, continue playing without going back to correct mistakes or omissions, avoid looking at hands while playing, and keep maintaining meter should be encouraged (Lehmann & McArthur, 2002). Practice of these pieces daily will be very helpful to developing the sight reading skill of pianists.

### **3.4 Instruction for Practicing Each Composition**

#### **Introduction Piece No.1 (Fm)**

It is very important to observe the whole piece before start playing it. Learners should try to condense the material in the piece to be as small as possible. Moreover, instead of reading note-by-note, it is strongly recommended to read as patterns or groups of notes. Arpeggios, broken chords, and scales pattern are mainly used in the left hand as an accompaniment. Two ways of practicing is suggested. First, try to read arpeggios and broken chords as block chords, and then practice by playing three or four notes together as a block chord. This is one of many ways to

make learners read notes as groups or patterns. Besides, practice scales, arpeggios, and broken chords in different keys also facilitate learners to play this piece easily. They would be familiar with the musical patterns and therefore fingering would follow logically. There are some chromatic passages in this piece, thus, practicing chromatic scales with the proper fingering is necessary. For the right hand, first two lines mostly play double notes in sixths. Additionally, sequential passages occur in measures 1-5, as seen in example 3.1. Thus, it is suggested to practice scales in double sixths. This familiarizes learners with the key locations.



**Example 3.1:** Introduction Piece No.1, mm. 1-8

### **Introduction Piece No.2 (F#m)**

This is a good piece to study rhythm. The rhythm of this piece in the right hand is quite difficult; however, the left hand has a simple rhythm. It is strongly recommended to practice this piece with the metronome at a slow pace. Moreover, octaves are used in the right hand almost the entire the piece. Hence, practicing scales in octaves will facilitate learner to be familiar with the distance between notes. For the

left hand, chords and arpeggios are used as accompaniment figure. It is recommended to practice chords and arpeggios in every inversion.

### **Composition No.1 (Eb)**

Knowing the structure of this composition helps learners read and play the piece easily. Since this piece is in ABA form, it means that the idea or melody from the beginning would appear again. It facilitates learners to locate familiar patterns faster and easier. In addition, double thirds are frequently seen in the right hand, so practicing scales in thirds and *Hanon* piano exercise No.50 are recommended. These would provide learners with the familiarity of fingers and hands positions. Besides, practicing broken chords are needed since this piece uses broken chord accompaniment in measure 18-23.

### **Composition No.2 (D)**

This piece introduces the legato thirds. Practicing scales in thirds in both ascending and descending in legato as well as *Hanon* piano exercise No.50 would be useful because passages in double thirds appear occasionally in this composition which requires legato touch. Moreover, it is very important to take a look at the overall piece before start playing it. Learners should try to recognize musical patterns such as scales, arpeggios, and chords. The direction of the bass line in each measure of this composition goes descending step by step (D → C# → B → A → G → F → Eb). When learners know the direction of bass line, they would be able to play the piece quickly.



### Composition No.3 (Gm)

This composition is mainly 2-part writing. Instead of reading note-by-note, it is suggested to see the direction of notes whether it goes parallel, steady, or contrary motion. Arpeggios and broken chords are used as the accompaniment; therefore, practicing arpeggios and broken chords are needed. Additionally, the bass line in measure 5-7 also goes down chromatically (Eb → D → Db → C → B), as seen in example 3.2. Chromatic passages appear occasionally during the entire piece. Practicing chromatic scale with the proper fingering is very essential and is required. Choosing the proper finger for the piece is necessary. It makes the hand movement goes comfortably.



**Example 3.2:** Composition No.3, mm. 5-8

### Composition No.4 (Gb)

Pentatonic scale which consists of five notes pattern (Ab, Bb, Db, Eb, and Gb) is often appeared in this composition. It is recommended to practice the pentatonic scale passage both ascending and descending since this passage is mainly used in the piece. Therefore, learners would have a mental picture of shape and fingering which constitutes this the particular pattern. Moreover, it begins with 3 voices, so practicing each voice separately is suggested. Besides, this piece uses octave and chord patterns,

practicing scales in double octave and chords in every inversion would facilitate learners to be familiar with the finger position. When first starting to learning this exercise, tempo should be as slow as necessary. The eighth notes should be precisely and smoothly connected.

### **Composition No.5 (Dm)**

When learners see the arpeggio patterns, they should try to read and play them as block chords which would create a habit of reading notes in groups. This piece starts with four voices. Learners should try to hold and bring out the upper line and the bass line. Learner can start practicing by playing everything without holding the long value notes, and then gradually holding these long value notes later after they get used to the piece. Practicing musical patterns such as scales, arpeggios, and cadences are suggested. This composition consists of variety of notes such as eighth note, sixteenth note, triplet, and quintuplet, as seen in example 3.3. Therefore, practicing with metronome is strongly recommended. Additionally, learner should study the texture separately part by part, and then study the combinations of two parts each: melody and bass, accompaniment and melody, and bass and accompaniment, and then play the entire piece.



**Example 3.3:** Composition No.5, mm. 9-11

### **Composition No.6 (A)**

Double notes in sixth and thirds are mainly used in the right hand. Practicing *Hanon* piano exercises No. 48, 49, and 50 before playing this piece would be very useful. Furthermore, learner should practice scales in double thirds in both ascending and descending in legato since this piece has passages in double thirds which required legato touch. These exercises train and provide accuracy in judging the distance of the intervals of third and sixth. Learners would be familiar with the intervals and would be able to grab double notes confidentially. Practicing broken chords is also very helpful for this piece.

### **Composition No.7 (Am)**

This is a good piece for studying phrase line which consists of groups of two, three and more notes joined together, as seen in example 3.4. Notes lying under the phrase line are required to play smoothly connected. Additionally, hands should be carefully lifted off the piano at the end of phrase. Mostly, the melody of this piece moves step by step. Therefore, practicing scales would be helpful in order to make the fingers feel much more agile. This piece uses series of three legato thirds, hence, practicing scales in double third in both ascending and descending in legato are needed. Furthermore, learner should carefully pay attention to the articulation.



**Example 3.4:** Composition No.7, mm. 1-8

### Composition No.8 (F)

This piece uses many compositional devices such as sequences, arpeggio passages, and cadences. Learners should try to recognize sequences in the piece, such as double notes (measures 6-8) and arpeggios (measures 10-12), as seen in example 3.5 and 3.6, respectively. It helps learner to condense the materials on the page into small number of familiar patterns. Therefore, practicing scales and arpeggio in both parallel and contrary motion before playing this composition is helpful. Moreover, since the left hand has large jumps from octaves to double notes which require quick movement, it is suggested to practice the left hand alone in order to train the kinesthetic ability prior playing both hands together.



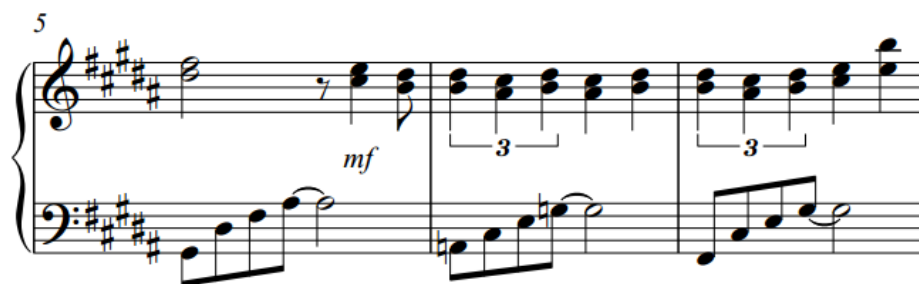
**Example 3.5:** Composition No.8, mm. 5-8



**Example 3.6:** Composition No.8, mm. 9-12

### Composition No.9 (B)

Legato thirds are used quite often in this piece, therefore, practicing *Hanon* piano exercise No.50 and scales in double thirds in both ascending and descending are recommended. In addition, there is some technical difficulty in playing three quarter notes in right hand against four eighth notes in left hand (measures 6-7), as seen in example 3.7, practicing slowly with metronome, as well as, practicing taping these two rhythms together are suggested. Besides, a learner should pay attention to the change of time signature.



**Example 3.7:** Composition No.9, mm. 5-7

### Composition No.10 (Ebm)

Arpeggios are frequently used in this piece, so it is helpful to practice arpeggios before playing the piece. Practicing with metronome is recommended, since it is a way to maintain the pulse. Two eighth notes in left hand against triplet in right hand are used in the piece. The patterns of double thirds can be seen from time

to time, hence practicing patterns exercise from *Hanon* No. 50 would help learner to read patterns faster and grasp notes with confident. Moreover, since this piece has the wide leap notes, learners should try to read next three or more notes ahead, so they would be able to find the right location of the next notes.

### Composition No.11 (Db)

Before playing new pieces or unseen pieces, musician should recognize the melodic and rhythmic patterns prior to play. Rhythmic imitation between the right hand and the left hand is featured at measures 1-4, as seen in example 3.8. The scale patterns in right hand and left hand can be seen in this piece. It is required to practice scales, arpeggios, and cadences before playing this piece. Practicing these musical patterns helps learners to obtain familiarity of the key location. It is also suggested to practice scales in double thirds both ascending and descending so as to play the double thirds passage smoothly and evenly.



**Example 3.8:** Composition No.11, mm. 1-4

### Composition No.12 (Fm)

Arpeggio accompaniment in left hand is used in measures 1-8 and 22-28. Therefore, two ways of practicing are suggested. First, practicing musical patterns such as scales, broken chords, and arpeggios would be very useful before playing this composition. Second, in measures 1-7 and 22-28, it is suggested to observe and play

the left hand part by playing two eight notes at the same time. In addition, in measures 9-21, learners should try to see notes as chords, and then play them as block chords. Moreover, syncopated accompaniment can be seen in left hand from measures 9 to 14. Pianist should try to keep the accompaniment much softer than the melody.

### **Composition No.13 (Bm)**

This piece starts with a four-part writing. This is considered a problem for some musicians because they have to read notes four lines together. When playing this kind of music, musician should mainly focus on the rhythm. If they cannot follow all the notes within the rhythm, cutting some notes without losing the main melody might be attempted. In this piece, scales and arpeggios patterns are always presented in left hand; therefore, practicing scales and arpeggios both ascending and descending would be useful for training the imagery of keyboard location. When the pianist becomes familiar with playing scale patterns, he or she would be able to play the piece with a more steady flow.

### **Composition No.14 (Cm)**

This piece consists of variety of notes, for example, quarter note, eighth note, dotted eighth note, sixteenth note, and triplet note. Besides, it is strongly recommended to practice at a slow pace with metronome in order to ensure that the right rhythm is played. Moreover, the accompaniment figure in the left hand basically is developed from the ordinary chord, as seen in example 3.9. Practicing chords and arpeggios in every inversion would facilitate learners to be more secure in patterns and key locations.



**Example 3.9:** Composition No.14, mm. 1-3

### **Composition No.15 (Cb)**

Since this composition is in Cb major, it mostly plays on black keys. Therefore, learner should attentively observe all accidentals. Additionally, knowledge of scale degrees and intervals in every key are necessary. Hence, practicing musical patterns are encouraged before learning this piece. This piece sometimes uses the offbeat rhythmic accompaniment, so it is suggested to observe the rhythmic information from the piece before start playing it. There are two suggested ways for practicing offbeat rhythm. First, practicing the offbeat rhythmic patterns alone by “select 2 notes on the keyboard to represent each hand and stay on these. We are not playing the correct pitches here. Instead, we use “dummy” notes. This allows us to devote 100% of our concentration to the rhythmic information.” (Richman, 1986: 22) Second, count the rhythm out loud. Learner should also pay more attention to the syncopated rhythm which often used in the piece.

### **Composition No.16 (C#m)**

The difficulty of this piece is playing dotted rhythm in left hand while playing simple rhythm in right hand as seen in example 3.10 and playing dotted rhythm in right hand while playing simple rhythm in left hand, as seen in example 3.11. It is best to practice this piece each hand separately in order to ensure the accurate rhythm



before playing two hands together. Additionally, practicing scales, arpeggios, broken chords are essential. Chord practice which is playing the three inversions of all major and minor chords both ascending and descending without looking at the keyboard is also suggested.



**Example 3.10:** Composition No.16, mm. 1-3



**Example 3.11:** Composition No.16, mm. 9-10

### **Composition No.17 (F#m)**

This piece mainly uses broken chords and arpeggios as an accompaniment figure. Therefore, practicing musical patterns such as chords and arpeggios before playing this piece will facilitate the learner to learn this piece more quickly. Furthermore, it helps learners developing tactile sense of the keyboard. Learners would feel much more comfortable to judge the distance of the intervals without looking at the keyboard. Time signature is occasionally changed. There are three notes against four passages, so it is highly recommended to practice slowly with metronome or count the rhythm out loud.

### Composition No.18 (Bb)

This piece sometimes uses sustained notes in the top and bass lines, as seen in example 3.12. Thus, learner should be aware of holding sustained notes for their full value. Components of scales and arpeggios are always used as a melodic passages and accompaniment passages. So, it is very helpful to practice musical devices such as scales, arpeggios, and chords in both legato and staccato before playing this piece. Additionally, the accompaniment in measures 9-24 develops from the regular chords, playing them as chords first is the best way to train learners to visualize and read scores as group of notes. It is recommended to observe and find the rhythmic patterns in the piece. The piece has syncopated rhythmic patterns as seen in measures 2, 4, 26, 28-32. Learners may consider practicing the pattern alone by clapping or tapping until they are familiar with it, and then play everything all together.



**Example 3.12:** Composition No.18, mm. 1-4

### Composition No.19 (Bbm)

Chords in several inversions have been used in left hand for the entire piece. Therefore, practicing chord by playing the three inversions of all major and minor chords both ascending and descending is needed. Furthermore, left hand required advanced technique since it has jumping notes from octave to chord, as seen in example 3.13. It is recommended to practice left hand alone before playing hands

together. Besides, double thirds and sixths are also seen in the right hand. Practicing scales in double thirds and *Hanon* piano exercises No.48-50 would help learners develop the tactile feeling of double thirds and sixths. Therefore, they do not need to look at the keyboard and spend time to see whether they catch the right notes or not.



**Example 3.13:** Jumping notes from octave to chord in left hand

#### **Composition No.20 (Ab)**

Accompaniment in left hand is formed from ordinary chord. Practicing chord in every inversion of both major and minor before plays this piece will help learner play this piece easily. Besides, practicing arpeggios and broken chords are recommended. It is suggested to study the texture separately part by part, and then study the combinations of two parts each: melody and bass, accompaniment and melody, and bass and accompaniment, and then practicing the whole piece. Moreover, learner should pay attention to sustained note in right hand and try to hold all sustained notes for their full value.

#### **Composition No.21 (E)**

This composition mainly presents chord style in both right hand and left hand. It is a good piece for practicing and learning chords. Richman suggested the way to start practicing chords was “on every note of the chromatic scale, ascending and

descending, play the following chords: Major, Minor, Diminished, Augmented, Major in root position (no doublings) in both hands (with any fingers), without looking.”

(Richman, 1986: 34) This will facilitate learners to become much more familiar with the chord patterns. In addition, this piece requires a rapid hand movement in left hand from an octave to chord. Learners should not only try to see the direction of the bass line whether it goes up or down, but also to look three or more notes ahead.

### **Composition No.22 (Em)**

This composition frequently uses tie notes in right hand and left hand, accordingly, learner should give carefully attention to all tie notes which some create syncopated rhythm. Before playing musical pieces, learners are suggested to observe the rhythmic information. When a difficult rhythmical structure occurred, learners are recommended to practice rhythmic alone by clapping or tapping without consider the pitches. Moreover, this piece has double thirds scale passage in measures 7 and 8 as seen in example 3.14, therefore, it is strongly recommended to practice scales in double thirds both ascending and descending with a legato touch in order to gain a better sense of double thirds pattern.



**Example 3.14:** Double thirds scale passage

### **Composition No.23 (G)**

Arpeggios and broken chords patterns are used as an accompaniment in this piece. Besides, double sixths are frequently used in the last half of the piece. Practicing arpeggios, scales in double sixths, and broken chords before playing this piece is needed. These will make musicians familiar with playing patterns such as intervals and chords, thus they will be able to learn the piece quickly. Additionally, this piece has chromatic passages, so it is suggested that the learner practice chromatic scales with a proper fingering.

### **Composition No.24 (Abm)**

This is a difficult piece which requires advanced technique because not only this piece is in Ab minor which learner should pay attention to accidentals, but this piece also consists a variety of musical patterns such as chords, arpeggios, scales in double thirds, and chromatic scales. Consequently, practice these musical patterns are strongly recommended before learning this piece. In addition, since this piece is in Ab minor which consists of seven flats, learners should play pitches alone without consider the rhythm. This way will make learners give more attention to all accidentals. Furthermore, since the left hand has jumping patterns from octaves to chords, it is suggested to practice left hand alone in order to be familiar with the keyboard location.

### **Composition No.25 (D#m)**

Practicing chords in three inversions of all major and minor chords both ascending and descending is suggested since chords are presented both in right hand and left hand for the entire piece. Additionally, the piece uses quintuplet followed by

triplet and sixteenth notes as well as tie notes which create syncopated rhythm (measures 14 and 16). Therefore, practicing with metronome will greatly facilitate learners to precisely and evenly play. Besides, the use of metronome will help learners to keep a steady rhythm.

### **Composition No.26 (C#)**

This is a fine piece to study contrary motion pattern, as seen in example 3.15. Therefore, practicing scales and arpeggios both in similar motion and contrary motion is highly recommended. It will help learners to be accustomed to the pattern of contrary motion. Furthermore, since the composition is in C# major which consists of seven sharps, playing pitches alone without trying to play with correct rhythm is suggested. Another way which is recommended by Richman is “verbalize every single pitch and finger that you see and play, one by one.” (Richman, 1986: 23)



**Example 3.15:** Contrary motion

### **Composition No.27 (F#)**

This piece is a good piece for playing chord in different inversions since chord idea is presented in many inversions in the left hand. Thus, it is suggested to practice the three inversions of all major and minor chords ascending as well as descending without looking at the keyboard in order to have a sense of touch and familiarity with the key location. According to Richman (1986: 31), “the value for you in gaining a

better sense of touch on your instrument not only will free your visual field to read music more easily (you won't have to keep looking down), but "tactile" confidence will help you as a performer." This piece uses dotted rhythm in the right hand. Therefore, practicing clapping or tapping alone before attempting the pitches as well as using metronome are suggested.

#### **Composition No.28 (G#m)**

This composition is a piece to study arpeggios. In order to get a sense of touch, learner should practice musical patterns such as scales, broken chords, cadences and especially arpeggios. Moreover, learners also can try to play the pattern of arpeggio as a chord. This will develop in learners the process of thinking as a group of notes. In addition, since dotted rhythms are used from time to time in this piece, it is recommended to practice this piece slowly with a metronome.

#### **Composition No.29 (A#m)**

Practicing musical patterns are necessary before learning this piece. This piece starts with three distinct parts; melody, accompaniment, and bass. Learner should listen carefully when playing this three parts section. It is recommended to practice each part and hand separately in order to ensure that the melody part will be heard distinctly while playing three parts together. Additionally, learner should carefully hold sustained notes which are the melody for their full value. This piece also presents crossing right hand over left hand which learner should pay more attention to the clef.

### **Composition No.30 (C)**

This composition is a difficult piece since it includes many piano techniques. Arpeggios are presented almost throughout this piece. It is very helpful for learner to practice scales, arpeggios, and broken chords before playing this piece. Moreover, playing two eighth notes in right hand against triplet in left hand can be seen, so it is suggested to practice this piece with metronome. Besides, this piece requires a smooth legato and a well-projected melody. This piece has four parts. It is necessary to study texture separately part by part. Learner should also carefully hold the sustained melody notes at their full value.

### **Conclusion Piece No.1 (Db)**

Learners should observe both rhythmic and melodic information which are the main factor of playing sight reading. The same rhythmic pattern is used throughout the piece. Practice clapping or tapping the rhythmic pattern before playing the piece will be helpful. The melody of this piece starts with double thirds followed by scale pattern and arpeggio pattern. Additionally, chromatic passage in octave also can be seen. The left hand simply uses broken chords pattern as an accompaniment. Thus, practicing musical patterns such as similar motion scales, chromatic scales, double thirds scales, chord, and arpeggios are recommended. This is a great way to train learner's imagery so that they will be familiar with the key locations.

### **Conclusion Piece No.2 (C#m)**

This piece starts with the syncopated rhythm in the right hand. Practice rhythm alone by clapping or tapping with metronome is highly recommended. Besides, the use of octave followed by chords as an accompaniment figure can be



seen, and consequently, practicing chords by playing three inversions of all major and minor chords without looking at the keyboard before studying this piece is suggested. In addition, practicing scale in double thirds and *Hanon* piano exercise No. 50 are needed since this piece has passage in thirds which required a legato touch.

### **Conclusion Piece No.3 (B)**

This piece is well-suit for studying Baroque style. It is two-part writing. Imitation is presented. Practice hand separately in order to listen to each voice is suggested. Moreover, learner should try to bring out the sound of the left hand, which imitates the right hand in measures 2-4. It is recommended to practice musical patterns, for example, scales and arpeggios as well. Additionally, practicing with metronome will facilitate learners to keep the rhythm. Learners are encouraged to continue playing without correction.