

# Waterfall

Endlessly flowing, graceful and smooth

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$\text{♩} = c.132$

Measures 1-4 of the piece. The music is in 3/4 time and marked *mf*. The right hand features a melodic line with a slur over measures 1-2 and another slur over measures 3-4. Fingerings 1, 2, and 5 are indicated for the first three notes of the first slur. The left hand plays a steady bass line with a slur over measures 3-4. Pedal markings 'Ped.' with '1' and '3' are shown below the bass line.

5

Measures 5-8 of the piece. The right hand continues the melodic line with slurs over measures 5-6 and 7-8. The left hand continues the bass line with slurs over measures 5-6 and 7-8. Pedal markings '1' and '3' are shown below the bass line.

9

Measures 9-12 of the piece. The right hand continues the melodic line with slurs over measures 9-10 and 11-12. The left hand continues the bass line with slurs over measures 9-10 and 11-12. Pedal markings '1' and '3' are shown below the bass line.

13

Measures 13-16 of the piece. The right hand continues the melodic line with slurs over measures 13-14 and 15-16. Fingerings 3 and 5 are indicated for the first two notes of the second slur. The left hand continues the bass line with slurs over measures 13-14 and 15-16. Pedal markings '2' and '2' are shown below the bass line. The instruction 'poco rit' is written in the bass line for measures 15-16.

## 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 2<sup>nd</sup> finger to keep the wrist loose and flexible.

*Jocelyn Kotchie*