

HORIZONS

BOOK ONE
(A Kaleidoscope of Scales)
Grades 3 - 5

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PREFACE

These nine pieces aim at acquainting the beginning piano student with the sound of music which is not based upon the traditional major or minor scale. They utilize materials drawn from various sources: the ancient modes or "church-tones", non-Western scales, and scales invented by the composer (so-called "synthetic" or "artificial" scales).

The technical difficulties are kept to a minimum. At the same time, certain keyboard styles prevalent in 20th Century idioms are introduced.

It is hoped that both teachers and students will find these studies valuable introductions to the music of our century.

Some of the composers of the pieces in this book have provided explanatory notes and suggestions as to how to proceed to prepare yourself for playing their music. In some other cases, the notes and exercises have been prepared by Dr. Gerhard Wuensch of the University of Calgary, the editor of this book. No piece should be studied for itself until the explanatory notes are carefully and thoroughly digested.

All the contributions to this volume have been commissioned by the Western Board of Music from Canadian composers throughout the country.

I. Mood in The Dorian Mode

George Fiala

Moderato

mp cantando

marc. la melodia

rallent.

"A Quiet Chat"

Here we return to one of the modes; this one, called "Lydian" (or "Tonus quintus", "Fifth Tone") belongs to the group which resembles our major scale. The characteristic interval, or "modal degree" is the fourth scale step, which forms a tritone with the first note;

here is the untransposed version of the Lydian mode, which stands on "f":



This piece uses two Lydian modes simultaneously: the right hand brings the untransposed form on "f", while the left plays a transposed version on "c". Naturally, in order to obtain the Lydian form of C-major, the fourth degree, normally "f", must be raised to "f#".

Note, that the melody in the left hand is an exact transposition of the right hand. Such a device is known as a "canon". We speak of the "antecedent", that part of the melody which is heard by itself at the beginning (meas. 1 and 2), and the "consequent", the statement of the same melody when the imitation enters. Canons are identified by the interval formed between the first notes of antecedent and consequent; here, the former begins on "f", the latter on "c" below: therefore, this is a "Canon' at the Lower Fourth".

Practise the following patterns, first with each hand alone, than simultaneously (note that the fingering in the right hand differs from the customary "F-major fingering", since here the fourth note coincides with a white key.)



Incidentally, such a device (the playing in two different keys simultaneously) is known as "Bi-tonality". In our case we may call it "Bi-modality", since we use the Lydian mode rather than a traditional scale.

5. In Locrian Mode

Carleton Elliott

$\text{♩} = 116-120$

The musical score is written for piano in 6/8 time. It consists of five systems of two staves each. The tempo is marked as $\text{♩} = 116-120$. The piece is in the Locrian mode. The score includes various musical notations such as dynamics (*mp*, *p*, *poco rit.*), articulation (*sempre legato*), and fingering numbers (1-5). Measure numbers 5, 10, and 15 are boxed. The piece concludes with a *poco rit.* marking.