

UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

DIVERSIFYING PIANO PEDAGOGY: A COMPARATIVE
STUDY OF BRAZILIAN PIANO WORKS AND
ESTABLISHED PIANO METHODS

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

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Piano Performance

December 2023

This Dissertation by: Helber Fernandes Ribeiro

Entitled: *Diversifying Piano Pedagogy: A Comparative Study of Brazilian Piano Works and Established Piano Methods,*

Has been approved as meeting the requirement for the degree of Doctor of Arts in the College of Performing and Visual Arts in the School of Music, Piano Performance program.

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ABSTRACT

Fernandes Ribeiro, Helber. *Diversifying Piano Pedagogy: A Comparative Study of Brazilian Piano Works and Established Piano Methods*. Published Doctor of Arts dissertation, University of Northern Colorado, 2023.

Effectively teaching piano is a highly intricate task due to the diverse backgrounds, personalities, and learning approaches students might possess. Nonetheless, their learning process could be enhanced through the implementation of a diverse and adaptable pedagogical plan that caters to the specific goals and needs of each student.

In light of this, the purpose of this study was to contribute to the existing body of pedagogical piano literature by offering supplementary resources to piano teachers. Therefore, this research aimed to assist piano teachers in navigating the unique characteristics of each student.

This objective was accomplished by means of a thorough pedagogical comparison between Brazilian piano works from the database of the *Instituto Piano Brasileiro* (Brazilian Piano Institute) and selected reputed piano methods. The collection of piano methods is constituted by the *Celebration Series*, *Piano Adventures*, and *Bastien Piano Basics*.

All the conclusions presented in this study were grounded in a comprehensive literature review encompassing the domains of piano pedagogy, piano technique, and educational psychology. To facilitate access to the suggested Brazilian piano repertoire, this document incorporated an overview of the *Instituto Piano Brasileiro*, and an interview conducted with its Executive Director and founder, Alexandre Dias.

The outcome of this research endeavor manifests as a pedagogical compilation of Brazilian piano compositions organized in a sequential manner, designed to foster the progressive development of piano students' musicianship and technique. This compilation aimed to promote productivity, engagement, diversity, and inclusivity within the piano learning process.

ACKNOWLEDGEMENTS

Foremost, I wish to express my deepest appreciation to Dr. Rodrigues de Queiroz, my wife and best friend. Your unwavering love, ceaseless encouragement, and continuous support have been my bedrock throughout my entire doctoral journey and the process of writing this dissertation. Your support has propelled me forward, and I consider myself profoundly fortunate to have had your presence by my side.

A debt of gratitude is owed to Dr. Lei Weng, my advisor, for his unparalleled guidance, exceptional expertise, and unwavering backing throughout my academic journey. Your insights and mentorship have not only shaped the trajectory of my research but have also significantly enriched my scholarly experience.

To my godmothers, Dr. Bogard and Dr. Collet, I extend my sincere appreciation for the encouragement and continuous support you have provided me during my doctoral studies. Your belief in my potential has been a constant motivator, and I am deeply thankful for the wisdom you have shared.

I would regret not to acknowledge the immeasurable support of my committee members, whose insights and feedback have played an integral role in shaping the course of my research and upholding the caliber of this dissertation.

Finally, a special note of recognition is reserved for Mr. Alexandre Dias, the director of the *Instituto Piano Brasileiro* and to all and each composer and copyright holder who contributed to this research. Your enthusiasm for my research project and your generous provision of piano literature have been pivotal in framing the breadth and depth of my work.

TABLE OF CONTENTS

CHAPTER I. INTRODUCTION: BRAZILIAN MUSIC AND ITS IMPORTANCE.....	1
Globalization and Diversity Shaping the Human Society	1
Diversity and Inclusion in Piano Teaching.....	3
Fostering Diversity in Piano Teaching Through Brazilian Music	4
Database Choice— <i>Instituto Piano Brasileiro</i> (Brazilian Piano Institute).....	7
Methodology	8
Objectives, Aims, and Goal	9
CHAPTER II. DEMONSTRATING THE IMPORTANCE OF BRAZILIAN PIANO REPERTOIRE THROUGH PRINCIPLES OF EDUCATIONAL PSYCHOLOGY, PIANO PEDAGOGY, AND PIANO TECHNIQUE.....	11
Educational Psychology.....	12
Piano Pedagogy.....	17
Piano Technique.....	24
CHAPTER III. <i>INSTITUTO PIANO BRASILEIRO</i> : EXPLORING A VAST BRAZILIAN MUSIC DATABASE	27
Background.....	28
Highlights from the Database of the <i>Instituto Piano Brasileiro</i>	29
Getting Involved	31
CHAPTER IV. COMPARATIVE ANALYSIS OF TRADITIONAL PIANO METHODS AND SELECTED PIECES FROM THE BRAZILIAN PIANO REPERTOIRE	34
Selected Piano Methods.....	34
A Comparative Analysis of Piano Works from the Database of the <i>Instituto Piano Brasileiro</i> and Selected Piano Method Books.....	39
CHAPTER V. BRAZILIAN PIANO REPERTOIRE IN SERVICE OF PIANO TEACHING	71
Elementary Level.....	72
Intermediate Level	89
Advanced Level	103
Conclusion	117

BIBLIOGRAPHY.....	119
APPENDIX A. INTERVIEW WITH MR. ALEXANDRE DIAS – FULL TRANSCRIPT.....	126
APPENDIX B. INSTITUTIONAL REVIEW BOARD APPROVAL FOR INTERVIEWING MR. ALEXANDRE DIAS.....	136
APPENDIX C. PERMISSION FROM DR. MCLEOD.....	138
APPENDIX D. PERMISSION FROM YARA FERRAZ.....	140
APPENDIX E. PERMISSION FROM CARLA REIS.....	142
APPENDIX F. PERMISSION FROM EL VIRA DRUMMOND.....	144
APPENDIX G. PERMISSION FROM TÂNIA CAMARGO GUARNIERI.....	146
APPENDIX H. PERMISSION FROM ALEXANDRE DIAS.....	148
APPENDIX I. PERMISSION FROM LILIANA BOTELHO.....	150
APPENDIX J. PERMISSION FROM THERESA RICHERT.....	152
APPENDIX K. PERMISSION FROM THE ROYAL CONSERVATORY OF MUSIC.....	154
APPENDIX L. PERMISSION FROM NEIL A. KJOS MUSIC COMPANY.....	156
APPENDIX M. PERMISSION FROM FABER PIANO ADVENTURES.....	158
APPENDIX N. PERMISSION FROM HAL LEONARD PERMISSIONS.....	160

LIST OF EXAMPLES

Example

1.	<i>Hunter's Song</i> , mm. 1-4, Josef Löw	21
2.	<i>I</i> , mm. 1-5, and 38, mm. 1-5, Charles-Louis Hanon	25
3.	<i>Roaring Lions</i> , mm. 1-4, James Bastien	41
4.	<i>Brasil: Música na História – Descobrimento</i> , mm.1-8, Carlos Cruz.....	42
5.	<i>Andante</i> , mm. 1-5, Nancy and Randall Faber.....	43
6.	<i>Peças Infantis IV – Insistência</i> , mm. 1-5, Alberto Nepomuceno.....	44
7.	<i>Wild Rider</i> , mm. 1-4, James Bastien.....	45
8.	<i>História da Avósinha – Os Sonhos de Bebê No. 4</i> , mm. 1-5, João Octaviano Gonçalves	46
9.	<i>Courageous Cat</i> , mm. 1-5, Teresa Richert 49	48
10.	<i>Cebolinha</i> , mm. 1-5, Osmar Amaral Gurgel.....	49
11.	<i>Phantom of Keys</i> , mm. 3-6, Nancy Faber	51
12.	<i>Tum-Balalaika</i> , mm. 6-10, Nancy Faber and Randall Faber	52
13.	<i>Folguedo</i> , mm. 16-21, Leopoldo Miguéz	53
14.	<i>Petite Pièce Pour Piano No. 2</i> , mm. 1-5, Nadia Boulanger	54
15.	<i>Petite Pièce Pour Piano No. 2</i> , mm. 20-23, Nadia Boulanger	55
16.	<i>Melodia (Melody)</i> , mm. 1-4, Barrozo Netto.....	56
17.	<i>Ballade</i> , mm. 3-7, Johann Burgmüller.....	57
18.	<i>Ballade</i> , mm. 31-34, Johann Burgmüller.....	57

19.	<i>Cirandinha No. 2 - Adeus Bela Morena</i> , mm. 17-22, Heitor Villa-Lobos	58
20.	<i>Cirandinha No. 2 - Adeus Bela Morena</i> , mm. 33-37, Heitor Villa-Lobos	59
21.	<i>Waltz in A minor, op. posth., B150</i> , mm. 17-20, Frédéric Chopin.....	60
22.	<i>Não Creio em Ti</i> , mm. 5-9, Zequinha de Abreu	61
23.	<i>Barcarole, op. 19 No. 5</i> , mm. 1-3, Niels Gade	65
24.	<i>I. Ponteio - 2a Suite Brasileiras Sobre Temas Originais</i> , mm. 1-4, Lorenzo Fernández.....	66
25.	<i>Sinfonia No. 2 in C minor</i> , mm. 1-3, J. S. Bach.....	67
26.	<i>Seresta</i> , mm. 1-4, Aloysio de Alencar Pinto.....	68
27.	<i>Nouvelle Étude No. 1</i> , mm. 9-12, Frédéric Chopin.....	69
28.	<i>Il Neige!</i> , mm. 1-3, Henrique Oswald.....	70
29.	<i>Valsa-Escala</i> , mm. 1-5, Elvira Drummond	73
30.	<i>Chorinho Contente</i> , mm. 11-14, Elvira Drummond.....	75
31.	<i>Arretado - Baião, Suíte Saloon</i> , mm. 1-5, Liliana Botelho.....	77
32.	<i>Saudoso Adoniran – Samba, Suíte Saloon</i> , mm. 11-16, Liliana Botelho	78
33.	<i>Choro Miudinho</i> , mm. 9-14, Elvira Drummond.....	79
34.	<i>Xote Quase Chato</i> , mm. 9-16, Elvira Drummond	83
35.	<i>Valsa Triste</i> , mm. 1-8, Carla Reis.....	86
36.	<i>Dança do Coelho - 12 Pequenas</i> , mm. 16-25, Amaral Vieira.....	87
37.	<i>Dança do Gato - 12 Pequenas Danças</i> , mm. 1-9, Amaral Vieira	88
38.	<i>Dança do Urso - 12 Pequenas Danças</i> , mm. 5-10, Amaral Vieira	89
39.	<i>A Dansarina</i> , mm. 1-6, João Octaviano Gonçalves.....	91
40.	<i>Vamos Todos Cirandar... - No.6 de Brinquedo de Roda</i> , mm. 1-6, Heitor Villa-Lobos.....	93

41.	<i>Lágrimas de Amor</i> , mm. 11-16, Zequinha de Abreu	94
42.	<i>Manhas e Reproches - No.5 das 12 Peças Características Para Piano</i> , mm. 1-6, Leopoldo Miguéz	96
43.	<i>Quanto Doe Uma Despedida</i> , mm. 1-6, J. P. Fortuna	97
44.	<i>A Avozinha - No.4 das 12 Peças Características Para Piano</i> , mm. 25-30, Leopoldo Miguéz	98
45.	<i>O Forró de Marajó – No.4 das Quatro Peças Populares</i> , mm. 1-6, Aloysio de Alencar Pinto	99
46.	<i>Tira o Seu Pezinho... No.1 de Brinquedo de Roda</i> , mm. 1-6, Heitor Villa-Lobos	100
47.	<i>Tanguinho - No.2 da Suíte Mirim</i> , mm. 1-6, M. Camargo Guarnieri	101
48.	<i>Jura - Samba-Canção</i> , mm. 5-10, João Barbosa da Silva	102
49.	<i>Não me Toques</i> , mm. 1-5, Zequinha de Abreu	104
50.	<i>Parece Mentira</i> , mm. 1-5, Curt Krassel.....	105
51.	<i>Noite de Santo Antônio – Samba-Tangaico</i> , mm. 32-37, Carlos Pagliuchi.....	108
52.	<i>Depois Que Eu Te Vi – Samba</i> , mm. 5-13, Eduardo Souto	109
53.	<i>Atirada - Polka</i> , mm. 11-16, Aurelio Cavalcanti.....	111
54.	<i>Remédio Para Curar Paixões</i> , mm. 23-28, João da S. C. Fluminense.....	112
55.	<i>Estudo Nº7 “Pressentiment” da série 18 Estudos para Virtuoses</i> , mm. 11-16, Arthur Napoleão.....	113
56.	<i>Scherzetto Op.20 No. 3</i> , mm. 27-34, Leopoldo Miguéz	114
57.	<i>Teimoso - Choro Típico Brasileiro</i> , mm. 1-6, Odmar Amaral Gurgel	115
58.	<i>Primeira Rapsodia Brasileira</i> , mm. 6-9, Luiz Levy.....	116

LIST OF FIGURES

Figure

1. Dr. Saul Mcloed's illustration of the Abraham Maslow's Hierarchy of Needs.....14
2. A representation of Piaget's cognitivist learning theory as developed by author16
3. Representation of the topographical freedom relationship between various music reading development strategies as developed by author19

MUSIC EXAMPLES COPYRIGHT

One of the challenges in the present research lies in the compilation of resources from various sources and composers. Consequently, securing multiple copyright authorizations is necessary to legally reproduce music excerpts. All the obtained authorizations are appended to this document. However, one authorization is still missing, namely, the reproduction of an excerpt from *Brasil: Música na História – Descobrimento* (Brazil: Music in History – Discovery) by Carlos Cruz. Efforts were made to contact family members of Carlos Cruz to obtain the necessary permission, but unfortunately, I did not receive a response to my request.

The primary goal of this research is to highlight the value of important and effective resources in piano pedagogy, including the aforementioned example. It is important to note that this research serves purely educational purposes, and no financial gains will be derived from the online publication of this work on ProQuest. Moreover, only minimal portions of piano works have been reproduced. Readers are encouraged to explore the entirety of all resources presented here along with their respective authors and copyright holders. These points relate to the four factors of Section 107 of the US Copyright Act to consider fair use of copyright protected works.

CHAPTER I

INTRODUCTION: BRAZILIAN MUSIC AND ITS IMPORTANCE

Music teachers, music students, and audiences often gravitate toward established works in the Western World Music canon. However, this tendency excludes various music genres including Brazilian music.

Brazilian music is a remarkably diverse realm yet to be fully explored. It showcases a great diversity of elements influenced by a wide range of cultures and peoples. Furthermore, it continues to evolve and adapt to contemporary artistic trends, making it still highly relevant in current times.

In parallel, music education faces challenges in remaining effective in a rapidly changing society that now values uniqueness of individuals and peoples. It is therefore reasonable to suggest that the richness of Brazilian music can significantly contribute to filling the gaps in music education. Additionally, the incorporation of Brazilian music, aided by the recent integration of technological tools, presents a unique opportunity to enhance music education in an inclusive and diverse society. The purpose of this study was to contribute to the existing body of pedagogical piano literature by offering supplementary resources to piano teachers.

Globalization and Diversity Shaping the Human Society

The impact of globalization over the last few decades can be observed in various contexts. For instance, according to Abby Budiman, in 2018 the foreign-born population in the

U.S.A. reached 44.8 million individuals.¹ In this regard, innovative concepts such as productive diversity, effective governance, sustainable practices, and new forms of cultural groupings are among the many ways in which societies are uniting and transforming the world around them.²

One might assume that the recent Coronavirus (COVID)-19 pandemic would divide people around the world. However, the opposite is true. The data presented by Steven Altman and Caroline Bastian shows that while the growth of globalization in information flows had slowed down before 2019, there was a significant increase in information flows during the most severe phase of the COVID-19 pandemic.³ From mid-2019 to mid-2020, international internet traffic increased by 48%, and international telephone call minutes saw a 20% increase in March compared to the same month in the previous year.⁴ Additionally, the authors note that International Tourist Arrivals began to rebound in the United States after the peak of the pandemic.⁵

Thus, it can be inferred that the impacts of COVID-19 have gradually diminished. The use of various technological tools, such as video conferencing platforms, online video-sharing platforms, and social media, have fostered increased global connectivity among people.

Consequently, the present moment is particularly conducive to fostering diversity and inclusion. With the logistical challenges of connecting different nations being managed and

¹ Abbi Budman, “Key findings about U.S. immigrants,” Pew Research Center, July 17, 2023, <https://www.pewresearch.org/short-reads/2020/08/20/key-findings-about-u-s-immigrants/>.

² Melody M. Chao, Franki Y.H. Kung, and Donna Jingdan Yao, “Understanding the divergent effects of multicultural exposure,” *International Journal of Intercultural Relations* 47 (July 2015): 82. <https://doi.org/10.1016/j.ijintrel.2015.03.032>.

³ Steven A. Altman and Caroline R. Bastian, “The State of Globalization in 2022,” *Harvard Business Review*, July 17, 2023, <https://hbr.org/2022/04/the-state-of-globalization-in-2022>.

⁴ *Ibid.*

⁵ *Ibid.*

people gradually recovering from the pandemic, it is an opportune time to explore each other's cultures, to forge new connections, and to learn about the intricacies of what may still be unfamiliar to ourselves.

Diversity and Inclusion in Piano Teaching

In recent times, people have increasingly recognized the benefits of diversity and inclusion. For instance, as Bernard Tynes suggests, bringing together individuals from varied backgrounds not only showcases a wide range of perspectives but also fosters innovation and inventiveness.⁶

More specifically for piano instructors, it is of crucial importance to understand how to obtain the benefits of the diversity of the current globalized world within piano lesson settings. To achieve productive learning, diversity needs to be thoroughly analyzed on a case-by-case basis. In other words, there is a need for tailoring strategies for different people to feel like part of the same group.

According to Drew Gitomer and Courtney Bell, teaching is an act that, by nature, requires adaptability and judgment.⁷ A teaching strategy that showcases these characteristics and foster diversity and inclusion is adaptive teaching, which is a teaching approach focused on using different instructional strategies to each specific context to ensure that students can achieve success.⁸

⁶ Bernard Tynes, "The Importance of diversity and inclusion for today's companies," *Forbes*, July 17, 2023, <https://www.forbes.com/sites/forbescommunicationscouncil/2022/03/03/the-importance-of-diversity-and-inclusion-for-todays-companies/?sh=1ccf52e549df>.

⁷ Drew H. Gitomer and Courtney A. Bell, *Handbook of Research on Teaching* (Washington, D.C.: AERA, 2016), 9.

⁸ Gary D. Borich, *Effective Teaching Methods: Research-Based Practice*, 7th ed. (Bangalore: Pearson India, 2011), 41.

Nonetheless, it is important to understand how adaptive teaching can be productively incorporated into the specifics of piano instruction. After all, teaching piano involves a broad spectrum of related areas, which illustrates its complexity.⁹

Numerous strategies following principles of adaptive teaching can be employed to make piano lessons effective from the most diverse backgrounds, such as:

- Adjusting lesson length to the attention span of each student while accommodating schedules.
- Productively accommodating any impairments students may possess.
- Possessing and utilizing different communication strategies based on students' personalities.
- Adapting lesson plans according to the interests students may display.
- Modifying the curriculum based on strengths, weaknesses, and goals of each student.

The last two elements are the most important for the present research. In this regard, there are many resources that piano teachers can implement as pedagogical tools to target the specific needs of each student. This research aims to offer one additional alternative to piano teachers to tailor their instruction to each students' specific goals.

Fostering Diversity in Piano Teaching Through Brazilian Music

Piano teachers already have access to numerous pedagogical resources for teaching the piano. These methods date back to as early as Carl Philipp Emanuel Bach's *Essay on the True*

⁹ James W. Bastien, *How to Teach Piano Successfully* (San Diego: General Words and Music Co., 1973), 17.

*Art of Playing Keyboard Instruments*¹⁰ and extend to contemporary methods and approaches, covering a vast piano literature that addresses various music levels and technical specifics. However, despite the multiple pedagogical tools available, the present study has not verified a substantial compilation and application of the Brazilian piano repertoire for pedagogical purposes.

In order to address this lacuna in knowledge, this research presents a pedagogical selection of Brazilian piano works from the database of the *Instituto Piano Brasileiro* (Brazilian Piano Institute). It considers each selected work's technical and musical elements, the level of musical expertise required for their successful performance, and suggests how implementing this material can be done in a productive manner.

However, one may ask, what is the reason for exploring Brazilian music? In this regard, there are various compelling reasons for delving into Brazilian music literature. Brazil possesses a unique historical background that fuses cultural elements from three continents: South America, Africa, and Europe. Since the early sixteenth century, the Brazilian economy was built on extracting a tree called *Pau-Brasil* (Brazilwood) and cultivating sugar cane, cotton, and tobacco.¹¹ The Europeans were not responsible for the hard work attached to those activities. Instead, they used forced labor from native Brazilian tribes, and later from African peoples brought by force to the Brazilian territory.¹²

¹⁰ Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instruments)* (Berlin: Christian Friedrich Henning, 1753).

¹¹ Lilia M. Schwarcz and Heloisa M. Starling, *Brasil: Uma Biografia* (Sao Paulo: Companhia das Letras, 2016), 14.

¹² *Ibid.*, 19.

Naturally, those different people were exposed to each other's cultures, including dance, painting, and music. In the nineteenth century, this mixture of cultures became even more complex with the arrival of people from several other countries to the Brazilian territory, including nations in Europe, Middle East, and Asia.¹³

The mix of cultures that have influenced Brazilian culture resulted in a rich and varied group of folk-based musical genres, including the *Maracatu*, *Maxixe*, *Choro*, *Tambor de Mina*, *Frevo*, and *Samba*.

On the other hand, until the nineteenth century, Brazilian Art Music was not consistently documented and for the most part simply replicated European music tendencies. Nonetheless, composers created a substantial literature of sacred music that holds artistic value and significantly contributed to the development of Brazilian music.¹⁴

Brazilian music production started to become more consistently documented from the works of the Pre-Nationalist Carlos Gomes in the nineteenth century. During this period composers started merging folk musical elements and European compositional techniques. In the realm of piano works, Brazilian piano literature started being expanded by composers such as Chiquinha Gonzaga and Ernesto Nazareth. As the years passed, more composers became interested in the piano and its artistic possibilities. Therefore, piano works grew in terms of number and diversity, being represented by its two greatest Brazilian exponents, Heitor Villa-Lobos and M. Camargo Guarnieri.

¹³ Shari Wejsa and Jeffrey Lesser, "Migration in Brazil: The Making of a Multicultural Society," Migration Policy Institute, July 20, 2023, <https://www.migrationpolicy.org/article/migration-brazil-making-multicultural-society>.

¹⁴ Important examples of composers are Pe. José Maurício Nunes Garcia, Manoel Dias de Oliveira, and Emerico Lobo de Mesquita.

More recently, Brazilian piano literature has received a positive contribution from prolific living composers, such as Marlos Nobre, Edmundo Villani-Côrtes, and Amaral Vieira. Each of these composers has written piano works that not only showcase their unique musical styles but also present various technical and musical challenges worth exploring.

Even with a massive Brazilian music production, either pedagogical, such as the *Guia Prático* (Practice Guide) by Heitor Villa-Lobos, or concert music in general, piano teachers may have not fully explored the vast potential of Brazilian piano literature. Therefore, this research intends to reveal how Brazilian piano literature can be applied for pedagogical purposes in the context of piano lessons.

Database Choice—*Instituto Piano Brasileiro* (Brazilian Piano Institute)

The piano gained popularity in Brazil during the second half of the nineteenth century, leading composers to explore the instrument more frequently as a means of artistic expression. As a result, there is now a vast amount of piano works available for consultation in the present day. Therefore, it is necessary to clearly define why the database of the *Instituto Piano Brasileiro* (Brazilian Piano Institute) was chosen over any other specific resource. The reasons lie in four main pillars:

- Expertise.
- Richness.
- Accessibility.
- Purpose.

First, the project is led by a highly specialized team. For instance, the director and founder of the project, Mr. Alexandre Dias, is a reputed researcher on the Brazilian composer

Ernesto Nazareth. All the materials present in their database undergo careful analysis to compile and label them properly, as well as to correct any possible inaccuracies they may present.

Second, their database is composed of a rich variety of works related to Brazilian piano music and Brazilian pianists. For this research, their database provided more than 1000 pieces of the most diverse genres and composers. In addition, they possess multiple rare photos of reputed Brazilian pianists of the past, rare recordings of Brazilian pianists and Brazilian piano works. Their project was even responsible for discovering previously unknown music pieces.

Third, all the materials that have gone through their curation process are available online. As a result, anyone interested in exploring their findings will not need to travel to a different location or be affiliated with any institution. Moreover, they have a presence on multiple online platforms, making their work accessible to a broad audience.

Finally, their project aims to revitalize and preserve what the rich piano literature Brazil has to offer the music world. This objective aligns with the main goal of this research, which is to promote and disseminate Brazilian music for the benefit of piano students, piano instructors, and any individual passionate about music.

Methodology

In order to develop an informed selection and pedagogical compilation of the material of the *Instituto Piano Brasileiro*, the first steps of the project methodology consisted of:

- Literature review/cross-reference of selected resources in three fields.
 - Educational Psychology.
 - Piano Pedagogy.
 - Piano Technique.

- Investigate the pedagogical approach and the musical and technical elements of commonly applied pedagogical piano literature.
 - Celebration Series by Thomas Green et al.
 - Piano Adventures by Nancy and Randall Faber.
 - Bastien Piano Basics by James Bastien.

After a thorough examination of the existing literature, the chosen methodology for the selection of pieces from the database of the *Instituto Piano Brasileiro* consisted of the following steps:

- Compile their published music score albums.
- Assort the material in three categories.
 - Beginner repertoire.
 - Intermediate repertoire.
 - Advanced repertoire.
- Analyze the piano works in terms of musical and technical elements.
- Select piano works within each category based on literature review findings.

The final steps of this project consist of:

- Compiling selected piano resources in a coherent and progressive manner ranging from the beginner to the advanced levels.
- Describe what can be accomplished in each of the selected works.

Objectives, Aims, and Goals

- O1 The main objective of this project is to create a comprehensive resource on Brazilian piano music that will assist piano teachers in effectively navigating the unique challenges and individualities that their students may possess.

- A1 By providing valuable insights and guidance, this study aims to enhance students' learning process and to help piano teachers tailor their approach to meet the diverse needs of their students.
- G1 This project sought to facilitate broader access to Brazilian music on an international scale by generating materials that are not solely in Portuguese.
- A2 By making these resources available in English, this research aims to bridge linguistic barriers and promote a wider appreciation of Brazilian musical heritage among music enthusiasts worldwide.
- A3 Furthermore, the project strives to foster diversity and inclusion in piano lesson settings. It aims to highlight the rich and diverse contributions of Brazilian composers and musicians, promoting a more inclusive representation of cultural expressions within the context of piano education. By embracing and incorporating a diverse range of musical styles and traditions, this resource aspires to create a more enriching and inclusive learning environment for both teachers and students alike.

CHAPTER II

DEMONSTRATING THE IMPORTANCE OF BRAZILIAN PIANO REPERTOIRE THROUGH PRINCIPLES OF EDUCATIONAL PSYCHOLOGY, PIANO PEDAGOGY, AND PIANO TECHNIQUE

Teaching is a complex task that demands a deep understanding of the subject matter and effective strategies to foster productive learning. The significance of employing effective teaching strategies has been examined in recent works, highlighting the substantial impact the teacher-student interaction can have in instructional settings.¹⁵

Neurologists and cognitive scientists assert that for students to effectively utilize their brains, they must engage in active forms of learning. The underlying rationale is that individuals construct and organize their thoughts more effectively through experiential learning.¹⁶ In other words, for students to actively learn, they should be fully engaged in the proposed activity, not merely as passive recipients of information.

However, fostering engagement at all times can be challenging due to the uniqueness of each individual. Therefore, teachers should have multiple pedagogical tools at their disposal to customize their instructional activities and meet the individual needs of their students, instead of relying on a one-size-fits-all approach.¹⁷

¹⁵ Merlin B. Thompson, *Fundamentals of Piano Pedagogy: Fuelling Authentic Student Musicians from the Beginning* (New York: Springer Publishing, 2017), 21-23.

¹⁶ Christina Hinton, Kurt W. Fischer, and Catherine Glennon, *Mind, Brain, and Education. The Students at the Center Series* (Boston: Jobs for the Future, 2012), 5.

¹⁷ Paul S. George, "A rationale for differentiating instruction in the regular classroom," *Theory Into Practice* 44, no. 3 (July 2005): 189.

In conclusion, piano teachers need a background composed of knowledge in different fields, life experience, and musical knowledge in order to foster a productive learning setting. Thus, this chapter provides an overview of the main ideas from selected resources in educational psychology, piano pedagogy, and piano technique. The purpose of this chapter is to support an efficient analysis of the chosen piano materials and to present additional pedagogical findings that readers can apply not only to the Brazilian piano repertoire proposed but also to other piano literature choices.

Educational Psychology

The main area of educational psychology that pertains to this project is the analysis of the different learning styles and the existing learning models. The importance of this approach lies in the fact that a clear identification of how students learn can help the instructor tailoring their instruction appropriately. The learning models that are of interest of this research project are characterized below:

Humanistic Approach

The humanistic approach to learning posits that learning occurs through observing, thinking and experiencing the actions of other individuals and their resulting impacts.¹⁸ In this perspective, no one is a passive learner; instead, every learner takes responsibility for actively fostering their own learning while considering the influence of external factors.

Another important pillar of the Humanistic Learning Approach is the freedom individuals have in their learning process.¹⁹ Freedom in this context can be characterized by each individual

¹⁸ Ben Akpan and Teresa Kennedy, *Science Education in Theory and Practice An Introductory Guide to Learning Theory* (New York, Springer, 2020), 23.

¹⁹ *Ibid.*, 24.

setting their goals based on their own perspectives on collaborative discussions. On the instructors' end, the individual's experiences and personal views are taken into consideration in the instruction, which builds an educational environment based on respect for everyone's background.

Important theorists of the Humanistic Approach are Abraham Maslow, William Glasser, and Carl Rogers. Nonetheless, this research is focused on analyzing in-depth only Maslow's findings and their impacts.

Maslow's research aimed to understand the connections between motivation, learning, and well-being. The author argues that motivation to change a habit arises from needs that are organized in a hierarchy, as showed in the Figure 1. It highlights that human motivation arises from fulfilling needs from the base of the pyramid to the top. In other words, humans focus on their most basic needs, and once those needs are met, they become motivated to achieve the next level of needs in the hierarchy.



Maslow's hierarchy of needs

Figure 1: Dr. Saul Mcloed's illustration of the Abraham Maslow's Hierarchy of Needs. Concept first introduced in Maslow's article "A Theory of Human Motivation," published in 1943. In this figure, human needs are represented following Maslow's hierarchy.²⁰

Both the general humanistic learning approach fundamentals and Maslow's beliefs can impact the piano lesson setting in many ways for fostering a productive learning environment.

For instance, piano teachers can:

- Ensure that students' physiological needs are met before requesting further engagement.
- Ensure that students feel safe and welcome in both individual lessons and planned group activities.

²⁰ Saul Mcloed, "Maslow's Hierarchy of Needs," *Simply Psychology*, last updated July 2023, <https://www.simplypsychology.org/maslow.html>.

- Ensure that each student feels part of the studio group by allowing their thoughts to be heard and encouraging them to explore what best represent themselves.
- Develop students' self-esteem by acknowledging their hard work and achievements.
- Foster self-actualization by applying an informed student-centered approach along with strategically setting specific goals.

Even though each step of Maslow's approach should be considered for fostering productive learning, promoting a sense of belonging is of special interest to this research. The Brazilian piano repertoire has its roots in multiple different peoples. Therefore, it can be productively applied as a tool for developing a sense of belonging in students who may not feel represented when performing the traditional piano repertoire.

Cognitivist Approach

The cognitivist approach relates learning to various cognitive processes, such as thinking, memory creation, strategizing, and the learning process itself.²¹ Therefore, similar to the humanist approach, in the cognitivist approach, each individual is considered an active learner.

Perhaps the most reputed cognitivist theory is Jean Piaget. To understand his theory, first, one need to get acquainted with the concept of schemas. They are referred to as small building blocks of information.²² These blocks only can exist if the following process happens:

²¹ Ben Akpan and Teresa J. Kennedy, *Science Education in Theory and Practice*, 30.

²² Ben Akpan and Teresa J. Kennedy, *Science Education in Theory and Practice*, 413.

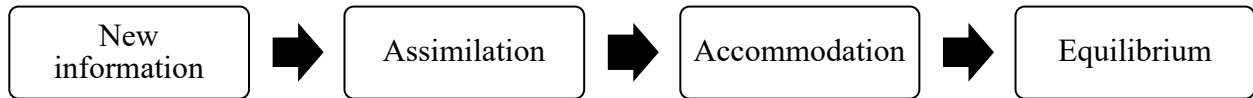


Figure 2: A representation of Piaget's cognitivist learning theory as developed by author.

Assimilation marks the beginning of a learning process. It represents the moment when an individual is exposed to new information.²³ Accommodation happens next when a schema is altered to accommodate conflicting information.²⁴ Equilibrium is the stage in which there is no conflicting information in a given schema.²⁵ Therefore the system is in balance and the new piece of information was learned.

Piaget's theory is important in a piano lesson setting in multiple ways. Firstly, it can objectively illustrate how learning happens. Secondly, it can help an instructor to be aware of the different learning stages a new concept goes through until it is learned. Therefore, teaching approaches can be adapted properly to support a student facing new concepts. Lastly, if conflicting information in relation to a schema leads to adaptation and the creation of a new schema, it is possible to infer that presenting heterogeneous materials to a student may lead them to gradually develop a broader set of schemas. For instance, incorporating nontraditional piano materials, such as the Brazilian piano repertoire, instead of repeatedly exploring the same types of resources, can make the students more receptive to further learning. Consequently, this approach can increase their productivity.

²³ Alan Pritchard and John Woollard, *Psychology for the classroom: constructivism and social learning* (London: Routledge: Taylor & Francis Group, 2010), 12.

²⁴ Ibid., 13.

²⁵ Ibid.

Piano Pedagogy

Pedagogy is defined as "the science, art, and craft of teaching."²⁶ Piano pedagogy is a broad and diverse field that encompasses strategies from how to successfully build a piano studio to how to properly plan a piano lesson. Therefore, to ensure effectiveness in relation to the topic of the present research, this analysis will be focused on the following points:

- How to properly assign piano pieces to assure musical and technical learning.
- How to foster productivity in piano lessons while working with students from different backgrounds and age groups.

This analysis was devised to illustrate the importance of exploring untraditional piano literature, such as the main object of this research, in order to foster productivity in piano lesson settings.

Even with a defined sub-field within piano pedagogy to be examined, scholars may have their own observations on how to productively teach piano. In some instances, their conclusions may lead to conflicting thoughts that cannot be simultaneously implemented in the same context.

Therefore, this analysis is supported by only three of the most important and broad resources in piano pedagogy:

- *The Well-tempered Keyboard Teacher* (1999) by Marianne Uszler, Stewart Gordon, Scott McBride Smith.
- *How to Teach Piano Successfully* (1973) by James W. Bastien.
- *Fundamentals of Piano Pedagogy: Fuelling Authentic Student Musicians from the Beginning* (2018) by Merlin Thompson.

²⁶ Courtney Crappell, *Teaching Piano Pedagogy: A Guidebook for Training Effective Teachers* (New York, Oxford Academic, 2019), 9.

In addition, given the broadness of the chosen resources, the analysis will focus on elements related to the goal of this research. Additional complementary resources relevant to the research goals will also be included in the analysis.

In a study conducted by Nicolas Ruth and Daniel Müllensiefen, it was found that 50% of students in secondary schools in the U.K. and Germany drop out of music lessons.²⁷ Although the data focuses on specific demographics, it highlights an alarming dropout rate that could likely be observed in other countries as well.

The reason for this alarming dropout rate of music students is, according to Paul Anthony Evans, that students are “dissatisfied with the learning experience and disillusioned with music activities.”²⁸ Therefore, it highlights the need for continuous improvement in music teaching, including piano teaching, to discover new ways to be effective in the twenty-first-century society.

More specifically to piano pedagogical approaches, a long-lasting reading technique has been the “Middle C Approach,” dated in methods since the 1930s.²⁹ Later strategies include the “Landmark Approach” and the “Multikey Approach,” both emphasizing more topographical freedom that is not limited to middle C and its surrounding keys.

²⁷ Nicolas Ruth and Daniel Müllensiefen, “Survival of musical activities. When do young people stop making music?,” *PLoS ONE* 16, no. 11 (November 2021): 1.

²⁸ Paul Anthony Evans “Psychological Needs and Social-Cognitive Influences on Participation in Music Activities,” (PhD diss., University of Illinois at Urbana-Champaign, 2009), 19, <https://www.proquest.com/docview/304895600?pq-origsite=gscholar&fromopenview=true>.

²⁹ Merlin Thompson, *Fundamentals of Piano Pedagogy*, 4.

Recently, methods started to adopt modified approaches that merge characteristics of one strategy to another. It became gradually more common for students to have the advantages of multiple approaches within the same resource.³⁰

More significant than the different approaches and their advantages and disadvantages was the direction in which they happen. From the “Middle C Approach” used in older methods to the eclectic approach of newer methods, pedagogues are choosing to give more freedom to students while they acquire music reading skills, as shown in the following illustration:

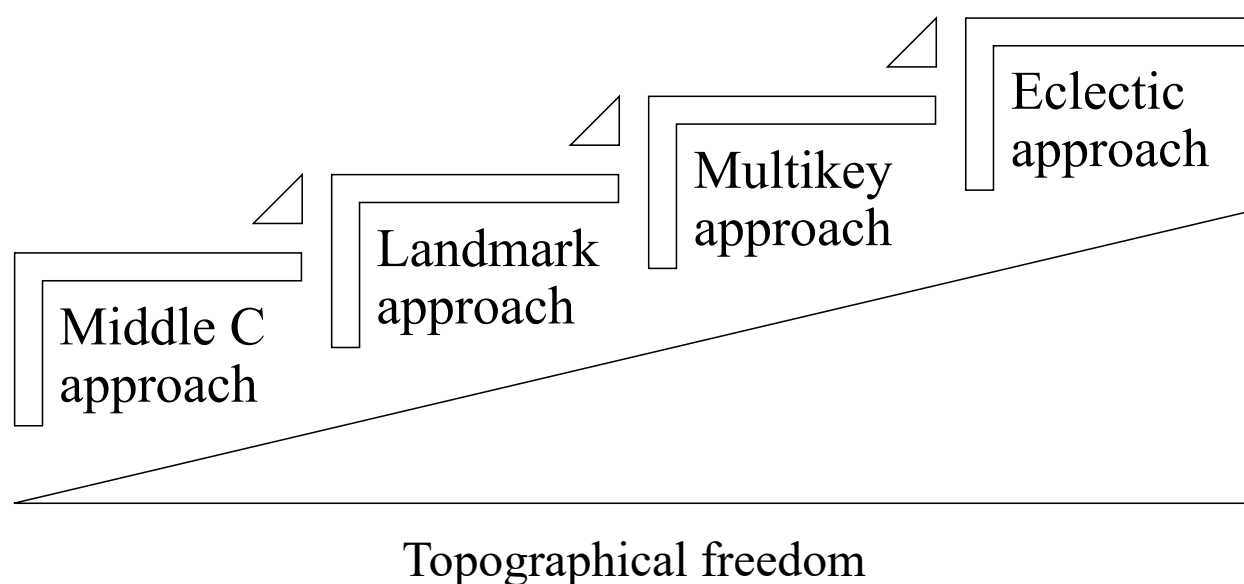


Figure 3: Representation of the topographical freedom relationship between various music reading development strategies as developed by author.

The topographical freedom presented to students at an early stage opens possibilities of repertoire that can be assigned to them. For instance, in the “Middle C Approach” and Landmark Approach,” usually students are restrained to a limited number of five-finger patterns. However,

³⁰ Merlin Thompson, *Fundamentals of Piano Pedagogy*, 8.

if a method gradually introduces students to different hand positions, teachers can effectively assign musical pieces that are not artistically limited by their pedagogical purpose, but rather enriched by it.

James Bastien says: “If the child is really talented, he will have a head start and be playing interesting music by the time he is in the second or third grade.”³¹ Therefore, it is possible to infer that untalented students do not start their learning journey playing interesting music. Of course, the author is specifically referring to early beginners. However, to some extent, this can also be observed in the first years of study for late beginners as well.

Recalling Evans’ conclusions on why music students drop out from their music lessons, Mallow’s pyramid illustrating human motivation, and J. Bastien’s quote, one may draw interesting conclusions regarding the flaws of piano pedagogy.

If a student is not studying music that they find interesting, which does not necessarily need to be complex, they may lack what Maslow identified as necessary for achieving motivation. In other words, if the material a student is working on is of minimal interest to them, they will likely not develop self-esteem or a sense of fulfillment. As a result, their engagement in the musical activity may decrease, and they may consider dropping out from their music lessons.

Presenting interesting materials to students of all ages is not a complex task. Resources from as early as the nineteenth century present highly artistic music from the start of a student learning process. For instance, *Teacher and Pupil* by Josef Löw (1893) is composed of duets in which while the student works on developing finger dexterity, the teacher takes part in creating the most complex musical texture underneath, as illustrated in the following example:

³¹ James Bastien, *How to Teach Piano Successfully* (San Diego: Neil A. Kjos Music Company, 1973), 110.

Example 1: *Hunter's Song*, mm. 1-4, Josef Löw, *Teacher and Pupil*, Henry Litolf's Verlag:³²

It is possible to foster engagement at the beginning of music learning by incorporating duets, as demonstrated in Löw's method. According to Merlin Thompson, important pillars in teaching are the attachment student and instructors have with the music, student independence, curiosity, and personal genuineness.³³ The last two points addressed by Thompson can be achieved in two different ways.

First, the student can work from the start with music they were already exposed to and may appreciate already. It can be done either through existing versions of works or arrangements that target their immediate technical and musical needs.

Second, it can also be achieved by assigning nontraditional repertoire, especially the Brazilian piano repertoire. Brazilian piano works have, as explored earlier, a heterogeneous background with multiple origins. Therefore, there is a higher likelihood that the student will

³² Josef Löw, "Hunter's Song," in *Teacher and Pupil* (Leipzig: Henry Litolf's Verlag, 1893), 7-8.

³³ Merlin Thompson, *Fundamentals of Piano Pedagogy*, 31.

consciously or unconsciously connect with this type of music if they do not feel the same way with pieces suggested by their piano method books.

In addition, music instruction is driven by students' personal pursuits and their desire to flourish as independent learners who appreciate discovery, creativity, and proficiency. Therefore, learning can be fostered by guiding students to develop these skills, making them more autonomous in their learning process. It can be achieved by encouraging students to explore the unfamiliar.

Another important part of teaching and learning music is the concept of rhythm, which plays an essential role in music-making. Methods have implemented multiple strategies for students to achieve sense of pulse and rhythmic accuracy. Among those strategies, the most common examples are:

- Counting metrically illustrating both the strong and the weak part of the beat (one-and, two-and).³⁴
- Counting each rhythmic figure (one for each quarter note, one-two for each half note, etc).³⁵
- Rhythmic activities involving the whole body.³⁶

Regarding the pace in which rhythmic figures are introduced, Bastien suggests starting with exploring quarter note, eighth-note, half-note, and whole note through clapping and

³⁴ Merlin Thompson, *Fundamentals of Piano Pedagogy*, 8.

³⁵ Ibid.

³⁶ Ibid., 9.

counting.³⁷ Subsequently, he suggests that students can explore folk songs and original melodies that present other rhythmic figures, such as the triplets of eight notes and syncopations.³⁸

Even though pragmatic methods were created for teaching rhythmic figures, rhythm is “a physical sensation, easier to feel than to describe.”³⁹ Therefore, recalling Thompson's thoughts about the pillars of music teaching, it is possible to infer that by exposing students to works that are rhythmically rich and varied, such as Brazilian music, teachers can improve the students’ learning experience. In this approach, students may experience more productive learning compared to being exposed to restrained material presented in a specific given method.

Piano instructors may be concerned about assigning piano works that are too rhythmically complex for those who are just starting their learning process. Therefore, some alternative strategies to enhance productivity in this specific context can be:

- Active and guided listening session.
- Dancing.
- Clapping the steady beat while listening to a recording of the assigned piece.
- Clapping a given rhythmic pattern while the teacher keeps the steady pulse.

The suggested steps range from the most elementary actions, such as listening, to more complicated actions, such as clapping an unfamiliar rhythmic pattern. Therefore, it is possible to infer that after these preliminary learning stages, students will be more comfortable exploring works that feature varied rhythms, such as Brazilian piano music.

³⁷ James Bastien, *How to Teach Piano Successfully*, 121.

³⁸ *Ibid.*, 166.

³⁹ Marianne Uszler, Stewart Gordon, and Scott McBride-Smith, *The Well-Tempered Keyboard Teacher* (Belmont: Wadsworth Group/Thomson Learning, 1999), 8 [2nd ed.].

Piano Technique

Piano technique may have different definitions depending on how it is analyzed in a particular context in terms of emphasis and scope. For instance, Barbara James defines piano technique as the efficient use of body muscles to produce musical sounds.⁴⁰ On the other hand, for Chuan Chang, piano technique is properly executing different passages piano works may present.⁴¹

Even though both definitions are not contradictory, Chang's illustration highlights how technique is related to overcoming specific challenges. Particularly to this research, Chang's definition is of more interest. Examples will be presented regarding what pedagogues recommend concerning the introduction of certain technical elements of piano playing in terms of pacing and complexity.

Perhaps the core technical element from which all other technical aspects derive from is the scale. The significance of this fundamental part of piano technique is illustrated by Marianne Uszler, who recommends starting scales even for elementary-age students (preschool to second graders).⁴²

The study of five-finger patterns starts as preparation for scales and scaling patterns.⁴³ The gradual gain of complexity in those patterns is showcased by multiple methods, including

⁴⁰ Barbara James, "Pianism: Performance Communication and the Playing Technique," *Frontiers in Psychology* 9, no. 2125 (November 2018): 1, doi:10.3389/fpsyg.2018.02125.

⁴¹ Chuan C. Chang, *Fundamentals of Piano Practice* (Scotts Valley: CreateSpace Independent Publishing Platform, 2016), 25 [3rd ed.].

⁴² Marianne Uszler, *The Well-Tempered Keyboard Teacher*, 15.

⁴³ "Level 2A: Pattern Recognition and Five-Finger Scales," Level 2A Piano Pedagogy, Piano Adventures, accessed July 15, 2023, <https://pianoadventures.com/blog/2016/01/31/level-2a-pattern-recognition-and-five-finger-scales/>.

earlier resources, such as in *The Virtuoso-Pianist* by Charles-Louis Hanon, as illustrated in the following example:

The image displays two musical staves in 2/4 time. The top staff, marked *mf*, shows five measures of a descending five-finger pattern in the bass clef. The fingering for these measures is indicated as 5 4 3 2 1, 5 4 3 2 1, and 5 4. A blue arrow points from the top staff to the bottom staff. The bottom staff shows the same pattern integrated into a scale exercise. The first two measures use the fingering 1 2 3 1 2 3 4 5. The next three measures use the fingering 1 1. The final three measures use the fingering 5 3 5 3 5 3.

Example 2: The progressive connection between five-finger patterns and scales indicated by a blue arrow. *l*, mm. 1-5, and 38, mm. 1-5, Charles-Louis Hanon.⁴⁴

However, piano technique is not just limited to scales. Additionally, the various technical elements of piano playing are introduced at different stages of an instrumentalist's learning process. James Bastien suggests that during the first years of study, students should be exposed to various elements, including posture, hand position, arm drops, large muscle motions, legato touch, staccato touch, balance of melody and accompaniment, wrist motion, crossing thumb,

⁴⁴ Charles-Louis Hanon, *The Virtuoso-Pianist*, (New York: G. Schirmer Edition, 1900).

chromatic scale, and double notes.⁴⁵ These elements are initially introduced in their simplest forms, making them accessible to all students at the beginning of their piano studies.

James Bastien also emphasizes that for intermediate students, technique should be built on scales, arpeggios, chords, double notes, trills, and etudes.⁴⁶ Even though some elements may repeat, the level at which those concepts are explored increases in complexity along with the students' technical skills development.

Even though the exact moment in which elements are introduced to students may vary from one context to another and from one approach to another, it is important to have a guideline for working with students at different stages of their learning process in order to prepare them for the advanced level.

According to Scott McBride Smith, as students advance, they should be able to work on Domenico Scarlatti keyboard sonatas, Joseph Haydn and Wolfgang Amadeus Mozart sonatas, Frédéric Chopin etudes, among many other works from the piano literature that present a variety of technical challenges.⁴⁷ In order to properly execute the above-mentioned works from the piano literature, students should master several elements of the piano technique.

How these technical elements are presented may vary from approach to approach. Each different strategy has their particularities regarding how to face these challenges. Nevertheless, all of them apply piano repertoire to cover aspects of piano technique with different levels of complexity. In this matter, piano teachers should be aware that the piano technique realm can be easily explored through Brazilian repertoire, as the chapters 4 and 5 illustrate.

⁴⁵ James Bastien, *How to Teach Piano Successfully*, 142.

⁴⁶ *Ibid.*, 282.

⁴⁷ Marianne Uszler, *The Well-Tempered Keyboard Teacher*, 155-170.

CHAPTER III

INSTITUTO PIANO BRASILEIRO: EXPLORING A VAST BRAZILIAN MUSIC DATABASE

As stated earlier, Brazilian music possesses unique features that make it a significant and valuable resource to bring diversity to the established canon of Western Classical Music. Its rich rhythms, melodic intricacies, and cultural influences offer a fresh and vibrant perspective that can enrich the musical experiences of students and audiences alike.

Despite the evident benefits of incorporating Brazilian music into music education and public performances, there are multiple reasons why people may still encounter difficulties in accessing Brazilian music. One primary obstacle could be the limited availability and visibility of Brazilian music recordings and scores in mainstream music libraries and educational institutions.

Fortunately, there are projects that facilitate audience access to works written not only by renowned Brazilian composers, such as Heitor Villa-Lobos but also by lesser-known composers. One of these noteworthy projects is the *Instituto Piano Brasileiro* (Brazilian Piano Institute), which serves as a significant source of Brazilian piano works analyzed in this research.

The *Instituto Piano Brasileiro* plays a pivotal role in preserving, promoting, and disseminating Brazilian piano music, making it an invaluable resource for pianists, music educators, researchers, and music enthusiasts. By showcasing a diverse range of piano compositions, including those from lesser-known composers, the *Instituto Piano Brasileiro* contributes to disseminate the Brazilian music repertoire and to foster a deeper understanding of the country's musical heritage.

Through this research, a spotlight is shed on the importance of such initiatives and their valuable contributions to the world of music, inspiring a continued exploration of the fascinating and rich realm of Brazilian piano compositions.

Background

The *Instituto Piano Brasileiro* was founded in August 2015 by the pianist and researcher Mr. Alexandre Dias. Mr. Dias initiated the project using his own financial resources with the primary goal of promoting the traditions of Brazilian piano music. He noticed that despite the existence of a rich Brazilian piano repertoire to be explored, most of the performances in Brazil focus on the European classical music canon.⁴⁸

In order to disseminate Brazilian piano music and support musicians, researchers from the *Instituto Piano Brasileiro* have worked tirelessly to digitize public and private music collections, making these materials accessible online through their various platforms. According to Mr. Dias, their team is dedicated to investigating Brazilian piano music, thus considering not only piano works but also pianists and recordings.⁴⁹ Their work involves examining findings from as early as the eighteenth century to the contemporary repertoire and current performers.

Most of their database is already available on their website. The materials include an encyclopedia, discographies, catalogs of Brazilian sheet music, a music timeline, rare images, a library, and a blog. *Instituto Piano Brasileiro* also shares some of their findings on their Facebook page, YouTube channel, and physical collection. Furthermore, in 2018, they started publishing sheet music and inaugurated a physical headquarters in Brasília, Brazil.⁵⁰

⁴⁸ “Sobre,” Instituto Piano Brasileiro, accessed July 25, 2023, <http://institutopianobrasileiro.com.br/paginas/visualizar/Sobre>.

⁴⁹ Ibid.

⁵⁰ Ibid.

Among the material produced by their personnel, audiences may find rare recordings of Brazilian piano players performing a variety of compositions, rare recordings of Brazilian piano works, online playlists of videos with synchronized audio and music sheet, and interviews with reputed pianists.

Gradually, the *Instituto Piano Brasileiro* has gained visibility in the Brazilian national musical scenario. Among its numerous achievements, it is important to emphasize that the project was the recipient of the *Prêmio CONCERTO* (Concert Prize) in the *Grande Prêmio* (Grand Prix) category.⁵¹ Besides, in 2017, it received the *Prêmio Associação Paulista de Críticos de Arte* (Sao Paulo Association of Art Critics Prize) in the *Projeto Musical* (Musical Project) category, highlighting the institute's work at the national level.⁵²

Highlights from the Database of the *Instituto Piano Brasileiro*

To illustrate the significance of the *Instituto Piano Brasileiro*, it is essential to showcase some of the highlights from its database. However, it is important to emphasize that the items

⁵¹ The *Prêmio CONCERTO* (Grand Prix) is an annual award given by the *Revista CONCERTO* (Concert Magazine), a Brazilian magazine specialized in classical music. The award recognizes the artists in classical music in Brazil with the goal of promoting classical nationally. The award has several categories, including *Grande Prêmio* (Grand Prix), *Prêmio Lauro Machado Coelho de Ópera* (Lauro Machado Coelho Opera Award), *Música Orquestral* (Orchestral Music Award), *Música de Câmara/Recital/Coral* (Chamber Music/Recital/Choir Award), *Jovem Talento* (Young Artist Award), and *CD/DVD/Livro* (CD/DVD/Book Award). “Prêmio CONCERTO 2022,” CONCERTO, accessed July 25, 2023, <https://www.concerto.com.br/noticias/premio-concerto-2022>.

⁵² The *Prêmio Associação Paulista de Críticos de Arte* (Sao Paulo Association of Art Critics Prize) is an annual award given by the *Associação Paulista de Críticos de Arte* (Sao Paulo Association of Art Critics). Established in 1956, the award recognizes excellence in various fields, including architecture, visual arts, cinema, dance, literature, classical music, popular music, radio, theater, children’s theater and television. “Fernanda Montenegro Vence APCA 2005,” *Folha Ilustrada*, *Folha de S.Paulo*, accessed July 26, 2023, <https://www1.folha.uol.com.br/folha/ilustrada/ult90u55971.shtml>.

mentioned here are just a glimpse of the extensive material available through them. The *Instituto Piano Brasileiro* has produced a vast collection on Brazilian Piano Music that is yet to be fully explored by Brazilian and international audiences alike.

The following section presents a selection of exemplars sourced from their directory:

- The curatorship of the private music collection of the Brazilian pianist Lúcia Branco.⁵³
- The curatorship of the private music collection of the Brazilian pianist Arthur Moreira Lima.⁵⁴
- The curatorship of the private music collection of the Brazilian composer and pianist Souza Lima.⁵⁵
- The curatorship of the private music collection of the music enthusiast and audio specialist Frank Justo Acker, which includes more than 1400 audio tapes of concerts that happened between 1960 and 1990.⁵⁶

⁵³ “Instituto Piano Brasileiro,” CONCERTISTA, accessed July 25, 2023, <https://concertista.com.br/instituto-piano-brasileiro/>.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Alexandre Dias, “Acervo de Frank Justo Acker,” *Instituto Piano Brasileiro* (blog), *Instituto Piano Brasileiro*, July 26, 2019, http://www.institutopianobrasileiro.com.br/post/visualizar/ACERVO_DE_FRANK_JUSTO_ACKER.

- The curatorship of the private music collection of the pianist Hermelindo Castelo Branco, which includes six recently discovered Art Songs written by the Brazilian composer Claudio Santoro.⁵⁷
- The curatorship of the private music collection of the pianist José Vieira Brandão, which includes the recently discovered *Concerto para Dois Pianos e Coro* (Concert for Two Pianos and Choir) by Heitor Villa-Lobos.⁵⁸
- An online encyclopedia with entries of the most important personalities of the Brazilian Piano Music, which includes names such as Magdalena Tagliaferro, Guiomar Novaes, and Yara Bernette.⁵⁹

Getting Involved

After assessing the significance of the project and its produced materials within the Brazilian piano context, it becomes crucial to comprehend the means of accessing these resources and getting involved in the project.

It is essential to note that most of the materials from the *Instituto Piano Brasileiro* and their web pages are published in Portuguese. Hence, to overcome potential language barriers and

⁵⁷ Alexandre Dias, “Coleção Hermelindo Castelo Branco - o maior acervo de canções brasileiras já reunido!,” *Instituto Piano Brasileiro* (blog), *Instituto Piano Brasileiro*, June 15, 2017, http://www.institutopianobrasileiro.com.br/post/visualizar/Colecao_Hermelindo_Castelo_Branco_o_maior_acervo_de_cancoes_brasileiras_ja_reunido.

⁵⁸ Alexandre Dias, “Nova obra de Villa-Lobos descoberta!,” *Instituto Piano Brasileiro* (blog), *Instituto Piano Brasileiro*, August 5, 2018, http://www.institutopianobrasileiro.com.br/post/visualizar/Nova_obra_de_Villa_Lobos_descoberta.

⁵⁹ “Enciclopédia,” *Instituto Piano Brasileiro*, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/enciclopedia>.

facilitate the access of their resources to a broader audience, specific directions are given below.

Their work is published at:

- *Instituto Piano Brasileiro* website⁶⁰
 - Background⁶¹
 - Encyclopedia⁶²
 - Books catalog⁶³
 - Images catalog⁶⁴
 - Timeline of piano-related events from 1767 to 2022⁶⁵
 - Recordings catalog⁶⁶
 - Sheet music catalog⁶⁷
- *Instituto Piano Brasileiro* Facebook page⁶⁸

⁶⁰ “Instituto Piano Brasileiro,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br>.

⁶¹ “Sobre,” Instituto Piano Brasileiro, <http://institutopianobrasileiro.com.br/paginas/visualizar/Sobre>.

⁶² “Enciclopédia,” Instituto Piano Brasileiro, <http://institutopianobrasileiro.com.br/enciclopledia>.

⁶³ “Biblioteca, Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/biblioteca>.

⁶⁴ “Imagens,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/imagens>.

⁶⁵ “Linha do Tempo,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/linha-do-tempo>.

⁶⁶ “Catálogo de Gravações,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/discografia>.

⁶⁷ “Catálogo de Partituras,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/partituras>.

⁶⁸ “Instituto Piano Brasileiro – IPB,” Facebook, accessed July 26, 2023, [facebook.com/institutopianobrasileiro](https://www.facebook.com/institutopianobrasileiro).

- *Instituto Piano Brasileiro* YouTube channel⁶⁹
- *Instituto Piano Brasileiro* Blog⁷⁰

Currently, the project is supported through crowdfunding.⁷¹ People who choose to support the project can make contributions of as little as \$5 monthly to receive music sheet albums containing ten Brazilian piano pieces chosen and curated by their research team. Additional questions and inquiries may be directed to their official email address.⁷²

For a full interview transcript, consult the section “Appendix A - Interview with Mr. Alexandre Dias – Full Transcript.”

⁶⁹ “Instituto Piano Brasileiro – IPB,” YouTube, accessed July 26, 2023, [youtube.com/c/institutopianobrasileiro](https://www.youtube.com/c/institutopianobrasileiro).

⁷⁰ “Blog,” Instituto Piano Brasileiro, accessed July 26, 2023, <http://institutopianobrasileiro.com.br/blog>.

⁷¹ “Brazilian Piano Institute,” Patreon, accessed July 26, 2023, <https://www.patreon.com/BrazilianPianoInstitute>.

⁷² Their official business email is institutopianobrasileiro@gmail.com. Communication can be made either in Portuguese or in English.

CHAPTER IV

COMPARATIVE ANALYSIS OF TRADITIONAL PIANO METHODS AND SELECTED PIECES FROM THE BRAZILIAN PIANO REPERTOIRE

This chapter compares traditional piano pedagogy resources and music works from the database of the *Instituto Piano Brasileiro*. The methodology for this comparison consisted of evaluating similarities and differences between selected musical works from the *Instituto Piano Brasileiro* collection and three selected piano methods. This comparison takes into consideration technical elements, musical elements, and their overall complexity.

In order to expand the selection of musical pieces for this analysis, several of the chosen examples from the *Instituto Piano Brasileiro* database were accessed via their official YouTube channel. This approach was taken because their team is still in the process of publishing their extensive music database.

Selected Piano Methods

Among the numerous pedagogical resources available today, the materials selected for this research were carefully chosen based on their documented reputation and the contrasting nature of their proposed approaches.

The importance of the materials is crucial as it helps to understand what has been commonly applied by piano teachers in real-life contexts. It enhances the relevance of the proposed comparisons by aligning the research findings with actual teaching practices.

Additionally, selecting contrasting approaches ensures that the comparison considers materials that differ significantly from each other. This strategy avoids the inclusion of materials

that share excessive similarities, leading to a more meaningful and insightful comparison. By including resources with diverse and heterogeneous approaches, the quality of the results obtained from the proposed comparison is significantly improved.

The three selected piano methods used for this analysis are: *Bastien Piano Basics* (1991) by James Bastien, *Piano Adventures* (1996-2002) by Randall Faber and Nancy Faber, and *Celebration Series* (2022) by the Royal Conservatory of Music in Canada.

Bastien Piano Basics

Bastien Piano Basics was selected for specific reasons. The author, James Bastien, was already mentioned in the literature review of this study with his book *How to Teach Piano Successfully*. Therefore, it would be coherent to analyze what Bastien produced in terms of piano method books.

Nonetheless, the reasons for this choice are not limited to simple conformity between analyzed resources. This series of books was published in the last decades of the twentieth century. Consequently, the *Bastien Piano Basics* can serve as a source of information on historical pedagogical approaches, establishing connections between a method created in past decades, more recent methods, and the Brazilian piano repertoire.

In addition, James Bastien is an internationally acclaimed piano pedagogue. According to Neil A. Kjos Music Company official website, Bastien has more than 300 publications and books translated to 14 languages.⁷³ Thus, it is justifiable to assume the importance of selecting one of his piano methods to be part of this research.

⁷³ “James Bastien,” Neil A. Kjos Music Company, accessed July 31, 2023. <https://kjos.com/person/view?id=654>.

Specifically, the *Bastien Piano Basics* consists of progressive sets of books ranging from “Primer Level” to “Level 4”. Each set of books is constituted by specific volumes entitled “Lesson,” “Theory,” “Performance,” “Technique,” and “Sight Reading.” For the purposes of this research, the present analysis is centered exclusively on the “Lesson” and “Performance” books. Also importantly, this specific resource is solely focused on elementary level repertoire.

Piano Adventures

The *Piano Adventures* series was selected as part of this research because of its pedagogical popularity among piano teachers, as well as the importance of its authors, Randall Faber and Nancy Faber as piano pedagogues.

Even though specific data was not found about how frequently the *Piano Adventures* series is used by piano teachers, its significance can be verified by the numerous appearances the method had in multiple online piano forums, such as the *Piano Street* and the *Piano World*.⁷⁴ In addition, numerous music studios around the United States adopt the *Piano Adventures* series as their main piano method book.⁷⁵

In addition, the importance of Randall Faber and Nancy Faber as pedagogues can be illustrated in multiple ways. They have given multiple interviews to specialized music magazines, published multiple articles exploring the piano pedagogy realm, and they were

⁷⁴ The mentioned forums can be accessed in the following links: Piano World - <https://forum.pianoworld.com>, Piano Street - <https://www.pianostreet.com/smf/index.php>.

⁷⁵ A massive amount of music studios that use Piano Adventures as their standard method can be found in the Teacher Locator webpage of the Piano Adventures Series. It can be accessed in the following link: <https://pianoadventures.com/resources/teacher-locator>.

recipients of the prestigious “MTNA Frances Clark Piano Pedagogy Award” (2018), an award to recognize the excellence of individuals in their work in Piano Pedagogy.⁷⁶

The *Piano Adventures* series consists of eight progressive sets of books covering piano skills from the elementary to the intermediate level.⁷⁷ Each set is composed of four books: “Lesson Book,” “Theory Book,” “Technique & Artistry Book,” “Performance Book.” For improving effectiveness, this research will be focused only in the “Lesson Book” and “Performance Book” of their sets.

This material is categorized in two different levels: elementary and intermediate.⁷⁸ The elementary level is comprised of: “Primer Level,” “Level 1,” “Level 2,” “Level 3A,” and “Level 3B.”⁷⁹ On the other hand, the Intermediate level consists of: “Level 3B,” “Level 4,” and “Level 5.”⁸⁰

Celebration Series

The *Celebration Series* was selected as part of this research for multiple reasons. The most evident is the importance of its publisher, the Royal Conservatory of Music in Canada, in the world music scenario. For more than 130 years, this institution has offered the finest music instruction to musicians who built celebrated careers worldwide. Among the most prominent

⁷⁶ “Who We Are,” Piano Adventures, accessed July 31, 2023, <https://pianoadventures.com/about/>.

⁷⁷ “Piano Adventures Basic, Piano Adventures, accessed July 31, 2023, <https://pianoadventures.com/piano-books/basic-piano-adventures>.

⁷⁸ “Basic Piano Adventures - The Level 3B Student,” Piano Adventures, accessed August 1, 2023, <https://pianoadventures.com/piano-books/basic-piano-adventures/level-3b/>.

⁷⁹ Ibid.

⁸⁰ Ibid.

alumni of the institution, it is possible to mention the pianists Glenn Gould, Angela Hewitt, and Jan Lisiecki.⁸¹

Specifically regarding the *Celebration Series*, it has been applied by over 30,000 teachers and it has supported more than 500,000 students.⁸² Therefore, the popularity of the *Celebration Series* is unquestionable, making this resource of crucial importance for creating practical comparisons between a commonly used pedagogical material and the Brazilian piano repertoire from the *Instituto Piano Brasileiro*.

In addition, this method encompasses music works from the beginner to advanced level. Therefore, it is an important resource to cover the late development of students' piano technique and musicianship that is not covered by *Bastien Piano Basics* nor the *Piano Adventures*. Finally, its volumes present works written by composers from over 20 countries. This diversified compilation of works certainly adds more layers of connection between the music made around the world, the music applied by piano teachers, and finally, the Brazilian piano music.

The *Celebration Series* consists of two preparatory volumes and ten progressive sets of books from "Level 1" to "Level 10." Each of its sets consists of one volume focused on repertoire and one focused on etudes.

This material is organized into three levels: elementary, intermediate, and advanced.⁸³ The elementary level consists of the following volumes: "Prep A," "Prep B," "Level 1," "Level

⁸¹ "Our Alumni," The Royal Conservatory, accessed August 1, 2023, <https://www.rcmusic.com>.

⁸² "Get the RCM Effect – What is the RCM Certificate Program?," The Royal Conservatory, accessed August 1, 2023, <https://www.rcmusic.com/about-us/rcm-usa>.

⁸³ "Collections," The Royal Conservatory, accessed August 1, 2023, <https://shopus.rcmusic.com/products>.

2,” “Level 3,” and “Level 4.”⁸⁴ The intermediate level includes: “Level 5,” Level 6,” “Level 6,” “Level 7,” and “Level 8.”⁸⁵ Finally, the advanced level encompasses: “Level 9,” and Level 10.”⁸⁶

A Comparative Analysis of Piano Works from the Database of the *Instituto Piano Brasileiro* and Selected Piano Method Books

The elementary repertoire is present in all three selected methods. Most of the piano students are beginners rather than advanced students.⁸⁷ Therefore, for this analysis, it is important to gather diverse perspectives on the repertoire level most commonly studied by piano students. The intermediate repertoire is present in two of the methods, which gives insight on how to correctly differentiate elementary and intermediate musical and technical demands.

Advanced piano repertoire is only present in the *Celebration Series*. It is not unreasonable to infer certain conclusions after characterizing and differentiating the two initial stages of the piano learning process. Music works surpassing the level of complexity identified as belonging to the intermediate level would be considered advanced repertoire.

Each one of the selected methods has its own approach. The preliminary analysis has shown that, even though each method has its own pace for introducing new musical concepts, they agree with most of the musical and technical elements that differ elementary, intermediate,

⁸⁴ “Celebration Series Elementary Set,” The Royal Conservatory, accessed August 1, 2023, <https://shopus.rcmusic.com/products/cs6-celebration-series-elementary-set>.

⁸⁵ “Celebration Series Elementary and Intermediate Set,” The Royal Conservatory, accessed August 1, 2023, <https://shopus.rcmusic.com/products/cs6-celebration-series-elementary-and-intermediate-set>.

⁸⁶ “Celebration Series Advanced Set,” The Royal Conservatory, accessed August 1, 2023, <https://shopus.rcmusic.com/products/cs6-celebration-series-advanced-set>.

⁸⁷ Ruth Stevenson Alling, *How to Make Money Teaching Piano to Beginners* (Corpus Christi: Lo Kno Pla Music Institute, 1974), 7 [2nd ed.].

and advanced repertoire levels. Therefore, this analysis can be effective by being simply divided into three categories: elementary level, intermediate level, and advanced level.

Elementary Level

Based on the analysis of the three selected methods, elementary students should be exposed to a diverse range of concepts and skills that gradually increase in complexity over time. Initially, students should be introduced to melodies that are strictly based on one five-finger pattern only. The accompaniment to those melodies is either non-existent, a simple emphasis of the downbeat of each measure, or the melody is doubled in contrary or parallel motion using the note ratio 1:1. Students are first exposed to pieces written in 4/4 and accidentals are either limited to a few or nonexistent. Articulations are introduced with a limited range of possibilities, initially including non-legato, legato, and staccato. Additionally, key signatures are initially limited to C major, F major, G major, and their relative minor keys.

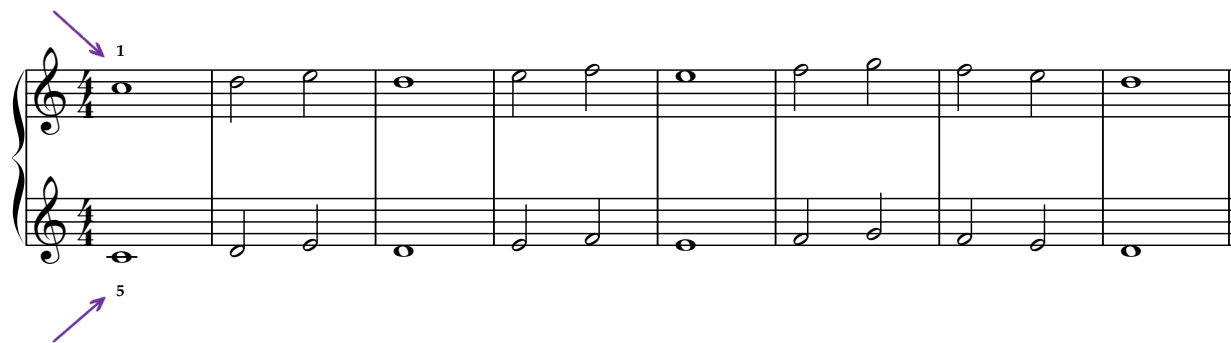
Most of these elements are evidenced by the following the piece *Roaring Lions* by James Bastien and published in his *Bastien Piano Basics, Level 1*:⁸⁸

⁸⁸ James Bastien, "Roaring Lions," in *Bastien Piano Basics, Level 1* (San Diego: Neil A. Kjos Music Company, 1997), 7.

The image shows a musical score for a piece in 4/4 time. The right hand (treble clef) plays a melody consisting of a triplet of eighth notes in the first measure, followed by a pair of eighth notes in the second measure. The left hand (bass clef) plays a bass line consisting of a triplet of eighth notes in the second measure, followed by a pair of eighth notes in the third measure. Purple arrows point to the first and second measures of the right hand, indicating the absence of accompaniment. Red arrows point to the first and second measures of the left hand, indicating a 1:1 note ratio.

Example 3: Absence of accompaniment indicated with purple arrows. Melody doubled with 1:1 note ratio indicated with red arrows. *Roaring Lions*, mm. 1-4, James Bastien. ©1985, 2021 Kjos West, Neil A. Kjos Music Co., Distributor, San Diego, CA. International copyright secured. All rights reserved. Used with permission 2023 – www.kjos.com.

A Brazilian piano piece from the database of the *Instituto Piano Brasileiro* that can productively support students in the same learning stage due to featuring similar elements with the example above is *Brasil: Música na História - Descobrimento* (Brazil: Music in History – Discovery) by Carlos Cruz. These similarities are illustrated in the following example:



Example 4: Absence of accompaniment and melody doubled with 1:1 note ratio indicated with purple arrows. *Brasil: Música na História – Descobrimento* (Brazil: Music in History – Discovery), mm.1-8, Carlos Cruz.⁸⁹

The *Descobrimento* (Discovery) by Cruz is part of the cycle *Brasil: Música na História* (Brazil: Music in History). In this set, the author wrote a series of 50 small piano works to portray pivotal events of the history of Brazil. In this work, Cruz had one of his main goals contributing to the technical and musical development of piano students.⁹⁰

In this excerpt, the accompaniment is nonexistent, the author explores melodies using only the C major five-finger pattern, and the rhythmic figures used are the same first introduced in both the *Bastien Piano Basics* and *Piano Adventures*. All these elements were previously observed in Bastien’s *Roaring Lions*. Therefore, this suggestion can productively support the learning process of an elementary piano student.

Additionally, this example encompasses all the learning benefits of incorporating Brazilian piano repertoire as illustrated previously in this study. Moreover, *Descobrimento*

⁸⁹ Carlos Cruz, “Carlos Cruz: “Brasil: Música na História – Descobrimento.” Youtube video, Instituto Piano Brasileiro, Jan 12, 2021, featuring the pianist Willian Lizardo performing the *Brasil: Música na História* (Brazil: Music in History – Discovery) cycle by Carlos Cruz. <https://www.youtube.com/watch?v=JlEOh9jY2Ew>.

⁹⁰ Carlos Cruz, “Carlos Cruz: “Brasil: Música na História – Descobrimento.” <https://www.youtube.com/watch?v=JlEOh9jY2Ew>.

correlates with elements external to music, specifically the history of Brazil, which can enhance curiosity and engagement in a piano lesson setting.

As students advance in their learning process, they are gradually introduced to basic accompaniment styles. Over time, these accompaniments incorporate left-hand figures that gain independence from the rhythm of the right hand. In certain cases, the accompaniment transitions from a note-against-note notation to an arpeggiation of a chord. Equally important, the melodies continue to maintain a strong connection with five-finger patterns.

These elements can be found in the *Andante* by Nancy and Randall Faber as part of their *Piano Adventures: Lesson Book, Level 2A*.

Example 5: Connection between the melody and five-finger patterns indicated with a red arrow. Arpeggiation figure indicated with a purple arrow. *Andante*, mm. 1-5, Nancy and Randall Faber.⁹¹

These same musical elements can be found also in the *Peças Infantis IV – Insistência* (Children's Pieces IV – Persistence) by Alberto Nepomuceno (1864-1920).

⁹¹ Randall Faber and Nancy Faber, “Andante,” in *Piano Adventures: Lesson Book, Level 2A* (Ann Arbor: Faber Piano Adventures, 1997), 44.

The image shows a musical score for a piece in 3/4 time, marked *mf* and *sempre ligado*. The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The melody starts with a half note F5, followed by a quarter note G5, a quarter note A5, and a half note B5. The bass line starts with a half note F4, followed by a quarter note G4, a quarter note A4, and a half note B4. Fingerings are indicated by numbers 1-5 above and below notes. A red arrow points to the first note of the melody (F5), and a purple arrow points to the first note of the bass line (F4).

Example 6: Connection between the melody and five-finger patterns indicated with a red arrow. Arpeggiation figure indicated with a purple arrow. *Peças Infantis IV – Insistência* (Children's Pieces IV – Persistence), mm. 1-5, Alberto Nepomuceno.⁹²

Besides featuring similar elements to the *Andante* by Nancy and Randall Faber, working on the *Peças Infantis IV – Insistência* (Children's Pieces IV – Persistence) presents unique benefits to the student. The pupil will have the opportunity of studying a piece by one of the most reputed pianists and composer of the nineteenth century in Brazil. Also, *Insistence* (Persistence) is one of the works of the set *Peças Infantis* (Children's Pieces), thus the student can have the possibility of further exploring the works and the style of Alberto Nepomuceno by exploring other pieces of the set.

Finally, the author designates titles to each of his pieces in the set *Peças Infantis*. These pieces of information can provide performance insights to teachers and students depending on their interpretation. Consequently, the rationale underlying the comprehension of these titles has the potential to nurture critical thinking within the context of piano lesson settings.

As the transition from the elementary to intermediate level approaches, students are introduced to melodies that extend beyond the confines of a single five-finger pattern. While the

⁹² Alberto Nepomuceno, “Peças Infantis IV – Insistência,” in *Álbum de Partituras – Edição No. 10* (Brasília: Instituto Piano Brasileiro, 2015), 24.

melodies still maintain a connection with five-finger patterns, multiple patterns can coexist within the same piece. Furthermore, the overall texture of the pieces gradually becomes more intricate, and their accompaniments gain independence from the melody.

These elements are featured in *Wild Rider* by James Bastien, which was published as part of his *Bastien Piano Basics - Level 4*:⁹³

Example 7: Independence of the accompaniment in relation to the main melody indicated with a red arrow. Melody presenting multiple five-finger patterns indicated with purple arrows. *Wild Rider*, mm. 1-4, James Bastien. ©1985 Kjos West, Neil A. Kjos Music Co., Distributor, San Diego, CA. International copyright secured. All rights reserved. Used with permission 2023 – www.kjos.com.

There are multiple Brazilian piano works from the database of the *Instituto Piano Brasileiro* that also presents similar technical and musical challenges. One of those pieces is the *História da Avósinha – Os Sonhos de Bebê No. 4* (Grandmother's Story – No. 4 from Baby's Dreams) by João Octaviano Gonçalves (1892 - 1862):

⁹³ James Bastien, “Wild Rider,” in *Bastien Piano Basics*, Level 4 (San Diego: Neil A. Kjos Music Company, 1985), 16.

Example 8: Independence of the accompaniment in relation to the main melody indicated with a red arrow. Melody presenting multiple five-finger patterns indicated with purple arrows. *História da Avósinha – Os Sonhos de Bebê No. 4* (Grandmother's Story – No. 4 from Baby's Dreams), mm. 1-5, João Octaviano Gonçalves.⁹⁴

Besides presenting similar technical and musical elements in comparison to Bastien's composition, this example by Octaviano presents additional elements to support productivity in piano lessons. Firstly, its title, *Historia da Avósinha* (Grandmother's Story), implies the existence of a narrative woven into the musical context, demanding thoughtful consideration in its interpretation. Furthermore, the composer takes it a step further by furnishing the student with the specific story they are expected to convey through the piece. The unfolds as follows:

Era uma vez um menino muito manhoso e mal comportado... Desobedecendo a papae e a mamãe, elle sahiu sosinho para passeiar no jardim, mas Tútú Marambaia, que andava por perto, sentindo rumôr de passos veio se aproximando, devagarinho, devagarinho... De repente, zás! Agarrou-o, mettiu-o num grande sacco que trazia ás costas e... nunca mais souberam noticias delle!" (Once upon a time, there was a very whiny and misbehaved boy... Disobeying his father and mother, he went out alone to walk in the

⁹⁴ João Octaviano Gonçalves, "História da Avósinha – Os Sonhos de Bebê No. 4," in *Álbum de Partituras – Edição No. 53* (Brasília: Instituto Piano Brasileiro, 2019), 34.

garden, but Tútú Marambaia, who was nearby, hearing footsteps came closer, slowly, slowly... Suddenly, zap! Tútú Marambaia grabbed the boy, put him in a big bag he carried on his back, and the parents never heard from the boy again.)⁹⁵

Therefore, teachers have information beyond the musical text to work on musicality and creativity. With a simple, while full narrative like the one presented above, students are presented with numerous possibilities to convey it while studying *Historia da Avósinha*.

Naturally, there are some obstacles to be overcome by teachers and students. First, the narrative is presented in old-fashioned Portuguese. Thus, the language can be a barrier in this context. Nonetheless, there are many online tools that can help translating the information. Besides, the teachers should guide their students into the story by developing their own research about the composer and what can be implicit in the composer's words. Nonetheless, even with these challenges, the benefits intrinsic to studying *Historia da Avósinha* are present.

The *Celebration Series* has a different contribution to the elementary-level piano student. This method does not start students' journey from the very beginning of their instrument learning process. It does not display prereading activities nor a progressive presentation of pitch-notation on a staff. Nonetheless, many of the elementary musical works of its first volumes have similar musical and technical elements in comparison to multiple pieces of the database of the *Instituto Piano Brasileiro*.

⁹⁵ João Octaviano Gonçalves, "História da Avósinha – Os Sonhos de Bebê No. 4," in *Álbum de Partituras – Edição No. 53*.

In *Courageous Cat* by Teresa Richert (b. 1964), published in the *Celebration Series*, Level 2 the student starts working on melodies in the left hand. In this example, each hand works autonomously presenting a similar or equal musical material. Notably, only one hand is engaged at a time, while the other hand remains at rest. This approach effectively aids in fostering hand independence and enhancing sound quality specifically in the left hand, as illustrated in the following fragment:

Example 9: Similar melodic materials in different hands indicated with red arrows. Rests for aiding changes in hand position indicated with purple arrows. *Courageous Cat*, mm. 1-5, Teresa Richert.⁹⁶

In the *Cebolinha* by Osmar Amaral Gurgel, the student is also exposed to the musical elements of the previous example. In this piece, the composer writes the same melody in both hands starting non concomitantly. Furthermore, in this instance, whenever one hand is engaged in playing, the other remains at rest. This approach assists the student in repositioning their fingers smoothly for the melody's continuation after the pause, similarly to what was first observed in Richert's work. These concepts are illustrated in the following excerpt:

⁹⁶ Teresa Richert, "Courageous Cat," in *Celebration Series: Piano Repertoire, Level 2* (Toronto: Frederick Harris Music, 2022), 46.

The image shows a musical score for a piece in 2/4 time, key of D major, marked 'p'. It consists of six measures. The right hand (treble clef) plays eighth notes with rests, and the left hand (bass clef) plays eighth notes with rests. Red arrows point to similar melodic materials in both hands. Purple arrows point to rests in both hands, indicating changes in hand position. Fingerings are indicated by numbers 1-5 above or below notes.

Example 10: Similar melodic materials in different hands indicated with red arrows. Rests for aiding changes in hand position indicated with purple arrows. *Cebolinha*, mm. 1-5, Osmar Amaral Gurgel.⁹⁷

The author does not explore the nuances of dynamics shown in Richert's piece. However, similarly to the other Brazilian pieces suggested in this chapter, this work also has its specific benefits to the learning process of piano students.

Gurgel has composed several pieces as an homage to the "Turma da Mônica" cartoon created by Maurício de Sousa. In each of these compositions, the author pays tribute to one of the characters from the cartoon. This example is no different. "Cebolinha" is the name of a spirited and clever boy depicted in the cartoon. These attributes are effectively conveyed through the lively eighth notes punctuated by rests.

In this case, teachers and students are exposed to an external resource that can help them navigate performance choices that go beyond what is written in the music score. Furthermore, aside from fostering the student's creativity, there's a potential for the student to develop an affinity for the cartoon and thus become motivated to study the other compositions Gurgel

⁹⁷ Osmar Amaral Gurgel, "Gaó, Cebolinha." Youtube video, Instituto Piano Brasileiro, March 10, 2022, featuring the pianist Carlos Eduardo Zappile Albertini performing *Cebolinha* by Osmar Amaral Gurgel. <https://www.youtube.com/watch?v=-hSj4RoDp64&list=PLKya-u1rrLooTzNI2xQI0AdZWB6tX6LWF&index=48>.

crafted in homage to the "Turma da Mônica." As a result, students will encounter diverse musical elements that resonate with their personal preferences, reaching beyond the realm of music.

Intermediate Level

Differently than elementary level, the intermediate level is complex to characterize. After all, the beginning of the learning process of new musical concepts from someone without previous experience in the field is easy to conceive. In addition, it is also palpable when the repertoire is advanced and requires highly complex motor and mental skills. The intermediate level is a middle ground between these two distinct learning stages.

Therefore, it is important to illustrate what is commonly presented in an intermediate-level work. Scott McBride summarizes the common characteristics that distinguishes intermediate-level pieces from elementary-level works as presenting:⁹⁸

- Longer melodies that expand five-finger patterns.
- More varied rhythm.
- Accompaniments of more complexity including a variety of figures, such as the Alberti Bass and the Waltz Bass.
- Independence between hands and within a hand is gradually more important with the presence of counterpoint.
- Musical texture becomes more complex, demanding proper voicing within sound layers.
- The use of the pedal becomes more prominent and detailed.

⁹⁸ Marianne Uszler, *The Well-Tempered Keyboard Teacher*, 93-94.

Phantom of Keys by Nancy Faber from *Piano Adventures: Lesson Book, Level 3B* is an example from the early intermediate repertoire. In this work, the student is introduced to a moving bass that technically can be analyzed as a preparation for the Waltz Bass. The melodies expand even more the five-finger pattern, and double notes start to be more present and important for the texture of the pieces. Also importantly, all elements are presented in simpler forms, thus facilitating the connection between the elementary-level repertoire and intermediate-level repertoire. These points are illustrated in the following example:

Example 11: Preparation for the Waltz Bass indicated with a red arrow. Expanded five-finger patterns indicated with purple arrows. *Phantom of Keys*, mm. 3-6, Nancy Faber.⁹⁹

To corroborate with these musical elements being a characteristic of the intermediate-level student, similar elements are present in the piece *Tum-Balalaika* from the same book level:

⁹⁹ Nancy Faber, “Phantom of Keys,” in *Piano Adventures: Lesson Book, Level 3B* (Ann Arbor: Faber Piano Adventures, 1998), 13.

Example 12: Preparation for the Waltz Bass indicated with a red arrow. Expanded five-finger patterns indicated with a purple arrow. *Tum-Balalaika*, mm. 6-10, Nancy Faber and Randall Faber.¹⁰⁰

In the database of the *Instituto Piano Brasileiro*, the *Folguedo* from the *12 Peças Características para Piano* (12 Characteristic Pieces for Piano) by Leopoldo Miguéz. In this work, Miguéz introduces a simplified version of the Waltz Bass in the right and in the left hand. However, it is not done concomitantly, which supports a progressive learning process toward mastering the Waltz Bass.

Furthermore, the author introduces melodies in both hands, a characteristic also found in intermediate-level repertoire. Equally significant, similar to Miguéz's approach of featuring non-simultaneous alternation of hands in the accompaniment, this technique is also employed to present melodies in both hands. Consequently, the composer sidesteps a complex polyphonic

¹⁰⁰ Nancy Faber and Randall Faber, "Tum-Balalaika," in *Piano Adventures: Lesson Book, Level 3B* (Ann Arbor: Faber Piano Adventures, 1998), 22.

texture while promoting hand independence and fostering sound quality in both hands, as illustrated in the following excerpt:

Example 13: Preparation for the Waltz Bass indicated with red arrows. Melodical figures for fostering independence between hands and cantabile indicated with purple arrows. *Folguedo*, mm. 16-21, Leopoldo Miguéz.¹⁰¹

In addition to the pedagogical aspect of this work, the title "Folguedo" refers to a series of celebrations held in Brazil that encompass poetry, music, and choreography.¹⁰² Among the *folguedos* in Brazil, it is possible to mention the *Bumba-Meu-Boi*, *Folia de Reis*, *Congada*, and *Moçambique*.¹⁰³

Hence, there exists an extensive context underlying the piece that extends beyond the musical notation itself. Naturally, there are drawbacks associated with these traits. The teacher should possess the ability to grasp the historical and cultural context of the *folguedos*, and then

¹⁰¹ Leopold Miguéz, "Folguedo," in *Álbum de Partituras – Edição 16* (Brasília: Instituto Piano Brasileiro, 2016), 9.

¹⁰² Luís da Câmara Cascudo, *Dicionário do Folclore Brasileiro* (São Paulo: Global Editora, 2000), 241 [9th ed.].

¹⁰³ Larissa de Oliveira Neves, "Os folguedos brasileiros e a formação da nacionalidade," *Cadernos Letra e Ato 2*, no. 3 (2013): 37.

steer the student towards understanding the significance of these celebrations in relation to the piano piece they are studying.

Furthermore, it is important to note that Miguéz does not provide fingering instructions, which could aid in the learning process for a piano student. Nevertheless, both challenges can be surpassed with the guidance of an experienced teacher who aims to incorporate the advantages of diversity into their students' instrumental studies.

In the early intermediate level, the student also begins to be exposed to syncopation more frequently. It is illustrated by the *Petite Pièce Pour Piano No. 2* (Little Piece for Piano Number 2) by Nadia Boulanger, published in the *Celebration Series: Piano Repertoire, Level 5*.¹⁰⁴ In this work, the accompaniment is built on syncopated figures while the melody has limited complexity to make sure the student is focused on acquiring the skill of performing syncopated accompaniment. These elements are introduced in the following excerpt:

Example 14: Melody with limited complexity in relation to immediate previous examples indicated with a red arrow. Accompaniment built on syncopated figures indicated with a purple arrow. *Petite Pièce Pour Piano No. 2* (Little Piece for Piano Number 2), mm. 1-5, Nadia Boulanger. *Petite Pièce Pour Piano, No. 2*. By Nadia Boulanger. Copyright © 2018 by Editions Musicales Alphonse Leduc, Paris International Copyright Secured All Rights Reserved Reprinted by permission of Hal Leonard LLC.

¹⁰⁴ Nadia Boulanger, *Petite Pièce Pour Piano No. 2* in *Celebration Series: Piano Repertoire, Level 5* (Toronto: Frederick Harris Music, 2022), 34.

Demanding proper voicing in the left hand is a concern addressed by Boulanger later in this same piece, illustrated in the following example:¹⁰⁵

The image shows a musical score for a piano piece in 2/4 time, key of D major. The right hand has a melodic line with fingerings 2, 4, 1, 1, 4, 2, 5. The left hand has a bass line with purple arrows pointing to specific notes.

Example 15: Melodic line added to the existing musical texture illustrated with purple arrows. *Petite Pièce Pour Piano No. 2* (Little Piece for Piano Number 2), mm. 20-23, Nadia Boulanger. *Petite Pièce Pour Piano, No. 2*. By Nadia Boulanger. Copyright © 2018 by Editions Musicales Alphonse Leduc, Paris International Copyright Secured All Rights Reserved Reprinted by permission of Hal Leonard LLC.

One of the multiple examples of Brazilian piano pieces from the database of the *Instituto Piano Brasileiro* that presents these musical concepts is *Melodia* (Melody) by Barrozo Netto. Besides presenting the same elements of Boulanger's work, in Netto's piece the student has the opportunity to experience the style of a lesser-known composer with a different background.

Syncopation is present in multiple Brazilian music genres. Therefore, experiencing this technique in a Brazilian piece that does not restrain it to a specific musical genre is a productive way for preparing the student to explore syncopated figures in more specific contexts withing Brazilian music, such as in the *samba* and *choro*. These concepts are illustrated in the following example:

¹⁰⁵ Nadia Boulanger, *Petite Pièce Pour Piano No. 2*, 34.

Example 16: Multiple melodic lines that demand proper voicing illustrated with a red arrow, a purple arrow, and a green arrow. The presence of syncopated figures illustrated with a green arrow. *Melodia* (Melody), mm. 1-4, Barrozo Netto.¹⁰⁶

In the later stages of the intermediate level, it has been observed within the selected methods that the repertoire is no longer confined to five-finger patterns. Additionally, all the elements that have been covered thus far are presented with greater freedom and complexity.

One of the examples that support this assumption is the *Ballade* by Johann Burgmüller published as part of the *Piano Adventures: Lesson Book, Level 5*. In this piece, the author presents the challenge of balance between hands in a higher level of complexity, in which there is a full harmony in one of the hands while the other hand is responsible for the main melody. Therefore, students are required to develop a proper balance between one note against a full chord, as illustrated in the following example:

¹⁰⁶ Barrozo Netto, “Melodia,” in *Álbum de Partituras – Edição 53* (Brasília: Instituto Piano Brasileiro, 2019), 2.

Example 17: Musical score for a piano ballade in 3/8 time. The right hand plays a series of chords, with a red arrow pointing to the first chord. The left hand plays a melodic line with a purple arrow pointing to the first note. The score includes dynamics markings *p* and *sf*.

Example 17: Harmonic texture illustrated with a red arrow. Main melody illustrated with a purple arrow. *Ballade*, mm. 3-7, Johann Burgmüller.¹⁰⁷

Later in the same piece, Burgmüller explores the same texture setting but the accompaniment of multiple notes is in the left hand and the melody in the right hand, as shown below:

Example 18: Musical score for a piano ballade in 3/8 time. The right hand plays a melodic line with a red arrow pointing to the first note. The left hand plays a series of chords with a purple arrow pointing to the first chord. The score includes dynamics markings *p dolce* and fingering numbers.

Example 18: Main melody illustrated with a red arrow. Harmonic texture illustrated with a purple arrow. *Ballade*, mm. 31-34, Johann Burgmüller.¹⁰⁸

¹⁰⁷ Johann Burgmüller, “Ballade,” in *Piano Adventures: Lesson Book, Level 5* (Ann Arbor: Faber Piano Adventures, 1997), 53.

¹⁰⁸ Johann Burgmüller, “Ballade,” in *Piano Adventures: Lesson Book, Level 5*, 54.

Heitor Villa-Lobos has written a set of 12 pieces called *Cirandinhas*. Each of these pieces is based on folk melodies that Villa-Lobos had heard being sung by Brazilian children from various regions across Brazil.

The *Cirandinha No. 2 - Adeus Bela Morena* (Cirandinha Number 2 – Farewell Beautiful Brunette) by Villa-Lobos is an example from the database of the *Instituto Piano Brasileiro* in which similar technical and musical elements are seen in relation to Burgmüller’s piece.

Example 19: Main melody illustrated with a purple arrow. Harmonic texture illustrated with a red arrow. *Cirandinha No. 2 - Adeus Bela Morena* (Cirandinha Number 2 – Farewell Beautiful Brunette), mm. 17-22, Heitor Villa-Lobos.¹⁰⁹

Villa-Lobos starts his work by presenting a melody from the folk Brazilian song *Adeus Bela Morena* (Farewell Beautiful Brunette). The melodic material is presented in the right hand with an accompaniment of moving double notes, showcasing the same challenges present in the previous example by Burgmüller, as illustrated below:

¹⁰⁹ Eldia Carla Farias, “Creative Treatment of Folk Melodies in Selected Cirandinhas and Cirandas of Heitor Villa-Lobos,” (DMA diss., University of Kentucky, 2015), 26, <https://www.proquest.com/pqdtglobal/docview/1734467608/1F7A3FCC20634AACQPQ/1?accountid=12832>.

Pouco moderado

The musical score is in 3/4 time and consists of five measures. The right hand (treble clef) plays a melody with chords, and the left hand (bass clef) plays a rhythmic accompaniment. A red arrow points to the first measure of the right hand, and a purple arrow points to the first measure of the left hand. Fingerings are indicated by numbers 1-5 above or below notes.

Example 20: Main melody illustrated with a purple arrow. Harmonic texture illustrated with a red arrow. *Cirandinha No. 2 - Adeus Bela Morena* (Cirandinha Number 2 – Farewell Beautiful Brunette), mm. 33-37, Heitor Villa-Lobos.¹¹⁰

Later in the same work, Villa-Lobos inverts the role of each hand, exploring the same technical element explored by Burgmüller in the very same way:¹¹¹

In addition to encountering similar musical elements, the context of the piece offers extra educational advantages. Here, the student becomes acquainted with folk music elements that open a vast realm for exploration beyond what is explicitly notated in the music score. This exposure has the potential to arouse curiosity, foster engagement, and significantly broaden the students' musical background.

In the late-intermediate level, students already possess the needed skills to perform accompaniments to a wide range of genres. Besides, they are ready to be exposed to larger works of more complexity. One example of that is the *Waltz in A minor, op. posth., B150* by Frédéric Chopin, published as part of the *Celebration Series: Piano Repertoire, Level 6*.

¹¹⁰ Heitor Villa-Lobos, “Villa-Lobos – Cirandinha No.2 Adeus, bela morena!” Youtube video, Instituto Piano Brasileiro, April 8, 2020, featuring the pianist Estelinha Epstein performing – Cirandinha No.2 Adeus, bela Morena (Farewell Beautiful Brunette) by Heitor Villa-Lobos. <https://www.youtube.com/watch?v=ZsF4abSCNqU>.

¹¹¹ Ibid.

In this piece, the author presents the Waltz Bass with multiple changes of harmony. In addition, the main melody is not related to five-finger patterns, and expressive devices, such as ornaments and accidentals, are freely introduced for artistic purposes, as seen in the following example:¹¹²

Example 21: Waltz accompaniment illustrated with a purple arrow. Main melody untied to five-finger patterns illustrated with a red arrow. *Waltz in A minor, op. posth., B150*, mm. 17-20, Frédéric Chopin. From Celebration Series, Sixth Edition, Level 6 Piano Repertoire © Copyright 2022 The Royal Conservatory of Music, Toronto, Ontario, Canada. Used with permission.

The *Não Creio em Ti* (I Do Not Trust You) by Zequinha de Abreu is an example from the Brazilian piano repertoire that works on the same musical elements seen in the previous excerpt. In *Não Creio em Ti*, the composer also presents the same accompaniment present in Chopin's piece and a melody untied to a particular five-finger pattern. Besides, Abreu also showcases accidentals and ornaments, as the excerpt below illustrates:

¹¹² Frédéric Chopin, "Waltz in A minor, op. posth., B150," in *Celebration Series: Piano Repertoire*, Level 6 (Toronto: Frederick Harris Music, 2022), 32.

Example 22: Waltz accompaniment illustrated with a purple arrow. Main melody untied to five-finger patterns illustrated with a red arrow. *Não Creio em Ti* (I Do Not Trust You), mm. 5-9, Zequinha de Abreu.¹¹³

In this piece, the student is exposed to a *Ranchera*, a genre of Mexican origins and with influences from the Spanish *Canción*.¹¹⁴ Therefore, the student experiences musical elements from three countries by just exploring this particular piece.

Moreover, Abreu incorporated to the piece the following poem written by Naro Demosthenes:

*Pódes, tristonha, dizer
ser teu amor
puro, constante;
tambom nos olhos trazer todauma dor
bem cruciante.*

¹¹³ Zequinha de Abreu, “Não Creio em Ti,” in *Álbum de Partituras – Edição 2* (Brasília: Instituto Piano Brasileiro, 2015), 54.

¹¹⁴ Brenda M. Romero, “Ranchera Music,” Grove Music Online, Jan. 31, 2014, <https://www-oxfordmusiconline-com.unco.idm.oclc.org/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002257176?rskey=8J2e14&result=1>.

*E póde o pranto rolar
pela paixão,
de que eu descri,
pois meu triste coração deixou de vibrar.
por que não creio em ti.*

*Não me vences mais
com as palavras ternas que profiras, nem penses jamais
que eu creio nas tuas doces mentiras...
Th, linda mulher,
tiraste as minhas ilusões fagueiras...
Pelo muito que soffri, hoje posso dizer
que não mais creio em ti...*

This poem can be translated as:

You can, sadly, say
that your love is
pure, constant;
also bring in your eyes all the pain
very excruciating.

And tears can roll
for the passion,
that I described,
because my sad heart
stopped beating.
because I do not trust you.

You do not trick me anymore
with the tender words you utter,
nor ever think that I believe
in your sweet lies...
You, beautiful woman,
took away my fond illusions...
For all that I suffered, today I can say that
I no longer believe in you...

Due to its profound background, *Não Creio em Ti* can serve as a valuable pedagogical resource. It offers the opportunity to enhance the mastery of specific musical and technical elements and to foster the creative capacities of late-intermediate level students.

Advanced Level

The advanced level arguably offers the widest literature to explore in lessons. However, despite years of practice, teachers should keep in mind that this level is of high complexity for students, their parents, and the teachers themselves.¹¹⁵

One of the tools piano teachers can use to maintain a healthy and productive learning environment is with thoughtful analyzed repertoire assignments. In this regard, it was observed that the *Celebration Series* does not cover works of high complexity even in its more advanced levels. It can be exemplified by the fact that in *Celebration Series: Piano Etudes, Level 10*, Chopin's etudes are represented by the *Nouvelle Étude No. 1* (New Study Number 1). Even restricted to Chopin's etudes, the *Nouvelle Études* (New Studies) are less technically complex than his etudes *op. 10* and *op. 25*.¹¹⁶

Another example can be illustrated by Beethoven's sonatas. They are represented in the *Celebration Series: Piano Repertoire, Level 10* with the *Sonata in F Major, op. 10, No. 2*. According to Rolf Koenen, multiple sonatas by Beethoven are more complex than this example. Koenen has labeled the *Sonata in F Major, op. 10, No. 2* as "Level 7" in his scale used for the Henle Verlag editions that goes from 1 to 9.¹¹⁷ Among the examples identified with higher complexity are the *Piano Sonata in A major, op. 101*, the *Piano Sonata in B-flat major op. 106*, and the *Piano Sonata c minor op. 111*.¹¹⁸

¹¹⁵ Marianne Uszler, *The Well-Tempered Keyboard Teacher*, 145.

¹¹⁶ Qiao-Shuang Xian, "Rediscovering Frédéric Chopin's "Trois Nouvelles Études," (DMA diss. Louisiana State University and Agricultural & Mechanical College, 2022), 41.

¹¹⁷ "Ludwig van Beethoven Piano Sonatas, Volume I," G. Henle Verlag, accessed August 7, 2023, https://www.henle.de/en/detail/?Title=Piano+Sonatas%2C+Volume+I_32.

¹¹⁸ "Ludwig van Beethoven Piano Sonatas, Volume II," G. Henle Verlag, accessed August 7, 2023, https://www.henle.de/en/detail/?Title=Piano+Sonatas%2C+Volume+II_34.

For maintaining coherence in the pedagogical comparison, this analysis is restrained by the plateau of difficulty set by the *Celebration Series: Piano Repertoire, Level 9* and *Level 10* and by the *Celebration Series: Piano Etudes, Level 9* and *Level 10*. More complex works of Brazilian piano literature will be further explored in the next chapter of this study.

In the advanced level repertoire, all the instrumental techniques explored earlier gain more complexity. An example of that is the *Barcarole, op. 19 No. 5* by Niels Gade, published as part of the *Celebration Series: Piano Etudes, Level 9*.¹¹⁹

Voicing has been a concern already in previous examples. However, in Gade's work, the student needs to perform three distinct layers of sound, each with its own importance and role in the musical texture. Also importantly, in the right hand the main melody is played with the outer part of the hand while the inner part of the hand is responsible for a different sound layer. This approach adds an extra element of complexity to the performance of this work, as illustrated in the excerpt below:

¹¹⁹ Niels Gade, "Barcarole, op. 19 No. 5," in *Celebration Series: Piano Etudes, Level 9* (Toronto: Frederick Harris Music, 2022), 10-12.

Example 23: Different sound layers, each illustrated with an arrow with a different color.
Barcarole, op. 19 No. 5, mm. 1-3, Niels Gade. From Celebration Series, Sixth Edition, Level 9 Piano Etudes © Copyright 2022 The Royal Conservatory of Music, Toronto, Ontario, Canada. Used with permission.

These elements are present in many pieces of piano literature, such as the *Ballade No. 4, op. 10* by Johannes Brahms and *Des Abends, Fantasiestücke op. 12, No. 2* by Robert Schumann. Therefore, it is possible to infer that this technique is of crucial importance to any pianist's background.

One of the many examples in the database of the *Instituto Piano Brasileiro* that supports the development of this technique is the *I. Ponteio - 2a Suite Brasileiras Sobre Temas Originais* (1st Ponteio – 2nd Brazilian Suite on Original Themes) by Lorenzo Fernández, illustrated in the following example:

Example 24: Different sound layers, each illustrated with an arrow with a different color. *I. Ponteio - 2a Suite Brasileiras Sobre Temas Originais* (1st Ponteio – 2nd Brazilian Suite on Original Themes), mm. 1-4, Lorenzo Fernández.¹²⁰

In this piece, the student is exposed to the same elements as in the selection found in the *Barcarole, op. 19 No. 5* by Niels Gade. Besides, pupils are exposed to the particularities of the Brazilian genre *Ponteio*, as well as to the *2a Suite Brasileiras Sobre Temas Originais* (Second Brazilian Suite on Original Themes), a set of three pieces that explore Brazilian folk music genres. Therefore, working on this piano piece, the student has the possibility of further exploring Brazilian music genres besides working on the same musical and technical elements as in Gade's piece.

For working on polyphonic textures, it is a primary choice to explore Johann Sebastian Bach's works. After all, his compositions encompass a wide range of complexity levels that

¹²⁰ Lorenzo Fernández, "I. Ponteio - 2a Suite Brasileiras Sobre Temas Originais," in *Álbum de Partituras – Edição 61* (Brasília: Instituto Piano Brasileiro, 2019), 15.

explore numerous musical possibilities. One of the examples chosen in the *Celebration Series, Volume 9* is the *Sinfonia No. 2 in C minor*, illustrated in the following example:¹²¹

Example 25: The presence of multiple independent voices, each illustrated with an arrow with a different color. *Sinfonia No. 2 in C minor*, mm. 1-3, J. S. Bach. From *Celebration Series, Sixth Edition, Level 9 Piano Repertoire* © Copyright 2022 The Royal Conservatory of Music, Toronto, Ontario, Canada. Used with permission.

An alternative to this piece within the Brazilian piano repertoire and the database of the *Instituto Piano Brasileiro* is the *Seresta* (Serenade) by Aloysio de Alencar Pinto. In this work, Pinto presents multiple voices that create an intricate polyphonic texture, as shown in the next excerpt:

¹²¹ Johann Sebastian Bach, “Sinfonia No. 2 in C minor,” in *Celebration Series: Piano Repertoire*, Level 9 (Toronto: Frederick Harris Music, 2022), 8.

The image shows a musical score for the first four measures of 'Seresta' by Aloysio de Alencar Pinto. The score is written for piano in G major and common time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a red arrow pointing to the first measure, and the bass staff begins with a pink arrow pointing to the first measure. A green arrow points to the first measure of the bass staff. The tempo/mood marking 'com expressão saudosa' is written above the treble staff.

Example 26: Example 26: The presence of multiple independent voices, each illustrated with an arrow with a different color. *Seresta* (Serenade), mm. 1-4, Aloysio de Alencar Pinto.¹²²

Each one of those composers has their own style. J. S. Bach style is based on polyphonic imitative textures. On the other hand, Pinto presents a piece that is polyphonic, but not imitative. It is crucial to highlight that this alternative does not substitute the initial choice; rather, it provides an additional tool for exercising control over polyphonic textures while exploring different styles.

Furthermore, similar to other instances in this research, the Brazilian piece offers distinct advantages for the students' learning process. For instance, the title "Seresta" pertains to a particular Brazilian music genre. Consequently, the student should gain an understanding of the genre and contemplate whether it would influence the performance of this composition or not.

Besides, Pinto presents indications that can be read in multiple ways, which exercises the imagination and creativity of the student. For instance, the indication *com expressão saudosa* (with nostalgic expression) can impact the tempo and articulation choices in various ways depending on what student and teacher want to convey.

¹²² Aloysio de Alencar Pinto, "Seresta," in *Álbum de Partituras – Edição 35* (Brasília: Instituto Piano Brasileiro, 2017), 2.

Moving to the realm of etudes, among the pieces suggested in the *Celebration Series: Piano Etudes, Level 10*, it is suggested, as mentioned earlier, the *Nouvelle Étude No. 1* (New Study Number 1) by Chopin. This piece's main challenge is polyrhythm between hands, as shown in the following example:¹²³

The image shows a musical score for Frédéric Chopin's *Nouvelle Étude No. 1*. The score is in G major, 3/4 time, and features a piano (*p*) dynamic with the instruction *sempre legato*. The right hand has a melody with triplets and a quintuplet, while the left hand has a steady eighth-note accompaniment. Arrows of different colors (red and pink) point to specific rhythmic patterns in each hand to illustrate the polyrhythm.

Example 27: Polyrhythms illustrated with arrows of different colors in each contrasting rhythm. *Nouvelle Étude No. 1* (New Study Number 1), mm. 9-12, Frédéric Chopin. From *Celebration Series, Sixth Edition, Level 10 Piano Etudes* © Copyright 2022 The Royal Conservatory of Music, Toronto, Ontario, Canada. Used with permission.

There are also examples within the database of the *Instituto Piano Brasileiro* that target this specific technical challenge. For instance, it is possible to mention *Il Neige!* (It's Snowing!) by Henrique Oswald, as shown in the following excerpt:

¹²³ Frédéric Chopin, “Nouvelle Étude No. 1,” in *Celebration Series: Piano Etudes, Level 10* (Toronto: Frederick Harris Music, 2022), 28.

Example 28: Polyrhythms illustrated with arrows of different colors in each contrasting rhythm. *Il Neige!* (It's Snowing!), mm. 1-3, Henrique Oswald.¹²⁴

The polyrhythm present in Oswald's example is not the same presented in Chopin's etude. However, *Il Neige!* is one of the numerous examples of piano pieces from the Brazilian piano repertoire that can be explored by students who want to develop specific components of their piano technique.

¹²⁴ Henrique Oswald, "Il Neige!," in *Álbum de Partituras – Edição 1* (Brasília: Instituto Piano Brasileiro, 2015), 36.

CHAPTER V
BRAZILIAN PIANO REPERTOIRE IN SERVICE
OF PIANO TEACHING

To foster greater enthusiasm among piano teachers for exploring the Brazilian piano repertoire comprehensively, this chapter presents a catalog of Brazilian piano pieces from the *Instituto Piano Brasileiro* database suited to various stages of the piano learning journey. Some of the chosen examples were accessed through their official YouTube channel.

Unlike the juxtaposition discussed previously, the list provided in this chapter extends beyond highlighting resemblances of concepts between Brazilian piano pieces and established method books. Instead, the content in this section of the research draws from the technical and musical suggestions outlined by Uszler and McBride-Smith in their book *The Well-Tempered Keyboard Teacher* (1999). These recommendations are tailored to elementary, intermediate, and advanced piano students.

Also, this analysis will not be focused on the external elements the pieces may offer to foster engagement in a piano lesson setting. The massive presence of these pedagogical tools in the Brazilian piano repertoire was already demonstrated. Therefore, this analysis will be more focused on the technical and musical elements of each piece and how they relate with previous and subsequent examples.

There are diverse perspectives on what should be introduced at each of the various learning stages in piano studies. To ensure the practicality of the suggested compilation, the components pertinent to the elementary, intermediate, and advanced levels are precisely

delineated. This empowers piano educators to flexibly adjust the sequence of the provided material to align with their individual teaching methodologies.

Elementary Level

According to Uszler, the elementary piano student should learn to read pitch and rhythm notation.¹²⁵ Besides, they should acquire basic technical skills and being familiar with elementary dynamics, agogic, and harmonic principles.¹²⁶

Even though this description may appear vague, Uszler successfully defines the main characteristic of elementary-level repertoire by describing it as presenting minimal material.¹²⁷ Therefore, pieces characterized as belonging to this group possess limited musical material and make use of the hands' shape by exploring five-finger patterns.

From the examples available in the database of the *Instituto Piano Brasileiro* for an elementary student, it is recommended to incorporate the following compiled works in the provided order:

Valsa-Escala (Scale Waltz)

In the *Valsa-Escala* (Scale Waltz) by Elvira Drummond, the student can exercise topographical recognition of notes with a simple melody built within a five-finger pattern. The melodic line also facilitates the student to be more comfortable in the reading process by presenting repeated notes rather than moving notes within a five-finger pattern. The accompaniment played by the instructor and the suggested singing syllables also give two extra

¹²⁵ Marianne Uszler, *The Well-Tempered Keyboard Teacher*, 19.

¹²⁶ Ibid.

¹²⁷ Ibid., 4.

layers of musical expression while fostering the pupil's rhythmic stability, as illustrated in the example below:

Example 29: Simple melody built within a five-finger pattern illustrated with a purple arrow. *Valsa-Escala* (Scale Waltz), mm. 1-5, Elvira Drummond.¹²⁸

The text, also written by Elvira Drummond, is as follows:

*Sete notinhas eu vou entoar,
Pra bem bonita esta valsa ficar.
Vou solfejar,
Só pra valsar.*

*Dó, Dó, Dó, Si, Si, Si, Lá, Lá, Lá, Sol.
Dó, Dó, Dó, Si, Si, Si, Lá, Lá, Lá, Sol.
Fá, Mi, Ré, Dó.
Fá, Mi, Ré, Dó.*

¹²⁸ Elvira Drummond, “Elvira Drummond - Valsa-escala (Beatriz Drummond, canto; Elvira Drummond, piano a 4 mãos).” Youtube video, Instituto Piano Brasileiro, Oct 15, 2022, featuring the pianist Elvira Drummond and the singer Beatriz Drummond performing *Valsa-Escala* (Scale Waltz) by Elvira Drummond. <https://www.youtube.com/watch?v=omyRjaawKAs>.

It can be translated as:

I will sing seven little notes,
To make this waltz sound beautiful.
I will sing in solfège,
Just to dance the waltz.

Do, do, do, si, si, si, la, la, la, sol.
Do, do, do, si, si, si, la, la, la, sol.
Fa, mi, re, do. Fa, mi, re, do.

Chorinho Contente (Happy Chorinho)

Although the musical elements present in *Chorinho Contente (Happy Chorinho)* by Elvira Drummond are similar in comparison to the previous example, the student now has the opportunity of developing a different technical skill. The author has written each hand playing alternately while complementing each other. Therefore, it is an example in which pitch and rhythmic reading can be reinforced along with developing independence between hands. Additionally, the student has the teacher's accompaniment and a singing line to support musical flow and rhythmic stability, as seen in the following excerpt:

te ro can -
nes - cho - vou tar

Example 30: Simple melody with each hand playing alternately while complementing each other illustrated with purple arrows. *Chorinho Contente* (Happy Chorinho), mm. 11-14, Elvira Drummond.¹²⁹

The provided text, authored by Elvira Drummond, reads as:

*Um chorinho vou tocar.
Mas prometo não chorar.
Neste choro vou cantar.
E a tristeza espantar.*

*Um chorinho vou tocar.
Mas prometo não chorar.
Neste choro vou cantar.
E a tristeza espantar.
Chô!*

¹²⁹ Elvira Drummond, “Elvira Drummond - Chorinho Contente (Beatriz Drummond, canto; Elvira Drummond, piano a 4 mãos).” Youtube video, Instituto Piano Brasileiro, April 8, 2022, featuring the pianist Elvira Drummond and the singer Beatriz Drummond performing *Chorinho Contente* (Happy Chorinho) by Elvira Drummond. <https://www.youtube.com/watch?v=SXtxG09B0pk>.

It can be translated as:

I am going to play a *chorinho*
 But I promise not to cry.
 In this *chorinho*, I will sing.
 And scare away the sadness.

I am going to play a *chorinho*
 But I promise not to cry.
 In this *chorinho*, I will sing.

And scare away the sadness.
 Shoo!

*Arretado - Baião, Suite Saloon (Impressive –
 Baião, Suite Saloon)*

The *Arretado - Baião, Suite Saloon (Impressive – Baião, Suite Saloon)* by Liliana Botelho can serve as a useful tool to introduce new musical elements while maintaining the current level of complexity. In this piece, students can practice counting rests, experiment with various octaves on the piano, and become acquainted with eighth note rhythmic notation. Additionally, the repetitive nature of the piece makes the reading process less demanding, allowing students to focus primarily on the new elements being introduced. These characteristics are illustrated in the following example:

Example 31: Piano topographical expansion to different octaves illustrated with purple arrows. Introduction to eight-notes illustrated with a red arrow. Opportunity to exercise rest counting illustrated with a green arrow *Arretado - Baião, Suíte Saloon* (Impressive – *Baião, Suite Saloon*), mm. 1-5, Liliana Botelho.¹³⁰

Saudoso Adoniran – Samba, Suíte Saloon (Longing
Adoniran – *Samba, Suite Saloon*)

The *Saudoso Adoniran – Samba, Suíte Saloon* (Longing Adoniran – *Samba, Suite Saloon*) by Liliana Botelho is an example that mixes all elements learned thus far in one inspiring piece. Within this composition, the student is required to demonstrate hand independence, comprehend the concept of eighth notes, and practice rest counting.

Simultaneously, the student can become acquainted with reading sixteenth notes, representing the sole unfamiliar musical element in this piece. Additionally, the author

¹³⁰ Liliana Botelho, “Liliana Botelho - Suíte saloon (Carla Reis e Liliana Botelho, piano a 4 mãos).” Youtube video, Instituto Piano Brasileiro, Oct 20, 2022, featuring the pianists Carla Reis e Liliana Botelho performing *Suíte Saloon* (Suite Saloon) by Liliana Botelho. <https://www.youtube.com/watch?v=Uy3QTSSI-E8>.

challenges the student's rhythmic stability by introducing syncopated figures as support to the pupil's melodic line.

Beyond the musical score, the student is introduced to melodies derived from compositions by the renowned Brazilian composer Adoniran Barbosa. Barbosa stands as a significant figure in twentieth century Brazilian popular music, thereby enriching the student's cultural awareness and musical background. These pieces of information are illustrated in the following excerpt:

Example 32: Introduction to the concept of sixteenth notes illustrated with a purple arrow. Opportunity to recall previously assimilated musical elements illustrated with a red arrow. Accompaniment built on syncopated figures illustrated with a green arrow. Opportunity of exercising rest counting illustrated with orange arrows. *Saudoso Adoniran – Samba, Suite Saloon* (Longing Adoniran – *Samba, Suite Saloon*), mm. 11-16, Liliana Botelho. ¹³¹

¹³¹ “Liliana Botelho - *Suite saloon* (Carla Reis e Liliana Botelho, piano a 4 mãos).” <https://www.youtube.com/watch?v=Uy3QTSSI-E8>.

Choro Miudinho (Little Choro)

The *Choro Miudinho* (Little Choro) by Elvira Drummond requires for the first time the use of more than one five-finger pattern. Nonetheless, it is made with the support of material already introduced previously. In addition, the author allows a time interval between changes of hand position. In this piece, the presence of accompaniment and singing lyrics are even more important as the first experience students have with multiple hand positions may cause them to lose rhythmic evenness. These elements are features in the excerpt below:

The image shows two systems of musical notation for the piece "Choro Miudinho". Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff).
 System 1: The vocal line begins with the lyrics "To-coes - se - cho-ri - nho, de - bru" and continues with "ça - do - na es - ca - la que am - pa - ra to - da ma - goa do cho". A purple arrow points to the first five-finger pattern in the right hand. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.
 System 2: The vocal line continues with "ri - nho." and "Chora es - se cho - ri - nho bem cho ra - do que pa - re - ce - so - lu". A red arrow points to a rest in the left hand of the piano accompaniment, indicating a time interval for hand position change. A purple arrow also points to the start of a five-finger pattern in the right hand.

Example 33: Beginnings of five-finger patterns illustrated with purple arrows. Time allowed for change in hand position in the left hand illustrated with a red arrow. *Choro Miudinho* (Little Choro), mm. 9-14, Elvira Drummond.¹³²

¹³² Elvira Drummond, "Elvira Drummond - Choro miudinho (Beatriz Drummond, canto; Elvira Drummond, piano a 4 mãos)." Youtube video, Instituto Piano Brasileiro, Oct 12, 2022, featuring the pianist Elvira Drummond and the singer Beatriz Drummond performing *Choro Miudinho* (Little Choro) by Elvira Drummond. <https://www.youtube.com/watch?v=w9BnOVpsdOM>.

The text written by Elvira Drummond is as follows:

*Toco esse chorinho
Bem chorado
Que caminha apressado
Com o passo miudinho.*

*Toco esse chorinho
Debruçado na escala
Que ampara
Toda a magoa do
Chorinho*

*Chora esse chorinho
Bem chorado
Que parece soluçado
Com vontade de t ever*

*O chorinho entende a amizade
Sabe a dor de uma saudade
Sabe a falta de você*

*Toco esse chorinho
Bem chorado
Que caminha apressado
Com o passo miudinho.*

*Toco esse chorinho
Debruçado na escala
Que ampara
Toda a magoa do
Chorinho*

*Toca o chorinho ja cansado
Repetindo a mesma nota
Pra tristeza afastar*

*Choro com o chorinho a saudade
Pra ver se a felicidade
Vem contigo pra ficar*

This poem can be translated as:

I play this *chorinho*
 Deeply mournful
 Walking hastily
 With small steps.

I play this *chorinho*
 Leaning on the scale
 That supports
 All the sorrow of
chorinho.

This *chorinho* cries
 Deeply mournful
 Seeming sobbing
 With the desire to have you.

The *chorinho* understands friendship
 Knows the pain of longing
 Knows the absence of you.

I play this *chorinho*
 Deeply mournful
 Walking hastily
 With small steps.

I play this *chorinho*
 Leaning on the scale
 That supports
 All the sorrow of
Chorinho.

Play the tired *chorinho*
 Repeating the same note
 To banish the sadness.

I cry with the *chorinho* for longing
 To see if happiness
 Comes with you to stay.

Xote Quase Chato (Xote Almost Annoying)

In the *Xote Quase Chato (Xote Almost Annoying)* by Elvira Drummond, the student is first introduced to the dotted eighth note – sixteenth note figure. To support the learning process of this new element, the author writes continuing lines between hands and alternated notes between hands, two elements previously studied. In addition, the multiple five-finger patterns are replaced by an expanded five-finger pattern, which facilitates the execution of the piece and directs the student to absorbing the new rhythmic figure. These elements are features in the following example:

dan - ça o xo - tee faz chi - a - do no chi ne
Vo - vó de xa - le ne - lo. Chi lo

chi - a ne chi - a cha cha sem dar. tao
chi lo faz pe pe an Chu chi -

Example 34: Introduction of a new rhythmic figure illustrated with a purple arrow. Element previously studies illustrated with a red arrow. *Xote Quase Chato* (*Xote Almost Annoying*) mm. 9-16, Elvira Drummond.¹³³

¹³³ Elvira Drummond, “Elvira Drummond - Xote quase chato (Beatriz Drummond, canto; Elvira Drummond, piano a 4 mãos).” Youtube video, Instituto Piano Brasileiro, Oct 14, 2022, featuring the pianist Elvira Drummond and the singer Breatriz Drummond performing *Xote Quase Chato* (*Xote Almost Annoying*) by Elvira Drummond. <https://www.youtube.com/watch?v=fzdm6RB0RjI>.

The poem written by Elvira Drummond to be sung along with the piano is:

*Vovó de xale
Dança o xote e
Faz chiado no
Chinelo.*

*Chinelo Chia
Chinelo Chia
Faz chape, chape,
Sem andar.
Chuta o chinelo.
Que xote chato.
Eu só escuto
A vó xingar.*

*Chega de xote
Choramanga a pobre vó
Com a mão no chão.*

Drummond's poem can be translated as:

Grandma in a shawl
Dances the *xote* and
Makes a squeaking sound
With her slipper.
Squeaky slipper
Squeaky slipper
Makes a flap, flap,
Without walking.

She kicks the slipper.
What an annoying *xote*.
I only hear
Grandma cursing.

Enough of the *xote*
The poor grandma whines
With her hand on the ground.

Valsa Triste (Sad Waltz)

The piece *Valsa Triste* (Sad Waltz) by Carla Reis provides an opportunity to introduce the concept of scales and explore varied articulations. While pitch and rhythmic readings are simpler compared to previous examples, students can concentrate their attention on executing distinct articulations between their hands and transitioning between five-finger patterns in both hands to construct a complete C major scale. The introduction of scales and changes in hand position simultaneously unveils a fresh array of possibilities to be explored in subsequent and more intricate compositions. These elements are illustrated in the following excerpt:

Example 35: Beginning of the first five-finger pattern in the right hand illustrated with a purple arrow. Change of five-finger pattern in the right hand illustrated with a red arrow. Beginning of the first five-finger pattern in the left hand illustrated with a green arrow. Change of five-finger pattern in the left hand illustrated with an orange arrow. *Valsa Triste* (Sad Waltz), mm. 1-8, Carla Reis.¹³⁴

¹³⁴ Carla Reis, “Carla Reis - Valsa triste (Liliana Botelho e Carla Reis, piano a 4 mãos).” Youtube video, Instituto Piano Brasileiro, Oct 21, 2022, featuring the pianists Liliana Botelho and Carla Reis performing *Valsa Triste* (Sad Waltz) by Carla Reis. <https://www.youtube.com/watch?v=wr5973cVub8>.

Dança do Coelho - 12 Pequenas Danças
(Rabbit Dance – 12 Little Dances)

In the *Dança do Coelho* (Rabbit Dance), the student has the opportunity of developing proficiency in playing staccato and differentiating dynamic levels. Besides, it is the first time in which double notes are explored. Nonetheless, it is made in a simple and less frequent way in order to present the element and build the needed foundation for further exploring this technical element in later pieces.

Concomitantly, students are presented with a simplified hand position arrangement limited to one five-finger pattern for each hand and the texture is built on note-against-note. Therefore, the students have the possibility of exercising new concepts with their full attention while recalling simpler elements already mastered.

Example 36: Elementary dynamics differentiation illustrated with purple arrows. Staccati illustrated with a green arrow. Double notes illustrated with a red arrow. *Dança do Coelho - 12 Pequenas Danças* (Rabbit Dance – 12 Little Dances), mm. 16-25, Amaral Vieira.¹³⁵

¹³⁵ Amaral Vieira, “Amaral Vieira - Doze pequenas danças (Carla Reis, piano).” Youtube video, Instituto Piano Brasileiro, Nov 4, featuring the pianist Carla Reis performing the - *12 Pequenas Danças* (12 Little Dances) by Amaral Vieira.
<https://www.youtube.com/watch?v=3sUVtRdAUPA>.

Dança do Gato - 12 Pequenas Danças
(Cat Dance - 12 Little Dances)

The *Dança do Gato* (Cat Dance) by Amaral Vieira can serve as a valuable pedagogical tool for students aiming to enhance their legato technique. Additionally, it effectively complements the *Dança do Coelho*. While both compositions share common principles such as the use of five-finger pattern and simple musical texture, they can be concurrently practiced to highlight distinct articulation nuances while working with similar musical elements, components showcased in the example below:

The musical score consists of two staves in 3/4 time, marked *p*. The melody is in the upper staff, and the accompaniment is in the lower staff. Fingerings are indicated by numbers 1-5 above and below notes. Purple arrows point to the first notes of measures 1, 2, 5, and 8. A red arrow points to the second note of measure 1. Slurs are used to indicate legato phrasing across measures.

Example 37: Note-against-note texture illustrated with purple arrows. Presence of legato illustrated with a red arrow. *Dança do Gato - 12 Pequenas Danças* (Cat Dance, 12 Little Dances), mm. 1-9, Amaral Vieira.¹³⁶

¹³⁶ “Amaral Vieira - Doze pequenas danças (Carla Reis, piano).”
<https://www.youtube.com/watch?v=3sUVtRdAUPA>.

Dança do Urso - 12 Pequenas Danças
(Bear Dance – 12 Little Dances)

The *Dança do Urso* (Bear Dance) by Amaral Vieira should be used as a synthesis of all the elements worked on thus far at the elementary level. It incorporates the non-legato technique from the earlier pieces, dynamic contrasts, and transitions between two five-finger patterns, among other elements that have been previously presented. Additionally, it introduces the use of double notes within the texture, offering a brief glimpse into the more elaborate and harmonically driven textures that are encountered at the intermediate level repertoire. These elements can be seen in the excerpt below:

The image shows a musical score excerpt for 'Dança do Urso' in common time (C). The score consists of two staves: a treble staff and a piano staff. The treble staff contains a melody with various fingerings indicated by numbers 1-5 above the notes. A red arrow points to a change in the five-finger pattern between measures 4 and 5. A green arrow points to a note in measure 5. A purple arrow points to a double note (two eighth notes beamed together) in the piano staff, measure 1. A yellow arrow points to a slur over a group of notes in the piano staff, measure 5. A green arrow points to a slur over a group of notes in the piano staff, measure 5. The piano staff has a dynamic marking 'f' (forte) in measure 5. The score ends with a double bar line.

Example 38: Presence of double notes texture illustrated with a purple arrow. Change of five-finger pattern illustrated with a red arrow. Note-against-note texture illustrated with green arrows. Presence of legato illustrated with a red arrow. *Dança do Urso - 12 Pequenas Danças* (Bear Dance – 12 Little Dances), mm. 5-10, Amaral Vieira.¹³⁷

Intermediate Level

According to McBride-Smith, an intermediate-level repertoire is characterized by explicit breaks in the harmony progression, melodies of easily defined mood, use of pedal, and dynamic

¹³⁷ “Amaral Vieira - Doze pequenas danças (Carla Reis, piano).”

contrast.¹³⁸ The author also adds that the intermediate-level pieces are often in ABA form and has appealing repeated rhythmic patterns.¹³⁹

McBride-Smith's description of the intermediate-level repertoire is broad. This broadness characterizes how difficult is to define a level that is not in the beginning of the piano learning process, nor in the advanced stages.

To more precisely delineate the focal points for instructing intermediate-level students, attention should shift towards the elements that McBride-Smith outlines as prerequisites for this specific level. This information establishes a cornerstone, serving as the launchpad for piano teachers to cultivate both the technical prowess and musicality of intermediate-level students. McBride defines that an intermediate-level student should be able to read music notation, locate pitches in the keyboard, identify notes, rests, rhythmic patterns, and basic meter.¹⁴⁰ Besides, they should be able to successfully perform simple pieces following the correct fingering and music expression signs in the music score.¹⁴¹

Among the samples found within the database of the *Instituto Piano Brasileiro* for intermediate students, it is advisable to integrate the subsequent compiled compositions in the given sequence:

A Dansarina – Suíte Caixa de Brinquedos
(The Dancer – Toys Box Suite)

In *A Dansarina – Suíte Caixa de Brinquedos* (The Dancer – Toys Box Suite) by João Octaviano Gonçalves, the student has the chance to revisit elementary-level concepts. However,

¹³⁸ Scott McBride-Smith, *The Well-Tempered Keyboard Teacher*, 89.

¹³⁹ *Ibid.*

¹⁴⁰ Scott McBride-Smith, *The Well-Tempered Keyboard Teacher*, 82.

¹⁴¹ *Ibid.*

the compositions begin to introduce these elements in a more diverse and blended manner, increasing the level of performance challenge. Moreover, students are gradually being introduced to two new techniques: the arpeggio and the skip. Of significance, these two elements are presented in a simple manner. The arpeggio is confined to a five-finger pattern, while the skip is supported by the pedal to provide additional time for the hand to transition between positions, thereby facilitating the passage's execution. These elements are illustrated in the fragment below:

Example 39: Introduction of arpeggios illustrated with a purple arrow. Familiar rhythmic figures illustrated with a red arrow. Presence of skips illustrated with green arrows. *A Dansarina* (The Dancer), mm. 1-6, João Octaviano Gonçalves.¹⁴²

Furthermore, the author includes a brief text at the start of the piece, providing instructions on how to interpret the composition. In this instance, it is specified that the piece is a waltz. This aspect could also serve as a topic for oral discussion with the student, explaining both its nature and defining characteristics.

¹⁴² João Octaviano Gonçalves, “A Dansarina,” in *Álbum de Partituras – Edição 61* (Brasília: Instituto Piano Brasileiro, 2020), 4.

The text, also written by Octaviano Gonçalves, reads as follows:

Veiam bem exclama Bebê sorridente cá está a dansarina; como é lepida e graciosa no seu curto saio azul! Na ponta dos pés dansa avalsa estonteante!

This brief text can be translated as:

Take a good look! Exclaims the smiling baby. Here is the dancer; how agile and graceful she is in her short blue skirt! On tiptoes, she dances a stunning waltz!

Vamos Todos Cirandar... - No.6 de Brinquedo de Roda (Let's All Dance the Ciranda... Number 6 of Circle Game)

In the *Vamos Todos Cirandar... - No.6 de Brinquedo de Roda* (Let's all Dance the *Ciranda... Number 6 of Circle Game*) by Heitor Villa-Lobos, the students are required to develop more control over dynamic levels. Instead of terrace dynamics, the composer indicates crescendos and diminuendos, new concepts to be introduced in this piece. In addition, the author presents written accidentals more often than in previous examples. The accompaniment is moving and can be the initial work with the pupil on wrist rotation.

As new components are presented, the material the student has already grasped is simplified. For instance, the shifts between hand positions happen with less frequency than in earlier suggested compositions, like in *A Dansarina* (The Dancer). These elements are features in the following excerpt:

Example 40: Left hand figure to introduce wrist rotation illustrated with a purple arrow. Only one change of five-finger pattern illustrated with a red arrow. Insertion of accidentals illustrated with a green arrow. *Vamos Todos Cirandar... - No.6 de Brinquedo de Roda* (Let's all Dance the *Ciranda... Number 6 of Circle Game*), mm. 1-6, Heitor Villa-Lobos.¹⁴³

Lágrimas de Amor (Tears of Love)

In the *Lágrimas de Amor* (Tears of Love) by Zequinha de Abreu, the student is mostly recalling and reinforcing concepts previously learned. Concomitantly, they start to explore more elaborate textures. In this case, the Waltz Bass figure, commonly seen in many examples of the Brazilian repertoire, is introduced in a simplified way within an octave, in the right hand, and without the need of a skip. In addition, the overall texture of the piece is simpler, aiding the student to focus on this new element. These pieces of information can be seen in the following fragment:

¹⁴³ Heitor Villa-Lobos, "Villa-Lobos - Vamos Todos Cirandar... (No.6 de Brinquedo de Roda) (Anna Stella Schic, piano)." Youtube video, Instituto Piano Brasileiro, Jun 5, 2022, featuring the pianist Anna Stella Schic performing *Vamos Todos Cirandar... - No.6 de Brinquedo de Roda* (Let's all Dance the *Ciranda... Number 6 of Circle Game*) by Heitor Vills-Lobos. <https://www.youtube.com/watch?v=fedmh4WoxF0>.

The image shows a musical score for a piano piece in 3/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melody with a long note in the first measure, followed by eighth notes and quarter notes. The bass staff provides a simple accompaniment with quarter notes and eighth notes. Three red arrows point to specific notes in the treble staff, and four purple arrows point to notes in the bass staff, illustrating the simple texture of the piece.

Example 41: Simple texture of built on either note-against-note or long notes illustrated with purple arrows. Introduction to the Waltz Bass figure. *Lágrimas de Amor* (Tears of Love), mm. 11-16, Zequinha de Abreu.¹⁴⁴

Besides, the author provides an inspiring poem that can be sung along with the piano part. A duo with a singer in this case can be productive to ensure evenness and continuity in a dance pattern, which requires rhythmic stability.

The text, written by Naro Demosthenes, reads as:

*Quando parti
e te deixei
tristemente a soluçar, na dor de amar.
tambem verti lágrimas de amor sentidas...
Nelas busquei
consolação
para o meu coração. Mas... tudo passa, enfim não te
lembras mais
de mim.*

*Nesta saudade dolorida
passo, em tristezas, a vida; voltando sempre ao passado, ao
tempo que eu era amado.
Hoje... só sinto o travor
das lágrimas de amor. Resta-me, então, a saudade do que
julguei felicidade.*

¹⁴⁴ Zequinha de Abreu, “Lágrimas de Amor,” in *Álbum de Partituras – Edição 20* (Brasília: Instituto Piano Brasileiro, 2016), 9.

It can be translated to English as:

When I left
and left you
sadly sobbing, in the pain of love,
I also shed tears of sincere love...
In them, I sought
consolation
for my heart. But... everything passes, and in the end, you
no longer remember
me.

In this painful longing,
I spent my life in sadness, always returning to the past, to
the time when I was loved.
Today... I only feel the bitterness
of tears of love. All that remains for me is the nostalgia for
what I believed was happiness.

*Manhas e Reproches - No.5 das 12 Peças Características
Para Piano (Tricks and Reproaches – Number 5 of the
12 Characteristic Pieces for Piano)*

In *Manhas e Reproches - No.5 das 12 Peças Características Para Piano* (Tricks and Reproaches - No.5 of the 12 Characteristic Pieces for Piano) by Leopoldo Miguéz, the student is challenged with more frequent hand position changes compared to previous examples. They are also required to pay attention to indicated accents. Simultaneously, students have the opportunity to continue practicing the Waltz Bass previously introduced, but now in the left hand. Furthermore, this piece revisits various musical concepts, including dynamic variations and elementary rhythmic notation, providing valuable reinforcement in these areas. These ideas are illustrated in the following example:

Example 42: Waltz Bass illustrated with a purple arrow. Frequent changes of five-finger patterns illustrated with red arrows. *Manhas e Reproches - No.5 das 12 Peças Características Para Piano* (Tricks and Reproaches – Number 5 of the 12 Characteristic Pieces for Piano), mm. 1-6, Leopoldo Miguéz.¹⁴⁵

Quanto Doe Uma Despedida (How Much
Does a Farewell Hurt)

Quanto Doe Uma Despedida (How Much Does a Farewell Hurt) by J. P. Fortuna

introduces for the first time the arpeggio figure extending to more than one five-finger pattern. It is an important element of the piano repertoire that can be seen in more advanced works. Additionally, the student can further refine their skills by playing a Waltz Bass pattern characterized by small skips. This connection ties this piano piece to the preceding examples outlined in this study. These concepts are present in the following example:

¹⁴⁵ Leopoldo Miguéz, “Manhas e Reproches - No.5 das 12 Peças Características Para Piano,” in *Álbum de Partituras – Edição 9* (Brasília: Instituto Piano Brasileiro, 2015), 7.

Example 43: Waltz Bass illustrated with purple arrows. Arpeggio extending more than one five-finger pattern being each of them illustrated with a red arrow. *Quanto Doe Uma Despedida* (How Much Does a Farewell Hurt), mm. 1-6, J. P. Fortuna.¹⁴⁶

A Avozinha - No.4 das 12 Peças Características Para Piano (The Granny – Number 4 of the 12 Characteristic Pieces for Piano)

The *A Avozinha - No.4 das 12 Peças Características Para Piano* (The Granny – Number 4 of the 12 Characteristic Pieces for Piano) recalls many of the elements worked thus far.

Besides, it not only reinforces elements but further develops the concept of scale. In addition, melodies start to be doubled, which not only creates a richer texture but is an element commonly seen in more complex piano works. Nevertheless, whenever one hand is moving, the other hand stays less active, which helps the student grasp new elements by focusing their attention on what still needs to be mastered. These elements are illustrated in the following example:

¹⁴⁶ “Catálogo de partituras,” Instituto Piano Brasileiro, accessed August 14, 2023, http://institutopianobrasileiro.com.br/files/uploads/2017-11-21-100714_0_Fortuna,_J._P._-_Quanto_dói_uma_despedida.pdf.

Example 44: Expansion of five-finger pattern to scale illustrated with a purple arrow. Melody in double notes illustrated with a red arrow. *A Avozinha - No.4 das 12 Peças Características Para Piano* (The Granny – Number 4 of the 12 Characteristic Pieces for Piano), mm. 25-30, Leopoldo Miguéz.¹⁴⁷

O Forró de Marajó - No.4 das Quatro Peças Populares (The Forró from Marajó - No.4 of the Four Popular Pieces)

In the *Forró de Marajó - No.4 das Quatro Peças Populares* (The Forró from Marajó – Number 4 of the Four Popular Pieces) by Pinto, the student has a different piece to further improve their skills in skip execution and wrist rotation, accompanied by eighth notes. Additionally, the main melody requires more frequent changes of hand positions, offering an opportunity to enhance coordination between the hands, while all the elements that constitute the texture are in motion. Although this piece is technically more challenging than the previous ones, the author does not specify anything regarding articulation and dynamics. Therefore, both students and teachers should focus on developing finger dexterity and enhancing independence between the hands, as exemplified in the excerpt below:

¹⁴⁷ Leopoldo Miguéz, “A Avozinha - No.4 das 12 Peças Características Para Piano,” in *Álbum de Partituras – Edição 8* (Brasília: Instituto Piano Brasileiro, 2015), 5.



Example 45: Motif that can be applied to exercising skip and wrist rotation mastery illustrated with a purple arrow. Five-finger pattern changes illustrated with red arrows. *O Forró de Marajó – No.4 das Quatro Peças Populares* (The *Forró* from Marajó – Number 4 of the Four Popular Pieces), mm. 1-6, Aloysio de Alencar Pinto.¹⁴⁸

Tira o Seu Pezinho... No.1 de Brinquedo de Roda (Take Off
Your Little Foot... No.1 from the Circle Game)

Up to this point in their piano studies, students have been introduced to a variety of musical elements. Many of the pieces worked on so far have a dance background, demanding precise control of the beat. With a solid foundation in place, students are now prepared to delve into syncopation, a common characteristic of Brazilian music. To effectively introduce this element, other musical components need to be simplified, ensuring that syncopation can be internalized and performed accurately.

In the piece *Tira o Seu Pezinho... No.1 de Brinquedo de Roda* (Take Off Your Little Foot... No.1 from the Circle Game) by Villa-Lobos, students encounter a piano composition that

¹⁴⁸ Aloysio de Alencar Pinto, “O Forró de Marajó - No.4 das Quatro Peças Populares,” in *Álbum de Partituras – Edição 47* (Brasília: Instituto Piano Brasileiro, 2018), 2.

embodies these characteristics. Syncopation is introduced within a simple context composed of familiar elements. These distinctive features are highlighted in the following excerpt:

Example 46: Introduction to syncopation illustrated with purple arrows. Five-finger pattern based melodies illustrated with a red arrow. *Tira o Seu Pezinho... No.1 de Brinquedo de Roda* (Take Off Your Little Foot... Number 1 from the Circle Game), mm. 1-6, Heitor Villa-Lobos.¹⁴⁹

Tanguinho - No.2 da Suíte Mirim (Little Tango – Number 2
of the Children’s Suite) by M. Camargo Guarnieri

In the *Tanguinho - No.2 da Suíte Mirim* (Little Tango – Number 2 from the Little Suite) by M. Camargo Guarnieri, the concept of syncopation is further explored. In this piece the student has the opportunity of working with syncopation in both hands while revisiting familiar musical elements. Besides, the composer adds one new articulation, the *tenuto*, and accidentals appear more frequently. Therefore, their reading ability is being required gradually more in order to foster development rather than frustration, as represented in the following example:

¹⁴⁹ Heitor Villa-Lobos, “Villa-Lobos - Tira o seu pezinho... (No.1 de Brinquedo de Roda) (Anna Stella Schic, piano).” Youtube video, Instituto Piano Brasileiro, May 31, 2020, featuring the pianist Anna Stella Schic performing *Tira o seu pezinho... No.1 de Brinquedo de Roda* (Take Off Your Little Foot... No.1 from the Circle Game) by Heitor Villa-Lobos. <https://www.youtube.com/watch?v=JNQo1-ZGnV0>.

Example 47: Syncopation present in both hands illustrated with purple arrows. Elements for further tailoring students' reading abilities illustrated with red arrows. *Tanguinho - No.2 da Suíte Mirim* (Little Tango – Number 2 of the Children's Suite), mm. 1-6, M. Camargo Guarnieri.¹⁵⁰

Jura - Samba-Canção (Swear – *Samba-Canção*)

In the *Jura - Samba-Canção* (Swear – *Samba-Canção*) by João Barbosa da Silva, the student is exposed to the syncopation in a more free and creative way, announcing how elements are generally featured in advanced pieces.

Within this piece, syncopation is showcased prominently in the left hand through recurrent skips. Furthermore, it marks the student's initial encounter with octaves within the melody, demanding a focused approach to voicing. The strategic choice to introduce octaves at this specific point was influenced by ensuring that most students have grown enough to being able to comfortably reach an octave without tension. These elements are showcased in the following fragment:

¹⁵⁰ Camargo Guarnieri, "Camargo Guarnieri - Tanguinho (No.2 da Suíte mirim) (Beatriz Balzi, piano)." Youtube video, Instituto Piano Brasileiro, Oct 14, 2020, featuring the pianist Beatriz Balzi performing *Tanguinho - No.2 da Suíte Mirim* (Little Tango – Number 2 of the Children's Suite) by Mozart Camargo Guarnieri. <https://www.youtube.com/watch?v=WjLQQ53LQfc>.

Example 48: Syncopation in the left hand illustrated with a purple arrow. Octave present in the main melody illustrated with a red arrow *Jura - Samba-Canção* (Swear – *Samba-Canção*), mm. 5-10, João Barbosa da Silva.¹⁵¹

In addition, the author provides lyrics to be sung along with the piano. It can be used to both ensure precision, which at this point should not be of great concern, and to incentive partnership with other musicians. His text reads as follows:

*Jura, jura, jura, peÍo Senhor
 Jura pela imagem
 da Santa cruz do Redentor
 Jura, jura, jura
 De coracao
 Pra que um dia
 Eu possa dar-te meu amor
 Sem mais pensar na iluso*

*Dai entao dar-te, eu irei
 O beijo puro da cathedral do amor!
 Dos sonhos meus bem juntos aos teus
 Para livrar-nos das aflioes da dor*

This poem can be translated to English as:

Swear, swear, swear, by the Lord,
 Swear by the image
 of the Holy Cross of the Redeemer.

¹⁵¹ José Barbosa da Silv, “Jura - Samba-Cano,” in *Álbum de Partituras – Edio 8* (Brasília: Instituto Piano Brasileiro, 2015), 14.

Swear, swear, swear,
 With all your heart,
 So that one day
 I can give you my love
 Without thinking of illusion anymore.

Then, I will give you
 The pure kiss of the cathedral of love!
 Our dreams joined together
 To free us from the afflictions of pain.

Advanced Level

According to McBride-Smith, advanced-level repertoire requires mastery of a wide variety of accents, phrasing, rubato, tone color control, pedal usage, and a range of practice techniques for effectively addressing specific passages in musical works.¹⁵² In other terms, students should have honed their musical and technical abilities to the extent that they can proficiently perform a diverse array of piano compositions. This diversity is exemplified in the compilation presented below:

Não me Toques (Do Not Touch Me)

The *Não me Toques* (Do Not Touch Me) by Zequinha de Abreu can be used as a review to most of the elements worked in the intermediate level. It is evidenced by the similarities this work shares with the previous piece suggested, *Jura - Samba-Canção* (Swear – Samba-Canção) by Sinhô. However, now the student is introduced to one new element, the sequential octaves.

In *Não me Toques*, students are exposed to this technique with passages featuring seven octaves maximum and including longer figures that encourage relaxation while the student becomes familiar with this new element. Therefore, this piece provides an effective introduction

¹⁵² Scott McBride-Smith, *The Well-Tempered Keyboard Teacher*, 153.

to one of the most common elements featured in the advanced piano repertoire, as illustrated below:

Example 49: The same syncopated element first seen in *Jura - Samba-Canção* (Swear – *Samba-Canção*) by João Barbosa da Silva. Syncopated pattern illustrated with a purple arrow. Melody built on multiple five-finger patterns feature introduced in the intermediate level illustrated with a red arrow. Passage of consecutive octaves illustrated with a green arrow. *Não me Toques* (Do Not Touch Me), mm. 1-5, Zequinha de Abreu.¹⁵³

Parece Mentira (It Seems a Lie)

The piece *Parece Mentira* (It Seems a Lie) by Curt Krasselt can be effectively utilized to enhance students' independence within one hand. While all its elements have been encountered previously, it presents a richer texture with two distinct elements in the right hand. Navigating this technique requires the student's special attention to comprehend the role different elements play in the piece's texture and how to effectively execute passages with this component.

What makes this example particularly suitable for an in-depth introduction to independence within one hand is that, based on the compilation presented thus far, students are

¹⁵³ Zequinha de Abreu, "Não me Toques," in *Álbum de Partituras – Edição 26* (Brasília: Instituto Piano Brasileiro, 2017), 9.

already familiar with all of Krasselt's piece elements. This familiarity enables students to concentrate solely on one new musical aspect. These characteristics are illustrated below:

Mas pa - re - ce men-ti - ra. Que dif-fi - cil vi - ver! E a ter - ra que
 Nos - sa ci - da - de. O pas-seio a - ca - bou. Só se vê au - to-ri

Example 50: Previously introduced elements illustrated with a purple arrow. Two distinct elements to be played by the right hand being each illustrated with a red or green arrow *Parece Mentira* (It Seems a Lie), mm. 1-5, Curt Krasselt. ¹⁵⁴

Similar to other previous examples, this piece includes lyrics to be sung along with the piano part. While it is not anticipated that a student at this stage would face significant challenges in maintaining a steady pulse, the presence of the text can offer insights into the political and social contexts during the years surrounding the composition's written date.

Although the text may not directly affect the performance of this specific piece, gaining a better understanding of its historical context can provide valuable insights to the student. This understanding can extend to a clearer comprehension of other piano works written in the same era, which might have more evident connections to their socio-political context. The text, written by Calafrio, reads as:

¹⁵⁴ Curt Krasselt, "Parece Mentira," in *Álbum de Partituras – Edição 33* (Brasília: Instituto Piano Brasileiro, 2017), 15.

*Mas parece mentira,
Que difícil viver!
E a terra que vira
Por não ter que fazer;
Este mundo almofada
De cabelo bebé*

*Vai virar marmelada
pra deixar-se lamber.*

*Nesta nossa cidade. O passeio acabou, Só se vê autoridade
De cacete na mão.
E a "ford" inimiga do coitado do Zé Pó
Como grossa formiga nos devora sem dor.*

*A terra está
Ja cansada de virar
Pois ela quer
Ir de "ford" e não de pé*

*E o Zeca, assim,
Logo que se distrair.
Vai no arrastão
Com Solas de Papelão.*

It can be translated to English as:

But it seems like a lie,
How difficult it is to live!
And the world turns
For lack of anything else to do;

This world, a cushion
Made of baby hair,
Will turn into marmalade
To be licked up.

In our city, the walk is over,
All we see are authorities
With batons in hand.
And the Ford enemy of poor Zé Pó
Like a thick ant, devours us without pain.

The earth is tired
Of turning around,
Because she wants
To go by Ford and not on foot.

And Zeca, well,
As soon as he gets distracted,
He joins the crowd
With cardboard soles.

*Noite de Santo Antônio - Samba Tangaico (San
Antonio's Eve, Samba Tangaico)*

The *Noite de Santo Antônio - Samba Tangaico* (San Antonio's Eve, *Samba Tangaico*) by Carlos Pagliuchi mostly explores familiar musical elements worked thus far. Nonetheless, it enhances the complexity of most of them. For instance, dynamic nuances are considerably more detailed, double notes are more frequent, and voice control is more complex. Concomitantly, intercalated measures of simpler elements are inserted between demanding passages, enabling the student to foster relaxation for proper execution of technically challenging passages. These features are illustrated in the following example:

The image shows a musical score for piano in 2/4 time, key of D major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with several double notes and a triplet. A red arrow points to a double note in the second measure. A purple arrow points to a double note in the first measure of the bass staff. A green arrow points to a simple eighth-note pattern in the bass staff. The dynamic marking *mf* is present in the second measure. The score ends with a double bar line.

Example 51: Detailed dynamics illustrated with a purple arrow. Double notes demanding advanced voice control illustrated with a red arrow. Simpler measure that can be used for fostering relaxation illustrated with a green arrow. *Noite de Santo Antônio – Samba-Tangaico* (San Antonio’s Eve, *Samba Tangaico*), mm. 32-37, Carlos Pagliuchi.¹⁵⁵

Depois Que Eu Te Vi – Samba (After
I Saw You - Samba)

Most of the elements previously encountered in *Noite de Santo Antônio - Samba Tangaico* are revisited in *Depois Que Eu Te Vi – Samba* (After I Saw You - *Samba*) by Eduardo Souto. It provides students with an opportunity to further practice recently learned fundamentals. After all, these elements are more complex and demand more practice for proper execution.

Furthermore, this example includes lyrics to be sung along with the piano part. At this stage, instead of solely focusing on fostering rhythmic stability, students can leverage the experience of playing alongside a singer to comprehend how breath influences musical nuances for fostering a convincing performance. These characteristics are demonstrated in the following example:

¹⁵⁵ Carlos Pagliuchi, “Noite de Santo Antônio - Samba Tangaico,” in *Álbum de Partituras – Edição 49* (Brasília: Instituto Piano Brasileiro, 2019), 17.

que eu te vi Ja - mais so-ce - guei, E pen -
sando em ti, O que fiz nem sei! Só de-pois que fos-te em-bora

Example 52: Familiar elements for further practice illustrated with purple arrows. Lyrics illustrated with a red arrow. *Depois Que Eu Te Vi – Samba* (After I saw you - Samba), mm. 5-13, Eduardo Souto.¹⁵⁶

The lyrics, also written by Eduardo Souto, are as follows:

*Depois que eu te vi
Jamais soceguei,
E, pensando em ti,
O que fiz nem sei!*

*Só depois que foste embora
Foi que tado eu percebi!...
Um homem não chora,
Porem, eu chorei, não resistil...
Vem cá, me consolar...
Vem cá, sem mais tardar...
Bis. Não posso mais penar,
Vem cá, morena vem cá me buscar.*

¹⁵⁶ Eduardo Souto, “Depois Que Eu Te Vi – Samba,” in *Álbum de Partituras – Edição 56* (Brasília: Instituto Piano Brasileiro, 2019), 3.

This poem can be translated to English as:

After I saw you
I could never calm down,
And thinking of you,
I don't even know what I did.

Only after you left
Did I realize everything...
A man doesn't cry,
But I cried, I couldn't resist...

Come here, console me...
Come here, without delay...
Repeat. I can't suffer anymore,
Come here, my brown-skinned beauty, come and get me.

Atirada - Polka (Daring - Polka)

Focusing on a different genre in Brazilian music, the polka *Atirada* (Daring) revisits elements addressed previously but with the emphasis on further exploring topographically the piano. Therefore, once more students have the possibility of building their technique on top of what they already have mastered. Among the elements revisited it is possible to mention passages of limited consecutive octaves, accents, and skips in the left hand worked previously with the Waltz Bass. These elements are illustrated in the following passage:

Example 53: Application of different topographical regions of the keyboard illustrated with a purple arrow. Passage with limited consecutive octaves illustrated with a red arrow. Skips in the left hand illustrated with green arrows. *Atirada - Polka* (Daring - Polka), mm. 11-16, Aurelio Cavalcanti.¹⁵⁷

Remédio Para Curar Paixões (Remedy to Cure Passions)

The *Remédio Para Curar Paixões* (Remedy to Cure Passions) by João da S. C.

Fluminense can be the focus of a pupil's study right after the *Atirada - Polka* by Aurelio Cavalcanti. Both examples share similar elements in both the melody and accompaniment.

However, in *Remédio Para Curar Paixões*, the composer makes use of passages containing consecutive octaves of equal value. In other words, the student does not have room specific for relaxation. Concomitantly, the accompaniment is momentarily less complex, so the new difficulty can be the focus during the performance, which shows a pedagogical implication to the insertion of this new technical challenge.

¹⁵⁷ Aurelio Cavalcanti, "Atirada - Polka," in *Álbum de Partituras – Edição 57* (Brasília: Instituto Piano Brasileiro, 2019), 49.

The image shows a musical score for a piano piece in 2/4 time, marked with a forte (f) dynamic. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The piece is divided into six measures. A red arrow points to the melody in the treble staff in the first measure, which consists of a series of octaves. A green arrow points to a passage in the treble staff in the third measure, also consisting of consecutive octaves. A purple arrow points to the bass staff in the first measure, which provides a simpler accompaniment of chords and single notes.

Example 54: Simpler accompaniment illustrated with a purple arrow. Revisit of passage with octaves constituting the melody illustrated with a red arrow. Passage with consecutive octaves illustrated with a green arrow. *Remédio Para Curar Paixões* (Remedy to Cure Passions), mm. 23-28, João da S. C. Fluminense.¹⁵⁸

Estudo N°7 “Pressentiment” da série 18 Estudos para Virtuoses
(Etude N°7 ‘Pressentiment’ - from the series 18 Studies
for Virtuoses)

In the *Estudo N°7 “Pressentiment”- da série 18 estudos para virtuosos* (Etude N°7 ‘Pressentiment’ - from the series 18 Studies for Virtuoses) by Arthur Napoleão, the student has the opportunity of practicing relaxation in passages that require prolonged hand extension. Besides, the pupil is required to revisit voicing while having their hands extended to more than one octave for the first time so far, which can be done productively after the proposed previous pieces featuring passages with octaves. These elements are featured in the following example:

¹⁵⁸ “Catálogo de partituras,” Instituto Piano Brasileiro,
http://institutopianobrasileiro.com.br/files/uploads/2017-11-21-100648_0_Fluminense,_João_da_S._C._-_Remédio_para_curar_paixões.pdf.

Example 55: Passage with repeated notes with wide intervals illustrated with purple arrows. Passages in which voicing is required using both wide and small intervals illustrated with red arrows. *Estudo N°7 “Pressentiment” da série 18 Estudos para Virtuoses* (Etude N°7 ‘Pressentiment’ - from the series 18 Studies for Virtuosos), mm. 11-16, Arthur Napoleão.¹⁵⁹

Scherzetto Op.20 No. 3

The *Scherzetto Op.20 No. 3* by Leopoldo Miguéz can be productively used by students to revisit arpeggios while further developing arm relaxation. Most of the octaves present in this work requires the fingering one for the bottom note and finger four for the upper note. Therefore, even with less octaves overall, relaxation can be still a focus of the students’ attention as the hand tends to stay opened frequently. Concomitantly, the accompaniment presents multiple skips. Therefore, part of the complexity reserved to the right hand in previous suggestions is shifted to the left hand to ensure the student develops their technical skills in both hands, as shown in the following fragment:

¹⁵⁹ Arthur Napoleão, “Estudo N°7 “Pressentiment” da série 18 Estudos para Virtuoses,” in *Álbum de Partituras – Edição 9* (Brasília: Instituto Piano Brasileiro, 2015), 18.

Example 56: Passage with arpeggios illustrated with purple arrow for the left hand and red arrow for the right hand. Passage with octaves using finger one for the bottom note and finger four for the upper note illustrated with a green arrow. *Scherzetto Op.20 No. 3*, mm. 27-34, Leopoldo Miguéz.¹⁶⁰

Teimoso - Choro Típico Brasileiro (Stubborn,
Typical Brazilian Choro)

The piece *Teimoso - Choro Típico Brasileiro* (Stubborn, Typical Brazilian Choro) by Odmar Amaral Gurgel was deliberately chosen for students at a later stage of their technical and musical development. This decision is influenced by the intricate elements composed for the right hand. In addition, this composition can serve as an initial steppingstone for students aspiring to delve into pieces of elevated virtuosity within the piano literature.

¹⁶⁰ Leopoldo Miguéz, “Scherzetto Op.20 No. 3,” in *Álbum de Partituras – Edição 57* (Brasília: Instituto Piano Brasileiro, 2019), 33.

The *Teimoso - Choro Típico Brasileiro* frequently incorporates double notes. Therefore, students need to revisit the concepts of relaxation and voicing covered in prior suggested repertoire. Notably, these double-note intervals consistently remain smaller than an octave. Consequently, despite the potential challenge posed by the sequence of double notes, the compact intervals can enhance the hand's and arm's mobility, which aids in achieving accurate execution of the piece.

Additionally, given that the piece's emphasis lies on the right hand, the left hand's involvement is comparatively simpler. Therefore, students can concentrate their efforts on refining their right-hand technique. All these elements are features in the following example:

The image shows a musical score for the piece 'Teimoso - Choro Típico Brasileiro'. The score is written for piano and is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right-hand part features a complex double-note passage in the first measure, highlighted with a red arrow. The left-hand part has simpler passages, with one highlighted by a purple arrow. A green arrow points to a passage in the right hand that requires voicing technique. The score includes dynamics like 'pp' and 'gracioso'.

Example 57: Simpler left-hand passages illustrated with a purple arrow. Complex double notes passage illustrated with a red arrow. Passage that requires voicing technique illustrated with a green arrow. *Teimoso - Choro Típico Brasileiro* (Stubborn, Typical Brazilian *Choro*), mm. 1-6, Odmар Amaral Gurgel.¹⁶¹

¹⁶¹ Odmар Amaral Gurgel, "Scherzetto Op.20 No. 3," in *Álbum de Partituras – Edição 22* (Brasília: Instituto Piano Brasileiro, 2016), 17.

Primeira Rapsodia Brasileira (First Brazilian Rhapsody)

The *Primeira Rapsodia Brasileira* (First Brazilian Rhapsody) by Luiz Levy can be used to assess the artistry of an advanced student while working in a elaborated Brazilian piano piece. As expected for rhapsodies, this piece has varied elements worked previously, constituting distinct parts with their own focus regarding mood and musical elements. Therefore, *Primeira Rapsodia Brasileira* provides the student with the opportunity of merging elements worked separately while providing with valuable information to the instructor to identify possible musical and technical gaps the student still has in their advanced piano study. The complex and varied elements present in this piece is illustrated in the following excerpt:

Example 58: *Primeira Rapsodia Brasileira* (First Brazilian Rhapsody), mm. 6-9, Luiz Levy.¹⁶²

¹⁶² Luiz Levy, “Primeira Rapsodia Brasileira,” in *Álbum de Partituras – Edição 5* (Brasília: Instituto Piano Brasileiro, 2015), 17.

Conclusion

This study highlights the intricacy involved in effectively teaching piano, considering the diverse backgrounds, personalities, and learning approaches of students. In order to better support their learning process, the implementation of a diverse and adaptable pedagogical plan, tailored to the individual goals and needs of each student, is essential.

The primary purpose of this research was to contribute to the existing body of pedagogical piano literature by providing supplementary resources for piano teachers. The objective was to assist piano teachers in navigating the unique characteristics of each student, ultimately fostering a more enriching learning experience.

In order to achieve this goal, a comprehensive pedagogical comparison was conducted between Brazilian piano works from the database of the *Instituto Piano Brasileiro* and reputed piano methods: the *Celebration Series*, *Piano Adventures*, and *Bastien Piano Basics*. The conclusions drawn from this study are based on a literature review encompassing the domains of piano pedagogy, piano technique, and educational psychology.

To facilitate access to the suggested Brazilian piano repertoire, this research incorporates an overview of the *Instituto Piano Brasileiro* and an insightful interview with its Executive Director and founder, Alexandre Dias. Therefore, readers have all the information needed in order to access the proposed Brazilian piano literature.

The tangible outcome of this research is a valuable pedagogical compilation of Brazilian piano works, thoughtfully organized in a sequential manner covering from the beginner to the advanced level to foster the progressive development of piano students' musicianship and technique. This compilation aims to promote engagement, diversity, and inclusivity within the piano learning process.

By providing piano teachers with this curated repertoire and insights, this study contributes to the advancement of piano pedagogy and empowers educators to better cater to their students' diverse needs and goals. Ultimately, it is hoped that this research will inspire not only more studies exploring the Brazilian piano repertoire, but also a more inclusive and effective approach to teaching piano, nurturing a lifelong love and appreciation for music in students across varied backgrounds and learning styles.

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APPENDIX A

INTERVIEW WITH MR. ALEXANDRE DIAS –
FULL TRANSCRIPT

Interviewee: Mr. Alexandre Dias, Director and Founder of the *Instituto Piano Brasileiro*

Interviewer: Mr. Helber Fernandes Ribeiro

Date: 08/11/2023

Location: Virtual (Zoom)

Mr. Helber Fernandes Ribeiro:

Dear Alexandre, thank you very much for agreeing to participate in this interview. I appreciate your continuous support! The first question I have for you is: What has inspired you to start the *Instituto Piano Brasileiro*?

Mr. Alexandre Dias:

Well, so I've been researching Brazilian music since the late 1990s, since I was a teenager. My first research subject was Ernesto Nazareth. I simply had to have everything written about him, studied, or recorded, so I started gathering recordings. Every possible recording, then every possible article, thesis, dissertation, and newspaper texts, articles, you know. Eventually, all his sheet music. I was the first person to review his complete works in 2008.

Afterwards, I was invited by the *Instituto Moreira Salles* (Moreira Salles Institute) to be one of the coordinators of the website "Ernesto Nazareth 150 years." With these extra resources, I could expand a lot on the research about the composer, and my previous research projects on him were also made available on this website. At the same time, I started creating websites about other composers like Chiquinha Gonzaga. During that time, I was the coordinator of the "Chiquinha Gonzaga Digital Collection." In this project, I had the opportunity to analyze each musical piece written by Chiquinha Gonzaga as an individual work. Additionally, I created a website dedicated to Henrique Alves de Mesquita, an important composer who lived prior

to Nazareth and Chiquinha Gonzaga. I have also developed research projects on Marcelo Tupinambá, an important composer from São Paulo, and on Zequinha de Abreu, the composer of *Tico-Tico no Fubá*, among others.

In addition, I worked on multiple compilations of discs recorded by Brazilian composers, like Nelson Freire, Guiomar Novaes, Maria Teresa Madeira, and Arnaldo Estrella. All of these subjects revolve around the Brazilian piano universe. Eventually, I decided to compile those projects into a single initiative called the *Instituto Piano Brasileiro*, which I founded. I started it exclusively with my own financial means. Afterwards, I initiated a crowdfunding campaign as a way to maintain the project through subscribers' contributions. The main goal of the institute is to rescue and preserve the rich legacy of the Brazilian piano. It is a complex realm to define, but I personally avoid segregating. I do not separate the classical and popular piano styles.

I created the *Instituto Piano Brasileiro* in 2015. It completes 8 years this month. One of the first things that appeared in the first months after the inauguration was that our team started to receive donations of important private collections. These collectors decided to donate their collections to the *Instituto Piano Brasileiro* instead of universities. Immediately, we gave top priority to the resources we were receiving.

We have the policy of digitizing all works received and properly maintaining the physical resources, manipulating them only once. We utilize OCR on everything, which significantly enhances our research capabilities.

We continue to receive important collections, either through donations or by gaining access to them for digitization. We have digitized over 70 collections to date. Some of them are small, while others are quite extensive, with orders of thousands of items in a single collection.

In parallel to it we wanted to transform those raw items into knowledge and into content. Since the beginning of *Instituto Piano Brasileiro* we have invested a lot in making public rare recordings, rare photos, articles that were never published before, which is the case of most the items we have. Our channel on YouTube became our most important venue. There is where we make available our content. One of our main branches of content is the video scores. Our first audience is the pianists, we want to reach out to pianists and give them the opportunity to listen to the Brazilian piano works with the score. When you listen with the scores it is a totally different experience, you can simply dive in the piece and see the architecture of everything.

We have published about 3500 video scores up to this moment, encompassing different pieces that cover about 200 years of Brazilian piano repertoire. It spans from Padre José Maurício Nunes Garcia and his contemporaries to virtually every single decade up until today, including a lot of Brazilian contemporary music, which is one of our main focuses. We engage in dialogue with several composers and have commissioned pieces as well. It is a special interest of mine; I love doing that.

We also collaborate with several pianists who share recordings with us. Additionally, they ask for suggestions on what to record. These pianists include students and teachers from universities in Brazil and abroad. This collaboration encompasses both research and performance-oriented aspects. When a pianist records a piece that has never been recorded before, it brings us joy, and we transform those recordings into video scores.

Part of our goals is to produce recordings of pieces that have never been recorded before. We also want to show the richness of the Brazilian music.

In addition, most of what is available for Brazilian repertoire are manuscripts. We work on those to make them available to our audience through video score. Nowadays we have one of the largest music collections in Brazil.

Mr. Helber Fernandes Ribeiro:

Thank you for your thorough response! It is very interesting to learn more about the project. You mentioned that you started the project with your own financial means. The next question may be somewhat related to it: What were the main difficulties you encountered while developing this project?

Mr. Alexandre Dias:

The main difficulty was finding funding. I searched for funding for about a year and a half before starting the *Instituto Piano Brasileiro*. I talked to several institutions because I wanted to assess the real possibility of securing funding. However, the response was close to zero. Developing a cultural project in Brazil is extremely challenging. As a result, crowdfunding became the way to obtain the necessary funding in a sustainable manner. Even though it began as an experiment, it took off. We gained subscribers, but it required a lot of hard work. Thus far, we have received positive feedback from our audience and partners.

Additionally, we obtained some sponsors who have also contributed to the development of our project. While we explored other options, we discovered that having subscribers and sponsors, particularly those who are pianists sharing our vision, are the sustainable ways to keep the *Instituto Piano Brasileiro* thriving.

Mr. Helber Fernandes Ribeiro:

Very nice, thank you for your answer! I have come across some interesting findings your project has made, such as discovering lost pieces. Could you share with us the most captivating discoveries you have encountered in your work with the *Instituto Piano Brasileiro*?

Mr. Alexandre Dias:

We have been constantly discovering lost pieces. Many times, these discoveries led us to works we weren't even aware existed. It's become somewhat of our motto. We have uncovered pieces by composers such as Heitor Villa-Lobos, Ernesto Nazareth, and Souza Lima. Guerra-Peixe composed a piece called *Desafio*, which was his *Op. 1*. It was published, but later he disowned this piece, causing it to be lost. We managed to obtain a copy of the first print of this piece. We asked a pianist called Durval Cesetti with whom we collaborate a lot, and he recorded it.

I could mention dozens of pieces... For example, the first piano sonata written by a Brazilian composer. It was not discovered by us, but we collaborated with the primary investigator who found the piece. This researcher made a recording that he chose to release for the first time through *Instituto Piano Brasileiro*, so we created a video score. Currently, we are collaborating with Durval on a Sonata by Sylvio Deolindo Fróes, who was a pupil of Charles Widor. This composer has written many pieces for piano, organ, and orchestra. We had the enormous privilege to digitize his personal archive. His granddaughter brought everything to our headquarters. Among the items there was a piano sonata that no one knew existed, so it was basically discovered. Durval is working on recording it. However, in the third movement, there were several holes in the paper, so the pianist had to make reasonable assumptions to fill out those gaps, and he is about to record it for us.

Additionally, I found a quick mention in a book about the first piano concerto written by a Brazilian composer, Brasília Itiberê. He composed a *Piano Concerto in C major*. Although it is still lost, we are actively working on recovering this piece. Among the many other examples, we have come across by chance are compositions by important composers, such as Batista Siqueira. We were able to locate a piano concerto by him that was previously unknown. Consequently, we created a video score for this entirely new work.

We must meticulously follow the small clues in recordings and music sheets. We piece them together until we have a comprehensive presentation to share with our audience.

Mr. Helber Fernandes Ribeiro:

Thank you very much for this valuable information! I did not know the majority of it. Moving on to the next question, as a pianist, I have found the database of the *Instituto Piano Brasileiro* to be a valuable resource for pedagogical purposes, as well as for selecting pieces that I believe are interesting and would like to add to my repertoire. In this regard, do you know how people have been using the database you are putting together? I am just curious if you have noticed any impact already from the works you are making available. Have you seen an increase in the number of pianists and audience members in general who are interested in Brazilian piano music?

Mr. Alexandre Dias:

Yeah, that's an excellent question. Because you're asking about some kind of metric for the results of my work. I don't have the specific statistics on that; it would be very difficult to acquire, although not impossible. But what I can say is that I personally have seen concrete results obtained through interactions I've had with pianists, teachers, and researchers in general. An example is that I've suggested repertoire to pianists, and sometimes those suggestions lead

to recordings. These pianists eventually come back and share their recordings, and we make them available so that more people are getting to know Brazilian music.

Mr. Helber Fernandes Ribeiro:

Very nice, thank you very much. I appreciate getting to know about it. The next question is: in your opinion, what is the importance of Brazilian music to other countries?

Mr. Alexandre Dias:

Without a doubt, Brazilian piano music is on the same level as Russian piano music. I sincerely believe that. However, I am aware that most Brazilian pianists do not think that yet. I have worked directly with at least 3500 Brazilian piano pieces, and I am completely confident in making that kind of assumption. We have the equivalent of Stravinsky, Shostakovich... you name it. I say that because Russian piano music is held in a special place universally. Internally, my goal is to make Brazilian music be seen as important as Russian piano music to pianists.

Mr. Helber Fernandes Ribeiro:

Thank you for your response! Do you have plans to expand the project to other countries? Could you talk a little bit about it?

Mr. Alexandre Dias:

Well, we constantly receive emails from people living abroad, in different languages, not only English. We do our best to provide them with whatever is possible for us. We have collaborated with students and teachers from other countries. I have recently reached out to universities in other countries, but in general, there is no resonance with our proposal unless they already have a need. Of course, we are open to collaborations, but typically, we have a large collection, and people need something specific when they reach out to us.

In this regard, we are very open; it is easy for people to reach out to us, and we are happy to provide them with what we have available. Naturally, there is a lot of work attached to it, but I am happy to support people interested in Brazilian piano music. Additionally, from the beginning, I wanted to write to every single great pianist and propose a menu with options for them to get to know Brazilian music, always trying to break the barrier that prominent pianists have with Brazilian music.

Mr. Helber Fernandes Ribeiro:

Great! Thank you for sharing that with us! Now, about the future, could you share some of the ideas you have for the *Instituto Piano Brasileiro*? This could include projects, ideas, or aspirations you have in mind.

Mr. Alexandre Dias:

Firstly, I need to achieve financial growth so that I can hire more people to manage the vast sea of documents we have here. People might not fully grasp the scale of our archive, which is waiting to be organized, researched, and transformed into knowledge and content. As an example, we have digitized a collection of 1500 tapes from Rio de Janeiro by Frank Justo Acker. He recorded numerous historical concerts in Rio de Janeiro. We've managed to publish around 100 of those tapes, and this is just one of our collections.

Currently, we're simultaneously working on five collections of great pianists, and last year marked a significant step as we digitized the most works ever. The collections of Nelson Freire, Arthur Moreira Lima, Jacques Klein, Antonio Guedes Barbosa, and Linda Bustani were all digitized last year. Each of these collections comprises thousands of items, necessitating a team of researchers to handle them. This is a part of my roadmap for the future.

Another focus is to ramp up the production of our own Urtext editions. We've already begun this initiative, but I aim to establish a more consistent pace, like producing three editions per month. This is a goal for this year, 2023. We intend to create editions for concert pianists, beginners, and chamber music enthusiasts. These are just a few of our aspirations for the future.

Mr. Helber Fernandes Ribeiro:

Sounds very exciting! To wrap up, this will be my last question: How can people contribute to maintaining the project?

Mr. Alexandre Dias:

By becoming a donor. We have a campaign on "Catarse" and one on "Patreon." We welcome contributions of any size; we don't have specific tiers. Every single contribution is acknowledged with an album every month that showcases the diversity of piano music.

Currently, the *Instituto Piano Brasileiro* receives around 80% of the necessary funds to sustain itself in a viable manner. Once we reach the level required for the project to become self-sustaining, we will aim to double our funding so that I can hire experts with high expertise to assist me in processing the extensive array of documents we possess. I believe we possess material that will take decades to be appropriately processed and made accessible to everyone.

Mr. Helber Fernandes Ribeiro:

I am truly grateful for the time you took out of your schedule to participate in this interview. Your insights have significantly contributed to our understanding of the *Instituto Piano Brasileiro*. Once again, thank you for your generosity and cooperation, and I am looking forward to future partnerships with all of you!

APPENDIX B

INSTITUTIONAL REVIEW BOARD APPROVAL FOR
INTERVIEWING MR. ALEXANDRE DIAS



Institutional Review Board

Date: 08/05/2023

Principal Investigator: Helber Fernandes Ribeiro

Committee Action: **IRB EXEMPT DETERMINATION – New Protocol**

Action Date: 08/05/2023

Protocol Number: [2305049461](#)

Protocol Title: Revealing the Pedagogical Applications of the Brazilian Piano Repertoire

Expiration Date:

The University of Northern Colorado Institutional Review Board has reviewed your protocol and determined your project to be exempt under 45 CFR 46.104(d)(701) for research involving

Category 1 (2018): RESEARCH CONDUCTED IN EDUCATIONAL SETTINGS. Research, conducted in established or commonly accepted educational settings, that specifically involves normal educational practices that are not likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This includes most research on regular and special education instructional strategies, and research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

You may begin conducting your research as outlined in your protocol. Your study does not require further review from the IRB, unless changes need to be made to your approved protocol.

As the Principal Investigator (PI), you are still responsible for contacting the UNC IRB office if and when:

- You wish to deviate from the described protocol and would like to formally submit a modification request. Prior IRB approval must be obtained before any changes can be implemented (except to eliminate an immediate hazard to research participants).
- You make changes to the research personnel working on this study (add or drop research staff on this protocol).
- At the end of the study or before you leave The University of Northern Colorado and are no longer a student or employee, to request your protocol be closed. *You cannot continue to reference UNC on

APPENDIX C

PERMISSION FROM DR. MCLEOD

9/18/23, 8:35 AM

Re: Permission request to use modified figure**Saul Mcleod**

Fri 2023-09-08 02:02

To: FernandesRibeiro, Helber

You have my permission if you use the original source.

On Fri, 8 Sep 2023 at 00:19, FernandesRibeiro, Helber
Greetings!

wrote:

My name is Helber Fernandes Ribeiro, I am a Doctoral Candidate in Piano Performance at the University of Northern Colorado.

Currently, I am working on finishing my dissertation that aims to illustrate the how the learning process happens for piano students. For this purpose, I would like to ask if I can reproduce a modified version of the hierarchy of needs illustrated in the article Maslow's Hierarchy Of Needs by Saul Mcleod.

For details, please check the letter attached in this email.

The permission to reproduce the proposed material can be given by simply answering positively to this email.

Thank you very much and have a great weekend!
Helber Fernandes Ribeiro

APPENDIX D

PERMISSION FROM YARA FERRAZ

9/18/23, 11:09 AM

Fw: Permission to use music excerpts in my dissertation

Yara Ferraz (Com)

Mon 2023-09-18 09:08

To: FernandesRibeiro, Helber

 2 attachments (79 KB)

Vieira Permission Letter.docx; IMSTP22.gif;

Dear Helber,

Thank you so much for your message on September 12th.

I congratulate you on your dissertation at the prestigious University of Northern Colorado. Your interest in reproducing excerpts from my husband's compositions is much appreciated.

I authorize reproduction of the attached material as specified in the email you sent me.

I wish you great success in your doctoral studies and remain at your disposal at all times.

Yara Ferraz do Amaral Vieira

From: FernandesRibeiro, Helber**Sent:** Tuesday, September 12, 2023 7:28 PM**Subject:** Permission to use music excerpts in my dissertation

Dear Yara,

My name is Helber Fernandes Ribeiro, I am a Doctoral Candidate in Piano Performance at the University of Northern Colorado.

Currently, I am working on finishing my dissertation that aims to illustrate the similarities between acclaimed piano methods and the Brazilian piano repertoire. For this purpose, I would like to ask if I can reproduce a few measures of few pieces written by your husband, Amaral Vieira, in my dissertation.

For details, please check the letter attached in this email.

The permission to reproduce the proposed material can be given by simply answering positively to this

APPENDIX E

PERMISSION FROM CARLA REIS

9/18/23, 8:31 AM

Re: O Piano Brasileiro Como Foco da Minha Pesqui:**CARLA SILVA REIS**

Thu 2023-09-14 10:14

To: FernandesRibeiro, Helber

Olá, Helder!

Que bacana! Claro, pode usar a peça.

Forte abraço e sucesso na pesquisa,

Carla.

Em qui., 14 de set. de 2023 às 11:45, FernandesRibeiro, Helber escreveu:

Oi Carla, tudo bem?

Meu nome é Helber Fernandes Ribeiro, sou pianista e estou concluindo meu doutorado em piano na University of Northern Colorado. O Alexandre, do Instituto Piano Brasileiro, me passou o seu contato.

Gostaria de utilizar um trecho da sua peça "Valsa Triste" na minha tese, se possível. O e-mail formal eu enviei em inglês.

O objetivo da minha pesquisa foi demonstrar como aspectos técnicos e musicais encontrados em métodos de piano também podem ser encontrados em peças muito interessantes do repertório brasileiro.

Muito obrigado e tenha um ótimo final de semana!

Helber Fernandes Ribeiro

APPENDIX F

PERMISSION FROM ELVIRA DRUMMOND

9/18/23, 8:28 AM

Re: O Piano Brasileiro Como Foco da Minha Pesquisa

Mon 2023-09-11 08:59

To: FernandesRibeiro, Helber

Bom dia, Helber. Será uma honra, para mim, constar em seu precioso estudo. Fico muito feliz em ser útil a você. Esteja à vontade para usar o que lhe for conveniente. Caso precise de algo mais, posso enviar em arquivo pdf para você. Grande abraço,
Desde já, autorizado a utilizar quaisquer material de minha autoria.
Grande abraço!

Enviado do meu iPad

Em 11 de set. de 2023, à(s) 08:00, FernandesRibeiro, Helber

Oi Elvira, tudo bem?

Meu nome é Helber Fernandes Ribeiro, sou pianista e estou concluindo meu doutorado em piano na University of Northern Colorado. O Alexandre, do Instituto Piano Brasileiro, me passou o seu contato.

Gostaria de utilizar um trecho da suas peças "Valsa-Escala", "Chorinho Contente", "Choro miudinho", "Xote Quase Chato" na minha tese, se possível. Vou também te enviar e-mail de solicitação em inglês. A autorização pode ser dada em inglês respondendo àquele e-mail.

O objetivo da minha pesquisa foi demonstrar como aspectos técnicos e musicais encontrados em métodos de piano também podem ser encontrados em peças muito interessantes do repertório brasileiro.

Vou mandar um e-mail formal em Inglês com os trechos que eu gostaria de usar para ilustração. Todos os eles foram reescritos usando o Sibelius.

Muito obrigado e tenha um ótimo final de semana!
Helber Fernandes Ribeiro

APPENDIX G

PERMISSION FROM TÂNIA CAMARGO GUARNIERI

9/18/23, 8:30 AM

Re: Permission to use an excerpt from Tanguinho**Tania Camargo Guarnieri**

Thu 2023-09-14 13:20

Dear Helber,

I do give you permission to use the "Tanguinho n.2 from Suite Mirim".
The only I ask you is to ALWAYS refer to my father as M. Camargo Guarnieri omitting his first name as he always did during his life and as he wished.
I thank you very much.

Cordially,

Tânia Camargo Guarnieri

Sent from my iPhone

On 14 Sep 2023, at 17:04, FernandesRibeiro, Helber wrote:

Dear Tânia,

My name is Helber Fernandes Ribeiro, I am a Doctoral Candidate in Piano Performance at the University of Northern Colorado.

Currently, I am working on finishing my dissertation that aims to illustrate the similarities between acclaimed piano methods and the Brazilian piano repertoire. For this purpose, I would like to ask if I can reproduce a few measures of one of Mozart Camargo Guarnieri's works in my dissertation. More specifically, *Tanguinho - No.2 da Suite Mirim*, mm. 1-6.

For details, please check the letter attached in this email.

The permission to reproduce the proposed material can be given by simply answering positively to this email

Thank you very much and have a great weekend!
Helber Fernandes Ribeiro
<Guarnieri's Permission Letter.docx>

APPENDIX H

PERMISSION FROM ALEXANDRE DIAS

9/18/23, 8:34 AM

Re: Permission to use materials from the Instituto Piano Brasileiro (Brazilian Piano Institute) Database

Instituto Piano Brasileiro - IPB <institutipianobrasileiro@gmail.com>

Fri 2023-09-08 17:40

To:FernandesRibeiro, Helber <fern7607@bears.unco.edu>

Hello Helber,

I grant the permission to use the materials from the database of the Instituto Piano Brasileiro (Brazilian Piano Institute).

However I cannot speak for the composer themselves in regard to copyright issues. This authorization is solely related to the image scans provided by IPB for educational purposes.

Best regards,

--

ALEXANDRE DIAS

Diretor e fundador

www.institutipianobrasileiro.com.br[Página no facebook](#)

Torne-se assinante do IPB:

www.catarse.me/institutipianobrasileiroOn Thu, Sep 7, 2023 at 7:48 PM FernandesRibeiro, Helber <fern7607@bears.unco.edu> wrote:

Dear Mr. Alexandre Dias, I hope this email finds you well!

I am writing to formally ask for permission to include a excerpt of piano pieces from the Instituto Piano Brasileiro (Brazilian Piano Institute) database.

You can find a letter to request the permission as an attachment to this email.

If you agree with the terms proposed, simply answer this email stating your permission.

Thank you for your support!

Helber Fernandes Ribeiro

APPENDIX I

PERMISSION FROM LILIANA BOTELHO

9/18/23, 8:31 AM

Re: Permissão para usar excertos musicais na minha tese

LILIANA PEREIRA BOTELHO

Thu 2023-09-14 13:13

To: FernandesRibeiro, Helber ·

Boa tarde, Helber!

Fico muito feliz pelas minhas peças poderem fazer parte de seu trabalho e que traga contribuições para a pedagogia do piano!

Tens a minha autorização para fazê-lo.

Abraço e uma boa semana para você.

Liliana

Em qui., 14 de set. de 2023 às 11:36, FernandesRibeiro, Helber ·
escreveu:

Oi Liliana, tudo bem?

Meu nome é Helber Fernandes Ribeiro, sou pianista e estou concluindo meu doutorado em piano na University of Northern Colorado. O Alexandre, do Instituto Piano Brasileiro, me passou o seu contato.

Gostaria de utilizar um trecho da sua peça *Arretado - Baião, Suite Saloon e Saudoso Adoniran – Samba, Suite Saloon* na minha tese, se possível. O e-mail formal eu enviei em inglês.

O objetivo da minha pesquisa foi demonstrar como aspectos técnicos e musicais encontrados em métodos de piano também podem ser encontrados em peças muito interessantes do repertório brasileiro.

Caso queira me conceder a autorização, é só responder positivamente ao e-mail.

Muito obrigado e tenha um ótimo final de semana!
Helber Fernandes Ribeiro

--

Liliana Pereira Botelho
Educadora Musical
Departamento de Música - UFSJ

APPENDIX J

PERMISSION FROM THERESA RICHERT

9/18/23, 8:33 AM

Re: Permission request to use excerpts from the "Courageous Cat"

Teresa Richert ·

Fri 2023-09-08 17:59

To: FernandesRibeiro, Helber ·

 1 attachments (28 KB)

Courageous Cat.pdf;

Dear Helber,

Yes, I grant permission to use the first five measures of my piece, *Courageous Cat*, in your dissertation. I am sending you a sample from the original source, my book, *Copycat Copycat*. It is identical to the first five measures in the *Celebration Series* book except that the first five measures are all on one line. I have Copyright on the entire *Copycat Copycat* book but not on the entire *Celebration Series* book so there definitely won't be Copyright issues if you use what I'm sending you. You may copy the first line directly from the attached if you choose. If you are using your own notation program to reproduce the excerpts, that's fine too.

I would be interested in reading your dissertation when you complete it so please send me a copy or a link at some point.

All the best,
Teresa Richert

On Friday, September 8, 2023, 02:22:58 PM CST, FernandesRibeiro, Helber

wrote:

Dear Teresa Richert,

My name is Helber Fernandes Ribeiro, I am a Doctoral Candidate in Piano Performance at the University of Northern Colorado.

Currently, I am working on finishing my dissertation that aims to illustrate the similarities between acclaimed piano methods and the Brazilian piano repertoire. For this purpose, I would like to ask if I can reproduce a few measures of your work *Courageous Cat*, reproduced in the *Celebration Series* piano method.

For details, please check the letter attached in this email.

The permission to reproduce the proposed material can be given by simply answering positively to this email

Thank you very much and have a great weekend!
Helber Fernandes Ribeiro

APPENDIX K

PERMISSION FROM THE ROYAL CONSERVATORY
OF MUSIC

9/18/23, 8:34 AM

RE: Permission request to use excerpts from the Celebration Series piano method

FHMC General Email <publishing@rcmusic.ca>

Fri 2023-09-08 14:52

To:FernandesRibeiro, Helber <fern7607@bears.unco.edu>

Dear Helber Fernandes Ribeiro,

Thank you for your inquiry. We are pleased to permit the reproduction of the measures listed in your letter for the following works in *Celebration Series, Sixth Edition*. Please ensure to include the following acknowledgement beneath each excerpt and/or in your notes or bibliography:

- Chopin, *Waltz in A minor*, op. posth. B 150.

From *Celebration Series, Sixth Edition*, Level 6 Piano Repertoire

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- Gade, *Barcarole*, op. 19, no. 5, mm. 1–3.

From *Celebration Series, Sixth Edition*, Level 9 Piano Etudes

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- Bach, *Sinfonia No. 2 in C minor*, BWV 788, mm. 1–3.

From *Celebration Series, Sixth Edition*, Level 9 Piano Repertoire

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- Chopin, *Nouvelle Étude No. 1*, mm. 9–12.

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Have a great weekend!

APPENDIX L

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 Helber Fernandes Ribeiro, Doctoral Candidate in Piano Performance, 301 S. 18th St., Apt. 9, Lincoln, NE 68508 Janice Kersey, Copyrights and Licensing

SCHEDULE A:

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APPENDIX M

PERMISSION FROM FABER PIANO ADVENTURES

9/18/23, 8:33 AM

Thank you for reaching out to us**Joanna Kim**

Sun 2023-09-10 09:48

To: FernandesRibeiro, Helber

Hi Helber,

Thank you for reaching out to us and sharing with us your desire to use our curriculum for your dissertation. Yes, we give you permission to proceed and wish you the best.

Please feel free to share the details for our own reference.

Much appreciated,
Joanna

--

Joanna Kim
Director, Global Operations
Faber Piano Adventures

APPENDIX N

PERMISSION FROM HAL LEONARD PERMISSIONS

9/20/23, 6:57 AM

Re: #1574018 - Dissertation**Jacob Markhardt (Hal Leonard Permissions)**

Tue 2023-09-19 15:20

To: FernandesRibeiro, Helber

This ticket (1574018) has been updated.

On this ticket:Jacob Markhardt, FernandesRibeiro, Helber,
-----**Jacob Markhardt (Hal Leonard Permissions)**University of Northern Colorado
FernandesRibeiro, Helber

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Dear Helber,;

Thank you for your request dated September 8, 2023.

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9/20/23, 5:57 AM

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By Nadia Boulanger

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FernandesRibeiro, Helber

Dear Jacob Markhardt,

Thank you for your email!

At this point, I only need authorization to reproduce two excerpts from Nadia Boulanger's "Petite piece pour piano, no. 2 (mm. 1-5 and mm. 20-23.) It was originally submitted in this request.

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