

FÆRIE FROLIC

The ENTIRE FROLIC should be played one octave higher than written

gaily, with gossamer-light faerie steps

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♩. = c.84

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (Bb). The tempo is marked as *mp*. The right hand features a melodic line with slurs and fingerings: 2, 4, 3, 5. The left hand provides a simple accompaniment with fingerings: 1, 2, 1, 3.

Musical notation for measures 5-8. The right hand continues the melodic line with slurs and fingerings: 5, 2, 4, 3, 5. The left hand accompaniment has fingerings: 1, 2, 1, 3.

Musical notation for measures 9-12. The right hand has a triplet in measure 9 and slurs with fingerings: 3, 5, 3, 1. The left hand has slurs and fingerings: 1, 3, 5, 3, 1. The dynamic is marked as *mf*.

13 *mf*

1 3 5

Detailed description: This system contains measures 13 through 16. The music is in a minor key, indicated by a single flat in the key signature. The right hand features a melodic line with a triplet of eighth notes in measure 13, followed by a series of eighth notes and a final quarter note. The left hand provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1, 3, and 5.

17 *mp*

5 2 1 2 5 1 3 5 1

2 4

Ped.

Detailed description: This system contains measures 17 through 20. Measure 17 begins with a triplet of eighth notes in the right hand. Measures 18 and 19 feature a more complex melodic line with various intervals and a final quarter note. The left hand continues with eighth notes. A 'Ped.' (pedal) marking is present under measures 17 and 18. Fingerings include 5, 2, 1, 2, 5, 1, 3, 5, 1 in the right hand and 2, 4 in the left hand.

21 *f*

2 4 3 5

1 2 1 3

Detailed description: This system contains measures 21 through 24. The music is marked 'f' (forte). The right hand has a melodic line with a triplet of eighth notes in measure 21, followed by a series of eighth notes. The left hand has a bass line of eighth notes. Fingerings are indicated by 2, 4, 3, 5 in the right hand and 1, 2, 1, 3 in the left hand.

25

2 4 5 3 5 2 1

1 2 3 4 5 5 1 2 5

Detailed description: This system contains measures 25 through 28. Measure 25 starts with a triplet of eighth notes in the right hand. Measures 26 and 27 feature a melodic line with a triplet of eighth notes and a final quarter note. The left hand has a bass line of eighth notes. Fingerings include 2, 4, 5, 3, 5, 2, 1 in the right hand and 1, 2, 3, 4, 5, 5, 1, 2, 5 in the left hand.

About the Music

These pieces were written specifically to fulfil the needs of my students – primarily for young people requesting ‘something pretty and tinkly’ or something deep and mysterious, but also to accommodate older students in the early stages of their musical development who want to be able to play something of beauty at their level, which is not always easy to resource.

Consequently, the main focus of this collection and much of my teaching music is the creation of beautiful tone. To this end, I consider it vitally important for the teacher to play these pieces – beautifully of course - to the student throughout the learning process, while teaching the techniques needed to accomplish an exquisite cantabile, smooth pedalling and sensitive phrasing.

Cantabile, in particular, is a given in all of these pieces, whether marked so or not. *Celtic Melody* is a good starting point for this, although not for those with small hands.*

In most cases the pedalling is optional. I tend to teach pedalling from very early on so that it quickly becomes a natural part of the student’s playing, rather than a complicated technique to be learned at some future stage. I’ve been fairly conservative here, so feel free to add more pedalling where it seems appropriate.

Sometimes the phrasing is intended to be played very specifically – at other times it is simply to give the overall shape of the phrases. If unsure, just use your own common sense. At all times, smoothness of melody is the intention, rather than a strict adherence to slurring technique. Depending on the ability of the pianist, some chords may be connected while for smaller hands and less able students these should simply be re-struck with the simplest possible fingering. Sometimes I have given alternative fingerings, at other times this is left to the teacher.

And finally, these are pieces to enjoy – my students have enjoyed playing them and I hope yours do too!

* *Celtic Melody* is not suitable for very small hands and care should be taken at all times to rotate the Left Hand wrist, pivoting on the 2nd finger to keep the wrist loose and flexible.

Jocelyn Kotchie