DISTANT ECHOES

7 Intermediate to Late Intermediate Piano Solos That Reflect and Celebrate Styles of Past Masters

GEORGE PETER TINGLEY

When sitting down at the piano to write a new piece of music, my fingers often find note combinations and patterns that recall styles of earlier composers. Sometimes I am able to adapt these musical recollections to my own style to create new pieces. In this set of solos, one might hear echoes of such composers as Bach, Chopin and Ravel as well as sounds suggestive of folk and popular music. Specific influences are indicated in the program notes. Performers and listeners are invited to join in a celebration of musical styles that continue to resonate and inspire.

George Peter Tingley

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Prelude Cantabile

An idea to write a broken-chord prelude in the Baroque style developed into "Prelude Cantabile." After completing a 32-bar harmonic progression (with the V^7 chord falling happily into place at the midway point), I was inspired to bring in some short melodic motives. Other factors contributing to structural coherence include the recurrent harmonic motion from D^7 to G minor (V^7/iv to iv), the continual use of broken chords in regular eighth-note rhythm and the stabilizing presence of a tonic pedal at the beginning (measures 1–8) and the end (measures 28–31). A descending bass line links the opening middle D with the D two octaves lower at the end.

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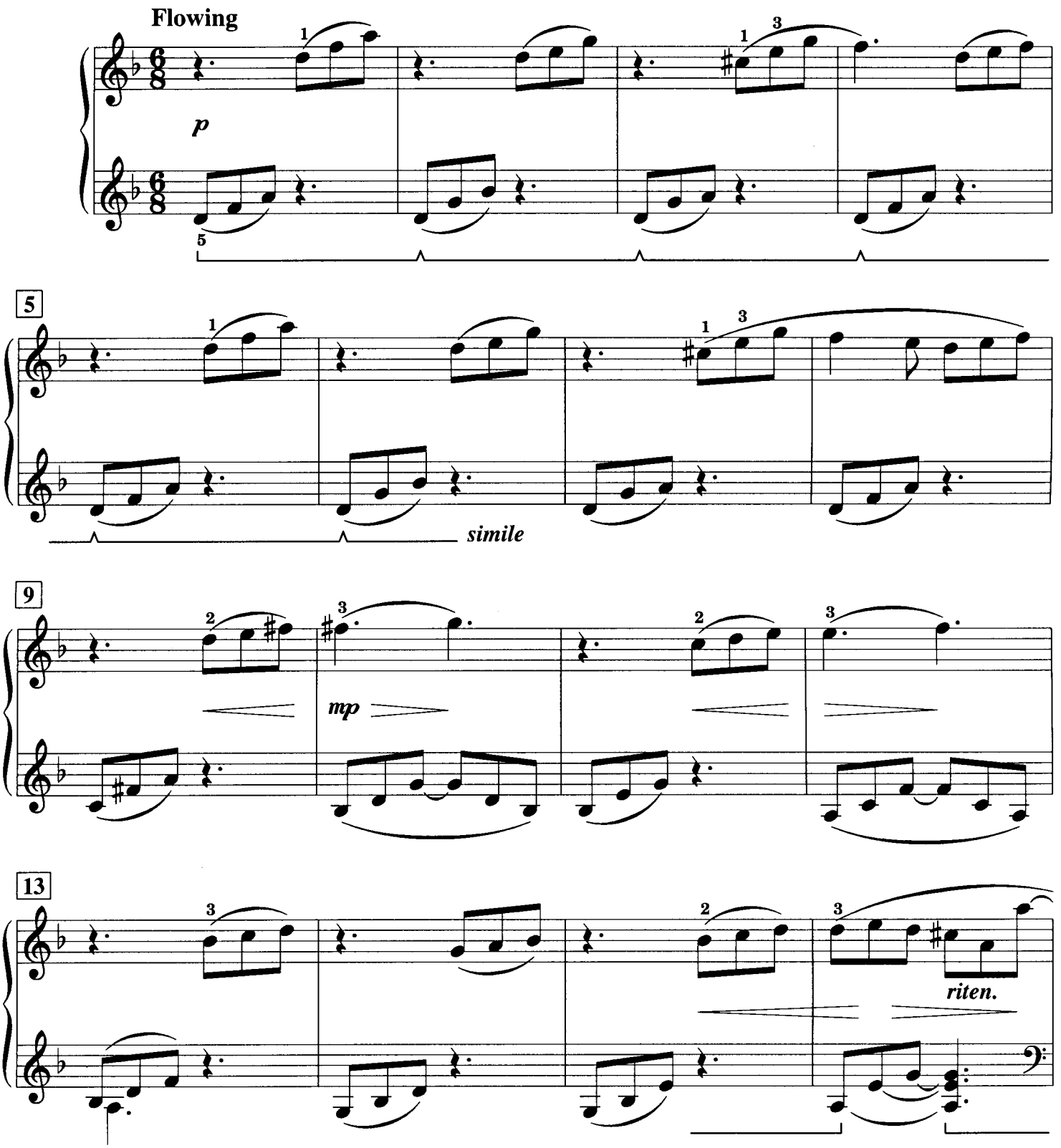

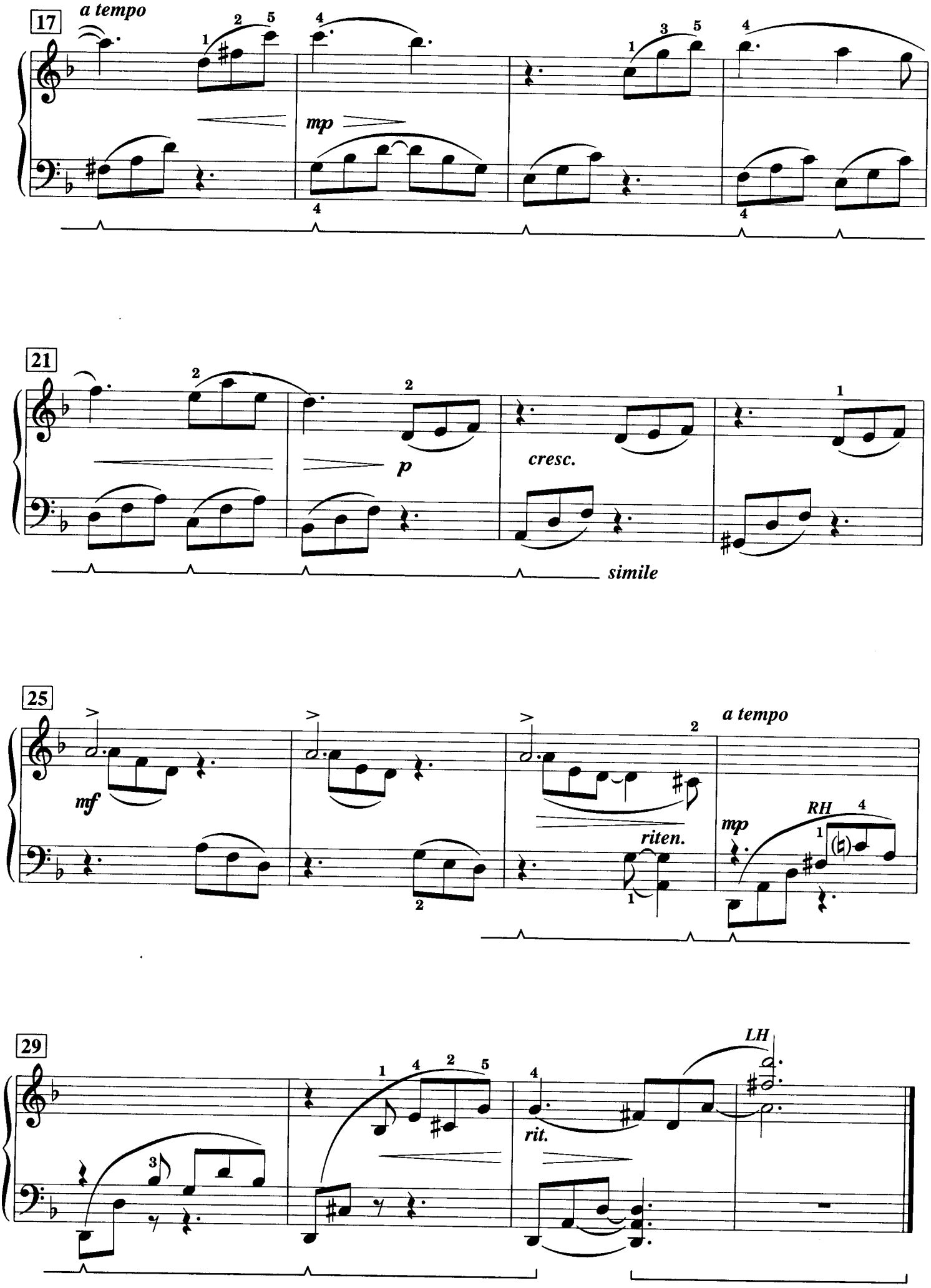
17
a tempo
mp
21
p
cresc.
simile
25
mf
a tempo
riten.
mp
RH
29
rit.
LH

Bagatelle in D Minor

The same dramatic energy often heard in the music of Ludwig van Beethoven is evident in "Bagatelle in D Minor." The initial tonal polarity between the tonic minor and relative major intensifies on the second page and quickly proceeds through several keys, reaching a thundering climax before quietly retreating back to the tonic. The section marked *quasi scherzando* (measure 33) is firmly anchored in the parallel major key but is full of unexpected rests and dynamic outbursts. The return of the A section (measure 53) is slightly varied.

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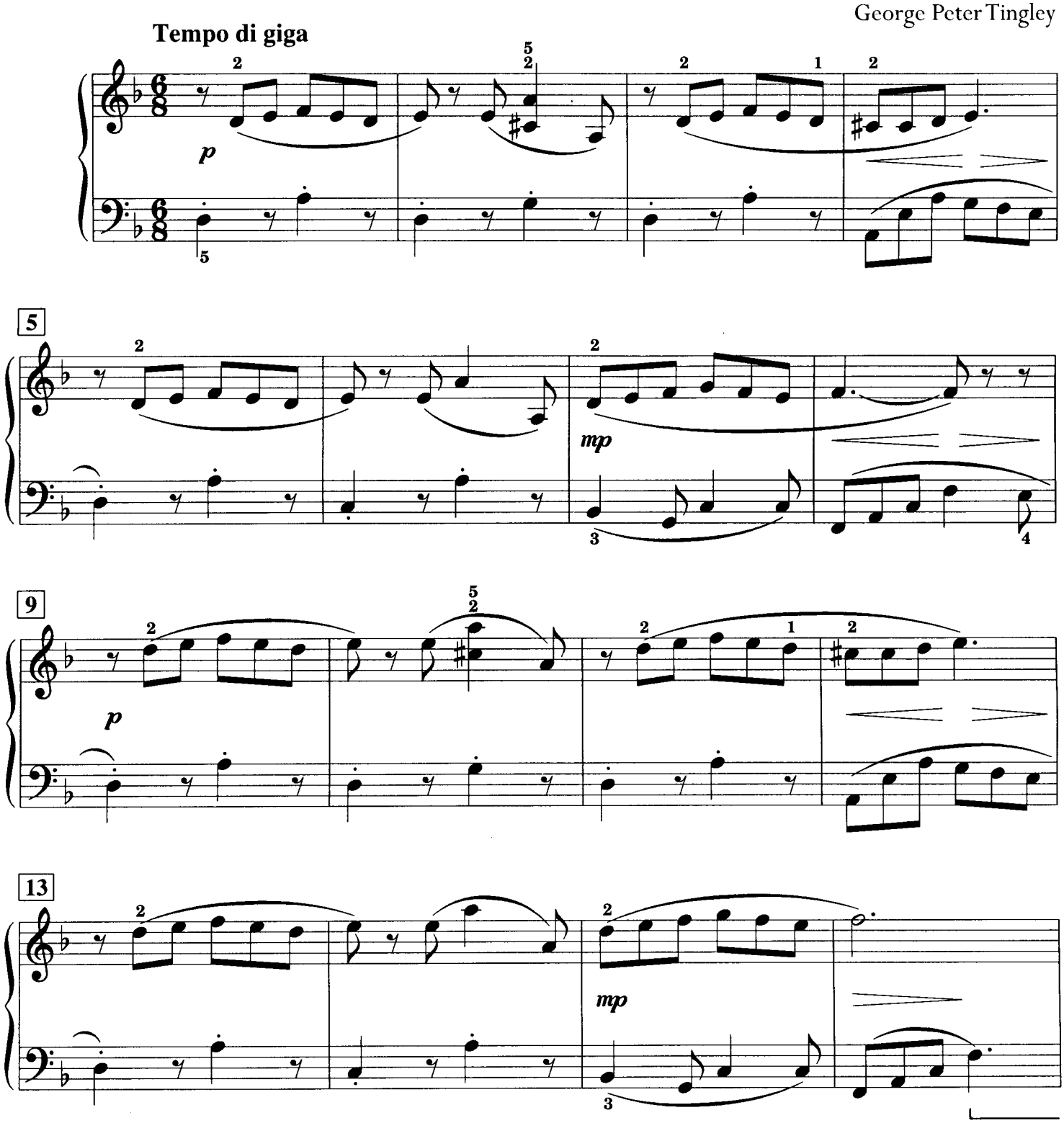
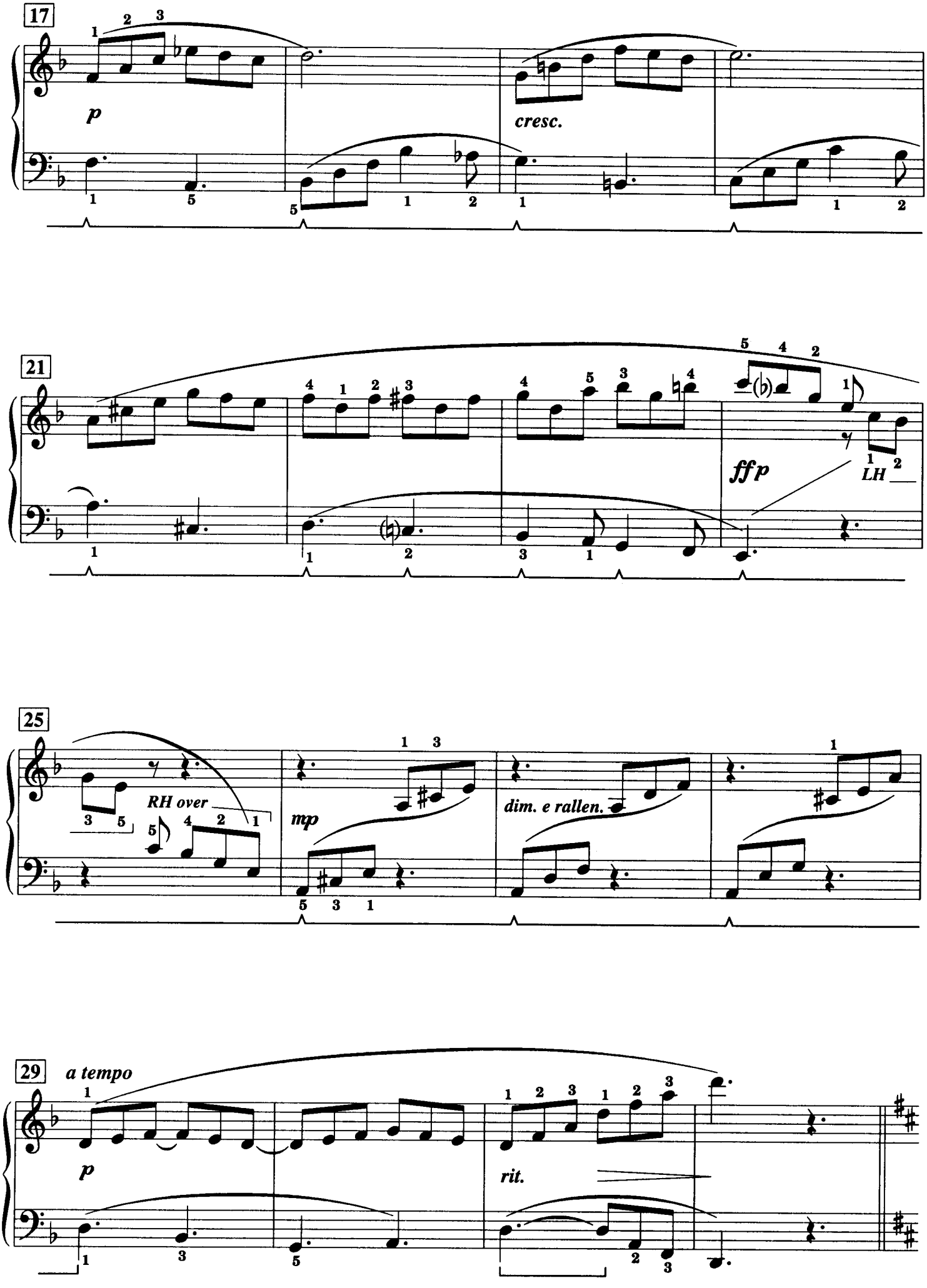
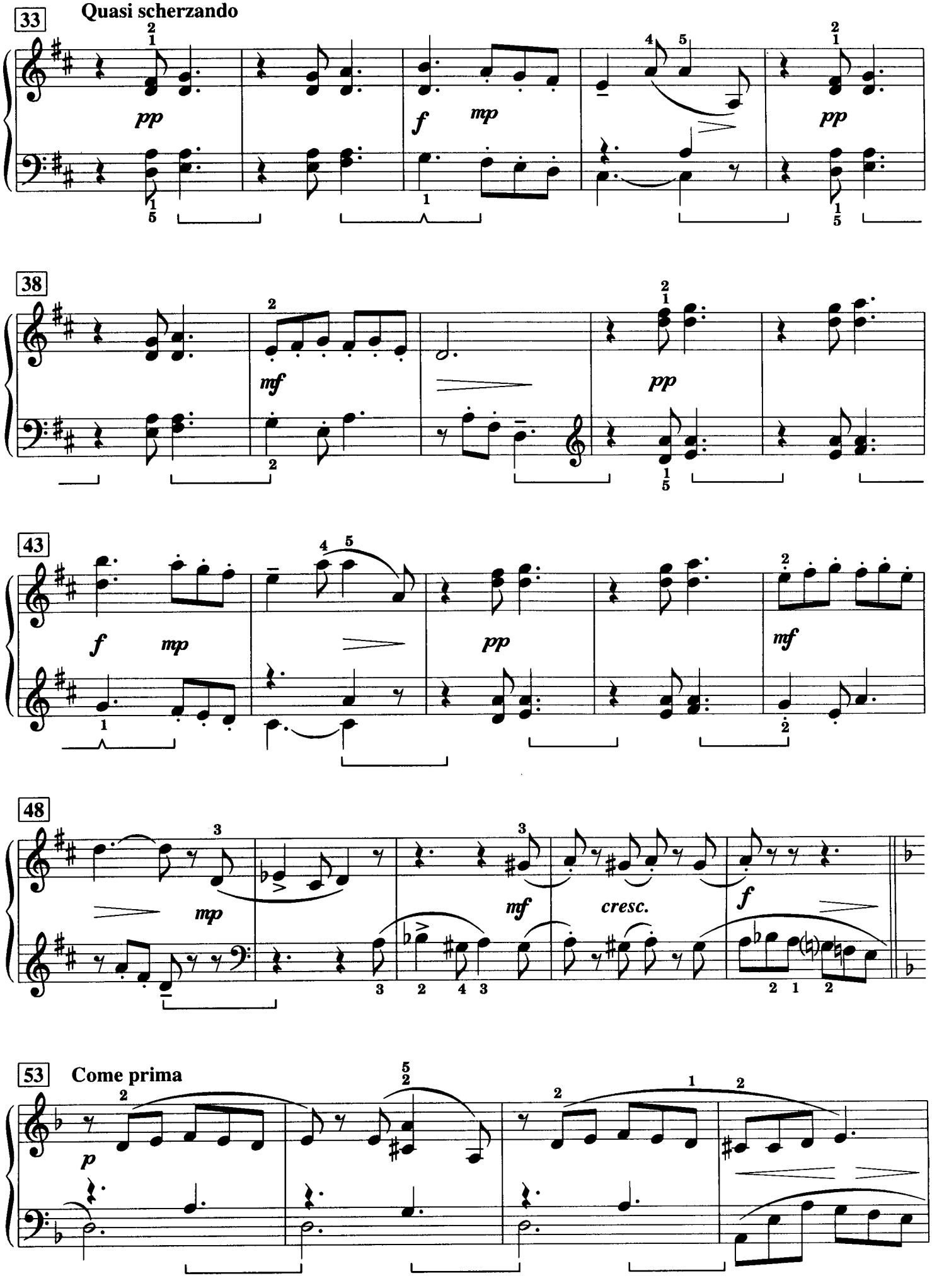
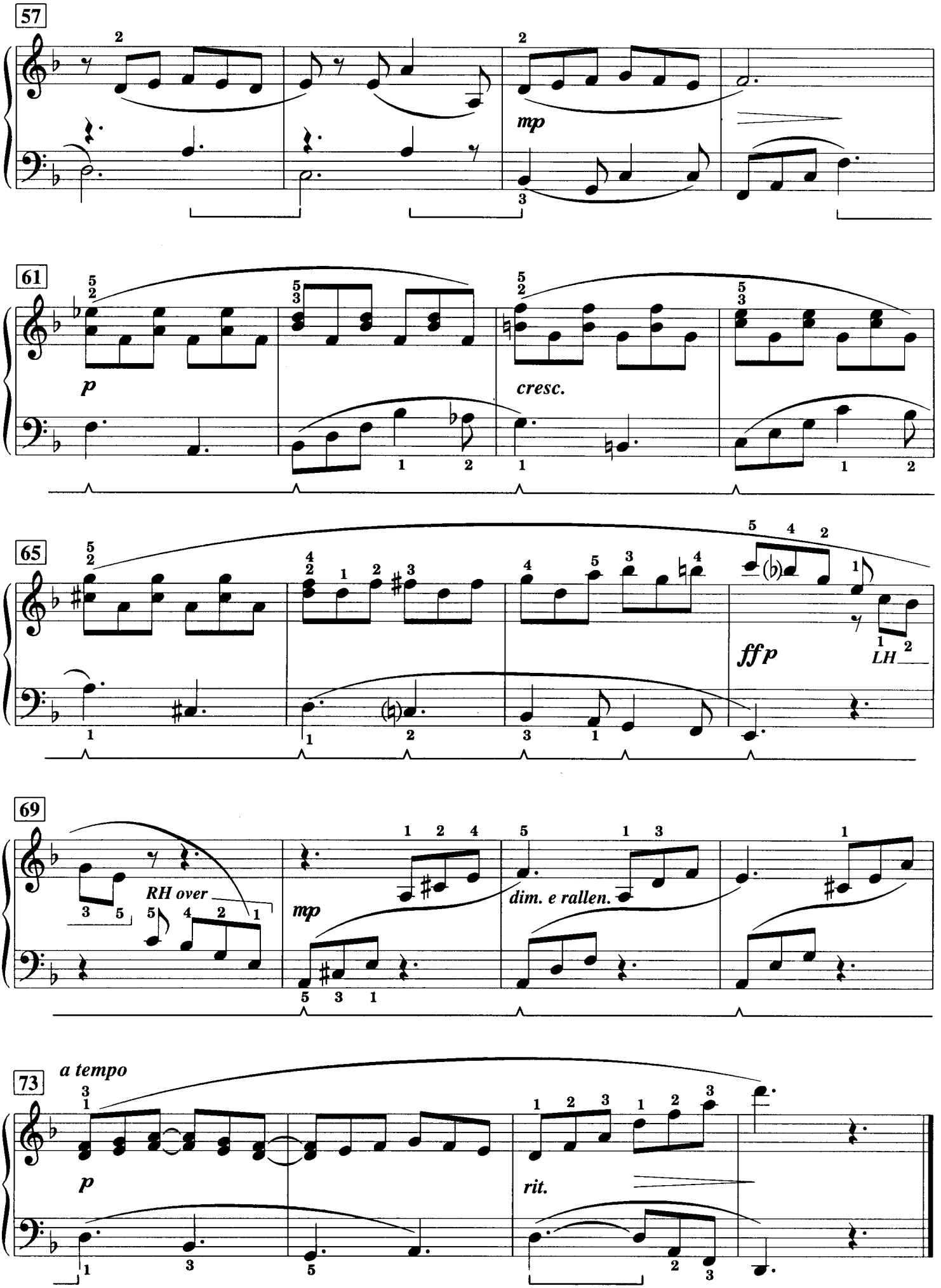



17
p
cresc.
21
ffp
LH
25
RH over
mp
dim. e rallen.
29
a tempo
p
rit.


33
Quasi scherzando
pp
f
mp
pp
38
mf
pp
43
f
mp
pp
mf
48
mp
mf
cresc.
f
53
Come prima
p


57
mp
61
p
cresc.
65
ff p
LH
69
RH over
mp
dim. e rallen.
73
a tempo
p
rit.

SONATINA

This single-movement work acknowledges composers such as Clementi, Diabelli, Dussek and Kuhlau who were busy writing similar pieces for their own students around 1800. Typical of the form, "Sonatina" contains an exposition (measures 1–16), a development (measures 17–30) and a recapitulation (measures 31–49). The tonal conflict introduced in the exposition between tonic and dominant keys is resolved in the recapitulation where the tonic reigns supreme. The development is intensified essentially through the rapid juxtaposition of three minor keys (G, D and C).

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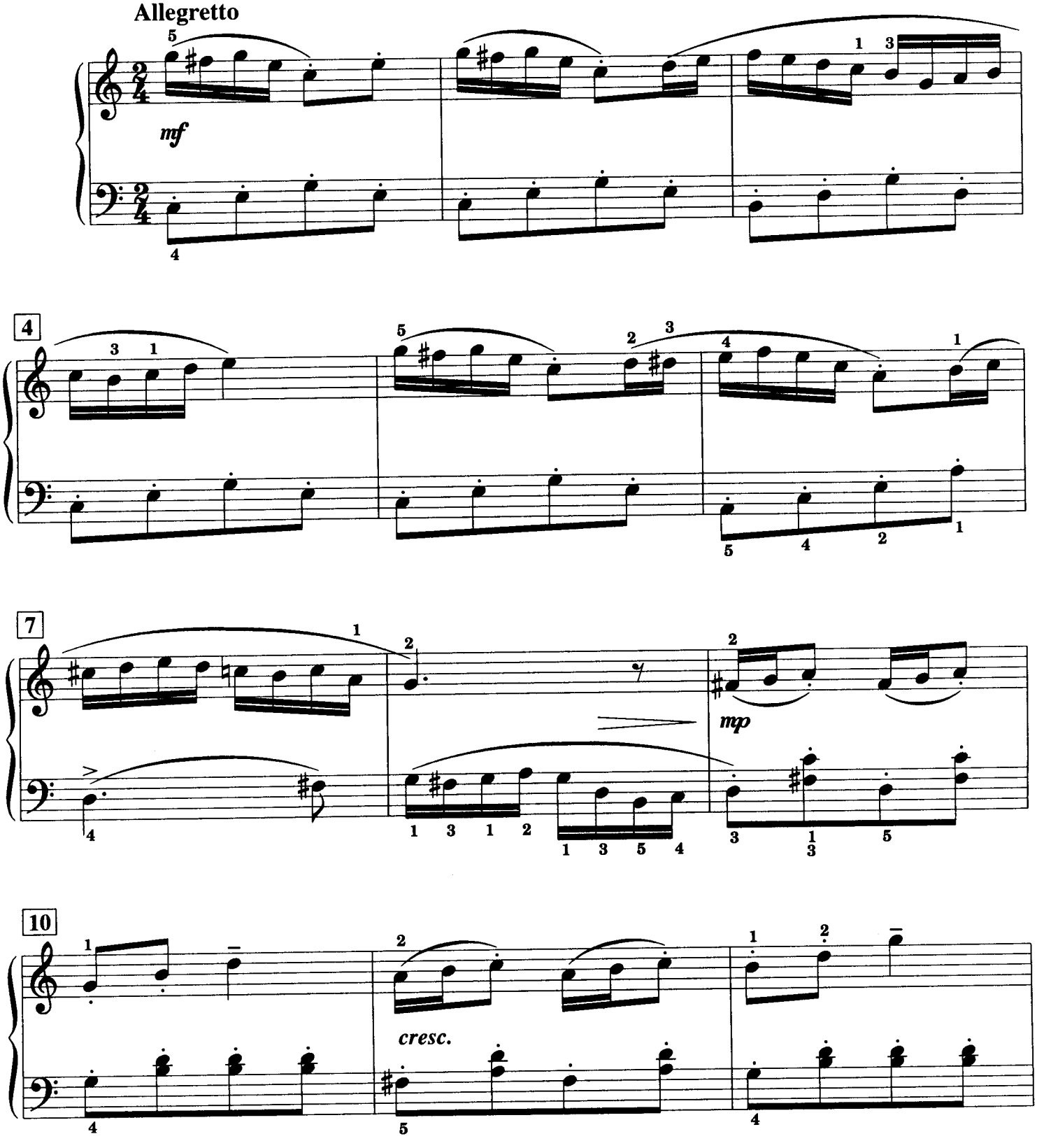
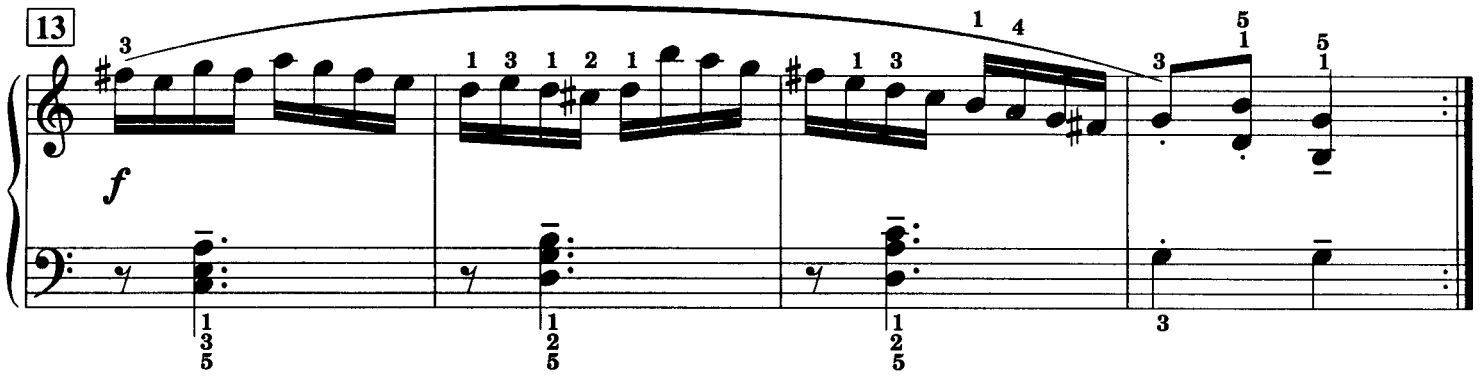
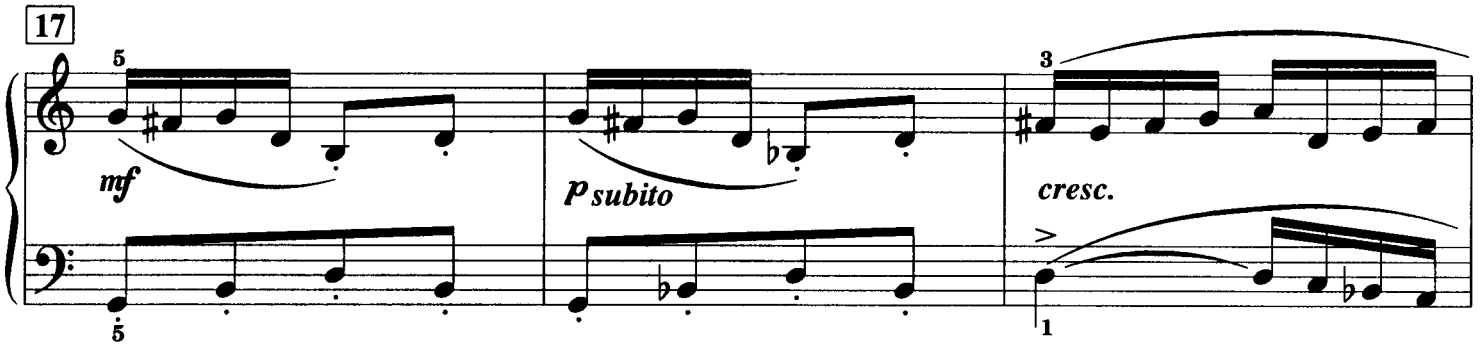
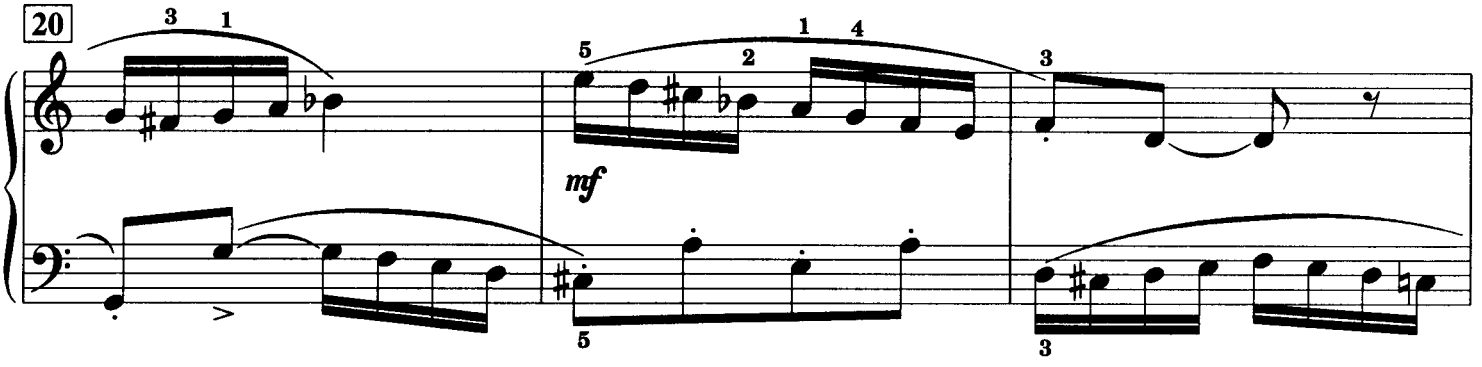
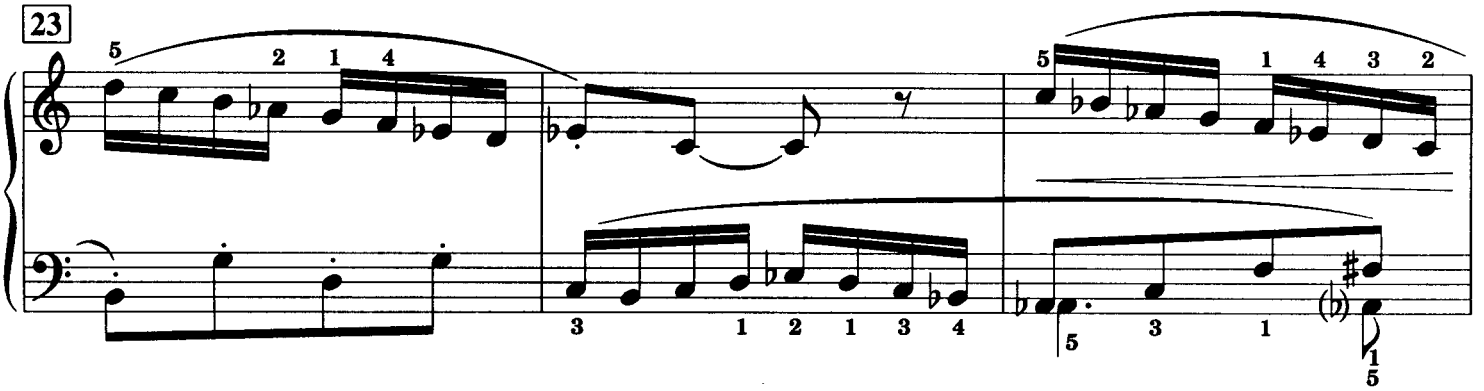


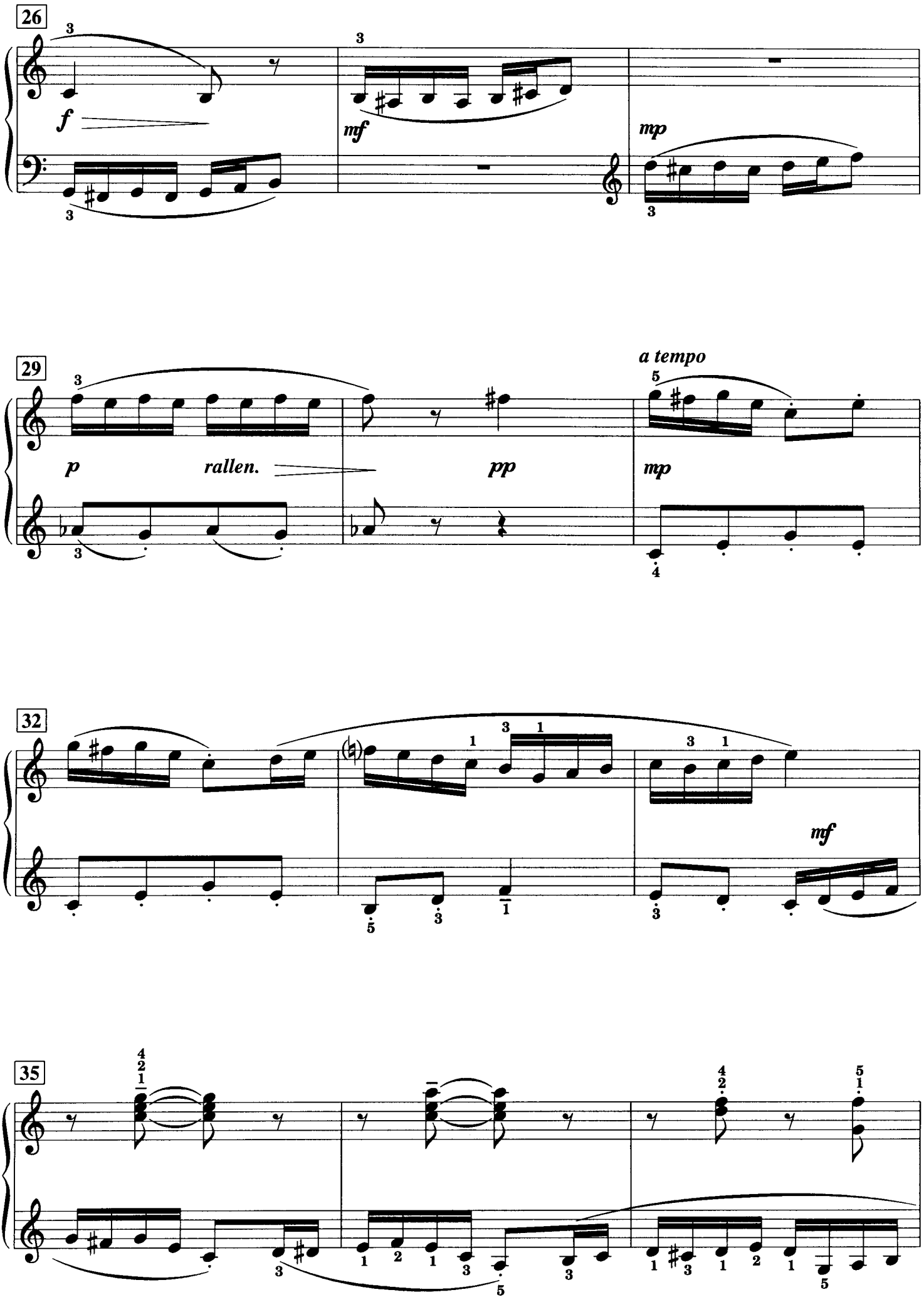
* An arrangement of this piece is available for two pianos (#14761).

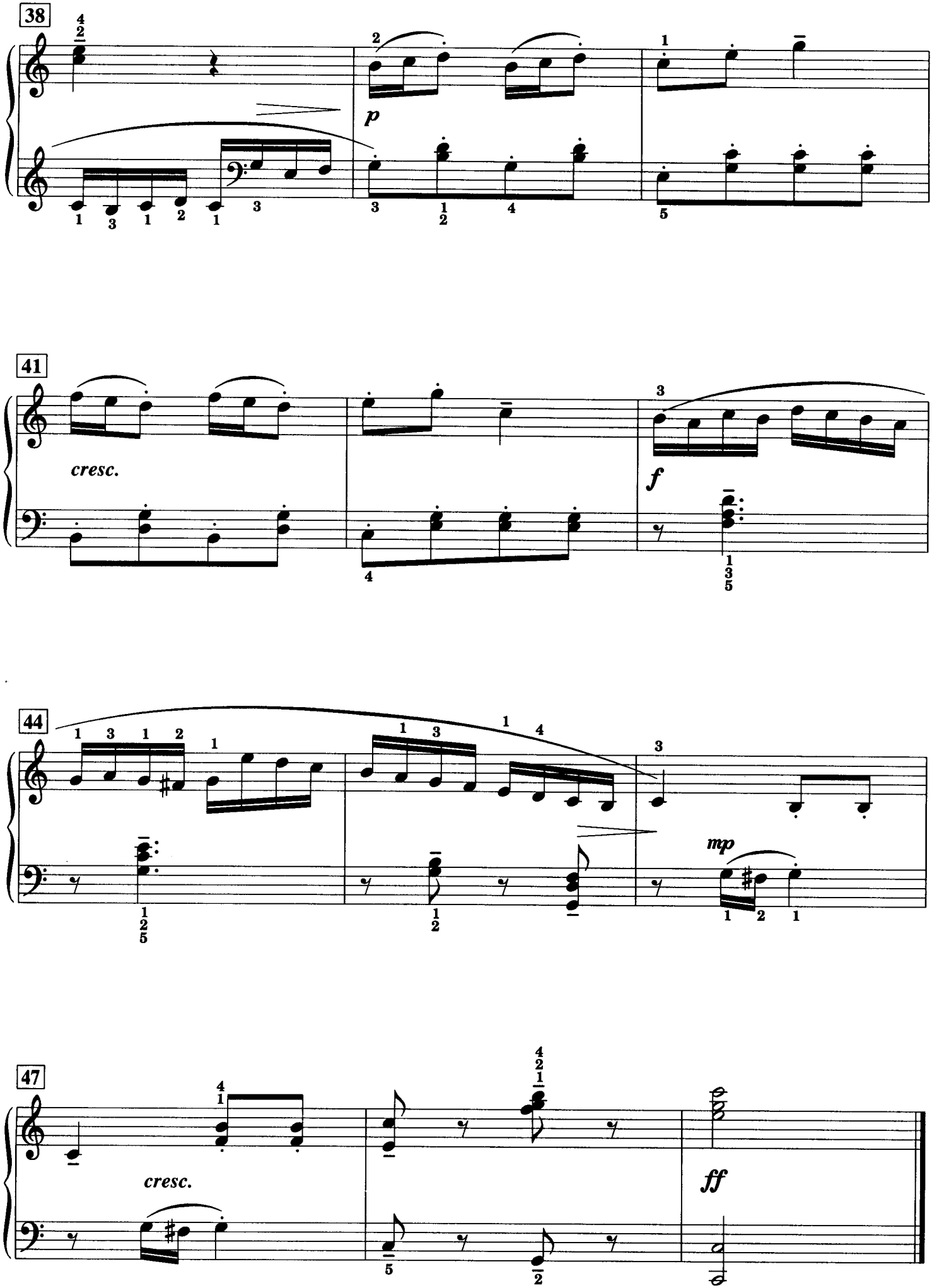

13
f


17
mf
p subito
cresc.


20
mf


23


26
f
mf
mp
29
p
rallen.
pp
a tempo
mp
32
mf
35


38
p
41
cresc.
f
44
mp
47
cresc.
ff

Menuet Français

The type of two-voice writing that opens "Menuet Français" is often associated with the minuets of Bach. The harmonic texture expands and leads to a sonority on the final page that suggests Maurice Ravel (another composer often inspired by Baroque music). The more dynamic central section, marked *Più animato,* calls to mind the waltzes and mazurkas of Frédéric Chopin. Though somewhat disguised, the overall form of the piece is ABCBA.

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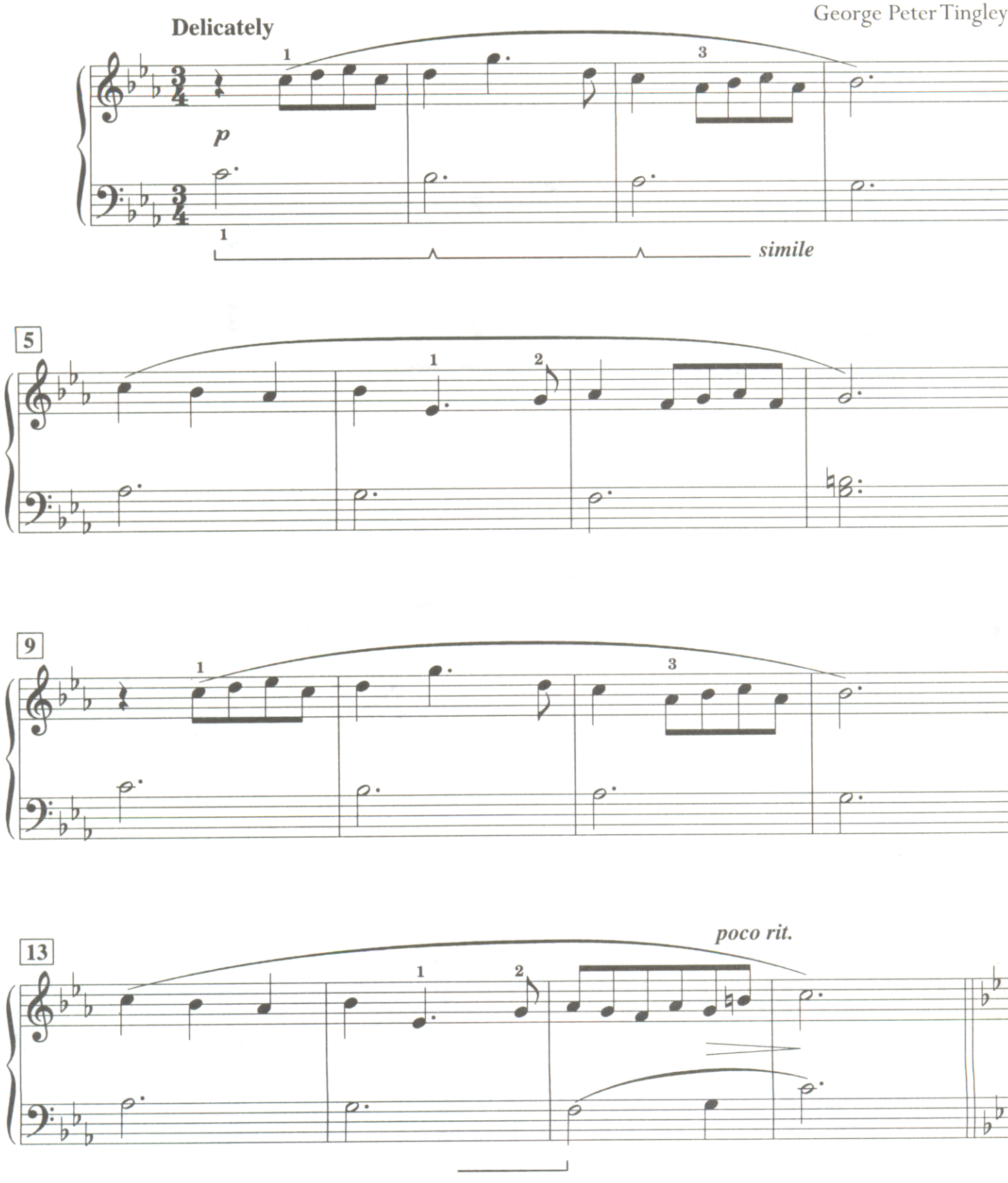
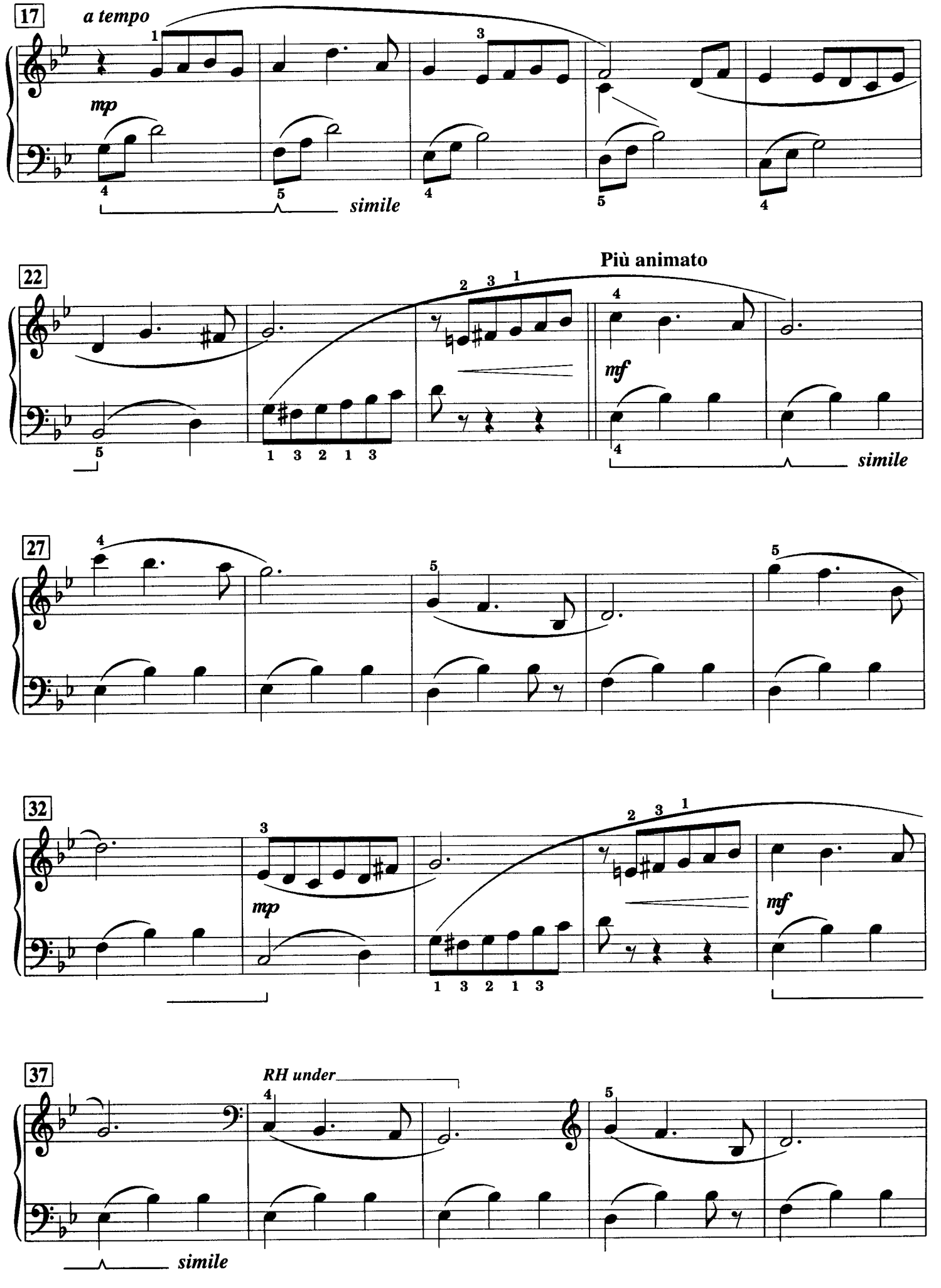
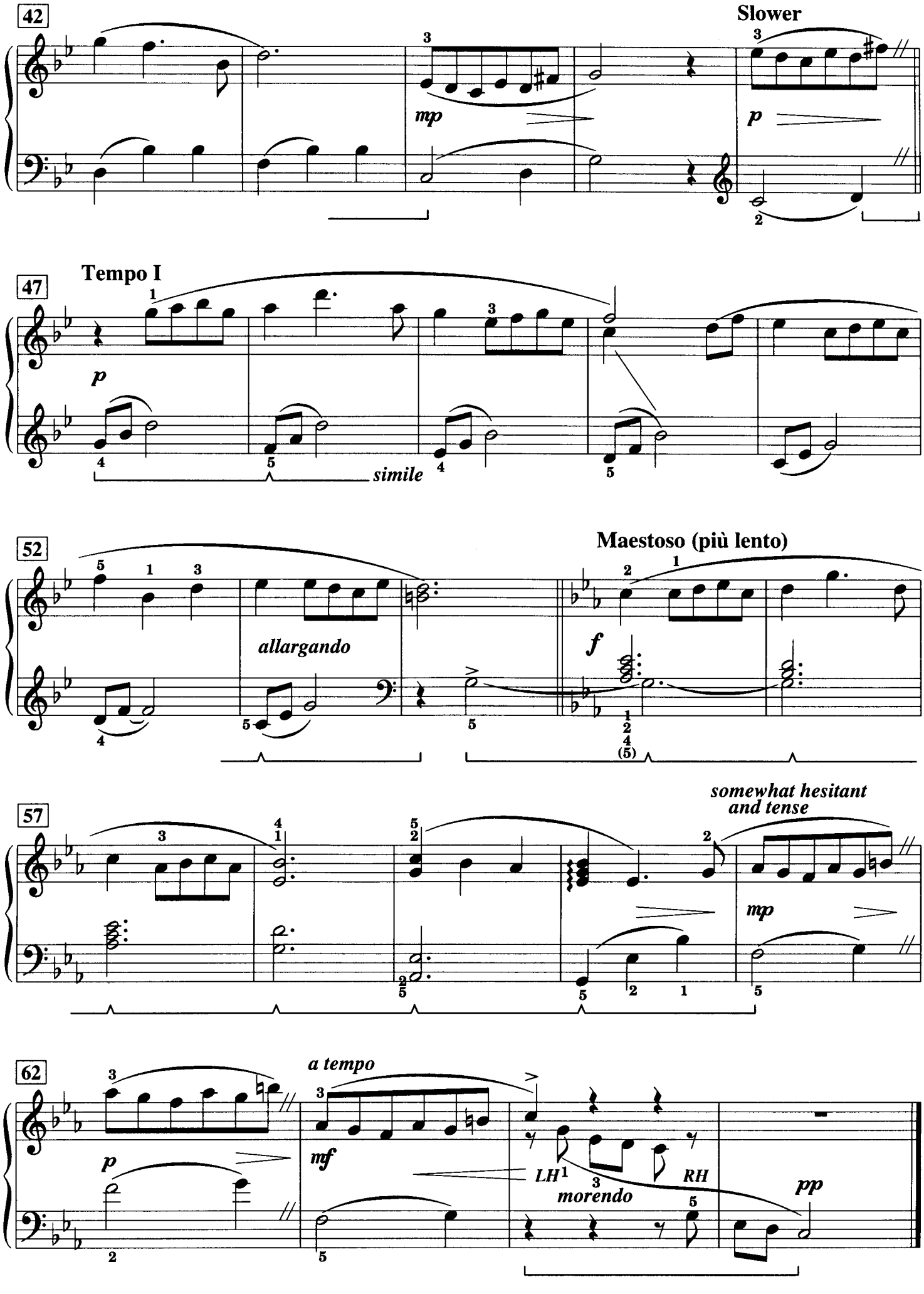



17
a tempo
mp
simile
22
Più animato
mf
simile
27
32
mp
mf
37
RH under
simile


42
Slower
mp
p
47
Tempo I
p
simile
52
Maestoso (più lento)
allargando
f
57
somewhat hesitant
and tense
mp
62
a tempo
p
mf
LH
RH
morendo
pp

Circle Dance

for my daughter, Ariel

This piece employs a circular chord progression (C, B♭, A♭, B♭, C) and the accompaniment figures that depart and return to their initial notes. Stylistically, "Circle Dance" is the product of numerous influences, including American popular songs, folk music and New Age music. Although in C major, extensive use is made of harmonies borrowed from the parallel minor, C minor. The harmonic cadence at measures 14–15 and 36–37 proceeds from the minor dominant to the major tonic (mixolydian cadence).

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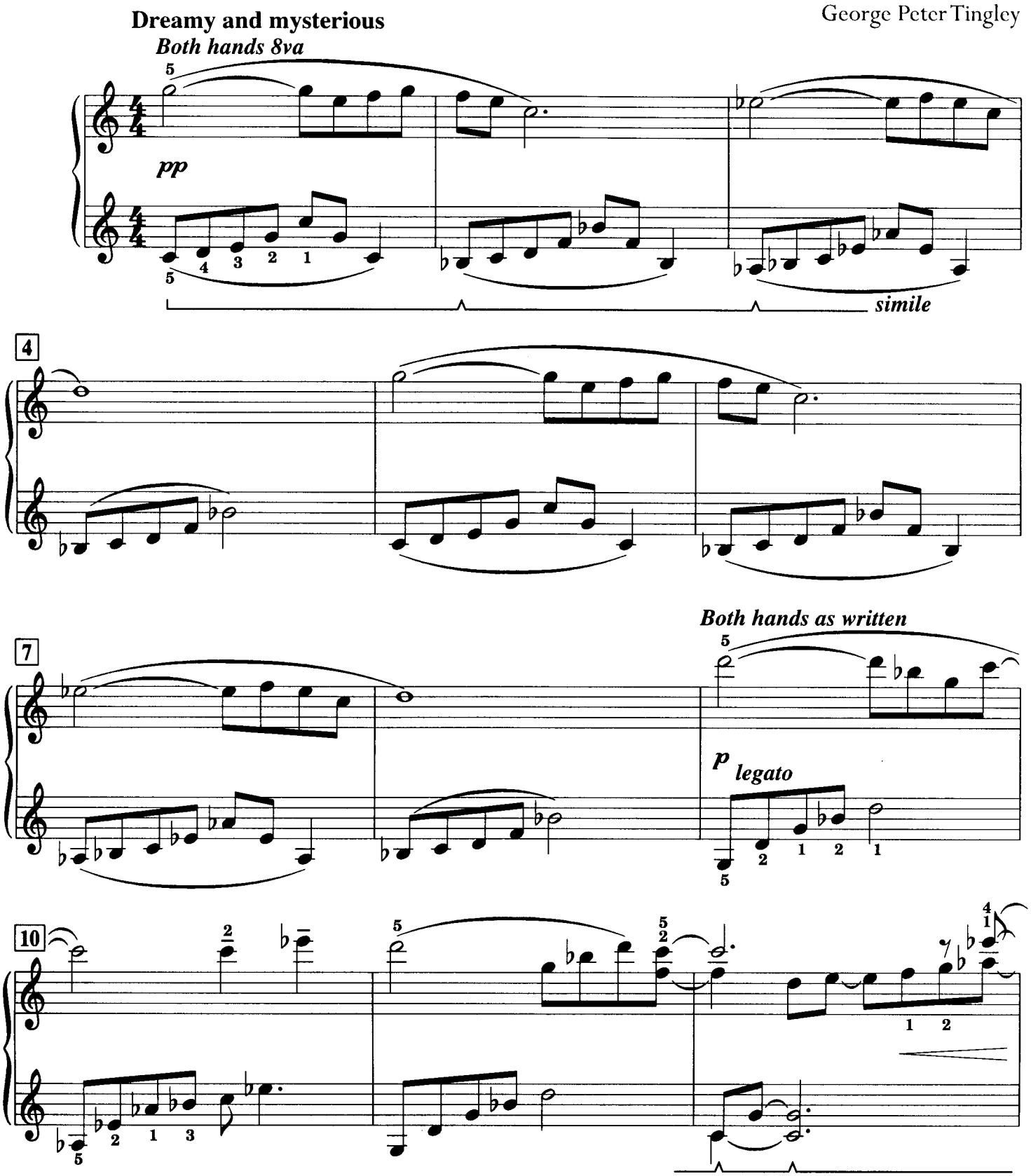
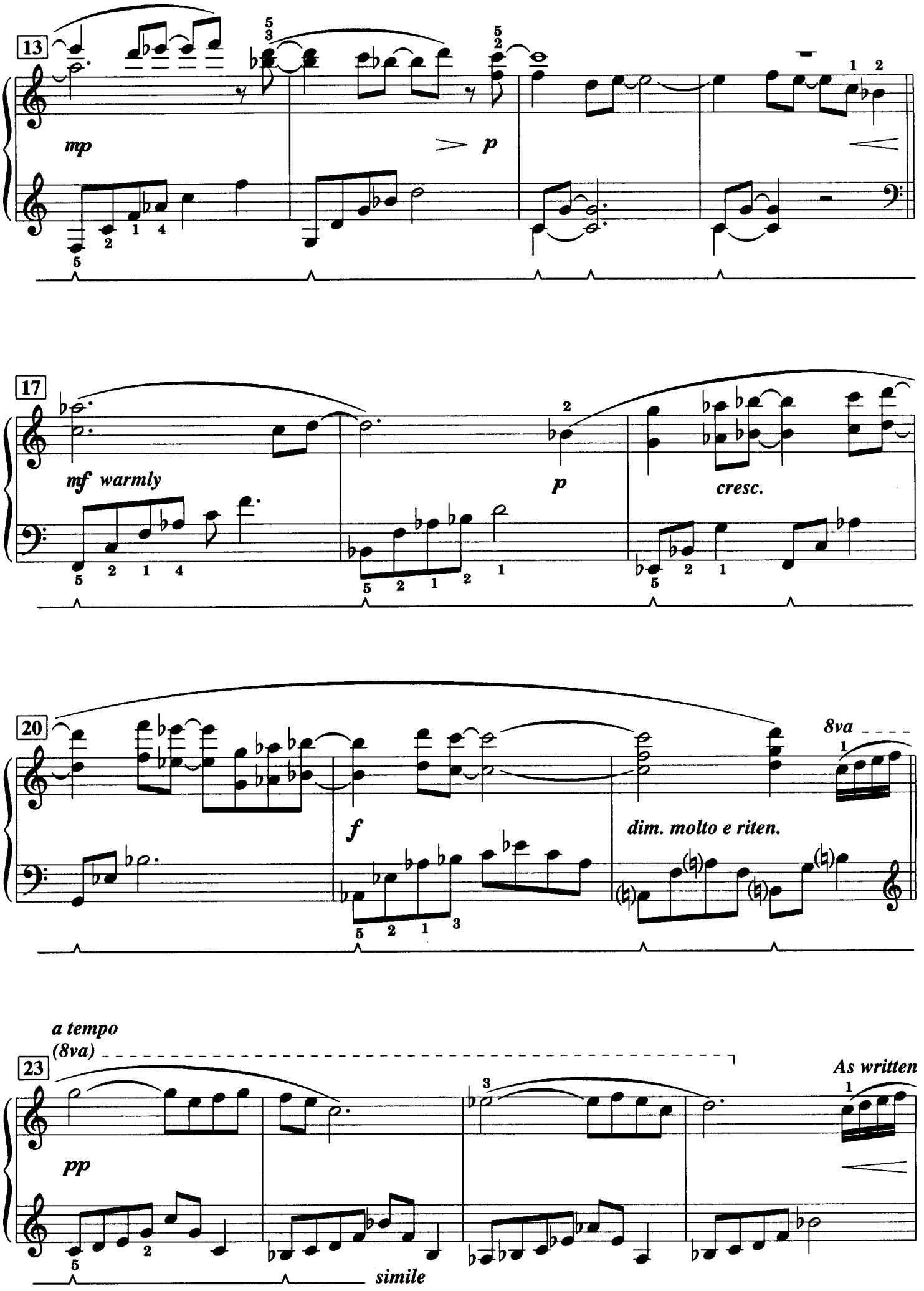
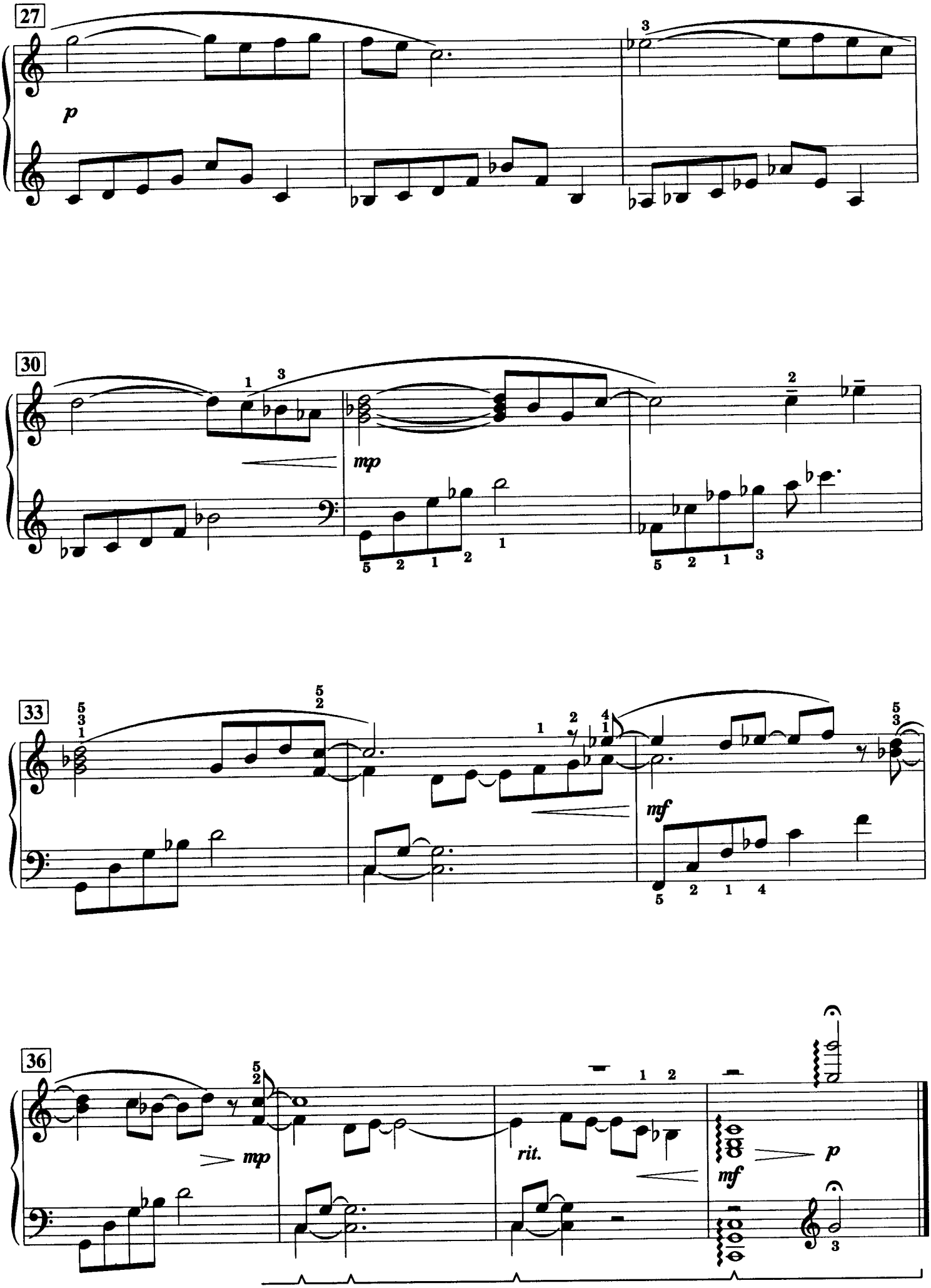



13
mp
p
17
mf warmly
p
cresc.
20
f
8va
dim. molto e riten.
a tempo
(8va)
23
pp
As written
simile


27
p
30
mp
33
mf
36
mp
rit.
mf
p

Gold on Ice

A figure-skating performance inspired "Gold on Ice." Over a rather majestic, classical accompaniment appears a pop-style melody employing syncopations that can be traced back to the Ragtime Era. The contrasting section (measures 33–42) combines fiddle-style figuration with a pulsating bass that recalls Vivaldi's *Four Seasons.* The return is transposed up a half step (from C major to D♭ major), a procedure often used in popular music.

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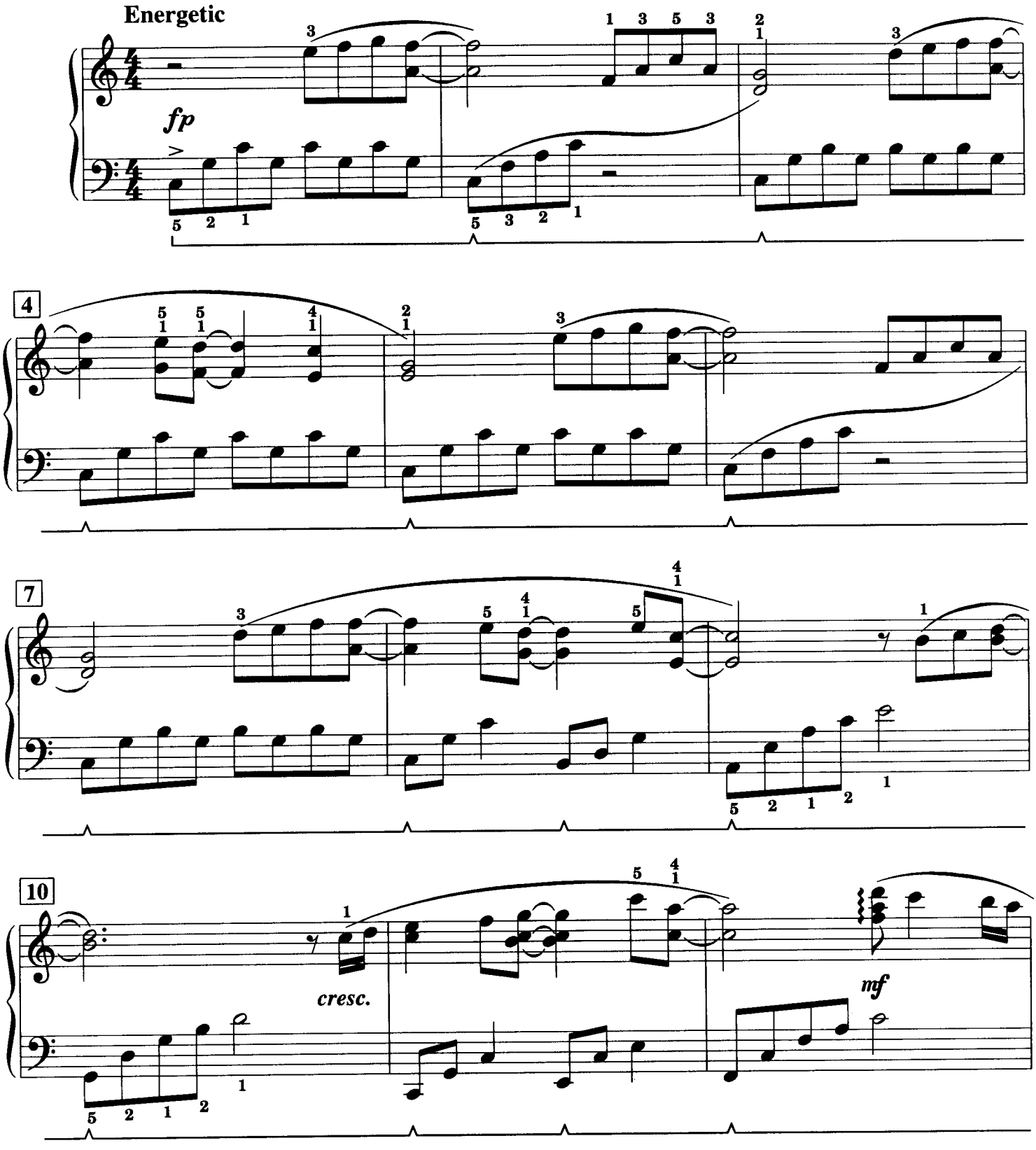
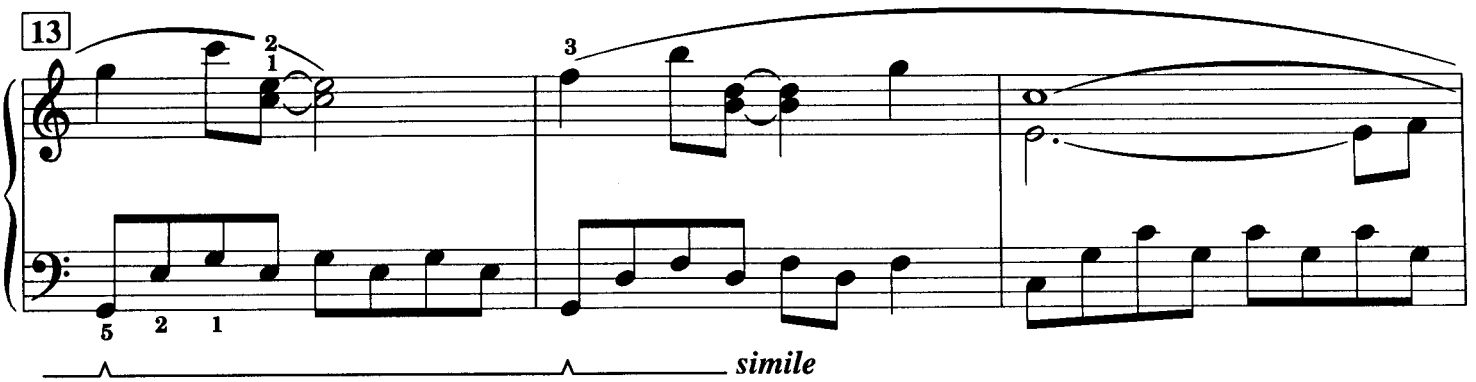
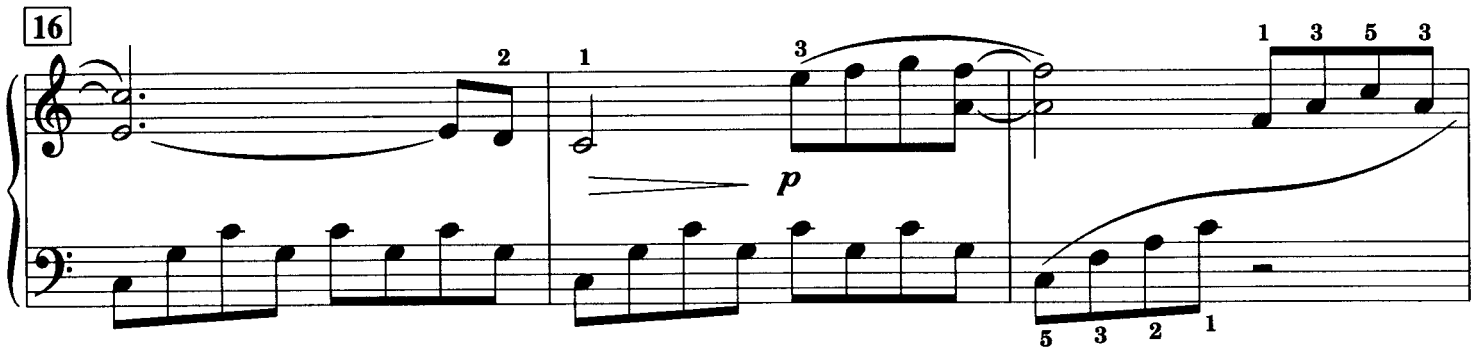
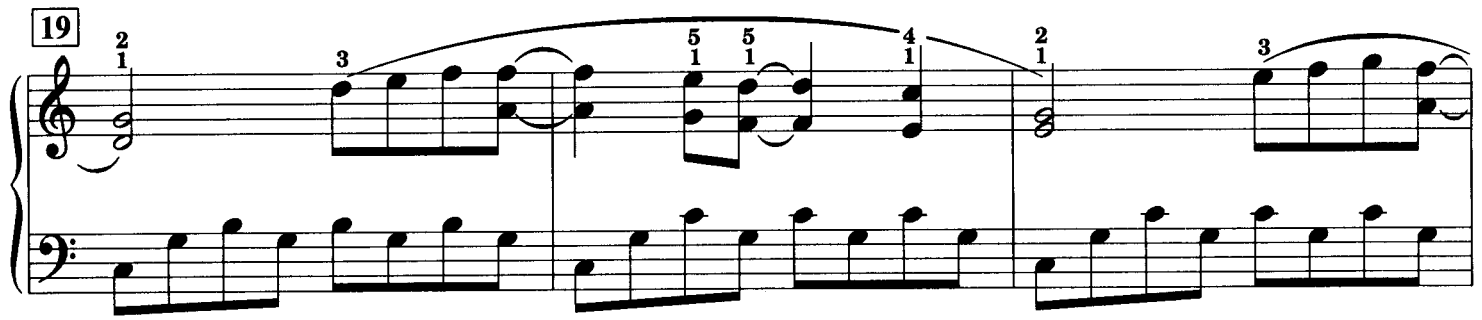



13
simile


16
p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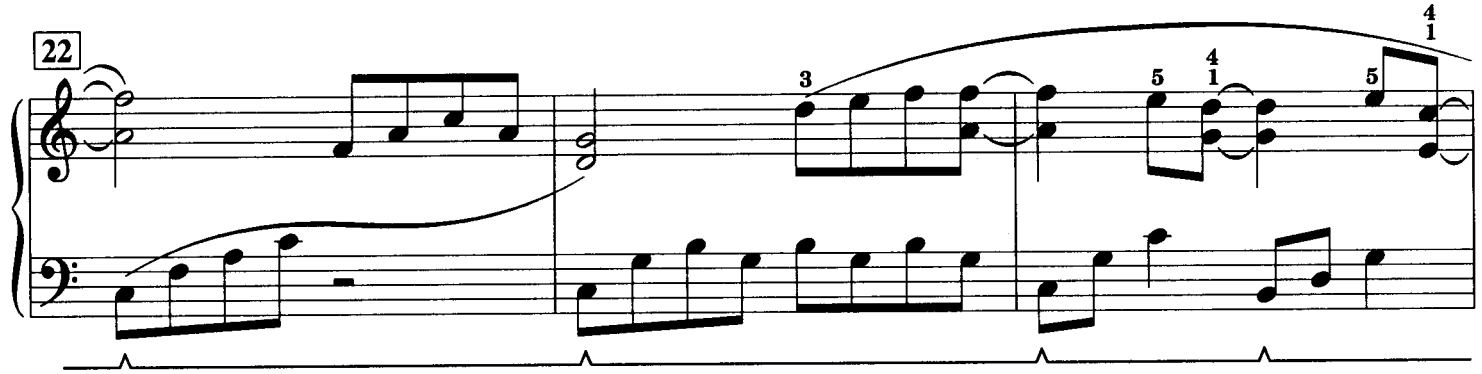
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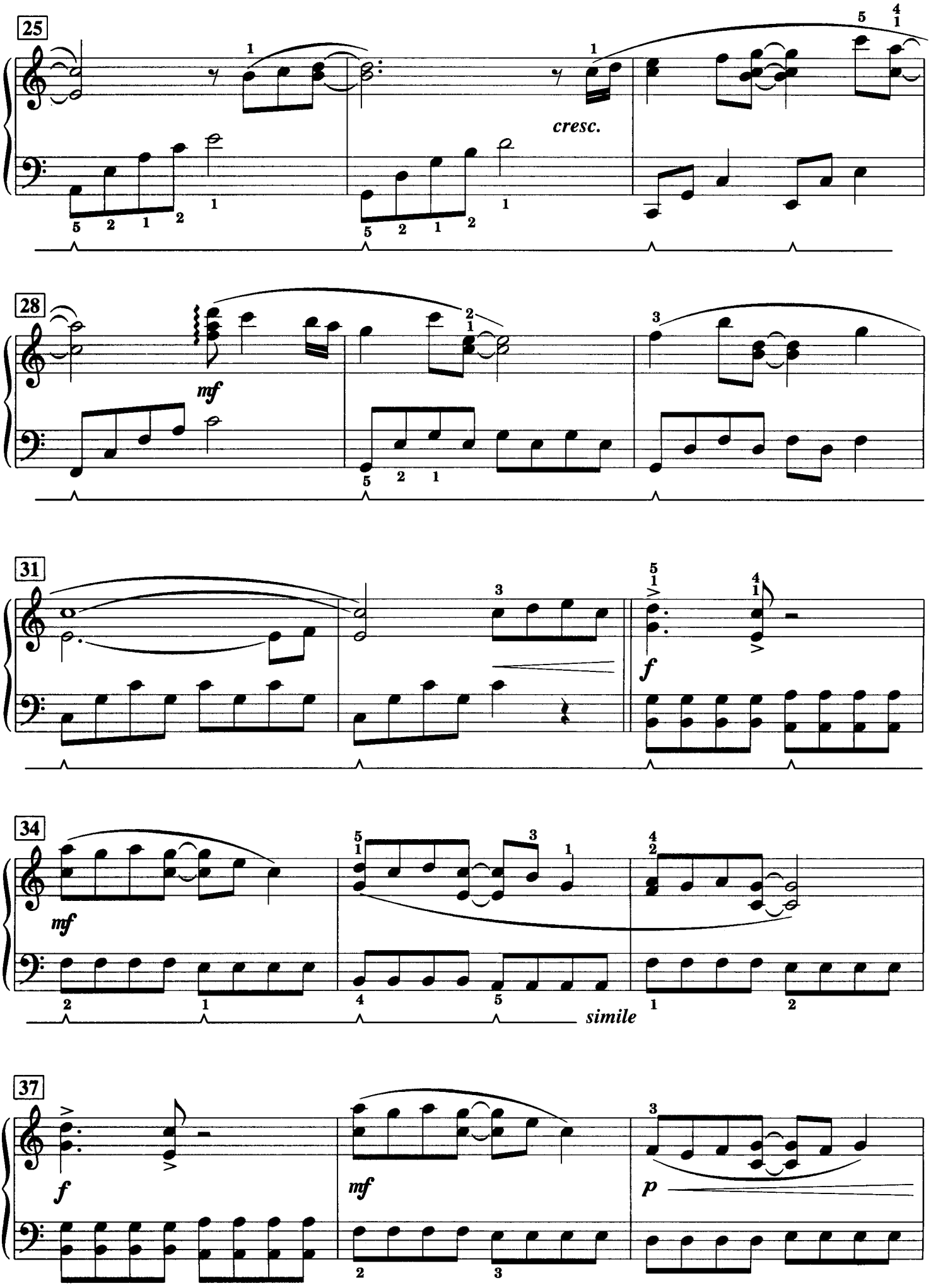
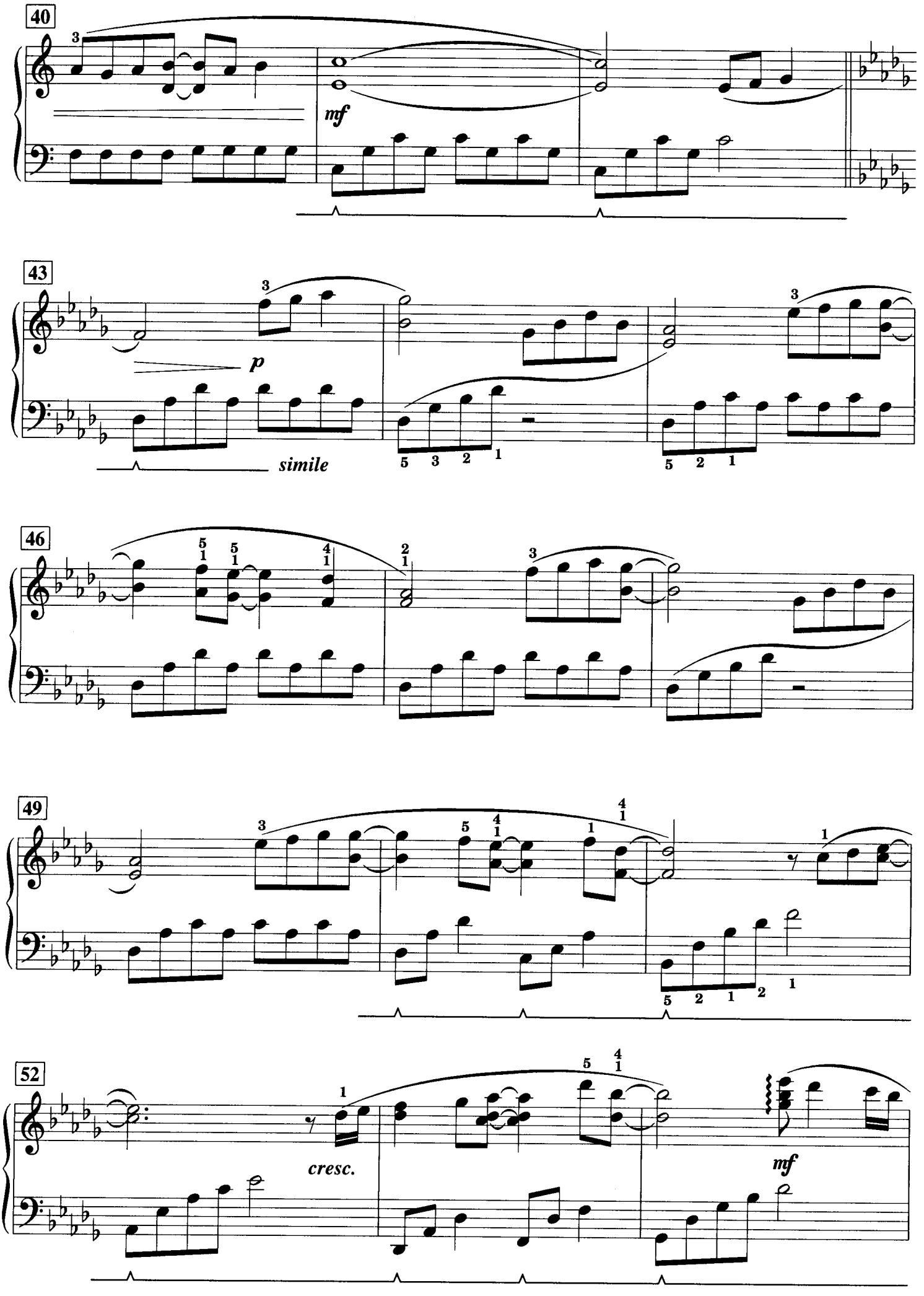
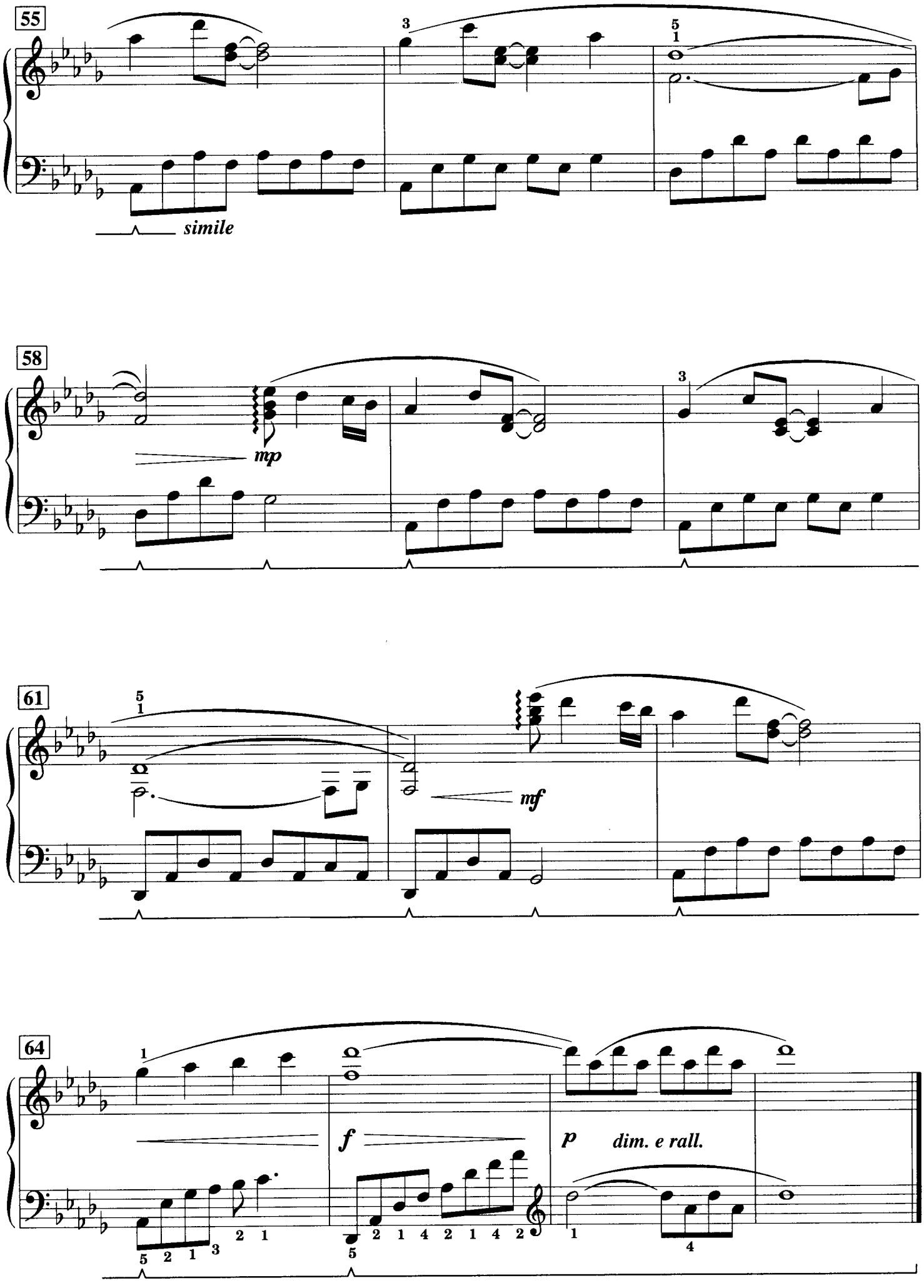

25
cresc.
28
mf
31
f
34
mf
simile
37
f
mf
p

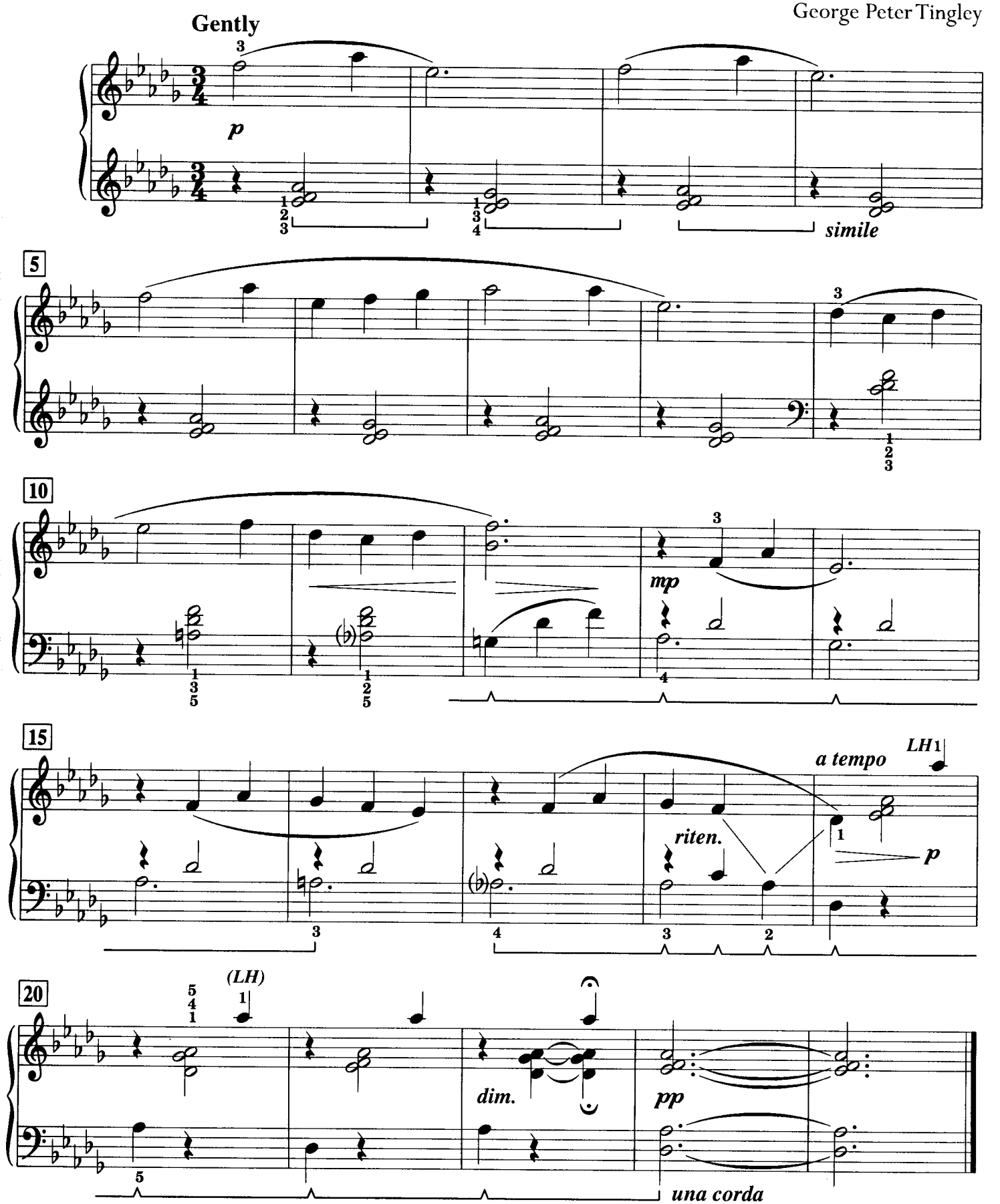

40
mf
43
p
simile
46
49
52
cresc.
mf


55
simile
58
mp
61
mf
64
f
p
dim. e rall.

Petite Valse

An indebtedness to the French composer Erik Satie as well as the great jazz pianist Bill Evans (specifically his jazz waltzes and his predilection for adjacent-tone harmonies) is evident in "Petite Valse." The piece is dedicated to my parents and grandparents whose musical talents and aspirations continue to echo through me.

George Peter Tingley



About the Composer

George Peter Tingley resides in the San Francisco Bay Area where he composes, teachers, performs and records. He holds an advanced degree in music theory and is a former pupil of the legendary Nadia Boulanger with whom he studied in Paris and at the Palace of Fontainebleau.

In addition to composing best-selling piano solos and duets, George has written the theme song for Olympic figure-skating champion Kristi Yamaguchi. His music has been featured on international telecasts as well as CBS This Morning and ABC Wide World of Sports.