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Mikrokosmos Volume 1 Pink: Piano Solo (English, French, German, & Hungarian)



Synopsis

(BH Piano). The definitive edition (1987) of the piano teaching classic. Includes an introduction by the composer's son Peter Bartok. In 1945 Bela Bartok described Mikrokosmos as a cycle of 153 pieces for piano written for "didactic" purposes, seeing them as a series of pieces in many different styles, representing a small world, or as the "world of the little ones, the children". Stylistically Mikrokosmos reflects the influence of folk music on Bartok's life and the rhythms and harmonies employed create music that is as modern today as when the cycle was written. The 153 pieces making up Mikrokosmos are divided into six volumes arranged according to technical and musical difficulty. Major teaching points highlighted in Mikrokosmos 1: Unison melodies, Question and answer, Imitation and Inversion. Volume with pink covers have text in English, French, German, and Hungarian.

Book Information

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Customer Reviews

Hungarian composer Bela Bartok, whose reputation as one of the greatest composers of the 20th century is now firmly established, composed the Mikrokosmos between 1926 and 1939 with the express purpose of teaching his son, Peter, how to play piano, though level IV is the last volume (of VI) intended purely as instructional material. These pieces are pedagogically and aesthetically impressive. Beginning in book one, Bartok makes remarkable artistic use of the most simple tools, often limiting himself to a set of five notes per hand (exercises without shifts). The works are not all diatonic, encouraging trust in the eyes and a true ability to read not always achieved by more predictable exercises. Skills are developed systematically to tunes beautiful to the ear, delightful to

the theoretician, and engaging to the student.

What is great about the Mikrokosmos of Bartok is the fact that it is progressive, and not tonal. It teaches students of all ages to read and not play by ear, which is an essential tool for becoming a well rounded musician of the keyboard. HIGHLY recommended as a piano teacher and academic.

I take piano instruction at the local community college, and this series is used for sight-reading assignments. The method is for the instructor to direct me which page, and which piece I have to play, and without pre-reading, I am to play. I decided to purchase my own copy, and play a page of pieces at random. I think my abilities are improving with this work, and recommend it over the several others I have tried.

Not being a music teacher, I don't feel particularly qualified to review this book. However, my 11-year-old daughter's new piano teacher recommended it for her after she took a year-long break from piano. Though most of the melodies aren't (to me) particularly beautiful, she enjoys working all the exercises and doesn't get bored. She has been progressing quickly through the book, and benefited from the first half which worked the two hands in unison -- excellent bass clef review for her, because her primary instrument is violin. The latter half is more complicated, with each hand working independently, both on notes and rhythm. There are some weird things in the book -- for example, one exercise with only an A flat in the key signature and another with only C sharps! -- but the purpose of the volume is clearly not to teach music theory. I think it's a good book for my student, who can play by ear very well. There is nothing predictable about these melodies, so it forces her to rely on her reading skills instead.

The Mikrokosmos are an excellent learning tool for the serious young piano student. It helps to alleviate some of the technical problems that students have by addressing the issues before bad habits develop. It also helps the student think about the music from a theoretical perspective and not to become too dependent upon patterns. My students that diligently use this series are better music readers. I love the songs in book 6 as well. The actual scores have nice musical fonts and are visually pleasant to the eye.

I like the Bartok book because it is challenging and fun. Right now I am working on #30, playing with both hands. I go to piano lessons with Elizabeth Barnard and she makes me do a lot of Bartok

pages. I love it. Lily, age 7.

If you can recognize some notes and know intervallic reading then Bela Bartok gives you a good set of exercises. Both hands are played in unison in the beginning so you end up ignoring one staff at first, but I'm guessing this changes over course of the book. If the student likes Bartok then this will definitely be interesting. My 5 and half year old really likes these exercises.

All the piano teachers I talked to really like this. More than any other training. I really like it. It's not easy. Just started with it. Now it disappeared? Stolen? Lost? So I bought another copy, along with volumes 2 and 3. I'm determined to learn piano well.

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