LITTLE PIECES

For the Piano

WAYNE HORVITZ

Notes to the 1st and 2nd Edition:

The pieces contained within this volume are intended for beginning to intermediate students, young and old alike. They are presented progressively in order of difficulty, and often present a specific concept, either in technique or in theory. This is not, however, a piano method, but rather a collection of compositions.

The debt to Bartok's Mikrokosmos is not only obvious, but overwhelming. As a late starter, (I didn't seriously begin studying music until well into my adolescence), the pieces in the Mikrokosmos provided music that was technically accessible, modern, beautiful, and inspiring. I found many of the pieces profoundly moving.

I count as my primary influences the great composers in jazz, much of the popular music that began in the psychedelic bands of the 60s, the roots music, white and black, of the early and mid-twentieth century, and the experimentalist in the avant-garde, in particular Cecil Taylor and the Art Ensemble of Chicago. Add to that very American list Bela Bartok, and the Mikrokosmos specifically. To this day, I tear up when the minor 3rd becomes major in bar 13 of "Accompaniment in Broken Triads" from Book II, and again later when the theme moves to the bass clef. This moment, and others like it, became the harbinger for what I love in music. It remains at the very core of what I strive for as a musician and a composer.

In this collection, I hope I have achieved more than an homage to Bartok. Like any artist, my composing is an amalgamation of all that has come before me, combined with something that is mine alone. I like to think these pieces speak with a clear and personal voice, and I hope that student and teacher alike find pleasure therein. Most of these compositions were written specifically for this collection, but a few come from pieces written in the past, and a few of them can be found on recordings.

I would like to thank all my students for their inspiration. Also my teachers, especially Dick Cady, Kendall Feeney, and the folks at the Golandsky institute, whose technical insights into piano playing were very much on my mind during the final edits of these pieces.

Additional thanks Daisy Zajonc for her early comments and suggestions, Robert Puff my copyist, Nanette Davis for graphic design and printing, and Nica Horvitz for the artistic design.

I would like to extend a very special thanks to the Blue Mountain Center for the three different residencies they provided me, and in which I composed most of the original pieces. This volume would not exist without their invaluable support. Also to Ucross where I wrote several newer pieces in 2015.

Notes to the 3rd Edition:

The additional 40 pieces in the 3rd edition were all written during the period immediately following the Covid-19 pandemic in March of 2020. I had been meaning to create a larger body of work for the project, and to address specific technical and compositional ideas in a more comprehensive fashion. I also wanted to compose additional pieces for less advanced students. With some extra time on my hands, and fewer distractions, I did just that. What is contained within this volume is more than twice the original volume - and although it is still not a piano method, it is considerably more progressive, and should provide the student a steady incline without too steep a climb.

I would again like to thank Daisy Zajonc, who worked with me over many weeks to correct, and revise, all the pieces, both old and new. Her assistance has been invaluable and I am forever grateful. In addition, I'd like to acknowledge all the pianists who helped make recordings and videos, and in doing so provided me with insight and important feedback. Many thanks to Kate Molloy, Chris McCarthy, Daisy Zajonc, Cristina Valdes, Alex Guilbert and Alex Guy.

Performance Notes:

Fingerings are provided in many of the pieces to help teacher and student alike. Fingerings are personal, idiomatic, and can vary greatly among pianists. The ones provided are a starting point only. As the pieces progress, there are fewer fingerings, if any. It is assumed that as players advance they can, in concert with their teachers, create their own fingerings.

Pedaling is specific in many of the compositions, and less so in others. If a piece has no pedal markings it should be assumed that the pedaling is ad lib. Some of the easier pieces are marked "senza pedal" which may be of use to beginners, especially younger students who cannot reach the pedal easily.

Two of the compositions, both blues of a sort, do not have dynamic markings. Musicians who play idiomatic forms, including blues and jazz, are familiar with the idea of using different dynamics for the same piece at different times, just like they might vary phrases, create new melodies, or alter harmonies. If it is intentional, I encourage students to try different dynamics, or pedalings, or even tempos, in any of the pieces. And if a musician chooses to take a particular composition as the starting point for an improvisation, a variation, or a new composition, all the better.

I hope you enjoy the music.

Wayne Horvitz

October 2020

Seattle WA

© and ℗ Other Room Music ASCAP 2020
All Rights Reserved
www.waynehorvitz.net

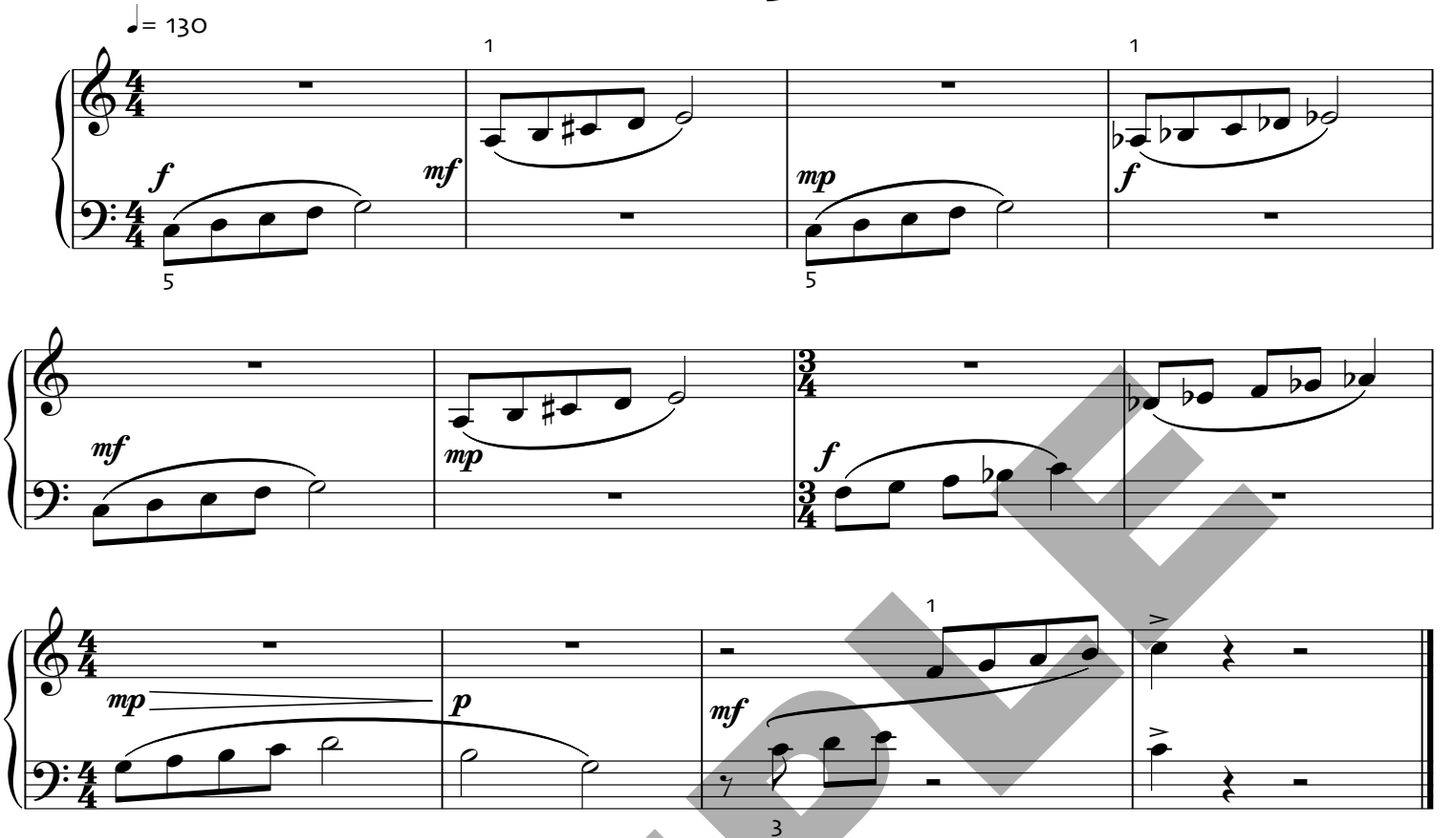
Little Pieces for the Piano

Wayne Horvitz

Table of Contents

Back and Forth 1
Left and Right 1
One Sharp, Two Hands 2
Lowell's New March 3
Alexander's Little March 3
Alexander's Waltz 4
Halves and Quarters 5
Five Fingers 6
Snake Man, Snake Man 6
In a Minor Key 7
Off and On 8
Minor Scales 9
On The White Keys 10
Alone 10
Spaghetti Western 11
Speed Walk 11
Sly (simple Song) 12
16th Notes 13
Between the Hands 14
Black and White 14
In a Dream 15
Five Fingers 5/8 16
The Arm Moves the Hand 17
6/8 18
On The Black Keys 19
Opposites 19
Space Cowboy Song 20
Small Hand 20
On The Black Keys Again 21
Far Away 22
Pentatonics 23
Parallels 24
Cloud Chambers 25
Diminished 26
Down and Surround 27
Little Study 28
Skate Park 29
Friends 30
Cycles 31
Hands Over 32
Harmonic Minor 33
A Mystery Song 34
Easy Hands 35
First Blues in C 36
After the Fair 38
The Three Sisters 39
All the Major Keys 39
Sweet Pea 40
Waltz in Four Sharps 41
Tom Joad 42
Ends in Sadness 43
Fourths and Fifths 44
Eighths and Sixteenths 45
Lydian Sounds 46
Waltz Around the Keys 48
Lost Waltz 49
Clusters 50
Chorale 52
First Date 53
Threes 54
Wedding Song 55
In Three Voices 56
Little Man 57
William Wayne Horvitz 58
The Little Parade 60
Road Trip 62
Boogie for a Brand New Day 64
The First Last Thing I Remembered About You 66
A Little River Flows 67
From a 9 Note Scale 68
Home 69
Little Rag 70
The Trees 72
The Fence 74
Triads 76
Impromptu 77

Five Fingers

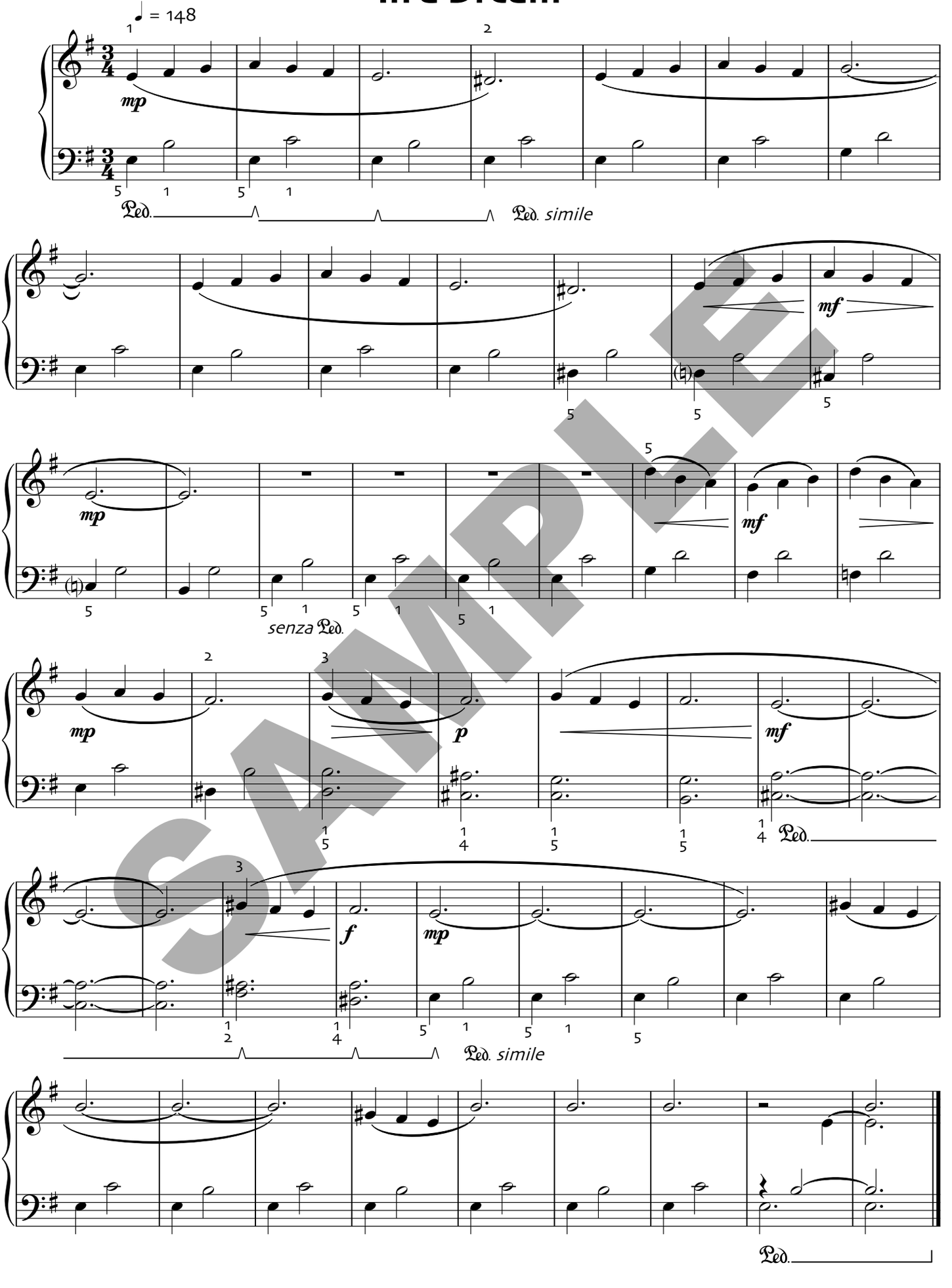


Snake Man, Snake Man

(For Sofia's 7th Birthday, March 2003)

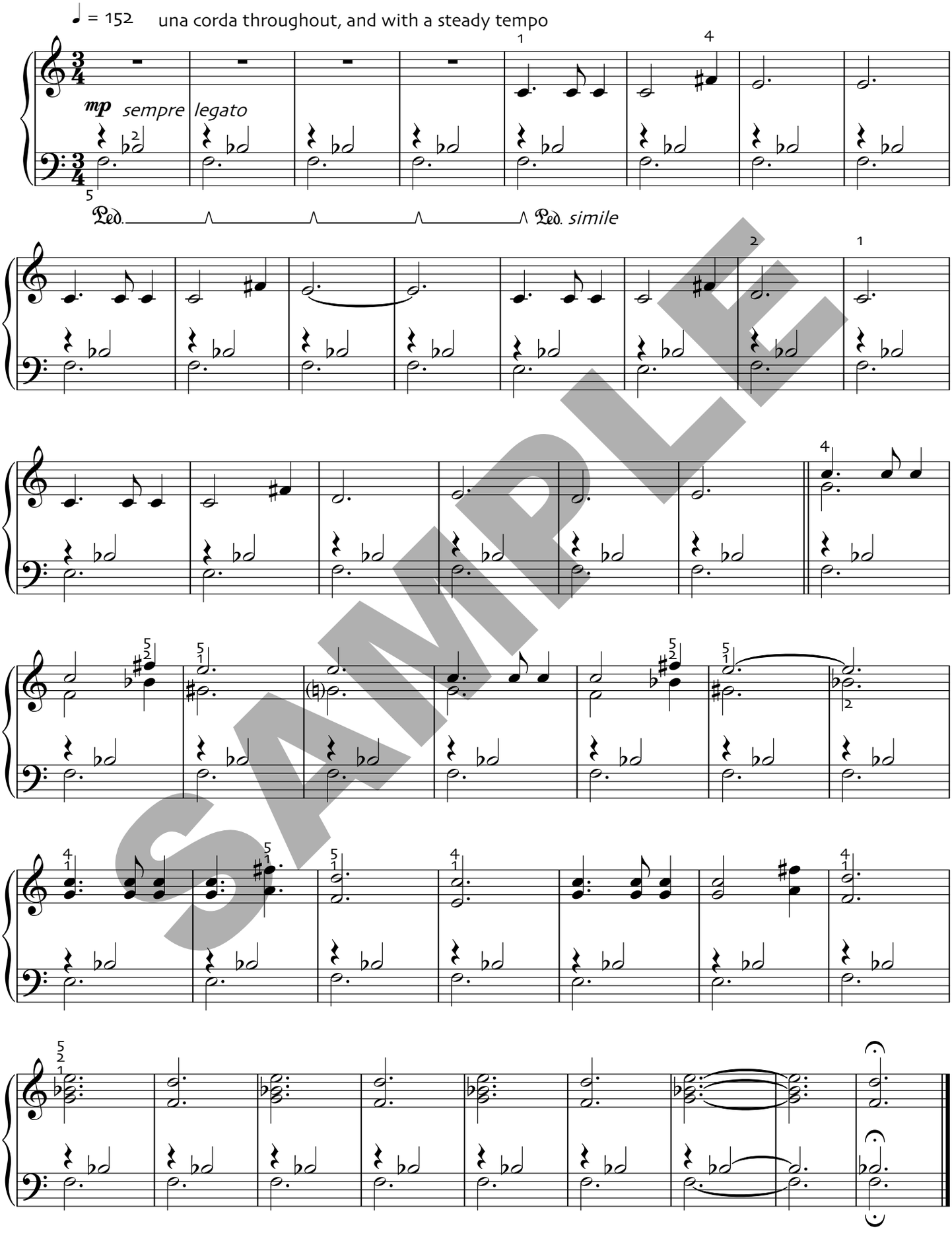
SAMPLE

In a Dream



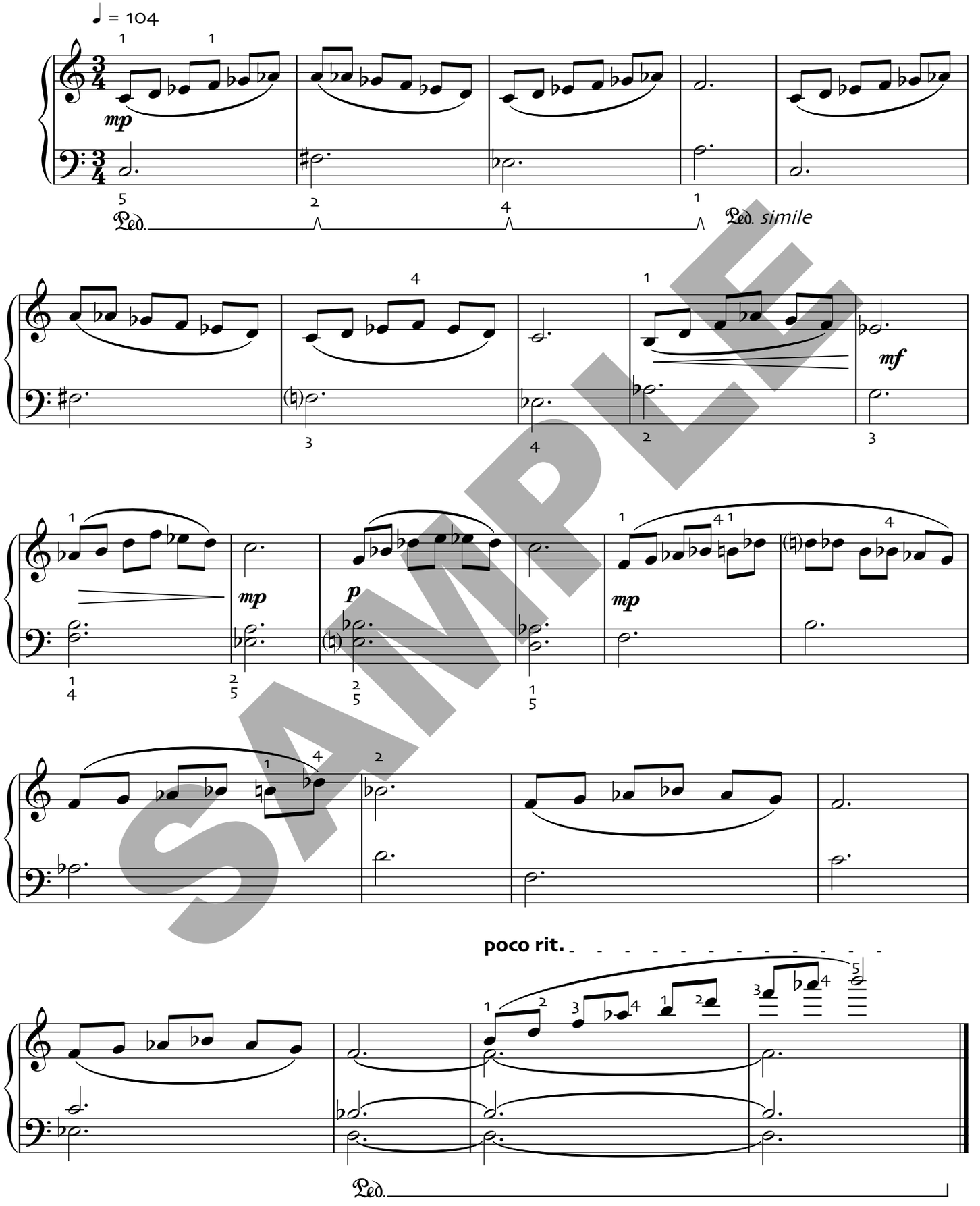
SAMPLE

Far Away



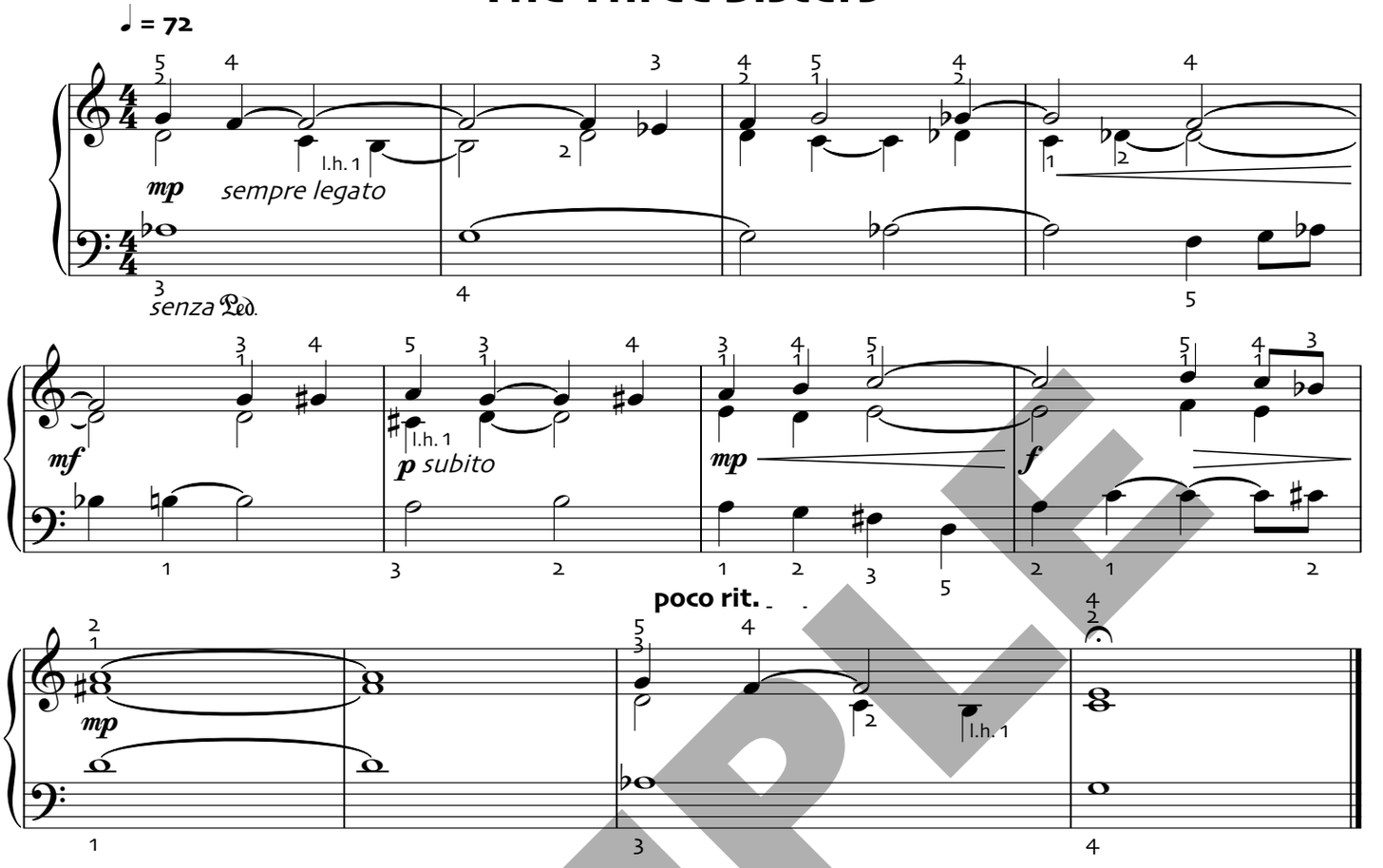
SAMPLE

Diminished

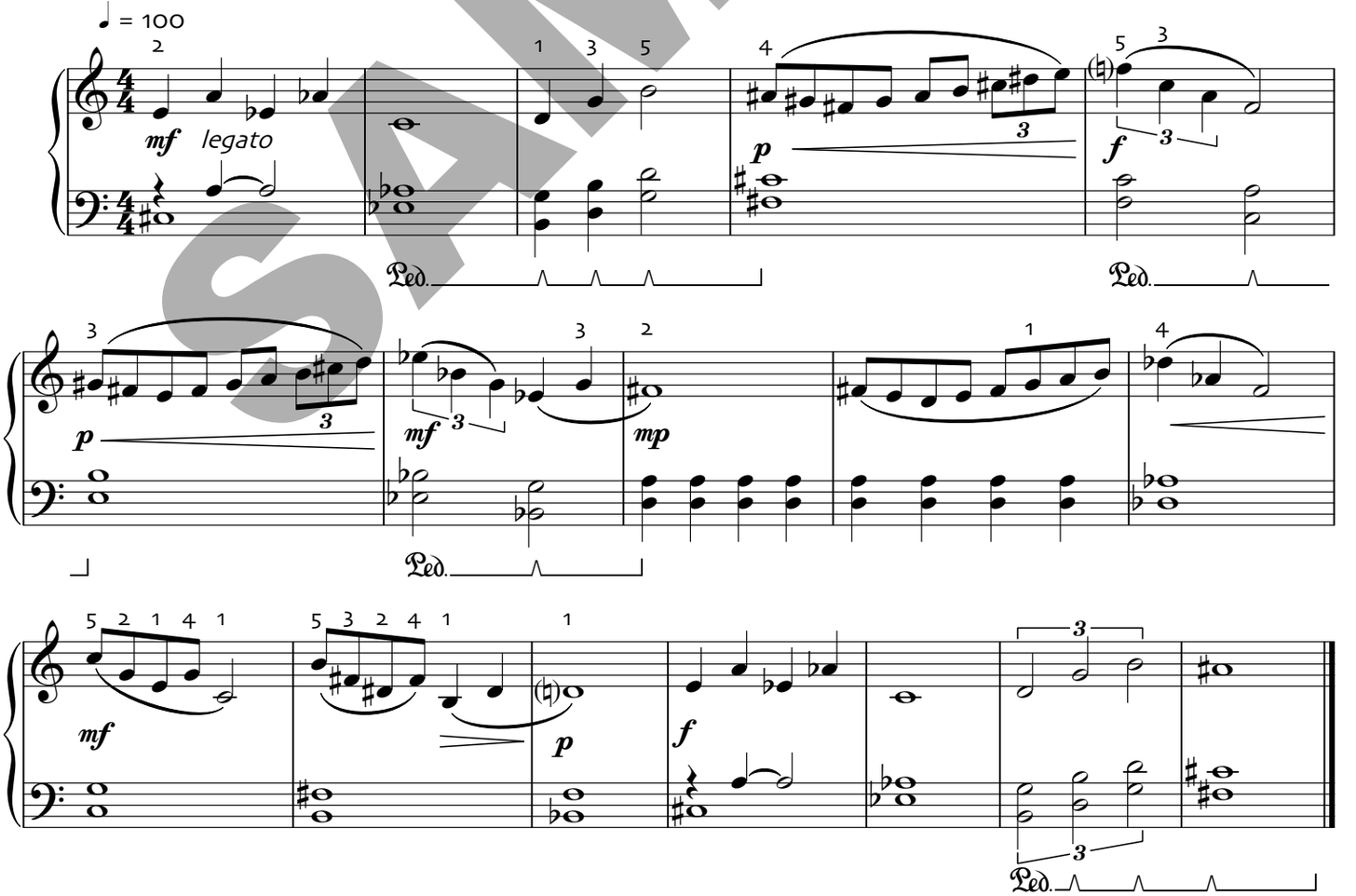


SAMPLE

The Three Sisters



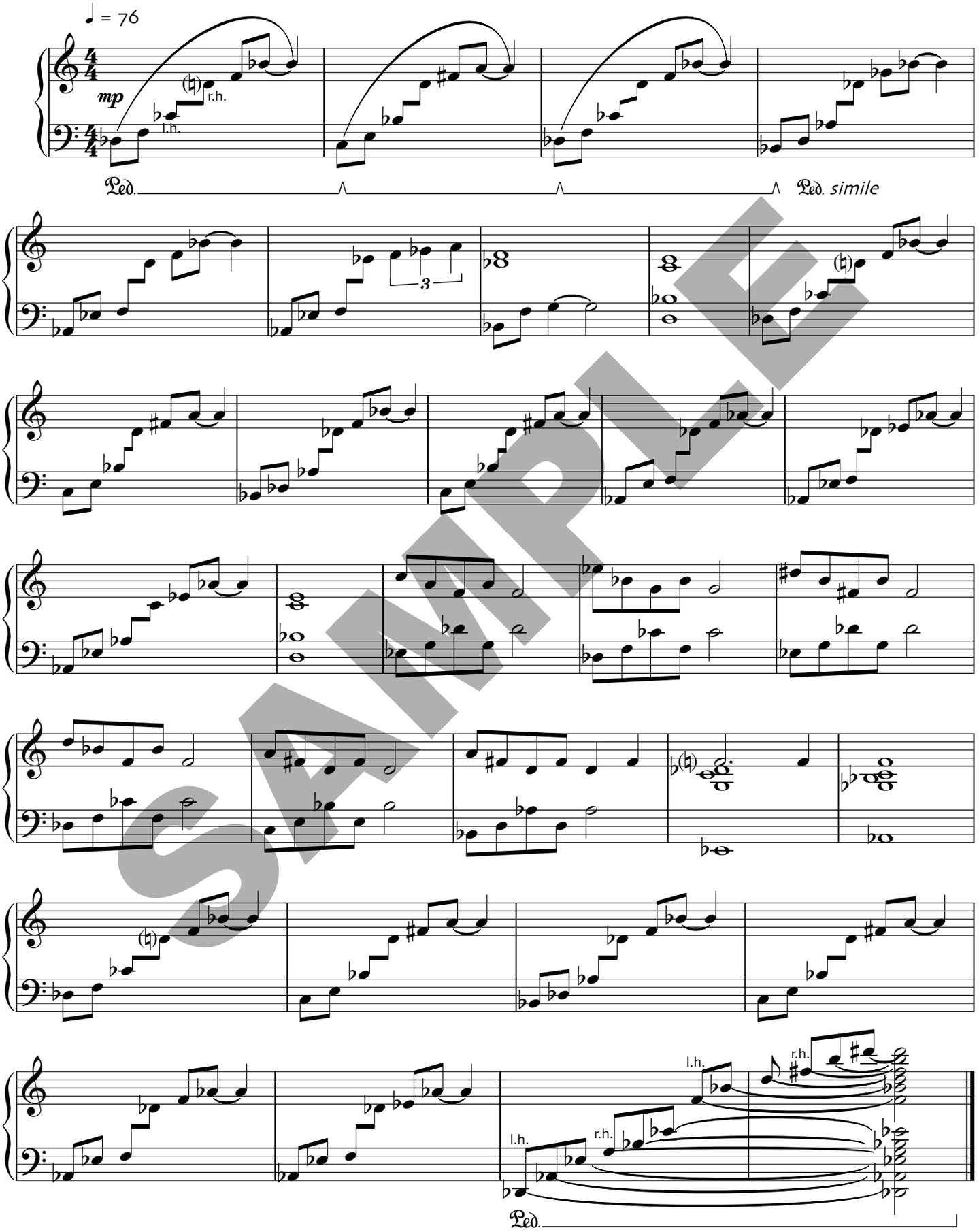
All the Major Keys



SAMPLE

Sweet Pea

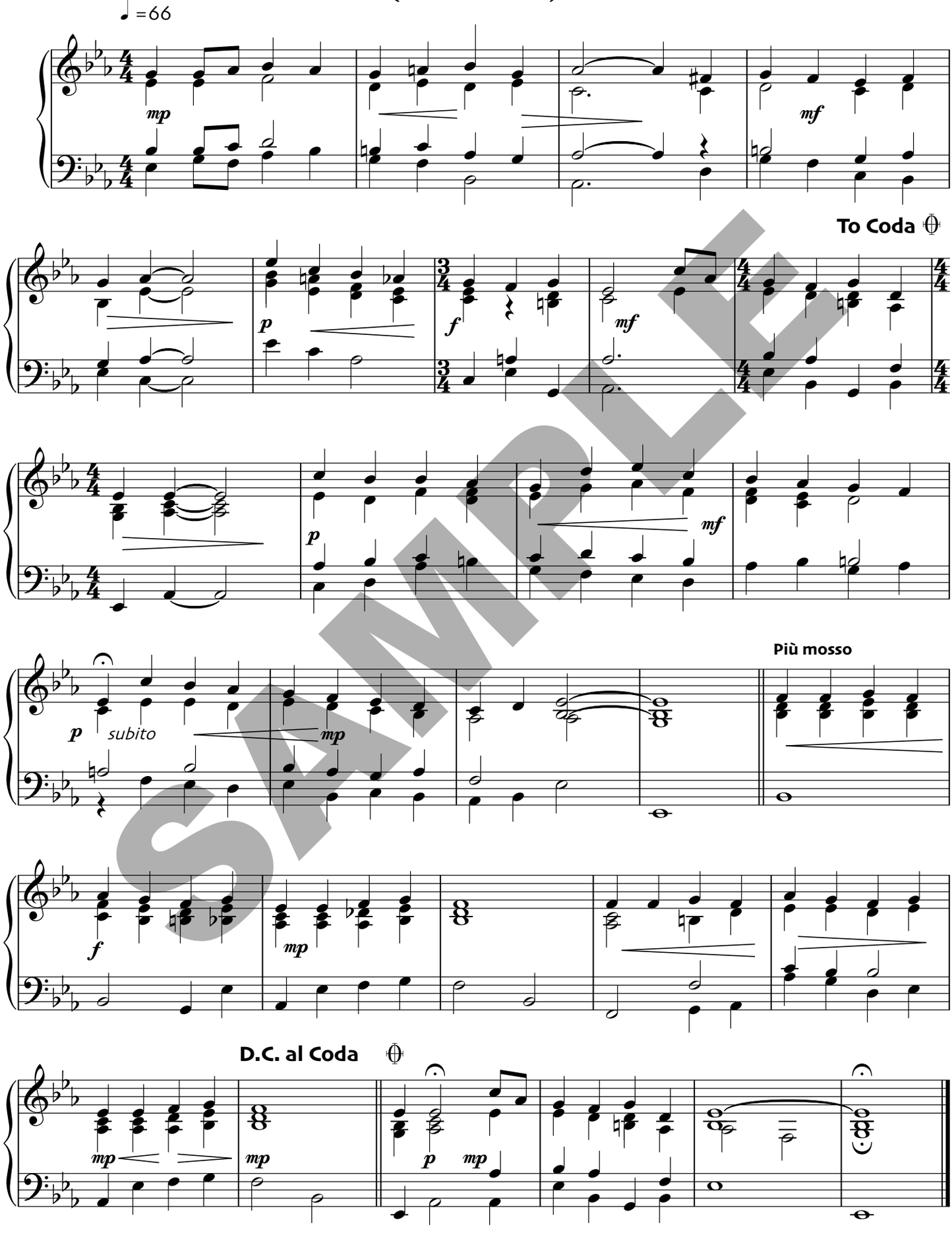
(after Billy Strayhorn)



SAMPLE

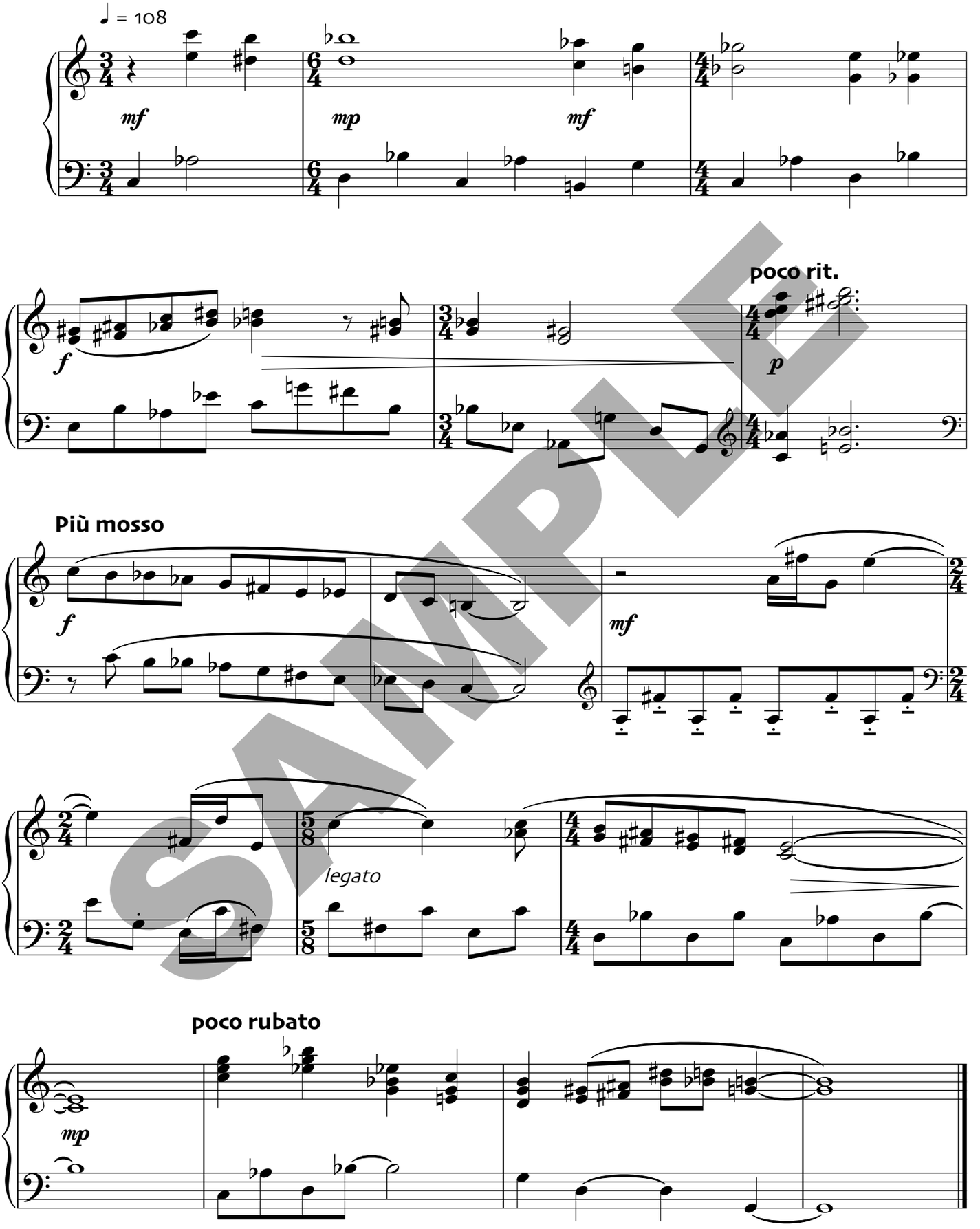
Chorale

(a remembrance)



SAMPLE

From a 9 Note Scale



SAMPLE